

Inside the Music: Why Jill Mattson's Sound Healing Works the Way It Does

After sixteen award-winning CDs, five books, and more than a thousand radio interviews, Jill Mattson still gets asked the same question: what actually makes a piece of "healing music" healing? It's a fair question, and an increasingly necessary one, because the label gets used loosely these days. A track with a Solfeggio tone layered under a synth pad is not the same as a composition engineered, frequency by frequency, to work with the body. Mattson pulls back the curtain on her own process, because the difference lies almost entirely in the details.

Precision Before Anything Else

Most frequency-based music today is built on a computer sound card using an online tone generator — convenient, but never designed for precision. The body, however, is not casual about frequency; it responds to exact vibration. Mattson composes and tunes using external frequency generators and specialized speakers that reproduce tones beyond the range of normal hearing. She also draws on a thousand-year-old Chinese method of tuning an instrument to a listener's heart after meditating on a peaceful universe, and she intentionally lets different instruments in the same piece—a cello, a violin—settle on slightly different tuning centers, echoing how frequency behaves in the natural world. Nature is never perfectly uniform, and healing music built on nature's own irregular templates does more for the body than a piece tuned to a single flawless pitch.

Harmonics, Direction, and the Architecture of Sound

Harmonics are the pattern of subtones layered within what sounds like a single tone. Ancient sages were well aware of them, treating harmonics as a subtle energetic backbone of reality — something like energetic escalators, creating flow and movement beneath what we consciously see or hear. Sharry Edwards, the pioneer of BioAcoustics, has found that many processes in the body display this same harmonic pattern when reduced to tone. Harmonic structures show up even in planetary placements. Most people today have never learned what harmonics are, and digital music never represents them accurately — embedding them properly into a recording takes specialized software. It's where much of the real healing work happens, but it's only one part of the architecture.

Mattson also thinks carefully about the direction sound travels — how a frequency panned to the left ear interacts with one in the right. The brain subtracts the two low-frequency signals from each other, which means an instrument's placement during recording, mixing, and mastering isn't cosmetic. It changes which frequencies actually reach the listener's nervous system.

Key signature matters for the same reason: each key carries its own frequency range and pattern, shaping mood and physiological response, which makes it one of the first real decisions in composing a piece. Sharry Edwards has published tonal charts that connect each musical tone to identical frequencies found in the physical body, so a song gives certain emotions—and certain physical structures—a kind of vibrational massage. How a song affects the body isn't random; it's just inaudible to a casual listener, and it's exactly what separates a composition engineered for healing from one that simply sounds pleasant.

Composing With Chemistry

Sharry Edwards has spent years using frequency to help the body balance and heal itself, building extensive banks of frequencies in the process — and uncovering many of the body's secrets simply by observing how it responds. She and Mattson have partnered for more than twenty years, creating healing music with complete frequency sets embedded to benefit listeners at scale, while they simply enjoy the music.

One of the techniques listeners ask about most is how to translate the body's own chemistry into sound. Digestion, metabolism, the tuning of a specific organ or system — these are chemical processes, and they can be represented musically. Mattson composes pieces with audible tones that recreate those chemical patterns, so the music isn't simply playing "a healing frequency" for the listener but recreating a process the body already knows how to do. *DNA Dreams*, for instance, was built entirely from the frequencies of DNA and RNA nucleotides, ATP, and DNA's phosphate backbone, with tonal patterns that mirror DNA's spiral geometry. *Blissful Mind* embeds fifty frequencies tied to neurotransmitters, hormones, amino acids, and bio-nutrients associated with focus, mood, and sleep. Mattson also takes care never to let one frequency dominate a piece — just as too little of a nutrient causes problems in the body, too much of a single frequency, heard on repeat, can become its own kind of imbalance. She builds in the full, balanced pattern and lets the body select what it actually needs.

Intent, Ancient Technique, and What She Learned Researching *The Lost Waves of Time*

Not everything Mattson does is technical — some of it is intentional in a much more direct sense. Sound is not healing by default; the same frequency, played with different intent, can just as easily release negative energy in a listener as deepen it. When she records, she holds the intent to heal and embeds that intent directly into the track, using specialized methods that include channeling energies similar to — but, by her account, more potent than — Reiki onto otherwise silent recorded layers.

This isn't new; it's ancient. Mattson spent years researching the sound techniques of civilizations around the world for her award-winning book *The Lost Waves of Time*, and what she found again and again was sophistication modern listeners rarely give ancient musicians credit for: crafted sound sequences used to open energetic space, clear and lighten the chakras, alter destructive personality patterns, and even rehabilitate people

who had committed crimes. Rhythmic pattern was central to this work too — musicians understood, long before modern neuroscience confirmed it, that rhythm shifts brainwave states, and that healthy rhythmic pacing in music can support the body's own heartbeat and breath.

Ancient spiritual practices used tone not so much as music with a melody and a beginning or end, but as a kind of tonal GPS — a way to unlock levels of consciousness. In doing so, they copied nature's own patterns and proportions, such as Phi, to cancel certain waves and clear ordinary static, allowing chi, prana, or life force to flow to the listener. By working with the additive and subtractive properties of sound waves, they sculpted a subtle energy that resists definition but is unmistakably felt as uplifting.

Why She Does It This Way

None of this is meant to reduce sound healing to a formula. If anything, layering tuning method, harmonics, chemistry, rhythm, sound direction, and intent into a single composition is closer to alchemy than arithmetic — which is why a three-minute track can take months to finish. While composing, Mattson feels inspired, almost as if the songs are using her body to play themselves out; the best compositions simply flow through her. Nature is an inspiration in both the literal and technical sense — as in ancient practice, nature sounds are used as instruments in their own right, and the nature patterns within their subcomponent sounds are replicated throughout the music.

Mattson believes listeners deserve music engineered to do what it claims, not music that borrows the language of healing without the underlying precision. That commitment is also why she makes a portion of her catalog available for free — including tracks designed to support the immune system and reduce inflammation — through Jill's Wings of Light, alongside an online master-class series on ancient sound healing methods for anyone who wants to go deeper into the techniques themselves.

Jill Mattson is a composer, author, and sound healing researcher whose sixteen award-winning CDs and five books explore the intersection of ancient sound technique and modern frequency science. Free healing music and her online master-class series are available at www.JillsWingsOfLight.com and www.JillMattson.com. Learn about Sharry Edward's Bioacoustics at www.SoundHealthOptions.com.