



sound therapy I



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preface

everything vibrates – in a particular rhythm, a particular frequency. the vibration always occurs between two poles.

depending on my state of consciousness, i have a particular vibration which is responsible of how intense i feel life. the vibration of my energy is responsible of how i treat other people, and of which people i find pleasant and unpleasant to be with.

in case two person's energies vibrate in the same or a similar way, a resonance can be established, and communication takes place on a pleasant level.

positively felt energies have a high, negatively felt energies a low oscillation. through the practice of energetic work i can augment my vibration and with it transform my negative feelings. in turn, this transformation leads to an elevated consciousness.

elevating your vibration = elevating your consciousness!



you need to go about therapeutic work with energy and vibration in a very subtle manner.

this is why the training for sound therapists emphasizes the development of subtle skills and energetic sensitivity.

you will learn and develop these capabilities through your own experiences, and can then apply them successfully as a therapist.

Stefanie

1. history of the tibetan singing bowls

where exactly the direct origin lies can no longer be traced back. the place of birth of the singing bowls is presumably india, as in the image of the historical buddha (shakyamuni buddha) holding a singing bowl in his hand. the historical buddha lived and taught 2500 years ago in north india. his area of influence mainly spread out through today's bengali and bihar areas. from there, along with his teachings also the singing bowls are assumed to have spread rapidly into the neighboring areas such as south east asia, china, tibet, and nepal. as for tibet, there the buddhist teachings met with the shamanism. with time, the two religions, buddhism and shamanism, melted. two new branches emerged from there. on the one hand lamaism, mainly influenced by buddhism but also showing some bon characteristics, and on the other hand the bon religion, a sort of shamanist branch of buddhism.



both branches of tibetan buddhism used sound for their rituals and meditations. in the himachal pradesh, where the dalai lama lives in exile, one can still wonder at the rich world of sound the buddhists have. there, these sounds are in the air, wherever you are they are exercised by all the tibetans living there in exile.

also in the north of india buddhism spread strongly. but it could not set foot there. muslim conquerors fiercely worked towards the disappearance of all buddhist cloisters and institutions within their reach in the whole of north india. this way nearly everything was torn down to its foundations or burned. the monks escaped to the neighboring countries, to tibet or nepal. when in 1959 the chinese conquered tibet also most of the temples there were

destroyed and robbed of their valuable items. during this time many tibetans escaped to neighboring india and to nepal. among other items, they carried those singing bowls in their luggage that came to be rare tibetan antiquities on the market.

these movements of people also had an influence on the bordering countries of the himalayas. in today's federal states of assam, bengal, and orissa singing bowls were and are still produced. each of those places developed singing bowls with a unique style and features. as those countries have not been the center of interest of collectors of antiquities, it is still possible to find and buy old bowls there. yet, many of the bowls have cracks or damages and it is difficult to find well-sounding ones.

production

today the ancient tradition of producing singing bowls has vanished almost completely. as a consequence, we know hardly anything about the production methods, and many of the secrets of how to achieve the unique sound of the bowls rests with the old masters, in the past.

singing bowls were made of a alloy kept secret, a type of bronze, comparable in part to a bell metal. for mythological reasons, but also in order to give the bowl the 'little something' the alloy was usually complemented with traces of precious metals. however, those precious metals were a natural component of ores in former times.

legend has it that the bowls contain all the metals assigned astrologically to the planets. a chemical analysis of old bowls resulted in the following composition:



planet	element	quantity
sun	gold	< 0,01 %
moon	silver	0,01-0,03 %
mercury	quicksilver	< 0,02 %
venus	copper	77,2 - 77,5 %
mars	iron	0,12 - 0,14 %
jupiter	tin	21,7 - 22,0 %
saturn	lead	0,03 - 0,04 %

singing bowls are very sensible and fragile. one should never drop them or treat them in a rude manner, as they could lose their sound partial or totally. when they are pushed or dropped really hard, they can even burst entirely. sometimes they develop cracks that destroy the sound properties of the bowl either partial or totally. such sound-affecting cracks are usually invisible to the eye and often run below the surface. yet, small, visible cracks and irregularities of the metal, especially in the lower parts of the bowl, rarely affect the sound of a bowl negatively. cracks of this sort usually do not grow bigger either. also, thinner parts of the base of the bowl appearing as a consequence of decade-long use and ritual cleansing do not affect the sound quality of the bowl.

shape and size



straight form



convex



concave



big bowls = *deep tone*

small bowls = *high tone*

types of production:



machine-made = *rich in sound*



handmade = *rich in vibrations*

2. sound and vibration

the law of rhythmic vibration



all that is has its individual rhythm. the pendulum oscillates to the right to just as much as it oscillates to the left.

change of evolution is rhythmic, too. the fall of great cultures is followed by the rise of new ones. destruction is always followed by reconstruction. this to and fro between two poles always occurs in a certain rhythm. it can be seen in the material just as in the non-material world. after day comes night – depending on the season in intervals of a certain rhythm.

the seasons repeat themselves rhythmically as well: spring, summer, fall, and winter form a continuous circle in which summer and winter indicate the extremes of the pendulum. whenever the pendulum goes from winter back to summer we enter the transitory phase of spring. whenever the pendulum goes back again from summer to winter, we enter the transitory phase of fall.

in the exact same manner active, creative phases are replaced by relaxation phases, joy is replaced by grief and vice versa. the feeling of freedom changes into a feeling of narrowness; narrowness in its extreme transforms back into freedom.

the different rhythms as we experience them depend on the frequency of the vibration. a metronome, depending on its adjustments, oscillates rhythmically with a frequency of 60 times per minute, between both poles. with a different adjustment it will oscillate with a frequency of 90. anyhow, anyway, it will oscillate always, and always rhythmically.

just the same happens with all the other phenomena of life. everything oscillates rhythmically between two poles with a certain frequency. nothing stands still. everything is in motion, everything in vibration. the difference lies just in the frequency. even in a piece of cement the atoms are in constant vibration. the power and density they produce makes us perceive the cement as something heavy and tough.

just the same occurs with immaterial energies: thoughts, feelings, wishes, will. they, too, are energies vibrating within a certain frequency. we need to see a human being as an energetic system with a never-ending number of energy forms containing a never-ending number of frequencies. these energies all vibrate rhythmically. the sum of all these energies causes the charisma of a person and indicates their level of vibration. and this level is all the higher in the extent to which the person is more conscious of themselves.

as we know, energies either attract or repel each other. since our energies and their vibrations are determined by our consciousness, we ourselves are responsible of everything we attract or repel. because only we ourselves can develop our own consciousness. we send forth energies that attract or reject other people and situations. we all do this. it is in this phenomenon where we find the explanation for likes, dislikes, sympathy, antipathy, sociability, quarrels, and it is there where we also find the explanation for two people understanding each other without saying a word. each and every interpersonal encounter is what it is according to the energies brought to it by the participants.

resonance

each person's energy has its own individual frequency of vibration. the more harmonious or similar this frequency of vibration is to the other person's, the more mutual understanding there is. such a harmonious frequency of vibration can also be seen as an identical resonance of two people. in everyday life we are used to hear the expression 'to be on the same wavelength' with another person.

my energetic system and thus my charisma is my resonance with the world. and all this depends on my consciousness. only through my consciousness can I change my life.

the frequency of vibration decides how an energy manifests itself, whether it takes a material (the body, an object) or an immaterial shape (such as our own personal charisma or the aura of a person).



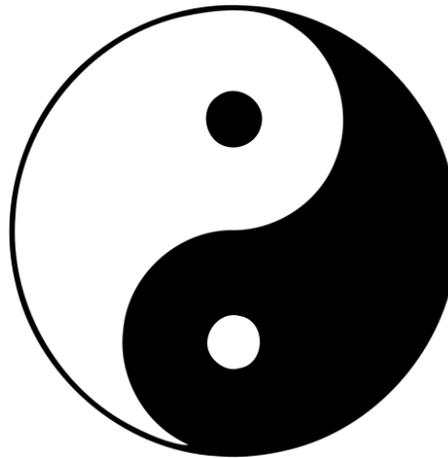


polarity

positive thoughts, thoughts that say yes to life, joy, and love have a high frequency of vibration, whereas sad and depressive states of mind have a relatively low frequency of vibration. as we know, it is impossible to feel only joy and to avoid grief. at some point all joy is over and we are forced to oscillate towards the other pole, towards grief or melancholy, so that they can be lived as well.

in case we voluntarily intend to decide against this rhythm, against 'resonating' with it, we are oppressing the respective pole from our consciousness. even if we are successful in temporarily avoiding one pole, in the long run we cannot but live it. the oppressed pole with its power and dynamic operates in our shadows as long as necessary until eventually it finds its way into our consciousness.

as we grow and evolve, this process takes place on higher and higher levels of frequencies of vibration. this also means that, as we grow more and more conscious, we can gradually transform the regularly recurring, deep depression into a phase of sadness. you can live the 'other' pole by experiencing either melancholy or sadness. in both states we live pain, rest, a phase of reflection and we place our attention on our inner self. if i decide to evolve, i can transform my consciousness from a depression of low vibration to a sadness of a much higher vibration.

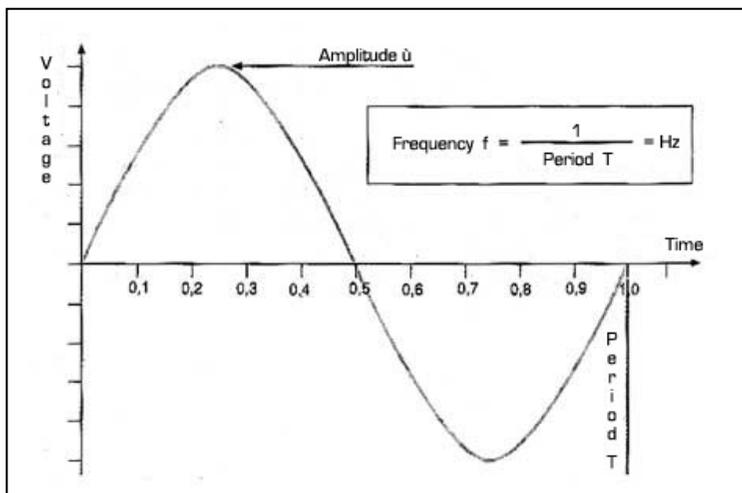


the physics of sound

acoustic events are generally divided into sounds and noises. those signals are described by the basic measurements of amplitude, basic frequency, and shape of the signal (spectrum). the main cultural understanding is that *pitch*, *volume*, and *timbre* are the primary acoustic perceptions:

- when we play first a 'c' and then a 'd' with the same volume, we perceive the difference due to the different *pitch* of the tones.
- when we hit a drum first softly and then hard, we perceive the acoustic event due to different *volume*.
- the characteristic of *timbre* allows us to perceive two tones coming from different instruments.

when you can assign those three perceptions to one acoustic event, we talk of a sound. however, if you can only exactly assign the volume at any given moment, and the tone and timbre are hardly recognizable, we talk of a noise.



tones

a pure sinusoidal wave is called tone. in nature, tones do not exist but they can be produced electronically.

a tone is characterized by the measurements of

- period of time t – indicates the duration of a full oscillation. the time unit is expressed in seconds (s).
- frequency f – is the measurement of the tone pitch and also the opposite value of the duration of a period. in honor of the physicist heinrich hertz, frequency is measured in hertz (hz). the indication of 440 hz for example means that 440 full oscillations take place in one second.
- amplitude \hat{u} – is the measurement of the intensity of tone (volume) and indicates the maximum altitude of a wave. the bigger the amplitude of a tone, the louder we perceive it.

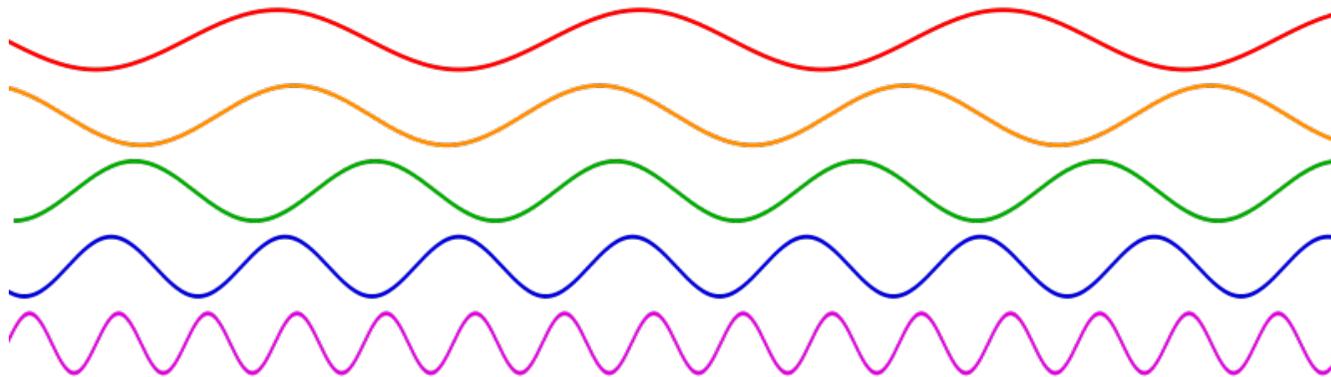
sounds

as mentioned above, tones are pure sinusoidal waves that sound unnatural and unusual. a sound is produced by adding further sinusoidal waves to a basic tone with the frequency f . if the frequencies of those overtones are full number multiples of $2f$, $3f$, $4f$... of the frequency of the basic tone, we talk of a harmonious sound. the amplitudes of the overtones diminish all the more the more the frequency augments.

furthermore, sounds show more or less homogeneous, and more or less repetitive segments. the shapes of noises, however, are unstructured.

noises

noises are produced whenever non-periodical waves overlap. in this case the frequencies of the partial waves are by no law related among themselves. a noise thus consists of many individual tones whose frequencies lie close together, such as street noise, footsteps, the slamming of a door, but also certain natural sounds and music.



sinusoidal waves of various frequencies; the horizontal axis represents time.
the bottom waves have higher frequencies than those above.

high frequency = high tone
low frequency = deep tone

elektromagnetic spectrum

sound is vibration transmitted through a solid, liquid, or gas; particularly, sound means those vibrations composed of frequencies capable of being detected by ears. for humans, hearing is limited to frequencies between about 20 hz and 20,000 hz (20 khz), with the upper limit generally decreasing with age.

other species have a different range of hearing. for example, dogs can perceive vibrations higher than 20 khz. for dolphin therapy, frequencies above 30 khz are used. whales communicate on frequencies below 20 hz.

astrology and numerology are also based on vibrations below 20hz. pythagoras already worked with the vibrations of numbers.

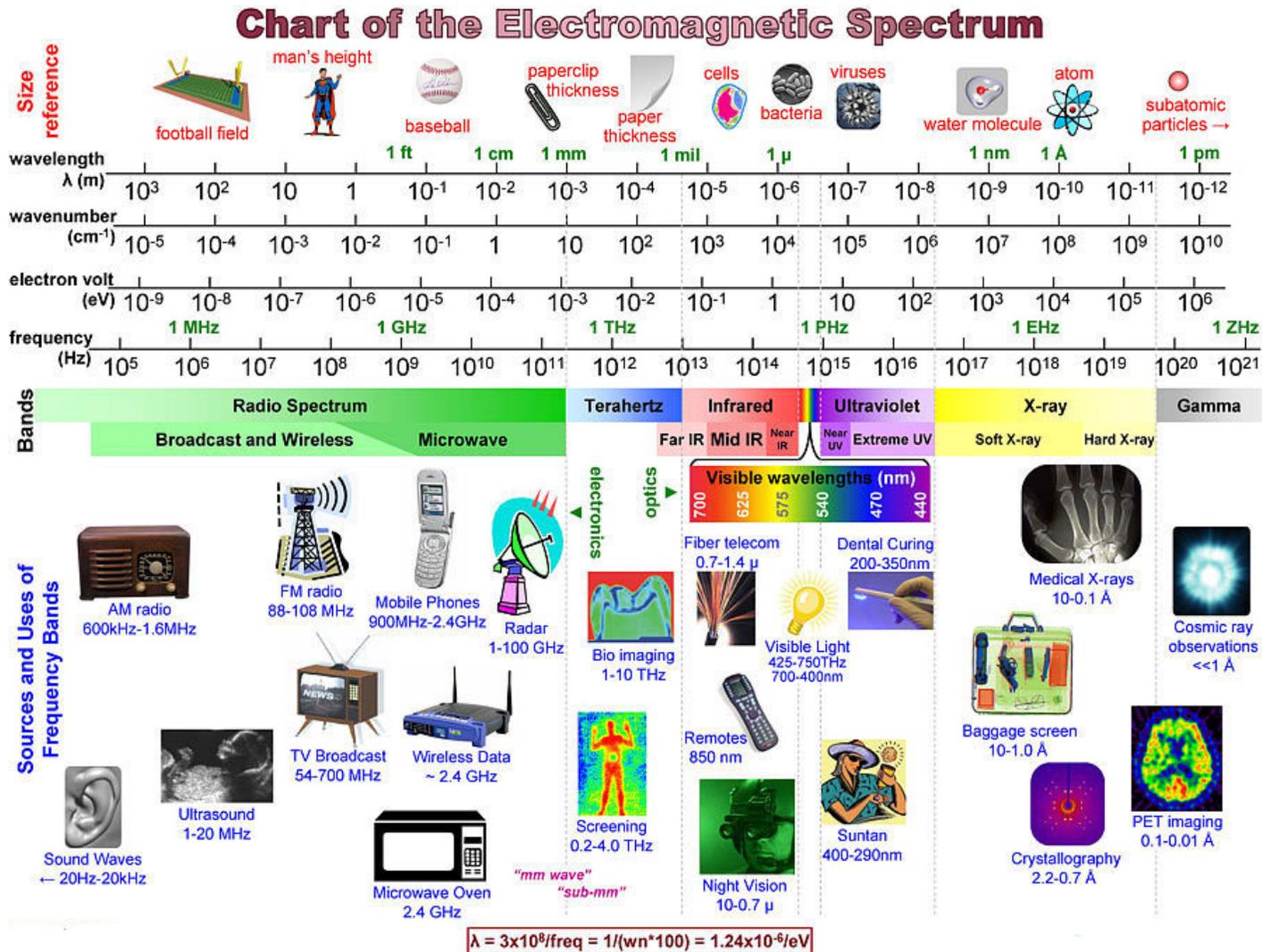
as we see, there are vibrations we cannot hear but they still influence the human body and we can perceive them:

- the lunar cycle has a very low frequency we cannot hear. and still this vibration influences our mood, the female monthly cycle, it causes sleeping disorders at full moon, and also vegetables grow better when planted in a certain lunar phase.
- on the other hand, our heartbeat has a much higher frequency than the moon. we cannot hear it with our ears but we can feel it putting our hand close to our heart.

the frequency of the earth's aura can be measured as an energy (schumann resonance). there are experiments showing that in the last few years the earth's frequency has augmented from 7.8hz to 11-13hz. we therefore live in an astrological age in which energy is elevated. this higher frequency makes us think that time goes by faster!

also light and colors have certain frequencies affecting us. for example, infrared light combined with colors can be used for healing. by using artificial light, however, we influence our natural life cycle and move away from nature.

wavelength is inversely proportional to frequency:
 waves with higher frequencies have shorter wavelengths, and lower frequencies have longer wavelengths



music and notes

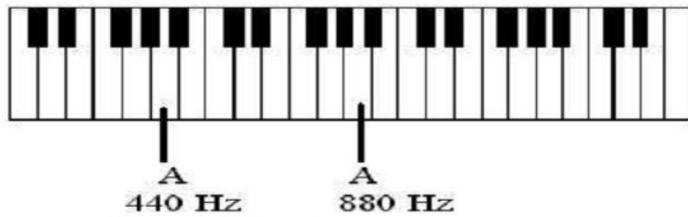


scale

a scale is defined in the area of music as a series of ascending or descending tones that are in a musical relation.



english: c d e f g a b c
 german: c d e f g a h c
 spanish, italian, french: do re mi fa sol la si do



generally speaking, a scale has the range of one octave that repeats itself with the double of its frequency.

if two notes are played simultaneously, two individual tones merge into one new amplitude and thus the volume changes.

note frequencies in hertz

	c	c#	d	d#	e	f	f#	g	g#	a	a#	b
c - b:	130	138	146	155	164	174	185	196	207	220	233	246
c' - b':	261	277	293	311	329	349	369	392	415	440	466	493
c'' - b'':	523	554	587	622	659	698	739	783	830	880	932	987

by calculating the frequency of a note we can syntonize with certain vibrations and, for example, connect ourselves with frequencies of nature. the frequency of the earth revolution around the sun corresponds to a note:

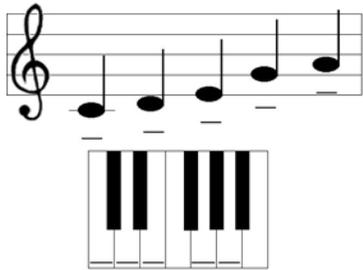
earth year (32nd octave) = 136 hz = note „c-sharp“

also, each and every organ of our body has a certain vibration. weakly functioning organs can be stimulated to work normally by applying certain frequencies.

the pentatonic scale

the pentatonic scale (pentatonic music, from the greek 'penta' = five) in the area of music denotes the use of a scale that has only five tones, in contrast to the heptatonic scale that has seven tones. such a scale is also called "five tone scale".

a five tone scale can be created in different ways. the most frequent one is: *c - d - e - g - a*



the pentatonic scale is characteristic of east-asian music (china and mongolia). but it is expanding throughout the east, from india to japan. andean music, which serves for the preservation and development of the musical culture of the inca, is based on pentatonic scales as well.

this scale is also prominent in blues and modern rock music. due to its simple nature it is the first scale beginners learn to play on a guitar. also, the pentatonic scale minor forms the basis of the blues scale.

the whole tone pentatonic scale does not have leading tones, this means it does not have half steps. the pentatonic scale can be reversed, just like a triad can, by using the same tones but converting another one of them into the fundamental tone. this way, five different modes can be created, similar to the keys of the gregorian (or church) mode.

by limiting yourself to the pentatonic scale in a free improvisation, you avoid the formation of leading tones (or unstable tones) which could cause a dissonance in a bad interpretation. this is why we say that the pentatonic scale produces harmonious sounds.

a harmonious sound always consists of *different* tones in harmony with each other (a given tone can never be high on its own but is perceived as high only in comparison to another tone).

the note "a" has a frequency of 440 hz. this is the mathematically exact calculation. if a piano and a flute play the same note, they still do not sound the same, because the note is not perfect. the note the flute plays is different from the note the piano plays.

apart from the tibetan singing bowls, also the didgeridoo or the overtone flute (without finger holes) produce harmonious sounds. they play tones in various frequencies and notes that are in harmony with each other.

the effects of singing bowls

hier nun die wichtigsten begriffe und besonderheiten, die das einzigartige klangverhalten der schalen ausmachen:

the fundamental tone

it is the deepest tone of the bowl and you can produce it by striking the bowl softly with your fist or the soft (leather) part of the mallet. in fact, the fundamental tone does not consist of a single tone but of two different tones that differ slightly. when those two tones interfere with each another, beats are produced. the tone oscillates regularly, augmenting in volume. the difference of the two fundamental tones in hz defines the frequency with which the tone oscillates. This is called beat frequency.

example: fundamental tone 1 has 220 hz and fundamental tone 2 has 222 hz. the resulting tone oscillates with 2 hz, that is its wave moves up and down 2 times per second.

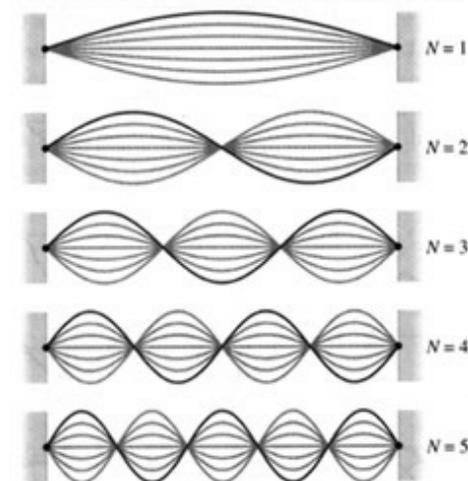
the first harmonic

striking the bowl with a mallet made of soft wood stimulates in particular the first harmonic. again, we are in fact dealing with a pair of tones, just as described above for the fundamental tone. also the first harmonic has its respective beats.

the higher harmonics

striking the bowl with a wooden mallet made of hard wood produces the highest harmonics. again, we are in fact dealing with pairs of tones oscillating. the second harmonic can usually be perceived very well, especially in big bowls where the second harmonic tends to dominate. most of the highest harmonics cannot be distinguished that well from the whole sound spectrum.

1st thru 5th harmonics of a vibrating string



the human body

the human body

when placing two pendulum clocks that oscillate differently next to each other, they will, with time, adapt to each other and oscillate in the same rhythm. frequently, girl-friends or sisters living together in the same house or apartment will adjust their menstrual cycle to each other. we can conclude from this that similar vibrations in a given environment tend to synchronize.

vibrations expand in the form of waves. and no matter conducts vibrations better than water. over 80% of the human body are water. so it is an excellent conductor for waves. when striking a singing bowl, we cannot only hear it, but our body feels and experiences a wave shower and vibration bath. each cell is affected by the waves emitted by the singing bowl.

we can see the human body as the sum of numerous vibrations being emitted by the organs, muscles, and nerves. a healthy organ is 'tuned' to the whole organism, it oscillates and vibrates in harmony with it. if an organ is sick, its vibration changes and it produces a disharmony.

blockages in people work in the same way. depending on the affected chakras, a blockage affects certain organs and they do not vibrate in harmony due to the blockage.

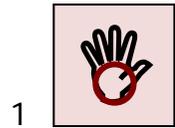
the harmonics of the singing bowls are special in that they imitate the natural intervals of nature. striking the bowl awakens in our body memories of originary, harmonious frequencies. the sound emitted by the bowl stimulates the body to first vibrate with the frequency of the bowl and to then return to its very own original patterns of harmonious vibration.

this way, healing and an encounter with states of originary consciousness can take place.

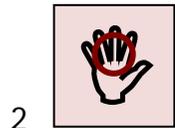
elevating the vibration = elevating the consciousness

3. technique

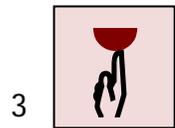
positions



on the part of the palm that is closer to your arm
→ *the vibration is directed towards you*



on the middle part of the palm and/or on your fingers
→ *die vibration richtet sich zu anderen personen*



on your fingertips
→ *the vibration is directed towards the head*

percussion



*wooden mallet
leather mallet
drum stick*

generally speaking:

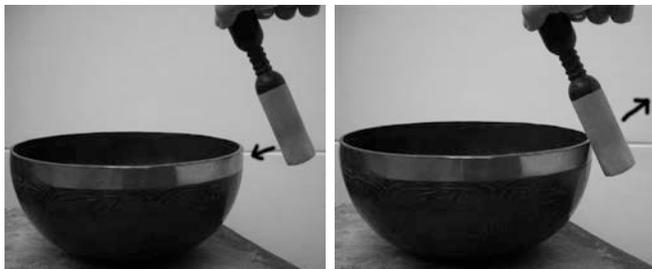
the harder you strike the bowl, the less specific but the broader is the effect of the sound, because it activates most of the chakras

- more different frequencies sound when striking the bowl hard
- the different tones are less tuned and less sharp when striking the bowl hard

leather mallet

the leather (or felt) mallet silences much of the strike and produces low frequencies. the volume is reduced as well.

vertical strike



move your hand towards the bowl and back.

horizontal strike

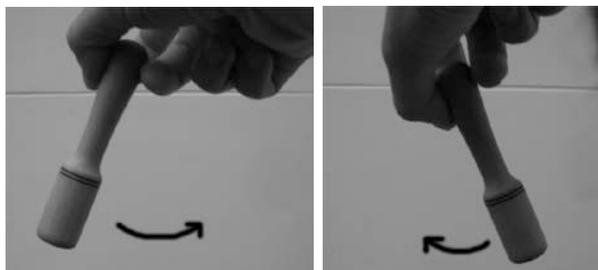


hold the mallet between your index and middle finger parallel to the floor.

move your arm towards the bowl and back, fix the mallet with your thumb.

wooden mallet

the wood augments the sound volume. *with a wooden mallet you are not supposed to strike the bowl horizontally!*



sustain the mallet between index and middle finger. the wrist performs the movement towards the bowl and back.

straight rim



convex rim



the mallet is always held vertically to the rim when striking the bowl – so the angle of the mallet varies with each rim of each bowl. small mallets can also be used for big bowls.

drum stick for big bowls



always make circular movements with a drum stick. this causes regular intervals between strikes and thus a uniform rhythm.

friction

durch reibung wird ein langgezogener ton erzeugt, durch den man sehr leicht in einen meditativen zustand gelangt.

bei beginn der bewegung wird ein leichter druck mit dem klöppel erzeugt, und eine etwas höhere geschwindigkeit der umdrehung, bis die klangschale reagiert und ihren ton erklingen lässt. dann ist es wichtig, sich mit der klangschale zu ‚verbinden‘ und eine balance in druck und geschwindigkeit zu finden, um einen klaren ton zu spielen.

danach kann man durch verschiedene umdrehung den klang variieren:



full circle



half a circle



a quarter of a circle



short bidirectional movements

when holding singing bowl in your hand you use a big mallet (for big and small bowls).
when placing a small bowl on the floor you rather play it with a small mallet.

- you can pass the mallet around a big bowl with a wooden or leather mallet. ***small bowls don't vibrate with leather!***
- you can pass the mallet clockwise or counterclockwise.
- you can step by step 'turn off' the deep tones of a bowl with your thumb.
- making lip movements very close to a vibrating bowl can add sounds to the ones already being emitted by the bowl.

playing two bowls simultaneously

strikes



when (horizontally or vertically) striking two bowls simultaneously, you always keep your eyes in the middle between the two bowls.

friction



by passing the mallet around two bowls simultaneously, always search for harmony and union of the two sounds.

friction & strike



pass the mallet around the rim of one bowl and strike the other one in regular intervals.

4. treatment methods

for therapeutic work with tibetan bowls we need to contemplate our own personal path. a singing bowl alone cannot heal. the healing power lies not only in the sound but in the person playing the bowl.

sound + intention = healing

so it is important to keep our own energy free from mental blockages. this can be done by meditating and by expanding our consciousness. therapists are, of course, also not spared the ups and downs of life. thus it is all the more important for us to develop a sensitivity and a consciousness to train our own perception. in order to give a clear and pure energetic treatment and to not 'get involved' energetically with the patient, you should bear in mind the following guidelines. they talk about subtle characteristics unrelated to thoughts, analyses, communication or the like:

- you are a channel and have to keep your energy channels as free as possible when working with a patient
- you are supposed to protect yourself from absorbing the patient's energies
- be conscious of your actions:
 - which bowl do i choose?
 - how do i strike the bowl: with high/low volume, fast or slow?
 - which tone does the bowl emit: deep or high?
- what energetic information does the patient provide me?
 - observe if the patient is ready before starting with the treatment
 - observe and feel what the patient feels
- trust in yourself and your abilities. act clearly and decidedly.

a successful treatment is based on the therapist's intuition and intention, so that the healing sounds and the vibrations of the bowl are channeled into the right direction.

energetic blockages

a blockage does not mean that the person does not vibrate. it rather means that the person vibrates in various frequencies that are not harmonious and thus not 'ordered'. it is just like with a river: a piece of wood in a river does not cause the river to stop flowing. the water simply goes a different course near the spot where the wood is located.

how do i find out about an existing blockage?

if you place the bowl correctly on the body and you play it correctly, and it does not sound, then there is a problem with the patient at this spot. the same applies if the bowl plays only high frequencies.

how can i release a blockage?

1. *by playing the bowl on the spot of the blockage in order to release it.*
2. *striking the bowl heavily produces high frequencies and those high tones break fixed structures.*

however, it all depends on your particular patient. every person is different and in constant movement. blockages located deep inside need to be treated over a long time span in order to be released completely. the energetic healing takes place when you come back to your own balance. to prevent blockages you need to practice energetic work regularly, for instance by doing singing bowl meditation.

blockages and illnesses

illnesses or people with an illness are relative when thinking in terms of the entire energetic body. in sound therapy, we do not see a patient as 'ill' but we simply work with individuals with different energetic bodies!

an illness can start with a bodily sensation or a feeling and can – as we try to release the blockage – either develop further or dissolve completely.

we also need to bear in mind that we cannot always live in harmony. due to polarity our lives always move in up and down curves. a patient in a down phase is not helped if we try pulling them up. we must rather push them to keep going and not stop on the bottom of the down curve. this is why after a treatment there can still appear strong negative symptoms, but they usually help in the healing process once the person is on the upward curve again.

working with energy always means working with the patient's vibration, regardless of where the problems come from. thus the goal of any energetic treatment is to release blockages... and this means to work at the **cause!**

group meditation

as mentioned before, singing bowl meditations are an excellent way to maintain an energetic balance. but, of course, they also help you to get to a balance once you are not in harmony. they help you to relax, to reach a more elevated consciousness, and to open your senses, in order to stimulate your emotional sensitivity.

apart from that, group meditations serve the purpose of initiating people with little experience in meditation, energetic work, and vibration.

for a group therapy you need various singing bowls. how many depends on the length and the concept of the meditation. already with a few bowls you can create a harmonious 'concert'. it mainly depends on your own intention. not even for a meditation to balance out the 7 chakras do you necessarily need seven singing bowls. if your intention is to send the sounds to the respective chakras, then the sounds will arrive there. as we know, a singing bowl plays various tones and frequencies and thus offers us very different possibilities to use those sounds.

when you play for a group a lot of energies are in movement. first you need to connect yourself with the bowls, find your own balance, and then synchronize with the group. afterwards your intuition and intention work towards adapting the sounds to the group and play a 'concert' that meets the needs of the different persons. this is different for each meditation. no person or meditation is ever the same, every time different energies meet. including your own, because your own energy also changes constantly.

therefore it is difficult to plan a singing bowl meditation. but there are indications and guidelines that help you to create a bit of a concept for the 'concert':

- start with deep tones to familiarize the participants with the sounds
- pass the mallet around the rim of the bowls (friction) to take the participants into a state of trance
- vary between strikes and friction in order to produce varied sounds
- keep the bowls sounding during the entire length of the meditation (never let all the bowls fade away totally)
- by striking the bowls you can play rhythmic mantras that help you to create a meditative state as well
- by using your intention and the power of your thoughts you can balance the participants' chakras (from bottom to top)
- first connect to the singing bowls and then synchronize with the group and thus you create harmony within the group

pattern for a group meditation

1. first strike a big bowl various times very slowly (deep tone)
 2. strike the first singing bowl and then add a second one (with a higher tone)
 3. play the first bowl again
 4. afterwards you play the deep tone with less volume and thus pass on to a higher tone
 5. now strike a third bowl with an even higher tone
 6. strike the second bowl and then pass the mallet around the third one
 7. now simultaneously strike the second one while passing the mallet around the third one
 8. afterwards strike or pass the mallet around the next higher bowl etc.
 9. now play the bowls alternately
10. in between try to, at times, play just one bowl, and change between striking bowls and passing the mallet around them.
→ those 'singing bowl solos' can be played for one chakra respectively. you start with a bigger bowl (deep tone) at the base chakra. you imagine the vibrations going to the base chakra of all the participants. the next 'singing bowl solo' is directed to the stomach chakra and so on... until the crown chakra.
11. the chime bars and the tingsha can be mixed into the 'concert' at any time.
→ the chime bars are more musical. you can play a few tones of the chime bars in order to afterwards move onto the next higher tone of the singing bowls and to pass the mallet around the respective bowl.



balancing the chakras

in view of the phenomena described in chapter two, the multiple effects singing bowls have on us humans are not surprising. here again the effects are based on the resonance between us and the bowl. according to the classic idea, the energy of a human being is concentrated in seven centers, the so-called chakras. each chakra vibrates on its own energetic level and thus has its own frequency of resonance. with the help of singing bowls or other instruments it is now possible to affect those vibrations direct or indirectly. if you strike a big singing bowl and you hold it next to your chest, you can physically feel the deep vibrations, it 'moves' you. but also the higher and highest frequencies of the bowls have a direct effect on the chakras.

every time you play a singing bowl, you order the information of the water inside your body. when you fill a bowl with water and you strike it, different shapes form: a rectangle, a hexagon etc. those mathematical figures show that the water is ordering itself. 80% of our body consist of water. this is why all the liquids inside our body order themselves as well when we treat them with sound therapy. in this respect it is interesting as well that water is the carrier of emotions. so we also order ourselves emotionally. this has a positive effect on our energetic body and avoids the manifestation of physic pain and illnesses.

the shapes that form in a bowl full of water match the shapes of the chakras! this shows again that the frequencies of the bowl correspond to the ones of the chakras.

when is a chakra open and when closed?

- if the energy of the chakra moves clockwise, it is closed
- if the energy of the chakra moves counterclockwise, it is open

so you might think that a chakra closes when playing a singing bowl clockwise. in the same manner you could also imagine that the vibration of the bowl penetrates the body only when playing the bowl clockwise. those contrasting examples show that the important thing is the therapist's intention and that there is no rule.

if you as a therapist intend to open a chakra, you will open it, regardless of whether you play clock or counterclockwise!

working at the energy body

playing the bowls at different energetic layers:

1. physical body: place the singing bowl on top of the body and play it (see sound therapy II)
2. etheric body: take the singing bowl into your hand and play it closely over the body
3. emotional body: hold the singing bowl a bit higher up and play it there
4. mental body: hold the singing bowl even higher up and play it there

testing the chakras

- with the patient lying on their back (or standing upright)
- you take a singing bowl, hold it over the base chakra and strike it
- you hold it over the stomach chakra and strike it there
- repeat this throughout all the chakras
- be sensitive to each strike of the bowl and pay attention to:
 - how does the bowl sound (high, low)?
 - how is my strike (strong, soft, loud, silent)?
 - how is the patient's reaction (state of relaxation, respiration, muscle twitching or likewise)?

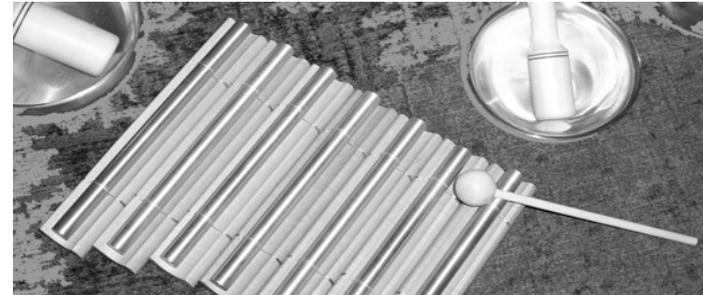
test all the chakra positions along the front side of the body and optionally also test them along the back of the body. also, you can test all the chakras at the different layers of the energetic body by changing the distance between the bowl and the patient's body.

- ➔ if you feel a blockage, strike the singing bowl.
- ➔ at spots where the bowl does not vibrate or sounds differently, play it during a longer period of time to balance the energy there.
- ➔ be hasty with conclusions! You do not always have to know why a chakra is not balanced... it is more important to just keep playing the bowl to release the blockage.

chime bars and ting sha

chime bars (chakra chimes)

the chime bars do not produce harmonious sounds.
with the chime bars you play different notes corresponding to the respective chakras (also called *chakraphone*).



usage

- hold the chime bar with the respective note next to the respective chakra, strike it and listen how its sound changes
- place all 7 chime bars on the body onto the corresponding chakras and play them to find out where blockages are located
- play one chime bar in order to release a blockage (due to their high tones)

chakras and notes

	general assignment	based on the elements
7. crown	b	b
6. third eye	a	e
5. throat	g	a
4. heart	f	d
3. solar plexus	e	g
2. belly	d	c
1. base	c	f

there are different viewpoints concerning the attribution of notes to chakras, and as the table shows, there are also different methods of allocation. important is:

- deep notes activate more the lower chakras and higher notes more the upper chakras.
- a singing bowl plays different frequencies and can thus address and activate different chakras and energetic layers, even though the base tone of the bowl corresponds to just one note.
- what matters in a treatment is the therapist's intention. if you want to work with a certain chakra and you send the vibration to the corresponding part of the body, the vibration reaches this particular chakra, regardless of the note the bowl is playing at that moment.

tingsha

the tingsha are small cymbals that were originally used in rituals by tibetan buddhist practitioners.

- the two discs of the tingsha produce harmonious sounds
 - when striking them, they play two tones that are different but harmonious
 - in addition, they produce the difference between those two tones (beats)
 - this difference of tone takes the brain into an 'alpha-state' (state of trance)
 - the distance from where you play the tingsha is of little importance
- the tingsha changes its tone when you move the discs simultaneously in opposite directions up and down with the cord. this is how the difference of tone changes.
- small tingsha discs produce higher tones.

With the tingsha you can work just as with a singing bowl:

- balancing the hemispheres: strike the tingsha above the head and move the discs away from each other with the cord until they are next to both ears
- testing the chakras: when you encounter a blockage, release it by clanging the discs against each other
- move the sounding the tingsha all over the energetic body and 'scan' the person
- playing the tingsha at the start of a meditation takes people into a state of trance

concentration exercise

- fix your eyes on one of the discs
 - rotate the other disc with the cord and at the moment when it changes its rotating direction, clang both discs against each other
- as a meditation exercise
- exercise for children in order to train their concentration



balancing the hemispheres

left brain functions	right brain functions
<ul style="list-style-type: none">• sequential• analytical• verbal• perception of counting/measurement• past and future• grammar/words, pattern perception, literal	<ul style="list-style-type: none">• simultaneous• holistic• figurative• perception of shapes/motions• present• intonation/emphasis, prosody, contextual
<ul style="list-style-type: none">• <i>wood = masculine energy</i>	<ul style="list-style-type: none">• <i>tibetan bowl = feminine energy</i>

treatment technique for balancing the hemispheres

this technique is appropriate for taking a patient into a state of relaxation very quickly. most of the times this technique is used at the beginning of a whole-body treatment.

you rather use a small bowl for this treatment. however, listen to your intuition in choosing the bowl. if the patient wants to address a particular concern, you can choose a bowl with approximately the frequency of the corresponding chakra.

? when doing a hemisphere treatment, do not strike the bowls very strongly as you are working very closely to the patient's head. too loud strikes can be very unpleasant in the area of the head and can even harm the sense of hearing! as the therapist you are further away from the bowl and the sound will seem less strong to you. let this perception not mislead you.

12-strikes-technique



6. **strike** the bowl **3 times** next to the left ear
7. at the third strike slowly direct the bowl back to the starting point above the head



4. **strike** the bowl **3 times** next to the right ear
5. at the third strike slowly direct the bowl to the left ear

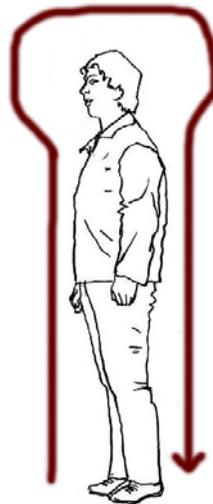
1. start above the head
2. **strike** the bowl **3 times**
3. at the third strike slowly direct the bowl to the right ear
8. **strike** the bowl **3 times** above the head again

- produce the strikes with a wooden or leather mallet.
- the bowl can be on the floor or in the therapist's hands.
- during the treatment the bowls should sound all the time without pauses.

whole body treatment

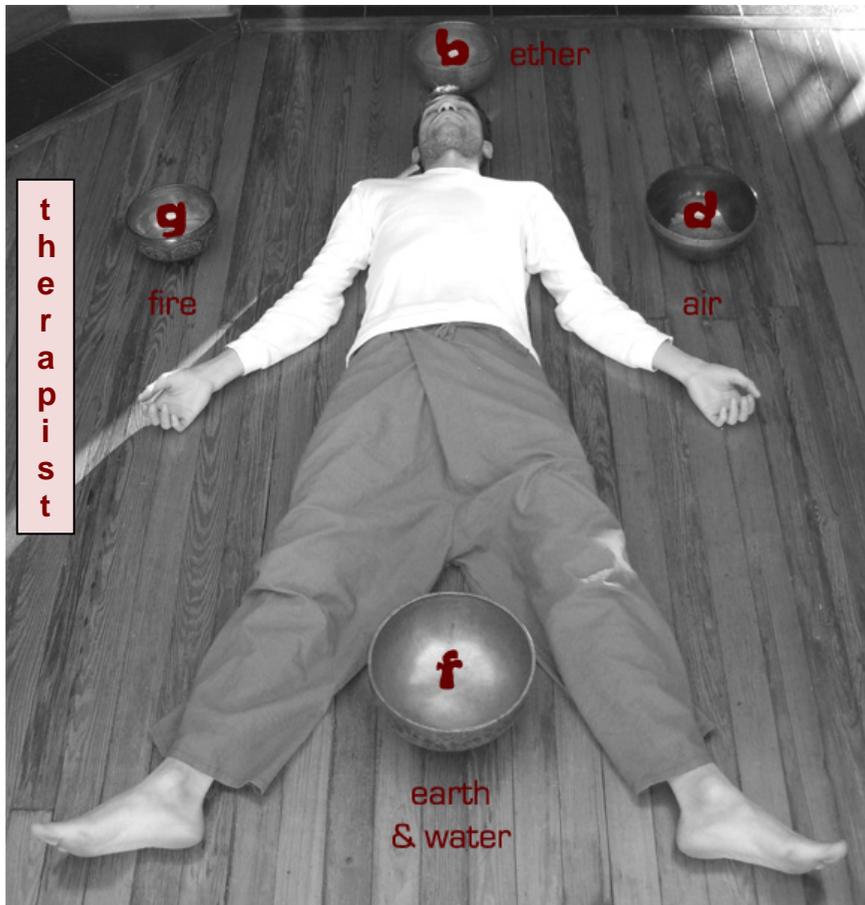
short treatment (standing)

- the patient stands upright and relaxed, both feet firmly on the ground
- strike the singing bowl starting at the patient's feet in front of their body (a few centimeters away from the body)
- slowly move the bowl upwards, striking it always in the same rhythm
- move it above the patient's head (around their head maintain a greater distance) and towards the patient's back
- afterwards guide the bowl along the patient's back and the back side of their legs until arriving at their feet, striking the bowl always in the same rhythm



treatment for a general energy balance

this treatment is based on the five elements: earth, water, fire, air, and ether. through the notes of the corresponding singing bowls and the position of the bowls the energy of the elements transfers to the patient and their energetic body is brought back to an equilibrium.



chakra attribution

7. crown	b	ether	
6. third eye	a	ether	} a,e,b
5. throat	g	ether	
4. heart	f	air	d
3. solar plexus	e	fire	g
2. belly	d	water	c
1. base	c	earth	f

the relation between the chakras and the elements is relative. here is a general attribution

- ether:* head and throat
- air:* upper part of the trunk (lung, heart)
- fire:* lower part of the trunk (solar plexus, stomach)
- water:* body liquids and intestines
- earth:* tailbone, legs, and feet

alternative positions:

	b or a crown/third eye	
g or f throat/heart		d or c belly/base
	f or e heart/solar plexus	

treatment flow

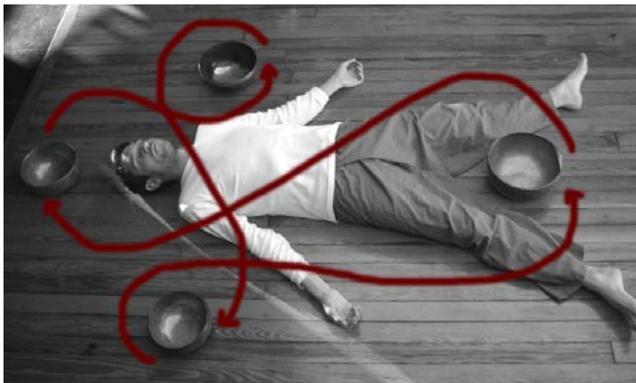
the patient lies on their back. their legs should be open so that the singing bowl can be placed almost at knee level. the patient can lie on a blanket as well but make sure to try the bowls first to see that they stand firmly on the surface and can vibrate well.



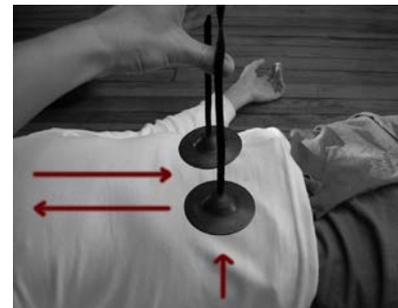
1. strike the bowl **f** (about 5 minutes)
→ for *discharging and preparing*



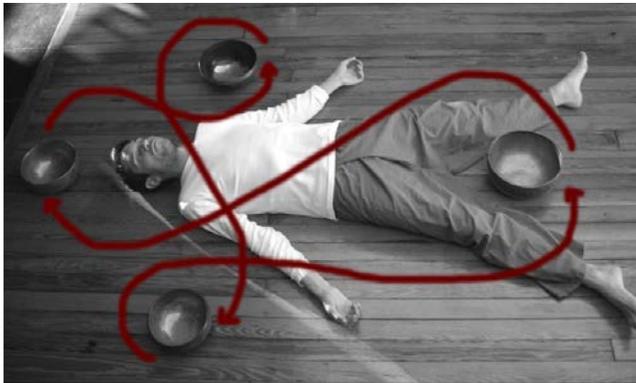
2. strike **f** and **b** alternately (about 5 minutes)
→ *strike in a constant rhythm, drawing the number 8 with your arm*



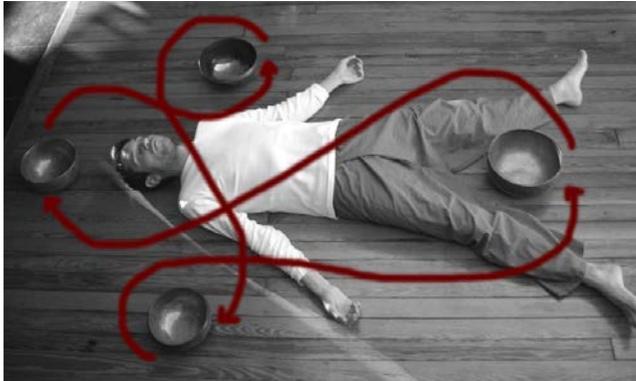
3. strike first **f**, then **b**, then **d** and then **g**
always drawing an 8 (about 5 minutes)



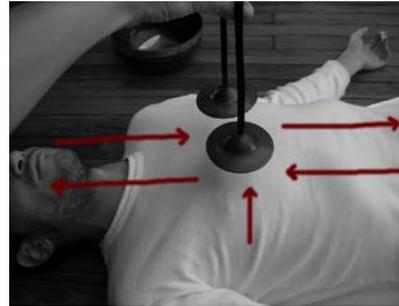
4. strike the *tingsha* strongly (at your heart level)
and then move it over the patient's body: starting at the **stomach**, up to the head, and back down to the heart



5. strike **f**, **b**, **d** and **g** anew, drawing the number 8 with your arm (about 5 minutes)



7. strike **f**, **b**, **d** and **g** drawing the number 8 with your arm (about 5 minutes)



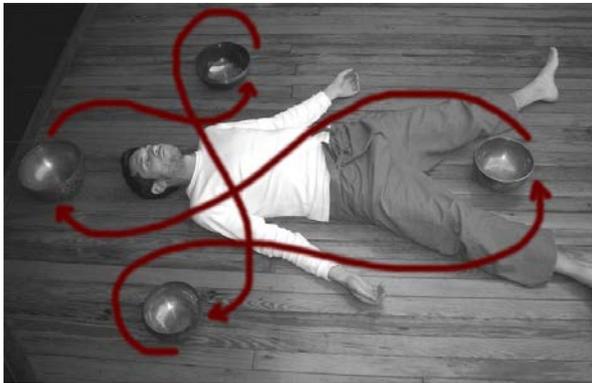
6. strike the **tingsha** and move it over the patient's body: starting at the **heart** and up to the head, then down to the stomach and back up to the heart



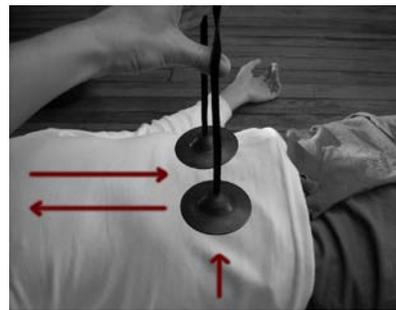
8. strike the **tingsha** and move it over the patient's body: starting at the **head**: slowly guide it from above down to the patient's head, then down to the stomach and back up to the head



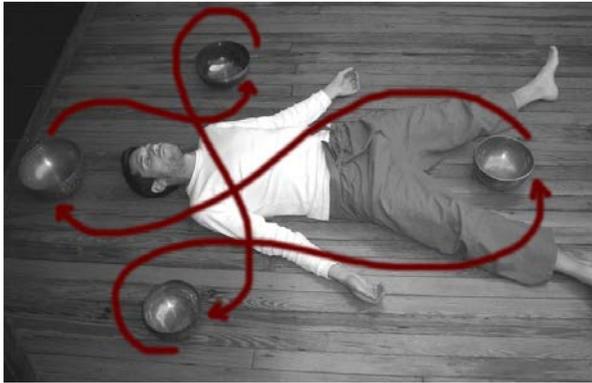
9. strike the singing bowls **d** and **g** and then swap the upper one (**b**) with the lower one (**f**) so that **f** is placed above the patient's head and **b** between their legs



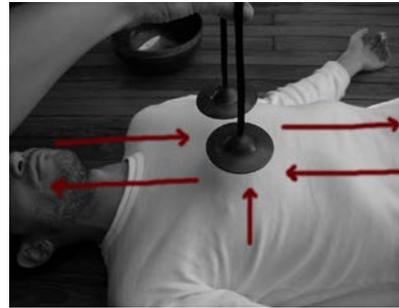
10. strike **b**, **f**, **d** and **g** drawing the number 8 with your arm (about 5 minutes)



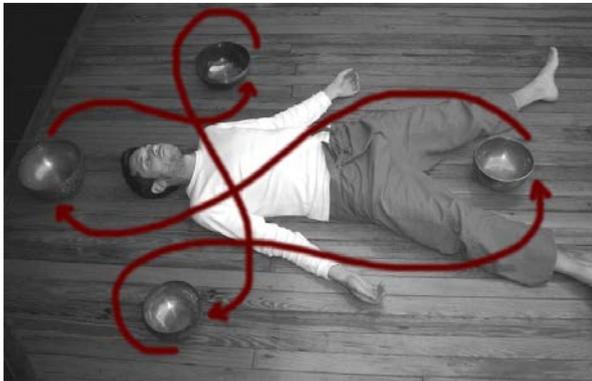
11. strike the **tingsha** and move it over the patient' body: starting at the **stomach**, up to the head and back down



12. strike **b**, **f**, **d** and **g** drawing the number 8 with your arm (about 5 minutes)



13. strike the **tingsha** and move it over the patient's body: starting at the **heart** and up to the head, then down to the stomach and back up to the heart



14. strike **b**, **f**, **d** and **g** drawing the number 8 with your arm (about 5 minutes)



15. strike the **tingsha** and move it over the patient's body: starting at the **head**: slowly guide it from above down to the patient's head, then down to the stomach and back up to the head



16. as a closure strike the singing bowls 1 to 3 times in a circle: **b**, **g**, **f**, and **d**

now softly wake the patient up!

- in case the patient starts to breathe heavily during the treatment, put your hand close to their mouth. it might be because the energy is circulating vigorously and their heart accelerates the breathing.
- you can do the same treatment also with smaller singing bowls, but it is recommended that they have a similar weight and that the notes are elected either according to the elements or the chakras (as stated above).

