

feeltone

by feeltone products

Soundwave

KLW, KLW-E, KLW-EB, KLW-E70, KLW-EMO, KLW-EST, KLW-GE, KLW-Spezial
for therapy and wellness



designed by *Ingo Böhme*

The Soundwave, monochord with 40 strings tuned in c and in C, and tongue drum in A, B, d, e. It is made out of ash, size 74.8'' x 28.8 x 22.9''.

Including: Tuning key, tuner, some replacement strings and mallet.

Since its introduction in 2003 the Soundwave found its way all over the world and is helpful in hospitals, rehabilitation centers, in homes of the elderly, schools, kindergarten and for people with special needs.

The Soundwave is the first instrument that combines a Monochord and a Tongue Drum – a real multi-tone instrument for Soundmassage that affects both, body and mind. Its obvious effect is a deep relaxation.

The Soundwave has a 40 stringed Monochord with 18 blank, 18 covered and 4 extra thick golden strings which are tuned on the same tone but with one octave difference between the blank and the covered strings. A smooth and steady play unfolds overtone sounds which opens the mind; the humming of the thick, covered strings stimulate the body through vibration. The sound and feeling will carry you like a wave to a deep relaxation, opens the mind to explore new places inside.

The Tongue Drum with 4 tones is giving structure and bringing you “back on the ground”.

The deep and earthy tunes vibrate like the heartbeat.

The Soundwave is formed ergonomically, the parts for the head and the legs is higher to allow a comfortable experience. To rest the feet you can use a stool (see accessories kit).

The Soundwave with a straight surface has an additional hole for the face, so you can practise other massage techniques like e.g. Reiki and the client can lay face down on the soundwave.

About us

Ingo Boehme has been an innovative music instrument builder and designer for many years starting in 1982 with the large wooden bass drums and adding string instruments in 1994. The music instruments have been used worldwide in wellness, Therapy, Pedagogic and by people who want to make intuitive music.

In 2003 Martina Glaeser-Boheme has joined the feltone team focusing on the practice-oriented work with the instruments. With a background in Massage therapy and working together with other Sound Massage practitioners, she has been developing her own form of working with Sound and the feltone line of sound furniture's.

Would you like to learn more on how to work with our different feltone sound furniture's: Monochord Tables, Soundwave, Singing Chair and Monochords?

We are offering a variety of trainings from a one-day introduction to the monochord to a 4 day training to deepen your work. Contact us for more details.

Recommended tuning c:

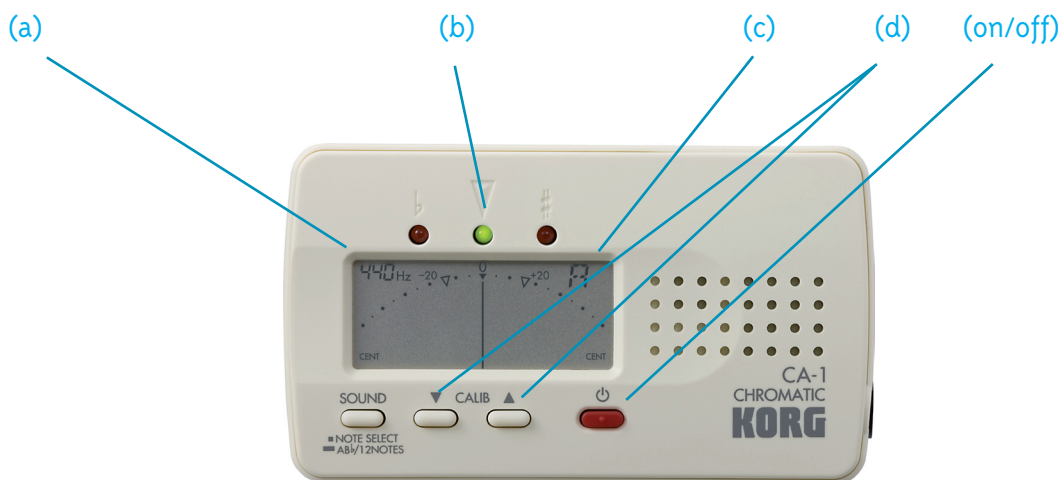
18 overtone string c

18 braided bass string C

4 ... braided bass strings in C

The strings can be tuned a full tone higher or lower than the recommended base tone c (b,c,d)

The tuner



This compact and easy to use tuner encompasses the whole range of tones from C1 (32,70Hz) to C8 (4186,01Hz).

Our recommendation for the tuning is to set the tuner to 432 or 440 Hz (a).

If the tuner is set at another frequency you can change the frequency by pressing the button (d).

This tuner works best when used in a low noise environment.

This tuner displays the notes like this: C,D,E,F,G,A,B, no matter which octave.

For example c' and c will be displayed as „C“.

The included tuner is designed to be used in a silent environment. If you have to tune in a noisy environment we recommend a clip-on tuner (CA-AW3G) or a contact microphone (CA-CM200).

This allows you to tune independent of the noise level around you.

Both are not included and can be purchased through feltone.



We ship the instrument pretuned. But because strings and wood are reacting with temperature you will need to tune the instrument upon arrival and after a couple of retunings it will keep its tuning for long period of time.

Let the instrument rest and acclimate to the new surrounding. After the instrument was unpacked and had rested for a day use the tuning key and the tuner coming with the instrument to tune it.

The tuning process

Please notice that you only need to move the tuning key slightly, one degree at a time to change the note.

For example half a turn of the tuning key will move the tone up several notes and that could even cause the string to break.

The setting for the tuner can be between 440 -432 Hertz (Hz). Use 432 Hz for a natural harmonic tone. If you are playing this instrument together with other kind of traditional instruments use 440 Hz to be compatible. You find more information about this topic in the internet.

First tuning:

This example assumes you are tuning the instrument to C.

Put the tuning key onto the first peg , plug the string and look at the tuner (Which you have turned on and set to 432 or 440Hz) .

--> displayed tone is C and the needle is left from the center or displayed tone is even a deeper note (A# / B)
= the tone is to low, **you need to tighten the string**

--> to tune to a higher pitch you have to move the tuner **clockwise** ↻

--> displayed tone is C and the needle right from the center or displayed tone is even a higher note (C# / D)
= the tone is to high, **you need to loosen the string.**

--> to lower the pitch you have to turn the tuner **counterclockwise** ↻

Just relax and listen to the sound and you will get into it quickly.

The string is tuned correctly when the needle of the tuner is in the middle and the green LED (b) is on.

Tip 1: If you didn't meet the tone exactly, loosen the string a little bit and start it again.

Tip2: Try to much the exact tone with a slow and smooth turn of the tuning key.

Continue to tune the other strings. Because the pegs are on the right and on the left side, it might be easier to tune the pegs on one side, then turn the instrument around and tune the other side.

Second tuning:

We recommend a proper tuning every day for at least two weeks. Don't worry if you don't have time every day, even if you tune every other day it just takes a little bit longer for the instrument to stabilize.

After this period the tone will be stable for a long time and even under changed conditions. Perhaps you think that tuning is a lot of work. But this procedure helps you to connect to the instrument, to hear the right tone, the overtones and other sound phenomena.

If you use sound in pedagogic or therapeutic settings, you can use the event of tuning as a kind of awareness test.

For a clear, overtone rich sound, a proper tuning is very important!



How to replace a broken string

If a string is broken, first remove the string completely. Look at the other strings of the same type: how often are they twisted around the pegs? **Please turn the peg of the broken string counterclockwise just as often!**

If you don't do this the peg will be pushed deeper and deeper in the wood during the tuning process and either the peg will break or the wood will split.

Now align the peg, so the hole in the peg should point toward the string side.

1.) Take the new string, put it on the nail and then pull the string through the peg hole on the other side of the instrument.

2.) Take 1/2 inch of the end of the string and bend it down at a 90 degree angle, using your fingers or a small pliers. Then pull the string back so the bent down piece of the string points downwards at the peg. You want the first two windings of the string to go over the bent down piece of string. If this sounds confusing just look at the other pegs which already have strings on them so you see the end result.

3.) Start to turn the tuning key clockwise to slightly tighten the string. Guide the string so that the first two windings of the strings will be over the bent down end of the string the next ones below that.

4.) Before tightening the string make sure that the string is in the right position.

Now you can start the tuning process (see „**the tuning process**“).

Important only use the original strings as they are custom made to fit the instrument.

How to play the tongue drum

Basic play: Take the mallet and hit in the middle of a tongue.

The four tones are very different in sound and intensity. The tone of the two shorter tongues is intensive, but they have less vibration to be felt. The two longer tongues are more silent and for some ears a little bit dull. But these tones can be experienced more by feeling the vibration than by hearing.

It helps to not play the tones at the very loose end of the tongue, than rather in the middle of the tongue.

By moving the spot where you hit the tongue you vary the quality and power of the tone.



How to use the soundwave

Find a comfortable sitting position so your stretched out hand can easily touch the strings and you are also able to see your client. To start playing stretch your arm gently and start playing from the strings your hand is reaching. You can move the top of your fingertips gently over the strings and when your hand has moved back toward you the other hand repeats that movement. You can use the whole length of the strings from the middle of the instrument to the bridges. While you are moving it is best to continue to play staggered straight lines.

The timbre, tone and feeling of the Sound can be varied by the way on how strong you press down on the strings, the tempo in which you play or the place (middle or near the bridges). The overtones are opening up more and more the longer you play, influenced by the steadiness of your play. Creating a deep space of relaxation. The Vibration of the strings are transferred over the whole length of the table into the body of the client laying on the table.

Your first Sound massage session

Ask a friend to be your first client. Create a calm and cosy setting in your room. Cover the surface of the Soundwave with a warm blanket and make it comfortable for your client. Agree with him a signal that you play when the session is over. That helps the client to “come back” from his sound journey. Try to connect with your client, ask him how he is feeling in this moment. Then sit down, calm down and try to open yourself for your intuition. Start playing steadily from below to above (remember “the wave”) till there is a clear and stable sound (after 5 to 7 minutes) then start to slowly vary. Keep an eye on your client but don't concentrate too much on him. Let your intuition flow easily.

After a short time you can see and feel that the client starts to relax.

What happens?

Melodies produce pictures in the brain, these pictures mostly are busy with information. If you always hear the same tone, as with the monochord, there is a chance to let go of thoughts and to get space for awareness. The brain starts listening to all the overtones and their melodies and then is opening for new “structures”. Some people are seeing coloured lights or feel like in an endless space.

This phenomenon has to be used with consciousness, because not all people enjoy this. Be especially careful with mental handicapped people. They often have a small structured world, that should not be loosened too much.

The extraordinary of the soundwave is, that the sound influences rather the body, than the ears. The water in the body spreads the vibration and massages the tissue and the cells, hard structures are inspired to swing freely. When you feel that the client is very relaxed you also can play nothing or only a single string. Give him “space”. After a while start again with a steady play till you end the session. To bring him back from his journey play the tongue drum.

After the session with the monochord it is always helpful to play some more or less vital rhythm to give the patient back the ground, the earth, the structure, to reintegrate the beautiful experience of the overtones from the Monochord and to be able to enter the outer reality again.

The single tones of the Tongue drum are very different in sound and intensity and therefore they can be used specifically. The two shorter tongues are rather loud and full, but they have less vibration to be felt. In the opposite the two longer tongues can be experienced more by feeling the vibration than by hearing with the ears. It helps to not play the tones at the very loose end of the tongue, than rather in the middle of the tongue. By moving the spot, where you hit the tongue you can vary the quality and power of the tone.

At the end play the agreed signal. When your client is awoken ask him how he is feeling and what he experienced. That is important because sometimes people are so “far away” that they need much time to come back to reality. It also is important for you to learn about the effects of your play.

You are welcome to make up other ways to use the instrument. There are no rules, so you can start experimenting with the Soundwave. Some people only want to be played with the Tongue drum, others only with the Monochord.

Check out our videos on YouTube at the feltone products channel!

Here you will find more information about our instrument, examples how to play them, tuning tips and more.

[www.youtube.com](https://www.youtube.com/channel/UCVsN6xeKSfgwZODzRAMt38g) -> channel enter **Feeltone**

or

<https://www.youtube.com/channel/UCVsN6xeKSfgwZODzRAMt38g>

Care and warranty instructions

Wood is a natural material that is alive and reacts with the temperature and humidity. Treat the instrument like you would treat a violin, harp or other fine wood string instruments.

All string instruments appreciate an even room temperature to stay in tune. If the air is too hot and dry, the wood can dry out and it can form cracks!

We recommend to keep the **humidity between 50%-60%!!!**

Care Instruction and Tips to create the best environment for your Instrument:

Don't expose the instrument to extreme temperatures, chose a moderate room temperature.

You can use an air humidifier during the heating period in the winter month or if you live in a dry climate.

Plants in the room with the instrument will help to regulate air moisture.

Important: especially if you have floor heating, never set a wood instrument on the floor as this will destroy your instrument by drying out the wood which will result into the wood cracking.

Please note that our warranty is voided, if the instrument was exposed to high temperatures or dry air.

Enjoy your New Instrument!

Feedback

We love to hear back from you about your experiences, suggestions or comments while working with our instruments.

You can email us at: info@feltone.com

Customers from the United States please contact: gabriele@feltoneusa.com

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