

SACRED NAME COLLECTION

FROM DARKNESS INTO LIGHT

Double Album + Suites
Liner Notes & Production Guide

Prepared for David Farkas

About This Album

From Darkness Into Light is a twenty-six-song project in four movements: a twelve-song double album tracing the spiritual journey from disturbance to hope; a six-song suite on land, water, community, and renewal drawn from the conservation and wellness source themes; and an eight-song genre expansion retelling those themes as rock, country, jazz, reggae, gospel, folk, R&B, and cinematic world music.

The double album's dramatic arc runs disturbance → awareness → confrontation → choice → release → repentance → restoration → peace → hope. Disc One exposes darkness and strongholds; Disc Two transforms that tension into mercy, obedience, restoration, freedom, and finally stillness.

Master tuning is A=432 Hz as a creative choice. Frequency values (639, 741, 852, 963 Hz and others) are symbolic emotional-design cues — connection, clarity, awakening, stillness — not medical treatments or guaranteed biological effects. That discipline is stated in the blueprint itself and repeated here.

Suggested listening: ages 10 and up with guided discussion for the double album (spiritual-warfare themes, matching that volume's grade band); the land and community suites suit all ages.

Track by Track

DISC ONE — EXPOSURE & AWAKENING

1. Bring It Into the Light — The opener: expose what is hidden, move from fear toward truth and home. E minor, 92 BPM, close and restrained vocal widening into a confident chorus — light-from-darkness in one song.

2. The Two Ways — A felt decision between two paths; the release comes when the choice is made. D minor, rolling 6/8 at 108 BPM, with a pastoral flute line for the road toward light.

3. Strongholds Fall — Accumulated pressure breaking through rhythmic impact. C minor, driving 128 BPM, gang-vocal repetition — the

album's first anthem.

4. No Longer Bound — From wounded vulnerability into freedom and renewed thinking. A minor, 84 BPM half-time feel; the chorus rises emotionally rather than merely louder.

5. The Watchman — Vigilance set to meter: 7/8 rhythmic tension releasing into stable 4/4 discernment. G minor, 116 BPM — “Test every spirit by the truth.”

DISC TWO — REPENTANCE, RESTORATION & HOPE

6. Grace Is Still Calling — Mercy, forgiveness, homecoming. G major, 6/8 at 76 BPM — the warmest sound on the record so far.

7. House of Truth — A prayerful declaration: truth and wisdom as an inner dwelling place. B minor, 100 BPM.

8. Mercy Like the Morning — Reassurance and relational safety through gradual growth. C major, 72 BPM.

9. Walk in the Light — Truth turned into forward movement and communal singing. E major, 118 BPM — the album's most joyful track.

10. Return to Yahweh — Repentance made audible: dark restraint resolving into brighter fullness. F# minor, 88 BPM.

11. Rise Above the Stronghold — The album's major confrontation and breakthrough — D minor, 132 BPM, built around a 24-bar guitar solo that must earn its length in the demo.

12. Good Spirits Be With You — The closing blessing. G major, 3/4 dissolving into free time; close-mic spoken blessing over sustained harmonics decaying into silence. The album releases energy rather than adding it.

SUPPLEMENTAL SUITE — LAND, WATER, COMMUNITY & RENEWAL

13. The Land Gives Back — Conservation economics: land protected with wisdom supports life and livelihood. D minor to F major, 82 BPM — “The land gives back when we leave it alive.”

14. River, Trail and Sky — A respectful outdoors song — not conquest: anglers, hunters, guides, rural families. G minor, 6/8 at 96 BPM, walking-paddling-breathing pulse.

15. White Roads, Open Water — Winter tension into exhilaration: trails, ski hills, open water. E minor to G major, 108 BPM; a sustained A4 lands literally on 432 Hz at the emotional release.

16. A Place to Breathe — The wellness-hospitality centerpiece: rest through space and dynamics, never medical claims. A major, 6/8 at 72 BPM — “No promise of miracles, no borrowed cure.”

17. From Field to Flame — Local food as communion: farms, waters, cooks, travellers at one table. C major, 94 BPM, celebratory and communal.

18. A Country Worth Keeping — The suite finale: development that lets communities prosper while the living world remains. D major, 100 BPM, closing in peaceful acoustic stillness.

GENRE EXPANSION — LAND, WATER, COMMUNITY & WELL-BEING

19. Keep the Country Living (Rock / Progressive Blues-Rock) — E minor, 104 BPM — dark and spacious opening growing into a broad major-leaning final chorus.

20. Where the Backroad Meets the Lake (Country / Americana) — G major, 86 BPM — conversational storytelling, pedal steel and fiddle, warm two-part harmony.

21. Blue Water After Midnight (Jazz / Soul) — D minor to F major, 6/8 at 78 BPM — Rhodes, brushed drums, tenor sax trading with the voice; “Luxury is simple when the simple thing is true.”

22. River Give Thanks (Reggae / Roots) — A major, 82 BPM one-drop — written for a crowd to sing in unison.

23. Let the Land Rejoice (Contemporary Gospel) — C major, 6/8 at 74 BPM — a prayer to Yahweh built from solo voice to full community response.

24. Cedar, Corn and Snow (Folk / Bluegrass) — D major, 2/4 at 118 BPM — flatpicked, fast, joyful; “world-class means remembering exactly where you are.”

25. Table of the North (R&B / Neo-Soul) — F# minor, 88 BPM — electric piano and stacked harmonies; transparency and hospitality as themes.

26. One Living Map (Cinematic / World / Ambient Folk) — A minor to C major, 66 BPM free time — the project’s benediction: “Keep the water. Keep the wonder. Keep a place for those who come after.”

Production Philosophy

- Start from the intended emotional destination: tempo, mode, harmony, rhythm, dynamics, and vocal delivery all serve the feeling the song must land.
- Build intensity through arrangement density, register, dynamics, and harmonic movement — not merely by getting louder.
- Use contrast deliberately: clean → distorted, sparse → dense, minor → brighter resolution, rhythmic → spacious.
- Use silence as an orchestration element: remove instruments before major emotional statements so their return has meaning.
- Keep the lead vocal and message intelligible — sacred names, theological lines, and hooks must survive small speakers. Duck everything else.
- Twelve-step process: song lock → pre-production rehearsal → session prep → tracking → editing → mixing → mastering → metadata/rights → artwork → QC → backup/archive → release handoff. No silent lyric or arrangement changes after lock.
- Each genre-expansion song has its own melodic identity, lyric perspective, tempo, and groove — they are not remixes of one composition.

Curriculum Connections

How the four movements map to the Sacred Name Collection’s study volumes.

Songs	Collection connections
1–12 (double album)	Spiritual Warfare Vol. 5 — the full arc: exposure, strongholds, repentance, restoration, peace (§§1–12); Testaments' spirits of error as patterns renounced, not diagnoses
13–18 (suite)	History & Peoples — stewardship, conservation, community economics; the Facebook conservation / tourism / wellness source-post themes
19–26 (genre expansion)	Same as above, in eight genre voices — usable as standalone outreach or companion listening

Release Status & Editorial Notes

- Release status is **PRE-PRODUCTION / PRODUCTION-READY**: no recorded performances, mixes, or masters exist yet. The blueprint must not be mistaken for a finished audio album.
- The v03 blueprint contains **26 fully written songs**. An October publisher record references a 27-song set and a public music ebook; that 27th song (or ebook) was not in the recovered files. If it surfaces, it can be added to the booklet and notes.
- The suite and genre-expansion songs convert Facebook source-post **themes** into original lyrics — they are not verbatim transcriptions. Original screenshots remain preserved separately as provenance.
- Frequency language throughout is symbolic and creative. Nothing here is marketed — or should be marketed — as an established medical treatment or guaranteed biological effect.

Credits

Written and produced for David Farkas and the Sacred Name Collection. Music, lyrics, arrangement, and performer credits to be added at production.