

HEALING *Sounds*



The Power of Harmonics

“Healing Sounds is a great gift for humankind.”

Kitaro, Grammy Award-winning composer

JONATHAN GOLDMAN

HEALING *Sounds*

The Power of Harmonics

Jonathan Goldman



Healing Arts Press
Rochester, Vermont

ACKNOWLEDGMENTS

Healing, Sounds has been a special work for me. The use of overtones as transformative and therapeutic tools has been a major focus since I first became aware of them over a decade ago. I have met, worked with, and learned from some of the great pioneers who are using sound and music for health and change. Many of these people are cited in this book, but others are not. I would like to dedicate this book to the Masters of the Sound Current, who have allowed this work to manifest, and to Shamael, Angel of Sacred Sound, whose continued guidance is a blessing. I would also like to dedicate it to the various pioneers, musicians, teachers, and scientists whose work has been an important contribution to the field of sound and music for health and transformation. In addition, this book is dedicated to Andi Hilgert, whose gifts of love and compassion continue to inspire and amaze me; to my son, Joshua Goldman, great friend and teacher, whose very essence brings joy into my life; and to Karen Anderson, whose manuscript rewriting and support for this project allowed me to bring it to fruition.

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PREFACE TO THE THIRD EDITION

It's been over a decade since *Healing Sounds: The Power of Harmonics* was first published. Since that time, the awareness of the uses of sound and music as healing modalities continues to expand. The psychic Edgar Cayce predicted that "sound would be the medicine of the future." We are indeed now in the future.

When it was first published, *Healing Sounds* was one of the first of a handful of books on the subject of sound healing. It continued to gain recognition and audiences throughout the planet, being published in numerous editions and numerous foreign languages. Now, in this new millennium, it again emerges into the sound healing arena.

Not having done so in a very long time, I recently took the opportunity to reread *Healing Sounds*. Quite frankly, I was a bit surprised. Not only was the information and material in the book as relevant, fresh, and important as the day it was first published, but there were things in the book that I had forgotten. It was quite startling to be reintroduced to my creation in such a powerful manner. I give thanks.

Healing Sounds keeps resonating with readers desiring knowledge and exercises on the uses of sound and music for health and transformation. These readers have been neophytes who want a little taste, having heard that there actually might be something to the idea of sound healing, and world-renowned specialists in sound or healing, who received an idea or a concept that they could add to their already extensive sound work.

As I am composing this preface, the phone rings. It is a writer who is coauthoring a book of inspirational stories on the healing power of music. Would I like to contribute? What an interesting synchronistic occurrence this phone call is—particularly because my next sentence was to be, "More and more people are writing books on the healing and transformational power of sound and music." What a blessing that the world is now reawakening to sound!

I truly believe that one of the key ingredients with regard to the longevity of *Healing Sounds* is that it incorporates both the scientific and spiritual aspects of sound; it ignores neither element and sometimes combines both, creating a unified field theory of sound healing with formulas such as Frequency + Intent = Healing or Vocalization + Visualization = Manifestation. These formulas have influenced and effected so many.

Contained within the pages of this book is not only material about the scientific and spiritual aspects of sound healing, but also exercises that you can learn and apply to your daily life. Through this book the world of sound healing becomes more than merely a good idea. Sound as healing and transformational tool becomes a reality, and an important one at that.

The combination of both the scientific and the spiritual approaches to sound is mandatory for true discovery and exploration of the ability of sound to heal and transform. In order for us to truly resonate with the immense and important subject of sound healing, it is important that information about sound is coupled with personal experiences with sound. I do not believe I've ever encountered a scientist or doctor working to discover and validate the power of sound to heal and transform (opposed to merely measuring some aspects of sound) who has not become somewhat of a mystic as well.

or she progressed on the journey through sound. And rarely have I encountered someone using sound as a spiritual discipline who has not absorbed some knowledge of the physics of sound as he or she continued along the path.

I am blessed to be able to report that literally thousands of people have had their lives changed by reading this book—and this continues to be true. I give thanks for this and am grateful that you have chosen to be one of those who has undergone a genesis through sound to become part of those who have received transformation. Sound really will change your life.

Enjoy this new edition of *Healing Sounds*.

PREFACE TO THE SECOND EDITION

NEW HORIZONS

Welcome to the second edition of *Healing Sounds*. The original edition was published by Element in 1992 and has since become a landmark in the field of sound healing. It has been translated into German, Portuguese, Dutch, Spanish and a number of other languages. The publishers have requested that I contribute a new introduction to this edition. It is with pleasure that I do so.

Since the first printing of this book, it has been my great honor to travel the world presenting *Healing Sounds* seminars. I continue in wonderment at the power of sound and its ability to transform people's lives. Sometimes it is through mental, emotional or spiritual changes. Through the seminars, individuals are empowered with sound. They explore new horizons in human potential. They realize a new aspect of their being. They experience themselves as vibration, as being sound. Through this, they experience transformation.

Since the first publication of *Healing Sounds*, the field of sound and music for healing has greatly expanded. This is in part due to the pioneering efforts of many who are initiating others into the experience of sound. It is also due in part to the great changes in consciousness which we are now undergoing.

SHIFTING FREQUENCIES

We are living in extraordinary times; times of enormous shifts in awareness, times of great changes in culture and society, times of planetary evolution. Some would say that vibrational modulations are occurring. Others would say that it is earth changes. And yet others would say that it is the end of the millennium blues. I like to talk about frequency shifts and their relationship to people and the planet. For many different reasons, we are waking up, becoming aware. About ourselves. About human potential. About creating a better world. About changing reality. Sound plays a key role in these times. Sound for sound is helping us adjust to the frequency shifts that are occurring on so many levels.

In the many different traditions and cultures of this planet, our connection to the source is through sound. 'In the beginning was the Word.' The sound! The harmonics. This understanding is both spiritual and scientific. Everything is in a state of vibration. Everything is frequency. Sound can change molecular structure. It can create form. We realize the potential of sonic energy; we understand that virtually anything can be accomplished through vibration. Then, the miraculous seems possible. Through practice and experience with sacred intent, we can learn to shift our own frequencies using harmonics. These sounds can resonate our body, our brain and our etheric fields. We can change our vibrational rate through our own self-generating sounds. These sacred sounds, made with a specific intention, and with the energy of love, can interface with the different planes of consciousness, invoking and evoking different levels of awareness. This is particularly true when harmonics are made with conscious intention in a group.

One of the most powerful ways of consciously using vocal harmonics and overtoneing is to create

sacred sound together in a group. Sounding in a group can create a morphic field resonance through unified consciousness. Fields created through group sounding have potentials far greater than we dreamed. On our own, we can consciously interface and effect our own vibratory levels. In group sacred sound can influence not only ourselves and those around us, but can adjust the planet to a new level of consciousness. It is the throwing of a tiny pebble into a still lake. The ripples and waves created by the pebble grow in size and strength and reach to the farthest ends of the lake. The rediscovery of our own ability to shift frequencies through harmonics is a gift that we are given.

HARMONICS AND HEALING SOUNDS

Harmonics are there and yet not there, tangible and yet not tangible. They are present and yet not noticed, until the shift begins to occur. First our hearing changes – we can perceive things that are hidden. Next, our voices change – we can create sounds that were not previously there. Then, our consciousness changes and other realities come into our awareness.

Healing Sounds focuses on the ability of harmonics to create vibrational changes. These changes may occur in the physical body, or in the mental, emotional and etheric bodies. When these changes occur, they initiate transformation and healing. The purpose of the book is to link interdisciplinary, multi-cultural, sacred and scientific approaches to sound through harmonics.

Harmonics display universal principles and are a constant in the various traditions and societies that use sound for healing and self-transformation. Through experiencing harmonics, we can learn a great deal about ourselves and the worlds around us. I trust you will find a resonance with them. I trust they will awaken something in you. They can be sacred, magical and truly transformational. I trust that one time you will 'read between the lines' and see the possibilities within possibilities in using sound. Some of the potentials are described in this book. I trust you will discover the other potentials for yourself.

Harmonics have been and always will be a great inspiration to me. It is now apparent that many others also share this interest. Since the completion of this book, there continues to be a tremendous reawakening of interest in sound as a healing and transformative modality. In particular, a large portion of this interest has focused upon harmonics. Awareness and use of harmonics are truly expanding. This would not have occurred without the openness of the masters of vocal harmonics: the Tibetans, Mongolians and Tuvans.

Members of the different Tibetan monasteries have toured throughout the United States and Europe sharing their sacred chants and much of their knowledge of Tibetan overtone chanting. A number of different Mongolian and Tuvan overtone singing ensembles have also toured and given workshops on the extraordinary vocal techniques of *hoomi*.

NOUVEAU EUROPEAN VOCAL HARMONICS

It has become apparent that there is now a new form of vocal harmonics that I and other Western teachers of sound are imparting to audiences. It is different from the Tibetan 'One Voice Chord' and the Mongolian and Tuvan *hoomi* style. It is primarily this new vocal harmonic style that is being taught and practised in the United States and Europe. I call this new style Nouveau European Vocal Harmonics. Nouveau European Vocal Harmonics is based upon some of the techniques utilized in the Tibetan, Mongolian and Tuvan traditions. However, this new style does not require years of practising

nor does it present the possibility of straining the voice in order to create vocal harmonics. You will be learning about this in Chapter 9 'The Fundamentals of Vocal Harmonics'. Nouveau European Vocal Harmonics are easily learned and can produce powerful results. This style of creating vocal harmonics represents a new form of sounding that is accessible to those in the West. As the awareness of sound continues to expand, we now have a new way of sounding that incorporates this awareness. This could not have occurred if the Tibetans and Tuvans had not shared their techniques with us.

It is my pleasure to continue to meet amazing people who are working with vocal harmonics and have wondrous encounters with them. Some have been musicians, others have been scientists, 'healers' and meditators. I have received teachings through my experiences with masters of vocal harmonics from the Tibetan and Tuvan traditions. I will share several recent adventures with you. I trust they are appropriate to the spirit of sacred sound and harmonics.

DREPUNG LOSELING MONKS

In my biography at the beginning of this book, it is stated that I was empowered by the Chant Master of the Drepung Loseling Monastery to teach Tibetan overtone chanting. This experience occurred after the first edition of *Healing Sounds* was published. This is what transpired:

On Sunday, 15 December 1991, monks from the Drepung Loseling Monastery gave a performance of sacred Tibetan music in Boulder, Colorado. These monks have developed a chanting style that is as deep and resonant as that of the Gyuto and Gyume monasteries. I had the privilege of spending the next day with these monks, sharing my work with sound with them. That night, the Drepung Loseling monks gave a special workshop in Boulder on their chanting techniques. This was a transformative experience which I realized in retrospect I had been awaiting since I first heard the Tibetan 'One Voice Chord' many years before.

In this workshop, the monks demonstrated their extraordinary chanting. Then they openly discussed the creation and use of their chanting techniques, which they called the 'Deep Voice' or 'Voice of Melodious Tones', said to be the embodiment of the fully developed speech of the Buddha. There were nine monks in this group. Of these nine monks, three were considered 'Chant Masters', deeply skilled in the ability to create and project the 'Deep Voice'. These Chant Masters worked with the audience encouraging those in attendance to try to create their own 'Deep Voice' sound.

The Empowerment

Among those present that night was Rinchen Chugyal, the Chant Master of the entire Drepung Loseling Monastery. Rinchen Chugyal spent time with me, helping to further refine and develop my Tibetan chanting techniques. Of the 50 in attendance, I was the only one who was able to create the 'Deep Voice'. After Rinchen Chugyal was satisfied that I had absorbed his refinements, he looked at me and said: 'Teach!'

'Are you empowering me to teach the "Deep Voice"?' I asked in amazement.

'Yes!', he said. 'You teach!'

Since I had developed the 'Deep Voice' on my own (with no supervision on the physical plane), I had not felt it appropriate to attempt this before. Indeed, as I relate later in this book, my first experience attempting the voice was not entirely successful. I still believe that improper methods of learning the

voice may be damaging. Until that time with Rinchen Chugyal, I had never consciously tried teaching anyone the Tibetan chanting techniques. However, with the empowerment from the Drepung Loseling Chant Master, I was encouraged to begin teaching the 'Deep Voice'.

Teaching the Tibetan Voice

I taught my first class in the 'Deep Voice' two months later to a group of Buddhist men who had attended the Drepung Loseling monks' workshop. One third of the class were able to produce minimally the 'Deep Voice' during my workshop. Others received the 'Deep Voice' later.

Since then, I have become more proficient at understanding the physiological mechanism of the 'Deep Voice'. I have also realized the extraordinary power and sacred responsibility of the voice and reserve the actual teaching of the voice for higher levels of the *Healing Sounds* seminars. It is however, not unusual for a student at my opening seminars to receive the 'Deep Voice' simply by hearing me sound and by being around me. These students have been both men and women! It is quite an experience and a remarkable example of 'harmonic transmission'. I believe that the 'Deep Voice' is a gift which I received through association with the Gyuto and Gyume monks and which has now been amplified through the Drepung Loseling monks. Almost two years later I had another profound experience with Tibetan overtone chanting and sacred sound which I would now like to share.

IN CONCERT

The extraordinary musician and composer Kitaro invited me to perform with him in an ensemble at a benefit concert for Tibet that was to take place in New York. One week prior to the concert I was informed that the Drepung Loseling monks would be performing with us! As there are now several groups of Tibetan monks who perform on tour, I found this occurrence rather synchronistic.

The night of 9 October 1993 was one of the most sacred sonic experiences I have ever had. The concert took place at the Church of St John the Divine in New York City. 5, 000 people attended the performance. The 'Voices of Tuva' began the concert, performing folk songs from Tuva in the *hoon* voice. Next, the Drepung Loseling monks sounded forth with their powerful chanting. Then Kitaro and his ensemble came on stage.

Kitaro performed on synthesizer and taiko drums. There was also a guitar player, a tabla player, another keyboard player and a didjeridu player. I played Tibetan bowls, bells, bamboo flute and percussions, and chanted in the 'Deep Voice' as well as in the Nouveau European Vocal Harmonic style. Then, the Drepung Loseling monks performed a final sacred chant in which I took part.

It was a wonderful evening of old and new harmonic music, honouring the sacred sounds from many different traditions. I trust in some small way, through my part in the performance, I was able to return to the Tibetan monks some of the extraordinary gifts that they have dispensed throughout the planet.

ONE LAST NOTE

As the final note for this book, I would again thank the Masters of Sound Current. They continue to assist in my teaching and in this work. They have helped in the creation of this book and to assure that *Healing Sounds* has found its way into the right hands. I would also thank you for showing a mutu-

interest in sound with me. I trust that I will have the opportunity of creating and sharing vocal harmonics with you. May sacred sound flow through you for the harmony of all.

MY FIRST INTRODUCTION TO HARMONICS

PIR VILAYAT KHAN

It was 6 November 1981. I was in Washington DC at a conference entitled 'Healing in Our Time' sponsored by the Sufi Healing Order. Thousands of people filled the lecture hall watching well-known teachers and pioneers of the spiritual and scientific communities speak on topics related to alternative healing: Elizabeth Kubler Ross spoke on death and dying; Robert O. Beeker on electromagnetism and healing; Dolores Krieger on therapeutic touch; Hiroshi Motoyama on the chakras; and Thelma Moore on Kirlian photography.

This was at the beginning of the holistic health movement which has grown to monumental proportions in the 1990s. It was the first conference I had attended on a subject which had already begun to interest me. I had recently taken a workshop on healing with sound and music, and coming from a family focused on traditional allopathic medicine (my father, grandfather and brother are all MDs), this new approach to wellness was very exciting.

I had not followed in my father's footsteps. I had been a musician playing the guitar in commercial rock 'n' roll bands. Until my introduction to holistic health, I had seen no possible connection between music and healing. That was why I was so pleased to be at this conference waiting for the next speaker: Pir Vilayat Khan, spiritual head of the Sufi Order of the West. His topic was 'Healing with Light and Sound'.

Pir Vilayat Khan spoke on using sound and light to stimulate the body and the auric fields. I was intrigued by the concepts of the chakras and their relationship to sound, and now specifically wanted to hear about this. I listened carefully to Pir Vilayat and I waited for the information I was seeking. It did not come and throughout most of the lecture, I sat excitedly in my seat, waving my hand wildly trying to ask a question about the subject. Pir Vilayat took a number of questions from the audience but not mine. At the end of his talk, I found myself in a crowd that surrounded him. Suddenly, I was facing this white-haired spiritual master. He looked at me and nodded.

'Pir Vilayat,' I began. 'Is there a relationship between tones and the chakras?'

He thought for a moment and then replied, 'Yes. I believe there is. But I think the true healing power of sound is to be found in harmonics.'

'Harmonics!' I said. 'Yes! Harmonics! Thank you!' and I walked away triumphantly, feeling that my most important question had been answered at last!

THE HARMONIC CHOIR

The problem was that I had no idea what Pir Vilayat was talking about. As a musician, I knew that harmonics were part of a technique of tuning the guitar. You would dampen the string so that a muffled tone was produced when the string was struck and you then tuned another string to that muffled tone. But that was all I knew about harmonics.

Nevertheless, I was in a sort of daze from this encounter with a spiritual master who surely was a

authority on healing with sound. Somehow, I ended up in a little bookstore outside the conference auditorium. This bookstore had been set up for the conference and sold books and tapes on subjects related to alternative healing. Almost as though I were being led by unseen forces, I found myself in front of a table which had a number of audio tapes. I looked down at a tape entitled 'The Harmonic Choir', thinking 'Yes! This is what I want.' I had not heard of this recording and had no idea what was on it. But it did contain that magical word 'harmonic' and something inside of me said 'Buy it!'

With tape in hand, I went into the lobby of the hotel where the conference was being held. Inside the briefcase I had been carrying was a cassette player with headphones. I took out the cassette player, put on the headphones, popped in this mysterious tape and began to listen. The first thing I heard was a powerful human voice singing one single note. Then this note began to expand with extraordinary bell-like sounds that seemed to come out of nowhere. It was ethereal and unearthly and it was gorgeous. I do not normally have transformative experiences in crowded hotel lobbies, but almost instantly I became entranced. The next thing I became aware of was the click of the cassette player as it shut itself off.

I had had powerful experiences while listening to music, but never before had I totally lost consciousness and been transported to some other realm as had happened with this tape. Then and there, I vowed that I would find out all I could about harmonics. I listened to that cassette almost continuously. The more I listened, the more I became entranced by it. It was the most heavenly sounding music I had ever heard and I played it for practically everyone I met. Their responses were similar to mine, though perhaps not as obsessive.

The notes on the Harmonic Choir tape explained that the voices on the cassette really were human unenhanced by any studio effects. The members of the choir had learned an ancient technique found in the sacred music of Mongolia. It enabled singers to sing two or more notes at the same time. This was called 'harmonic singing'.

For months in Boston, I tried imitating the sounds on the tape. Through trial and error I actually began to create some rudimentary harmonics. Then in 1983 I went to New York to hear the Harmonic Choir in concert and take a workshop on harmonic singing. From the workshop I was able to refine my harmonic singing techniques and I became more proficient at creating two notes at the same time. After months of practice, I had my techniques down well enough so that I could begin to show others how to create some basic harmonics.

My reasons for doing this were simple. In my experience of using sound and music for healing, I had encountered some excellent sounds and techniques from the music of Steven Halpern to the toning exercises of Elizabeth Laurel Keyes. But nothing was as powerful or as profound as creating vocal harmonics. I would be relaxed and at the same time energized, when I produced these double voices and could feel the sound resonating in my head and body unlike anything else. I wanted to share this experience with others.

THE SONG OF THE SOUL

There was also an interesting phenomenon that I had begun to observe regarding harmonics and toning, which was the use of the voice as a healing instrument. My initial teacher in toning was a woman named Sarah Benson from the New England area. Sarah taught the transformative and healing uses of sound and in particular the voice. One exercise which was effective involved using the voice in order to scan the auric field of another person and then project sound into that person. I began working

with this technique and, as I did, I would observe extraordinary results. There were emotional, mental and even physical imbalances that were immediately released through the use of this technique.

My first real transformational experience with sound had occurred several months before the Washington Conference during a workshop with Sarah Benson in an exercise called 'The Song of the Soul'. In it, a person is put in the middle of a circle of people who then chant and sing the person's name. I was conscious during this exercise and remember being transported from the circle to the inside of a purple pyramid made of crystal. I sat inside this pyramidal structure being bathed by green light. When the group stopped chanting my name, I gently returned to my body. It was one of the most extraordinary experiences of my life and it had been due solely to the power of sound.

When my own personal studies and sound work developed to the point where I felt confident, I began teaching toning in workshops. I became aware that after a person had scanned another with the voice and was projecting sound into that person, I would hear harmonics. I could close my eyes and listen to the sounds that were coming from the person doing the toning and know when they had found the right location. Though none of my students knew about the creation of vocal harmonics, the harmonics would occur naturally when they were being used for healing.

I intuitively felt that there was something very special about this ancient singing technique, but there was virtually no available information on the subject. I found a paragraph in one book and a page in another, but there was no substantial writing on the relationship between vocal harmonics and healing. This was at the very beginning of the reemergence of harmonic singing in the West, in the early 1980s.

THE LAMBDOMA AND CYMATICS

I began to read books on the physics of sound to find out about harmonics as a phenomenon of vibration hoping that science would provide some answers, and then I met Barbara Hero. Barbara had been working with a Pythagorean formula – called the Lambdome – for healing with sound and created the Lambdome frequencies of this formula with a synthesizer. I realized that the Lambdome was based upon the harmonic series and could be applied to the voice.

In 1983, through my acquaintance with Barbara, I was introduced to Dr Peter Guy Manners, a British osteopath who had invented a machine called the Cymatic Instrument, which utilized the direct application of sound into the body for healing and used harmonically related tones that resonated imbalanced parts of the body, restoring their natural frequency. I asked him if it was possible to do the same thing with the human voice and he replied affirmatively. This confirmed for me that my intuitive feelings about harmonics as a tool for healing were correct. I began to study and learn about Cymatics and the principles of resonant frequency healing.

TIBETAN MONKS AND THE 'ONE VOICE CHORD'

Next, I came in contact with the sacred music of Tibet. The Dalai Lama's chanting Gyuto monks sang a fundamental tone that was so deep and low it sounded like the growl of a wild animal. It was inhumanly low, impossibly deep and there were other tones along with this that sounded like a schoolboy choir singing in falsetto. It was an unearthly sound.

I now wanted to be able to duplicate this sound, but it seemed impossible. From the little materi-

available on the subject I learned that it took the monks ten to fifteen years to learn this 'One Voice Chord'. Nevertheless I was determined to create this voice myself. In 1984 I had a teacher of sound who was a singer of Hindustani music. He was able to imitate nearly any vocal sounds and was fairly adept at chanting the *Hoomi*-style voice utilized by Mongolian shamans. He also seemed able to duplicate the sound of the Gyuto monks. He could do this for only fifteen seconds at a time and then he would have to stop because the sound strained his throat. I asked him if he could teach me the technique and he asked why anyone would want to learn it, since it created a terrible strain on the vocal chords.

At the time, I did not know that he was not creating the One Voice Chord correctly. It had sounded similar to the sound of the Gyuto monks to me but I later learned that it was different – the placement of the sound was wrong and it did indeed damage your vocal chords. Unaware of this, I asked him to show me his technique for creating the growl tone, which he did. But when I tried to duplicate it, it really strained my voice. I had a sore throat for nearly a month and gave up attempting to learn the One Voice Chord.

A year later, the Gyuto monks went on a tour of the United States. It was my privilege to spend some time with the monks while they were in Boston and to attend a number of performances and chanting sessions which they gave. I thought perhaps that I might learn how and why they created their incredible sound. However, the monks were understandably guarded about the technique and purpose of the One Voice Chord. It was a profoundly sacred tool to them and nothing they would share with the uninitiated.

Some time later, the Dalai Lama's chanting Gyume monks of Tibet, who also sing in a similar voice, came to Boston. Gyuto and Gyume are both tantric colleges originally located in Tibet. The names describe the geographical locations of the tantric colleges in Lhasa, the capital of Tibet. It was my honour to help bring the Gyume monks into a recording studio for the first time in order to record their sacred chants.

That night, after the recording session, I went home with a cassette copy of their chanting and fell asleep in my meditation room listening to these sounds. The next morning upon awakening I found a sound emerging from myself that I had never before produced. It was the One Voice Chord of the monks. Astounded, I walked into the studio where the monks had recorded and demonstrated the voice to David Collett who had recorded the monks with me. He laughed and then opened his mouth. The same sound came out of him! Somehow, we had both been given this extraordinary vocal ability.

The Gyume monks returned to Boston to do a performance which we were arranging, and when they walked into the recording studio, my partner and I smiled at them and sounded out with a One Voice Chord. The Rimpoche laughed and said something to the interpreter who said, 'Rimpoche says "Best of the West".'

It was an extraordinary example of what I call 'Harmonic Transmission' in which the sacred knowledge and techniques of masters are transferred simply by their presence. I had heard stories of similar experiences occurring when students would sit with gurus. I had never, however, heard about sonic abilities being transferred in this manner.

My experience with the Gyume monks only amplified my fascination with sound and harmonics. At times, during sacred soundings, I would utilize this powerful One Voice Chord. There were often people around who wanted to learn this voice, but it was nothing I could teach. I discovered later that one of the ways in which the younger Tibetan monks learned to do the One Voice Chord was to simply be around the older monks who had perfected it.

The next year another experience occurred that radically altered my concept of what harmonics we were doing. It was during the Harmonic Convergence, 16 and 17 August 1987, a time when many people believed a shift in planetary consciousness would occur and were working to open themselves to the transformational energies through meditation and chanting. I journeyed to Mexico, first to the Tree where Mayan prophecies had foretold that Quetzalcoatl, the plumed serpent God, would spring forth to issue a new era of consciousness on the planet. Next I went to Palenque, where the Mayans had built a city with structures reminiscent of ancient Egypt.

Late one night a guide took me and five travelling companions on a tour of Palenque. He said he would show us a Palenque which we would not otherwise experience and took us into one temple that had been closed to the public, leading us down into a subterranean level using his flashlight. He pointed to a doorway and said to me, 'Make sound here.' He had known about my interest in sound, but I could not figure out why he wanted me to do this.

Then, he turned out his flashlight and we were immersed in total darkness. I had never been in a place so black. There was no light anywhere.

'Make sound,' he urged.

'Sure,' I said, shrugging my shoulders, a futile gesture since nobody could see a thing.

I began to tone harmonics towards the area he had indicated before the light went out. As I did so the room began to become illuminated, but it was not like the light from a flashlight. It was more subtle, but it was definitely lighter in the room. You could see the outlines and figures of the people there. Everyone was aware of this and after I stopped toning, the room was filled with exclamations. Then the guide turned on his flashlight again and we continued our tour.

The full implications of this experience did not occur to me until I arrived back in the United States. Somehow, I had been able to use sound to create light. This was not the same phenomenon as sound turning into light, a scientific hypothesis in which a sound wave, when speeded up, becomes light. This was different, having to do with creating fields of light through sound and, in particular, vocal harmonics.

ABOUT THIS BOOK

Healing Sounds is about the extraordinary potential of vocal harmonics to be a tool for health and self-transformation. We will look at the science and mathematics of harmonics and how all things are harmonically related; we will examine sound as the primary creative force in the universe in relation to harmonics. We will explore the esoteric uses of harmonics in shamanic and magical practices, from the Hoomi singing of Mongolia to the Kabbalistic Tree of Life, learning more about the Tibetan practice of harmonics and their use in sacred rituals. We will work with harmonics as tools for meditation and transformation, exploring the sonic yoga of listening. In focusing upon harmonics and healing we will begin to realize the full potential of this force.

We will learn exercises and techniques for creating vocal harmonics. After all, if we do not experience harmonics for ourselves, this is all merely food for the brain. Without experiencing the wonderment of vocal harmonics, we can not know about the powers of harmonics. Enabling us to know this power is what this book is all about.

Several years ago, it was my pleasure to do a presentation for a group of about 150 medical doctors

and scientists in Germany. The group was the International Society for Music in Medicine and the presentation was on harmonics. For the first hour of this presentation, I talked about what harmonics were and their use in esoteric traditions. Then, for the second hour, I gave them step-by-step instructions on how to create vocal harmonics. As I concluded, I said to them, 'I have shared with you information and techniques on what I consider to be one of the most powerful tools for sound healing in existence. I am unable to do the research that you can. I don't have the equipment or the expertise. But now, instead of having to travel to Mongolia and to bring back a shaman who can do this form of sounding, you can do it yourselves. Perhaps you will take the next step in this work and begin the experimentation which may prove to have enormous impact. Thank you.'

I had allowed time for questions and answers and awaited them. The first hand that went up was of a doctor who I had observed at other presentations. He was always finding fault with the presenters and their material. Nothing was ever good enough; there was always something wrong. I took a gulp and called on this man, positive that he was going to say, 'How can you have wasted our valuable time with this nonsense.'

Instead, he said, 'Mr Goldman, how do you feel about sharing such a powerful and sacred tool with us?'

I smiled and replied, 'I feel this is most important work and I am honoured to have shared it with you. It is now time for the spiritual and the scientific communities to work alongside each other so that together we can discover the extraordinary gift of sound to heal and transform.'

That is why I share the information and exercises in this book, so that we may all discover the extraordinary gift of sound.

Sound has been the major transformative energy in my life. It has taught me about meditation and healing and many other important aspects that have contributed to my health and happiness. Harmonics have been my greatest teacher. I trust that harmonics will be as great a teacher to all of us.

HERMETIC HARMONICS

HERMETIC PHILOSOPHY

Myths in many cultures speak of the universe having been created by way of sound. The Egyptian God Thoth was thus believed to have accomplished the work of creation by the sound of his voice alone. The Greeks knew this Master of Occult Wisdom as Hermes Trismegistus, 'Thrice Great Hermes', the scribe of the Gods. The sacred writings of the Ancient Mystery Schools were attributed to him as mediator of divinely revealed wisdom.

Healing Sounds is all about esoteric music. The relationship between occult wisdom and sound may at first seem far removed. Yet, in the Ancient Mystery Schools of Egypt, Rome, Greece, Tibet, India and other centres of learning, knowledge of sound was a highly refined science based upon a deep understanding of vibration as the primary causative form of the universe.

In the Ancient Mystery Schools, the priests and magicians were often also the musicians. Many of the great scientists of ancient times (such as Pythagoras) were also versed in esoteric knowledge. Their wisdom stemmed from an understanding of the universe that is only now being quantified in arenas such as quantum physics where the scientific and the spiritual can become one.

While there are many mystical and spiritual paths, the Principles laid out by Hermes Trismegistus seem to be incorporated in all of these paths. There were Seven Principles upon which the entire Hermetic Philosophy was based. Described in *The Kyballion: a Study of Hermetic Philosophy*, they are:

- I. The Principle of Mentalism: 'All is mind'
- II. The Principle of Correspondence: 'As Above, So Below'
- III. The Principle of Vibration: 'All is in vibration'
- IV. The Principle of Polarity: 'Everything is dual'
- V. The Principle of Rhythm: 'Everything flows'
- VI. The Principle of Cause and Effect: 'Everything happens according to Law'
- VII. The Principle of Gender: 'Everything has its Masculine and Feminine Principles'

Upon examination of these Seven Principles, it becomes immediately apparent that two of the Principles involve sound: The Principle of Vibration and The Principle of Rhythm. A third Principle, The Principle of Correspondence, will also be seen to apply to sound.

In order to understand the meaning of these Principles, it is first necessary for us to understand more about sound. In the next chapter, we will examine more specifically some scientific aspects of sound and, in particular, harmonics. For the moment, let us look at some of the basic principles of sound as an energy and how sound may be used as a tool for health and transformation.

As the ancients seemed to know, everything in the universe is in a state of vibration. The chair you may be sitting on is in a state of vibration, as are the pages of this book. Sound may be understood as being vibration. 'Resonance' is the frequency at which an object most naturally vibrates. Everything has resonant frequency, whether or not we can audibly perceive it. From the orbits of the planets around the sun to movement of the electrons around atoms, everything is vibrating.

It is also important to understand that, in alignment with this concept of sound, every organ, bone and tissue in your body has its own separate resonant frequency. Together they make up a composite frequency, a harmonic that is your own personal vibratory rate. Through resonance, it is possible for the vibrations of one vibrating body to reach out and set another body into motion. This can easily be observed, for example, when a singer breaks a glass with the voice. What happens is that the voice of the singer is able to match the resonant frequency of the glass and set that glass into vibration. The singer is using too much sound energy and overamplifying the glass, it breaks.

There are numerous examples of resonance with which we may be familiar. You may have seen film of a bridge that has been vibrated by a heavy wind: the bridge begins to sway and then starts to vibrate and soon it breaks apart and falls into the water. This phenomenon is well-known to architects who now create structures which are not easily resonated by external vibrations such as wind.

This concept of resonance may explain how Joshua was able to bring down the walls of Jericho related in the Old Testament. Joshua and his men began marching around the walls of Jericho beating drums and blowing trumpets. They marched around the wall seven times. Then they stopped and suddenly 'The people gave a great shout!' and the walls came tumbling down. Is it possible that Joshua had knowledge of using resonance to collapse the walls of the city?

These images of the glass shattering, the bridge collapsing and the walls crumbling are all examples of the destructive use of resonance. Yet, as sound can be used to destroy, it can also be used to heal and transform. Just as it is possible to set an object into its own natural motion through resonance, it is possible to restore the natural vibratory frequencies of an object that may be out of tune and harmony. When an organ or another portion of the body is vibrating out of tune, we call this 'disease'.

Let us conceive of the human body as a wonderful orchestra which is playing this marvelous symphony. When we are in a state of health, the entire orchestra is playing together. However, when disease sets in it is as though a player – the second violin for example – has lost its sheet music and begins to play in the wrong key and the wrong rhythm. First it begins to affect the rest of the string section. Ultimately this person causes the entire orchestra to sound poorly.

Traditional allopathic medicine currently has several approaches to the problem we have just described. One solution is to drug the violinist, sometimes to death, in hopes of getting this person to stop playing. Another more frequently utilized solution is to cut out the offending organ as occurs in surgery. But what if it were possible to give this suffering musician back their sheet music and let the whole orchestra return to normal? Analogously, what if it were possible somehow to project the proper resonant frequency back into the organ that was vibrating out of tune and harmony?

When an organ or another part of the body is in a state of health, it will be creating a natural resonant frequency that is harmonious with the rest of the body. However, when disease sets in, a different sound pattern is established in that part of the body which is not vibrating in harmony. Therefore, it is possible, through use of externally created sound that is projected into the diseased area, to reintroduce the correct harmonic pattern into that part of the body which is afflicted and effe

a curative reaction. Through the principle of resonance, sound can be used to change disharmonious frequencies of the body back to their normal, healthful vibrations.

ENTRAINMENT

The different rhythms of the body may also be changed through sound. This is known as 'entrainment' and involves the ability of the more powerful rhythmic vibrations of one object to change the less powerful rhythmic vibrations of another object and cause them to synchronize their rhythms with the first object. Through sound it is possible to change the rhythms of our brainwaves, as well as our heart beat and respiration.

Different brainwave rates have been equated to different states of consciousness. There are four basic categories of brainwaves, based upon cycles per second (hertz or hz), the measurements given by sound. They are:

1. beta waves – from 14 to 20 hz, which are found in our normal waking state of consciousness;
2. alpha waves – from 8 to 13 hz, which occur when we daydream or meditate;
3. theta waves – from 4 to 7 hz, which occur in states of deep meditation and sleep, as well as shamanic activity;
4. delta waves – from 0.5 to 3 hz, which occur in deep sleep and have been found in very profound states of meditation and healing.

The use of music in sacred ceremonies and shamanic rituals has occurred since ancient times. It has recently been verified that sound can be used to effect and change our brainwaves. The changing of these rates creates changes in consciousness, allowing mystically altered states to be induced.

These principles of using resonance and entrainment are the fundamental concepts behind the use of sound to heal and transform. They are found in every practice that uses sound, regardless of the tradition, belief system or culture. Many times those utilizing sound for spiritual or magical purposes may not be aware of them. But examination of these practices, from the Hindu use of mantras to the shamanic use of chanting and drumming, reveals a commonality in these principles of resonance and entrainment as the basis of sonic transformation and healing.

CORRESPONDENCE

In 1988 the following headline appeared in a newspaper: 'SOUND SHAPED IN DAZZLING TONES WITH MANY USES'. The subheading read: 'Ultrasonic beam can make, break, or rearrange molecules and levitate objects in midair.'

A source of energy that can rearrange molecular structure and levitate objects? This surely sounds like something from *UFO Digest*, but it is actually from the Science section of the *New York Times* in February 1988. While the article focuses upon the use of ultrasonic beams which are many thousands of hertz higher than any frequencies that we can actually hear, the extraordinary power demonstrated can just as easily be applied to those frequencies within our normal realm of hearing.

Everything in the universe vibrates and is in a state of flow. The Hermetic Principles of Vibrations

and Rhythm are correct. But what about the Principle of Correspondence? The Principle of Correspondence may also apply to sound, particularly with harmonics. When, for example, a string is plucked, there is that single note which sounds, called the 'fundamental'. There are other notes which also sound, called 'harmonics' or 'overtones'. These harmonics are mathematical ratios of that first note. The first harmonic which occurs vibrates twice as fast as that first note, the second harmonic vibrates three times as fast, the fourth harmonic vibrates four times as fast and so on.

If we examine a piano we find there are eight octaves. The note C, for example occurs eight times. The lowest note C on the piano is very deep, while the uppermost note C is very high. These notes are not the same and yet they are interrelated. If you were to strike that lowest C on the piano, you would also set into resonance all the other Cs on the piano. They are harmonics of each other.

It is possible with sound to set into resonance and entrainment frequencies which may be much lower or higher than the frequency which we are sounding because of these principles. If we use our imagination, we can understand that conceptually the vibrations of the Earth may reach all the way to the heavens and vice-versa: 'As above, So below'. As an example, if we take a planet's rotation period and reduce it to seconds of time, then divide one by this number for the inverse proportion, the resulting number is well below a sound that we can hear. However, when doubled many times, it becomes an audible frequency. For example, the earth has a rotational period of 23 hours, 56 minutes and 4 seconds, totalling 86,164 seconds. By taking the reciprocal value of this and dividing one by this number, a frequency of 0.000,001,160,576 hz is obtained. If this number is raised by 24 octaves (doubled 24 times), the result is a frequency of 194.75 hz, which we perceive as the tone of a note found within the range of an audible G.

If we listen to the audible frequency of this planet, it may be possible for us to resonate and entrain with it despite the fact that the actual vibratory resonance created may be thousands of times faster or slower than the frequencies to which we are listening. This same principle applies to the frequencies of the human body which may be far removed from those sounds which we can hear but which can be affected by audible vibrations. Through the Principle of Correspondence, we may use harmonically related sounds to influence the vibrations of atoms or the stars.

SOUND AND HEALING

The use of sound as a healing modality is nothing new. It is probably as old as the first sound ever made by a man or a woman. The first humans are believed to have used sounds in sacred and ritualistic ways to promote fertility, to aid at birth, to facilitate the growing of crops, to accept death and for many other occasions. Using sound, they would summon spirits and ancestors to cure sickness and rid a body of disease.

As humankind developed in its understanding and knowledge of sound, the masters of the Ancient Mystery Schools realized the true power of sound to bring healing and transformation. While little of the exact knowledge of these Ancient Mystery Schools remains, it is, however, quite probable that the major instrument used in those times was the human voice.

For all the instruments available on this planet, the most powerful is the human voice. This is especially true when the voice is used for healing. Electronic instruments can make louder sounds with more amplitude and decibel levels than the human voice; these machines can also create tones that are well above or below the ability of any human. This does not mean, however, that greater loudness or frequency range are any more effective than the volume and frequencies of the human voice.

voice. Bigger is not necessarily better. Louder does not necessarily mean more healing.

SOUND AS A 'CARRIER WAVE OF CONSCIOUSNESS'

When I first began working with sound and music for healing, I understood that everything was based upon frequency. As the Hermetic Principles tell us, the universe is nothing, more or less, than an endless number of vibrations and rhythms. Yet, as I began to pursue and study this work more, I began to notice another interesting phenomenon. Sometimes different people apparently used different frequencies or different sounds to heal the same problem. 'How could this be?' I wondered, unless there was something else besides the frequency. There must have been something equally important to sound that I had been ignoring.

It was my friend and fellow colleague Steven Halpern, PhD, who first brought my attention to this missing area in question. 'Sound is a carrier wave of consciousness,' Steven said. This means that depending upon where an individual's awareness is placed when he creates a certain sound, the sound will carry information on that state to the person receiving it. If, for example, you are angry and you create a sound, even though it may be a pleasant sound, you will be sending anger that is incorporated into that sound. This will be perceived on some subtle level by those receiving the sound.

I like to think of this as the intent or purpose behind the sound. With this word 'intent', we are really talking about the consciousness of the sound being created. This encompasses the overall state of the person making the sound and involves the physical, mental, emotional and spiritual aspects of the person. The initial understanding of intention involves our conscious mind. Is the conscious intent of the sound to heal or to hurt, or is there no specific intent or purpose there at all?

A more advanced understanding of intent involves what may be understood as alignment with the purpose of our higher selves, or the 'Divine Will'. It is that aspect of consciousness that is able to align with the sacred energy of sound. It is 'Thy will', not 'my will'. When we have reached this level, our intent is to become a vehicle for sacred sound and we are able to by-pass the lesser aspects of self which may be out of balance. For many people, the initial understanding of intent is a major stepping stone in using sound as a transformative and therapeutic tool, for most of us have never created sound with conscious awareness and purpose.

Once I began to bring the concept of intent into the area of healing with sound, answers appeared for me. The concept of intent relates to the Hermetic Principle that all is mind, for intent stems from the mind of the creator of sound. All is vibration and rhythm, but what is the intent behind the energy?

Dr John Diamond, MD, worked for years with behavioural kinesiology, a method of muscle testing. With kinesiology you would test a person to determine if his muscle was strengthened or weakened by an external force or stimulus. For example, when someone held a cigarette and you pressed their arm down, their arm would be much weaker than before they held the cigarette. Cigarettes, among many other things, tend to rob us of our life energy.

Dr Diamond spent many years demonstrating that not only would certain substances make us stronger or weaker, but that music could do the same thing. The main aspect of what made the music positive and strengthening or negative and weakening depended upon the intention of the person creating the music.

An example of this was demonstrated when I listened to a classical piece performed by an orchestra with a well-known conductor. While I listened to this piece of music, I had my muscle tested for

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