



**Sounds, Samples and Songs:**

**Tuning New Mythology with Permaculture, Transition and Nature.**

**eBook 29. By Willi Paul, Planetshifter.com**

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# Prelude Song: "I'm coming out of my skin"



## "I'm coming out of my skin"

Kicking out sin  
Dreaming about the compost bin  
Burrowing with your next of kin

We're coming to the texting-end  
Not gonna bend  
No coal to lend  
Make the futures blend

Light  
Super Light  
Launch pad my soul  
Labyrinth's Alter coals

shedding  
molting  
turning  
melting  
flowering  
over you

Don't let our father's blindness  
Black out the sky  
Open your heart  
And shed your skin

\* \* \* \* \*

## Pop Song #1: "I'm coming out of my skin" -

Willi Paul & Geoff Maddock. Published by Planetshifter.com  
Media, 2014

[Play Song \[.m4a\]](#)

\* \* \* \* \*

## "I'm coming out of my skin"

Music / Vocal: Geoff Maddock  
Producer / Art / Lyrics: Willi Paul  
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# Introduction

**W: What are the sounds from pre-history that inform your work? Do you sample Nature?**

**ST:** *Who would know anything about sounds from pre-history? By definition, they would be unknowable. I do like folding in the sounds of chanting in such a way that they lurk just under other sonic features: cymbals, drums, and so on. It gives a sort of "voice" to the instruments. These sorts of sounds rest just under the threshold of consciousness. It's fun to play with perception in that way. I don't actively sample nature. However, in sampling gongs and other instruments in Bali, I found that the sounds of frogs, bugs, and chickens were also recorded. I left those sounds in. It gives the samples a nice organic buzz on the top.*

- [Pedal Flower Steve Tibbetts](#): Interview & CD Review of "Natural Causes." By Willi

Writing about visioning with sound samples is best equated to chasing after the wind. I do not know where to begin and end. I insist that my approach to the *text + image + sound + video* process is **alchemic**; at the border of consciousness and unconsciousness. It is in this mirage (in my digital cave in Burlingame!), that I mix permaculture, Nature, Transition and the new mythology into a "soul compost."

Here are my seeds. I am a reWilder, initiator and bliss cabler.

I try to make new sonic symbols and supporting sound archetypes here!

Part electronic painter, part sample miner and captioner, my initiation is to make green tea for the global kinder and trigger some warning Light on what's waiting for us at the end of the beanstalk.

Sound is part of my tool kit, on a vision quest at the beginning of the new world.

Please also enjoy my [New Myths](#), [interviews](#) and [workshops](#) and [eBooks](#).



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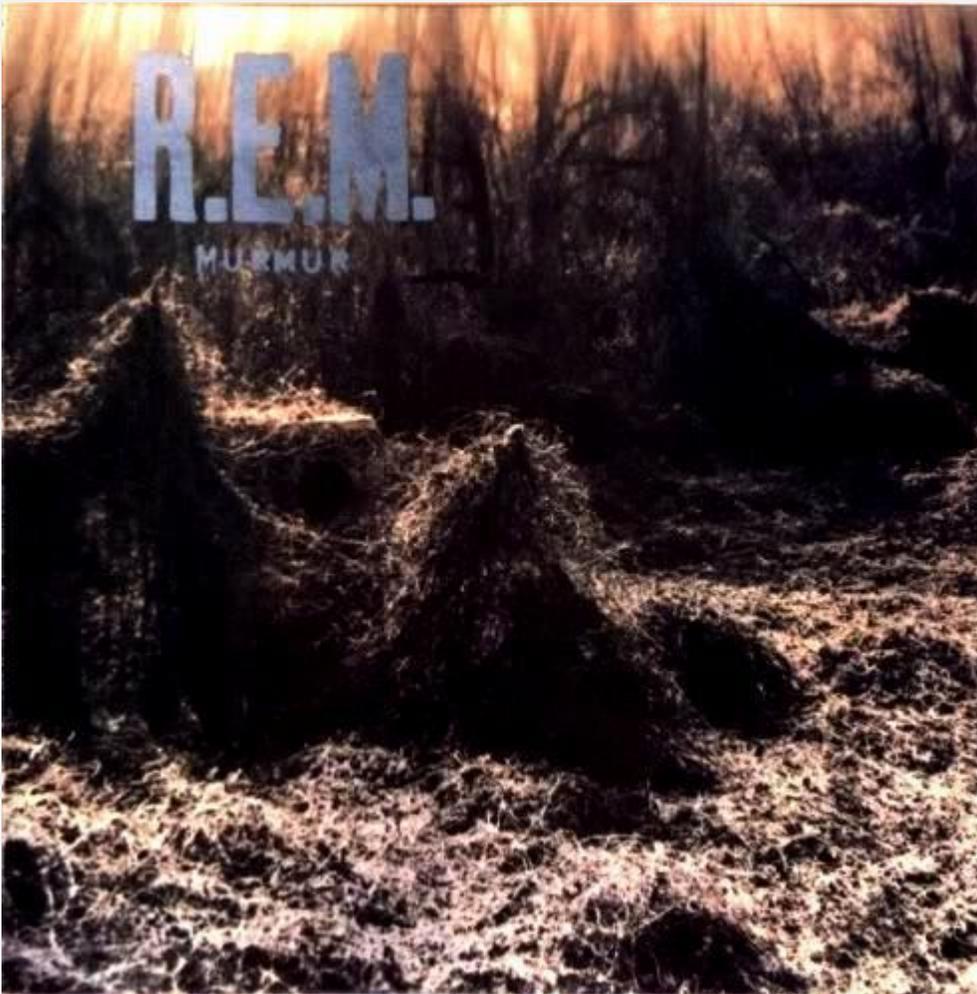
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## Sound Studies



### [The Reservoir: Rock Music and Mythology](#) By Willi Paul, PlanetShifter.com Magazine

"Evil hearted women, man they" will not let me be .... I love my baby, my baby don't love me..." "Kindhearted Woman Blues" is a piece of rock music history by wailin' Robert Johnson, one of rock's mythic heroes. He helped to create a soulful magic formula today in the songs of Bono, Dylan, Clapton and other sound alchemists.

This article cooks a cross-cultural pie, as the syzygy of rock music and mythology, the popular and the ancient, collide to make music magic. This material is from my unpublished manuscript entitled: **The Reservoir, Rock Music and Myth**, and uses songs and scholars primarily from this century. My goal is to initiate you into a deeper understanding of how mythic elements empower and enrich rock's impact in our lives -- while admitting from the outset that not every band is fueled by mythology and that most groups seem to quit after a short struggle.

\* \* \* \* \*

**Would you consider the most successful albums as great books, with individual songs, or tales, as chapters?**

"True stories?" Let's take a journey through a high tech, oral tradition evolution.

One major assumption is that not only are rock bands interpreting or rephrasing classic mythology, but they are also writing for a new mythic base, a nuclear age storybook, if you will. Like R.E.M.'s **Fables of the Reconstruction** or The Smith's **Louder Than Bombs**. Look at the cover of U2's "War" record, what do you see? And feel? Another key idea that runs throughout this work in that rock music shares symbols and themes from many cultures. What we have is a magic blending of influences, too complex for a feature story. African and Christian are two dominant mythologies that gave birth to jazz and the blues in America, and soon the Beatles tripped back from the mountain with Eastern myth and magic. From the Cross, to slavery, to beat crazy and the bomb, many lives are constantly guided by rock music. We find solace, angst, a consciousness and heroes in the pubs and CD's of "the business."

Andy Partridge of XTC stated In **SPIN Magazine** that: "today's pop songs are the nursery rhymes of the future."

And the **San Francisco Oracle**, a local paper from 1967, issued a credo for rock music, and offered, in part, "that rock is creating the social rituals of the future."

We need to separate this phenomenon into its parts to better understand the whole. There are four. The music is one. The sounds or the rhythms that propel everything else. Mickey Hart and other artists believe that rhythm is connected to a "mythic time keeping" that extends from our "big bang beginning," through our heartbeats, and into today's music. A collective cosmic drumming.

Album art, posters, and all of the media that rock music produces is the second component of the power of rock music and myth. These illustrations have reinforced and educated the listener, often with the musician's own designs, like Robyn Hitchcock's "post-nuclear croquet garden" painting on his "Globe of Frogs" album. While art is a transformational, or alchemical match, photographs of bands document their changes and bring us closer to our rock family. Third, lyrics say what we can't sing on our instruments. Dylan brought a folk poet troubadour spirit, to rock early on, and artists have been listening ever since. And fourth, live performance combines sound, art and words with anticipation in a mass communication dynamic, a shared ritual flow that mimics, to a degree, a religious service.

As a test of the four components I've just described, two definitions of myth are offered. Do they fit together? Please try substituting rock music for myth here: Carl Jung, in **Essays on a Science of Mythology**, defined myth as a story about heroes involving the gods, and a rite or phenomenon of nature, with the capability of transformation. Joseph Campbell, writing in **The Power of Myth**, gave us four functions of myths: mystery, cosmological (or to explain), sociological, and pedagogical (or how to live).

If rock, like myth, is a road map, like writer Paul Williams insists in **The Map or Rediscovering Rock and Roll (A Journey)**, we must learn to read it. We are children of a complex, dangerous and infinite Universe. From "Starfish," The Church sing for us. Notice how all of the parts spell magic in their hit song, "Under the Milky Way": "Wish I knew what you were looking for, Might have known what you would find, And it's something quite peculiar, Something shimmering and white...."

We hear and see symbols through rock music and art. Band names and titles of records and songs contain important cues, many political or humorous, but some for "mythic punch." Album art work is the first to be interpreted and often carries the same meaning all over the world. When musicians combine song lyrics with complimentary symbols, mythic meanings are reinforced and deepened. Symbols and metaphors are the seeds, our invitation to the feast. And many symbols, like numbers and colors, have ancient meanings and universal power.

Campbell might have asked at this point: Do we know the power of these symbols? Have we lost our connections to the mythic reservoir? Tough questions, but we do know that some symbols "work." So often, specific sounds of chords foster specific meanings or moods, like the frenetic thunder cry of Hendrix, or the unmistakable sonic wail of U2's, The Edge, or the vocal poetry of Joni Mitchell's rock signature. Do we use beats and sonic symbols from prehistory? Do we still listen to the sounds of rain and birds, like Hitchcock says? Is a thunderstorm an ancient soundtrack and a precursor to rock and roll?

Jung long studied dreams and the subconscious and discovered that certain patterns in our dreams are common to everyone. These "archetypes" often relate to the symbols that rock artists utilize to charge their songs. While many mythic symbols or archetypes come from prehistory, the Bible or the Middle Ages, many twentieth century fears are precipitating new images and symbols for folktales and myths still to be fully realized, like those surrounding nuclear destruction and global warming, AIDS or Apartheid.

New or borrowed symbols have appeared as social catalysts and glue. The peace sign, for example, is synonymous with rock music. Symbols and music, bound together in many ways - both light and dark. Archetypes bridge our dreams with our ancestors, our myth making with myth interpretation. Symbols are alchemic, meaning that they combine science and spirit, known and believed. They are dream pieces, soul windows, and assist us in seeing how the many parts rock and roll music fit together as a conscious force. There are endless examples such as R.E.M.'s name itself which refers to a sleep/dream state. R.E.M.'s images evoke the dark and

demonic, like their gargoyle on Chronic Town, or their weird dash of "reality and madness" on the cover of "Document #5," or their "Green" record cover?? that isn't green at all, but orange. What does orange mean to you?

The Church, from Sydney, illustrated their first release, "Of Skins and Heart," rather simply, until a deeper meaning is gleaned through the scientific heart image and colors. They could be saying that while we have different colors of skin, we all share the same life force symbolized by the heart: a symbol of courage, strength, and of the cosmic Christ in mythology. The colors, red and blue, mean the fresh blood -- tired blood cycle in the flow of life.

### **Why can't the heart symbolize the earth?**

David Byrne, in a Rolling Stone interview, said, "In my teens, a lot of us felt that rock was a very direct kind of communication and not just music. There was also a lot of visual things that went along with it, a lot of the things that were making very direct connections that bypassed any need for translation." Now his Talking Heads make this connection magic.

Why do the followers of the Grateful Dead do their self-affirming dance with blood red roses and skeletons? Why the devil tattoo on a Guns 'n' Roses fan? Did you know that the letter X, i.e., the band formerly from Los Angeles, is defined in part by Random House as "Christ," "Cross," and "a person, thing, agency, factor, etc. of unknown identity?" When we begin to fill our musical reservoir with understanding through these mythic symbols, then we approach what Joseph Campbell meant by The Power of Myth.

### **What is on Pink Floyd's "Dark Side of the Moon" album cover?**

The number one symbolizes the unity, three is the Trinity. Seven symbolizes musical balance. Look at your musical collection. What numbers are used by whom and when? And what about colors? Under a "Blood Red Sky;" "Yellow Submarine!"

U2's recording entitled, "The Joshua Tree," is a famous desert plant important to a Biblical home. Do you know the Christian symbolism surrounding it? Bono's great symbols keep spinning from the Irish foursome; 21st Century sound alchemists? One song from their experience describes a dream, a desert journey "In God's Country": "Desert sky, dream beneath the desert sky, rivers run but soon run dry, we need new dreams tonight, Desert rose, dreamed I saw a desert rose, Dressed. all in ribbons and in bows... Sad eyes, crooked crosses, in God's Country...."

Often mythology incorporates two important story themes: initiation and tradition. Our history is found in our social codes and rituals of passage. As we mature, we learn how to choose, how to select the best path for success to the ends that we desire. We are initiated as we pass various institutional tests.

In short, we are products of social, political, and religious rules of behavior. Rock musicians have been sharing their passages ever since the blues banged into the electrical sixties, passing on their experiences and challenges to the new guard in the Age of Aquarius.

Jackson Browne is a storyteller from the heart, a soul who shares his passages through a folksy rock swing. He sings a song of growing pains on "Fountain of Sorrow" from **The Pretender**, and about a journey with maps and charts on "Farther On" from Late for the Sky. Cat Stevens' **Tea for the Tillerman** is a classic collection of songs from the road to find out, especially his ballads "Where Do the Children Play?" and "Fathers and Sons." These tunes are adding to our growing body of rock mythology. Have you shared your life passages with your children?

As young people, we require honest feedback such as testimony and direct experience. Our traditions are now more fluid, under attack from apathy and extremists, alike. From our first day in Kindergarten, to the Girl Scout Oath, Martin Luther King, Jr.'s Birthday, and on to our first rock concert, traditions help form our attitudes and ritual bases for adulthood. These social cues and rules are our personal responsibility. For many, rock music this provides information, guidance, and alternatives on our journey to acceptable initiation rites. Lennon demanded that we "Give Peace A Chance." Are you listening? Or just buying?

Think for a minute. How many love songs do you know? How many do we need? We all lose when the planet goes to war, divided. Perhaps it's time you sang: "Get Up, Stand Up"?

Rock music scholars D. Hibbard and, S. Kaleialoha, in **The Role of Rock, A Guide to the Social and Political Consequences of Rock Music**, wrote that, "the rock songs of the late '60's brought forth alternative values and visions on many levels. The music was in itself a bold statement with all sorts of fantastic phantasms swirling around and through it. Whether denouncing the war, celebrating drugs, or redefining love and sex, the songs declared freedom, sensation, and life. They made the young aware of

themselves, reconfirmed their beliefs and acknowledged, within a positive framework, the changes taking place. The sound brought together a generation, created a 'mystical fusion' and gave the young a shared experience and an articulate, although not necessarily accurate, expression of what is and what will be. Even more important, rock music transcended dreary reality to offer America an optimistic utopian view of the future."

In **The Uses of Enchantment**, Bruno Bettelheim told us: "Myths and closely related religious legends offer material from which children form their concepts of the world's origins and purpose, of the social ideals that a child could pattern him or herself after. These were the images of the unconquered Achilles and wily Odysseus; of Hercules, whose life history showed that it is not beneath the dignity of the strongest man to clean the filthiest stable; of St. Martin, who cut his coat in half to clothe a poor beggar. And Freud referred to (Oedipus) to make us aware of the inescapable cauldron of emotions which every child, in his or her own way, has to manage at a certain age."

Our cauldron "boileth over." Late sixties rock music was protest connected, anti-war, anti-establishment, perhaps even anti-tradition (or for new traditions?). Paradoxically, Woodstock celebrated free love and global unity under a war-angry, drug infested and disillusioned black rainbow. Punk music captured this energy after a commercial "Top 40" backslide in the 1970's.

It is clear that if mythology and rock music can guide us through a confusion of bent traditions, shooting matches at City Hall, and TV-centered materialism, must learn to distinguish between our heroes and the clowns. We are always standing at the crossroads. The Police, from **Synchronicity**, lament our faltering human baton pass in their classic song, "Walking In Your Footsteps": "...If we drop the atom bomb, will they say that we were dumb, ya ... walking in your footsteps...."

Joseph Campbell, in **The Power of Myth**, described John Lennon as a hero, an innovator who brought a new spiritual depth to popular music through the meditative powers of Eastern and Oriental music. Campbell told us that "a hero must leave the old and go in quest of the seed idea. By experiencing something for everyone and reporting back his or her findings, a broader shift in understanding is possible." Heroes speak with our symbols, to our traditions, and challenge our surface initiations. The hero is key to the power of rock music and myth.

Greil Marcus, writing in **Mystery Train**, states: "It's easy to forget how young this country is; how little distance really separates us from the beginning of the myths, like that of Lincoln, that still haunt the national imagination. We make choices . . . about what is worth keeping and what isn't, trying to create a world where we feel alive, risky, ambitious, and free . . . We make the oldest stories new when we succeed, and we are trapped by the old stories when we fail."

The shaman, or medicine man, or healer, or Buddha, is an ancient title and community role, a hero and teacher common to many world people and their myths. Are there shamans with guitars today? Both Robyn Hitchcock and The Church's Steve Kilbey in recent interviews (**Night Sites & Sound, Soundcheck**) feel that role is possible, that the rock show is more than a performance. Both felt that they were evoking and/or invoking something through their work and live gigs.

What about the electricity and the sheer noise levels of modern rock concerts? A trance generator? Is this gathering an attempt to share a common consciousness? An initiation? R.E.M. is a band that has brought many people together with a magical mixture of surrealism and pop appeal. Consider Michael Stipe a shaman on a voyage: "Take your turn,...take your fortune...." (from "Pilgrimage," on **Murmur**) and "Take your instincts, by the reigns. . ." ("Worksong," from **Document #5**).

By combining symbols from mythology and pop culture with common themes from the human experience and music from across the world, rock music seems to work a universal beat. A mass communication electric. Love. Peace. Safe energy. Farm assistance. Freedom. A template and score for a better planetary way. We are calling ourselves with music again. Rock music talks about love a lot of the time, but we all know that obtaining it is difficult.

Just as myth works through culture?based fact and fantasy, rock presents its share of broken hearts and heroes, benefit shows for the poor and the imprisoned, and psychedelic trips to the moon and beyond. Is it plausible to think that rock has kept our faith in magic in dreams and personal visions alive in a world dark with war and greed?

Rock music today is less of an escape and more a medium for understanding; more a way to check up on the powers that be. The music soundtracks our own initiations and brings the emotions of racism, environmental destruction and war into our headphones.

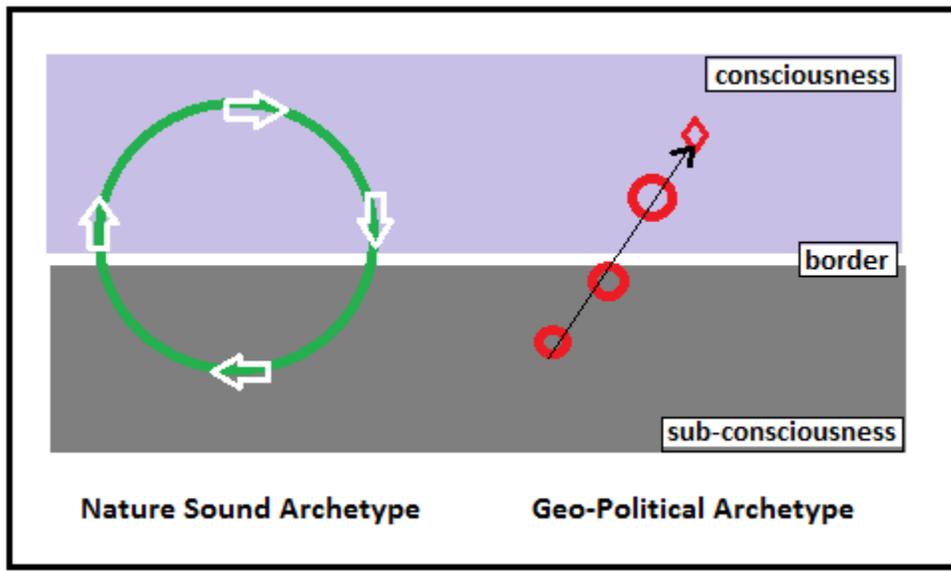
Carl Jung, writing in **Aion**, stated that, "The present age must come to terms ... with the facts as they are .... absolute opposition is not only tearing the world asunder, politically but has planted a schism in the human heart. We need to find our way back to the original, living spirit which because of its it's ambivalence, is also mediator and uniter of opposites."

**The theme of all mythology (is) that there is an invisible plane supporting the visible one."**

Isn't the magic of rock music an ideal auger for communicating new ideas and shared consciousness?

We learn how man has treated this planet through the myths and folklore of our ancestors. And now we rework them for our children. Jung and Campbell might be saying that we should combine the forces of good and evil into a unity (or understanding); nurture and share all sources of world spirituality; and begin to work for a healthier planet. William I. Thompson explains, in **The Time Falling Bodies Take To Light**, that "the effort to displace the female seems to be at the archetypal foundation for civilization, for mankind has been at it for ages. Whether he is challenging Mother Nature in flying away from her in rockets, or changing her on earth through genetic engineering, man has not given up the attempt to take away the mystery from the Great Mother . . ." Does your mother, sister and/or daughter share and contribute equally in the patriarchy?

**What myths are you buying for your iPad?**



**“Geo-Political Archetypes vs. Nature-Sound Archetypes” - Vision by Mythologist Willi Paul, Planetshifter.com Media**

**1. Introduction**

“According to [Jungian approach of psychology](#), some highly developed elements of the collective unconscious are called ‘archetypes’. Carl Jung developed an understanding of archetypes as universal, archaic patterns and images that derive from the collective unconscious and are the psychic counterpart of instinct. They are autonomous and hidden forms which are transformed once they enter consciousness and are given particular expression by individuals and their cultures. Being unconscious, the existence of archetypes can only be deduced indirectly by examining behavior, images, art, myths, religions, or dreams. They are inherited potentials which are actualized when they enter consciousness as images or manifest in behavior on interaction with the outside world.”

The [sound archetypes](#) were imprinted in ancestor brains by the shamanistic rituals of chanting and dancing. We all carry remnants of these imprints in our genes and in our collective mind. Chanting and dancing still have powerful effects on humans. Kirtan is a modern version of the sacred dances of the Paleolithic times. The Sufi dances are the same way. Rhythmic repetitions of certain sounds take us to our beginnings. Basically we are reaching the deeper layers of our brain, the parts of the brain that deal with raw emotions and even deeper layers, the so-called primitive brain where involuntary body functions are performed. The sound archetypes are to be found at this layer of the brain and in the corresponding layers of the mind which is the collective brain of our species.

My work has often been focused at the what I call the "conscious - unconscious border." See this piece as one example: [“Pre-Mythic Symbols and Archetypes” - Biomimicry and the Hunters and Gatherers – Lecture Outline.](#)” My gut tells me that fear especially resides here and that real change can occur here. My vision for new archetypes and Permaculture, Transition and the New Mythology lives in this border.” - Willi

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**2. Geo-Political Archetypes Compared to Sound Archetypes**  
**Sound Archetypes -**

- + Rotate / circulate in both consciousness & sub-consciousness
- + Sonic, vibrational, active!
- + Catalysts for change
- + Power to create

**Geo-Political Archetypes -**

- + Can start in the sub-consciousness but reside and quickly fade in consciousness
- + Passive - like watching TV
- + Add little to creativity and evolution
- + Power to judge, opinionate or separate

### 3. Sound Archetypes & Geo-Political Archetypes: Examples of Their Symbols and Expressions

#### Four Seasonal Sound Archetypes and the Symbols

**Archetypes of Procreation:** Renewal, Prayer

**Symbols** – Planting Seed Crops, Cool Rain, Digging the Rows

**Sound Archetype in Spring** – Digging in the Soil

**Archetypes of Gestation / Incubation:** Growth, Watching the weather as Crops Grow

**Symbols** – Weeding / Irrigating the Fields

**Sound Archetype in Summer** – Channeling Water

**Archetypes of Community:** Collecting, Celebrating, Soil Building

**Symbols** – Harvest Basket, Compost Pile

**Sound Archetype in Fall** – Women Celebrate a Harvest Song

**Archetypes of Transition:** Decay, Meditation, Repair, Hibernation, Preparation

**Symbols** - Cracking Ice on a Frozen Lake, Canned Foods, Dried Fish

**Sound Archetype in Winter** – Ice Breaking on River

#### Geo-Political Archetypes and their Symbols

**Archetype:** The love to preserve unique landscapes for future generations.

**Symbols:** Tree of Life, Permaculture logo, Yosemite, Seeds, Amazon Rain Forest, US Gulf Coast

**Expression of archetype:** Mistrust of greedy, short-term land and energy developers

**Archetype:** The hope to build sustainable systems in our local neighborhoods and towns

**Symbols:** Crude oil on rails, GMO; Convergence and sharing expo events; neighborhood plans and new rituals

**Expression of archetype:** Fear of food and fuel shortages; fights for resources between neighbors and governments

**Archetype:** The fear that global warming will destroy all life on Earth.

**Symbols:** Rising coastal tides, melting polar ice, coal fired power plants

**Expression of archetype:** Mistrust of business and goal of short-term profits

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### 4. In the Border

Clearly archetypes come from somewhere! Two promising paths are the Transition Movement's [localization](#) of public resources and in [permaculture three ethic's](#):

**(a)** Care for the Earth

**(b)** Care for People

**(c)** Return of the Surplus

Agreeing with Campbell and his Creative Mythology, it is clear that artists can and do give us a “sense of the transcendent in a universe apparently empty of meaning.” Indeed, they share their symbols, initiations and journeys on our way to new archetypes and global change.

Archetypes are often spiritual and / or universal in how they affect human emotions and the arts.

The often **symbiotic relationship between Permaculture and Nature** and their symbols and archetypes is key to understanding current archetypes and welcoming new ones.

Computers and the internet accelerate global data sharing, symbol building and **archetype testing** between the collective conscious and collective unconscious.

Archetypes, symbols and new myths are one big ecosystem made of multiple critical paths and stories. One **corrupted symbol, time worn myth or archetype** can wreak havoc on the collective unconscious – collective conscious transmission.

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**“Big Bang Mythology” – “[Steve Tibbetts](#) and 7 Sound Archetypes” by Willi Paul, [Planetshifter.com Magazine](#) (+ pdf version)**

Note: Please download the pdf version of this work attached at the bottom of this post.

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**( I ) Prelude -**

[I love this!](#) Incredible talent with musical and ... within 20 seconds you go from a sonorous desert to a mosh pit, a Tibetan temple, outer space, frozen tundra, and all with amazing drumming and breathtaking chords!

"The alchemical process is a physical ritual that projects an inner state onto physical elements." "Yes, I believe I understand how alchemy can work in the sound and visual arts; what's just as clear is that today's technology has definitely upped the ante." Source: PlanetShifter.com Magazine Interview with [Stephen Gerringer](#), Joseph Campbell Foundation

“Who would know anything about sounds from pre-history? By definition, they would be unknowable. I do like folding in the sounds of chanting in such a way that they lurk just under other sonic features: cymbals, drums, and so on. It gives a sort of "voice" to the instruments. These sorts of sounds rest just under the threshold of consciousness. It's fun to play with perception in that way. I don't actively sample nature. However, in sampling gongs and other instruments in Bali, I found that the sounds of frogs, bugs, and chickens were also recorded. I left those sounds in. It gives the samples a nice organic buzz on the top.” From an [interview with Steve Tibbetts](#) by Willi, 7/2010.

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**( II ) Introduction –**

[Origins of Sound Archetypes](#)

Origins of sound archetypes go back to the Paleolithic period when all humans were hunter-gatherers. In this long period humans were closer to nature and their understanding of the “sacred” was very different from the current understanding of the sacred in the western culture. The sacred concepts in the form of ancestor spirits, first hunter spirit or the animal spirits were part of their daily lives and dreams. They communicated with these spirits in their dreams. Their self-consciousness and intellect were not as developed but their minds processed the symbols much better than us. They were myth-makers; they needed myths to survive and to understand the world around them. As part of the myth-making process, they communicated through symbols.

The sound archetypes were imprinted in ancestor brains by the shamanistic rituals of chanting and dancing. We all carry remnants of these imprints in our genes and in our collective mind. Chanting and dancing still have powerful effects on humans. Kiirtan is a modern version of the sacred dances of the Paleolithic times. The Sufi dances are the same way. Rhythmic repetitions of certain sounds take us to our beginnings. Basically we are reaching the deeper layers of our brain, the parts of the brain that deal with raw emotions and even deeper layers, the so-called primitive brain where involuntary body functions are performed. The sound archetypes are to be found at this layer of the brain and in the corresponding layers of the mind which is the collective mind of our species.

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### ( III ) Surfacing with the Primordial Images –

‘As many writers have discussed in PlanetShifter.com Magazine interviews, this sound is an alchemical or transmutation process, where the recombining of elements and the interactive process is more important than the product. Also examine myth as soundscape – or how the imagination of each listener both creates and recombines a story and how the meanings evolve as each collaboration changes the forces. These fragments can be re-mixed as each new group is created.

Differing from other musical composition, here sound is no longer the background but the foreground as the evolving sound collage drives the listener experience; sound is now a new story that we process and interpret individually and collectively.’

**Source:** [Building a new sound symbol library for global community storytelling. Videos \(3\) + Lesson Planning + PDF.](#)

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[Steve Tibbetts](#) (born 1954) is a St. Paul, Minnesota-based American guitarist known for an original approach to both composing and sound-forming. Tibbetts views the recording studio as a tool for creating sounds. Most of his releases include world percussionist <http://m2foundation.org/dd/> target="blank">Marc Anderson.

There are no new sound archetypes, just new renditions or surfacings. Sound archetypes are re-called, re-powered and re-forged with reference to present day cultural traditions, rituals, images, symbols, machines and instruments, voices, costumes, drugs, initiations, values by a small pool of artists and alchemists.

Big Bang Mythology is the unique vision of the author, and is not endorsed by the Mr. Tibbetts. Primordial images are passages, connectors, and / or sonic frames – and not entire songs that are based on my journey and initiations to date.

Primordial sounds are Nature-borne forces that are expressed through our subconscious to the conscious. Archetypal sounds are the key to human evolution on earth and are the source of mythology throughout the ages.

For me, Tibbetts’ music is a catalyst to the primordial coil or anima, especially in his live performances.

### ( IV ) 7 Sound Archetypes in Steve Tibbett’s Guitar-

#### 1. Album Title / Song Title: **Yr / Sphexes**

Primordial Image: Do no fear the **moan hiss kisses** from the monkey clan as they have plenty of smaller, slower prey to feed on  
Sound Archetype 1 ([Listen](#))

#### 2. Album Title / Song Title: **A Man About a Horse / Lochana**

Primordial Image: As the volcano mountain spills lava into sea below, **boom hiss bang**, new soil will come forth with seeds sprouting  
Sound Archetype 2 ([Listen](#))

#### 3. Album Title / Song Title: **Yr / Ten Years**

Primordial Image: Sonar talk in the dolphin pack, **poing zip zing poing**, communicates and protects the family  
Sound Archetype 3 ([Listen](#))

4. Album Title / Song Title: **Exploded View / Your Cat**

Primordial Image: Melting snow fuels the spring creeks and lakes, **gurgle drip drip splash**, recharging nutrients with sunshine

Sound Archetype 4 ([Listen](#))

5. Album Title / Song Title: **The Fall of Us All / HellBound Train**

Primordial Image: Strong winds, **swoosh swoosh**, are working up dust out on the plains

Sound Archetype 5 ([Listen](#))

6. Album Title / Song Title: **Exploded View / Name Everything**

Primordial Image: Great Spirit cries thunder: **wack bang wackkkkkkkkkkk BAM!**

Sound Archetype 6 ([Listen](#))

7. Album Title / Song Title: **Exploded View / Metal Summer**

Primordial Image: The first human being **breaks through** the atmosphere and **crashes** on the beach Sound Archetype 7 ([Listen](#))

Not all New Mythologies are sound-driven. And whether or not you feel that Tibbett's has captured and revitalized the primordial in the 7 sound archetypes above, there are many other artists that we can explore in the mythic, like U2's [Bullet the Blue Sky](#) and Jane's Addiction's [Mountain Song](#).

It is up to all of us to learn to tap the unconscious / conscious for new chants, spoken poems, trance songs and rituals that we desperately need to evolve.

\* \* \* \* \*

**( V ) Big Bang Mythology Resources –**

**1. Questions -**

- a. If we can feel the power of myth from storytellers, then why not from sound archetypes?
- b. Can a "Sound Myth" be a series of integrated Sound Archetypes that have a universal theme and message?
- c. How do we translate or transmute sound archetypes into visual cues, messages, initiations and global meanings?
- d. Describe the relationship between sound archetypes and ritual?
- e. How do you know when you hear / feel a sound archetype?
- f. Are sound archetypes connected to memories and new feelings?
- g. What is a mythic experience?
- h. Can a sound archetypes help to create a new language, code, or artistic key?
- i. Can silence be a sound archetype?

**3. Myth Lab and Creating New Myths –**

To date, participants have utilized several methods to produce New Myths, including Mythic Imprinting and Artifacts in a five stage process at the [Myth Lab](#).

Here is the current list of elements or influences that can be developed to produce New Myths:

1. Para-normal
2. Universal struggle / message

3. Journey, Initiation, Hero / Community
4. Symbols
5. Alchemy
6. Nature is Sacred
7. Threat of apocalypse
8. Digital - Non-Digital Collision
9. Future-based
10. Sound Archetypes

#### 4. Two Steve Tibbetts Interviews by Willi Paul -

[Pedal Flower Steve Tibbetts: Interview & CD Review of "Natural Causes."](#)

[Lucid Dreams, Sonic Cocoon](#), Tibbetts/Anderson interview

#### 5. [Steve's Bio](#) -

Tibbetts plays acoustic and electric guitar as well as exotic percussive instruments such as the kendang and kalimba. His musical compositions span several genres and styles including experimental, jazz, rock, ambient, and world music. He has self-described his music as "post-modern neo-primitivism". Often more than one genre or style is found in a single composition. A variety of techniques may be used with the guitar such as a string-bending technique sonically imitating a sarangi with a 12-string guitar while also alternating between ambient soundscape and Hendrix-like distorted and feed-backed leads with an electric guitar. He incorporates field-recordings such as the footsteps in the track "Running" from Safe Journey, or the chanting of Nepalese villagers from the last tracks of Big Map Idea.

Tibbetts' recordings often include percussion by St Paul's Marc Anderson.

AllMusic states Tibbetts music is like "mosaics of world music doused in Tibbetts' particular brand of gasoline; not many explosions, but rather a steady wall of flame." The BBC noted Tibbetts' music as a "rich atmospheric brew" and "brilliant individual music making." Rolling Stone described the 1994 *The Fall of Us All* as "a trip of another, more explosive and enriching kind, a dynamic study of Eastern modality and universal spiritualism driven by rock & roll ambition." Stereophile promoted *A Man About a Horse* as "album of the month" January 2003.

Tibbetts also uses recording and editing as a creative process. The album *A Man About a Horse* features many tracks based on rhythms built from acoustic drumming recorded at various tape controlled pitches and speeds. These recordings were then sampled, sequenced and looped on synthesizers. He states, "I go back and forth between the sampler and tape machine so much--looping, cutting, offsetting, and layering--that eventually I don't know where the sounds come from." A collection of his loops and sound textures entitled *Friendly Fire* were released 2002 by Sonic Foundry for their *Acid Loops* series.

\* \* \* \* \*

"Creative myths are wonderfully cathartic because they cast on the primordial screen of our imaginations archetypal echoes and immense personifications of our hopes and capacities. Mythology bridges the gap between science and spirituality through a kind of mythological methodology: a subjective method of scientific inquiry using archetypal psychology as a vehicle toward discovery."

**Source:** Gary Z McGee on "[Our Self-inflicted Mythology](#)".



**water sound symbol myth: building new nature-based myths (Video). willi paul, planetshifter.com**

willi paul  
planetshifter.com

[View the Video now!](#)

\* \* \* \* \*

..... **video script** .....

sound is interpreted visually and processed as narrative...  
what's mythic about a sound?

sounds connect us back to memories and values - including the sacred - and perhaps to a yearning for a better future

\* \* \* \* \*

thunder is a sonic call to us from the planet to praise her majesty and mysteries

rain pounding on the roof shows us our vulnerability but is also an opportunity to catch, store and re-use nature's resources

the sound of erosion means that we are wasting water and soil resources... and the ecosystem

irrigation pipes and engineered culverts are symbols of mankind's failed manipulation of nature

the life in and around a pond community includes sounds of birds, insects and mammals

\* \* \* \* \*

nature sounds are symbols

symbols build myths

**myths can change us**

# OccupySound

## Soundtrack for a New Global Mythology

New Myth #58



Vision | The Score | Listen to: [OccupySoundTrack.m4a](#) | Production Notes | Bios

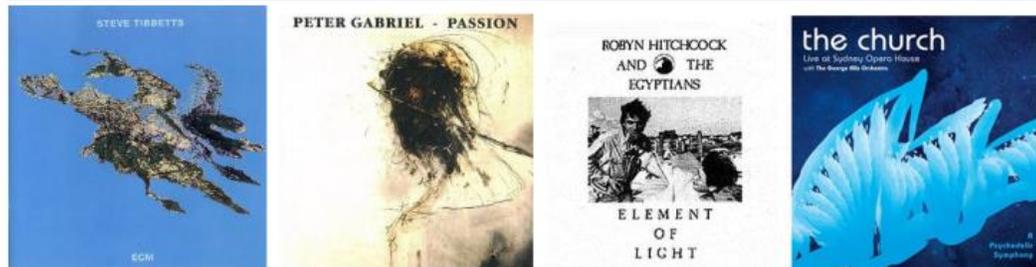
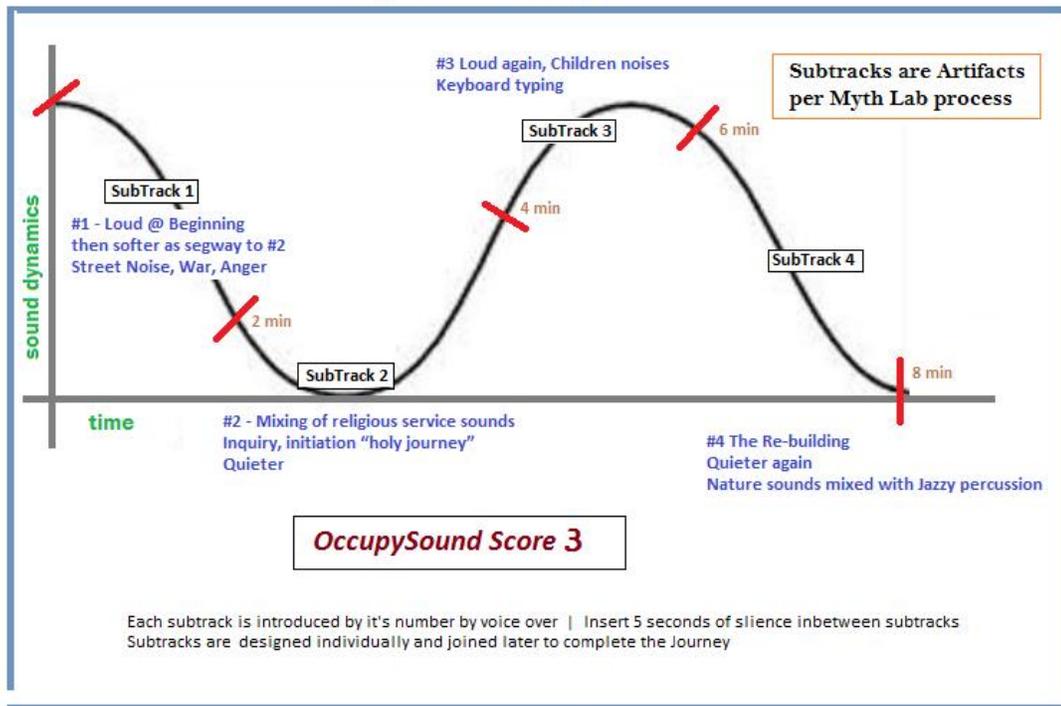
### Vision

"Hi Geoff - I will document the stages of the project fully in order to evaluate and share it with my network  
 This work is an initiation for you and me as creatives  
 I only have an open-ended score and invite your interpretation  
 A written story - or images in a video - may or may not be desired (TBD)  
 Building and experiencing sound as symbolic information (or alchemy or archetypes or new myths) is the central focus" - Willi

### The Score



image artifacts - subtract #1



Sonic Artifacts 4 OccupySound Myth

## **Production Notes from Composer Geoff Maddock:**

For the 1st of the four subtracks of Occupy Sound I started by finding sounds of war, children and fighting and recording street noises from my window. I edited these sounds and arranged them in a rough collage. The idea was for the found and recorded sounds to provide the punctuation within the music. I used low throbbing notes to give a propulsive and dark bass. I used similar sounds combined with white noise to make helicopters, gunshots, churning static and drum beats. The music was starting to form but there was a disconnect between it and the hard noises of conflict. Until the sound could be wound up in intensity and right notes chosen, it tended to soften the sounds of conflict. I learnt here that the combining of music and found sounds is a careful balance, something that was important once again in the 3rd of the subtracks.

For part 2 I started by recording some percussion, tambourine, maracas, pots and pans, a small set of toms, claps, clicks and other shakers. I ended up eliminating all sounds from this first layering except the toms and a pot. They alone had what I felt was the right tone. I used the toms sounds as a guide for vocals. I wanted to build up a mantra like sound of voices, to reach a meditation through repetition, like prayer. I added the sound of more voice in the background and tried to give it a choir like feel, or the feeling of endless notes reverberating through some sacred space. But the music was too repetitive; it needed some thread of harmonic development to give it tension. I added some plucks and an internal melody and used an old shaky sound from a keyboard to provide a hint of bass. The final result seemed somewhere between a small community jamming on a hymn to a more formal almost eastern prayer session. I felt that this was appropriate as the music needed to be a new religious feeling, hand hewn, and not by acolytes of some current and established religion, but of a tradition born of an awakening to something more of the earth.

Part 3 was mysterious to me as to what it was expressing initially, so I just had to start and find it through the music. I began by collecting sounds again, and placing them around each other. This provided me with no form and it seemed very arbitrary, I was none the wiser. I turned to sounds and started on keyboards, building up a threading tune in  $\frac{3}{4}$  time. I added to that with other melodies doing rapid motion on the chords between notes, spacing the same melody at intervals and in different pitches, something akin to a fugal arrangement, melodies at counterpoint. This did have a restless busy energy but became too full of content; it said too much and was closing down the feeling. I began to use a sequencer to trigger other notes of the scale of the ones I had chosen, and to give the rhythm a spontaneous explosive search instead of the very deliberate almost baroque sounding development I had built up. It started to work and be like a new universe of different pathways. I initially had many different tones, but restricting it to just one gave it a more cohesive feeling. I used the rises and falls in this new music to give me a sense of where the found sounds might work, and I cut them into sections and experimented. I feel the final result has the sense that the earthly noises are seen through the refraction of the glass globe like notes that fall around them. This seemed right to go with the search for meaning in this section

Working with the guiding words of part 4 also had me mystified. I started by constructing industrial noises using keyboards, rapid sequences and mutating white noise. I made the sound of warning alarms and the hum of trucks and machinery, fading into a train like disappearance. Into nature. I experimented with ocean and pastoral sound, wind and gentle rain, but in the end it was the sound of water in a forest, which seemed to express the most peace. The final feeling was to be something like jazz, and this was very difficult and seemed incongruent with the previous sounds. I made up a few different pieces and they all were much the same in feeling out of place. I edited one back to a barer texture. It was better, but I was still finding it all a bit comic. Then as I listened over and laughed at what seemed crazy to me I realized it was right. I was smiling and laughing at it each time wasn't I? Maybe that was exactly the point.

## Bios



**Willi Paul**

Willi is active in the sustainability, permaculture, transition, sacred Nature, new alchemy and mythology space since the launch of [PlanetShifter.com Magazine](#) on EarthDay 2009, Willi's network now includes four web sites, a [LinkedIn group](#), 3 tweeter accounts, a G+ site, multiple blog sites, and multiple list serves. In 1996 Mr. Paul was instrumental in the design of the emerging online community space in his [Master's Thesis](#): "[The Electronic Charrette.](#)" He was active in many small town design visits with the [Minnesota Design Team](#). Mr. Paul has released [16 eBooks](#), 2197 + posts on PlanetShifter.com Magazine, and over [380 interviews](#) with global leaders. He has created [56 New Myths](#) to date and has been [interviewed](#) over 30 times in blogs and journals. Willi earned his permaculture design certification in August 2011 at the [Urban Permaculture Institute](#), SF. Please see his [cutting-edge article](#) at the Joseph Campbell Foundation and his [pioneering videos](#) on YouTube. His current focus is [Myth Lab](#) - a project that Willi presented at his third [Northwest Permaculture Convergence](#) in Portland, OR. Willi's consulting work is at [NewMythologist.com](#)

\* \* \* \* \*



**Geoff Maddock**

Geoff is a music composer, born in New Zealand and now living and working in Los Angeles. He started firstly as a songwriter and musician in the independent music scene in Auckland, NZ with the band Bressa Creating Cake, and then had greater success in the 2000's with his second band Goldenhorse. Goldenhorse released three successful albums in NZ, one of which achieved 3 x platinum level of sales, and toured through Europe, Australia and Canada having released music there as well. They played with the Auckland Philharmonia and the New Zealand Symphony Orchestra, for which is Geoff arranged the orchestral score. The band broke up in 2009 and since then Geoff has been working as a composer for film, television, theatre, and as a producer and engineer, recording albums for many bands. He moved to L.A in 2011 and has been working primarily as a session musician, recording engineer and writer, most notably with UK artists, the Wedding Present, Natasha Beddingfield, Daniel Beddingfield, and for L.A acts the McMains Brothers, Imaginary Persons and Reem Tamimi. He is recording a new album of original material. Please see his [SoundCloud portfolio](#).

**Building the Future  
with New Global Mythology  
Free eWorkshop with Willi Paul**



**A R C H I V E** from June 18, 2014

**Work Product from Participants:**

[Heart-Dreaming](#) - Richard Whitehurst (pdf)

[Emotional Hash](#) - Sherrill Anne Layton (pdf)

[WE ARE THE MUSES](#) – Judith Judith (pdf)

[Reclaiming Our Common Heritage](#) – Myra Jackson (pdf)

[The Will](#) – Aleksandar Malecic (pdf)

[What Will/Should Be the New Myths? Global Myths?](#) – Arthur George (pdf)

["HoneyComb" \(PhotoMontage\)](#) – Bonnie Bright (pdf)

["Armagedom"](#) – Ian Weatherseed (mp3 )

["The Garden Symbol in Old & New Mythology. A Resource for Teachers."](#) – Willi Paul (html)

["Live Capture Movie from eWorkshop" \(mov \)](#)

**Why should you participate?**

- Gain new tools for the advancement of global stories and culture
- Find people with like-minded visions; Make new friends

- Explore the emerging field of post-classical mythology
- Better understand the role of Nature, Permaculture, Alchemy and the Sacred in building New Myths

**Why do you need to produce and share a new piece of work for this experience?**

- Potential benefits from preliminary exploration of the subject matter and sharing the work products with the other participants is high
- This is an egalitarian approach in that all participants will offer their perspectives through the one or more of the \*required categories (see below)

**Why I am offering the course?**

- Share the journey; Build community
- Facilitate a positive Initiation
- Receive and offer critique from eWorkshop participants
- Challenge assumptions
- Publish works on Planetshifter.com Magazine and Networks

**Video Welcome & eWorkshop Instructions** from Willi Paul

**Sponsored by:**

[DepthPsychologyAlliance.com](http://DepthPsychologyAlliance.com) - New Global Mythology Group  
[Planetshifter.com Magazine](http://Planetshifter.com)  
[newmythologist.com](http://newmythologist.com)  
[openmythsources.com](http://openmythsources.com) & [Myth Lab](http://MythLab.com)  
[New Mythology, Permaculture & Transition Group](https://www.linkedin.com/groups/11271112) - LinkedIn

**eWorkshop Timeline:**

**1. [Register for 6/18 Webinar](#)**

**2. June 2 - 17:** Participants Send Writing, Sounds or Graphic Art\* Contribution to: [willipaul1@gmail.com](mailto:willipaul1@gmail.com)

(a) Participants writing or art\* contributions available on CommunityAlchemy.com

**3. June 17:** Last Day to Send In Work Product to Willi:

**4. June 18, 5:30 PST:** Attend Building the Future with New Global Mythology eWorkshop:

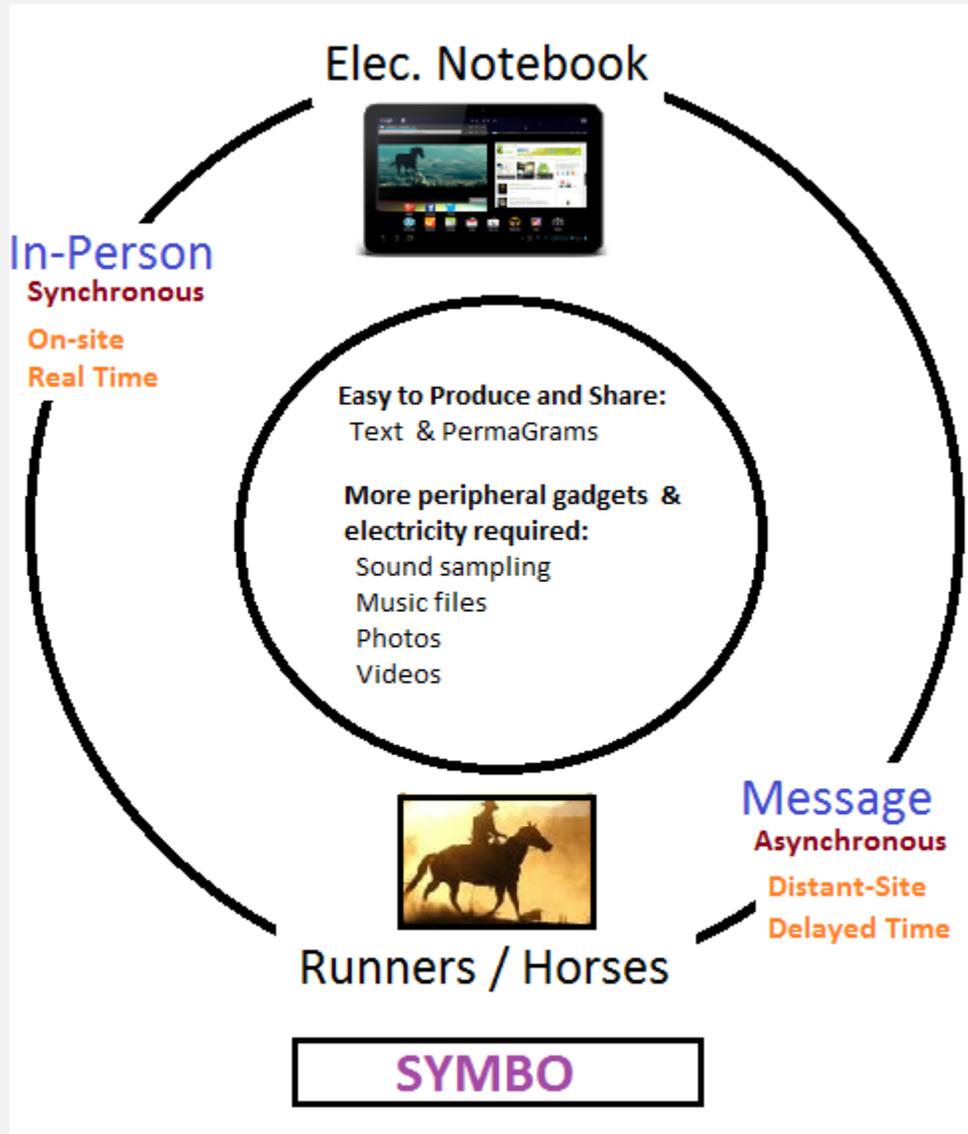
**5. Post June 18:** eWorkshop Data Archived (voice / song recordings, chats, writings and art) at CommunityAlchemy.com

**\*Topics for Participants Work Product Requirement**

must reference one or more of the following subject areas:

- [Permaculture Symbols](#)
- [New Rituals](#)
- [New Alchemy](#)
- [Myth Lab](#)
- [New Myth](#)
- [Sound Scapes](#)
- [Graffiti, Stories, Poems, Graphics, Photographs](#)
- [Nature Lore](#)
- [Transition Movement](#)
- [Sacred](#)

## SYMBO: A Symbolic Permaculture Supported Language for the Post-Chaos Era



SYMBO: A Symbolic Permaculture Supported Language for the Post-Chaos Era. By Willi Paul, [CommunityAlchemy.com](http://CommunityAlchemy.com)

In the near future, after world-wide Chaos breaks apart long-held corporate control on financial and transportation systems, humans will be [living in tribes](#), with a host of food and security issues. New sustainable systems, based on resource specialization (solar energy, water production, medical services) and geography - called Grids - will be required.

[“The Permaculture Grid.”](#) A Prototype. *New Myth #63* by Willi Paul, presents a vision to these not too distant permaculture settlements:

“One of the many unforeseen of many consequences in this human-born tragedy is that super rich Asians, Europeans and South Americans left their versions of black holes with their body guards, barter dreams and intestinal fortitude, came to America to re-cave and start a new global crisis chapter. With so many formal languages colliding into the muck of the blackout, a fellow in San Francisco invented a **new global symbolic language** especially in support of community outreach and permaculture.

**Electronic notebooks are still working.** The symbolic language incorporates many communication formats, including a rich sound sample collection, a graphic language called "[PermaGram](#)", photographic and video libraries and a new alphabet. New global stories and [Myths](#) emerged are emerging!"

\* \* \* \* \*

### **The SYMBO System**

*"Runners & Horses are the new World Wide Web" – WOX*

Two types of communications are possible:

- A. Person-Person: Local site, real-time, direct (synchronous communication)
- B. Horse / Runners: Distant site, delayed, indirect (asynchronous communication)

An electronic notebook will be used to produce all messages and sent with horse or runner to another tribe. SYMBO works with very limited local tribe internet wireless networks (LAN) as some tribes have solar panels and battery storage (limited capacity).

Messages that are easy to produce and share are Text & PermaGrams. Communiques that require peripheral gadgets & electricity include:

- + Sound sampling
- + Music files
- + Photos
- + Videos

Tribal messaging is mostly utilitarian to save electricity and horse trips. There can be very little art / entertainment asynchronous communications. High Priority Message Types concern these topics:

- + Water
- + Food,
- + Security
- + Gatherings
- + Grid News
- + Medical

Like the modern day library loan and the pony express, distant communications are to be delivered by horse or runner, experienced, with notebooks then recharged and returned with a response. If the tribes are 25 miles apart or more, asynchronous communication could take days.

### **Transition in the Post-Chaos Era**

*"Machines break. Nature Won't." – WOX*

In 2076 there are no paper products – and no electronic printers. Tribes practice "subsistence electricity" where electricity is rationed and given highest security measures. Unless systems like SYMBO are replicated, the production and use of electricity will be a localized process only.

In this future scenario, animal husbandry will be elevated to highest importance as animals run the farms and feed the families. Security around each tribal zone is also critical to get right. As a related concern, family size is now strictly regulated as resources are scarce.

Time will "relax" or slowdown from "instant internet time" to a slower pace reminiscent of 1850.

### **Impact on New Mythology**

*"Sister, can you spare a story?" – WOX*

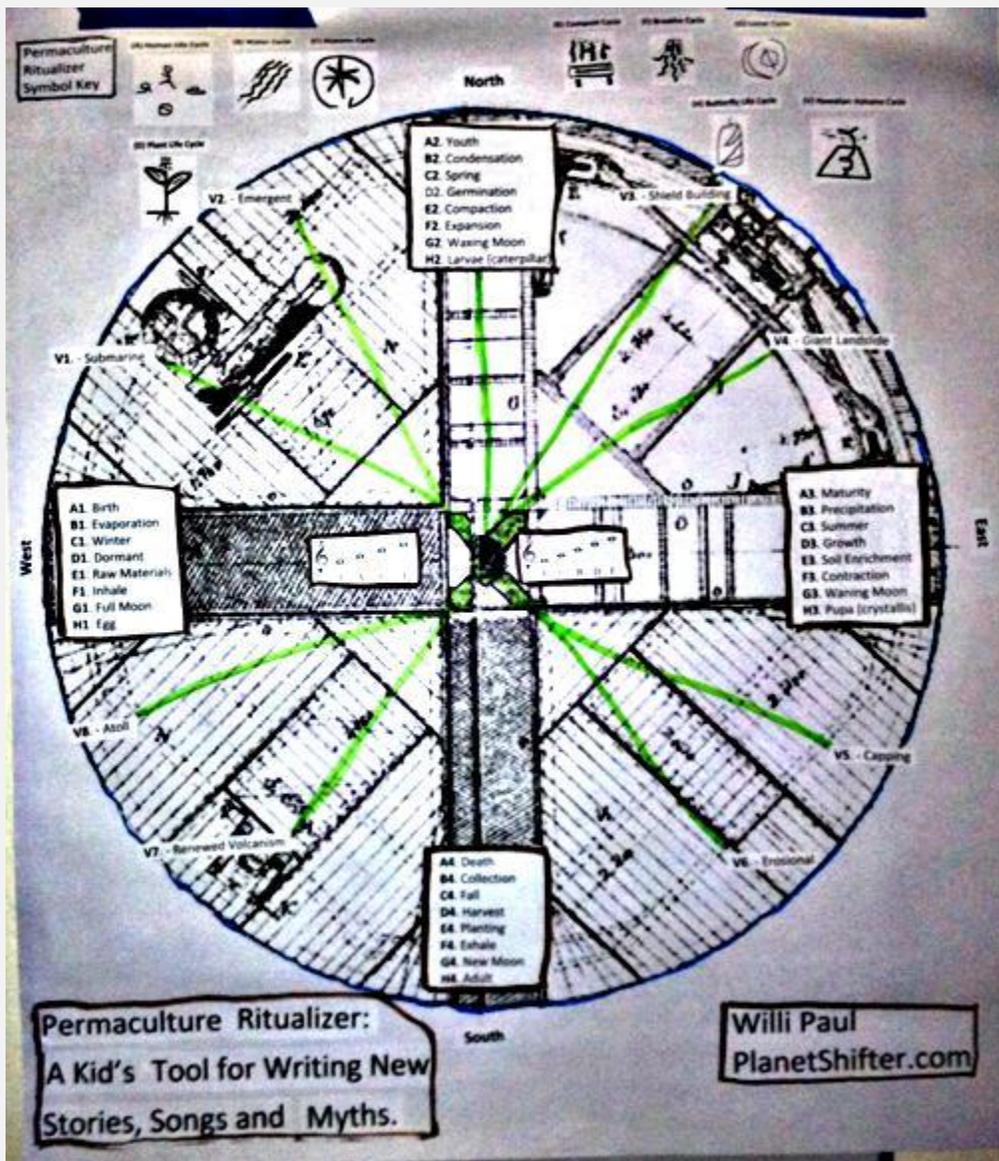
One key impact of a “SYMBO future” the evolution of the New Mythology is that our geo-cultural focus goes backwards from global to local settlements. This is “survival withdrawal.”

Storytelling goes back also to the weekly campfire; visiting storytellers are prized. Family stories and New Myths are oral traditions.

SYMBO, based in the future, actualizes what Joseph Campbell called an artists-driven vision called [Creative Mythology](#).

“Sources for New Archetypes in the SYMBO vision: Family Survival; Animal Husbandry; Fire / Cave Man; Scarcity”

\* \* \* \* \*



**Permaculture Ritualizer: A Kid's Tool for Writing New Stories, Symbols, Songs & Myths. Video. By Willi Paul, [PlanetShifter.com](http://PlanetShifter.com)**

Watch the Ritualizer Video by [Clicking Hear!](#)

\*\*\*\*\*

Earth Life Cycles are impacted, destroyed and disrespected now - use the matrix to create new combinations.

8 Life Cycles\*\* in 4 quadrants, built on a **locomotive turntable** image. A new permaculture tool and template to help spark the child's mind as they **build the future**.

Musical Notes are the center of ritualizer.

**This is a Meta-Cycle Investigator** and virtual educational machine for New Songs, Stories, Symbols, Myths and Permaculture Rituals. **A Transmutation Game?**

Community Alchemy at heart.

Integrate.

\* \* \* \* \*

## **The 8 Life Cycles:**

### **Human Life Cycle**

- A1. Birth
- A2. Youth
- A3. Maturity
- A4. Death

### **Water Cycle**

- B1. Evaporation
- B2. Condensation
- B3. Precipitation
- B4. Collection

### **Seasons Cycle**

- C1. Winter
- C2. Spring
- C3. Summer
- C4. Fall

### **Plant Life Cycle**

- D1. Dormant
- D2. Germination
- D3. Growth
- D4. Harvest

### **Compost Cycle**

- E1. Raw Materials
- E2. Compaction
- E3. Soil Enrichment
- E4. Planting

### **Breathe Cycle**

- F1. Inhale
- F2. Expansion
- F3. Contraction
- F4. Exhale

### **Lunar Cycle**

- G1. Full Moon
- G2. Waxing Moon
- G3. Waning Moon
- G4. New Moon

## **Butterfly Life Cycle**

- H1. Egg
- H2. Larvae (caterpillar)
- H3. Pupa (crystallis)
- H4. Adult

## **Life Stages of Hawaiian Volcanoes**

- V1. - Submarine
- V2. - Emergent
- V3. - Shield Building
- V4. - Giant Landslide
- V5. - Capping
- V6. - Erosional
- V7. - Renewed Volcanism
- V8. - Atoll

# Sound Symbols:

spirit

water

sunny

work

seed

soil-land

compost

**Sound symbols, archetypes & the power of myth: an alchemic journey with Nature begins +  
The Mythic Sound Scape Constructor Process** by Willi Paul, [Planetshifter.com](http://Planetshifter.com)

## Introduction

If we can get the power of myth from storytellers and the printed page, then why not from soundscapes?

- how to interpret an integrated set of sound symbols as a myth?
- sound symbols or textures connected to memories and new feelings, please
- not like songs – like meditations
- what is a mythic experience?
- requires a new language, code, key
- silence is a sound symbol

\* \* \* \* \*

## The Theoretical Offering

Origins of sound archetypes go back to the **Paleolithic period** when all humans were hunter-gatherers. In this long period humans were closer to nature and their understanding of the “sacred” was very different from the current understanding of the sacred in the western culture. **The sacred concepts in the form of ancestor spirits, first hunter spirit or the animal spirits were part of their daily lives and dreams.** They communicated with these spirits in their dreams. Their self-consciousness and intellect were not as developed but their minds processed the symbols much better than us. **They were myth-makers;** they needed myths to survive and to understand the world around them. As part of the myth-making process, **they communicated through symbols.**

The sound archetypes are similar to sacred symbols and equally powerful. **The sound archetypes were imprinted in ancestor brains by the shamanistic rituals of chanting and dancing.** The sound archetypes are to be found at this layer of the brain and in the corresponding layers of the mind which is the **collective mind of our species.**

**The business of Semiotics is to decode and denaturalize the signs.** Decoding of the sound archetypes should be done in a Semiotic framework. Certain root sounds carry hidden information of **ancient spiritual insights** and they have special meanings in the context of Cosmology. These sounds have power over human beings. The influence is very subtle. The effect is small in force but great in power. The prolonged application of the small force results in a powerful effect.

The branch of Linguistics known as **Phonosemantics** is the study of sound symbols in languages. The intersection of Phonosemantics and Semiotics is a neglected area. **The linguistic concept of sound symbolism is connected to sound archetypes.** The basic assumption in Linguistics is that the sound-meaning pairs are arbitrary except in the case of sound symbols. Due to their unusual and controversial status the sound symbols have been neglected in Linguistics.

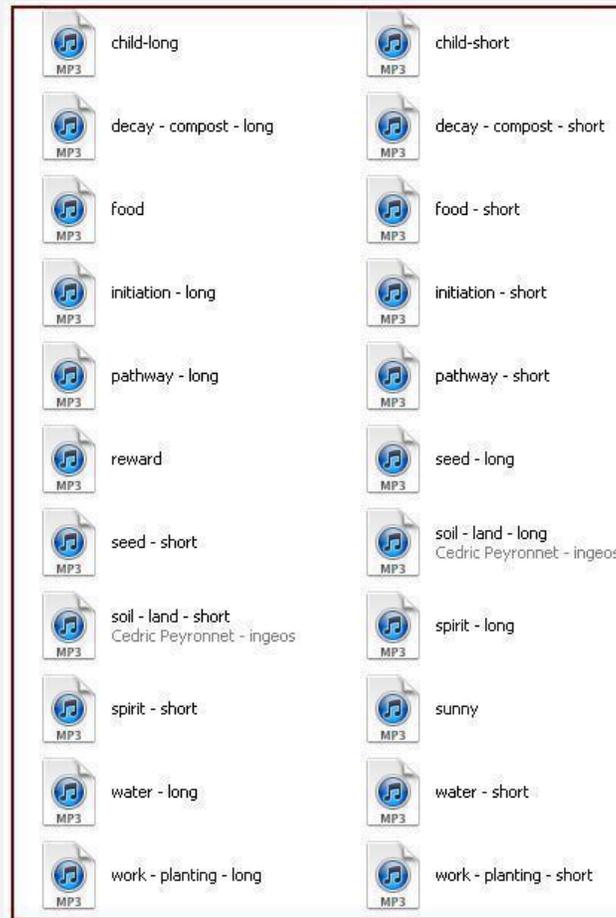
Great teachers imply that it is possible to refer to one aspect of the “reality” by using the other aspect. We can refer to the “idea” by using the “sound” for example. Shrii Shrii Anandamurti is reminding us that the connection is very deep, in the sense that **the creation of the “idea” will bring “sound” and “color” into existence.** In other words, the “vibrational expression” will manifest as “idea”, “sound” and “color” simultaneously. The very possibility that **certain sounds represent universal ideas** forms the basis of Phonosemantics. It is important to clarify that sound archetypes constitute a small subset of the sound symbols found in a language. Phonosemantics studies all of them.

from: [Origins of Sound Archetypes](#)

\* \* \* \* \*

(cont. on next page)

## The First Two Sound Libraries



Sound Symbols for New Myth Building. Willi Paul, PlanetShifter.com

**Perma-Trans**



Sound Symbols for New Myth Building. Willi Paul, OMS.com

**Emo**

**I am building something tentatively called “The Mythic Sound Scape Constructor Process:”**

1. Select Theme – Hero, Initiation, Journey (combo)
2. Prepare Sounds (recorded, downloaded, spoken) as Symbols, Metaphors, archetypes, into Custom Sound Library
3. Select from Custom Sound Library (mp3) > Effects > Combinations > Raw Scape
4. Work in one or more Alchemies: Eco, Digital, Community, Earth
5. Text / Spoken Narration: letters, words, poetry
6. Include Imagery text, stills, or video?
7. Note Linear Tracking Time: 0 [ l ] – end [ x ]
8. Screen Capture Audacity final production score (reference)
9. Plug scape elements into movie software, edit, save, upload to WWW.

\* \* \* \* \*



**Sonic Imprintation: the Shaman's Alchemic Sound Check for the Sustainability Age. By Willi Paul and [David Metcalfe, PlanetShifter.com Magazine](#)**

We've taken care of everything  
The words you hear, the songs you sing  
The pictures that give pleasure to your eyes  
It's one for all and all for one  
We work together, common sons  
Never need to wonder how or why

Look around at this world we've made  
Equality our stock in trade  
Come and join the Brotherhood of Man  
Oh, what a nice, contented world  
Let the banners be unfurled  
Hold the Red Star proudly high in hand

We are the Priests of the Temples of Syrix  
Our great computers fill the hallowed halls  
We are the Priests, of the Temples of Syrix  
All the gifts of life are held within our walls

[Temples of Syrix , RUSH 2112](#)

\* \* \* \* \*

**How do we become the solution to the problems of the world?**

The art of Practical Alchemy provides some clues for us on a personal level, techniques and thought forms that can guide us to a better understanding of ourselves and our place in the world. The Alchemist Dennis William Hauck defines Alchemy's principle goal as the "[transformation via manifestation of intention.](#)" If we intend to become active in finding solutions we need to work artfully at the things that will manifest this intention.

Dennis goes on to say that “the chance that materialization will actually occur is directly proportional to the quality of expression.” So it is not just the intention that matters, but our ability to express that intention. And how do these expressions emerge?

Artists are familiar with this process through the translation of thoughts, emotions and reactions into solid manifestations of poetry, song, sculpture, drawing or painting. All of the creative arts are deeply tied to this process, and the artists who understand this are personally changed by the manifestations that they work through.

### **How can this be translated into the wider world?**

This is wonderful for the individuals involved in the process, but what of the wider world? What spurs us to seek this process in the first place? How can someone experience it if they have no idea where to start?

For this to happen there needs to be a catalyst, a figure that shows the way, and here we have what has broadly been termed a Shaman. There is the historical shamanism of the various regions of the world, replete with their specific patterns of imagery and symbol. Their dances, songs, costumes and ritual provide an axis for the culture surrounding them. Providing a bridge between the physical manifestation of the society and the ideologies and spirits from which the society draws its particular shape.

As we become more fractured, the centralized social structures disperse and we are left in some ways with the raw technique itself. The shamans who step forward today have gathered their spirits from all times and cultures, the diversity of symbols forming a complex of ideas that express manifestations of the forces surrounding us. From rock stars to graphic designers, the path of social transformation, and the responsibility of the task, exists hidden beneath the mundane surface of everyday living.

With music we have sounds organized to entrain the mind of the listener. Repeating forms reinforcing the neural networks forming through sensual reaction, the means through which craftsmanship and art become a tool of creation and communication. The same occurs with the visual arts, or the spoken arts, any manifestation of a thought form brings the possibility of that form taking root in other mental gardens.

In this communicative web of association we have immediate access to all levels of experience and are also faced with the responsibility of providing paths for others who encounter the manifestations towards the truth, towards responsible living and in the language of our time towards an understanding of sustainability.

### **If we need further evidence of this process we need only look to birds:**

The best known form of imprinting is [filial imprinting](#), in which a young animal learns the characteristics of its parent. It is most obvious in nidifugous birds, which imprint on their parents and then follow them around. It was first reported in domestic chickens, by the 19th-century amateur biologist Douglas Spalding. It was rediscovered by the early ethologist Oskar Heinroth, and studied extensively and popularised by his disciple Konrad Lorenz working with greylag geese. Lorenz demonstrated how incubator-hatched geese would imprint on the first suitable moving stimulus they saw within what he called a "critical period" between 13–16 hours shortly after hatching. Most notably, the goslings would imprint on Lorenz himself (more specifically, on his wading boots), and he is often depicted being followed by a gaggle of geese who had imprinted on him. Filial imprinting is not restricted to animals that are able to follow their parents, however; in child development the term is used to refer to the process by which a baby learns who its mother and father are. The process is recognized as beginning in the womb, when the unborn baby starts to recognize its parents' voices.

If artists are to encourage those who encounter their art they need to be aware of sonic imprinting, themselves imprinted with the image of the artist as arbiter of change, holding keys that can lead to transforming not only themselves, but society as well. The manifestations they bring forth can be gates to new experiences and new relationships. Think of an art based on exploring a positive relationship with the earth and environment. These manifestations are to go hand in hand with [defining the experience we have with nature](#) and guiding us to seek that experience in the first place.

“Cornell University’s Nancy Wells, an environmental psychologist and assistant professor of design and environmental analysis in the College of Human Ecology, and research associate, Kristi Lekies, examined and analyzed data from a 1998 U.S. Department of Agriculture Forest Service survey. The Survey examined youth nature experiences and subsequent adult environmentalism. A sampling of more than 2,000 adult Americans, ages 18 to 90, detailed their early youth nature experiences and their present day adult behaviors and attitudes concerning the environment.

The study clearly found that “wild” nature activities in youth directly correlate to adult behaviors and attitudes to the environment. The researchers also found that “domesticated” nature activities like gardening had a positive relationship to adult environmental attitudes, but the effects of domestic nature activities did not have as strong an effect as fishing and hunting, playing in the woods, hiking, walking or camping. “When children become truly engaged with the natural world at a young age, the experience is likely to stay with them in a powerful way – shaping their subsequent environmental path, [explains Wells](#).

\* \* \* \* \*

### **The Modern Shaman’s Sonic Alchemic Voice**

Thankfully it seems that whether they are fully engaged in it, many artists have a notion of their role. Used as a tool for critique, change and for creating new art forms, many are actively pursuing sonic imprinting.

Please enjoy the following feedback from [PlanetShifter.com Magazine’s](#) interviews:

#### [Interview Two with Jacob Haqq-Misra -](#)

If a Shaman is one who seeks after spiritual knowledge, then I could be counted as one. That said, I never apply the title of Shaman to myself. Many people interested in psychedelic substances will validate their experiments by pointing to tribal shaman leaders who also used psychedelic drugs. I think this comparison is often misguided, though, for the tribal shaman was probably the only member of the entire tribe privileged to commune with the divine in this way.

Indeed, I'd be willing to venture that the societal structure of tribes based around psychoactive plants resulted as a need to keep the power of the plants from abuse by the common folk. A shaman who carefully prepares to enter the unknown can then take the mysterious knowledge of the plant drug and pass it on in a useful form to the rest of the tribe. In today's culture, though, we assert that everyone can be a shaman. I agree that everyone can (and should) explore their own spirituality, but I would consider a shaman to be a protector of a divine mystery for the sake of a community.

#### [Interview with Divina Klein and Douglas Mackar of La Forza -](#)

##### **DIVINA:**

By working on consciously using different parts of our brains that allow us to be psychic and powerful, and by working on accepting other dimensions and the invisible to be as real as the world we can perceive through our five senses.

##### **DOUGLAS:**

The most basic aspect of how we are Shamans is the experience of the trance state.

All creation occurs in a trance state. In trance, your old attitudes can’t disrupt creation and evolution. It’s only when you release from that trance state that you fall back into your old mind state. It’s always a temptation to go back to the familiar. True change-transformation- is incorporating new knowledge into your psyche and holding it there long enough for it to become a permanent part of your thinking.

Remember, Shamanic healings are almost always instantaneous. They treat time differently than we do. The old program must be replaced. That is what Shamans do. That is what instantaneous healing is. Replacing the old program with something new. And you can repeat this process indefinitely. That is evolution.

#### [Interview with Chris Decker -](#)

It is more of a feeling. Most Shamans’ I have experienced are the most humble, heart centered people I have met. It is not a role that is accompanied with theatrics and ego.

#### [Interview with PlanetShifter.com Drupal Cheth Rowe -](#)

By programming computers and by performing music I am, in a sense, a shaman, able to communicate with the secretive spirits of good and evil that wiser folk choose to leave alone. It is thrilling to have such power, to wield a well-placed object-oriented overloaded polymorphism—well, thrilling when it works. More often programming efforts fail. It is only by repeatedly trying again

and again that programs slowly become usable. With musical performance it is somewhat different. Failures still occur, but they become part of the product. With live music whatever one does is. It's too late to make it any more perfect. But it is still the same channeling of the secretive spirits.

#### [Interview with Steve Kilbey](#) -

i wish i was a shaman  
i perform pseudo-shamanistic artistic feats sometimes  
but in truth i am a shrewd and intelligent manipulator of ideas n techniques  
unless i have completely fooled myself  
sometimes i get confused where it's all coming from  
i would hate to have delusions of grandeur  
yes and no about the new world  
my worlds are alternate worlds  
neither newer or older  
much like ours but stranger and more improbably probable  
i'm trying to represent these other places/other things  
because.....  
because...  
i dont really know  
its just what i have been "told" to do

#### [Interview with Steve Tibbetts and Marc Anderson](#)" -

No. From my reading, there seems to be an historic connection between drumming and shamanism, but I don't think of myself in this way. Not on a stage. A shaman is usually someone who has gone through a wrenching life experience that evokes a spirit, and comes back to the community to heal and counsel. This hasn't happened to me. I'm a mixing console shaman! We are attempting to invoke something of course, but we're not animists, we don't give it a name. We don't (leave) offerings out. But we're certainly attempting to invoke something from part of our minds and then again on tape. Then we know we have the mix correct. We're done our "bogus shaman thing."

#### [Interview with Robyn Hitchcock](#) -

Jim Morrison thought of himself as one. He wrote a song called "Shaman's Blues." Ya, (all musicians) are. The guy in the pub, Prince. All performers are likely invoking something. It's not just "us and them," you know? I'm doing something on behalf of the audience, but I'm not just sure what it is. Something is activated. It's not just a freak show. But to be a focal point for a crowd is a big responsibility (and scary). And I don't really know what to do with it afterwards.

#### [Interview with Jerry Harrison](#)" -

Yes, I've thought about this. I think that many people embrace this idea, but I don't like something that causes the audience to lose a sense of their personal identity. I like it when people get as excited as they possibly can, but I would rather that the audience feel like they are contributing to the show and not being taken over. I resist this shaman or high priest role. I'd rather be a leader to self-discovery than a controller of minds.

\* \* \* \* \*

#### **Sound Mapping the Sonic – Human Interface**

"Alchemy's explanatory strength lies in its capacity to toggle between the seemingly incongruous realms of practice and metaphor."

- **Transformed as if in a Dream: Alchemical Transmutation and Our Sacred Earth.** From [Interview with Michelle Ramona Silva, PhD.](#)

Innovative artists have been exploring the outer edges of sound for some time. From the [Futurist music of the early 20th century](#) that sought to embrace their vision of a world constantly in a state of action and conflict, through [Delia Derbyshire's](#) experiments with electronic sound in the 1960's, into the [various groups today](#) who take similar pilgrimages into the musical borderlands, there is a constant experiment with how sound and perception lead to a change in our visions of the world.

In the multi-mediated environment that exists today the power of sonic imprintation and alchemy are manifest in interesting ways. Artist and musicians can fully encounter the nexus of sound, vision and word. Whether it's through the combination of these elements in an album format, or if that album is expanded beyond physical dimensions in the ethereal networks of the inter-webs, the possibilities go far beyond what is offered by radio, television or print as they were previously conceived.

Avant-Garde, chaos or canvas - or just the start of the next initiation? Each listener will create his or her own experiential values as the work unfolds. My invitation is for file sharing and recombination of these raw sound experiences. As many writers have discussed in PlanetShifter.com Magazine interviews, this sound is an alchemical or transmutation process, where the recombining of elements and the interactive process is more important than the product.

"For performance art, such as rock or, indeed, any form of live music, there is a connection formed between artist and audience that transcends individuality. In a way, the audience give their souls to the performer and it is only when the music ends, in that moment of stillness before the applause, that their souls return and individual personalities are born anew. In this way, the experience of a concert is akin to a shamanic journey and, as overseer of that journey, perhaps the musician becomes a shaman."

**- Re-painting the Shaman's Trance in the Sustainability Age. [Open Myth Source Interview with Mike Williams](#) by Willi Paul and David Metcalfe.**

David Metcalfe and I will continue to exam myth as soundscape – or how the imagination of each listener both creates and recombines a story and how meaning evolves as each collaboration (iteration) changes the imprint.

Another research arena: How is soundscape no longer in the background but becomes the foreground as the sound collage drives the experience; when is sound the story that we process and interpret individually and collectively?

"The alchemical process is a physical ritual that projects an inner state onto physical elements." "Yes, I believe I understand how alchemy can work in the sound and visual arts; what's just as clear is that today's technology has definitely upped the ante."

**- Journey into Joseph Campbell Rising. [PlanetShifter.com Magazine Interview with Stephen Gerringer](#) - Community Relations, Joseph Campbell Foundation.**

\* \* \* \* \*



## Sound as Myth: Initiation and Journey at the Sonic – Human Interface from [[open myth source](#)] & [PlanetShifter.com Sound](#)

"Alchemy's explanatory strength lies in its capacity to toggle between the seemingly incongruous realms of practice and metaphor." **Transformed as if in a Dream: Alchemical Transmutation and Our Sacred Earth.** [Interview with Michelle Ramona Silva, PhD.](#)

"The alchemical process is a physical ritual that projects an inner state onto physical elements." "Yes, I believe I understand how alchemy can work in the sound and visual arts; what's just as clear is that today's technology has definitely upped the ante." **Journey into Joseph Campbell Rising.** [PlanetShifter.com Magazine Interview](#) with Stephen Geringer - Community Relations, Joseph Campbell Foundation.

\* \* \* \*

>> Play [landing.mp3](#)

Avant-Garde, chaos or canvas - or just the start of the next initiation? Each listener will create his or her own experiential values as the work unfolds. My invitation is for file sharing and recombination of these raw sound experiences. As many writers have discussed in PlanetShifter.com Magazine interviews, this sound is an alchemical or transmutation process, where the recombining of elements and the interactive process is more important than the product.

I also will be examining myth as soundscape – or how the imagination of each listener both creates and recombines a story and how the meanings evolve as each collaboration changes the forces. These files can be re-mixed and thus made even more alchemic as each new layer is added.

Differing from other music, here soundscape is no longer the background but the foreground as the sound collage drives the experience; sound is now the story that we process and interpret individually and collectively.

A series of segways or glimpses into in the **Sonic – Human Interface**.

>> Play [Scape5.mp3](#)

\* \* \* \* \*

## PlanetShifter.com Sound Elements

### Inputs:

- PC Stereo: Streaming Internet or local mp3 library
- Viola: bowed, plucked or banged
- Audio-Technica Artist ATM350 Cardioid Condenser Clip-On Microphone
- Boss ME-25 Multiple Guitar Effects
- ZT Acoustic Amp
- 100.00 electric guitar
- Voice

### Recording:

- iPhone Video
- Sonar and/or Audacity -> mp3

>> Play [Scape6.mp3](#)



**“Sound Archetypes and the Four Seasons” – Children’s Video and Documentation by Willi Paul, Planetshifter.com Media (+PDF)**

Document: <http://www.planetshifter.com/node/2340>

Video: [https://youtu.be/j\\_UtSeKkTwY](https://youtu.be/j_UtSeKkTwY)

\* \* \* \* \*

In a strange game  
 I saw myself as you knew me  
 When the change came  
 And you had a chance to see through me  
 Though the other side is just the same  
 You can tell my dream is real  
 Because I love you, ... can you feel it now?  
“On the Way Home” by Neil Young

“Change the (sound) archetypes and change the world.” But how? - Willi

\* \* \* \* \*

**Archetype and Sound Archetype:** a constantly recurring symbol, sound or motif in literature, music, painting, or mythology that works at the dream and sub-conscious – conscious boundary ([adapted](#)) that drives fears, joys and imagination. Is it a matter of debate as to whether archetypes can be changed (or added) since pre-historic time.

I believe that archetypes are malleable forces, often era-centric and their interaction can help support the evolution of human values and our experience together.

**Archetypes are sound segways and emotive connectors.**

\* \* \* \* \*

In the [children’s video](#), I combine **text, visuals and sound** to call-out the archetypes of the Four Seasons. Archetypes, including Sound Archetypes, are critical elements in the creation of new stories, rituals, traditions and global Mythology.

**Permaculture and Transition** are new movements that are bringing us new global symbols and values with their new archetypes, challenging us at sub-conscious - conscious boarder.

\* \* \* \* \*

### **Sound Archetypes and the Four Seasons -**

#### **Spring:**

Symbols – Planting Seed Crops, Cool Rain, Digging the Rows

Archetypes of Procreation: Renewal, Prayer

**Sound Archetypes** – Digging in the Soil

#### **Summer:**

Symbols – Weeding / Irrigating the Fields

Archetypes of Gestation / Incubation: Growth, Watching the weather as Crops Grow

**Sound Archetypes** – Channeling Water

#### **Fall:**

Symbols – Harvest Basket, Compost Pile

Archetypes of Community: Collecting, Celebrating, Soil Building

**Sound Archetypes** – Women Celebrate Harvest

#### **Winter:**

Symbols - Cracking Ice on a Frozen Lake, Canned Foods, Dried Fish

Archetypes of Transition: Decay, Meditation, Repair, Hibernation, Preparation

**Sound Archetypes** – Ice Breaking on River

\* \* \* \* \*



The Video Artifact for Myth Lab 2 @ Dunes Beach

## **“ManPipe and the Ocean Clan. New Myth #39.” Myth Lab 2 – Imprinting the Transition for the New Mythology. Willi Paul**

### **Introduction**

**The Myth Lab workshop** is envisioned for neighborhood activists and media savvy collaborators where a group of 4 – 12 participants spend 60 minutes to analyze a pre-selected Artifact and produce a new myth. **New Myth # 39** is generated by Willi Paul and serves as a second example for creating new myths. The artifact is a video from a coastal beach ecosystem that **serves as spirit and mythos for the New Myth #39** (see site map).

A process model is included that illustrates **mythic imprinting** with more depth. The goal is to integrate permaculture, transition, Nature and sustainability with the values and struggles in the Chaos Age. The Myth Lab is designed as an interactive, open source and iterative experience. One goal is clear: we need to build our own messages and new myths to support our new food and governance systems.

### **Key Terms:**

**Artifact** – The Imprintable Artifact is a Nature-Human combination; examples include graffiti, a bill board, historic sculpture, and a permaculture garden, with special powers and messages to the neighborhood.

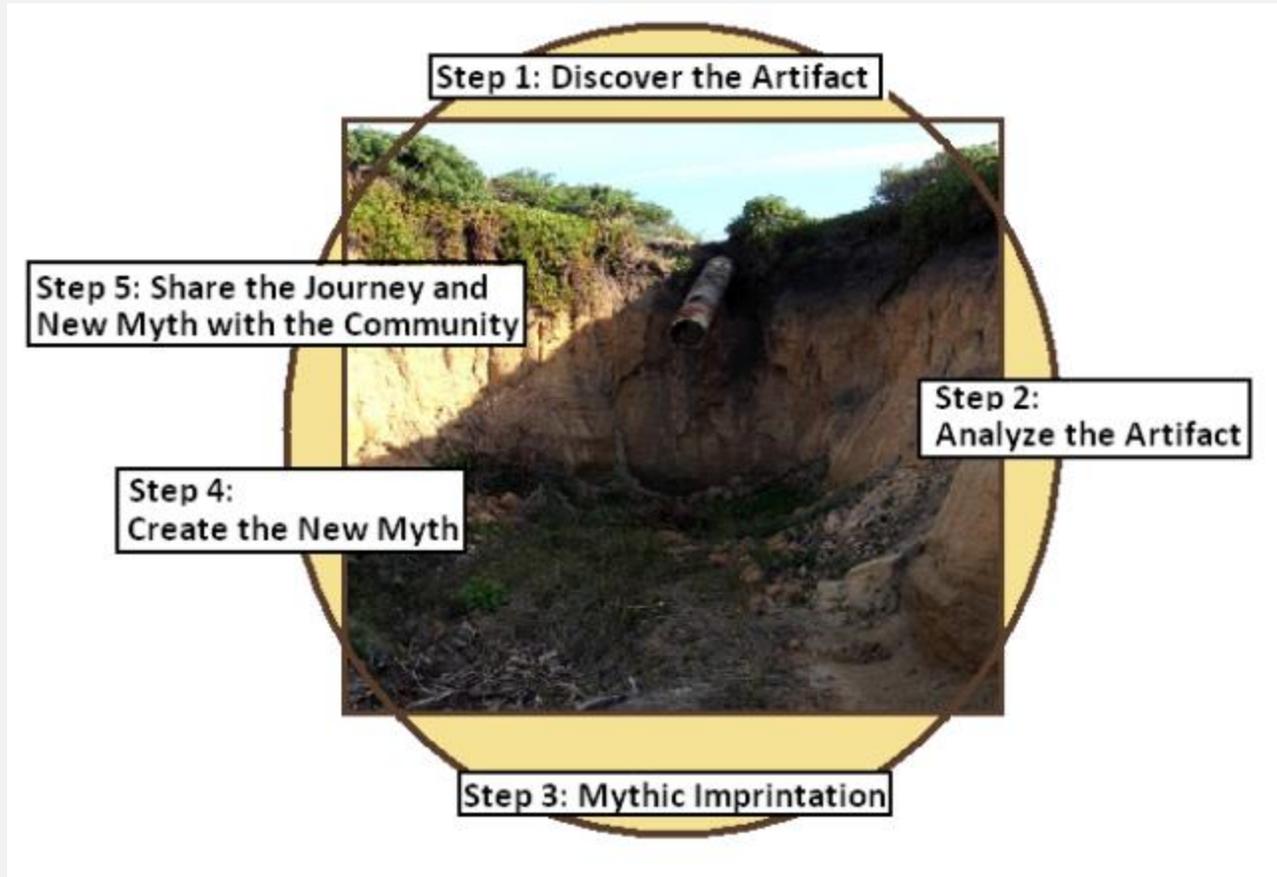
**Mythos** – The pattern of basic values and attitudes of a people characteristically transmitted through myths and the arts.

**New Mythology** – Is a call for new Nature-based, globally integrated stories without allegiance to any classic mythologies. New Mythology incorporates new symbols, new alchemy and climate change era rituals and is built for the future.

**The Transition Movement** includes new business exchange schemes where waste is used by another business; Transition is garden sharing that allows gardeners to re-use barren lands; the movement encourages people to choose local food and offer support for smart bicycle and mass transit systems.

**Mythic Imprinting** – Imprinting is defined as a two-way interaction with a selected Artifact that has generates synergistic meaning for both participants and the Artifact. Called “mythic imprinting” in the Myth Lab, this iterative and transmutative process is grounded in the initiation, journey and hero work from Joseph Campbell and is one way that neighborhood artifacts can help neighbors generate new songs, poems and myths.

**The Process Model:**



**5 Stages of the Mythic Lab Process:**

**Stage 1: Discover the Artifact –**

Hiking at Dunes State Beach recently, we marveled at the interplay between sand, surf, stream, cliff and an old storm water pipe. Is there a story here? How about eco-alchemy for a New Myth? Journey on!

**Step 2: Analyze the Artifact –**

<https://youtu.be/AgxaeZqnG1A>

**Artifact Myth Lab #2 – Source Video**



**Site Photo: Dunes State Beach, Half Moon Bay, CA**

**Site Specifications:**

**Size:** ~ 250' x 350'

**Address:** Dunes State Park Half Moon Bay, CA

**Characters:**

**Ocean**

**Stream**

**Skeleton**

**Cliff**

**Beach**

**ManPipe**

**Stage Three: Analyze the Artifact –**

**Symbols** – Ocean as Mother; Erosion as Death; ManPipe as Man's Destruction of Nature and Race; Stream as Woman

**Colors** – Sky Blue, Ocean Blue, White, Sandy Yellow, Browns, Black

**Textures** – Grit, Cool Wind, Drift Wood Ruff, Iron Decay

**Scene** – Beach Erosion and Renewal

**Stage 4: Mythic Imprintation –**

**Ocean:** “It appears that your time with the Ocean Clan is nearly over.”

**Stream:** “Pipe, you are rusty and leaking; another wind storm and snap, down you will go!”

**Cliff:** “Look at the erosion in my bank. Humans love my shapes and colors.”

**Skeleton:** “Tisk, tisk. Nothing flowing out of you now.”

**Beach:** “My sand is refreshed by Ocean now. No more garbage? Ha!”

**ManPipe:** “The humans have now changed course. Storm water run-off is now saved for the fields.”

**ManPipe:** “I will miss you Skeleton, even with so many trees and bushes washing -up on Beach, you are beautiful!”

**Ocean:** “We are the horizon now – the sounds of foaming spray and gulls crying overhead.”

**Skeleton:** “Don’t you recall the day that you called me “tree?”

**Beach:** “I do. You were a redwood branch then!”

**Cliff:** “I will look forward to rebuilding my edges back to strong walls.”

**Stream:** “My water will flow down to Ocean forever and ever, cleaned by the coastal marsh. Take care, PipeMan.”

### **Stage 5: Share the New Myth with Community –**

Share the New Myth with the community through oral and electronic channels, generating additional ideas and Artifacts for new rituals and songs.

### **New Myth # 39: “ManPipe and the Ocean Clan”**

<https://youtu.be/YyhXhZTytNI>

\* \* \* \* \*

### **Mythic Imprinting with Nature – Possible Outcomes:**

One key outcome is that we design and share new artifacts that resonate from / with Nature.

We can create our own new stories, songs and myths without interference from corporate and governmental profit mandates.

The Lab can stitch together the ideals of permaculture, transition and Nature to further develop localization as the key guiding principle moving forward.

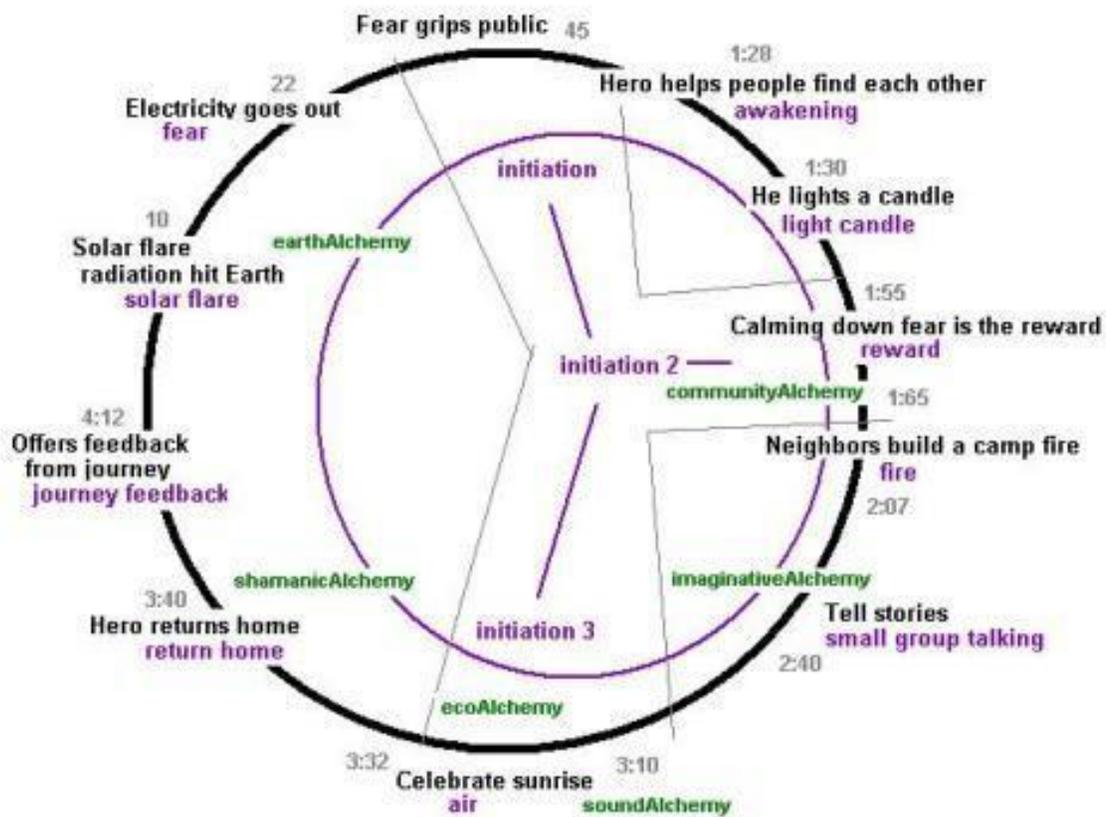
The Myth Lab is a low cost, high return process that can bring together all kinds of people: Nature lovers, poets and activists to create unforeseen synergies and messages.

As an incubator, the “Myth Lab” can use many types of human and Nature-based artifacts to achieve creative, far-reaching visions and global solutions.

Start to finish, this process is also akin to a “mapping” exercise, uncovering key issues and next steps in our evolution.

**Questions for Students:**

1. What makes an object a good Artifact for the Myth Lab imprinting process? Does Nature play this role well?
2. Do you understand why mythic imprinting is a two-way (human – Artifact) experience?
3. What other sources for new myths can you list?



**Ring Key:**

[ Mythic Narrative ]

[ Sound Symbols ]

[ time code ]

Mythic Sound Ring - Solar Flare - New Myth 22 by Willi Paul, openmythsources.com

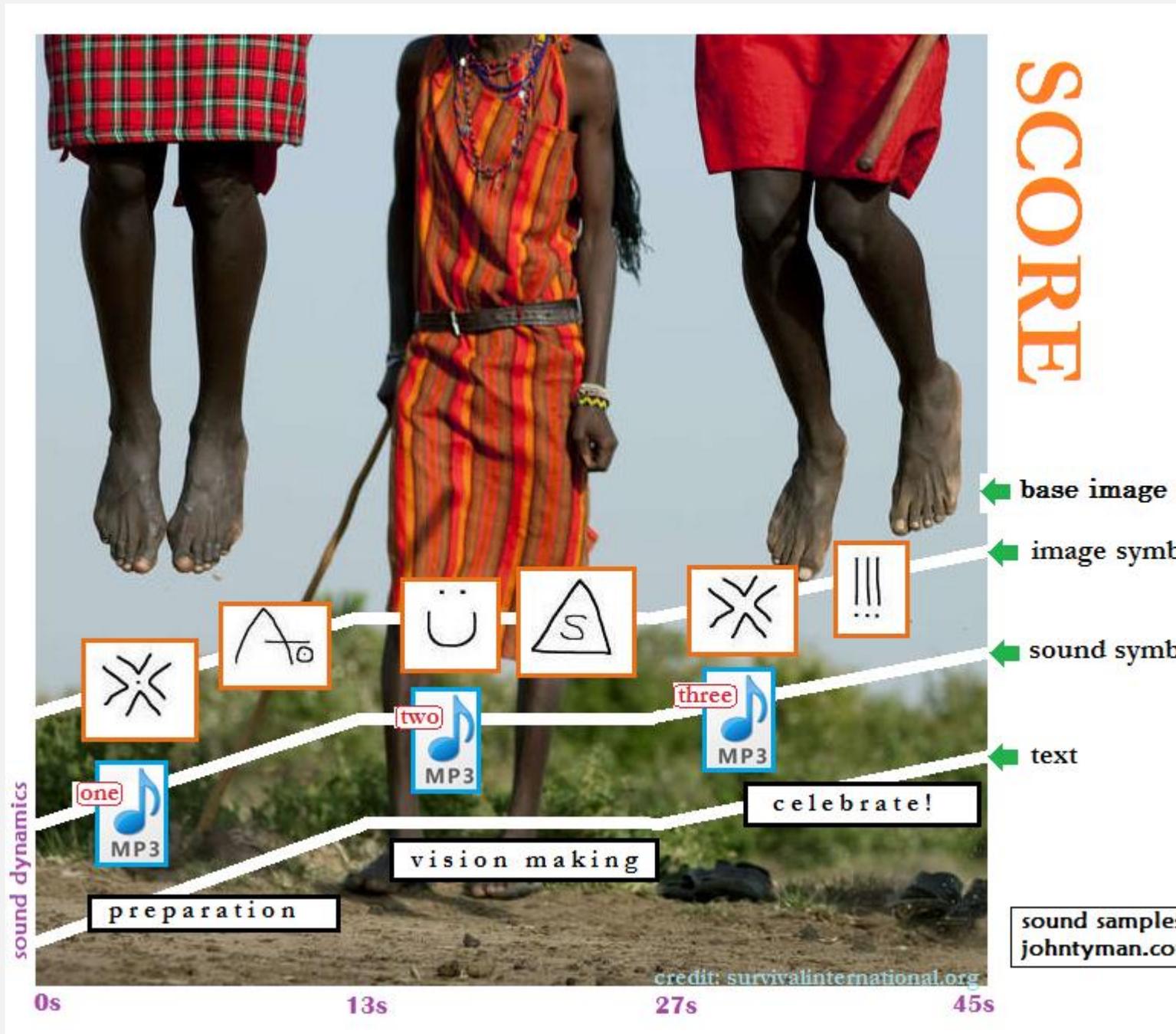
[OMS Post](#) | [YouTube Video](#)

**Mythic Narrative:**

Solar flare radiation hit Earth  
 Electricity goes out  
 Fear grips public  
 Hero helps people find each other  
 He lights a candle  
 Calming down fear is the reward  
 Neighbors build a camp fire  
 Tell stories  
 Celebrate sunrise  
 Hero returns home  
 Offers feedback from journey

**Sound Symbols:**

solar flare  
 fear  
 initiation  
 awakening  
 light candle  
 reward  
 fire  
 small group talking  
 air  
 return home  
 journey feedback



[Watch the Video](#)

### Jump - Look - Jump [ New Myth #59 ]

- Keys to this Vision -

+ "SCORE" design - base image for storytelling

+ Multi-media, whole brain approach

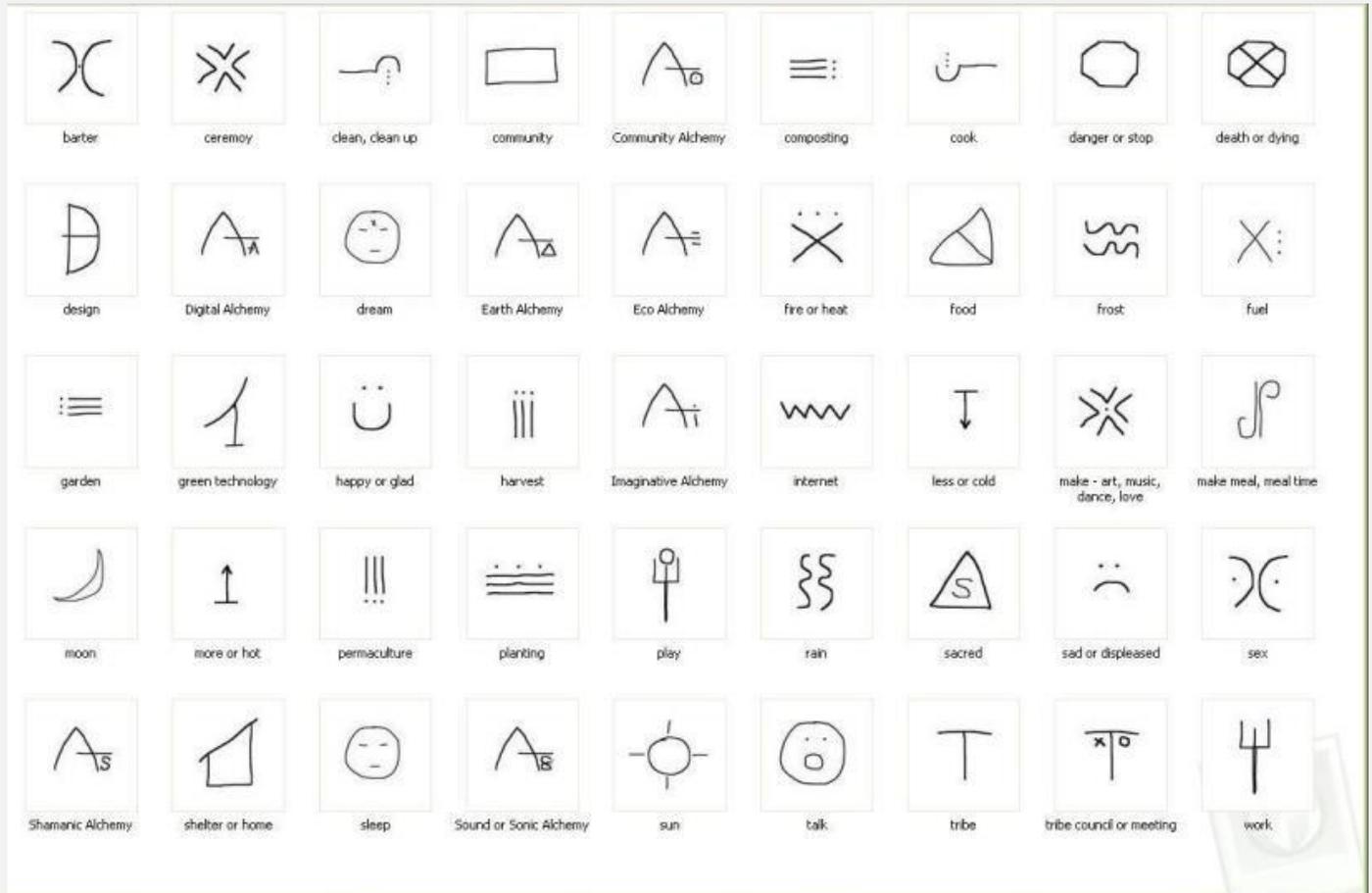
+ Kid friendly

+ Visual / sound / text for Universal messaging

+ Language independent

+ Process to produce new Nature stories and myths

+ Common software tools



### Permaculture Teaching Video #3:

Permagram Symbolic Language for Global (Post-Crash) Permaculture Tribes -  
by Willi Paul. Co-Sponsored by CommunityAlchemy.com & openmythsources.com  
<http://www.planetshifter.com/node/1844>

- Collaborators -

Sound Samples -

[johntyman.com/africa/audio/](http://johntyman.com/africa/audio/)

SCORE Image -

[survivalinternational.org](http://survivalinternational.org)

## initiation @ nine finger canyon [ New Myth #60 ]

Vision | The Score | [Listen to the Soundtrack](#) | Production Communications | Bios

### Vision

composer + score + listener = generates a mythic soundtrack  
a math-like process . . . without words  
new storytelling process . . . an interpretative trail  
Nature symbols and emotional connectors  
a complex sonic ecology . . .  
where each listener experiences his/her own journey thru a multi-media initiation  
Unversial meanings < > individual experiences  
initiation @ nine finger canynon is an open source & guided vision machine  
- Willi

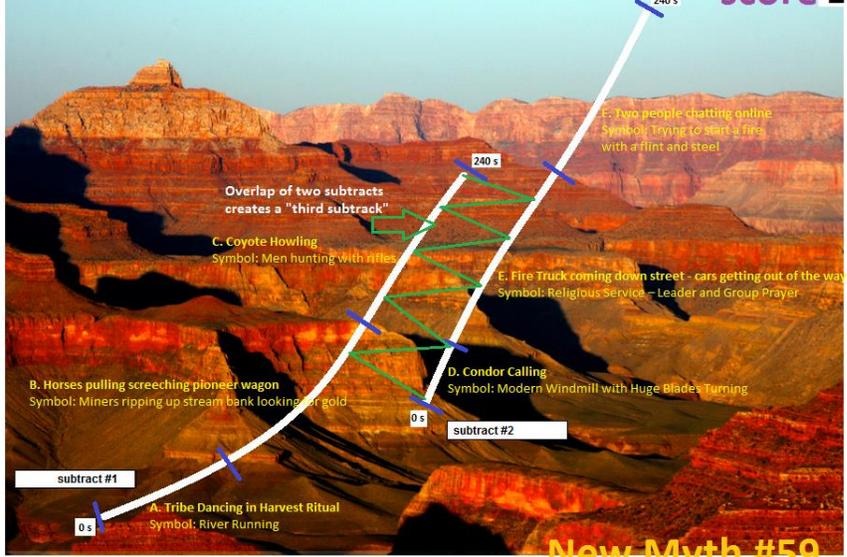
### The Score

(cont.)

initiation @ nine finger canyon: soundtrack #2 for a new global mythology

score 2

sound dynamics



track time

NOTES

- initiation @ nine finger canyon: soundtrack #2 for a new global mythology
- composer + score + listener = generates a mythic soundtrack
- a math-like process without words
- new storytelling process an interpretative trail
- Nature symbols and emotional connectors
- a complex sonic ecology
- where each listener experiences his/her own journey thru a multi-media initiation
- Universal meanings < > individual experiences
- soundtrack #2 is an open source & guided vision machine
- WOX



Connective Tissue

- Western Swing
- Hoe Down
- Campfire Songs
- American Indian Ceremonials
- Drum Circle
- Country Music
- Black Spiritual
- Folk Tunes
- Blue Grass
- Cowboy

From Myth Lab -

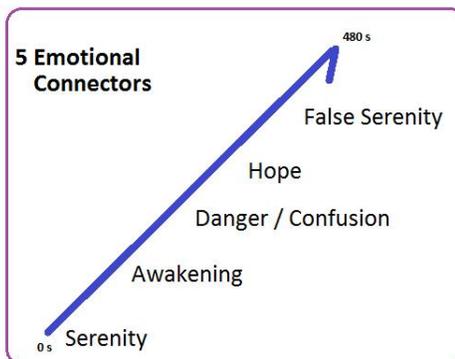
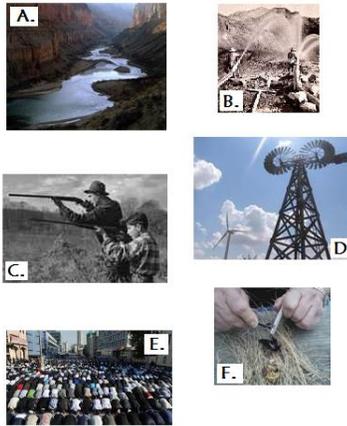
Artifact - The Artifact is a Nature-Human synergy; examples include graffiti, a bill board, historic sculpture, and a permaculture garden. Artifacts have special messages for people and their neighborhoods.

Mythic Imprinting - this iterative and transmutative process is grounded in the initiation, journey and hero work from Joseph Campbell's framework and is one way that neighborhood artifacts can help the community generate new songs, poems and myths.

sound samples

- condor - needs more bass - deeper sound effect.mp3
- coyote-first half.mp3
- fire engine - final 25per cent.wav
- horse 1.wav
- Horses 2.wav
- Indian drum 1.wav
- Indian drum 2.mp3
- peeps chatting - flint a fire.wav

Image Symbol Index:



## [Listen to the Soundtrack](#)

### **Selected Production Communications between Willi and Composer Geoff Maddock:**

There is plenty of space and time for it to grow inside. More found sounds, maybe music is more of a connector than a constant. I am fascinated by the idea of the false serenity at the end, that's very interesting. I like it, it reflects our times, an incomplete journey, the acknowledgement of lessons not quite learned or something. But the hope is there. The canyon in the background is fantastic. I went to the Grand Canyon earlier this year, it is quite a place! very humbling. **Geoff**

#### [Check-out Aleatoric music!](#)

Aleatoric music (also aleatory music or chance music; from the Latin word alea, meaning "dice") is music in which some element of the composition is left to chance, and/or some primary element of a composed work's realization is left to the determination of its performer(s). The term is most often associated with procedures in which the chance element involves a relatively limited number of possibilities. **Willi**

I think an acoustic guitar might be an instrument that could be part of the joining tissue. what do you think of that tonality? Now in order to get into the piece I had to start in a primeval way, I almost want to telescope from space through the prehistoric eras and up to the arrival of the indian drums in some heart beats... now I know this extends the piece beyond time, but I needed it to get into the groove, to understand where my indian feeling might come from, to emerge from some deep old place. I personally think it a beautiful and mystic beginning. And I very happy with the internal rhythm that the whole piece has, everything seems in place to me. **Geoff**

Please ignore the emotional connectors and highlight the samples with blending music sources. **Willi**

**Q/A:**

**Willi: Obviously this is an experimental collaboration. What makes it difficult for you as interpreter / composer / musician?**

**Geoff:** There are so many ways different ideas can be expressed, words and photos mean so many different things to people. I think my own interpretation is going to be quite individual as I have my own creative process that I have built up over the years, for better or worse it guides me, filters me and gives me all the ups and downs that it seems to feed off.

**Willi: What's a "bad sound?"**

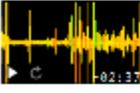
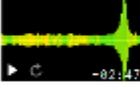
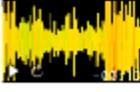
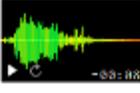
**Geoff:** A bad sound is a sound that is just ugly, it's too hot and is digitally distorting, it's too bright, or it contains ugly frequencies. A bad sound you just want to get away from. A sound can be aggressive and up front, but not ugly, and you like it, you accept it. You can't accept a bad sound.

**Willi: Are you painting with sound?**

**Geoff:** Yes. In this case dabbing the canvas and trying to be careful, then going over that, then splashing it on, then slashing away. I feel like Jackson Pollock.

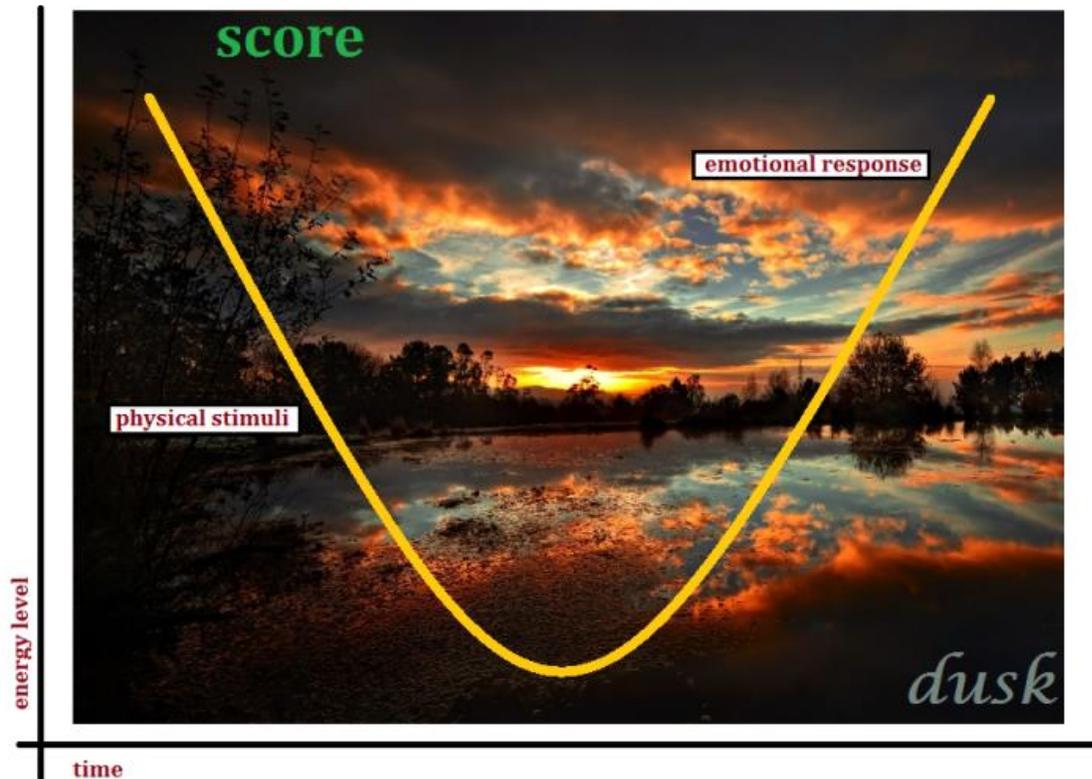
**Bios**

[https://www.freesound.org/people/PlanetShifter.com%20Sound/downloaded\\_sounds/](https://www.freesound.org/people/PlanetShifter.com%20Sound/downloaded_sounds/)

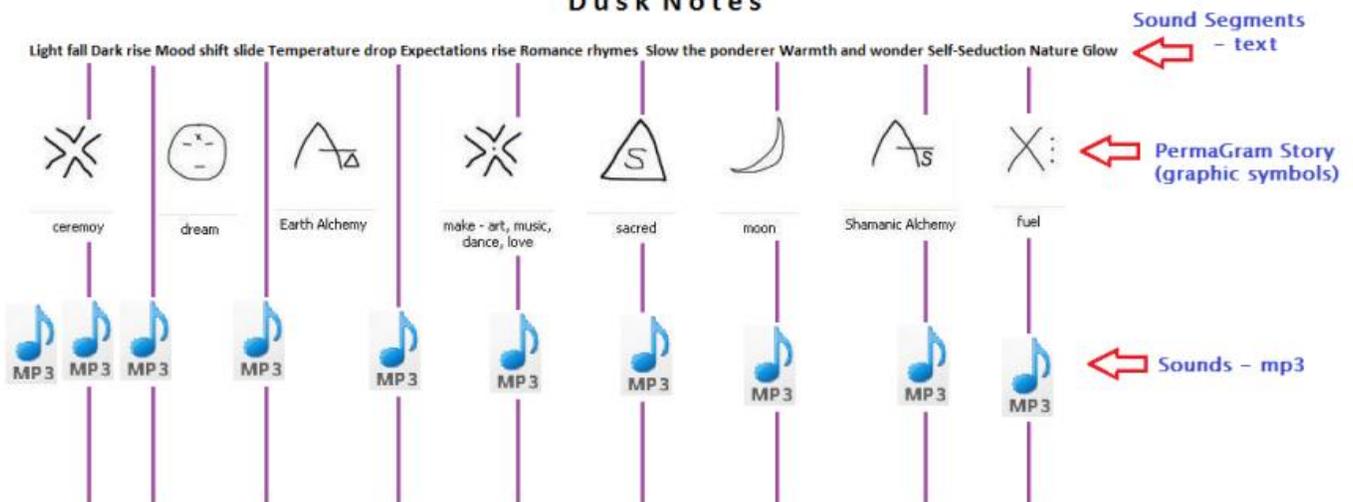
 <p><b>SanFranciscoIndians.mp3</b> ★★★★★ Snippet of a group of Indians performing an ancient song while dancing, singing and drumming. Lo-Fi recording in summer 2004, ... <i>drums ethnic field-recording indians voice</i></p>	<p><b>Freud</b> October 29th, 2006 927 downloads 1 comment    </p>	 <p><b>110805-pause in our amb...</b> ★★★★★ 05.08.2011: sixth day of the ethnographic research project about truck drivers culture. Oure in Denmark. he first day of the tree-day ... <i>ambience body-sound denmark field-recording film movie music oure people serial series talks</i></p>	<p><b>miastodzwickov</b> September 1st, 2011 13 downloads 1 comment    </p>
 <p><b>NATIVE DRUM LOOP B 16BAR...</b> ★★★★★ A native American hand drum playing a regular beat for 16 bars at 100BPM. Source was captured in two passes ... <i>native north-american percussion first-nations hand aboriginal indigenous indian drum ethnic</i></p>	<p><b>sandyrb</b> December 24th, 2009 1756 downloads 9 comments    </p>	 <p><b>fireengine.wav</b> ★★★★★ Fire truck going by on a city street. Stereo binaural. <i>binaural city downtown engine fire stereo street traffic truck</i></p>	<p><b>sagatyrlic</b> July 10th, 2007 860 downloads 2 comments    </p>
 <p><b>Paardengetrappel.001(13)...</b> ★★★★★ Trampling horses on the road <i>animal carriage city horse horses pony road street trampling</i></p>	<p><b>kupper</b> October 9th, 2006 2607 downloads 8 comments    </p>	 <p><b>Coyote from the front do...</b> ★★★★★ Early one cold December morning, this coyote woke me. This recording is the third and final taken, and was recorded ... <i>coyote field-recording nature wildlife</i></p>	<p><b>sithjawa</b> December 25th, 2009 641 downloads 4 comments    </p>
 <p><b>Horses riding away.wav</b> ★★★★★ Several horse samples from the Korg M1 VSTi at different pitches fading in and then away. A few neighs is ... <i>horses mix neigh town</i></p>	<p><b>jobro</b> June 26th, 2009 1686 downloads 6 comments    </p>		

**DUSK - Sound – Symbol - SCORE Design for Children’s Permaculture Stories.  
Video. New Myth #61. Willi Paul, Newmythologist.com**

[Watch the Video for Dusk](#)



**Dusk Notes**



**- Keys to Sound – Symbol - SCORE Design -**

- + "SCORE" design - base image for storytelling
  - + Multi-media, whole brain approach
  - + Kid friendly
- + Visual / sound / text for Universal messaging
  - + Language independent

- + Process to produce new Nature stories and myths
- + Common software tools
- + PermaMyth Archive – file sharing / library

### Sound / Text Tracks -

- 1 Light Fall
- 2 Dark Rise
- 3 Mood Shift Slide
- 4 Temperature Drop
- 5 Expectations Rise
- 6 Romance Rhymes
- 7 Slow to Ponderer
- 8 Warmth and Wonder
- 9 Self-Seduction
- 10 Nature Glow

### d u s k - sample credits:

la nature d4ouzoud

[https://archive.org/details/nature\\_377](https://archive.org/details/nature_377)

Long Fuzz.aif

<https://www.freesound.org/people/lSpr...>

Hesitating Blues

<http://memory.loc.gov/cgi-bin/query/D...>

Wind howling3.mp3

<https://www.freesound.org/people/CGEf...>

Wicked Bass Drop

[https://www.freesound.org/people/ani\\_...](https://www.freesound.org/people/ani_...)

Sax tweaked 2.wav

<https://www.freesound.org/people/jusk...>

NATIVE FLUTE FIGURE 04.wav

<https://www.freesound.org/people/sand...>

Dream Intro.wav

<https://www.freesound.org/people/comp...>

sunrise\_drums\_burningman\_2013.wav

<https://www.freesound.org/people/John...>

All My Sins Been Taken Away

The Library of Congress, American Memory Home

<http://memory.loc.gov/cgi-bin/query/D...>

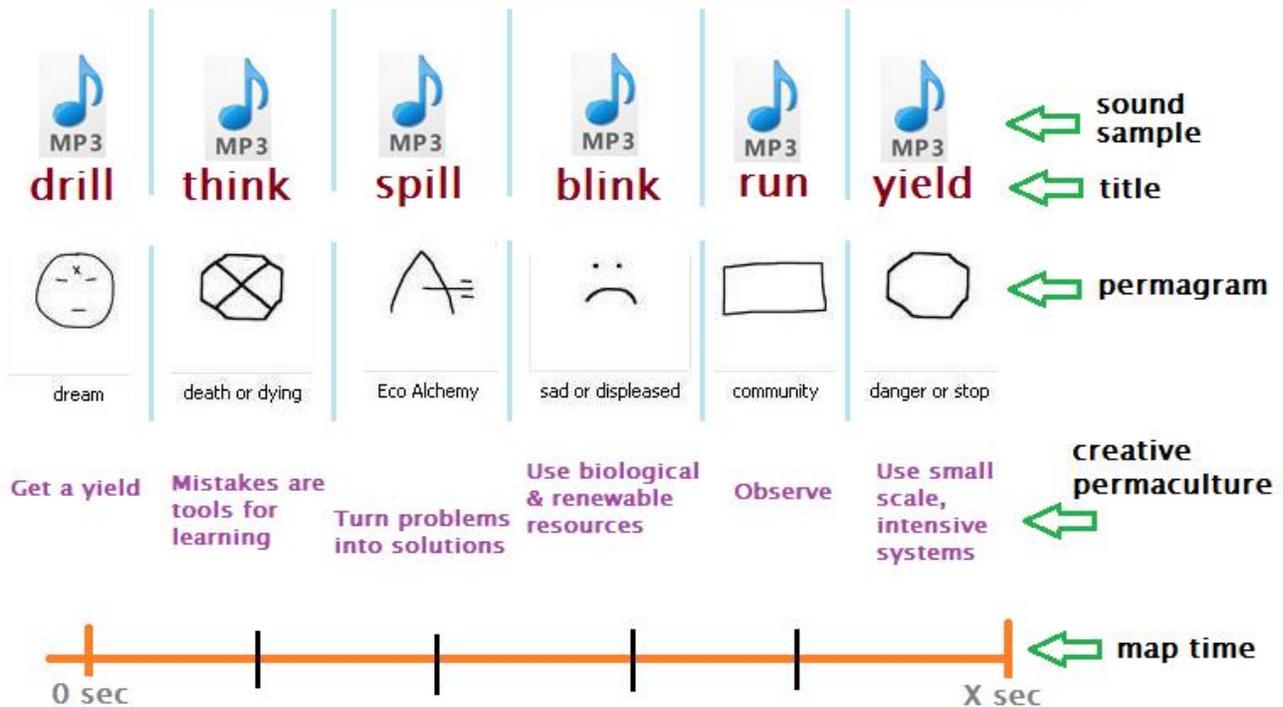
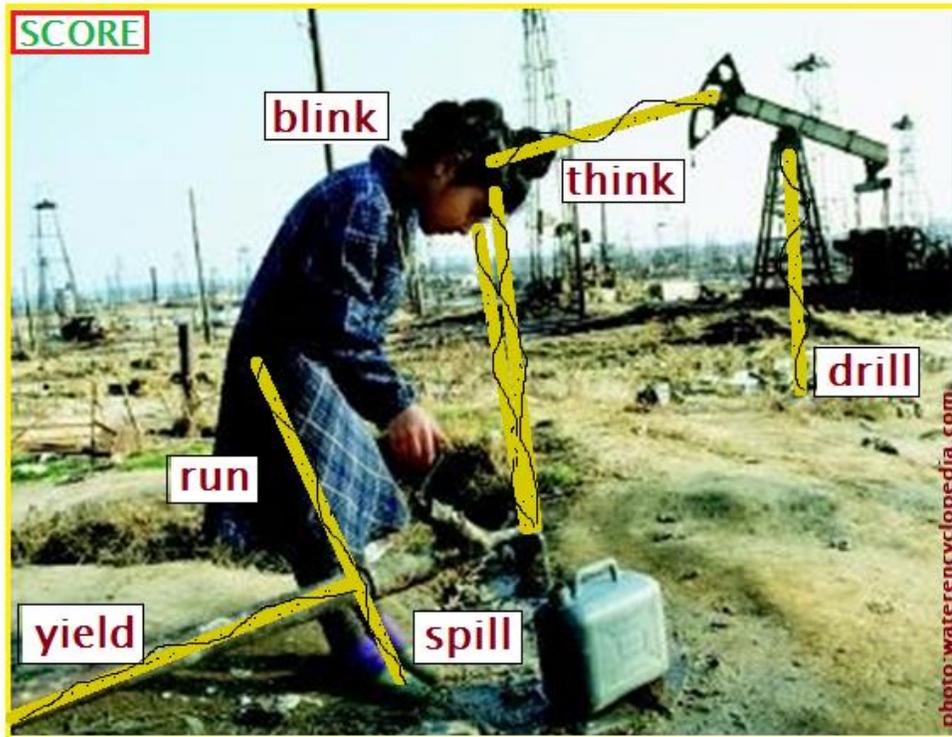
Strange noise

<https://www.freesound.org/people/htre...>

"resilience in our age of dementia" - permaculture sound cartoon. SCORE Video.  
 New Myth #62. Willi Paul, Planetshifter.com Media

[Watch the Video for resilience in our age of dementia](#)

resilience in our age of dementia



- + "SCORE" design - base image for storytelling
  - + Multi-media, whole brain approach
  - + Kid friendly
- + Visual / sound / text for Universal messaging
  - + Language independent
- + Process to produce new Nature stories and myths
  - + Common software tools
  - + PermaMyth Archive – file sharing / library

**Sound / Text Tracks -**

run  
think  
yield  
blink  
drill  
spill

**Credits for Dementia Samples:**

24. String band: re Wanniko man

<http://www.johntyman.com/sawos/audio/024.mp3>

88. Antonia chops wood

<http://www.johntyman.com/sawos/audio/088.mp3>

82. Spirits speak (through flutes)

<http://www.johntyman.com/sawos/audio/082.mp3>

Lookin' for the Bully in This Town

<http://memory.loc.gov/afc/afcftv/51/5161b2.mp3>

Can You Keep My Secret S...

<https://www.freesound.org/people/Puniho/sounds/169057/>

Air pump

<https://www.freesound.org/people/vollkornbrot/sounds/240126/>

Photo Source:

<http://www.waterencyclopedia.com/Oc-Po/Pollution-of-Groundwater.html>



**“Groundwater is like a bank account. You can’t take out more than you put in on an ongoing basis.”**

[“Scientists are already sounding alarm bells](#) about pumping too much groundwater. State water managers estimate that water tables in some parts of the Valley have dropped 100 feet below historical lows. As water levels sink, the land can sink, too — in some places by about a foot per year. Groundwater pumping could also put more stress on the San Andreas Fault. “If you own property, you can dig a well and you can pump as much groundwater as you want,” says Famiglietti, “even if that means you are drawing water in from beneath your neighbor’s property into your well. So it’s not unlike having several straws in a glass, and everyone drinking at the same time, and no one really watching the level.”

That could change. SB 1168 making its way through the state legislature could, for the first time ever, require local agencies to track, and in some cases, even restrict groundwater pumping. Some farmers oppose it, saying it’s a violation of their property rights. But retired attorney and water activist Jerry Cadagan says counties should be thinking hard right now about the permits they’re giving to farmers to drill thousands of new wells. “You’ve got to put reasonable restrictions so people are only pumping out a reasonable amount of water that underlies their land,” says Cadagan, who lives in Stanislaus County, and is suing farmers there for drilling wells without considering the environmental impact.

\* \* \* \* \*

**Sound Sample Credits -**

Floor\_trading6.wav

<https://www.freesound.org/people/touchassembly/sounds/146320/>

GunRange\_Mega3.wav

<https://www.freesound.org/people/touchassembly/sounds/145580/>

gurgle.aiff

<https://www.freesound.org/people/eirons/sounds/117084/>

Gas wird angezündet

<https://www.freesound.org/people/mwirth/sounds/137174/>

Shopping -- At The Check out --.wav

<https://www.freesound.org/people/illtype/sounds/83835/>

Working with shovel.wav

<https://www.freesound.org/people/Ohrwurm/sounds/64416/>

Anthony Bowman

<https://ia600307.us.archive.org/5/items/AnthonyBowmanThisLandIsYourLand/ThisLandIsYourLand.mp3>

# song for permaculture

landing 1:04

walking on two hands 1:35

two thumbs war :50

the pledge of resilience with the flag :26

**"[song for permaculture](#)" by willi paul – planetshifter.com media**

song for permaculture -

<https://youtu.be/3rKgtITE56U>

landing

walking on two hands

two thumbs war

the pledge of resilience with the flag

\* \* \* \* \*

**The Pledge of Resilience with the Flag -**

<http://planetshifter.com/node/2335>

"I pledge to work for environmental justice for Planet Earth, in all her bioregions, in support of eco-diversity everywhere. One Planet, under the Milk Way, indivisible, with GMO free food for all."

\* \* \* \* \*

**thank you, freesound artists -**

**#1 segment**

metamorphmuses

Lexicon JamMan » shraymul.wav

mauhen

Dusty

jurpobiltema

Oil barrel

Grotelue  
Ship Horn.mp3

Dynamicell  
Earth\_SETI\_pulses\_NASA.aif

Sonic Sculptor  
haunting space3.wav

## **#2 segment**

IFartInUrGeneralDirection  
birds chirping 4.mp3

vumseplutten1709  
Reverse laughter.wav

Ramston  
coyote calls.wav

mhtaylor67  
Stream Running Into Pond

YOH  
Construction Site Ambience in Thailand .WAV

kangaroovindaloo  
Gong Garden - Planet Gongs Atmos

## **#3 segment**

maycuddlepie  
Siren

theblockofsound235  
Synthesized Air Raid Siren with Delay.wav

guitarguy1985  
bettendorfsirens.wav

digifishmusic  
Infinite Storm.wav

booluhui  
HK\_HospitalEnv.wav

primeval\_polypod  
door\_slam.wav

## **#4 segment**

jamesabdulrahman  
Vinyl snap, crackle and pop redux



“fear share change grow compost community hero hug “ – [children’s video](#) - new myth #73.  
by willi paul, [planetshifter.com media](#)

\* \* \* \* \*

[Watch the Video!](#)

**fear**

fear is where you’ve been, turn around  
stop that profit train

**share**

share what you can, you can always have mine  
it costs nothing to give it away

**change**

change is like wet socks, just peel them off  
we are your toes and the fire

**grow**

grow up, grow food, grow love, grow heaven on Earth  
grow with Nature

**compost**

turn over the soil, turning souls  
worms mow

### **community**

See you at the corner store, on the beach  
On the hive

### **hero**

Hero  
The city is the teacher, your garden is our hero  
hero hero here we go

### **hug**

Please hold my hand  
That mouse can wait  
Hug the World  
In my Big Purple Couch

\* \* \* \* \*

### **Audio Credits @freesound.org**

Bug Forest 25.wav  
Guitarz1970

Traffic mel 1.wav  
malupeeters

The Red Bird Final.aiff  
JimiMod

storm 3.mp3  
milton.

07 storm - orage.wav  
arnaud coutancier

Squeaky\_Chair\_01B.wav  
dheming

Owl hoots.wav  
Extx

Biplane fly-by.wav  
debsound

water\_drip-echo2.wav  
roscoetoon



"Transition Prayer Percussion Ritual" by Willi Paul

.....>[VIDEO SOURCE:](#)

### Transition Prayer Percussion Ritual

#### Facilitator

(gong struck 1 times in call to focus)

#### Participant Two

“for Nature & human healing”

(Once touch on symbol)

#### Participant Three

“for planting healthy seeds”

(Two touches on symbol)

#### Participant Four

“for the growing seasons and water sharing”

(Three touches on symbol)

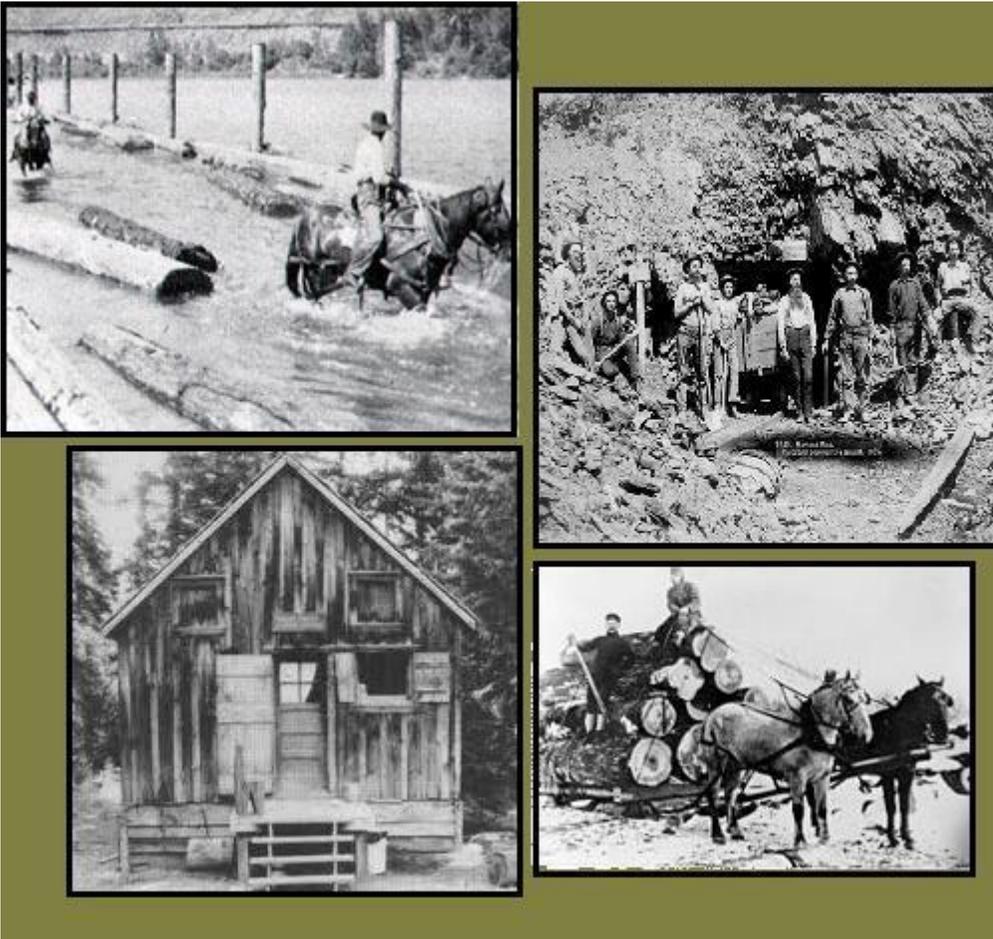
#### Participant Five

“for a harvest with sharing and community reliance”

(Four touches on symbol)

#### Facilitator

(gong struck 2 times to close)



**"Cascadia Dream & Rituals" - Children's Video by Willi Paul**

The Video [is here](#)

\* \* \* \* \*

**Cascadia Dream & Rituals**

ritual past  
cut & sweat  
stack & sell  
dam & burn

church-born myths  
resource separation  
growth chains  
evoking fool's gold blessings  
mother's hands & knees  
cascadia dreams  
natural de-selection  
segregation

**close your eyes**

our garden planet  
relocation vibration  
Nature teaches resilience

convergence

love is light in our circle

the backyard ritual?

permaculture is people care

all hands harvest the reward

homesteads and clear skies

**open your eyes**



## Willi Paul Tribe - permaculture cortex - "sound sketches for the Chaos Era"

[Watch the Video!](#)

### SCAPES:

[ 1 ] Intro - Lying on the Ground

[ 2 ] soil\_howl

[ 3 ] fracking the union

[ 4 ] new grid rising

[ 5 ] ear tools

**We are in need of new life-giving myths~**

"We are living at the end of an era. The stories of this era were written when the earth was still flat, when our planet was thought to be at the center of creation, and before the Hubble space telescope showed us that we are one in a billion galaxies in the sky. The old myths have exhausted themselves. We are in need of new life-giving myths that can sustain us and our children for the next thousand years. These myths are beginning to appear. They are stories of sustainability, of stewardship of the Earth of everything around us being alive."

“...Most important, I believe that we have to discover a new personal and collective mythology and begin telling empowering stories about ourselves and our epic journeys through life.”

“I was then a young anthropologist investigating the healing practices of the shamans of the rainforest, and I decided to use myself as a subject...During one healing ceremony the shaman explained to me that like everyone, I can either have what I want or the reasons why I can't. 'You are too enamored of your story,' the old man said. 'Until you dare to dream a different dream, all you will have is the nightmare.'”

“That evening I learned how to craft a different story for myself, my family, our students, and the Earth. I do this with other dreamers, who come and gather around a holy fire in the Dreamtime. Each of us brings a small piece to the dream, and when we share it, suddenly we can taste it, feel it, sense it—and occasionally we see it.”

~ Alberto Villoldo in *Awakening to the Spirit World: The Shamanic Path of Direct Revelation* by Sandra Ingerman & Hank Wesselman



**transmissive**

sound cartoon on [youtube](#)

willi paul



**Initiation Prayer for Permaculture - Sound Alchemy by Willi Paul, [planetshifter.com](http://planetshifter.com)**

Catch: [the Call.](#)

\* \* \* \* \*

**Great Spirit**

How can I practice permaculture each day?  
How can I find work in the ethics and principles?

**Great Spirit**

How can we generate more discussion?  
How we build community?

**Great Spirit**

How can permaculture play an active role in alt.politics?  
How this force be more spiritual and ease the lies from Father's alter?

**Great Spirit**

Where is permaculture?

\* \* \* \* \*



**recapture: sonic myth #1. Willi Paul [planetshifter.com](http://planetshifter.com). Video by planetshifter.com**

>> [Play It.](#)

**SYMBOLS / ELEMENTS -**

- [+] buzzes
- [+] chirps n thingees
- [+] small noises
- [+] pa announcer
- [+] drumms
- [+] whistles
- [+] kids



**ritual for women & ponds. sound alchemy. by willi paul & [planetshifter.com](http://planetshifter.com)**

Watch it [here](#).

\* \* \* \* \*

“Myths are subtle energies that manifest in our awareness as metaphorical images in narrative form. They both structure our perceptions of reality and create it at the same time. Myths thus enable us to both find and make our external world of “hard fact” — the two functions being inseparable, just as quantum physics tells us that the observer cannot be separated from that which is observed. Myths, in other words, are stories that spontaneously arise out of the abyssal depths of the human psyche (and I am here using this term literally, as the ancient Greeks did, to mean “soul”, and not mere “mind”, as modern psychologists do), just as our dreams do every night when we sleep.

We don’t invent myths; they invent us. As Joseph Campbell said, myths are public dreams and dreams are private myths. The difference is that the myth comes from a deeper psychic level and is addressed to the collective (primarily), whereas the dream comes from a relatively shallower psychic level and is addressed (principally) to the individual. But there is often overlap and these distinctions are never absolute.”

[The Myth of the Great Ending](#). Interview with Author Joseph M. Felser, Ph.D. by Willi Paul. Co-Sponsored by CommunityAlchemy.com

\* \* \* \* \*

No [sounds too mythic](#) Hear?



permaculture is the new pagan, sonic alchemy video for David from Willi Paul & [planetshifter.com](http://planetshifter.com) (3-19-11)

YouTube'd [www.youtube.com/watch?v=JC6kCFEmWuw](http://www.youtube.com/watch?v=JC6kCFEmWuw)

Willi – “post-digital sound art?”

Kim Cascone, [anechoicmedia.com](http://anechoicmedia.com) -

“Yes but more like Duchamp, Cage and other 'modernists' and not like New Age (which I'm allergic to! ;)”

Willi – “You are the first human to see this piece.”



**deer spirit is our head lights.**

*sound scape - sonic alchemy by willi paul.*

Co-Presented by [PlanetShifter.com Magazine](http://PlanetShifter.com) & [planetshifter.com](http://planetshifter.com)

YouTube:

<http://www.youtube.com/watch?v=cGLzxuzrors>



tree bark - sound scape by willi paul. Co-Presented by [PlanetShifter.com Magazine](http://www.planetshifter.com)

YouTube'd:

<http://www.youtube.com/watch?v=dFCeWFboUjI>



**green ashes - sound scape by willi paul, planetshifter.com**

<http://www.youtube.com/watch?v=83UmhAZd-dk>



"wires" - an planetshifter.com videoscape

by Willi Paul. Co-Presented by PlanetShifter.com Magazine & planetshifter.com  
Co-Presented by [PlanetShifter.com Magazine](http://PlanetShifter.com)

[http://www.youtube.com/watch?v=-rtzaOO0\\_fw](http://www.youtube.com/watch?v=-rtzaOO0_fw)



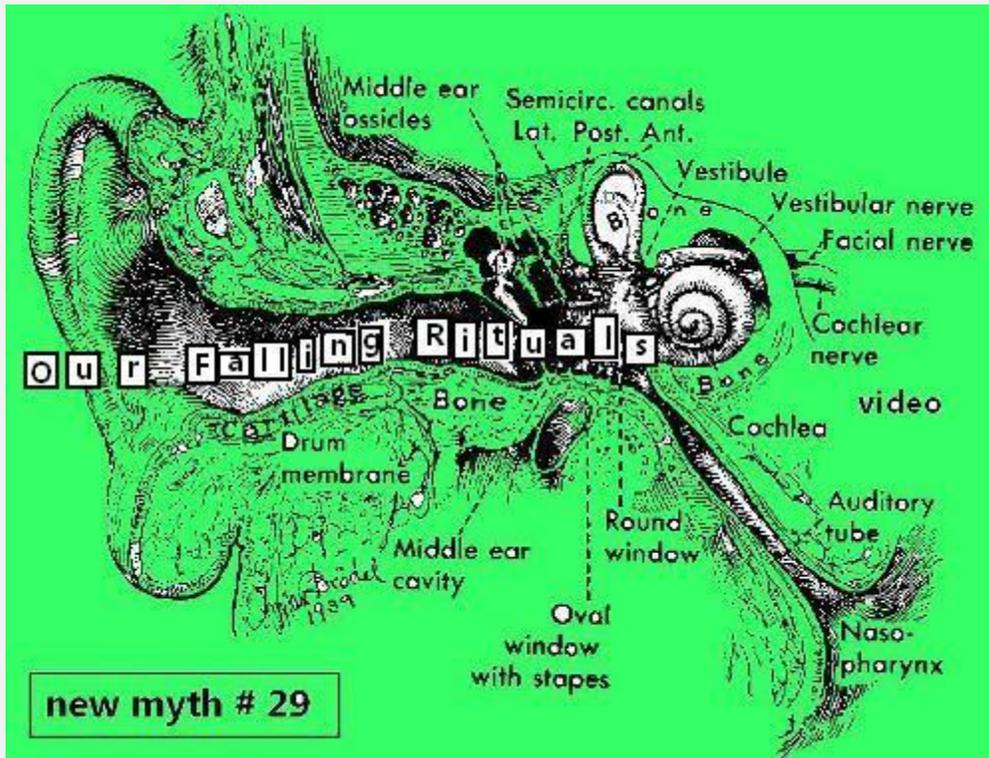
**Sound Alchemy Scapes: Water4 Fuel & Father Nature's Paradox by Willi Paul & planetshifter.com**

Sound Alchemy Scapes

[Water4 Fuel](#)  
Scape - 12.8

\*\*\*\*\*

[Father Nature's Paradox](#)  
Scape - 13.5



**Our Falling Rituals - New Myth # 29 – Video by Willi Paul,  
[PlanetShifter.com](http://PlanetShifter.com)**

[View the Video Now.](#)

Are You Supporting Permaculture with New Rituals?



**"daddy's dry lightning saloon" – New Myth #70**  
**[sound cartoon](#) by [willi paul](#)**

We rode into Lake Folsom, which is the water reservoir for Sac.

One dude had a house on the lake there with a boat dock.

Except that now the dock is on dry land and one needs binoculars

to see what's left of the water. The ground water is fried,

and increasingly shot due massive local fracking and

underground dumping of toxic waste.

[Nickel for a beer?](#)

\* \* \* \* \*

**Freesound.org Credits:**

- Robinhood76
- MrAuralization
- IchBinJager
- rodincoil
- sironboy



dirt

**"Words, Color, Sound Samples: Symbols for Kids Art", Video Short by Willi Paul, planetshifter.com**

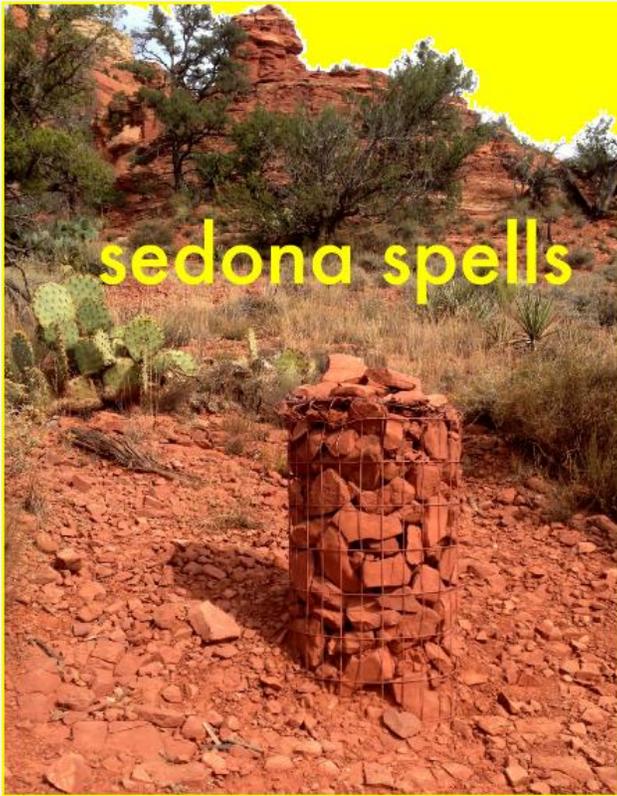
art lesson with colors, sound samples & words for children

Video: <http://youtu.be/2AYNpe7wc2Q>

**Words:**

house  
rules &  
kids  
& hope

hands  
& sky  
& dirt



## "Sedona Spells: Kid's Nature Cartoon."

Video Short by Willi Paul

<http://youtu.be/sVq1Ah46vXo>

### The Spell

sedona spells  
vortexhaze  
124  
cactuspotions  
prick  
streambanks  
redsaints  
ha!  
you!  
upsidedowntree  
beanestnow!  
sun's  
soulful  
arch  
uptoourknees  
floatingforestkeys!  
ultraterraspawn  
roots  
oldwings  
towerskies  
tunnelboys  
circleclocks  
releaseus  
twine