



SLAVIC-PYTHAGOREAN SCHOOL  
FOR THE DEVELOPMENT  
OF CONSCIOUSNESS AND  
HARMONISATION WITH SOUND



ENSEMBLE FOR ANCIENT MEDITATIVE  
MUSIC AND FOR THE REVIVAL OF  
SPIRITUAL HEALING ETHNO  
SOUNDS OF THE WORLD

## CREATIVITY PROFILE



## OF MIRA OMERZEL - MIRIT AND THE VEDUN ENSEMBLE

**(Mirit, Tine Omerzel-Terlep, Mojka Žagar, Igor Meglič, Polona Kuret)**

Concerts by the Vedun Ensemble are **an extraordinary experience. They are a dance of unusual sounds and rhythms, harmonies, energies, feelings and colours. A mirror of the moment.** Alone or with the Ensemble, Mirit has (during the last forty years) performed **over 30 creative revolutions** in the fields of **art (music), science, education, as well as seeking and teaching life and spiritual wisdom.** These revolutions are in their essence **evolutions**, because they contribute significantly to raising people's awareness and developing the above-mentioned disciplines. They are all **reflected in the Vedun Ensemble's music** which is, following the model of ancient wisdom, **a powerful sound-energy therapy at the same time.** Some of the most important r-evolutions are definitely: **unveiling, reviving and the reconstruction and preservation of the Slovene roots of sound and spirit.** "Pre-classical" music instruments and songs of the world, ancient musical techniques and practices buried in oblivion are revived by the Ensemble. The Vedun Ensemble (previously Trutamora Slovenica and Truta) is the **first of its kind in Slovenia and is unique globally.**

Their music performance is nothing less than **a quest for oneness, completeness, harmony, euphony and deep internalisation.** Concerts are a feast of diversity and similarity in the historical memory of the cultures and musical practices of the past. The fullness of the meta-sensory dimension in their sound expression elevates the performers as well as the audience and deeply **surpasses ordinary musical attempts.**

**Vedun** is an ensemble for early and **overlooked musical heritage of the world**. They have been staging concerts for **more than 37 years** at home and abroad, bringing a distinctive dimension to the musical stage. The performers, being **musician-therapists**, **bring to life the ancient sacred musical practice of priest-healer-musicians**. They play in a transcendental state of consciousness, when the mind is silent, offering to the audience melodies and harmonies received in this way. Transcendental sounds harmonise the spiritual and material levels of our bodies and existence. **As keepers of the Slovene and the Slavic – as well as the world's – musical and spiritual heritages**, the Ensemble's musicians revive, as far as possible in their **original form**, sound practices that have been passed down through the centuries: from aliquot throat singing to the unusual sounds and **playing techniques of forgotten instruments of the past**. **Concerts, sound therapies and CDs by the Trutamora Slovenica / Vedun Ensembles** are an extraordinary experience: **they are artistic-therapeutic creations with harmonising meditative sound**, which the musician-therapists channel to the audience **in a transcendental state of consciousness, in a partial trance**, when their minds are silent. Such a musical practice was once highly esteemed, and in some parts of the world it still is. This precious sound yarn disperses and composes, **relaxes deeply** and so, indirectly, **heals**. **Using instruments from various cultures of the world**, the musicians **channel into the physical world the all-present cosmic life energy and the harmonising sound of the current moment**, which is best described as **a spontaneous musical performance with an intense energy charge**. Interesting ancient sacred songs from various cultures and spiritual traditions are woven into this sound yarn, especially pearls of the Slavic and ancient Slovene musical traditions. Songs that have been handed down for thousands of years, the sounds of the moment's inspiration, which are never the same, and the colourful voices of unusual instruments awaken people; they expand the consciousness of today's audiences and fill people's hearts with the grace of eternity and timelessness.



Hundreds, even thousands of years ago, **science and art** went hand in hand, **cross-pollinating each other**. **45 years ago**, **Dr Mira Omerzel - Mirit**, a student of ethnology and musicology at that time, began to carry out ethno-musicological field research across Slovenia and to collect folk musical instruments, which had been disappearing from everyday life at a fast pace. At the age of 22, she formed an ensemble for **the revival of the Slovene musical heritage**, the **Trutamora Slovenica Ensemble**. As an ambassador of the Slovene musical heritage, the Ensemble **spread the voice of the Slovenes** throughout the world. In this way, Mirit's field and archival work was reflected on concert stage. For almost 30 years, this first Ensemble was called **Trutamora Slovenica**; then in December **1999**, Mirit – a scientist and musician who cuts her own path – established the **Vedun Ensemble, an ensemble for old and meditative music and transcendental sound of the peoples of the world**. The Ensemble was named after an ancient Slavic deity, who, with word and sound, expelled darkness and healed both the environment and living beings. In **2008**, upon the 30<sup>th</sup> anniversary of the Trutamora Slovenica Ensemble, they merged their musical activities under one name: **VEDUN**. Its musicians, under the guidance of Mira Omerzel - Mirit and on the basis of her research, bring to the concert stage at home and abroad **revived pearls taken from the treasury of Slovene folk songs and instruments, as well as ancient sacred musical practices**, which were once greatly revered, but are today forgotten; for example, performing music in a semi-transcendental state of consciousness. In **February 2000**, Mirit also founded a special spiritual school for the understanding and dissemination of spiritual and musical abilities – **the Veduna School, a Slavic-Pythagorean Mystery School for the Development of Consciousness and Harmonisation with Sound**. In the past, musical expression was a **sacred tool** for the expansion of consciousness, of spirit, and for the **harmonisation** of the world.

**CONCERT THEMES** of the Vedun Ensemble: Sound Images of the Earth, The Sound Yarn of the Forgotten Instruments of the World, The Braiding of Voices of the Past for the Future, The Elfin Thread of the Sound Yarn of the Slovene Heritage, The Yarn of Slovene Folk Songs and Instruments, The Slavic Weave of Sound and Spirit, Meditative Equinox and Solstice Concerts, December Rituals of our Ancestors, The Euphony of the Greek Bouzouki in the Melodies of the World, The Forgotten Euphony of Strings in the Melodies of the World, The Ceremonial Songs and Sacred Sounds of the Cultures of the World, A Sonic Jump into New Consciousness The Shamanic Rituals of our Ancestors, The Ancient Sacred Sound of the Slavic Soul, Singing Links through the Curtains of Time etc.

## SCIENCE AND ART, HAND IN HAND

Hundreds, even thousands of years ago, **science and art** went hand in hand, **cross-pollinating each other**. Together they **developed the cultures and philosophies of life**. **Art**, in the service of scientific discovery, especially astronomical discovery, was once **a sacred tool for expanding consciousness and spiritual horizons, a sacred tool for rituals**. That is why the worthies of the past had **to be simultaneously excellent scientists and musicians, as well as spiritual teachers and healers**.

In her creative projects Mira Omerzel - Mirit **connects science and art, theory and practice, tangible and**



Mira Omerzel - Mirit

**spiritual heritages, objectivity and subjectivity, the audible and inaudible, the past and the present (for the future)**. During her life, she has carried out **over 33 creative** – scientific, artistic and personal spiritual – **revolutions**. This is Mirit's **creative output**, which comprises over 35 years of active musical involvement and 45 years of ethno-musicological research: **approximately 50 scientific (ethno-archeo-musicology) papers and seven books; over one thousand noted concerts** of the Trutamora Slovenica / Vedun ensembles at home and abroad, **18 LPs and CDs, over 30 TV themed shows and series**, concert and other TV recordings, multiple **radio and newspaper interviews** (which are not included in her bibliography) and hundreds of **public lectures** about the essence of sound and heritages of the world. **From 1995, at her Veduna School – Slavic-Pythagorean School for the Development of Consciousness and for Harmonising through Sound** – Mirit has held weekly lectures, courses and workshops on the laws of existence and life, the dimensions and powers of consciousness and sound, on the Cosmic-Earth resonance – harmonious oscillation and resonance, and on the spiritual wisdom of our ancestors. She is

**a teacher** to many Slovene and foreign spiritual teachers and sound therapists. **MORE THAN 20 OF HER BOOKS ARE STILL WAITING TO BE PUBLISHED.**

Less than a thousand years ago, **musical art** was not hierarchical, it was broadly **holistic and all-connected**. In Europe, this oneness had been expressed by **medieval singers and musicians – travelling musicians, bards and gauklers (called *igrci* in Slovenia)**. They were **simultaneously magi, alchemists and healers who used sound**. Following indigenous traditions and the ancient **Pythagorean wisdom**, they had a vast array of knowledge. **High art** reveals the refinement of spirit and mind, while **folk art** especially **reflects our connection to the Earth, the rhythms of the Universe and to Life**. It reflects the **multidimensional Cosmic-Earth consciousness**.



Mojka Žagar





Slavic, European and world musical heritages. They meld this into an exceptional, unique concert sound ritual and timeless musical yarn.

As ambassadors of the Slovene musical heritage, the Trutamora Slovenica / Vedun Ensemble have toured every continent. They have played for children and young adults, as well as for demanding audiences from musical and scientific circles alike. Mirit and the ensemble have received numerous artistic, pedagogical and scholarly awards for their work.

The Vedun Ensemble musicians sing and play music in a transcendental state of consciousness, entering dimensions beyond the physical world. They reach the levels of spiritual laws where everything is born, formed, and which reflects everything that exists, both spiritual and material. As mediums for frequency (sound) waves of the dimensions of reality that humans are capable of attaining, they channel and transmit a unique spontaneous sound (which is not merely ordinary improvisation!). Into this sound yarn the musicians braid the songs and melodies of different cultures and historical periods. Forgotten ancient musical instruments and priestly musical practices, such as ancient Slavic shaman aliquot throat singing, are restored and revived by the ensemble. In this way, they return to music its former holiness, effectiveness and ancient sacred quality.

## THE CREATIVE PATH OF MIRA OMERZEL - MIRIT

Mira Omerzel - Mirit, who has a PhD in musicology and a bachelor's degree in ethnology, is an ethnomusicologist, independent researcher, writer, spiritual teacher, musician, sound-energy therapist and cosmic telepath – a medium for the transmission of Universal Life Energy – the transmission of

Mirit explores and revives the remnants of the ancient Slovene and ancient Slavic musical and spiritual heritages, handed down through the ages, a forgotten knowledge of the effects and powers of sound, Cosmic-Earth rhythms and spiritual laws in everyday life. She also teaches techniques for harmonising ourselves and the environment. In 2000 she expanded her field of research to embrace the revealing of the timeless wisdom of different cultures. Her findings are linked into a holistic synthesis of planetary wisdom. She has been recognised as a wisdom keeper, healer – shaman, spiritual teacher and intercultural runner by the sages of other cultures. Her texts have been identified as sacred books for the future.

After her research and the integration of theory and practice, her next logical step was the creation of the Trutamora Slovenica Ensemble, now named the Vedun Ensemble, an ensemble for ancient music. Drawing on the richness of musical forms and the sound formulae of the ancient world, Vedun Ensemble musicians reveal the differences between and the common denominators of Slovene, ancient



audible and inaudible Universal frequency waves. She is the founder of both the **Trutamora Slovenica** and **Vedun** Ensembles as well as the **Veduna School** for the development of consciousness and (self-) healing with sound. Mirit is the author of numerous **ethnomusicological papers**, particularly on **folk instruments**, and is **a pioneer, in Slovenia and globally, in the research of the dimensions and powers of sound**. Her colleagues describe her as **an independent traveller**, who cuts her own paths into the unknown. **The paths of what is secret.**

All her creative endeavours and work, including the ensemble's stage and concert performances, are **based on the wisdom of different cultures of the past**. She has visited numerous **sages, healers, priests – musicians and shamans from various cultures** on all continents. North American **Indian Navajo, Hopi and Apache** tribes, Mexican **Mayans**, **Aboriginal peoples** of Australia, Indonesian **balians**, Siberian **shamans in Khakhassia and Tuva**, **Tibetan buddhist lamas** and **Indian jyotish rishis**, **Hawaiian kahuna** masters, **Brazilian and Fillipino** psychic, cosmic **surgeons**. Her researches have also covered countries with **Slavic and European** spiritual heritages, **Egypt, Greece, Morocco and the Balkans**. The wisdom, sacred knowledge and **her own experiences** and trials in those countries, as well as explanations from different scientific fields, are all described in her comprehensive **series of nine books “COSMIC TELEPATHY or the Wisdom beyond Thoughts and Audible Sound of the Past for the Future”**. In a narrative fairytale form, for big and small children alike, the same content is described in the series of books **“WEAVE OF ETERNITY of Spiritual Stories and Fairy Tales”**. Mirit **maintains a magical link of mutual cooperation and learning** with many wise women and men of this planet – shamans, healers and priests.



As a student in **1978** (at the age of 22), Mirit founded the **Trutamora Slovenica Ensemble** (an ensemble for the archival revival of the Slovene musical heritage). In **1999** she founded the **Vedun Ensemble** (an ensemble for old and meditative music and the transcendental sound of the peoples of the world). In **1995**, **after many years of constant and eager spiritual maturing**, she founded the **Slavic-Pythagorean School for the Development of Consciousness and for Harmonising through Sound** – called **Veduna** (the School has operated under this name since **2001**). For more than **twenty years** (since **1995**), Mirit has been helping people in their search for balance, spiritual growth, the expansion of their consciousness and self-realisation. Her spiritual growth and transformation, which, also in her life, became especially intense **after 1980**, demanded that she **withdraw** from scientific and artistic circles. This **withdrawal into solitude and silence** was essential. During this period she studied **Eastern philosophies** (ayurvedic medicine, Vedic **jyotish**) and for 12 years practiced **transcendental meditation, yogic levitation** and Tibetan **men-ho (rei-chi)**. All of this helped her to establish **a different perspective** on life and drew her closer to **age old spiritual teachings**. However, all of this was only the first step of her spiritual pyramid, which was being built. In later years she created a series of Veduna techniques which help people in distress and expand their



spiritual self-awareness. With her musical colleagues, Mirit **actively performs music at home and abroad**. As **ambassadors of Slovene culture**, both ensembles have toured every European country and also other continents. Through their concerts and albums the musicians **revive, reinvigorate and inform Mirit's theoretical findings**. On the **30<sup>th</sup> anniversary** of their work (in **2008**), they merged their musical knowledge and endeavours under the name **Vedun**. Vedun is **an ancient Slavic deity who is said to harmonise and heal the world through word and sound**.

In addition to her **ethnomusicological field research**, discovering **prehistoric musical instruments**, the historical **development and the sound images of Slovene, European and pre-classical musical instruments of the world**, Mirit, together with her colleagues, began revealing **the deepest essence of sound and music**. She has been active in the field of **ethnomusicological research** for more than **44 years** (starting in her high school years, at the age of 15). Her **scientific ethnomusicological dissertations** (especially about **the last remaining musical instruments of the pre-classical world still to be found on Slovene ethnic territory – from prehistory and Antiquity up to today**), her **ethnological, scientific and spiritual books, articles, lectures, seminars, courses and workshops**, sound **“surgeries”** together with the Ensembles Trutamora Slovenica and Vedun, her **concert presentations of the musical heritage** of our planetary ancestors, together **supplement in practice** her ethnomusicological and **spiritual discoveries about Slavic, Slovene and world cultural heritages** and identities. Together with the Trutamora Slovenica and Vedun Ensembles she presents her researches through sound. Her scientific research work, as well as her artistic re-creations and pedagogical work are all devoted to **bringing into the open our sensory (audible)**



**and meta-sensory (spiritual) abilities, the messages of the world musical heritage, forgotten practices, and to revealing the laws of human life and existence, unveiling the goals and purposes of the human journey.** On the basis of her research discoveries, Mirit also **revives and develops techniques for spiritual growth, effective (self-)harmonisation, the healing of the soul and body – keys to all-connected awareness and actions.** Her course participants

are both young and old: from students, teachers, professors, linguists and translators to medical doctors and other medical staff, artists, musicologists, ethnologists, philosophers, architects, lawyers, as well as seekers from the mathematical-technical fields and the retired... **It is the depth of consciousness that is important, not the amount of information in our heads.**

## ACKNOWLEDGEMENTS

Mira Omerzel - Mirit, along with **both ensembles**, have received **numerous Slovene and international scholarly, artistic and pedagogical awards** for their work. Among the most prestigious are **the 2008 Julij Betetto Prize awarded by the Slovene Society of Music Artists to the Trutamora Slovenica Ensemble** for their artistic achievements in the field of the re-creation of music art and for their contribution to the promotion of music culture, **the 2004 Štrekelj Prize awarded by the Republic of Slovenia and the Slovenian Academy of Sciences and Arts to Dr Mira Omerzel - Mirit** for her outstanding achievements in collecting and preserving in song and word the Slovene musical heritage and in **2000** a lifetime achievement award from the **Slovene Institute for Adult Education**. They won **two gold awards at the Raduga Moscow International Festival of Ethnological Film: in 1989** for a programme from the TV series “Sound Image of the Slovene Regions”, the subject of which was the musical identity of the Gorenjsko region, titled “*Komur se dremlje, naj gre spat*” (“*The One Who is Sleepy shall go to bed*”), with a script by

Mira Omerzel Terlep, directed by Marjan Frankovič and performed by the Trutamora Slovenica Ensemble; **in 1985**, for the professional concept of the music documentary programme about the last “*Beltinška banda*” (band of musicians) of the Prekmurje region, from the TV series “Slovene Folk Music Instruments and Musicians”. They also received, in **1986**, the **gold “Orfej” award** conferred by **Yugoslav Radio and Television** for their first two LPs entitled “**Slovene Folk Songs and Musical Instruments**”; in **1982** the **Musical Youth of Slovenia Award** for their pedagogical work with Slovene school children and two “**Golden Bird**” awards in **1979** for their research, pedagogical work and revival of artistic material from the archives.

## MUSICAL COLLEAGUES

Mirit pursues her **sound mission** also together with **Mojka Žagar**. Mojka a mathematics teacher by profession, is **a musician and sound therapist**. She joined the Omerzel-Terlep duo during their tenth year of performing to work with them on reviving the archival recordings of folk songs and tunes. As **a teacher of voice nurturing and natural singing**, she devotes her attention to **the awakening, development and**



Tine Omerzel Terlep

**maintenance of the unique natural vocal qualities** of individuals. **She is the first teacher of natural voice schooling of this kind** – the basis of self-healing with the voice – in Slovenia. As a member of the Ensemble (since **1988**), she participates in the revival of folk songs and various styles of folk singing, through which the Ensemble presents old and forgotten singing techniques. She also plays a number of folk musical instruments. In the Vedun Ensemble she **co-creates the channelled guided sound** and assists at Mirit’s **sound surgery**. For twenty years, she has been developing and expanding her vocal skills using different spiritual growth techniques offered at the courses and initiations of the Veduna School.

**Tine Omerzel Terlep** (Mirit’s son), Eur ing, is an engineering graduate. Both of his parents being musicians, he joined the Ensemble’s concerts for young children **in his pre-school years**, as a singer of children’s folk songs and **a player of children’s instruments and sound-makers**. He is **a singer, brass player, percussionist and musician-therapist**. **His spiritual path began at the age of ten** and today he continues to eagerly develop and expand his consciousness at the workshops and initiations of the Veduna School. In 1996 (after his voice broke) he rejoined **the Trutamora Slovenica** Ensemble, and later the **Vedun** Ensemble, this time as a trumpeter and singer. He was the youngest member of both ensembles for many years. Tine is also **a sound-energy therapist**, Mirit’s assistant and her successor in the cosmic sound surgery. He enriches his performances with both exceptional shamanic aliquot throat singing and **his abilities as a medium**.

**Igor Meglič**, an academic musician and teacher of classical guitar, joined the Ensemble in 2014. He develops his sound-therapeutic abilities in Mirit’s Veduna mystery school. He principally revives plucked stringed instruments.

In the summer of 2015 the Ensemble invited **Polona Kuret** to join them. Polona is an academic musician (violinist) and a student at the Veduna School.



Polona Kuret



## MUSICAL INSTRUMENTS

The musicians play **rare original instruments** (from Mira's extensive collection of more than **250 instruments**) as well as **replicas of historic and pre-historic instruments**. To perform the **harmonising sound** they use **instruments of the past periods** that were preserved as **folk instruments (untuned)** until the Atomic Era. In addition, **shamanic instruments of diverse cultures** are used, which generate **a relaxing effect with their tone heights and tunings**: microtonal Siberian (Khakassian) **chartan**, medieval, baroque and folk **cimbaloms**, Byzantine and Oriental **tambouras**, Turkish **tzoura** and Greek **bouzouki** (bouzouki in the style of the **mandolin**, **balalaika**, Turkish **tamboura** and other instruments), Arabic **lute** and **gimbri**, Tuvan **igil**, Siberian Mongolian **morin khuur**, Arabic **rubab**, the Dubrovnik **lijerica**, the Balkan **gusle**, the Hawaiian **ukulele**, the South American **charango**, Chinese fiddle **erhu**, Slovene **drone and violin zithers**, **pre-historic bone flutes** and flutes from various cultures: the North American Indian and Mayan double flute **quena**, Slavic and Slovene **wooden flutes and reed pipes**, Slavic and antique **sopelas**, **šurle and double flutes**, Hawaiian **nose flutes**, Slovak **fujaras**, Balkan flutes **frule**, European clay **ocarinas**, the Chinese pre-historic ocarina **xun**, the Vietnamese flute, Aboriginal **singing tubes**, **pan pipes** from different continents, the instruments from the Balinese **gamelan** orchestra, Himalayan **singing and crystal bowls**, the Indian **harmonium**, the medieval-folk **string drum**, the Hawaiian **ipu gourd drum**, **drums** from various traditions: Siberian **shamanic dungur drums**, Native American drums,



Egyptian and Balkan **darbukas**, **dafs and tambourines**, African **djembe**s; renaissance, folk and Tibetan **horns**, ancient Slavic **urns**, Oceanian **conches**, folk **bullroarers and scrapers**, European **jaw harps**, **percussion implements and rattles** from various cultures, **cymbals**, **bells**, African **sansas** and the **udu aliquot drum** etc.

For performing Slovene musical heritage they use **original folk instruments of museum value and reconstructions of instruments**, which have been forgotten on Slovenian territory: **oprekelj** (small cimbalom) and big **cimbalom**, **žvegle** (wooden cross flutes), **pan pipes**, **zithers** (chord, drone, violin, harp and guitar zithers), **jaw harps**, **thick reed flutes**, **clay ocarinas**, **double flutes**, **bagpipes** and **diple** (bagpipes) with a windbag, **tamburitzas**, **sopelas** and **šurlas** (Istrian untuned instruments), **horns** (from both animals and bark), **earthenware pot basses**, **the little bass** (violoncello), **tambourines**, **drums** and a number of simple improvised sound-makers.

Besides the above-mentioned instruments, they use **medieval-Renaissance reconstructions and instruments from European musical heritage**: reconstructions of the **medieval small cimbalom and psaltery**, the medieval **string drum**, Slovene and Hungarian **drone zithers drsovice**, the **marine trumpet**



*Trumscheit*, the bowed psaltery *Streichpsalterij*, the European medieval bowed psaltery, Slovene medieval small cimbaloms, numerous predecessors of wooden flutes and *sopelas*, various percussion instruments and scrapers, jaw harps, the earthenware bass, wooden and animal horns, tambourines and drums etc.

## MUSICAL OUTPUT BASED ON ETHNOARCHEOMUSICOLOGICAL RESEARCH AND SPIRITUAL EXPERIENCES

The last truly great holistic authority, a **master of sound**, with an importance for Europe, was the Greek mathematician, philosopher, healer, spiritual teacher and high priest **Pythagoras**. Today, the white man has **unfortunately lost the fundamental awareness of the power of both sound and ritual**. They have lost **all-connectedness** at both the individual and group level. In her own way, **Mirit** revives it through her books, lectures, teachings and healings, as well as in the concert hall, together with musicians and listeners. **The concerts are an extraordinary experience, a unique ritual**. Group attention helps to **focus the waves of thoughts and to actualise visions and wishes**. This is how **harmony, how balances are created**. The Vedun Ensemble returns this quality to the people through its sound yarn which is attuned to the moment.

Vedun (until 2008 called Trutamora Slovenica) is an ensemble **for the old and overlooked musical heritage of the world and for ancient performing techniques**. Their musical performance is based on Mira's **ethnomusicological research**. They have been staging concerts for **more than 35 years** at home and abroad, bringing a unique dimension to the concert stage. **As keepers of Slovene and Slavic, as well as the world's, musical and spiritual heritage, the musicians revive, as far as possible in their original form, sound practices, that have been passed down through the centuries: from aliquot throat singing to the unusual sounds and playing techniques of ancient and forgotten instruments, both Slovene and foreign.**



Their music performance is actually a **quest for oneness, completeness, harmony, euphony and deep internalisation**. Concerts are a feast of diversity and similarity in the historical memory of the cultures and musical practices of the past. The fullness of the meta-sensory dimension of their sound expression **ennobles** the performers as well as the audience and deeply **surpasses ordinary** musical attempts. The work

of the **Trutamora Slovenica Ensemble**, now called the **Vedun Ensemble**, is unique in Slovenia and globally.

For more than ten years this exceptional ensemble was the only one of its kind on the Slovene concert stage. **Through sound, songs, word and unusual ancient instruments**, the Ensemble continues to perform today **helping people to reveal their own history, the Cosmic-Earth pulse of the Slovene soul and the common spirit of humanity**. After a decade the ensemble got **several imitators**. But unfortunately, these new ensembles have chosen mostly popular modern interpretations, thus **distorting** a musical **heritage**, handed down through hundreds, even thousands of years. The Trutamora Slovenica / Vedun Ensemble has **remained loyal**, throughout 35 years of performing, to its initial devout attempts to **authentically revive and reconstruct both the Slovene and foreign musical heritages – like curators in the gallery of folk**

**sound and in the style of vocal-instrumental ensembles for the old music.** In addition, this revived musical heritage is ennobled with the **medium's channelled healing sound.**

In their performance, the musicians, keepers of the **spiritual and sound messages of the world's musical heritage, convey mutual links between the cultures.** They confirm the hidden bonds and **powers of sound,** which are woven by the **priests – musicians and shamans.** What is more, the musicians reveal connections between bourgeois elegance and folk's simplicity of past eras, **weaving a sound yarn across time and space, pulling threads from the past into the present and future.** With integrity and dignity, they showcase to the audience **the sound grandeur of forgotten musical instruments, various musical tools of the past, unique sound formulae and languages – from diatonic, chromatic to microtonal.**

**In addition to forgotten songs,** for their performances, the musicians have **restored and put on stage approximately 60 unusual forgotten musical instruments.** These instruments come from Mirit's museum collection of 250, saved from oblivion by her over the years and which are part of her **museum collection.** They belong to **different musical heritages, traditions and aesthetics** and are rooted in **Antiquity, the Middle Ages and the pre-Christian period.**

After decades of Mira's **ethnomusicological research** and over 35 years of the ensemble's artistic, **educational and therapeutic work,** an unusual ensemble for the old music has come into being. It is an



ensemble which reveals and revives **the forgotten secular and previously sacred, Slovene and Slavic, as well as European and global musical heritages and all their multilayered energy-frequency and therapeutic waves.** Their yarn of ancient songs is enriched with **channelled, spontaneous sounds of the moment,** which, according to the ancient wisdom, reinvigorate and give meaning to **music and music therapy.** The audience is **nourished with the all-present Universal life energy,** which is in fact, in its essence, **energy and frequency-sound waves. Sound is everything.** The visible and invisible, the audible and inaudible... The alchemy of frequencies. In the past, there was no festivity without music. From time immemorial, sound was **a tool for establishing life harmony and harmonious resonance,** manifesting as **peace and well-being.** The quest for harmony in our lives is once more a challenge, and knowledge of sound is once more building **the technology of the future. Yet our bodies, consciousness and meta-sensory hearing remain our most sensitive measuring instruments.** Everything that we need in order to grasp the world lies within our own sonic frequency field and in **the very music itself! The energy of each tone** and particularly the musician's **attention to it is important.** But without doubt, **the most important is the knowledge of frequency modulation and how to use this world of frequencies and sounds for the benefit of ourselves and others. This is well worth remembering!**



To enhance the revived songs, instrumentals and dance songs of **various cultures and traditions**, the ensemble brings to their performance **the ancient knowledge of the effective, harmonising (healing) sound – the channelled guided sound**, which rises **spontaneously** from their throats and instruments, from beneath their fingers. **They perform music in a transcendental state of consciousness (in a shamanic trance), silencing their minds and entering the Cosmic-Earth consciousness of all-connectedness.**



Igor Meglič

The concerts, sound therapies and CDs of the Trutamora Slovenica and Vedun Ensembles are **artistic-therapeutic creations using harmonising meditative (transcendental) channelled/spontaneous sound** that disperses and composes, harmonises, **relaxes** deeply and thus **heals**. The sound is best described as a **spontaneous improvisation with an intense energy charge**. Songs, handed down through **thousands of years**, and the **colourful voices of the instruments**, are woven into this sound yarn, **awakening people and expanding the consciousness of the modern audience**. They fill human souls **with the grace of eternity and of timelessness**. The Vedun Ensemble's concerts are a **dance of unusual sounds, rhythms and harmonies**. A mirror of the moment, which connects the knowledge and the consciousness

**of our ancestors** with our contemporary quests, music and today's mindset. **The essence of these quests, both old and new at the same time, has remained the same throughout the ages.**

In their restoration of music, the Vedun Ensemble was **the first in Slovenia, Europe and even globally**, to revive the qualities of **the spontaneous sound of musician-mediums**. They **bring** to their musical performance a **priestly, shamanic and healing element**, which was once essential, but is **overlooked today**. In addition, they return to the sound its **multilayered depth**, its extraordinary power of **harmonising and effectiveness**. In this way, after decades of staging concerts, in their most mature period of **creativity**, the musicians embrace their **responsible roles as artists, spiritual teachers and therapists simultaneously**, just like countless generations of sacred musicians before them. They **flirt with the past** and, at the same time, **inspire modern audiences with ancient-contemporary musical languages and practices**. Balinese priest-musicians have identified their musical performances as **exceptional spiritual work**, as **sacred and globally unique** today.

The **creative impulse** of the Ensemble's members can be observed in **seven-year cycles**. During the first period Dr Mira Omerzel - Mirit's researched Slovene folk musical instruments and sound-makers. She began that **research mission** as a teenager. The second period included stage presentations of folk instruments and songs, after which followed a period of research and development of their vocal capabilities. In the fourth seven-year cycle the Ensemble immersed themselves in **exploring the deepest mysteries of sound and heritage and the shape-giving** power of the Universe of frequencies, in which we live. For thousands of years, **the Mysteries of sound**, like a sensitive compass, led our ancestors in the distant past **to penetrate the transcendental "reality" of hearing, other senses and meta-senses and consciousness itself**. Through knowings attained in the realms beyond, these mysteries influenced the sound qualities, forms and tuning of folk musical instruments, and even song themes.

Every seven years **Vedun members** add a new segment to their work and creativity, or as they say, they descend **deeper into the core nature of sound**. They are interested not only in **what and how**, but also **why it is so**.

The **greatest gift** and magic of our planetary **ancestors'** musical practice is **hidden in simplicity**, which is at the same extremely **diverse**. For **thousands of years** the musicians of the world **forged the magic of sound and the alchemy of life**, by using simple sound forms, with an extreme (almost **ceremonial**)

**attention** to every single tone, rhythm, noise and earth tone. Thus the simplicity of these harmonies and **the constant repetition of melodic forms are magic and effective tools for our thoughts and intention.**

**The more simple the music is, the more powerful it is in its essence.** It enables the spirit to effectively express itself in the fullness of consciousness. **Simplicity is the backbone of spiritual growth and strength, a scalpel and a needle creating a harmony of spirit, body and life.** For forty years, like curators in an unusual aural museum of the historical memory, the musicians of the Vedun Ensemble have been offering to their audience a richness of diversity – of various periods and cultures. “Sing the world as you wish it to be” said the sages of the past, “and you will find joy, prosperity and peace.”

## **CREATIVITY: BOOKS, DISSERTATIONS, LPS, CDS, TV SHOWS, LECTURES, WORKSHOPS...**

Beside her numerous **ethno-musicological dissertations and papers on musical instruments and the music of the past**, of special importance are Mira's books from the **nine volume series** entitled **COSMIC TELEPATHY or Wisdom beyond Thoughts and the Audible Sound of the Past for the Future**. This series deals with the wisdom of different cultures and the dimensions of sound. Three books have been published so far: **1. LIFE WITHOUT FOOD AND THE TIMELESSNESS OF SPIRITUAL MESSAGES OF THE NORTH AMERICAN INDIANS** and **2. THE BOUNDLESS SINGING LINKS OF BODY AND SPIRIT OF THE MEXICAN MAYANS** (published in two parts: **I. Dimensions of timelessness and eternity in Mayan Culture, II. The Sound Alchemy, Spirit, Soul and Consciousness of the Ancient Mayans**). The following volumes await publication: **3. THE ALCHEMY OF THE HARMONY OF THE EARTH AND SKY of the Prehistoric Wisdom and Siberian Shamans; 4. THE MISTRIES OF LIFE, DEATH AND SOUL in the Ancient Vedic Lore of the Balinese of Indonesia; 5. THE TIMELESS WEAVE OF MIND AND ABUNDANCE of the Hawaiian Secret Ka-huna Tradition; 6. SPIRITUAL AND SOUND SURGERY IN THE PORTALS OF ATTUNEMENT of the Aborigines, Brazilians and Filipinos; 7. THE MAGIC OF THE STARS AND KEYS TO LIFE of the Ancient Egyptians and Ancient Greeks; 8. THE SOUND YARN OF LOVE IN THE FABRIC OF RELATIONSHIPS in Indo-European, Slavic, Celtic-Illyrian and Ancient Slovene Heritages; 9. LIGHT – SOUND THREADS OF SONGS, MYTHS AND FAIRYTALES of the Ancient Slovenes.** Her book of spiritual messages in verse, entitled **SOUND IMAGES OF THE AWAKENED LOVE**, is also an exceptional achievement. Mirit channelled and wrote it in 24 hours. Her first book (published in 1995) is named **HORSES – OUR FAIRYTALES**.

There are also **concert recordings and CDs** of Mira's **Vedun Ensemble** (created together with the **musicians – sound therapists – mediums**, with whom she regularly plays in a **transcendental, shamanic state of consciousness**). Her books and audio-visual creations guide reader or listener to the deeper levels of their souls, into the primordial essence of sound and life, to the Source of life, the centre, to the fairytale worlds of the human spirit. By using tuned (channelled) words, melodious harmonies and difficult to comprehend magical sound “surgery”, Mirit and her musical colleagues return to the language of sound its harmonising power, former priestly quality and sacredness. Of





note are the following LPs and CDs: **SLOVENE FOLK SONGS AND MUSICAL INSTRUMENTS**, **THE SOUND IMAGE OF THE SLOVENE SOUL**, **THE SOUND IMAGE OF THE SLOVENE REGIONS** and **THE FAIRYTALE SOUND OF THE SHEPHERDESS WITH A JAW HARP** (folk songs for children), the series of CDs named **THE FOUR SEASONS** (featuring meditative harmonising music and songs of the world; two CDs have been published from the series: 1 – SUMMER SOLSTICE and 2 – AUTUMN EQUINOX), as well as two CDs **THE EUPHONY OF THE GREEK BOUZOUKI IN THE MELODIES OF THE WORLD – 1 and 2**, and the audio-visual recording (DVD) of the concert marking the ensemble's 35th anniversary and 44 years of Mira's ethnomusicological research. The title of the DVD is **SOUND IMAGES OF THE WORLD AND OF THE SLOVENE SOUL with Forgotten Songs and Musical Instruments of the Past**. Mira's and the ensemble's TV shows have similar names: **Slovene Folk Musical Instruments and Musicians**, **The Sound Images of Slovene Regions**, **The Sound Images of the Slovene Soul**.

A series of **12 books**, titled **THE THREAD OF ETERNITY of Spiritual Stories and Fairy Tales**, has also come from Mira's scientific-research and artistic work. It reveals to the reader **the treasures of the soul**, **the treasures of the all-connected consciousness** and lays bare **the paths of spiritual transformation and the answers to the eternal questions** which life places before spiritual seekers. Like the books in the COSMIC TELEPATHY series, this series also draws on the wisdom of different cultures (only the first book, named **JOURNEY TO THE SUMMIT OF THE SACRED MOUNTAIN**, has been published to date).

Mira's **educational work**, in the form of **lectures and concerts with explanatory comments** is also important. Especially worth mentioning is a book and sound project, which has been maturing on concert stages for 30 years. The **book** (in Slovene and English) contains **explanations of the mythical content and purpose of the most important songs from the Slovene folk musical heritage**, **THE ELFIN THREAD OF THE SOUND YARN / Shamanic Rites of our Ancestors**. It is accompanied by **two CDs**, on which Mirit, with musicians **Mojka Žagar** and **Tine Omerzel Terlep**, revives **the old Slovene spiritual and ancient musical lore**, which originates in **the pre-Christian Cosmic-Earth philosophy of life**. The project also revives **forgotten ancient Slovene folk musical instruments**. For our **ancestors**, over a period of hundreds, even thousands of years, **these songs were spiritual signposts, reminders and guidance through their lives and rituals – a guide** through the labyrinth of life's riddles. Most of her other LPs and CDs also feature **booklets with notes** in Slovene and English.



The fruit of her 12-year cooperation with Slovene **archaeologists** is Mira's dissertation published in the book **MOUSTERIAN "BONE FLUTE" AND OTHER FINDS FROM DIVJE BABE I CAVE SITE IN SLOVENIA**. In it, she revealed to the global public **the oldest instrument in the world**, which dates from the pre-historic period in Slovenia, as well as bone musical instruments from different eras and cultures.

Mirit also holds workshops, notably an annual cycle of nine intensive courses named **Shamanic Journey to the Centre of the Universe and Ourselves**, as well as a **16-level course of cosmic resonance and 18 cosmic initiations**. **The workshops, courses and sound-energy surgeries**, which Mirit performs monthly and weekly within her Veduna School (with the assistance of the Vedun Ensemble), help **identify the causes of our problems and difficulties, the consequences of incorrect behaviour and reactions and of destructive thoughts and emotions**. She offers people **tools for the elimination of imbalance and distortions, tools with which to work on themselves**. **Through initiations, the development of awareness and using light-sound codes**, Veduna School participants can activate a **self-healing process** of their emotional and mental bodies and, hence, their physical bodies. **Spiritual**

techniques and tools, developed by Mirit on the basis of the ancient wisdom, heal and help people to identify their mistakes in an honest way, restoring the flow of the all-present Universal Life Energy. In this way, participants are able to step, more consciously, attentively and prepared, into the necessary changes. **From chaos to harmony. Into joyful peace and well-being.** If things don't work out, Mirit will help with the sound-energy surgery.

In December 1994, for the first time, Mirit spontaneously experienced 16 days of life without food. Since August 2000 she has lived permanently without solid food and is nourished by the all-present Universal cosmic energy. She is able to transfer this energy for healing, bringing it to all those who need it in order to restore their balance and spiritual growth. Following her spontaneous great priestly Cosmic-Earth initiation without food and liquid, she began to transmit, through her body and spirit, the inaudible (but perceptible) high-frequency Universal Life Energy, which nourishes, harmonises, shapes, sustains and heals life on Earth. Miraculous dimensions – worlds of our existence, as well as telepathic meta-sensory and clairvoyant abilities have been revealed to her. The life energy transfer also takes place during her lectures or when staging concerts with her musical colleagues. She has fully embraced her missions – researching multidimensional consciousness and keeping and reviving the music and ancient sound tools of different cultures. She has surrendered herself to her mission as spiritual teacher and sound-energy therapist, medium and “sound surgeon”. Her body, freed from food, has revealed to her previously concealed levels of spiritual rituals and the priestly initiation rites of our ancestors, as well as a symphony of barely perceptible waves of cosmic and sound principles in the physical world. Her meta-sensory and telepathic abilities have been opened up.



## AUDIENCE FEEDBACK

“I came into contact with the Vedun Ensemble and the Veduna School seven years ago. It was at a concert in Portorož. That sound took me far away... into myself. Into my inner self. When I returned home, I listened to your CD again and again until the early morning hours, drunk with happiness, peace, pleasure, harmony, fulfillment and joy...”  
Eugen Vršič

“Listening to the Vedun Ensemble's concert for the first time, my heart ignited immediately and I felt blissfulness, nurtured by the glow that was lit in my heart centre. I closed my eyes and embarked on a journey with the musicians who were offering me a frequency of intense connection. Very soon I felt and saw a channel opening on the top of my head. At that point freedom revealed itself. Through the open channel I once again found, saw and understood freedom. I only need to keep this channel open and be the channel myself, then I will be free, these were my thoughts.

Mira's lecture before the concert, about the frequencies of sound, helped me to connect things even more and understand.

The channel brought peace, because by listening to the frequencies around me, I found abundance. And I recognised my frequency. It dawned on me that everything is connected. I could spend the next day only listening, as I know now that something Immense surrounds me. I wish to reach this level of consciousness...

An infinite thank you for the precious event. I want more.”

Karakuma S.

BEAUTIFUL! Primordial, Pure Love and Light!

Liljana from Novi Sad, Serbia

Beautiful, harmonious... soothing... a magnificent journey. Thank you...

Andreja Golavšek

Great work. I want to learn more. Thank you!

“John”



“Before Ritam mantra – song started, my heart started throbbing, marking the beats of my own rhythm. There was no fear or doubt, I entered the (sound) initiation with a clear intention... I disappeared in time and space and slipped into a transcendental state of consciousness. Steeped in fierce, solemn and powerful energies, I did not feel my body. Free from the attachments to the physical world I could rise with all my colourful feathers to the dimension beyond. I was a pure and fierce lightness of a clear intention, I was a dance alone. The extasy of elation and confluence in the moment of pure presence and eternity.”

Sabina Poličnik

“Hello, I was at your concert for children at the Ethnographic Museum in Ljubljana yesterday. I wish to thank you personally for the wonderful experience my children and I had. Ruben was listening with his mouth open the whole time and the youngest, 15-month-old Amber, was also totally concentrated. She danced... The positive influence continued long after the concert...”

Tina Sterle Novak

“This was in fact the first concert I listened to with my eyes closed. I don't even know where I was half the time. The only thing I know is that the feelings were crazy – in a good way. I heard only the sound of the instruments, but not the background noise we normally hear, such as nose wiping or somebody moving on his chair... Before the concert I strained a muscle while running. It really hurt! During the concert my foot became completely numb and the pain (note: pain that harmonises) was extremely strong. My chest was burning and I felt tears on my face. At one point I wanted to move. But then I realised that I simply could not move. Funny. This usually happens during sound – energy surgeries. Your concert or music could be compared to a journey: you buy the ticket; take a seat in your chosen means of transport and take a ride into the unknown, from the start to the end. In between, you experience all kinds of things; a fountain of thoughts and feelings you would have never thought existed. At the end you return back home safely. This ethereal this journey cannot be put into words.”

Maja Gale

“Thank you... from my heart... for tonight's experience! Your music is enchanting and the love you emanate is infinite.”

Metka Sori

Wollt ihr was schoenes hoeren und sehen? (Is it even possible to hear and see something more beautiful?)

Guenther Lassi

WE WANT MORE!

Igor Gregorec



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