

Tuned to the vibrational frequency of AUM, the sound of universal perfection, singing bowls reawaken in us our connection to the universe.

the healing power of Singing Bowls

HOW TO HEAL AND TRANSFORM YOURSELF (AND OTHERS) USING TIBETAN SINGING BOWLS

BY DIÁNE MANDLE

Vibrational sound from these instruments creates an optimum physical/spiritual container needed for healing. Playing or hearing the bowls on a regular basis creates an anchoring to the memory of wellbeing in a cognitive/cellular manner that can override pain, stress and illness.

SCIENCE TELLS US THAT ALL LIFE is energy, eternal in nature and morphing from one shape or form to another. Physicist Dave Bohm calls this the “implicate order.” According to Bohm, what lies behind all phenomena is vibrating energy, which forms an “unbroken wholeness, which connects us all.” Each “energy shape” has its own particular pattern

of frequencies, or vibrations. When one form experiences a matching frequency in a musical note, or even words, the form will begin to vibrate in sympathetic resonance. A strong enough vibration can even cause a form to restructure itself, as has been noted with cancer cells, crystal glasses, water crystals, etc.

With the Himalayan bowls, also known as Tibetan Singing Bowls, every note creates sympathetic resonance with every other note, producing harmonic overtones that commence the healing process through entrainment. Entrainment can be understood as the process of falling into vibrational step with a surrounding frequency—such as the bowls. The sympathetic resonance between brain and bowls helps to awaken the intrinsic blissful self in us.

Mitchell Gaynor, M.D.,¹ Director of Medical Oncology and Integrative Medicine at the Strand-Cornell Cancer Prevention Center, explains: “Sound enters the healing equation from several directions: It may alter cellular functions through energetic effects; it may entrain biological systems to function more homeostatically; it may calm the mind and therefore the body; or it may have emotional effects, which influence neurotransmitters and neuropeptides, which in turn help to regulate the immune system—the healer within.”

Healing through sound is a movement from disharmony to harmony, a spiritual awakening with a profound impact on the physical body. As we awaken and our perspective shifts, a domino effect ensues that also shifts our vibration and our cellular makeup. The shifts

¹ Author of *The Healing Power of Sound: Recovery from Life-Threatening Illness Using Sound, Voice and Music*.



cannot occur as separate entities—they affect the whole of who we are. This transformation of consciousness is the foundational principle of the Himalayan singing bowls. Tuned to the vibrational frequency of AUM, the sound of universal perfection, their sound reawakens in us our connection to the universe. Their frequencies gently penetrate and calm the body / mind, balance the hemispheres of the brain, initiate the relaxation response and thereby can help to decrease fatigue, pain, stiffness and emotional tension.

The Tibetan Buddhist philosophy in which the singing bowls are rooted teaches us that embedded in their energy and frequency is the idea that nothing exists independently. Healing is a process where we are released from an ego-centered finite perspective of ourselves to a realization that our vibratory energy is connected with the universe through which, even at a cellular level, we can experience the interrelationship of all things. Without healing, the core issue that caused a physical condition in the first place is likely to manifest again.

Because our body is made up mostly of water, it is a highly effective transmitter of sound vibrations. Thus, placing these bowls directly on the body significantly

increases their effectiveness; our muscles and organs receive the bowls' direct vibrations. Vibrational sound from these instruments creates an optimum physical / spiritual container needed for healing. Playing or hearing the bowls on a regular basis creates an anchoring to the memory of wellbeing in a cognitive / cellular manner that can override pain, stress and illness. Said another way, the sound of Tibetan bowls entrains our energetic system to resonate with them in their perfection.

In the universe every dissonant chord tends toward becoming a harmony and that is what Tibetan bowls help our bodies to do. The harmonic resonance of the bowls literally pulls us back into a more universal energetic flow. They effectively transmit their soothing and peaceful vibrations through our body in a way that affects our entire nervous and immune system and initiates a relaxation response. This brings us into a Theta brainwave state—a waking dream state that is home to creativity, inspiration, intuition and where we can let go of our ego boundaries and consciousness of our physical state and connect with the non-physical, non-dualistic. The sound vibrations of the sacred bowls balance our right and left brain and with repetition, in conjunction with visualization,

can hold us in the Theta state for longer and longer periods of time. The vibrational sound from the bowls influences our parasympathetic nervous system and helps to increase the disease-fighting immune cells while also reducing our stress response and creating cardio-respiratory synchrony (the synchronized flow of our brain, respiratory and heart rate waves). Our capacity to heal from any illness is predicated on our body's ability to achieve cardio-respiratory synchrony and this is exactly what is achieved by listening to the bowls. The combination of the sound vibration of the bowls with positive visualization and affirmations can greatly enhance the healing experience when practiced on a regular basis.

Diáne Mandle is certified in Tibetan Bowl Sound Healing through the State of California and Sacred Sound Workshops. In addition to her private practice, Diáne conducts educational presentations, and Harmonic Sound Healing concerts nationally, and is part of the Integrative Therapy Team at the San Diego Cancer Center. For more information, including a video clip from the San Diego Cancer Center, visit her website at www.soundenergyhealing.com.

*Photo | Page 47: Singing Bowl © Ryan S. Gregor,
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HEALING WITH CRYSTAL BOWLS

BY ASHANA

With laser-like precision, crystal sound penetrates the auric field, helping to dissolve and break up crystallized patterns held in the emotional, mental, psychic and spiritual energetic bodies.

IMAGINE THIS.

You enter a quiet room and sit down on the floor.

In front of you is a beautiful, white crystal bowl. It is about 14" in diameter, and about 10" high. The inside is shiny and smooth, and the outside is textured and almost sand-like.

You pick up a suede mallet lying next to it and gently strike the side of the bowl.



It chimes like a bell.

You strike it again and then begin to move the mallet around the rim, catching the vibration until it grows and the bowl begins pulsing with sound. And such a sound!

The room begins to vibrate, a deep, low tone that gently shakes the floor and fills every part of your being. You cannot help yourself—you want to join that sound, to merge with it, to enter inside and lose yourself within it. You begin to sing. You find the note of the bowl; you find the harmony. Your body begins spinning with the sound. Your voice finds itself inside the sound. There is nothing but the sound. You are surrounded by the sound. You are the sound, pure and whole, filled and blessed with Light and the echo of the Divine Remembrance of who you truly are.

When the pure-tone frequencies of crystal singing bowls are sounded in a sacred way, they invoke a calm and quiet peace that can help still our minds and release stress from our bodies, allowing us to relax and open to receive healing. With their crystalline structure, the bowls are by their very nature, extraordinary tools for amplifying, storing and transmitting intentions of healing, peace and wellbeing. Thus, it is no accident that they are often used in contemplative practices, to enhance meditation and prayer. They can also deepen the effects of alternative healing therapies such as counseling, massage, bodywork and reiki. With laser-like precision, crystal sound penetrates the auric field, helping to dissolve and break up crystallized patterns held in the emotional, mental, psychic and spiritual energetic bodies. In addition, crystal singing bowls are frequently included as part of sacred ceremony, helping to unify, focus and uplift group energy.

What are these amazing instruments and where do they come from? The traditional white classic frosted bowls are made from 99.992% pure crushed quartz crystal silica and heated to about 4000 degrees in a centrifugal mold. They come in a variety of sizes, ranging from 6 to 24" in diameter. The larger bowls have a deep, low pitch with a reverberant ring, while the smaller bowls are higher in pitch with a more bell-like sound. They are easily played by running a mallet around the outside rim to create a simple drone, or gently striking the side of the bowl for a bell-like chime.

Interestingly, the original technology for crystal singing bowls evolved out of their use as crucibles to grow silicon chips for the semi-conductor industry. Eventually, their value as tools for sound healing became apparent. In the last several years, specialty alchemical bowls have been designed specifically for use with sound healing. These beautiful bowls are made of pure quartz crystal that has been infused with precious minerals, metals and other elements. Smaller and lighter than the traditional crystal singing bowls, the alchemy bowls have a more penetrating, resonant ring that is rich in musical overtones. Energetically, these bowls help entrain us to higher, more refined vibratory frequencies. In my experience, the alchemy bowls are a kind of homeopathic sound medicine. When played, the vibrational essence of the gemstone or mineral (rose quartz, platinum, gold, ruby, citrine, emerald—to name a few) permeates the energetic field, entraining us through sound and resonance, to its particular attributes.

As a musician and sound healing practitioner, I have had many profound healing experiences, both personally and in my work with others, when using these extraordinary instruments. Singing, toning and playing crystal singing bowls has been life changing for me. My awareness of the divine presence within has deepened and intensified. Old emotional patterns that were keeping me stuck and closed off from love, broke open and were released. There are, of course, no promises that such healings will happen for everyone. But I know and have seen the power of sound, combined with crystal and the pure intentions, to effect the most profound and lasting change. It is, I believe, a healing modality whose time has finally come.

Ashana is a musician and sound healing practitioner who has been playing crystal singing bowls since 1999. Her CD, *All Is Forgiven—Songs for Voice and Crystal Singing Bowls*, has received international acclaim for its breathtaking beauty and transcendent healing sound. To learn more about Ashana's music, visit her at www.AshanaMusic.com.

Photo | Page 48: *Ashana playing a platinum crystal singing bowl*, by Peter Weiss

TIBETAN BOWLS: A MUSICIAN'S PERSPECTIVE

BY MARK BIEHL

The tones singing bowls produce are actually waveforms of energy. These oscillating waveforms have the capacity to interact with our brain; often creating an alert yet relaxed state of awareness.

ALTHOUGH I HAVE BEEN A MUSICIAN for most of my life, it is only relatively recently that I have discovered the wonderfully inspiring sounds produced by Tibetan singing bowls. Yet, the tones produced by these bowls are remarkably complex, and offer a multitude of timbres that traditional Western music is incapable of producing.

One of the earliest aspects of musical training that I can remember relates to the concept of pitch. To be able

to play a musical instrument in tune is a fundamental part of the learning process. Paramount to tuning a musical instrument is knowledge of the phenomenon known as oscillation. Stated in simple terms, oscillation occurs when two relatively identical musical tones are played together simultaneously and waveforms collide. In the case of tuning a musical instrument, one tone is generated by an external device (a “tuner”) and the other tone comes from the musical instrument itself. The resulting effect can best be described as a pulsation. This vibrational effect will begin to slow down as adjustments are made to the musical instrument in order to precisely “match” the tone of the external tuning device.

Conversely, movement away from the pitch reference will cause the pulsating effect to speed up. Learning how to distinguish this change in oscillation is critical to properly tuning a musical instrument.

The beauty of Tibetan singing bowls lies in their precise tuning and in the resulting vibrational patterns that they produce. The tuning of an individual bowl does not occur by accident but rather is part of an intentional process developed by its maker. Every bowl is uniquely handcrafted—no two bowls are exactly the same. This is significant because each bowl possesses a specific harmonic resonance composed of several tones.



The quality of the resonance depends upon the metals used and, more importantly, on the technical skill and hearing ability of the craftsman.

The tones singing bowls produce are actually waveforms of energy. These oscillating waveforms have the capacity to interact with our brain; often creating an alert yet relaxed state of awareness. In fact, our mind is drawn to the vibrational patterns of the bowls, and responds by producing brain waves that can increase our ability to become more focused or centered. This clarified mental state is complimentary to the practice of meditation.

Mark Biehl, lifelong musician and composer, is the founder of Acuity Soundworks®, dedicated to the development and presentation of music to inspire creative thought or action. Its central focus is the creation of musical works that encourage listeners towards a more positive mental state, provoke the imagination, and restore wellbeing. For more information please visit: www.acuitysoundworks.com.

SINGING BOWLS: A DEER STORY

BY JERRY REAMES

THE WHITE-TAILED DEER of the Northeast are a very skittish breed and for good reason, living in constant fear of humans and dogs. In the hilly terrain of Vermont, Rta Dharma Retreat, with its large grassy meadows and ponds, was often visited by a doe. During three seasons I observed, she had twins, each set a male and female. She and her newborns would come accompanied by the previous season's yearlings. When they felt it safe to come out into the meadow, like young children at a park, there was much frolicking.

This day wasn't much different. As they made their way across the meadow towards the two-story building from which I was observing, they came closer than usual, the female fawn close to her mother's side. The yearling buck, sporting his new set of horns, and his younger brother were a short distance away in mock combat, the older coaching the younger in the martial arts of their four-legged clan, the youngster giving his all to it.

Somehow it struck me to expose them to the unique sounds of Tibetan bowls. Being on the upper floor and out of sight, I carefully and very quietly slid a glass door open just enough to get a small cassette player out onto the deck. To my complete astonishment, as I gradually increased the volume from zero the mother and her daughter stopped close at hand and sat down facing the source of the sound; the sparring combatants stopped and ambled over to their mother, the male fawn sitting up against his sister. The older buck sat down also facing the source of the music, eight to ten feet to one side. With this encouragement, I gradually increased the volume substantially.

Fifteen minutes or so into the tape the yearling buck rolled over on his back, like a dog often does, and folded his legs against his body, head supported by his forked horns on the ground as if a pillow. After the tape had ended they remained motionless for about fifteen minutes before the yearling slowly rolled over and onto his feet, stood a moment and then slowly walked back the way they all had come, head hanging low, but not for foraging. Then shortly the mother rose, followed by her young fawns, and ambled into the forest nearby. I too was slow to move after being so privileged a guest. 🌸

Rta Dharma Retreat, an idyllic haven in Pawlett, Vermont, was founded by Swami Amar Jyoti in 1998 and was closed in 2002.

Until he extends the circle of his compassion
to all living things, man will not himself find peace.

—ALBERT SCHWEITZER