

Theme Song:	<a href="#">00:00</a>	[music]
Ife Oshun:	<a href="#">00:01</a>	You're listening to ODDDIO where music meets the weird, the strange and the unusual.
Ife Oshun:	<a href="#">00:35</a>	Hi, I'm Ife Oshun. You are listening to a recording of a live improvisational piece called Water Drip from a concert by today's guest, Jakub Omsky and fellow cellist Alisa Apreleva.
Music:	<a href="#">00:52</a>	[music]
Ife Oshun:	<a href="#">01:00</a>	Starting off as a child prodigy. Jakub Omsky was born in Poland where he was the youngest student in the history of the Frederick Chopin Music Academy. He graduated with honors from Oberlin College and went on to win numerous awards and perform worldwide. He is known as a master of cello and Yo-Yo Ma called him quote, an extraordinarily talented and dedicated musician. Omsky is the founder of Sound Prayer Project as well as Universal Harmony Dialogue Concerts. In addition to teaching, he currently offers sound and water therapy and performs transformational sound healing methods at numerous hospitals and caregiving facilities. He was recognized by the U S Congress for his work and his current collaboration album called Intermezzo is available on Summit Records. He's with us today to share his fascinating story about his journey into the world of sound healing. Jakub thank you, my friend, for dropping in today and gracing us with your presence. How are you?
Jakub Omsky :	<a href="#">02:11</a>	I'm great. How are you?
Ife Oshun:	<a href="#">02:13</a>	Fantastic. Let's just jump in, shall we? How did you start in music?
Jakub Omsky :	<a href="#">02:20</a>	By singing in tune for a group of actors and musicians that visited my kindergarten when I was five. And the lady who played the piano really believed that I was the musical genius and she started calling my parents and, and bothering them every day. This was the time of the landline. So imagine communist Poland, everything is gray. There are tanks on the street, you know, rather grim situation. And the landline telephone is ringing every day and it's her on the phone saying, you must take him to music school. You must take him music school. So my parents finally relented and uh, enrolled me in school and I was six years old, started playing the cello and at seven I played my first recital.

Ife Oshun: [03:06](#) How did you start playing the cello? Like how, how did that become your instrument of choice?

Jakub Omsky : [03:12](#) My, uh, father has, uh, been, uh, an amateur cellist. So there was an instrument at home and in fact, it's still the instrument I'm playing.

Ife Oshun: [03:22](#) So yeah, here you are. And you're pretty young. You're pretty much a child prodigy playing the cello.

Jakub Omsky : [03:27](#) Yeah, I was the wonder child. Wunderkind.

Ife Oshun: [03:30](#) Wunderkind. Awesome. So how did you get from there being, you know, in communist Poland, in Warsaw, a wunderkind child prodigy. How did you get from there to the United States of America and Yo-Yo Ma calling you an extraordinarily talented and dedicated musician?

Jakub Omsky : [03:50](#) Well, it took another fan, uh, this time it was a teacher, um, from the UNESCO, uh, American English language camp. Uh, I was, uh, 16 years old and I participated in that summer time camp. And, um, she taught English through use of songs and I accompanied the songs on cello and she recorded me playing the cello on a little voice recorder, you know, one of those Dictaphones like tiny little tapes. And then she, after afterwards she says, Oh, and by the way, you know, I used to live next to Yo-Yo Ma, you know, he was my neighbor. And to my complete, uh, surprise, I received a message from Yo-Yo Ma's secretary, uh, that said Master Yo-Yo Ma would like to invite you to United States of America to perform at the festival in Tanglewood.

Ife Oshun: [04:48](#) So now here you are in the United States. How did you connect with yoyo ma and how did it end up being, you know, healing with sound? Very

Jakub Omsky : [04:57](#) Interestingly, I didn't meet Yo-Yo Ma until five years after I came. The visa documents that were provided by Tanglewood were not valid visa documents and I had 10 days to decide where I'm going. In the meantime, uh, Aspen music festival um, has also admitted me and, and gave me a full scholarship. So I ended up flying to Aspen. It was 1992. I haven't talked to or been in contact with Yo-Yo Ma. And then I performed in Santa Barbara. One of the guests said, uh, I've heard that Yo-Yo Ma brought you to this country. I said, yes. So, Oh well I'll be, I'll be there on Thursday. I'll be at his house on Thursday. Would you, would you like to write him a note? So I wrote him a note, and again, a couple weeks later, I receive a message saying, Yo-Yo

Ma would like to meet with you. He's coming to Riverside. He's performing Bach suites, solo suites in Irvine, I believe in Irvine, not the Riverside in Irvine. And so I drove from Santa Barbara to Irvine and I was, it was wonderful. It was the first meeting.

Ife Oshun: [06:08](#)

So you finally met the man himself.

Jakub Omsky : [06:10](#)

Right. It was wonderful. Yeah, it was wonderful. Very, very kind. Always. You know, he's an amazing human being as well as a wonderful performer. And then we got to play together in '99 in Tanglewood. I finally reached Tanglewood, uh, seven years later.

Ife Oshun: [06:25](#)

Yeah. And I can imagine Tanglewood must be sort of like the equivalent of Mecca for you as a cellist. What, what an Odyssey. So, okay. So here you are. Now you're, you've connected with, uh, Yo-Yo Ma. You've done Tanglewood, you're doing all this incredible work. How did you get to the point of healing with sound? Tell us how that started.

Jakub Omsky : [06:48](#)

It was another, uh, one of those Providence moments. Um, a sponsor of the Santa Barbara Music Academy of the West had her uncle. Okay. Who was her mentor in, uh, suffering from Alzheimer's. He was at the facility in Los Angeles. Um, and she asked, you know, she was hoping, she's heard that sometimes in some cases when you, when people hear familiar sounds, even when they are in the Alzheimer's coma, they may wake up for a moment and she was hoping for a last conversation before he passed away. He was an instrument dealer and uh, he was, um, he was very well, uh, well known, um, in the music world. I, we went, we went to, we drove to Los Angeles. I performed for, I thought I'm going to perform just for him, but then there was others there and then they rolled in. People in there, there were about six people in coma and they were all in a coma. So they were in a vegetative state. Uh, and all of them were actually in a coma for many months. Some of them for for a year or and they have not wakened up for many, many months. I was very uncomfortable. I felt very uncomfortable until that time, my entire goal in life was playing music. That's all I wanted to be the best jealous in the world. That was my, my goal. And so, you know, I would just practicing and performing and practicing and performing. And that was my world

Ife Oshun: [08:19](#)

Up to this point. You haven't really performed for people who are not able to listen to you basically.

Jakub Omsky : [08:28](#)

Yeah. I've, I've, I performed for some, you know, in, at some retirement communities, but they were all people, you know,

who were, who were into it and they came to, came for the concert who was concerts and I played for some medical personnel and in hospitals at some point. But it was, it was, you know, it was, uh, it was still a performance. It was sharing music.

Ife Oshun: [08:45](#)

Right. So even though you were aware of the fact that, you know, music was something that could uplift people in these communities and that there was a benefit to it, this is a very, like, this is your first time doing anything like this.

Jakub Omsky : [09:01](#)

Yes. Back then I was a jerk. I was, I was literally, you know, very self centered. It was, it was all about me. It was all about the sound or it was all about my passion and what I want to say with music and so forth and so on. So I closed my eyes because I was facing six people in a vegetative state sitting in their in their wheelchairs. And, um, it was very unpleasant sight and you know, and just, I said, okay, well I'm just gonna play some Bach and enjoy it. Right. Uh, closed my eyes and started playing Bach and suddenly, you know, about maybe 10 minutes into, into my playing, I hear people talking. So my first thought and reaction was goddamn nurses. Like, really? Seriously? You know how they are. They, I, I'm here, I'm a great cellist performing this wonderful music and they're talking. So I, you know, [inaudible] playing, I continue playing with my, with my eyes closed. I must've had a very sour expression, but then I hear continued voices and some people are, are starting to, to, to raise voices and I open my eyes and they're all the patients. So all six patients woke up.

Ife Oshun: [10:11](#)

Ok, so I'm going to stop you right there. And so basically, cause that sounds like something out of a horror movie where you know, you open your eyes and the people who had been in a vegetative state are like sitting there staring at you ,eyes wide open.

Jakub Omsky : [10:27](#)

They all woke up from a coma. And when, when they fell asleep, they fell asleep in their homes. Uh, one lady was from Croatia, so she, she didn't even speak any English. She, she fell asleep in her, in her, uh, little village in Croatia and woke up in Los Angeles in some strange facility with the, some strange man playing a strange instrument that she's never seen before.

Ife Oshun: [10:50](#)

She and the other ones are the ones who are talking

Jakub Omsky : [10:53](#)

Yeah, they were all like, what, where, where are we? Who are you? Like, what are these people? What is this guy doing here? What is this channel like?

- Ife Oshun: [10:59](#) Well, so they're confused and you're like, what is going? So yeah. What is going through your head? I mean, the moment that you realized that it was the patients who were talking,
- Jakub Omsky : [11:09](#) I was completely flabbergasted. There's no, there's no word for, for my, I mean they had like mixed emotions, the feelings. I had no idea what, like I've never, never seen anything like this. So, uh, then I had the conversation with, um, my sponsors uncle.
- Ife Oshun: [11:26](#) Actually, before you do that, the niece who had actually brought you there, what was her reaction to seeing her uncle wake up and, and start talking to people?
- Jakub Omsky : [11:35](#) It was unbelievably touching just to see her, cause she really, she really loved him. He has brought her to the United States and supported her. She thought she'd never had this opportunity to speak with him again. She was able to actually, you know, say her goodbyes with him basically. Uh, and we have to have to understand the biggest shock for me and the whole nursing staff, all nurses, you know, flocked in and doctors flocked in because, because that never happened before that all the people at once would wake up and they were completely lucid. They knew who they were. They knew, they knew who their families were. Their memory was intact. It was, it was just something just totally unbelievable and overwhelming. A very emotional moment. Yeah. She was, she was able to speak with, with her uncle, uh, settled some businesses, business issues, you know, with his, with his business. And um, then he talked, he talked, told me about my instrument, you know, he was an instrument dealer, so he knew like what my instrument was, uh, and told him, told me like, what foods per possible value is. I mean he was completely lucid.
- Ife Oshun: [12:43](#) He started talking shop.
- Jakub Omsky : [12:44](#) Oh, absolutely. Yeah. He was talking and he was talking to asking you about my interpretation of Bach, you know, like it was, it was really, really quite uncanny. In the meantime, I've noticed that people, we had the conversation, we were chatting for about maybe 15 minutes and I've noticed that people were just slowly, I don't have the word for it. What occurred to me, they were dying basically, like they were falling back into the coma and I could see them progressively forgetting who they were, you know, like the kind of the paralysis of the face would set in. And that was the moment that I knew that I, I need to research this. I need, I want to, to know more about it. I just was curious.

- Ife Oshun: [13:29](#) So are you saying that it was at that moment when you saw that they were actually going back into their coma state, that you made the connection between the music and what was happening with them?
- Jakub Omsky : [13:42](#) It was a heartbreaking moment.
- Ife Oshun: [13:43](#) So up until that point, you just, you just thought that they had just woken up and it had nothing to do with you?
- Jakub Omsky : [13:49](#) No, not, not that I, I thought like, Oh well, but it was kind of curiosity, right? It was a surprise. It was wonderful. Miracle, great, terrific. You know, it was very positive. But then watching them actually fall back slipped back into, into the coma, you know? Um, it was a really heartbreaking moment for me. And, and, and like that must have been, and it w it felt, it felt to me like God has kicked me in the pants and, and said, listen, you know, here you are thinking, you know, about you and your, your career and performing and you know, getting that passage in Bach polished and, and making sure that this is in tune. And so forth and so on. And here's something that is real, you know, like there's, it makes a real difference in people's lives. And I realized that there is a, this totally different world that I wasn't really aware of and started investigating and started, uh, playing for performing for psychiatric clinic hospitals, um, eh, different facilities, you know, the dementia units and, and um, reading of the reading up a storm about music therapy and therapeutic use of sound and so forth and so on. That started being like normal occurrence for me to, to play play chamber music recital and then go and perform for the hospitals. So, and that was all kind of on my merry way and just as I settled, just as I thought, Oh, I got it figured out, you know, I know like how to play to, to, to steer people up. I knew like I designed these, all these kinds of clapping games and music games that could play with people
- Ife Oshun: [15:30](#) So you have all these modalities and all these approaches. How did you get to the work that you're doing, like currently with this, which is the actual sound healing
- Jakub Omsky : [15:40](#) in 2001 I, I was performing recital in Erie, Pennsylvania and, and as, as, as per my, per my rider per my contract, um, you know, I requested that they organize a concert somewhere and then they said, Oh, we've heard about your work with Alzheimer's patients. Um, how about playing for the largest Alzheimer's and dementia unit in the United States, the St Mary's House in Erie, Pennsylvania. So I said, sure, that sounds great. Wonderful. And I showed up there, played for, you know, hundreds of, of people there.

- Ife Oshun: [16:11](#) How long had you been doing, like kind of getting that bag of tricks together?
- Jakub Omsky : [16:15](#) Five years or so I played, you know, I played for people in the coma, I played for people in the different stages of dementia and there were no, there were marked marked progress, you know? Yeah.
- Ife Oshun: [16:27](#) Yeah. So you just, you had gotten really advanced in, in terms of, you know, your modality I guess, or your approach. So by the time you get to this particular gig, you pretty much know what you're doing.
- Jakub Omsky : [16:38](#) Yeah, I was, I was confident. I had it all written out. I had the sense of sensation and I, this is, this is where, where something, something out of the ordinary happened because I had an entire time I was playing there, I had a sensation, like the inner voice saying to me, um, there's a man here that hasn't heard you. Like, there's a man here, there's a man here, there's a man here who, who hasn't heard me know and I need to play for him. I need to play for him. I had the sensation. I, I didn't, it was, it was a little disturbing. So I went to the head nurse and I said, you know, I have a feeling that there's, there is a man here that I need to play for that hasn't occurred. She said, no, no, there's everybody. You know, everybody has heard you, you know, you were able to play for everybody.
- Ife Oshun: [17:23](#) You did the concert.
- Jakub Omsky : [17:24](#) I still had that nagging feeling that there's somebody there and I haven't played for. I insisted. And um, and the, and the head nurse said, you know, yes, there is this guy, but there's no way you're gonna play for him. He's in a coma. But you know, he woke up, woke up, um, uh, four months ago and he beat up a nurse. I, I insisted that I sign a release of liabilities. They moved to him from his bed and into a, a chair and a, he was in a comatose state. I sat down on his bed and, and, and played Bach. Suddenly I had this experience of, of him looking much younger, showing up like a vision inside me, you know, like in the inner space. He showed up and he said, the vision, the man in the vision said, thank you for playing for me. Would you mind maybe playing from me? No, I was startled. I continued playing and I was just like, what does that mean playing from me? So, um, then he said, you know, I'm, I'm going to ...Open your eyes. Look, please open your eyes and look at my, at my feet, and then you'll hear the sound and play those sounds that you hear. So I was thinking, wow, this is very strange. Um, it's really kind of doubting my sanity.

- Ife Oshun: [18:51](#) So hold on. So you're, you're in the middle of a song and simultaneously you're experiencing the sort of lucid dream with this guy and you recognize him as the actual patient that you're playing too. But just in another space where he's sort of like more of an energetic being talking to you normally and he tells you to do a thing. So did you, did you just stop the song in the middle of the song or did you at least close out the song? How did that work out?
- Jakub Omsky : [19:20](#) I continued playing and, and thinking to myself, okay, I might, I may be tired, maybe I'm disappointed because you know, a lot of, a lot of the music therapy, ah, different things that I did, uh, where I thought that were not working. I was very judgmental, you know, very self self conscious. And so thought maybe not, maybe I'm just creating this delusion for myself, sort of like to amuse myself or, or to like, you know, to, to, to, to, to see myself as a healer, so to speak. And, um, so I was, I was rather sarcastic about it, you know,, skeptical, sarcastic, you know, just like, ah, okay. Right, fine. Well there's a lot wrong with it. And then I thought, what the heck, what's the worst thing that can happen? Right? I mean, Nope. Nope. It's not gonna I'm not gonna do any harm.
- Ife Oshun: [20:10](#) So you're, you're continuing to play Bach and you're just kind of going in your mind, you're like having this conversation with yourself in your head and going on this journey.
- Jakub Omsky : [20:19](#) Right, exactly. Yeah. It's like simultaneously happening on different planes. And so then I, you know, opened my eyes and I looked at his feet and I heard the sound, I had different sounds. And so I, I matched those sounds, I heard playing them on, on my cello. Now, they were not, they're not music, like these were sounds. They were just sounds ,vibrations, frequencies. Some of them were very unpleasant, some of them were, you know, not a harmonious, you know, there were, there were. So it was very odd. And I've seen like there were two nurses there, one very beefy big guy, you know, did they assigned and another female nurse and.
- Ife Oshun: [20:58](#) He was the guy that was going to protect you just in case dude in the bed got up and attacked you.
- Jakub Omsky : [21:03](#) Yeah, that's right. That's right. So, um, yeah, so they are looking kind of bewildered, like what is this guy doing? Like he sounds terrible because you know, that some of the sounds were just, just really unpleasant. So, but I continued in applying through his body from his body, like looking at his knees and playing from the knees and there's a continuous presence of that, of



the division. Like whenever, you know, inside me. So in this kind of like a double vision, I see the man in front of me, uh, sitting during a coma. And then there is a, there's the vision guy, you know, who is the patient who is looking much younger, you know, wearing a very smart suit and tie and, and he's uh, telling me, you know, we know now let's go, you know, look, look at my belly and play from my belly. You know, it's just odd, very, very odd sensations of being like in, on different planes that simultaneously and at the same time my inner judge is telling me whatever you're doing is definitely not working.

Ife Oshun: [22:07](#)

Got this guy. Your mind, you've lost your mind.

Jakub Omsky : [22:10](#)

You know, look at this guy. None of these sounds are making any difference. Normally, no. By this time I knew what to look for. I would look for increased circulation, increased breath, you know, like breath would be getting faster or maybe deeper. There would be some changes. May be a rapid eye movement would, would show up in some of the comatose patients that I played for in this case, nothing. Then we reached the going upwards through the body. We reached the center of the brain and I'm, the inner vision guy tells me, thank you. Could you, could you play some Bach? No. Now when he sat like the vision vision guy says, play some Bach for me. That's when I was absolutely certain that this is all complete, you know, bogus that because how would this guy in, in, in small town in Pennsylvania, know Bach, you know, like I did, I had nothing.

Jakub Omsky : [23:07](#)

I had no knowledge about this. The guy that, the patient who he was, um, before, before, uh, onset of Alzheimer's. So, uh, I was thinking, okay, I made it all up and now it didn't work so I owe play some bucks. So, uh, again I started playing Bach prelude from the first three, then G major, the nurses were visibly, visibly relieved. They were like, Oh, finally, like some music. Cause you,

Ife Oshun: [23:31](#)

When you played that particular, um, piece of music, was it his request? I mean, did he just request Bach or did he request that certain piece of music?

Jakub Omsky : [23:44](#)

A, frankly, I don't recall. You know, I remember him, I remember that he said, you know, would you play back for me? And, and I don't, I don't recall. I just knew that that's the piece just kind of felt led to that particular piece and it just kind of flowed organically and I just, yeah, and I just played it. Uh, so it is an interesting question. I actually forgot this, whether he was specific or not, but never ever. Nevertheless.

Ife Oshun: [24:11](#) Well you did say you did say that part of your response when he said to he, he asked you to play Bach was you felt like it, it really was a delusion and you know, why would he say that? So, right, right. I mean there was no waken. Like somehow you got a feeling like you're being pushed towards a particular piece of music as opposed to a body of work by one artist.

Jakub Omsky : [24:37](#) Definitely. I definitely knew that that would be the piece I would be playing. So, and I've started playing it and again, I opened my eyes, I play, I'm playing for this guy. There's absolutely no changes. Like please understand that there is no signs of any changed, any transformation, anything whatsoever. So I finished the last chord of, I played the last quarter of the piece. You know, it's about three minutes, three and a half minutes long piece. And the patient opens his eyes, beautiful blue eyes and he looks straight at me, smiles and says thank you. You could hear a pin drop. He then, you know, started talking with the nurses, started talking with me, uh, having completely lucid conversation and being completely present.

Ife Oshun: [25:30](#) And at this point, I mean up to the, uh, right before he started talking, you really doubted yourself, you know, in terms of what your benefit was, what benefit you are bringing to the table. So when you see his eyes open and you hear him starting to talk, what happened to you? Like what was, what was in your mind?

Jakub Omsky : [25:49](#) I was just about to stand up and you know, start backing up and go home and.

Ife Oshun: [25:54](#) finding another career

Jakub Omsky : [25:56](#) Right, exactly. Like, you know, okay, well that was interesting. You know, and then he opens his eyes, looks at me for the first time I played from somebody. So I considered this patient to be my first teacher.

Ife Oshun: [26:06](#) He instructed you from that dream, right in the dream state.

Jakub Omsky : [26:10](#) Right. Exactly. And, and what happened next? Um, I followed up with, with the, with the nursing staff and [inaudible] it's inexplicably will it, it's a mystery. He had the complete reversal of Alzheimer's. So I mean it was gone. He was released to live in the, in the, in the assisted care facility and he had no signs of Alzheimer's since then.

- Ife Oshun: [26:37](#) And so this is the first time that a patient who had been awakened by sounds, you know, sound or music or whatever, actually stayed awake.
- Jakub Omsky : [26:49](#) is not only stayed awake. Uh, he, you know, he was fully functional and.
- Ife Oshun: [26:53](#) fully like completely healed almost
- Jakub Omsky : [26:55](#) So it'll, well, I, I, I call it a shift, you know, I don't, I no longer, I no longer really believe in, I don't, I don't like to use the word term healing because, you know, we have, uh, so many connotations about us. There's a paradigm for healing that, that we lived in inside of for thousands of years, uh, as fixing or changing something. Yeah. This was, this was a real, like this event created a huge paradigm shift for me. So I started calling it sound healing because, because I had just no terms for it. Like I didn't know what happened. But really it's like a shift into a new way of being. Um, it's a, it's like a transformation rather than change. It's now, you know, the, the sound suspension therapy that, that I've been working on, uh, is more like a collection of questions and protocols, which, which is like an inquiry. I will be asking them questions. Some of them, you know, they're all designed in order to activate particular part of their intelligence. Um, and I would, I would listen to their sound by actually listening through it stethoscope or listening to their chest. Um, because it's the largest air air cavity in, in your, in the body. So it's, it's like an air chamber. So air reverberates and I would listen to the sound that it makes and then played, played that sound, match the frequency on the cello and then that would be kind of the entry entry into, into their sound world, so to speak.
- Ife Oshun: [28:29](#) So the sounds that you are getting from the different parts of the body, the chest cavity, the feed, et cetera, [] were, were they, were different because of the parts of the body that they're from? Or was it because of the individual or a combination of both?
- Jakub Omsky : [28:45](#) What seems to be the situation with human beings is that we are all, each and everyone completely unique. And actually we organized our, what seems to like what seems to me that, that that's, that's, you know, from observation of hundreds and hundreds of people I worked with, uh, that each one of us has a unique sound signature that is changing all the time. That seems to be rearranging itself. And the way that the, that our intelligence, uh, communicates, uh, with all body parts is through frequency, through sound. And that's what I call it. At

some point, I, I, in the beginning of, of my work, I started calling it this sound scaffolding from which we were like suspended from a scaffolding, like a building, you know, being built. Um, and it's kind of a, it seems that there are specific frequencies and they're specific to each and every individual.

Ife Oshun: [29:47](#)

Like everybody has their own fingerprint and nobody, no two people have the same fingerprint or ...that's fascinating.

Jakub Omsky : [29:54](#)

Yeah. And so, so it really pushes the envelope as far as listening is concerned.

Ife Oshun: [29:58](#)

We're beings of energy and vibration. So what you're doing is you're, you're able to use your instrument, literally your instrument, uh, to help push, uh, an individual into the next stage of being by acknowledging, the structure of who they are and translating that accordingly.

Jakub Omsky : [30:19](#)

Recognition is a gateway to love. And every human being seems to really want to be acknowledged and recognized.

Ife Oshun: [30:29](#)

The song that we heard, where did that music come from? So what we heard is a, the piece, uh, was composed on the spot with Alisa Apreleva, who is heard singing in this, in this particular piece, music therapist and scientists, singer and songwriter, or we, we asked your audience for, for some, you know, words or sentences or things that, you know, like how they are, how they're doing, what they're dealing with. And then we would, we would start making, making sounds with that. And then somebody complained about the, the, the water dripping from, from the ceiling. And we hear that the, the, the water dripping. So we started doing the water drip improvisation and it's a lot of fun. The idea is that the have a dialogue concert in which the audience, everybody's a participant. We're in dialogue together. We're listening for each other.

Ife Oshun: [31:14](#)

So how can people find out more about you? You can contact me, uh, email, [soundhealer@live.com](mailto:soundhealer@live.com). Facebook of course, and social media. Um Jakub Omsky, J A K U B O M. S. K. Y. Om. sky.

Ife Oshun: [31:29](#)

There you go, yeah. Cool. Thank you so much for gracing us with your story and your experience It's always such a pleasure to talk with you.

Jakub Omsky : [31:38](#)

Well thank you so much for your invitation

Ife Oshun:	<a href="#">31:40</a>	My pleasure, my friend. And all you listeners and Watchers out there. Thanks for joining us for another episode of audio. We'll see you next time. Ciao.
Jakub Omsky :	<a href="#">31:49</a>	Bye. Bye.
Ife Oshun:	<a href="#">32:00</a>	Thanks for listening folks. Get a full transcript of this episode along with phrases to Google links. And <a href="mailto:more@audiidotcomdio.com">more@audiidotcomdio.com</a> and while you're there, sign up for our official email list to get first dibs on new stuff. Also like, subscribe and click the notification bell on our YouTube channel for the latest videos.
Dark Voice:	<a href="#">32:23</a>	ODDDIO is a registered subsidiary of Papa Grace and Oshun55 LLC. All rights reserved.