

When I first thought about what my final paper would be on, I naturally resonated to flower essences, nature....plant vibrations. The assignment was to find something you REALLY love that has to do with vibration, research it and present your findings.

In my world it is NATURE and the healing powers that come from them. I kept thinking about all the bits and pieces I would present.... meditations and drawing energy from the trees, picking flowers and making essences, or tonics for healing. The limits were endless.

Everything changed last week when I opened an email and saw that the monks were coming to Jewel Heart. Jewel Heart is a Tibetan Buddhist Center a short walk down the hill from my temporary residence. I hadn't heard the monks live for years, and it was a MUST attend.

I spent the day with them while they performed a Four Mandala Tara Puja, and opened and read text from the Kangyur. It was a day of prayer, chanting, opening and learning. In other words, It was a full day long sound healing treatment! Awesome Sauce 😊

As I walked home that evening, reeling from the effects of this very powerful healing that had transpired I realized THIS is the subject I must present in my final paper.

The profound effect the chanting had on me was beyond words. Even when the monks were simply reading text from the Kangyur...the vibration and frequency as their words resonated over one another sent me off into other worlds. My entire being was healed on so many levels. So I did a little research on Tibetan Chanting, and will be presenting a brief bit of history and then we will listen to examples of this sacred healing practice.

One night in 1433 a Tibetan Lama, Je Tzong Sherab Senge awoke from a startling dream. In it he heard a voice unlike any voice that had ever sounded on the planet. It was a low voice, really deep, sounding more like a wild bull than anything that would come from a human. Combined with the first voice, there was a second. This voice was high and pure, like the sound of a child singing. These two voices, so completely different had come from the same source and that source was Je Tzong Sherab Senge himself. In this dream, Je Tzong Sherab Senge had been instructed to take this special voice to use it for a new chanting style that would embody both the masculine and feminine aspects of divine energy. It was a tantric voice, a sound that could unite those chanting it in a web of universal consciousness.

The next morning, Je Tzong Sherab Senge began to chant his daily prayers. The sounds that came out of him were the sounds he had heard in his dream- unearthly sounds, tantric sounds – and he gathered his fellow monks together to tell them of his dream.

That year, almost 600 years ago, the Gyume Tantric Monastery began in Lhasa, Tibet. The monks of this monastery learned to chant in the same voice as the one Lama heard in his dream. It was a voice that enabled each monk to chant three notes at the same time, creating “One Voice Chords”. Years later more monasteries opened incorporating this chanting technique in their sacred rituals. When China invaded Tibet in 1950, certain monks escaped to India where they continued their tantric rituals. Over the years as bits and pieces of this sacred practice would trickle out into the west, scientists and scholars were amazed and confused at the same time about these remarkable techniques.

Thought to arise only from the throat of a person who has realized selfless wisdom, throat or multi-phonetic chanting is defined as multiple tones emanating from a single larynx. The harmonic frequencies created by the human vocal apparatus are harnessed in throat singing to select overtones by tuning the resonance in the mouth. The result of tuning allows the singer to create more than one pitch at the same time, with the capability of creating six pitches at once.

Musicologists have determined that the Gyoto monks chant is two octaves below middle C, vibrating at an astounding 75.5 cycles per second. The first note seems to be a sub-harmonic of a note that is an octave below the fundamental tone. The monks also create another very distinct note, a harmonic which is two octaves and a third higher than that bass note, making a D#. The 5<sup>th</sup> and the 10<sup>th</sup> harmonics are also pronounced but less distinct. The Gyume monks create a different distinct 'second voice' in their chanting, a harmonic which is two octaves and a fifth higher than their lower note, making an F#. The Tibetan monks believe that in the creation of the "One Voice Chord" the monks do not "make" the sound. Rather, they become a vehicle through which the sacred sound may manifest. This is a basic principle contained in the Tibetan Buddhist teachings of sacred sound.

Tibetan multi-phonetic chanting has its own characteristic sound, which has been compared to the Australian Digeridoo or resonance of a drum. Comparisons have also been made about the "One Voice Chord" of Tibetan chanting and the Hoomi style found in Mongolia. This is natural since these two traditions are foremost in their use of harmonics as an integral part of their sacred sounding. The "Kargiraa" style of Mongolian overtone chanting is characterized by an extremely low fundamental pitch sung with much resonance deep in the chest. Using vowel sounds, singers produce the low pitch and create harmonics two and a half to three and a half octaves above that note. The major difference between the Tibetan and Mongolian style is that Tibetans incorporate the use of sacred text while the Mongolians create wordless melodies with their harmonics.

Shimmering above a tone so low it seems to boom from the earth itself, the overtone chants create what some have called "a musical halo". This otherworldly sound is a sacred offering. This sonic offering, while transforming the performers' mind and body with its demanding technique, serves a broader purpose. They are not chanting for themselves and salvation. They are chanting for every living thing, every being. When you are in their presence you can feel it. The harmonics, which they create, are a result of becoming one with sacred sound.

In the words of Mickey Hart " They're creating a mandala of sound, a perfect universe, a house of many rooms. When the chants stop, the sounds move from ear to soul, as the sand mandalas painstakingly crafted grain by grain, only to be swept away upon completion. Both live on as spiritual reverberations".

Let's listen now to a recording done by the Gyoto Monks Tantric Choir

[http://www.youtube.com/watch?v=dFkSVLCRzvk&feature=youtube\\_gdata\\_player](http://www.youtube.com/watch?v=dFkSVLCRzvk&feature=youtube_gdata_player)