To rightly understand Carpathian healing chants, background is required in several areas:

1. The Carpathian view on healing
2. The “Lesser Healing Chant” of the Carpathians
3. The “Great Healing Chant” of the Carpathians
4. Carpathian musical aesthetics
5. Lullabye
6. Song To Heal The Earth
7. Carpathian chanting technique

1. The Carpathian view on healing

The Carpathians are a nomadic people whose geographical origins can be traced back to at least as far as the Southern Ural Mountains (near the steppes of modern day Kazakhstan), on the border between Europe and Asia. (For this reason, modern-day linguists call their language, "Proto-Uralic", without knowing that this is the language of the Carpathians.) Unlike most nomadic peoples, the wandering of the Carpathians was not due to the need to find new grazing lands as the seasons and climate shifted, or the search for better trade. Instead, the Carpathians’ movements were driven by a great purpose: to find a land that would have the right earth, a soil with the kind of richness that would greatly enhance their rejuvenative powers.

Over the centuries, they migrated westward (some six thousand years ago), until they at last found their perfect homeland – their “susu” – in the Carpathian Mountains, whose long arc cradled the lush plains of the kingdom of Hungary. (The kingdom of Hungary flourished for over a millennium – making Hungarian the dominant language of the Carpathian Basin – until the kingdom’s lands were split among several countries after World War I: Austria, Czechoslovakia, Romania, Yugoslavia, Austria, and modern Hungary.)

Other peoples from the Southern Urals (who shared the Carpathian language, but were not Carpathians) migrated in different directions. Some ended up in Finland, which accounts for why the modern
Hungarian and Finnish languages are among the contemporary descendents of the ancient Carpathian language. Even though they are tied forever to their chosen Carpathian homeland, the wandering of the Carpathians continues, as they search the world for the answers that will enable them to bear and raise their offspring without difficulty.

Because of their geographical origins, the Carpathian views on healing share much with the larger Eurasian shamanistic tradition. Probably the closest modern representative of that tradition is based in Tuva (and is referred to as "Tuvinian Shamanism") – see the map above.

The Eurasian shamanistic tradition – from the Carpathians to the Siberian shamans – held that illness originated in the human soul, and only later manifested as various physical conditions. Therefore, shamanistic healing, while not neglecting the body, focused on the soul and its healing. The most profound illnesses were understood to be caused by "soul departure", where all or some part of the sick person's soul has wandered away from the body (into the nether realms), or has been captured or possessed by an evil spirit, or both.

The Carpathians belong to this greater Eurasian shamanistic tradition, and shared its viewpoints. While the Carpathians themselves did not succumb to illness, Carpathian healers understood that the most profound wounds were also accompanied by a similar "soul departure".

Upon reaching the diagnosis of "soul departure", the healer-shaman is then be required to make a spiritual journey into the nether worlds, to
recover the soul. The shaman may have to overcome tremendous challenges along the way, particularly: fighting the demon or vampire who has possessed his friend's soul.

"Soul departure" doesn't require a person to be unconscious (although that certainly can be the case as well). It was understood that a person could still appear to be conscious, even talk and interact with others, and yet be missing a part of their soul. The experienced healer or shaman would instantly see the problem nonetheless, in subtle signs that others might miss: the person's attention wandering every now and then, a lessening in their enthusiasm about life, chronic depression, a diminishment in the brightness of their “aura”, and the like.

2. The Lesser Healing Chant of the Carpathians

Kepä Sama Pus (The “Lesser Healing Chant”) is used for wounds that are merely physical in nature. The Carpathian healer leaves his body, and enters the wounded Carpathian’s body to heal great mortal wounds from the inside out using pure energy. He proclaims, “I offer freely, my life for your life”, as he gives his blood to the injured Carpathian. Because the Carpathians are of the earth and bound to the soil, they are healed by the soil of their homeland. Their saliva is also often used for its rejuvenative powers.

It is also very common for the Carpathian chants (both the lesser and the great one) to be accompanied by the use of healing herbs, aromas from Carpathian candles, and crystals. The crystals (when combined with the Carpathians' empathic, psychic connection to the entire universe) are used to gather positive energy from their surroundings which then is used to accelerate the healing. Caves are sometimes used as the setting for the healing.

The lesser healing chant was used by Vikimoff Von Shrieder and Colby Jansen to heal Rafael De La Cruz, whose heart had been ripped out by a vampire as described in Dark Secret.
The same chant is used for all physical wounds. “sívadaba” [“into your heart”] would be changed to refer to whatever part of the body is wounded.

Kuñasz, nélkül sivdobbanás, nélkül fesztelen löyly.
You lie as if asleep, without beat of heart, without airy breath.

Ot élidamet andam szabadon élidadért.
I offer freely my life for your life.

O jelâ sielam jörem ot ainamet és söñe ot élidadet.
My spirit of light forgets my body and enters your body.

O jelâ sielam pukta kinn minden szelemeket belső.
My spirit of light sends all the dark spirits within fleeing without.

Pajńak o susu hanyet és o nyelv nyálamet sívadaba.
I press the earth of our homeland and the spit of my tongue into your heart.

Vii, o verim söñe o verid andam.
At last, I give you my blood for your blood.

To hear this chant, visit: http://www.christinefeehan.com/members/.

3. The Great Healing Chant of the Carpathians

The most well-known – and most dramatic – of the Carpathian healing chants was En Sama Pus ("The Great Healing Chant"). This chant was reserved for recovering the wounded or unconscious Carpathian's soul.

Typically a group of men would form a circle around the sick Carpathian (to "encircle him with our care and compassion"), and begin the chant. The shaman or healer or leader is the prime actor in this healing ceremony. It is he who will actually make the spiritual journey into the nether world, aided by his clanspeople. Their purpose is to ecstatically dance, sing, drum, and chant, all the while visualizing (through the words of the chant) the journey itself - every step of it, over and over again - to the point where the shaman, in trance, leaves his body, and makes that
very journey. (Indeed, the word “ecstasy” is from the Latin *ex statis*, which literally means “out of the body”.)

One advantage that the Carpathian healer has over many other shamans, is his telepathic link to his lost brother. Most shamans must wander in the dark of the nether realms, in search of their lost brother. But the Carpathian healer directly “hears” in his mind the voice of his lost brother calling to him, and can thus “zero in” on his soul like a homing beacon. For this reason, Carpathian healing tends to have a higher success rate than most other traditions of this sort.

Something of the geography of the “other world” is useful for us to examine, in order to fully understand the words of the Great Carpathian Healing Chant. A reference is made to the “Great Tree” (in Carpathian: *En Puwe*). Many ancient traditions, including the Carpathian tradition, understood the worlds— the heaven worlds, our world, and the nether realms—to be “hung” upon a great pole, or axis, or tree. Here on earth, we are positioned halfway up this tree, on one of its branches. Hence many ancient texts often referred to the material world as “middle earth”: midway between heaven and hell. Climbing the tree would lead one to the heaven worlds. Descending the tree to its roots would lead to the nether realms. The shaman was necessarily a master of movement up and down the Great Tree, sometimes moving unaided, and sometimes assisted by (or even mounted upon the back of) an animal spirit guide. In various traditions, this Great Tree was known variously as the axis mundi (the “axis of the worlds”), Yggdrasil (in Norse mythology), Mount Meru (the sacred world mountain of Tibetan tradition), etc. The Christian cosmos with its “heaven”, “purgatory/earth”, and “hell”, is also worth comparing. It is even given a similar topography in Dante’s Divine Comedy: Dante is led on a journey first to “hell”, at the center of the earth; then upward to “Mount Purgatory” which sits on the earth’s surface directly opposite Jerusalem; then further upward first to “Eden”, the earthly paradise, at the summit of Mount Purgatory; and then upward at last to “heaven”.

In the shamanistic tradition, it was understood that the small always reflects the large; the personal always reflects the cosmic. A movement in the greater dimensions of the cosmos also coincides with an internal movement. For example, the axis mundi of the cosmos also corresponds to the spinal column of the individual. Journeys up and down the axis mundi often coincided with the movement of natural and spiritual energies (sometimes called kundalini or shakti) in the spinal column of the shaman or mystic.
En Sarna Pus (The Great Healing Chant)

In this chant, ekä ("brother") would be replaced by "sister", "father", "mother", depending on the person to be healed.

Ot ekäm ainajanak hany, jama.
My brother's body is a lump of earth, close to death.

Me, ot ekäm kuntajanak, pirädak ekäm, gond és irgalom türe.
We, the clan of my brother, encircle him with our care and compassion.

O pus wäkenkek, ot oma šarnänt, és ot pus fünk, álnak ekäm ainajanak, pitänak ekäm ainajanak elävä.
Our healing energies, ancient words of magic, and healing herbs bless my brother's body, keep it alive.

Ot ekäm sielanak pälä. Ot omboće päläja juta alatt o jüti, kinta, és szelemek lamtijaknak.
But my brother's soul is only half. His other half wanders in the nether world.

Ot en mekem ŋaman; kulkedak otti ot ekäm omboće päläjanak.
My great deed is this: I travel to find my brother's other half.

Rekatüre, saradak, tappadak, odam, kaŋo o numa waram, és avaa owe o lewl mahoz.
We dance, we chant, we dream ecstatically, to call my spirit bird, and to open the door to the other world.

Ntak o numa waram, és mozdulak, jomadak.
I mount my spirit bird and we begin to move, we are underway.

Piwtädak ot En Puwe tyvinak, ećidak alatt o jüti, kinta, és szelemek lamtijaknak.
Following the trunk of the Great Tree, we fall into the nether world.

Fázak, fázak nó o šaro.
It is cold, very cold.

Juttadak ot ekäm o akarataban, o śvaban, és o sielaban.
My brother and I are linked in mind, heart, and soul.

Ot ekäm sielanak kaŋo engem.
My brother's soul calls to me.
Kuledak és piwtädak ot ekäm.
I hear and follow his track.

Soyedak és tuledak ot ekäm kulyanak.
Encounter-I the demon who is devouring my brother's soul.

Nenäm ćoro; o kuly torodak.
In anger, I fight the demon.

O kuly pél engem.
He is afraid of me.

Lejkkadak o kaŋka salamaval.
I strike his throat with a lightning bolt.

Molodak ot ainaja komakamal.
I break his body with my bare hands.

Toja és molanâ.
He is bent over, and falls apart.

Hän ćođa.
He runs away.

Manedak ot ekäm sielanak.
I rescue my brother's soul.

Alədak ot ekäm sielanak o komamban.
I lift my brother's soul in the hollow of my hand.

Alədam ot ekäm numa waramra.
I lift him onto my spirit bird.

Piwtädak ot En Puwe tyvijanak és saγedak jälleen ot elävä ainak majaknak.
Following up the Great Tree, we return to the land of the living.

Ot ekäm elä jälleen.
My brother lives again.

Ot ekäm weńća jälleen.
He is complete again.
4. Carpathian musical aesthetics

In the sung Carpathian pieces (such as the Lullabye and the Song to Heal the Earth), you'll hear elements that are shared by many of the musical traditions in the Uralic geographical region, some of which still exist — from Eastern European (Bulgarian, Romanian, Hungarian, Croatian, etc.) to Romany ("gypsy"). Some of these elements include:

- the rapid alternation between major and minor modalities, including a sudden switch (called a "Picardy third") from minor to major to end a piece or section (as at the end of the Lullabye).
- the use of close (tight) harmonies.
- the use of ritardos (slowing down the piece) and crescendos (swelling in volume) for brief periods.
- the use of glissandos (slides) in the singing tradition.
- the use of trills in the singing tradition (as in the final invocation of the Song to Heal the Earth) — similar to Celtic, a singing tradition more familiar to many of us.
- the use of parallel fifths (as in the final invocation of the Song to Heal the Earth).
- controlled use of dissonance.
- "call" and "response" chanting (typical of many of the world’s chanting traditions).
- extending the length of a musical line (by adding a couple of bars) to heighten dramatic effect.
- etc.

The Lullabye and Song to Heal the Earth illustrate two rather different forms of Carpathian music (a quiet, intimate piece, and an energetic ensemble piece) — but whatever the form, Carpathian music is full of feeling.

5. Lullabye

This song is sung by women while the child is still in the womb or when the
threat of a miscarriage is obvious. The babies can hear them while inside of them and the mothers can connect with them telepathically as well. The lullabye is meant to reassure the child, to encourage the baby to hold on to stay — you’ll be protected by love even from inside until you are born. That last line literally means that the mother’s love with protect her child until the child is born (rise).

Musically, the Carpathian Lullabye is in 3/4 time ("waltz time"), as are a significant portion of the world’s various "lullabye" traditions (perhaps the most famous of which is "Brahm's Lullabye"). The "arrangement for solo voice" is the original context: a mother singing to her child, unaccompanied. The "arrangement for chorus and violin ensemble" illustrates how musical even the simplest Carpathian pieces often are, and how easily they lend themselves to contemporary instrumental or orchestral arrangements. (A wide range of contemporary composers (including Dvorák and Smetana) have taken advantage of a similar discovery, working other traditional Eastern European music into their "symphonic poems".)

**Odam-Sama Kondak (Lullabye)**

Tumtesz o wäke ku pitasz belső.
Feel the strength you hold inside.

Hiszasz sívadet. Én olenam gæ idnod.
Trust your heart. I’ll be your guide.

Sas csecsemőm, kuńasz.
Hush my baby, close your eyes.

Rauho joñe ted.
Peace will come to you.

Tumtesz o sívdobbanás ku olen lamt3ad belső.
Feel the rhythm deep inside.

Gond-kumpadek ku kim te.
Waves of love that cover you.

Pesänak te, asti o jüti, kidüsz.
Protect, until the night, you rise.
5. Song To Heal The Earth

This is the earth healing song that is used by the Carpathian women to heal soil filled with various toxins. The women take a position on four sides and call to the universe to draw on the healing energy with love and respect. The soil of the earth is their resting place, the place they rejuvenate and they must make it safe not only for themselves, but for their unborn children as well as their men and living children. This is a beautiful ritual performed by the women together as a whole, raising their voices together in harmony and calling on the earth’s minerals and healing properties to come forth and help them save their children. They literally dance and sing to heal the earth in a ceremony as old as their species. The dance and notes of the song is adjusted according to the toxins felt through the healer’s bare feet. The feet are placed in a certain pattern and the hands gracefully weave a healing spell while the dance is performed. They must be especially careful when the soil is prepared for babies. This is a ceremony of love and healing.

Musically, the ritual is divided into several sections:

- **verse 1** — a "call" and "response" section (where the "chant leader" sings the "call" solo, and then some or all of the women sing the response in the "close harmony" style typical of the Carpathian musical tradition and the other traditions in the same geographical region). The repeated response — Ai Emä Maye — is an invocation of the source of power for the healing ritual: "Oh Mother Nature".
- **chorus 1** — with clapping, dancing, ancient horns, and other means used to invoke and heighten the energies upon which the ritual is drawing.
- **verse 2**
- **chorus 2**
- **closing invocation** — In this closing part, two song leaders, in close harmony, take all the energy gathered by the earlier portions of the song/ritual and focus it entirely on the healing purpose.

What you will be listening to are brief "tastes" of what typically would be a significantly longer ritual, in which the verse and chorus parts are developed and repeated many times, to be closed by a single rendition.
of the final invocation.

**Sarna Pusm O Mayet (Song To Heal The Earth)**

**first verse**
Ai Emä Maye,
Oh Mother Nature,

Me sífadbin lañaak.
We are your beloved daughters.

Me tappadak, me pusmak o mayet.
We dance to heal the earth.

Me sámadak, me pusmak o hanyet.
We sing to heal the earth.

Siélanket jutta tedet it,
We join with you now,

Sívank és akatank és sielank juttanak.
Our hearts and minds and spirits become one.

**second verse**
Ai Emä Maye,
Oh Mother Nature,

Me sífadbin lañaak.
We are your beloved daughters.

Me andak arwadet emänked és me kaŋank o
We pay homage to our mother and call upon the

Põhi és Lõuna, Ida és Lääs.
North and South, East and West.

Pide és aldyn és myös belső.
Above and below and within as well.

Gondank o moyenak pusm hän ku olen jama.
Our love of the land heals that which is in need.
Juttanak teval it,
We join with you now,

Maye mayeval.
Earth to earth.

O pirä elidak weńća.
The circle of life is complete.

To hear this chant, visit: http://www.christinefeehan.com/members/.

6. Carpathian chanting technique

As with their healing techniques, the actual “chanting technique” of the Carpathians has much in common with the other shamanistic traditions of the Central Asian steppes. The primary mode of chanting was throat chanting using overtones. Modern examples of this manner of singing can still be found in the Mongolian, Tuvan, and Tibetan traditions.

You can find an audio example of the Gyuto Tibetan Buddhist monks engaged in throat chanting at:

http://www.christinefeehan.com/carpathian_chanting/

As with Tuva, note on the map the geographical proximity of Tibet to Kazakhstan and the Southern Urals.

The beginning part of the Tibetan chant emphasizes synchronizing all the voices around a single tone, aimed at healing a particular “chakra” of the body. This is fairly typical of the Gyuto throat chanting tradition, but it is not a significant part of the Carpathian tradition. Nonetheless, it serves as an interesting contrast.

The part of the Gyuto chanting example that is most similar to the Carpathian style of chanting is the mid-section, where the men are chanting the words together with great force. The purpose here is not to generate a “healing tone” that will affect a particular “chakra”, but rather to generate as much power as possible for initiating the “out of
body” travel, and for fighting the demonic forces that the healer/traveler must face and overcome.

The songs of the Carpathian women (illustrated by their Lullabye and their Song To Heal The Earth) are part of the same ancient musical and healing tradition as the Lesser and Great Healing Chants of the warrior males. You can hear some of the same instruments in both the male warriors’ healing chants and the women’s Song To Heal The Earth. Also, they share the common purpose of generating and directing power. However, the women’s songs are distinctively feminine in character. One immediately noticeable difference is that, while the men speak their words in the manner of a chant, the women sing songs with melodies and harmonies, softening the overall performance. A feminine, nurturing quality is especially evident in the Lullabye.