


Deva Wings



Sacred Sounds and Healing

by Tarajyoti Govinda


Deva Wings
PUBLICATIONS

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*This book is dedicated to
Ananda Tara Shan
for her love and dedication
to the Lord Maitreya
and the spiritual Cause*



SACRED SOUNDS AND HEALING

Since ancient times sound, in its sacred form, has been utilised as an instrument for healing. It has been used as a mechanism to bring about balance and harmony on many levels. As Western society becomes more technologically oriented, and we move farther from the healing sounds of nature in everyday life, there has been a parallel increase in stress-related illness. It is not always possible in our busy lives to hear the healing sounds of the waterfall, the delightful sounds of a singing bird, or to simply take in the freshness of country air with the sweet smell of eucalyptus. Many people however are awakening to the problems inherent with our change of lifestyle through the decades and are looking into ways we can remain in balance and harmony amidst the “busy-ness” of the business world. Hence there has been a flood of nature CD’s come on to the market which can be played at home or in the car. More people are aware of the need for meditation or simply a quiet time set aside each day for contemplation where one can get in touch with oneself. Others are aware of the beneficial effects of massage and spiritual healing work. Still others have turned to ancient and new age practices which involve the use of sound to create beneficial effects in our chakras, thus aiding our overall health and well-being. In this compendium we will explore the use of, and many forms of, sound in healing.

SOUND AND ITS ROLE IN OUR UNIVERSE

The Masters of the Hierarchy may communicate with us through sound. They may communicate through a prepared and accepted Initiate (a very advanced person on the spiritual path who has received the third or fourth initiation in soul) who has the capacity to bring forth Their Sound. Words said may bring a certain energy both by their content and meaning, and by the sounds made in their creation. The energy that comes from the sound is a form of power. It is the sound that contains the key to the energy of truth and brings forth the Master’s energy. The sound can be heard on the inner levels. The Manu, a mighty Being who brings forth the energy of the Will of God, uses sound to destroy, as well as create. For example, a sound on the inner set certain catastrophic processes in motion at the destruction of Atlantis. When we approach death the soul sends forth its sound and the process of death begins.

Creation was performed by breathing and sounding. Everything in the universe is sound or colour. Everytime we speak we create. Everytime a new solar system is created it has a note in which everything is contained. We can communicate to the devas and elementals through sound. Through sound we can invoke the devas and elementals to cooperate with us. Through sound we can also put them outside our radiance. Elementals are on an involutory path and they do not stand for change. They can be

difficult to control and are more concerned with destruction than construction. The devas have the power to control elementals. It is useful for us to work with the devas in that process, and so help ourselves to become free of the elemental forces that limit us and hinder us on the path of evolution. It is through the vibration, the sound, and the impulse that the desired communication can take place.

In order to work with the devas we must develop a certain purity and clarity of intention. For example, when we use sacred words such as “om”, “aum” or “tau”, we call upon the power behind the right tone of these words in an effort to call forth our soul. The sound of “om” is sacred. It creates the universal vibration and aligns our chakras. “Aum” is used to change vibration, taking out the coarser particles of matter, making way for the finer ones. “Tau” creates harmony. All these sounds when used correctly bring forth a fire that heals and transmutes. When sounded or spoken in a rhythmic way they can be used for healing. They can be used to control the elementals by bringing forth the devas to help in that process.

THE ANCIENT MYSTERY SCHOOLS REAWAKENED

The ancient mystery schools taught the art of healing through sacred sound. Much of this knowledge was passed on in the Renaissance period with the techniques of Bardic healing. Some of the great teachers of this healing include Pythagorus, Orpheus, Apollo, even Julius Caesar brought awareness of it to his kingdom. It has been used by the Chinese, the Aztecs, the Incas, the Japanese, the Egyptians, the Hindus, the Buddhists and the ancient Greeks. Today, with the vast spreading instruments of technology that are incompatible with our natural energies and flow, we can only be grateful that the use and knowledge of sacred sounds is being reawakened. Let us look at some of the key concepts of sound including basic sounds; resonance (sympathetic and forced) and rhythm, melody, harmony, pitch and tone.

BASIC SOUNDS

The basic sounds that have been pronounced from ancient times can be divided into 5 categories:

1. Sounds representing invisible forces

A KA SA TA NA HA MA YA RA WA

2. Sounds of life

I KI SHI CHI NI HI MI I RI I

3. Sounds of harmony and balance

U KU SU TSU NU FU MU YU RU U

4. Sounds of art and creation

E KE SE TE NE HE ME E RE E

5. Sound of physicalised form, the end of movement

O KO SO TO NO HO MO YO RO O

(Michio Kushi)

Try sounding these basic sounds.

RESONANCE

Resonance designates the ability of a vibration to reach out through vibrational waves to set off a similar vibration in another body. The principle of resonance acts as a major dynamic in the healing process. To bring our inner bodies to a higher level of frequency we use the principle of resonance. When we call upon the Holy Spirit the principle of resonance comes into effect, lifting the vibration and sound of the lower vibrating matter to that of the Holy Spirit, the fire of transmutation is brought forth and the coarser matter is turned to a finer one. The sound stimulates the sympathetic vibrations within our bodies.

If we were to strike a tuning fork keyed to a particular note and then raise the lid upon the piano, softly feeling along the piano wire, we would find that the piano wire for that note would be vibrating. The vibrations of the tuning fork trigger a response of a similar frequency. This is resonance at work.

For sound to be transmitted there must be:

1. an original vibrating energy source.
2. a transmitting medium.
3. a receiver of the vibration.

Every cell within our body resonates sound. Our chakra system, our inner bodies and our physical body responds to sound vibrations. Our various emotional, mental and spiritual states of consciousness are effected by it.

The bio-electrical energy is created in varying frequencies through muscular actions and can be altered, strengthened or balanced through the use of sacred sound. This occurs through the quality of resonance. (Andrews, 1994, p.9)

By learning to direct and control sound using our voice, musical instruments, tones and forms of music, we can heal. Where there is imbalance, we can create balance, using directed sound to bring the imbalance back into alignment. Sacred sound techniques to restore the balance and allow the body to then heal itself.

We respond to all sound vibration - positive or negative. The sounds around us become very important in maintaining our health and balance. When our auras are healthy and reflecting inner balance we have more chance of allowing only the beneficial sounds to effect us.

TYPES OF RESONANCE

There are two types of resonance

1. Sympathetic resonance

Sympathetic resonance occurs when two or more bodies have similar or identical vibrational frequencies, making them more easily compatible. The important factor in sympathetic resonance is the readiness of the individual to respond to a particular frequency. "When the student is ready, the teacher appears." In sympathetic resonance teaching is simply helping someone realise what they already know.

2. Forced Resonance

Forced resonance occurs when two energy systems have different frequencies, and the stronger vibration is transmitted to the other by force. This has both positive and negative aspects to it, depending on the

nature of the stronger force. It is through forced resonance that such phenomena as peer pressure also occurs. The combined force or energy of the group overwhelms the energy of the single individual and forces it into resonance with that group (Andrews, 1994).

If understood and used correctly, forced resonance can be used to overcome imbalanced conditions in the body and to force various organs and systems back within their normal parameters - restoring homeostasis. High pitches can be used to shatter negative, limiting energy patterns. They can be used to create an intensity within the individual's energy field that can lead to enrichment (Andrews, 1994, p.11).

These aspects of resonance help explain the sympathy (feeling akin) and antipathy (feeling discordant) we experience with people in our lives. Forced resonance explains why groups are only as strong as the weakest member.

When sounds are effecting the human body, resonance can take either a beneficial or detrimental effect. We are constantly giving off and absorbing energy. When we interact with others we exchange energy. If we are around many people throughout the day, we accumulate an energy debris. When we recognise this we can cleanse our auric fields of it and help our physical, emotional, mental and spiritual state of harmony. There are many techniques that can assist us in cleansing, balancing and strengthening our energies. Many of these work through directed use of sound, music and voice.

As we develop the ability to discriminate between energies, recognising what will raise and what will lower our vibration, we can also learn to use specific techniques to keep our energies vibrant, strong and resonant.

When we are in an environment in which negative thoughts and emotions predominate - whether of our own origin or not - they will impinge upon our individual energies and can bring us into resonance with them. If ignored or allowed to accumulate, they distort our basic life flow, and we become more susceptible to illness. These negative energy patterns usually lodge within the etheric body and within the chakra centers. If this static and negative energy debris is not cleaned out, any energy flowing to and through the physical body becomes sullied (Andrews, 1994, p. 16).

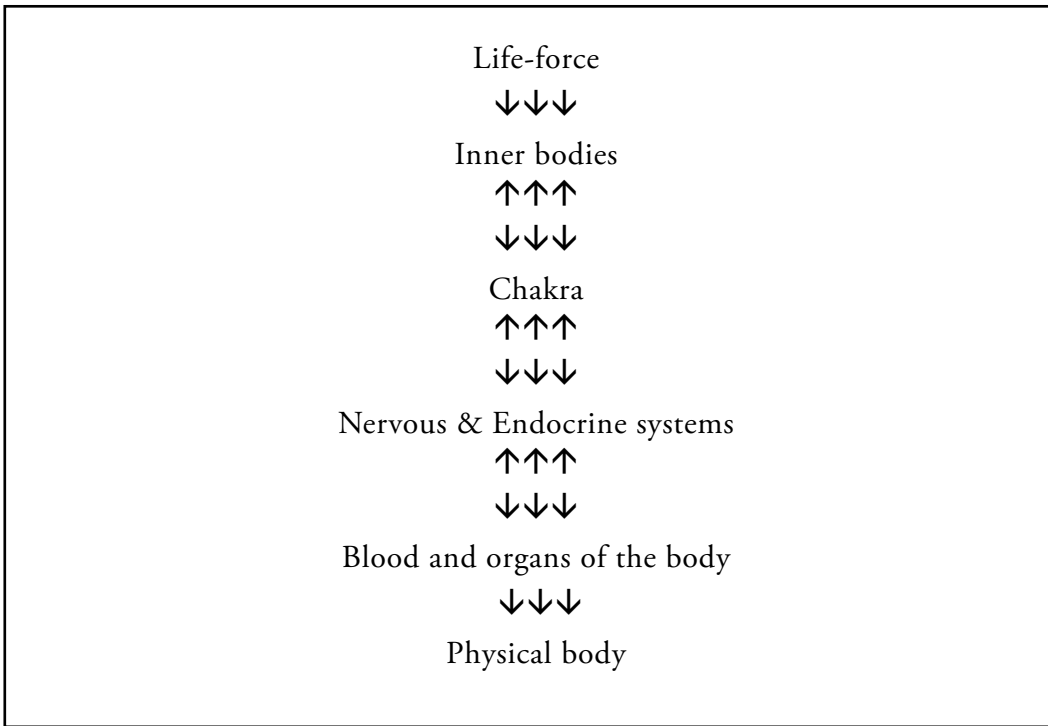


Figure I The energy flow

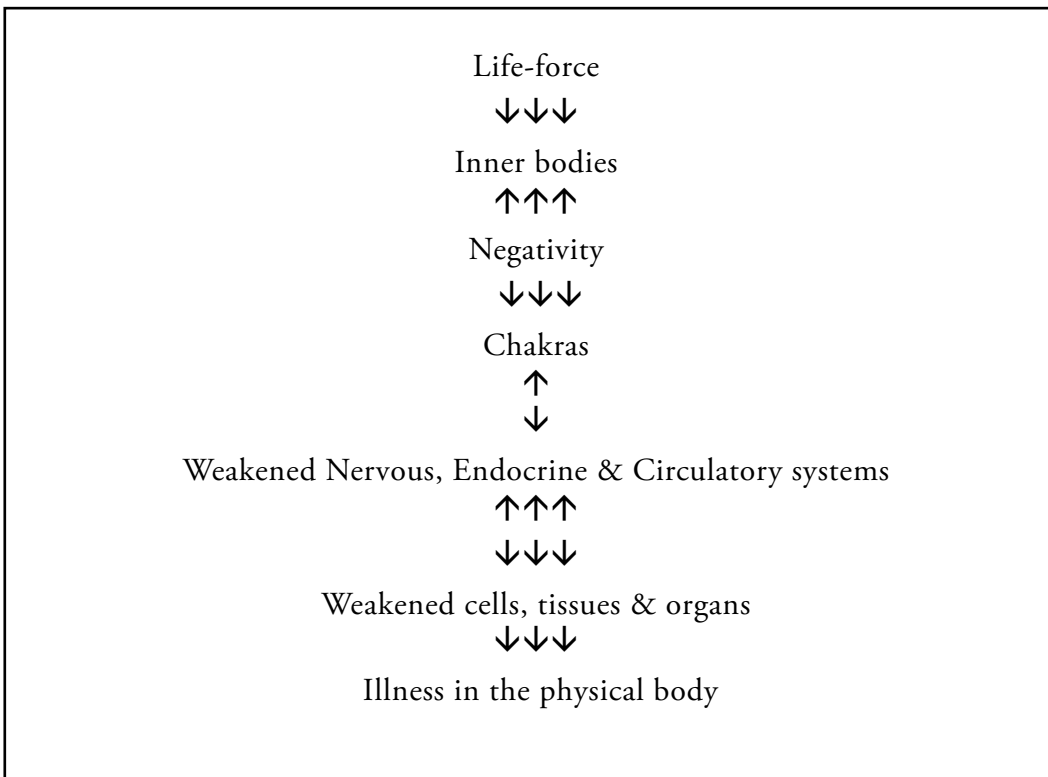


Figure 2 Blockage to the flow of energy

In Figure 1 we see how the life force energies effect the inner bodies, the chakras, and then move into the system of the physical body. In Figure 2 we see how negative energies from the mental or emotional planes pass through the inner bodies and interfere with the flow of energy into the physical.

The imbalance that occurs as a result leads to a build up of negative energy in the physical which manifests as illness or disease. Figure 3 shows the glands that are effected by the particular chakras. For the flow to bring good health the chakras need regular cleansing or the glands and associated physical areas may become blocked and create ill health.

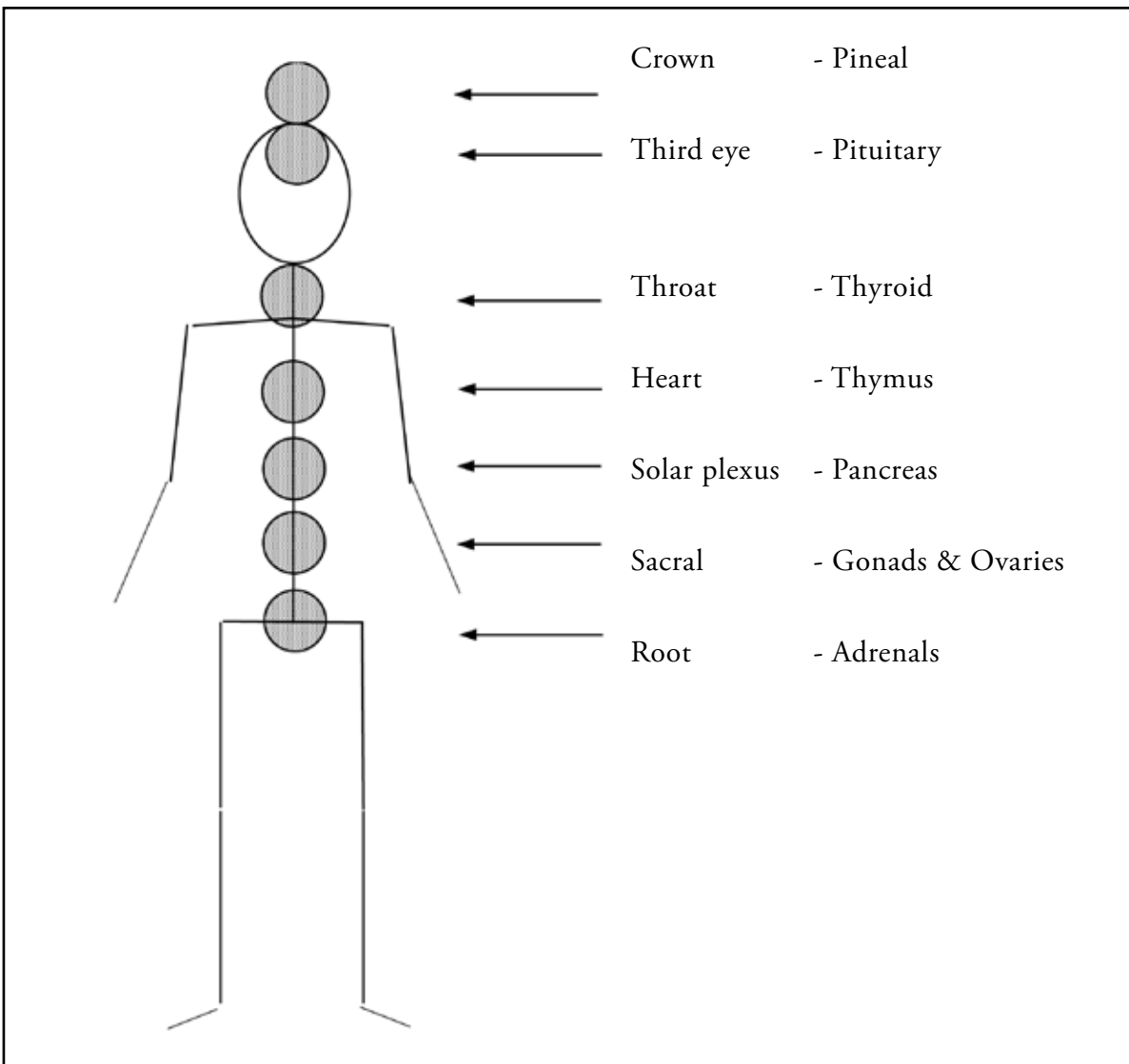


Figure 3 The chakras and associated glands

RHYTHM, MELODY AND HARMONY

Andrews (1994) shows us that rhythm can effect changes in physical states, melody can effect changes in emotional and mental states and harmony is capable of lifting the consciousness to spiritual awareness. Chants, mantras, prayers, songs, stories, music and speech employ rhythm, melody and harmony to achieve union of body, mind and spirit.

RHYTHM

Some rhythms work in harmony with our evolutionary process, others work against it and against the natural flow of our being:

Some rhythms are abnormal and can create problems. One such rhythm is anapaestic. This was a rhythm used by the Rolling Stones in some of their earlier music of the sixties. It is also a rhythm that is employed by some modern punk and heavy metal rock and roll bands. In the sixties, studies were conducted because individuals were experiencing breathing and heart arrhythmia's linked to the music. The normal heartbeat follows a pattern of "DA-da Da-da Da-da." An anapaestic rhythms sets up a heart rhythm of "da-da-DA da-da-DA." This is counter to the normal heartbeat rhythm, which can affect all of the internal body functions. This is only one of many rhythms that can counter the normal rhythms of the body. Any rhythm that is strong and to which we are exposed long enough can create a condition of excitation and hyperactivity within the body as it is brought into resonance with it (Andrews, 1994, p.14).

When a rhythm is positive and steady it can help restore the body's rhythms to balance. For people with heart conditions there is strong benefit from listening to Baroque music, a form of classical music that has a rhythm that is soothing and healing to the pulsations of the heart. It is a form of music being used more commonly now in cardiac surgery (Andrews, 1994). Its rhythms promote healing and strengthening of the heart.

Rhythm stimulates our basic primal energies. Rhythms activate the root and sacral chakras, stimulating the circulatory system, the adrenals, our basic life force and our sexuality. Rhythms stimulate physical energy. Percussion instruments bring forth rhythm.

The Drum

Shamanic practices often involve the drumbeat. It can be used for journeying to the underworld, or to create a journey on the inner, bringing forth varying symbols which provide evidence of a shift in consciousness. The drumbeat provides the point of focus allowing the person journeying to concentrate and disconnect from distractions in the outer world. The principle of resonance is at work in this process. Drumming increases blood flow throughout the body. The rhythms can quicken or slow the heartbeat and the vibration of all the organs, creating positive physiological effects. The drum is a unifier, bringing groups and individuals into resonance with each other. It can stimulate our energy to peaceful harmony, for example with the playing of a gentle heart beat, or stimulate us to activity, for example when a war beat is played. We are reminded here of the choice we are given in the energies we create around ourselves.

The following is a story about a drum written by Harry Larsen. The story was given to me by a Native American friend called Craig Carpenter. He gave me the story when I first came into the possession of a native american drum for use in my singing and healing work. I became aware of the need to play the heartbeat on the drum for good effects.

The Callous Drum

Sometimes I get amazed with this life. Things become so familiar that even when they exist they become invisible. Take television for instance, it is just "there." Nobody takes much notice when it is there. It only seems to make a difference when it isn't there ...and yet overall when you walk into a room it is invisible.

I got to thinking about all this stuff because of my own life you see - I am a drum. To be more specific I am a hand made spiritual healing drum, made in the tradition of all my ancestors for the last forty thousand years or so.... and yet..... many people don't even know that I exist. Let me tell you my story.

Thousands of years ago my life started as the spirit that protected the heart of humans and animals. I lived in an organ that was virtually transparent and I governed all the comings and goings from the heart. Life was joyous for me... I was in my natural space and was connected to all that passed through me. I was pure spirit and the animals and humans lived through that spirit. Then one day something changed.

My spirit started to become bruised and calloused. It seems that a virus interrupted the planet somehow. The virus was called greed. The virus made humans, mostly, believe and fear that there was not enough to go around. They began to hoard that which belonged to everyone. It was terrible. The virus soon became the most important thing on earth....having more than someone else. The greed caused ego to run rampant,

abuse to go unchecked, violation of natural balance to throw all things out of balance. It made life very hard.

As the years went by I stood by the protection of my heart but the battle was hard. I became calloused and bruised. I became thicker and it became more and more difficult for any human to operate out of their heart through pure spirit. The callous just became too hard and thick for many and they turned to a thing called self will to regulate their behaviour rather than spirit. They stopped working from the heart and began working through the head.

One day a human being died. Another human being only slightly infected by the virus knew of my existence. He opened the heart of the dead human and removed only the callous that surrounded the heart. He took me away to restore me to health. He soaked me in special waters. He performed sacred rituals with me with crystals. He took me to dry in the sun under the healing warmth of one of mother Earth's own special suns.

To assist my drying he stretched me over the frame of one of my brother tree branches and he prayed for my return.

After several days he returned. My callous had become smaller. When he touched my stretched spirit skin he noticed that I made a noise, and that the noise was the deep resonating sound of the human heart deep, deep inside He noticed that the resonance of this sound touched his own spirit protecting his heart, and his virus started to reduce.

That is how I came into being. I became a living spirit outside the body to become the sound that called up distant sounds to heal the inside spirit of the body. Rather than working from the heart out, I started to heal and call my brother spirits from the outside of the heart in.

My story is a quiet one. Not many know it. The truth is this, I am here. I am here to heal. You may not notice me until one day when I touch your heart. From that moment on you also become infected. The infection this time however is the infection of the creator's spirit working from outside you to match the spirit that is still alive in some form inside you.

Finally you should know this. You will meet me, not from my sound but by meeting the human beings who will practice the creation of me from one form to another. When you meet the human that carries the spirit you will meet me and when we meet I will join you. That is how it is.

They say every man marches to the beat of his own drum, and that is true. What is also true is that the drum is universal, and it is when you find your drum and live your own life through spirit that the world will become healed. Make no mistake your own beat is beautiful, but it is even more beautiful when it joins others.

I am drum.

The Rattle

The rattle is one of the oldest healing instruments. It is used in traditional native healing processes. For example, with the native Americans, and native African. The rattle is a cleansing instrument that disperses the congestion of negative energy in the auric field and the chakras that collects from our negative thoughts and emotions. The rhythmic sounds of the rattle loosen the congestion. When a healer is in tune with where the congestion is mostly centred, extra attention can be given to these areas. The rattle can be used to clear the aura, using brushing and sweeping strokes throughout the aura, with specific shakes directed to each chakra area. Like the drum, the rattle is made by ritual with each ingredient of the rattle being chosen for specific sacred purpose.

Rhythm Sticks

These sticks are used by the aborigines to create healing effect and restore balance within. Like the native Americans use the drum for journeying the sticks are used to facilitate the process of dreaming. The making of these sticks is a sacred art, as is the making of the drum and a rattle. By making the process a holy one the vibration of the instruments are increased and a more holy effect is felt with their use.

Didgeridoo

The didgeridoo is another sacred instrument that provides sacred rhythm. When used on and around the body, above the chakras and in the aura generally, a healing and balancing effect can be felt.

MELODY

Melody is a second needed component in the making of sacred sound. It can be used to bring peace and purity to our mental and emotional states. A melody played to a person in distress can effectively soothe the disturbed bodies and bring calmness once again.

Melody cannot exist without relationship. As one tone is placed along side of other tones, melody is formed. Melody will soothe and alter emotional and mental states. It can balance mental stress and it can be used to relieve pain. By singing to the child, the mother links her energies with those of the child (relationship), and the pain or emotion is soothed and balanced. In this way a gentle form of forced resonance is unconsciously employed. (Andrews, 1994, p. 19)

Melody relieves stress and helps us to maintain balance and relax. By simply singing simple melodies, we can help to lift our vibrations and clear out negative accumulated matter. Its effect is immediate.

One of the most effective melodies that you can employ to balance and heal yourself regularly is “Do, Re, Me.” song: “Do, a deer, a female deer. Re, a drop of golden sun”. Singing its verses through three to four rounds is cleansing to the auric field. It balances and aligns the chakras. It relieves emotional and mental stress. When singing this song, especially in the morning, the first two rounds may sound a bit rough, but by the time you are on your third or fourth round, you will notice how much better and more “wonderful” your singing is sounding. This is an audible clue that you are becoming balanced and coming back into alignment. (Andrews, 1994, p.59)

HARMONY

It is through harmony that our energy can link with the energy of the Divine. The relationship of one tone to another is reflected through harmony, as it is in melody. Simple harmonies bring powerful healing energies. Working with harmony creates alchemy and gives us the key to transformation. Through it we can change and transmute our energies on all levels. We can even heal disease.

By finding the right combinations of tones, rhythms, and harmonies, we can bring resonance to the body, the mind, the emotions and the spirit, that will bring healing and take us to higher states of

consciousness, bringing with that the needed understanding and wisdom that enables us to walk the path in balance.

FREQUENCY OF EXPOSURE

The more we are exposed to beneficial sounds, the greater and the more permanent the effect they have upon us. The more we are exposed to detrimental sounds, the greater the negative effect they have upon us on all levels (Andrews, 1994). We must here take into account individual tastes and needs.

PITCH

Andrews (1994) tells us that pitch is the highness or lowness of the sound and it is determined by the speed at which the sound vibrates. The faster the sound vibrates, the higher the pitch. Physically and spiritually, this tells us that as we raise our own individual energy levels we open to a higher degree of health.

The principle of pitch tells us much about the evolution process. Low tones bend around objects when they are emitted. This is why in places where there is live band music, you will continue to hear the base and percussion instruments following after you as you leave the area. The low-pitched tones bend around the corners and doorways. It is the path of least resistance.

Pitch can open us to higher energy levels in all aspects of our being. The higher and stronger our own energy fields are, the less likely they are to be impinged upon from outside sources, and the more we can adapt them to resonate to a wider spectrum of forces, people, and conditions of life. We all have our own natural pitch, but there is also universal pitch. This is the ideal vibration. It is what will ultimately bring resonance with the divine. It will bring harmony with all life rhythms. (Andrews, 1994, p. 23)

To find our natural pitch we simply find the highest note and the lowest note that we can sing. The tone halfway between the two is the pitch at which you are operating most at this time.

For example, my own pitch is E. When I sing the scale I am most comfortable singing with is B flat. Following the scale down one octave to low B flat we find that the middle note is E, which is the pitch I am operating at this time. You may like to work your own out.

TIMBRE

The quality, the distinctive characteristics, and the influence of sound is called timbre or tone colour. It is the distinguishing source of all sound. It helps us to identify one sound from another, one voice from another, one instrument from another. Every sound and sound instrument has its own distinguishable characteristic (Andrews, 1994, p. 25).

We can learn to control the timbre of the voice to create consonance or dissonance according to our desire. For example, if we wish to be left alone, we will speak in a harsh tone. If we wish to be friendly, we speak in a soft, gentle tone of voice. We can use timbre to create changes within ourselves and in our relationships with others. We can also work with the timbre of certain instruments to create certain healing effects. For example, the Tibetan instruments such as the bell and dorje, the cymbals and the singing bowl.

HOW CAN SACRED SOUND HELP US?

We can utilise sacred sound to help:

1. restore homeostasis
2. alleviate pain
3. to accelerate healing.
4. to bring a change of consciousness
5. facilitates concentration
6. enhance relaxation
7. enhance learning
8. inspire creativity
9. increase awareness of psycho-spiritual states
10. alter brain wave patterns (Andrews, 1994).

Tibetan bell and Dorje

Tibetan bell and dorje or thunderbolt are ritual instruments used in various shamanic and Buddhist practices. The bell represents the female aspect - the yin, prajna or wisdom aspect. The dorje represents the masculine or yang aspect, the upaya, or the method for using the wisdom.

When the bell is toned the dorje is used to circulate the energy in the aura. The two together are used to help to restore the balance of male and female energy. In yoga, this would be comparable to opening the flow of prana known as the Ida and Pingala, bringing them into balance in a central channel of energy that is referred to as the Sushumna (Andrews, 1994). These are the energies associated with the kundalini.

The Tibetan bowl

Each bowl has its own predominant tone which, when struck like a bell by a wooden dowel or striker, can be heard. The bowls are played by running a wooden wand along the edge of the bowl, encircling it. This is similar to running the finger around the edge of a crystal glass to make it sing. This method enables you to hear and feel the sound build until it permeates the surroundings. (Andrews, 1994, p. 158)

The tones from the bowl:

- balance the chakras
- bring the inner bodies into alignment
- create a balance between the right and left hemispheres of the brain
- shatter accumulating negative energy within the chakras and the aura
- resonate with every cell in the body to release blockages and restore balance
- restore the circular flow of energy within the aura

The bowls can be used to:

- restore blood pressure
- correct asthma and emphysema, rebuild adrenal function after failure from steroid intake
- open and balance the meridians of the body
- improve the synapse response in the brain
- calm hyperactive children
- stimulate the immune system.
- help achieve an alpha brain wave pattern that has a relaxed, altered state

(Andrews,1994).

The Tibetan cymbals

The cymbals set off a crystal tone that calls every atom of being to attention. It cleanses the aura and relaxes the system. When played over the chakras they help cleanse, purify and balance the chakras. In meditation they can be used to commence the meditation, setting the space, to end it, or during the meditation to take the meditator to a deeper place.

THE SCALES AND THE CHAKRAS

Western society's scale is chromatic. It includes the basic eight notes from C to the next higher pitch of C (C, D, E, F, F, A, B, C). In figure 4 we can see that each note corresponds to the vibration of a particular chakra. The Indian notes are also given. To sound and sing these sounds brings balance and healing to the chakras. A good exercise to bring this balance is to find a quiet place and go through the scale sounding the Indian sounds up and down and up the scale, holding the note for about three counts. Any musical instrument can be used to play the scale and a similar effect can be felt, depending on the type of instrument. When healing is needed in any chakra, general chakra work will ensure a balanced healing, bringing beneficial effects to the whole body.

Western note	Indian note	Centre
C	SA	Star of Light above the head
B	NI	Crown
A	DA	Third eye
G	PA	Throat
F	MA	Heart
E	GA	Solar Plexus
D	RE	Sacral
C	SA	Root

Figure 4 The scales and the chakras

It is the use of tones in the order used which gives the healing effect on the chakras. If we simply played eight notes one after the other at random we would not get the same effect. It is the order in which they are played, in conjunction with the rhythm, that creates the impact.

The order, the rhythm of tones, and the mixing of tones into various melodies creates the magic of sound. We can combine tones to link energies of the body together. This can be done to facilitate healing, intuition, communing with angels and devas or for invoking divine energies.

Mary Masselos works in such a way to create healing effect by using a violin to make an improvisation that will help heal. A person chooses the note they like and dislike. These two notes are used in an intuitive improvisation, working together to take the person through as process of healing. Her work is very effective. Many are working in healing, using music wisely to create the needed healing effects. More can be seen on this in the compendium on music, healing and the seven rays. Sacred sound has an effect on the physiological systems of the body. A major key to working with healing music is to understand how the chakra system relates to the physical and subtle aspects of our energies. Although the chakras are not part of the physical body they are the connecting factor between the inner bodies and the physical one. They are working very much through the glands as we have seen in figure 3, and through the spinal system. We can make sacred sound with a variety of instruments and create special, desired effects by making the sounds or tones in the vicinity of the chakras and the spine. Many back problems are helped by this work, as are the chakras, with balancing and cleansing. Particular tones and instruments are associated with different parts of the body and work in the different chakras. A chart showing the associated note, instrument and chakras is found in figure 5.

Harmony	{	B
* Harps	{	Crown
* High strings	{	A
* Organ	{	Third eye
* Piano	{	G
* Wind chimes	{	Throat
Melody	{	F
* Flutes	{	Heart
* Woodwinds	{	E
* Strings	{	Solar plexus
* Piano	{	D
Rhythm	{	Sacral
* Bass	{	C
* Percussion	{	Root
* Brass	{	
* Piano	{	

Figure 5. Instruments, chakras and notes (Andrews, 1994)

We become imbalanced from a multiplicity of factors. When we do not treat one of our inner bodies in the right way, through wrong thought or feeling, do not get enough sleep and rest, or eat the wrong kinds of food, we can become stressed and negative. When we restore the balance to our inner bodies we help restore the flow to the physical, and help disperse disease.

One of the most effective and simple means of restoring balance is through sound and music.

MANTRA

The use of mantra for healing is another way in which sacred sound helps us heal. Particular words, used in the right way can give release from illness and connection to the Divine. They are taught in the ancient mystery schools and much of the wisdom is passed on to those who are purified enough to be given the wisdom. Certain languages such as “Pali” and “Sanskrit” are considered sacred. Because of the power of the words it is important when either saying mantras mentally, aloud or singing them, to get the pronunciations correct. Otherwise the power of the mantra is lessened considerably. The correct pronunciation is one of the keys to the right use of mantra. When we sing the name of the Gods for example, we bring forth their energy and Light. Mantras can be used to bring release from illness, give courage, strengthen devotion (as they are a means of Bhakti yoga), and bring strength and comfort. Mantras are given to students of the Divine with care, the student must be ready for the power that comes with them. The Light is not given if it is not clear that the student will use it wisely. Mantras, though made up of words also employ the use of silence to strengthen their power. They are magnified in inner power when they are spoken into a sacred silence, within and without. The power of the mantra depends on the depth from which they come, the purity of intent behind them and the person that uses it. This is how we are sometimes penetrated by another’s words and sometimes not. It is not simply the words but how it is expressed and the purpose behind that expression, that determines the quality of its use. Mantras work in all our bodies, different words will work for example, in the emotional realm, others the mental or higher. The effects move through these bodies and have good effect also on the physical.

In the Pythagorean schools of wisdom, the neophytes were not to speak for their first five years. This was done to help them learn reticence of speech. They had to develop the ability to maintain silences so as not to reveal secrets through words or thought processes. The concept of strength through silence was a living, working reality. (Andrews, 1994, p. 65)

LANGUAGE

The language we use, the power of speech and the power of silence can sometimes be overlooked as we often take our language for granted. We need to recognise that language works intimately with the laws of manifestation. Blavatsky, in her book, ‘The Secret Doctrine’ defines magic as “addressing the Gods in their own language.” Our unconscious responds to the language we use. We create with our thoughts as energy follows it. It would seem therefore important to pay attention to the language we use. We are creating our future through it. We can bring healing and comfort to others by the language

we use, and even healing and comfort to ourselves. We need to watch the self talk within us, and learn to use it to create goodness in life, for ourselves and those around us.

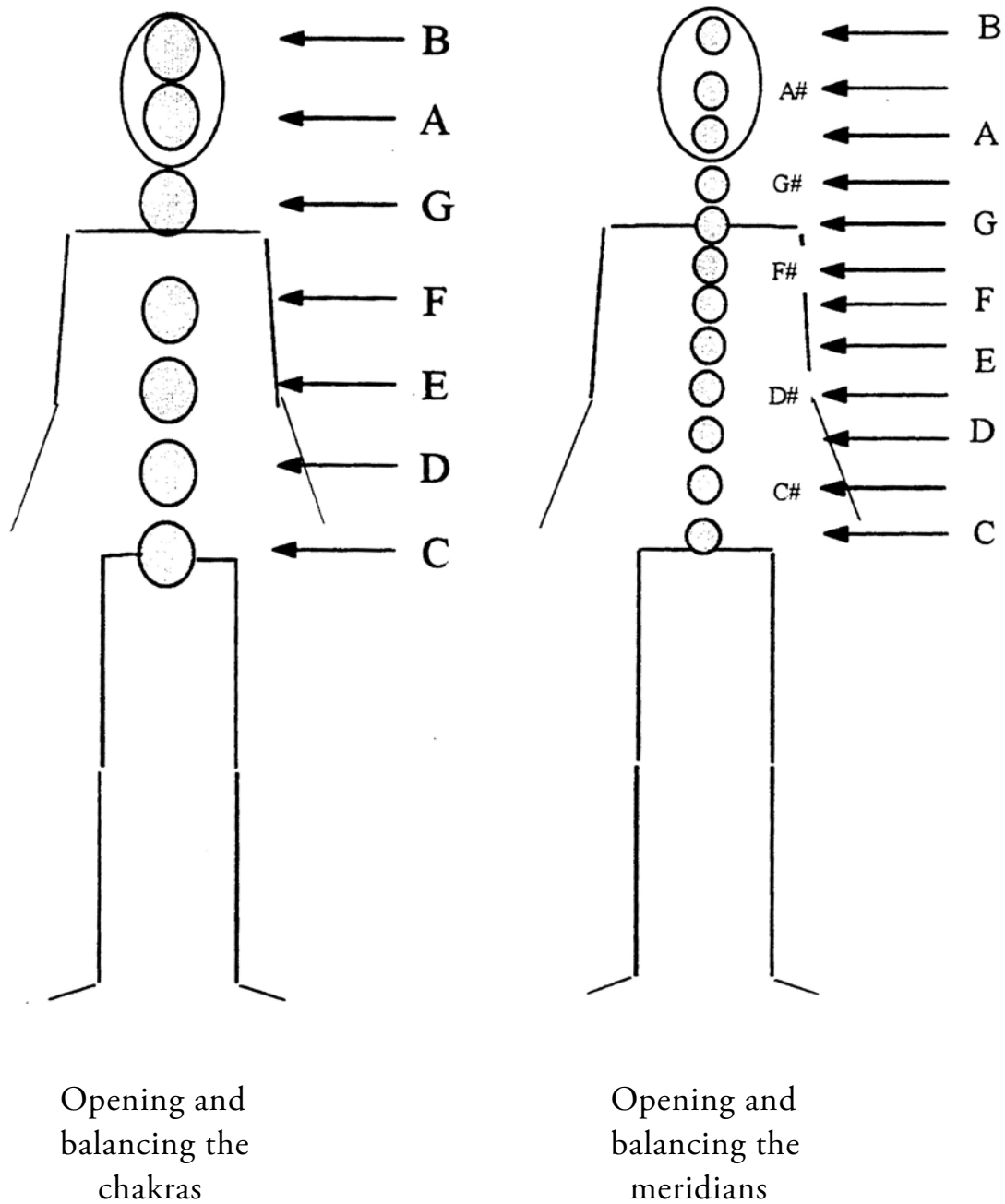


Figure 6. Notes for the chakras and the meridians.

TONING ON THE CHAKRAS FOR HEALING

When we tone, either by voice or instrument on the chakras, using the associated notes we bring balance to the chakras and thus help the body regain health. The meridians can also be worked with in this way in order to restore certain organs of the body to health. The chart in figure 6 shows the appropriate place and note, if using instruments that enable different keys. It is also possible to bring balance by making the sound of “om” while visualising these points, or sounding for example a Tibetan bell or bowl or cymbal at these points.

ANCIENT INSTRUMENTS

The lyre

The lyre was used to heal and soothe, by calming imbalanced mental and emotional states. It was used by both Apollo, Orpheus and Pythagorus. It was used to dissipate anger and heal illness. It is said to stimulate the heart chakra and awaken planetary energies (Andrews, 1994).

The harp

The harp can lift the energy and vibration of people and hasten the process of healing by calming the emotions, linking the heart with the crown chakra and cleansing the aura. It was often used in healing rooms and temples (Andrews, 1994).

In many of the Druid teachings, the harpist would dedicate his or her harp to the Mother Earth. It became an instrument for higher consciousness and healing, to used only by one initiated into the higher teachings. Today it can still be used to raise consciousness, induce altered states, quicken the healing process, and bring joy to the lives of those who play or listen. The harp is an instrument that one learns to play by playing it. (Andrews, 1994, p. 153)

The flute

The flute helps us to connect with the nature spirits - the fairies, elves, devas, and angels. It is played with the breath and as such connects us with our inner spirit and with nature.

CONCLUSION

Healing with sacred sound is both an art and a science. The knowledge of the chakras and the mathematical properties of music, together with the understanding of vibration and the inner bodies gives insight into the powerful effects that healing with sacred sound can have. We need only look back through the ages to see the role of sound throughout history in specific modes and methods of healing - from the Bardic healers in the Renaissance to the Tibetans to healing in the New Age. Personally I have found working with sound in my own life, through general music to listen to in daily life, and specific effort made in learning to play certain sacred musical instruments and singing, has considerably helped my own health and well-being and given enormously reduced stress levels. I can only suggest that to truly derive benefit from the use of sacred sound in healing you need to simply try it.

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TARAJYOTI GOVINDA
(1958-1999)

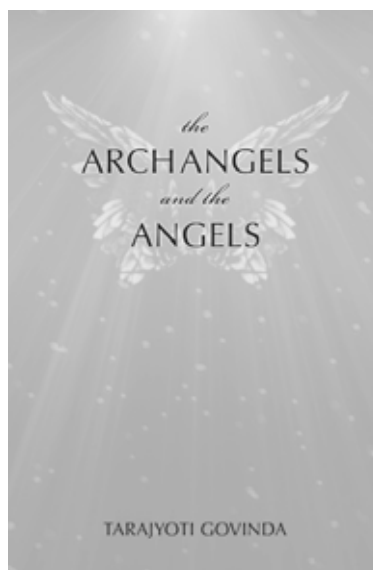
B.A. Dip. Ed. Grad Dip. Psych. Couns. MAPS

After a spiritual awakening and death experience in 1983, Tara began working as a spiritual healer, counsellor, teacher and group facilitator. She became a psychologist whose major focus was the synthesis of spiritual and psychological transformation. Tarajyoti was the founder and director of The Transformational College of Education and co-founder and director of The Theosophical School of Healing.

Her main interests were Theosophy (the study of Divine Wisdom); Jungian psychology; music; native spirituality; being in nature; painting and other creative endeavours.

Tarajyoti ascended 5 April 1999 after many years of devoted work.

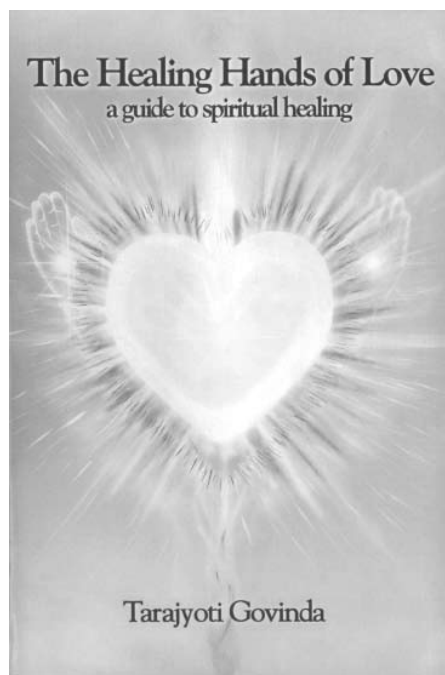
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THE ARCHANGELS AND THE ANGELS

The Archangels and the Angels takes us on a journey into the angelic kingdom where we explore the evolution of the angels, which runs parallel to our human evolution. An easy-to-read account, this book explains who the Archangels and the angels are; what they do; and describes the characteristics of specific Archangels and angels. Knowing about the Archangels and the angels helps us to cooperate with them. It helps us to rise in consciousness to the world of Light and Love, and we come to know that we are not alone. The Archangels and the angels are great healers. In opening to them, we open to healing.

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**THE HEALING HANDS OF LOVE:
A GUIDE TO SPIRITUAL HEALING**

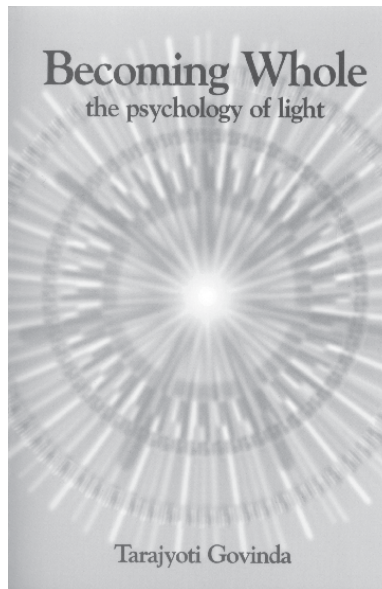
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This book is written as a guide for those walking the spiritual path. It contains heartfelt tales of communion with Spirit intertwined with the Divine Wisdom.

A vast array of spiritual topics are covered, including: spiritual healing; the angels; the human structure; the chakras; the aura and its colours; the healer; reincarnation; karma; the unconscious; regression; guided imagery; alchemy and healing the shadow.

The Healing Hands of Love is for those who wish to heal.

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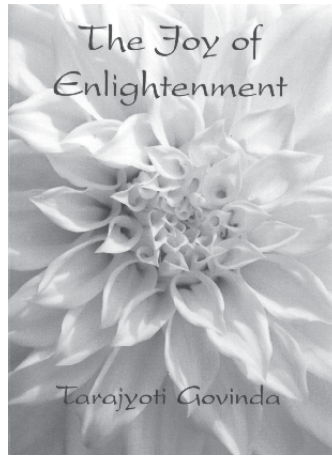
**BECOMING WHOLE:
THE PSYCHOLOGY OF LIGHT**

In this book Tarajyoti addresses the issue of Spirit in our psychology, taking us through the wastelands to the Grail of our heart, reminding us of the healing power of love and Light.

Becoming Whole takes us on a journey towards the lightness of being; creating alchemy; discovering our many selves; empowering the higher mind; looking for meaning; embodying the dream; meeting the monster; taking courage; finding forgiveness; sharing from the heart; trusting in immortality and embracing the Grail.

It is for all who seek to know themselves and aspire to acquaint themselves with the Light of soul. It is a guide for self-exploration which provides some of the keys we need for dealing with our anger, fears, guilt, grief and depression and for opening to the Light within our being.

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THE JOY OF ENLIGHTENMENT

“When our hearts begin to fill with compassion we are unaware of what sweet miracles may come. Life changes. Motives change. Our senses are touched and a softening occurs. Sometimes tears flow. There is no pity. No condescension. There is a consciousness that embraces all with love.”

The Joy of Enlightenment follows the story of the Lord Gautama Buddha from his princely upbringing, through his renunciation of all worldly goods, to his enlightenment under the Bodhi tree and beyond.

This book also looks at Lord Buddha’s teachings which include the Four Noble Truths and The Eightfold Path. These teachings can guide us on our own path to enlightenment.

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**THE LANGUAGE OF THE HEART:
IS SPOKEN ALL OVER THE WORLD**

In this book Tarajyoti confronts the shadow which so often prevents us from listening to the language of the heart. She explores her life, both present and past, which she is awakened to through a near-death experience. She takes us with her on a journey into the spiritual worlds where communion with the inner self is established.

This spiritual journey outlines the joys and tests that challenge us as we walk the spiritual path. You are taken on a journey through the Himalayas, through the dark night of the soul to the Light that comes from such a journey.

It will touch your heart and awaken you to the depths of your own journey on the path towards Love and Light.



Deva Wings exists as a portal for spiritual understanding, coming into being on Right Human Relations day in 1994.

Our purpose and objectives are:

1. to spread the Light through understanding of Spirit, making the teachings of Theosophy (Divine Wisdom) comprehensible to all.
2. to offer education in Theosophical principles.
3. to offer education in Spiritual Psychology so that we may come to understand ourselves and become that which we truly are.

Deva is a Sanskrit word meaning shining one or angel. The concept is such that the Light and teachings of Spirit will spread over the Earth on the devas' wings.

We offer these materials in love and joy and in the hope that they serve you well.