

SOUND



HEALING

Manual

THE SEVEN CHAKRAS



“Nada Brahma – the world consists of sound”

What is Sound?

Sound is a form of energy that travels through a medium (such as air, water, or solids) in the form of waves. These waves are created by vibrations or oscillations of particles in the medium. When an object or source vibrates, it causes the surrounding particles to vibrate, creating a wave that propagates through the medium.

Key characteristics of sound waves include:

Frequency: Frequency is the number of oscillations or cycles of a sound wave per unit of time and is measured in Hertz (Hz). Higher frequency waves are perceived as higher pitched sounds, while lower frequency waves are perceived as lower pitched sounds.

Amplitude: Amplitude refers to the magnitude or intensity of the sound wave, determining its volume or loudness. Greater amplitude results in a louder sound.

Wavelength: Wavelength is the distance between two successive points that are in phase in a sound wave. It is inversely related to frequency, meaning higher frequency waves have shorter wavelengths.

Speed: The speed of sound varies based on the medium it is traveling through, such as air, water, or solids. In general, sound travels faster in denser and stiffer mediums.

Humans perceive sound waves through their auditory system, which includes the ears and brain. The ear converts sound waves into electrical signals that are interpreted by the brain, allowing us to perceive different sounds.

Sound plays a crucial role in communication, entertainment, warning signals, and various other aspects of our daily lives. It can also be analyzed and manipulated for various applications, such as in music production, medical diagnostics, and sonar systems.

If we perceive sound as tone, note or noise depends on the wave form of the sound

Base (fundamental) tone & overtones:

Overtone, as described by Wolfgang Sause (overtone specialist), a natural vibration phenomenon that can be found throughout the cosmos. At each vibration, the counter-vibration additionally creates faster vibrations that coincide each other. That is a universal behavior of vibrations in nature, no matter if it is about sound or a vibration on atomic, electric or cosmic level. Thus, it can be seen that each sound is composed of a base tone and an infinite number of overtones.

The sine note, as a pure note, is virtually non-existent in nature. Most people perceive it as unpleasant, unnatural and strident. Some maybe recall it from days gone by, when one would fall asleep in front of the television and the whistling sound of the television signal would wake one up once no programmer was broadcast anymore.

Also in India & several parts of the world, to let the child sleep, we use songs (lullaby), rhythm etc. to create an atmosphere of sleep for the child. What we generally call sound really is a combination of several sine notes. A note consists of a base tone (basic vibration, lowest vibration) and diverse overtones (harmonics, harmonic waves).

At a note, the overtones vibrate in an integral proportion to the base tone, they vibrate two, three, four etc. times as fast as the keynote.

The chaotic relationship between basic vibration and harmonics, we call noise (white noise). The more the sound waves lack order and their frequencies and sound level lack any kind of proportion, the more we perceive the resulting sound as noise.

Natural noises such as the rush of a creek, the rustling of leaves or the whisper of the wind generally are a combination of noises and harmonious sounds and are mostly perceived to be pleasant. In contrast, in mechanical noises such as the humming of a generator or a refrigerator, random noise prevails and they are accordingly perceived as unpleasant.

The sound of a singing bowl

Unlike instruments as the piano or the guitar, the sound of a singing bowl has no exact overtone series.

Physically, the sound of a singing bowl (like the typical manner of all self-sounding metal instruments and drums) is "not harmonious", that is, the frequencies of the overtones are not integral multiples of the base tone. The sound of the singing bowl rather resembles a natural noise – a mixture of noise and harmonious notes.

The structure of overtones of a singing bowl depends on the material composition, the manufacturing process, its shape, height, radius, wall thickness and possible differences thereof (due to the forging by hand) as well as the tradesmen and the conditions of manufacturing.

Though each singing bowl is unique in its own sense, but for sound healing therapy we use specific bowls that has been mastered over the years.

Processing of sound

We all have experienced a certain music provoking certain feelings for us.

Especially important for sound healing is the fact that during the sound transformation in the inner ear, activated by the stimulation of sensory receptors on the hair cells (cilia), a chemical process triggers the transformation into electric impulses that are forwarded to the brain. The cilia are located on the basilar membrane in the cochlea (a hollow, spiral-shaped bone found in the inner ear). This membrane is at the beginning of the cochlea rather narrow and stiff and becomes wider and softer towards its end. This way, the different frequencies vary in distance into the cochlea and stimulate different cells accordingly. The high frequencies stimulate the cells at the opening, whereas the low frequencies go farther up the cochlea and stimulate cells there.

Thus, with various singing bowls we stimulate different united nerve cell structures.

Feeling sounds: The sounds as a vibro-tactile impulse activate the somatosensory system – a system of perception and processing that can be subdivided as follows:

- + exteroception
- + sensitivity of skin
- + senses of the skin (activation of the sensory receptors of the skin)
- + inner perception
- + proprioception (sensory receptors in muscles, ligaments, joints)
- + Interoception (sensitivity to stimuli originating inside the body) (sensory receptors of the intestines)

That means, we perceive the sound waves of a singing bowl on one hand via the sensitivity of our skin, for example when a belly bowl is placed on our back and played. This tactile impulse is converted into electrical impulses that are conveyed to the brain via the neurons of the skin and spine.

Since during sound healing we purposefully activate specific areas of the body, we also stimulate specific areas in the somatosensory cortex. This is how we can influence these areas of representation, for example when working with stroke patients.

If a stone is dropped in a pond, concentric waves are formed that spread over the whole surface. Every molecule of the water is set moving this way. Something similar happens during sound healing with our body, for it consists of 70-80% of liquids. The gentle sound waves spread through the

Body's liquids, through tissue, muscles, tendons, bones, cavities and organs and stimulate the whole body – tensions and “blocks” are gently cleared away. This is perceivable: the more the body is free of tensions, the farther the spreading of the sound waves can be felt.

Imagine a box with low walls of a size of 2 x 2 meters that is filled with fine, loose, clean sand. The layer of sand covers the floor of the box for few millimeters. If this box is placed outside, exposed to the weather, dislocations, clots and holes will form, dirt will accumulate, and weeds will grow. This image is comparable to the body exposed to stress, worries, life crises and lopsided movements that cause tensions and locks. Imagine now a singing bowl that is put in the middle of this sand pile and played. The sound waves will gently but continuously spread through the bottom of the box and through the sand. The sand will be moved, cleaned and achieves a new, harmonious texture. The same happens with our body when we experience a sound healing. The gentle vibration spread, clear away “blocks”, tensions and constraints. During sound healing, a state of light to profound relaxation generally prevails. Like in yoga, tai chi, meditation and other such practices.

Science of metal

Nowadays, mostly bell metal is used, which is copper & zinc, in the ratio of 4:1, zinc content being a little higher as compared to as in bronze as zinc increases the resonance.

History

The Eastern world, especially Japan, China, Thailand and the Himalayas in India are commonly held as the origin of singing bowls. It can be **assumed** that singing bowls have existed ever since humankind started to work metal (starting about 4.000 BC). However, the exact origin of these instruments from India, Nepal and Tibet and the use at the time is yet unresolved.

Probably singing bowls were originally used for storage of food and ritual offerings. It is hypothesized that this way they were also used to mineralize food and drink because the metal composition from which they are made adds minerals to food stored in them. Still today bronze bowls that are enriched with further metals are found in Indian households.

In addition, there are hints that singing bowls have been used in Bön shamanism during shamanic rituals. Bön shamanism is the shamanic natural religion of Tibet that later has been partly assimilated by Buddhism. Singing bowls were allegedly used during healing ceremonies or during rituals inducing trance. These assertions, however, do not derive from written records but from legends and myths. Probably they have even been made up in recent years to make singing bowls more interesting.

Singing bowls exist in countless shapes and sizes and are made from different materials. The most familiar ones are classical forms of bronze bowls from India, Tibet and Nepal, the Japanese Rim singing bowls and the Japanese and Chinese

Temple bells (usually cast) and glass singing bowls, also called crystal singing bowls that are made of silicate or silica sand.

To give a shape to sound and to use the shaping effects of sound for harmony and health is a primal urge of humankind. This task is performed by some singing bowls. Today, singing bowls are mostly used during meditations. Their focused sound is supposed to bring inner clarity. That is why Japanese temple bells have a long tradition in “meditations of mindfulness”. The person meditating can observe the transition from sound to silence by playing the singing bowl once and waiting for its sound to subside.

As just described, singing bowls have not originally been used for any kind of sound healing, neither in India, Nepal nor Tibet – at least there is no evidence of it.

Sound healing is a new, Western method. It has been developed since 1984 by Peter Hess, based on his experience in India and Tibet and has been inspired by the old knowledge about sound (for example from the Ayurveda).

Manufacturing

From the alloy (bell metal), a thick disk is cast, the so-called cast blank. From the cast blank the singing bowl is forged bit by bit. To do so, the cast blank is reheated again and again, depending on its size, up to 90 times. Four to six skilled craftsmen participate at the actual process of forging, all working simultaneously. They shape, working in perfect rhythm, the typical form of the singing bowl.

Special forging techniques and many individual production steps lead to the desired degree of hardness and an ideal surface quality. By repeated reheating and quenching the singing bowl gets a particularly good sound, as well as by manual scraping, that cleans the singing bowl and provides it with its shining surface. It takes around 30 hours to forge a belly bowl of about two kilograms with up to five people taking part in the manufacturing process at the same time.

3 types of singing bowls are used for the peter-hess sound healing- The universal or joints bowl, the belly bowl and the heart bowl. Different mallets allow for a variation of sound. The characteristics of these three types of singing bowls are explained in detail below and the mallets belonging to each of them are presented.

Universal or Joint Bowl

Depending on size and hardness of the mallet used, this singing bowl produces a great variety of different sounds. With its extensive sound offer, this singing bowl can cater for the whole body and is therefore especially suited for beginners.

Furthermore, this singing bowl excels in its intense vibration and is thus particularly suited for use at the reflex zones of hands and feet and at joints –

(Medium bowl or the 600 gr Palm bowl). Always use common sense as to which bowl for tiny hands and feet or large. With its intense vibration, it has an outstandingly releasing effect on tensions and “blocks”.

Its sound is often described as rather “eventful”.

Depending on the mallet used, the main range of sounds of this singing bowl changes stretching from a 100 to 2,800 Hz. Visually, this singing bowl displays a delicate brim, has a diameter of 19-20 cm and a weight of about 900-1,000 grams.

Belly Bowl

As the name already gives away, this singing bowl activates with its low sounds mainly the belly area and the lower back. By using different mallets the sounds of this singing bowl can be varied even more. With the large felt mallet low sounds for the abdomen are created, with the medium sized mallet rather frequencies that offer ideal sounds for the solar plexus (the area above the navel). Depending on the mallet, the main sound of the belly bowl stretches primarily over a frequency range of about 100-1,000Hz. The sound of the belly bowl is often described as particularly “grounding”.

There is a small and a large belly bowl. The large belly bowl has been developed for professional use of singing bowls during sound healing with adults.

The small belly bowl is used with children or with people that perceive the large belly bowl as too heavy.

The belly bowl, too, features a rather delicate brim, but with its weight of about 1,500 gram (small) and about 2,000 gram (large) it is notably heavier than the joints bowl and with a diameter of 25-26 and 28-29cm respectively much larger, too.

Heart Bowl

This singing bowl with its higher pitched sounds activates mainly the heart area and the upper back. Here, too, different mallets are used to optimize the sound for the particular sections of the body. The sound of this singing bowl is often described as especially “clear and fair”.

The heart bowl, too, exists in a small and a large version. As with the belly bowl, the large heart bowl serves for the professional use during sound healing of adults. The small heart bowl originally was made on purpose for the work with children, however, it can – during an individually designed sound healing – also be an asset when working with adults.

The heart bowl's frequency range, depending on the mallet used, stretches from 200 to 1,200 Hz. Since the heart area is a very sensitive part of the body, this bowl was designed in a way to allow for rather gentle vibrational characteristics. The large heart bowl is the only singing bowl to have a rather massive brim, even though its wall thickness generally is similarly thin as with the joints and the belly bowl. The small heart bowl has a weight of 650-700 grams and a diameter of about 17cm. The large heart bowl weights about 1,300 grams and its diameter is of 22 to 23cm.

The sound level of a singing bowl ranges, depending on its type, the mallets and on how vigorously it is played, from 50 to 100 db. The relatively high number of dB that can be reached is the reason why singing bowls should be played very gently during sound healing, especially when used near the head and the ears.

By using different mallets you will be able to create long deep vibrations with the mallet. The idea is not to bang it to get loud sound! You want to give an even tap with a snap of the wrist. And the as bowl sound dies down you AGAIN give even tap. So your taps now have a rhythm and it is the vibrational sustain of the bowl that dictates the next tap but ideally they should all be minimum 20 seconds apart. Although the bowls will go for 40 to 90 seconds depending on the tap and each bowl has its own time.

If you are tapping other bowls also like the heart bowl and you cannot tell if one bowl is still playing. Lightly place the back of your fingernail close to the outside rim and you will feel the bowl still buzzing even though you cannot hear it.

Mallets

As mentioned previously, with different mallets the diverse types of singing bowls produce respectively typical frequency ranges. A set of a small, medium sized and large felt mallet is ideal to create all sounds necessary.

How to play a singing bowl

The singing bowls have to be played very gently, never to be hit vigorously. This is very important and cannot be repeated enough. When the term “played” is used throughout, it always implies that this is done in a very gentle manner.

If we hit something, the movement is similar to the one when we are hammering a nail into a wall. It is a movement of the forearm, the wrist is relatively stiff.

A singing bowl that is placed, for example, on a palm or another part of the body, is set moving jerkily, which is perceived to be rather less enjoyable.

When a singing bowl is played, however, we try to avoid this unpleasant feeling that can be provoked by hitting. To do so, we play the singing bowl very gently and move the mallet in a pendulous fashion.

To play, the mallet is held loosely with the thumb, the index and the middle finger (as opposed to holding it with the whole hand) and moved from the wrist as a pendulum. When playing, the mallet touches the brim of the singing bowl out of this pendulous movement with medium force – gently and without causing a jolt. The mallet kind of springs back from the brim into its initial position – about 10cm from the singing bowl. The mallet should be held as calmly as possible as a more dynamic movement changes the sound and renders it more eventful and agitated.

Basic principles

For the application of sound healing, there are a few basic principles that should be followed meticulously-

What are problematic fields of application?

Sound Healing is first and foremost a method of relaxation and health promotion. Therefore, generally the same reservations are valid as for all other methods of relaxation. With diagnosed diseases, it may only be applied by a specialist in a healthcare profession. Of course, sound healing can be applied to ill people as well.

Basic principles when applying Sound Healing:

- ✚ Do not promise to cure
- ✚ Never start without a preliminary conversation to clarify the mandate given by the client
- ✚ If you get the impression that the client should be treated by a medical specialist or a psychotherapist, get a doctor's advice – no sound healing before the clarification
- ✚ Agree on a feedback system with the client – if something is painful, feedback needs to be given
- ✚ Keep clear of problematic areas
- ✚ Strengthen what is healthy
- ✚ High attentiveness towards the client and yourself
- ✚ Clarity on the purpose of the sound healing: what is the aim, how can you get there?
- ✚ Less is more: do not proceed too fast and rather use less elements, support and complement therapy as a relaxation method.

Particularly problematic fields of application can be:

- ✚ hypotension
- ✚ asthma
- ✚ cardiac arrhythmia
- ✚ acute migraine
- ✚ diseases causing a loss of touch with reality (delusions, hallucinations, for example with psychoses)
- ✚ serious depression

Even when a sound healing session is given “just” for relaxation, the sound healing practitioner should be enabled by the professional training to handle possible accessory symptoms of states of relaxation such as headache, vertigo or anxiety. Have such side effects been clarified with a physician, you can rely on them being temporary and entailed only by the relaxation. With caution a sound healing can be given within the limits decided upon by the client about how far she wants to get into relaxation.

Should such side effects persist, you should gently end the sound healing. It can however be repeated at another time, if the client wishes for it. In this case, a clear agreement of the objective is of special importance.

What effects are to be anticipated-

- ✚ As all other methods of relaxation, sound healing can lead to the following alterations:
- ✚ Reduction of blood pressure
- ✚ Shift of the level of blood sugar
- ✚ Change of peripheral temperature
- ✚ Pain reduction
- ✚ Sleep improvement
- ✚ Immune system parameters modification
- ✚ Pulse rate alteration

Unpleasant reactions and “negative experience”

Sound Healing is almost always experienced as relaxing and pleasurable – apart for some exceptions like in everything.

Sometimes, however, it is possible that the first sound healing session leads to unpleasant reactions also (e.g. “initial worsening” in homoeopathy). These often are reactions caused by the relaxation that normally subside after a short time. If this is not the case, the sound healing should be abandoned for the time being. If the client so desires, the sound healing can be repeated at a later stage – with special regards to the feedback system and the mandate given by the client. In these cases it is especially important to be aware of one's limits (personal and professional), to listen to one's intuition and not perform a sound healing when indicated.

Being mindful about these possible initial reactions which are mainly caused by the unfamiliar length and profoundness of the relaxation, the duration of the sound healing should be organized individually (“Less is more”).

Accordingly, it is important to agree in advance on a feedback system with the client so that they can express insecurities and indispositions immediately and does not “suffer” from them (otherwise patients can get to false assumptions such as “I have to endure it”, “I can stand that” in terms of “I have to be strong”). Sometimes new clients during the initial interview report on “negative” experience they had with a previous sound healing. On further inquiry it is often discovered that the sounds were not applied carefully and attentively enough or the client has not been encouraged to report on their condition during the treatment. Here it is important to sensitively respond to the client's needs and to apply sound healing very attentively and in the rhythm of the client. The client decides the frequency of the sound healings, the duration of the individual sessions, the intensity of the sound offer and so on.

Initial interview – preliminary conversation

Each Sound healing starts with an in-depth preliminary conversation.

As a principle, we differentiate between an initial interview with a new client and all further preliminary conversations that proceed the following sound healing sessions.

The initial interview with a new client

The initial interview is meant to be an informative conversation with a client that consults you for the very first time. You should set aside about 15 minutes for this conversation.

Tip: It can be useful to make a stand-alone appointment free of charge for this initial interview, just so the client can get to know you and to make a later date for the sound healing session itself.

In this initial interview, you can make clear that certain problematic fields need the approval of a physician before you can perform a sound healing therapy.

Of course it is also possible that during the preliminary conversation it becomes clear that both parties are not “on the same wavelength”. This should be perceived without judgement and you should react accordingly. Both sides have the right to take a decision on their own responsibility on the basis of this first conversation.

The aims of the initial interview are:

- ✚ to welcome and get to know each other
- ✚ to give information on sound therapy – first contact with sound
- ✚ to check the momentary constitution of the client
- ✚ to clarify together the mandate that is given, to agree on the aim of this sound session
- ✚ to make an appointment for the sound healing

If the sound healing is performed directly afterwards:

- ✚ to explain the procedure of the sound healing and to agree on a feedback system
 - ✚ for mutual protection: to have the information flyer signed by the client
- ✚ The following explanations refer to an initial interview that is followed immediately by the first sound healing session.
- ✚ Welcoming and first getting to know each other, is a nice gesture for the preliminary conversation in general if something to drink and maybe even some cookies are provided. It gives the client a feeling of being welcome and of appreciation.
 - ✚ The preliminary conversation serves mainly in getting to know the sound healing practitioner and the client. This way, both parties have another occasion to see if they are on the same wavelength and they can decide again if they want to proceed together to a sound healing session or not or if it is maybe just not the right time.

Information on sound healing – first contact with sound

This is another opportunity for you to phrase clearly: “What is it that I am offering?” We need to take care to comply with the basic principles as mentioned before. It is important to stress here that the sound healing is an offer of relaxation and **cannot and should not replace medical or therapeutic treatment.**

Right at the beginning of the conversation you should indicate that everything said and experienced in the session is covered by the professional confidentiality. This provides the client with a feeling of security and trust and shows the professionalism of your work.

Tip: When a new client wishes to make an appointment for sound healing session, you could send her an information sheet (flyer: invitation to a sound healing) on sound healing. It is recommended to attach a business card and maybe directions.

It has worked well to offer less verbal information but to initiate the conversation directly by a first contact with sound. A nice possibility to do so is to place a singing bowl on your client's palm and to gently play it. The different types of singing bowls should be presented individually and played one at a time to test the acceptance of the client.

Check the overall condition of the client before giving further information about the procedure of the Sound healing. This check is indispensable and serves to perform the sound healing session in a secure context. For you as a sound healing practitioner this means an important verification of legal requirements and conveys your professionalism to the client. This is all the more important for the sound healing practitioners without a professional healthcare education.

Take care! Under no circumstances do we diagnose – this is the job of trained specialists! That is why we talk about checking different questions and not about medical history, because this term can lead to misunderstandings and might imply giving a diagnosis.

The following questions help to provide security and clarification and point out, which areas should maybe be omitted during the sound healing:

- ✚ Is there anything I should know?
- ✚ Are you pregnant? (During the first 12 weeks of pregnancy no sound healing/therapy should be performed since during this period no other therapies are done, neither)
- ✚ DO NOT PLACE BOWL ON PREGNANT WOMEN?
- ✚ NEVER STAND A PREGNANT WOMAN IN GIANT BOWL
- ✚ NEVER USE BOWLS ON PREGNANT WOMAN's FEET.
- ✚ ONLY PLAY BOWLS SOFTLY AROUND PREGNANT WOMEN.
- ✚ BEST FOR THEM IS TO HEAR A GENTLY SINGING BOWL CONCERT.
- ✚ Always ask about PACEMAKER or any other conditions.
- ✚ Do not use bowls on clients with pace maker.
- ✚ Do not over stimulate by banging hard on bowls.

This is a very gentle and brilliantly researched method with specific bowls to ensure a deep relaxed experience.

Induce deep relaxed state through sound vibrations. All of the other results are reviews from clients as to other conditions being helped or alleviated.

More questions for clients:

- ✚ Are you under medical, psychotherapeutic or psychiatric treatment?
- ✚ Current diseases
- ✚ Acute diseases – no sound healing, as it might intensify the symptoms
- ✚ Chronic diseases – check for medication (might provide you with hints on medical treatment, if you prefer not to ask directly)
- ✚ Where required, with the permission of your client, talk to the attending physician to check if at the moment a sound therapy for relaxation can be given (ask for a written “declaration of no objection”). If the sound therapy can be given, the medication should be checked regularly on measurable changes, if need be.
- ✚ Check physical discomfort (for example are there or have there been operations, scars, (joint)implants, implanted organs, pacemaker, blood pressure problems, epilepsy, tinnitus...)
- ✚ Check mental discomfort (Stress, panic attacks, insomnia ...)
- ✚ Check psychiatric diseases (checking on medication avoids direct questions – if someone for example takes antidepressants, no sound therapy may be given)

Emphasis: sound healing serves relaxation purposes – it aims not at replacing medical or therapeutic treatment.

However, in co-operation with the attending physician/ therapist and upon receiving the “declaration of no objection”, it can be applied to accompany and support therapy.

Clarify mandate and fix objectives for this sound session together

When these questions are clarified, it is important to define together with the client the aims of the following sound healing session. For those participants of this course whose day- today profession entails contact with clients and customers, this is surely no problem.

Here it is crucial to check carefully with oneself to what extent the verbalized mandate and the desired outcome matches with one's own possibilities and capacities. You should carefully observe and pay attention to your feelings.

Learn how to respond to the client to design an individual sound therapy. Attention! If you do not feel well in a situation, if you feel over-strained or if you are even anxious, you should not perform a sound healing session.

Explain the procedure of the sound healing and agree on a feedback system. Before starting the sound session, the procedure of the sound healing should be explained briefly.

Before each first sound healing session, the following information should be given:

- ✚ the sound healing will start with the client lying on her stomach, then there will be a short break and afterwards she will be asked to turn around
- ✚ up to three singing bowls will at the same time be positioned on the body and played gently
- ✚ after the sound therapy is over, a short time of calm perception (about 5min) will take place where the client can check how she feels now, before she starts to stretch and straighten before the concluding conversation, where the experience made can (not has to!) be reflected upon
- ✚ it is okay to take a break for a pee! (both for the client and practitioner)
- ✚ ask for the client's permission, if you may touch her briefly with your hand on the body part where you will position the singing bowls thereafter
- ✚ This information provides the client with a sense of orientation during the sound healing so she can feel safe.

Next to these basic conditions, a feedback system should be imperatively agreed upon now. Accordingly, the client is invited to give feedback to the sound healing practitioner during sound session on indispositions and this way take responsibility for the own condition.

Sound healing serves relaxation; therefore it is crucial for the sound healing practitioner to ascertain that the client is resting comfortably. Indispositions, insecurities and annoyed feelings should be reported immediately! It is about enjoying the sound session – so wishes should be expressed, for example when a singing bowl is perceived as particularly pleasurable on a specific part of the body.

However, if there is nothing special to be said, it is of course completely okay to say nothing during the session.

Should there still be questions on the side of the client, they can be discussed now.

For mutual security: have the information leaflet signed by the client Before you start now with the sound healing session, the client signs the information leaflet, so you as a sound healing practitioner have another written security.

Note: Depending on your professional background and the conditions of your sound healing proposition (e.g. should you work privately, in a sound “clinic”, a wellness Centre, in a physiotherapy or occupational therapy clinic, in a hospital, ...) the initial interview can of course vary somewhat.

Preliminary interview with a customer/client willing to enjoy sound healing session over a longer period of time –

Many clients decide to enjoy sound session more often, or on a regular basis after they have had their first one. It is imperative that before each session you have a brief preliminary conversation. During this preliminary conversation, our client has the possibility to tell us about her condition on that day and how she felt after the last sound healing session. Other topics of this conversation could be: what has changed positively for the client with regards to the objectives she wanted to attain by having sound healing session. It is important to fix the objectives for today's session, too.

Useful questions are:

- ✚ How do you feel today?
- ✚ How have you felt since your last sound healing, what has changed?
- ✚ What do you desire for today's sound healing session?
- ✚ Did you notice that specific sounds or singing bowls, had a particularly positive effect on you, and that we should use them again this time?
- ✚ Do you have any questions?
- ✚ Do you have anything to say that I should know today?

It is understood that everything that is said during a sound session is covered by the professional confidentiality and is not retold to others.

Of course you can talk about a case during supervision, but you have to take care to do so, in a way that your client remains incognito.

Be aware that each new client trusts you and that it is your responsibility not to betray the trust. The setting of a sound healing session opens up space for openness and intimacy, wherein very personal experiences can be made.

Fear of relaxation can originate from the unconscious knowledge that opening up makes you vulnerable. It is our responsibility as a sound healing practitioner to be aware of that and to design the sound session in a way so that our clients can feel safe and sound.

This will be an on-going challenge for you as a sound healing practitioner – for this closeness is of another kind as for example in a friendship and needs a special way of handling it.

Client record

During your very first sound healing session with a “dummy client” it is useful to already take some written notes after each sound session. If you offer sound healing professionally later on, it is indispensable to have a record of your clients and the training sound healing give you the opportunity to start with it. Of course this record has to be handled with confidentiality and may not be made accessible to others.

You should note the most important statements from the preliminary conversation, especially from the initial interview, the agreed upon definition of objectives, the procedure of the sound healing and the statements of your client

after the sound session. These notes will help you during your next sound healing to tie in with the experiences of the last sound session.

When you apply sound sessions professionally, a record of your clients is an important source of information, should a client develop a discomfort after a sound therapy.

You should note:

- ✚ clinical data such as name, date, time, duration of the sound session
- ✚ preliminary conversation and defined objectives of this sound therapy
- ✚ course of the sound healing with indications and notes
- ✚ subjective observations regarding the client
- ✚ your feelings, thoughts, inner pictures
- ✚ personal experiences, observations, learnings
- ✚ feedback of the client after the sound therapy and possible wishes for the next one The notes help you to consciously realize your process of learning and to reflect on it.

Bedding

The bedding is, after the preliminary conversation, already the offer of a safe space and should therefore be taken care of in a very attentive manner.

Therapy table or spot on the floor

- ✚ Regarding the bedding for the basic sound therapy there are two possibilities:
- ✚ the client lies on a therapy table
- ✚ the client lies on a prepared spot on the floor
- ✚ The decision for one of the two possibilities is based on the following questions:

What do I prefer? What is comfortable for me?

A (therapy) table has the advantage that the sound healing practitioner can stand with a straight back which is perceived to be more comfortable by many.

Some clients are afraid they could fall off the table when in profound relaxation – you should take that into consideration and react to it if necessary.

The foldable therapy table has proven to be the ideal table for the sound therapy. It has the customary opening for the face and additional side parts (specially designed for sound therapies) where the singing bowls can easily be placed.

Often a lower table is preferred as it also facilitates the work with a gong. For the work with a table you have to consider where the singing bowls and mallets can be put so you can reach them easily and they still are positioned safely. Here, different practitioners have developed diverse utilities. Some sound healing practitioners prefer to have their clients lying on the floor as it is easier to position the singing bowls around. Some clients feel safer lying directly on the floor, too, they feel “supported by the earth”.

When working on the floor a usual mattress can be used, a yoga mat, a futon, or even a camping mat covered with a thick blanket. This way, it is easier to position the singing bowls and the mallets around the sound therapy activity area.

The disadvantage of this choice could be that for you as a sound healing practitioner it might not be comfortable to be seated. You should make sure that during the sound therapy you can work in a comfortable position.

For your client it is of course ideal if she has the choice to lie on a table or on the floor depending on what she prefers.

Utilities for ideal bedding

For an ideal bedding, additional utilities such as pillows, sewn “croissants”, blankets, breast feeding pillows, or other for professional work the support pillow specially designed has proven very useful. When choosing the bedding accessories it should be taken care to pick ones that conduct the sound as well as possible such as tapo, cotton, millet husks or polystyrene pellets.

Bedding enhancing relaxation

The client should be resting in a way that facilitates relaxation. In face-down position the following parts of the body should be attended to with special care:
relaxed positioning of the head, neck and shoulders cushion under the feet optionally a cushion under the stomach if the client has a hollow back offer cushions for the arms, so the whole shoulder area is relaxed

In supine position the following parts of the body should be attended to with special care:
optionally a pillow for the head cushion under the hollow of the knee Relaxing bedding of arms and shoulders, use cushions to support that area if necessary.

The “wrapping” of the client as it conveys a sense of security to the client and additionally facilitates a quick relaxation.

During relaxation the body temperature decreases, therefore many clients find it comfortable to be warmed by a thin blanket (or cloth). This offers protection and often enhances relaxation. Particularly at the beginning of your professional life as a sound healing practitioner you should take care to use a (thin) blanket so you can still easily discern the parts of the body of your client to be able to position the singing bowls directly and confidently on the right area.

For the bedding, generally the following is imperative: The feedback system agreed upon during the preliminary conversation ensures that the client notifies you immediately if she is resting uncomfortably or if a singing bowl has not been positioned ideally for her.

The wish of the client takes priority over the standard procedure of the sound therapy!

Warming up singing bowls

It can be necessary occasionally to warm up the singing bowls to a pleasurable temperature. There are the following possibilities: The singing bowls can be put on a warm radiator hot-water bottles filled with warm water an electric blanket Maybe you can come up with other possibilities, too! Before you put the singing bowl on your client's body, you have to recheck its temperature.

Preparing the body for the singing bowl by touching it briefly

The singing bowls can for their weight lead to a twitching of muscles if they are positioned on the body surprisingly. Therefore we touch – only on approval of our clients – the respective part of the body where the singing bowl will be put briefly with our hand or very gently with the soft felt mallet (man-woman), if the client prefers the latter.

Resting after the sound therapy

After you finish the sound therapy, the client has some time to observe her sensations. About 5min should be provided for that. The client is invited to take her time and to observe what might have changed. The sounds are still vibrating, even when we cannot hear them any longer! During this time it is crucial that you as a sound healing practitioner wait close by! After this time you instruct your client to stretch and straighten slowly and to ground securely in the mundane plane (Optionally use the clear sound of a ZEN bowl to do so).

Concluding conversation

A concluding conversation offers your client the possibility to communicate her experiences made during the sound session. Maybe there are already wishes to be incorporated in the next sound therapy. This can add new core areas to the following treatment. (Note this in your client record!) A change of position from lying to sitting or even a change of place for example to a sofa or a couple of arm chairs facilitate the coming back to the mundane plane. It has proven useful to offer again a drink (and maybe some cookies) to the client (enhances the “grounding”). During the concluding conversation you should instruct your client to observe how she sleeps the following night, what she dreams of and any other observations. It is important to mention that you are available on the phone, should she have any questions. Maybe provide your client again with your business card or telephone number. Clients, especially those that enjoyed a

Sound healing for the first time might come up with questions later and your remark offers them security. Maybe make an appointment for a phone call.

During relaxation, similarly to sleeping, our attention is focused inwards. Experiences made in a state of relaxation seem at a distance and are often, like dreams, soon forgotten once the person has returned to her every day consciousness. By verbalizing the experience once again during the concluding conversation, we transfer these matters to the consciousness so they can be integrated with day-to-day life. It is important that the concluding conversation is not about analysis of the experience but about a non-judgmental observation. Some clients may wish to continue to work systematically with their experience. It is advisable to be able to offer a responsible counselling supporting the client in realizing and using her resources and in finding solutions to her concerns. You only continue to work with the client if YOU are trained to do so. Otherwise refer your client to a specialized therapist.

You can offer addresses of suitable specialists.

Now and again it happens that clients feel tired or sluggish after a sound therapy – this is completely normal. Generally, their vitality and spirit of enterprise returns within one or two hours. We can recommend in this case that our clients go for a little walk before they drive home. We should mention, during the initial interview, that it is better not to return immediately after a sound therapy to normal activity but to take one's time.

A drink of water, is also helpful after sound session. It supports our kidneys in discarding the waste products of our metabolism that the sound session disengages from our tissues. Therefore we advise our clients to drink plenty of water during the concluding conversation and during the rest of the day.

For you as a sound healing practitioner, the concluding conversation is a good occasion to check if your client has regained her “grounding” and will get home safely.

Tip: With clients that visit you on a regular basis it might be a good kind of “homework” to pay attention to their own reactions in the time after the sound therapy, because regular sound session often lead to a change in perception, communication, and emotions. These can offer valuable impulses for possible examining and/ or redesign of objectives.

PRACTICAL PART

Heavenly sounds of the singing bowl!!

Put a singing bowl on your palm, dive into the sound and perceive its diversity.

You can hear and perceive a multitude of notes: low notes and high-pitched notes. The base tone, filled with manifold overtones.

These sounds remind us of the origin of the universe, of our origin. That is it what is so valuable about the sound of the singing bowl.

Nada Brahma – the world consists of sound. As the universe was created from sound and so have we humans, that is you. Maybe you can perceive your entire body via the sound. Maybe the heavenly sound of the singing bowl reminds you of your origin, takes you to your basic trust, gives you security and a profound relaxation.

It is pleasurable to go on enjoying the sounds for some time, to feel their relaxing and harmonizing properties. The sound of the singing bowl reaches our innermost, it touches our soul. The sound dissolves tenseness, activates self-healing processes and frees up creative energy.

Experience the singing bowls

During the course you experienced what it's like to get to know singing bowls playfully. This experimenting could be helpful for the first encounter with your clients later on. That is why some of them are briefly explained below.

Making singing bowls sound – experimental play

The singing bowls invite you to experiment with their pleasing appearance, the diversity of their sound that can be experienced in handling this instrument playfully – later you will be familiar with these sounds and learn how to create them consciously and purposefully.

I would like to invite you to do the following:

Explore the singing bowl with your hands, maybe you even want to close your eyes to do that to fully get involved with it. Perceive its shape, weight and the texture of its surface, your hands curiously explore the width of the brim and many other details. You start to play the singing bowl by tapping it with the heel of your hand or your fingertips. Try to make it sound by tapping various parts of it and try to vary sound volume.

Now you can open your eyes again and start to explore sound with a felt mallet. You realize that mallets of different sizes and firmness will create different sounds with the same singing bowl. They vary depending on the angle of play and the impact and show a almost infinite diversity.

Feeling sounds on the palm – sound healing of the hands' reflex zones Put the singing bowl on your evenly outstretched palm and play it. Experiment how it feels when you play the singing bowl gently or very strongly.

- ✚ Do you feel the vibration?
- ✚ Does the singing bowl sit securely on your palm or does it wobble if you play it too strongly?
- ✚ Which note and vibration are pleasurable for you?
- ✚ How does it feel if you stop the sound with your hand touching the singing bowl? Take a break and observe how your hand that hold the singing bowl feels now.
- ✚ Do you perceive a difference in comparison with your other hand? What do you feel?
- ✚ To harmonize possible differences, now feel the sounds with your other hand, too. In exploring the sounds and vibrations you already learn a lot about their effects and different techniques of playing.
- ✚ During this exercise the palms experience a pleasurable therapy which activates the whole body via the hands' reflex zones. Therefore this is a nice example of how you can do something good for yourself in a simple and quick manner.

Feeling sounds via the fingertips – cleaning the meridians

Alternatively you can put the singing bowl on your fingertips if you hold your hand palm up, with the fingers stretched upwards so the singing bowl can be positioned on your fingers as if resting on columns.

When positioning the singing bowl (ideally the universal bowl) on your fingertips, take care to touch it only at its base. If you touch its walls, its ability to vibrate is impaired. It would be ideal to touch it only at the centre of its base for ideal

Sound expansion. However, this positioning would be very wobbly and it could fall off easily. Take care to always hold the singing bowl safely when used in this position and play it in a way that the sound and its vibrations create well-being. Play the singing bowl gently with the medium-sized felt mallet and feel the vibration seeping in your hands via the fingertips.

Feel how the sounds make their way and unfold their cleaning and harmonizing properties. Gently and steadily play the singing bowl for 5 minutes.

Step by step the vibrations will travel farther and farther throughout your body. Listen to the sounds and enjoy the pleasant sensation spreading. Wait until the sounds have died away entirely, put the singing bowl away and observe how your hand feels now.

Are there any differences in comparison with your other hand? If so, which are there?

Now put the singing bowl on your other hand and play it gently, enjoy the effects of the sounds.

You feel how the sounds spread from your fingertips of this hand, too throughout your body and unfold their beneficial, regenerating effects, how they flow through your meridians and clean them.

To conclude, compare again your two hands and the two sides of your body and let the sounds continue to have their effects and enjoy the feeling of harmonization and refreshment.

This exercise is also interesting for treating yourself. The fingertips are a particularly sensitive part of the body, here are the sensitive starting and ending points of the meridians. That is why via the sound waves on the fingertips the meridians (the energy channels of the body) can be “cleaned”. The exercise can be used at your work place, in stressful situations or during short breaks to draw a breath, relax, enhance one's own harmony and promote one's health in a holistic way.

The sound vibrates through many hands

This is a very nice exercise to make the expansion of sound waves demonstrative and can be used to create a “sense of community”.

It is ideal to use a belly bowl with a low sound because its sound waves are particularly intense and long lasting. Several people put their hands over the hands of their partners, palms facing up, until four to six hands lie over each other. All together they hold the singing bowl which is positioned on the upper palm. It is played gently now and its sound waves spread top-down through the “pile of hands” in a way that even the participant with her hand at the bottom can feel the sounds.

This exercise strengthens the shared experience (good with families, school classes, ...) and astonishes by the intensity of the sound waves perceivable through so many hands. It makes clear that the sound wave spreads much deeper than its contact surface into the body.

Hearing – listening - perception

By attentive and intense hearing we get to listening. Listening means dedicating to the sound with full attention – to be with your ear entirely with this sound, inside this sound. Listening does not happen only with the ears, but with the whole body.

Listening, again, leads to holistic perception.

This exercise helps us to relax quickly, to let go of wearing thoughts, to reach harmony and to reorganize so we can dedicate ourselves to our tasks again with fresh energy.

For this exercise find a nice, calm spot and sit down in a comfortable position. If it feels good for you, close your eye, for seeing often impedes hearing. When we close our eyes we shift our attention to hearing. Focus all your attention on yourself.

Put for example the universal bowl on your palm and play it gently and steadily with the medium-sized felt mallet. Listen to the sound, feel the pleasurable touch of the sound waves. You will hear different notes within the sound: high-pitched notes, low notes, many different notes. Together they form the wonderful sound of the singing bowl, rich in overtones.

This sound invites you to listen closely. You perceive the sound not only with your ears, but via your whole body – dedicate yourself with all of your attention to this sound.

Maybe you sense how your whole body absorbs the sounds, is touched by it and filled more and more completely. Your breath will slow down and become deeper and calmer.

Let the sounds die away completely and rest for a moment, observe, enjoy the state of relaxation and harmony.

Water in a singing bowl – sound waves become visible through experiments with water in the singing bowl and are a very efficient way to make sound waves visible and demonstrate their effect. Moreover, this exercise helps to acquire a feeling of how gentle or strong one should play. To do so, we fill the singing bowl to about $\frac{1}{4}$ with water. The singing bowl should rest on a soft base that enables her to vibrate (for example a gym or rubber mat). The singing bowl is played with the medium-sized felt mallet, gently at first, then more and more strongly.

Just experiment and observe what happens!

It is nice to observe how the water reacts to the sound waves, how gentle play creates beautiful mandalas and how droplets spring from the surface of water like a fountain when playing impetuously.

It is a nice experience to take your singing bowl with you in the bath tub. Due to its shape it floats easily and, when played, the sound waves spread through the water and touch your body.

All these exercises and experiments help to imagine how the sounds of the singing bowls spread through the body that consists of up to 80% of liquids and “vibrates/massages” it gently.

Practice

The sound therapy has a duration of 60min, whereas the basic sound therapy itself accounts for 40min. The sound therapy of the back takes 25min, the sound therapy of the front of the body takes 15min. The other 20min are needed for the preliminary and concluding conversation, to support the client in lying down comfortably and to have her rest after the sound healing session.

**

We start with the back and treat the front of the body afterwards.

When performing an individual sound healing as you will learn to do in the course, the procedure explained below will be modified flexibly according to the needs of the client.

The Science of Frequencies and Chakras:



The frequencies emitted by singing bowls are often correlated with the frequencies associated with the body's chakras. Chakras are believed to be energy centers within the body, and each chakra is associated with a specific frequency, notes, color and sound. When a singing bowl's frequency aligns with a chakra's frequency, it is believed to help balance and harmonize that energy center.

Root Chakra (Muladhara):

Frequency Range: Approximately 256 Hz to 396 Hz

Associated Note: C

Color: Red

Sound: "LAM"

Description: The root chakra is located at the base of the spine. It represents survival, security, basic human potential, and is associated with our connection to the Earth. The color red is symbolic of vitality, grounding, and the physical aspect of our existence.

2. Sacral Chakra (Swadhisthana):

Frequency Range: Approximately 320 Hz to 480 Hz

Associated Note: D

Color: Orange

Sound: "VAM"

Description: The sacral chakra is positioned in the lower abdomen, below the navel. It's associated with creativity, sexuality, and emotions. Orange represents creativity, emotional balance, and our ability to experience joy and pleasure.

3. Solar Plexus Chakra (Manipura):

Frequency Range: Approximately 384 Hz to 576 Hz

Associated Note: E

Color: Yellow

Sound: "RAM"

Description: Located in the upper abdomen, the solar plexus chakra is associated with self-esteem, confidence, and personal power. Yellow signifies intellect, self-assurance, and transformation.

4. Heart Chakra (Anahata):

Frequency Range: Approximately 480 Hz to 720 Hz

Associated Note: F

Color: Green (or Pink)

Sound: "YAM"

Description: Positioned in the center of the chest, the heart chakra is linked to love, compassion, and acceptance. Green represents love, harmony, and healing, while pink is often associated with unconditional love and compassion.

5. Throat Chakra (Vishuddha):

Frequency Range: Approximately 576 Hz to 864 Hz

Associated Note: G

Color: Blue

Sound: "HAM"

Description: Located in the throat, the throat chakra governs communication, expression, and truth. Blue represents communication, self-expression, and the power of the spoken word.

6. Third Eye Chakra (Ajna):

Frequency Range: Approximately 640 Hz to 960 Hz

Associated Note: A

Color: Indigo (or Purple)

Sound: "SHAM" or "AUM" (OM)

Description: Positioned in the forehead, between the eyes, the third eye chakra is associated with intuition, insight, and spiritual awareness. Indigo symbolizes intuition, perception, and higher knowledge, while purple signifies spirituality and enlightenment.

7. Crown Chakra (Sahasrara):

Frequency Range: Approximately 768 Hz to 1152 Hz

Associated Note: B

Color: Violet (or White)

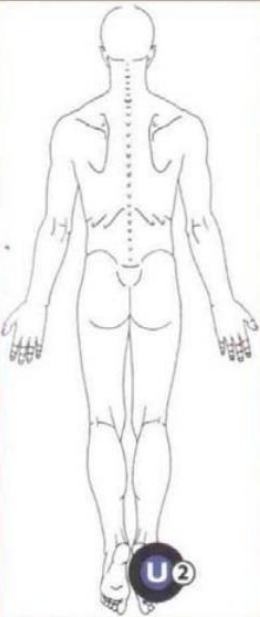
Sound: "AUM" (OM)

Description: Situated at the top of the head, the crown chakra represents higher consciousness, connection to the universe, and divine wisdom. Violet embodies spiritual awareness, while white signifies purity and spiritual enlightenment.

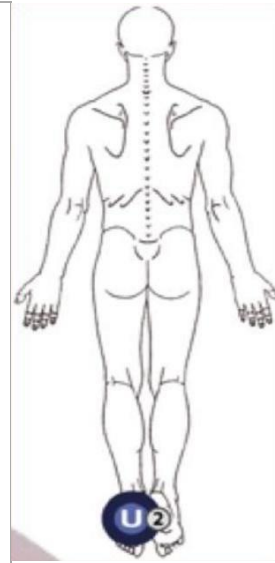
Procedure of the Sound healing

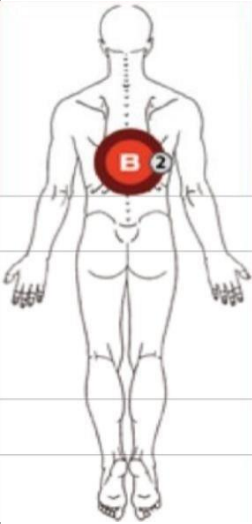
Duration: a total of 60 minutes, with 20 minutes of getting to know about patient (follow questionnaire) 40 minutes healing; about 25 minutes for the back, about 15 minutes for the front of the body

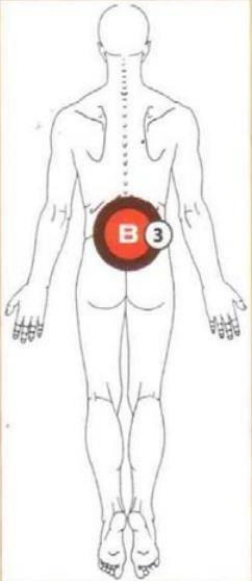
INITIAL INTERVIEW / PRELIMINARY CONVERSATION - agree on feedback!

<p>Sole of the right, then of the left foot (reflex zones)</p>	
<p>Procedure: 2 Mins each feet</p>	
<p>The client is comfortably resting on her stomach. An all-purpose/joints/universal bowl is positioned on the hollow of her sole in a way that the entire base of the singing bowl touches the foot if possible. First treat the right, then the left foot. The singing bowl is played with the medium-sized mallet. An efficient bedding of the feet makes the procedure Easier.</p>	
<p>Desired effects:</p>	
<p>The sound waves gently vibrates the reflex zones of the foot, which activates the whole body of the client. She can perceive how the sound waves spread, flow through the legs, the spine, massage the neck, spread Through the head and exit via the tips of the hair.</p>	
<p>Notice:</p>	

Usually the spreading of the sound waves through the body is not yet fully perceived during the first sound session. The= client feels the degree of permeability of her body and the positive changes in the course of the sound sessions!



	
Procedure: 3 mins	
<p>A belly bowl is placed on the back on the transition zone of thoracic and lumbar spine (at the height of the solar plexus/between small ribs) and played with the medium-sized mallet. In using the medium-sized mallet, the higher frequencies of the belly bowl become audible that resonate with this area of the body.</p>	
Desired effects:	
<p>The sound waves spread from this point pleasantly through the whole body. The client observes her body – the permeability and the positive changes during the sound therapy.</p>	
Notice:	
<p>Remember the concentric circles that are created when a stone is thrown into a still pond that sets it moving entirely. Bring to your mind that the human body consists of about 70-80% of liquids and that the sound healing acts similar to this image.</p>	

Lower back	
Procedure: 3 mins	
<p>The belly bowl is shifted from the middle of the back to the area of the lower lumbar region (over sacral) and is played with the large mallet.</p>	
Desired effects:	
<p>Typical problems as tense muscles and “blocks” that have accumulated here – often an expression of doubts, insecurities and fear – can dissolve.</p>	
Notice:	
<p>In using the large mallet, the low frequencies are activated that gently spread through this area, that is, mainly the low sounds become audible. We offer sounds that resonate with this part of the body and invite it to relax.</p>	

Bottom and upper back

Procedure: 4 mins

The belly bowl is shifted to the middle of the bottom (tailbone area) and played on its own at first.

Then simultaneously, we place a heart bowl between the shoulder blades (heart chakra) and play it on its own, initially, too. Afterwards both singing bowls are played alternately.

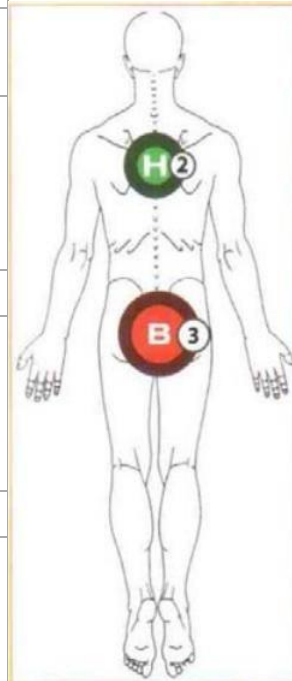
Desired effects:

By using two singing bowls the sound waves converge, "letting go" is facilitated, control is abandoned, a trance-like state is reached.

Relaxation of the shoulder and pelvis area.

Notice:

Following the general principles of resonance, the medium-sized mallet is used for the heart bowl and the large mallet for the belly bowl. To make the procedure easier, it is possible to use just one mallet or the double mallet.



Bottom and neck area

Procedure: 2 mins

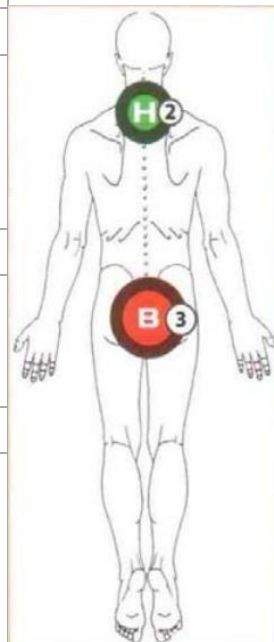
The belly bowl remains on the bottom, the heart bowl is shifted to the neck area and initially played on its own there. Afterwards, both singing bowls are again played Alternately.

Desired effects

Relaxation of the neck. Inclusion of the head area. A free "flow" of the sound waves through the body is facilitated by playing both singing bowls in a harmonious way.

Notice:

The singing bowl on the neck area may not touch the back of the head and should be played very gently. The area of the head / near the ears is a very sensitive area, the principle "less is more!" gains special importance here –



That means, the singing bowls are played particularly gently here.

Bottom and shoulder blades (first right, then left)

Procedure: 2 mins each side

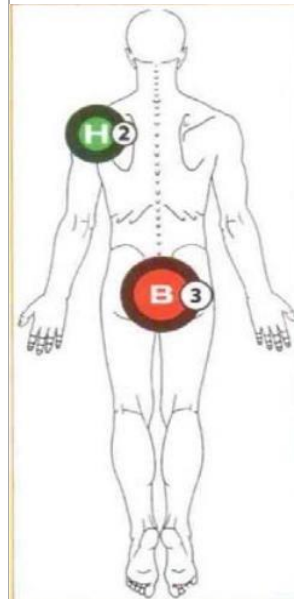
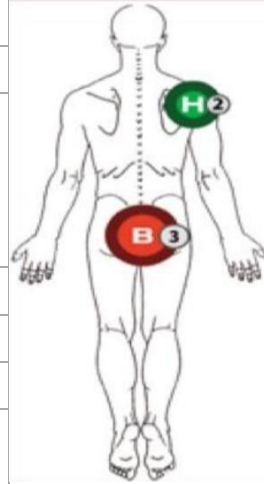
The belly bowl remains on the bottom, the heart bowl is shifted first to the right, then to the left shoulder blade and initially played alone. Then, the two singing bowls are again played alternately.

Desired effects:

Offer relaxation to the pectoral girdle area

Notice:

Following the general principles of resonance, the medium-sized mallet is used for the heart bowl and the large mallet for the belly bowl. To make the procedure more easy, it is possible to use just one mallet or the double mallet.



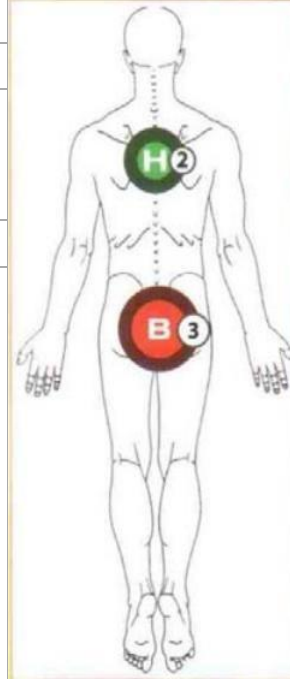
Bottom and upper back

Procedure: 2 mins

The belly bowl remains on the bottom. The heart bowl is shifted again between the shoulder blades (Heart chakra). Both singing bowls are again played alternately.

Desired effects:

Relaxation in the area of the upper back. To feel the body/back changing, feel the central axis of the body.



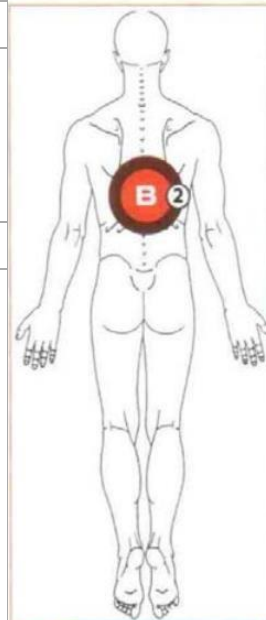
Middle of the back

Procedure: 2 mins

The heart bowl is removed from the body, the belly bowl is again placed on the middle of the back on the transition from the thoracic to the lumbar spine (on the height of the solar plexus). Again use the medium-sized mallet.

Desired effects:

Sense the body/back – what has changed during the sound therapy?



Soles of the right, then of the left foot (reflex zones)

The universal-bowl is positioned, as in the beginning, first on the sole of the right, then of the left foot. It is played with The medium-sized mallet.

Desired effects:

To feel the difference how the sound waves were perceived at the beginning of the sound healing session and how they spread now through the body.

Notice:

The sound of the singing bowls now is more complete and lasts longer.

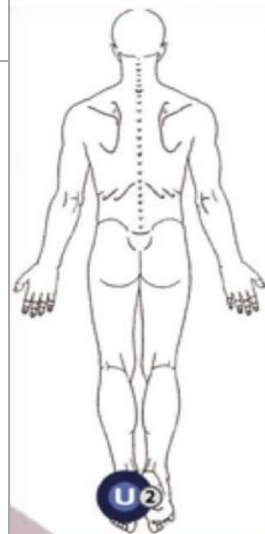
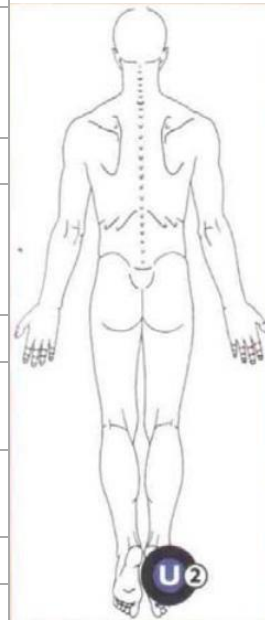
Conclusion of the sound session in the facedown Position

The sound healing in a face-down position is completed.

Time to contemplate

After sometime the client had to just observe, we ask her to turn around slowly.

Client turns around



SOUND therapy OF THE FRONT SIDE OF THE BODY:**Middle of the body**

Procedure: 3 mins

The belly bowl is positioned on the stomach above the navel (solar plexus) and played with the medium-sized mallet to activate

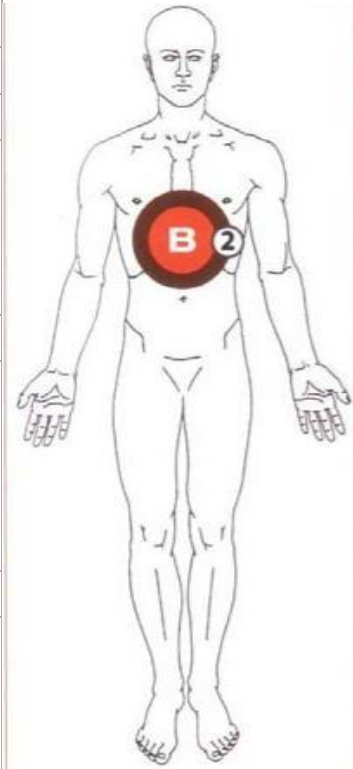
the higher spectrum of the bowls Frequencies

Desired effects:

The sound waves spread pleasantly from this point through the whole body. The vegetative nervous system is activated positively via the solar plexus.

Notice:

If noises of the bowels occur, you should explain to your client that these are positive signs of relaxation and letting go.

**Abdominal area**

Procedure: 3 mins

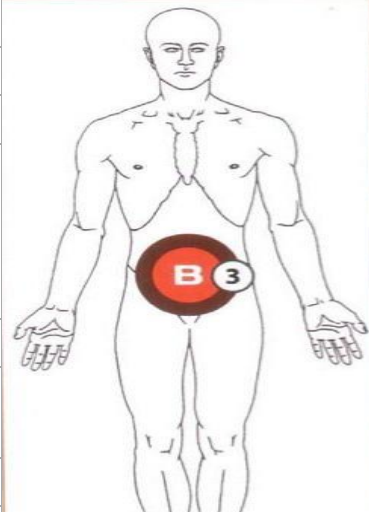
The belly bowl is shifted from the middle of the body to the lower abdomen (below the navel) and played with the large mallet to activate the lower spectrum of frequencies.

Desired effects:

The lower sounds invite this area of the body to relax

Notice:

Avoid the genital area to protect the private



Sphere. Therefore position the belly bowl above the pubic bone

Abdominal area and upper body (heart area)

Procedure: 3 mins

The belly bowl remains on the lower abdomen, the heart bowl is placed on the sternum at the height of the heart and initially played alone. Afterwards, both singing bowls are played alternately. Following the general principles of resonance, the medium-sized mallet is used for the heart bowl and the large mallet for the belly bowl. To make the procedure easier, it is possible to use just one mallet or the double mallet.

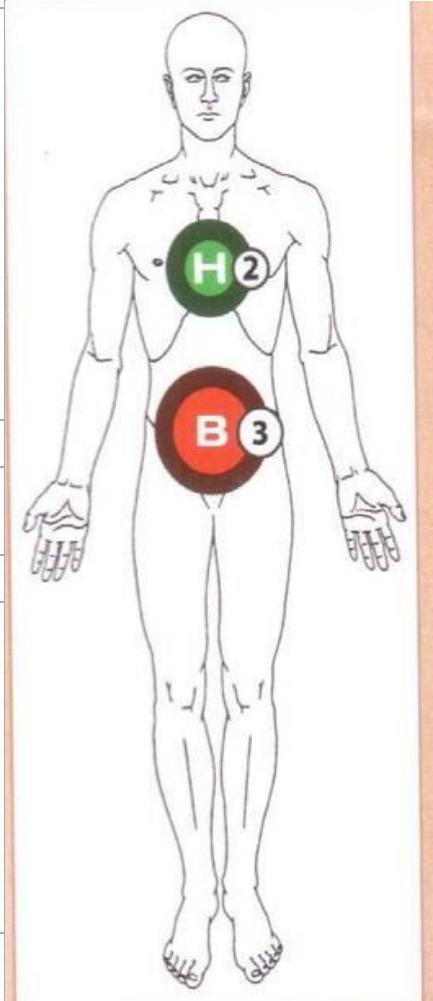
Desired effects:

Relaxation in this area induces pleasure and security.

Notice:

This is a very sensitive area, therefore you need to pay special attention regarding duration and intensity of play. During the first sound therapy this area should be treated only shortly. After having consulted your client, you can prolong the duration of the treatment in this area. Pay attention to a sufficient distance between the two-singing bowls.

If there are problems with the heart (a pacemaker, for example) this area is to be avoided.



Abdominal area and throat area

Procedure: 2 mins

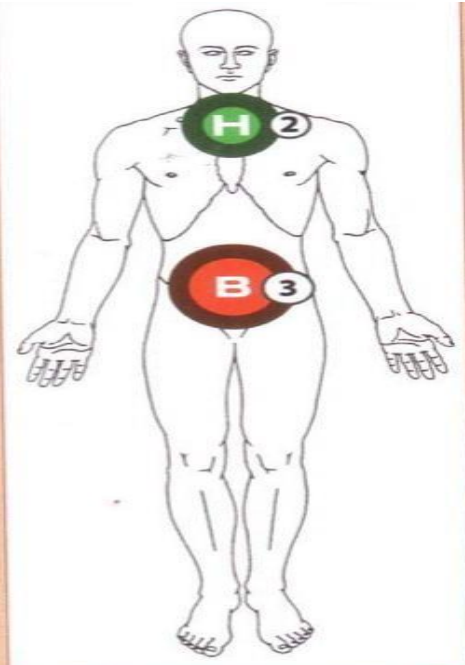
The belly bowl remains on the lower abdomen, the heart bowl is shifted towards the throat area and initially played alone. Afterwards, both singing bowls are played alternately as before.

Desired effects:

Relaxation of the throat area.
Reinforcement of the immune system (Thymus).

Notice:

This, too, is a very sensitive area and a longer treatment is only done if the client wishes for it.



Lower of the abdomen – palm of the right, then of the left hand (reflex zones)

Procedure: 2 mins each hands

The belly bowl remains on the lower abdomen. The universal bowl is placed first on the palm of the right, then on the palm of the left hand.

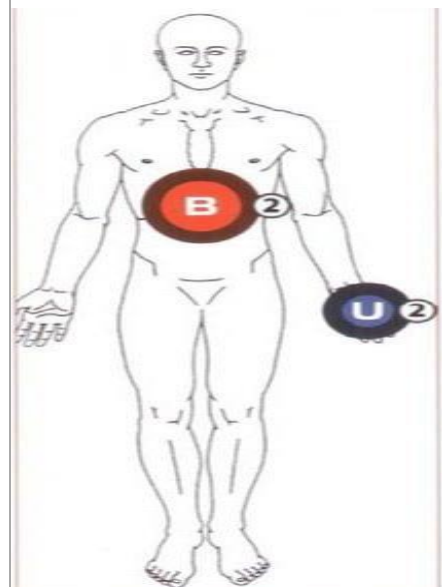
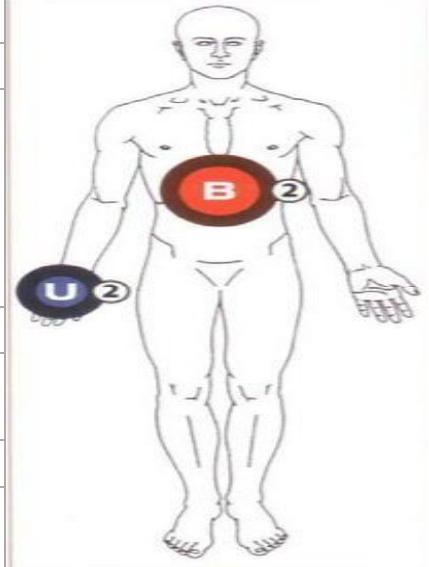
Both singing bowls are played alternately with
The medium-sized mallet.

Desired effects:

Via the hands' reflex zones the whole body is activated.

Notice:

The sound healing of the hands' reflex zones is just done once, either while the client is lying on her stomach or on her back. It depends on the position of the arms that the client has chosen.



Middle of the body

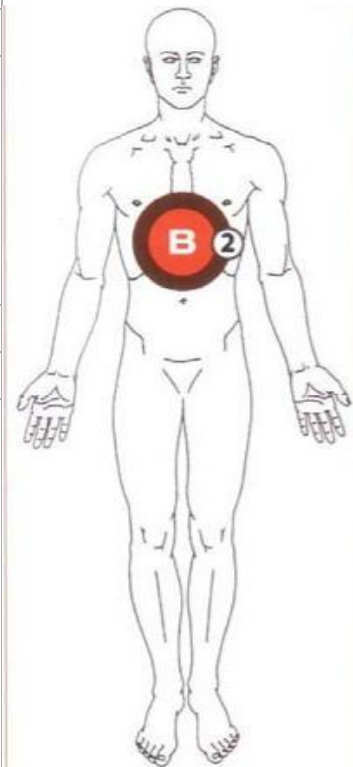
Procedure: 2 mins

Have the hands' reflex zones been included, the belly bowl is placed now in the middle of the body (upper abdomen/solar plexus) and played alone with the medium-sized mallet to end the sound healing session.

Time for observation

Procedure:

Before the sound session is fully completed, the client has silent time to observe and let the sounds die away slowly. That is already the time when wishes for the next sound healing session occur, that can be talked about in the concluding conversation.

**Conclusion of the Sound Healing Session**

To conclude the sound session, after the time for silent observation a high-pitched note (for example of a ZEN singing bowl) indicates the end of the sound healing session and helps to ground in the mundane plane.

A concluding conversation offers the client an opportunity to communicate her experiences during the sound session. These can become (new) focal points for the next sound session. Furthermore, the experiences made in the preceding state of trance can this way be integrated into the everyday Consciousness.

Procedure of the Sound Healing

Type of singing bowl and position on the body	Mallet Used
IN A FACE-DOWN POSITION – total time about 25 minutes	
universal bowl – right sole	medium-sized mallet
universal bowl – left sole	medium-sized mallet
belly bowl – middle of the back	medium-sized mallet
belly bowl – area of the lower lumbar spine (just above the bottom)	large mallet
belly bowl – bottom + heart bowl – between the shoulder blades	large mallet medium-sized mallet
belly bowl – bottom + Heart bowl – neck area (do not touch the head!)	large mallet medium-sized mallet
belly bowl – bottom + heart bowl – right shoulder	large mallet medium-sized mallet
belly bowl – bottom + heart bowl – left shoulder	large mallet medium-sized mallet
belly bowl – bottom + heart bowl – between the shoulder blades	large mallet medium-sized mallet
belly bowl – middle of the back	medium-sized mallet
universal bowl – right sole	medium-sized mallet
universal bowl – left sole	medium-sized mallet

Type of singing bowl and position on the body	Mallet Used
IN A FACE-UP POSITION – total time about 15 minutes	
belly bowl – solar plexus (above the navel)	medium-sized mallet
belly bowl – abdomen (above the pubic bone)	large mallet
belly bowl – abdomen + heart bowl – heart area	large mallet medium-sized mallet
belly bowl – abdomen + Heart bowl – upper chest area/neck (do not touch the face!)	large mallet medium-sized mallet
belly bowl – abdomen + universal bowl – right palm	large mallet medium-sized mallet
belly bowl – abdomen + universal bowl – left palm	large mallet medium-sized mallet
belly bowl – middle of the body	medium-sized mallet
High-pitched note (for example Zen singing bowl) indicates the end of the sound therapy	
TIME TO OBSERVE IN SILENCE	
CONCLUDING CONVERSATION (maybe offer a drink of water)	

Now we learn techniques to support these processes with Bowls and Fen-Gongs. This Sound Healing technique can provide a holistic solution and effective contribution to health maintenance, or in the case of a disease assist in the recovery Process.

The principles and attitudes of a Sound Healing practitioner

Sound methods are characterized by the following principles and attitudes of the Practitioner:

MINDFULNESS

APPRECIATION

WHOLENESS

LESS-IS-MORE PRINCIPLE

SOLUTION AND RESOURCE ORIENTATION

DIALOGUE BASED INTERACTION

Mindfulness

Mindfulness is the first principle of sound healing methods. Mindfulness for the client, for the setting, As well as for yourself as the practitioner.

Mindfulness means the judgment-free observation of what. What is on my own, with my counterpart and resulting from joint action? Without being distracted at the moment and be aware of (intentionally, willfully) sensory impressions, thoughts, exercise, feelings. Our intentionally or willfully guided mindfulness strengthens our perception of the moment of the area on which we focus with care - we perceive this region more clearly through (eg, physical exercise, rising interior pictures,).

Our attention is directed to what is happening during the healing session, we train our sound and sensibility for what is revealed to us immediately, we perceive non-physical energies, such as the mood or constitution of our counterparts. The essence of mindfulness is that it does not Evaluate, but neutrally observed - it strengthens feelings of confidence and serenity.

By practicing mindfulness for the moment in us, we learn to be present in the moment. This learning also strengthens our intuition and a goal-oriented action (visions will be realized in the practice),

We carefully observe our clients, trying to read their body language. The aim is also to trust our own intuition to guide the exercise of the intangible, where appropriate, so we can also ask, for example, if we feel that a singing bowl should stay longer at a particular body position

Mindfulness, as we understand it at the Sound healing therapy refers also to a careful consideration of each other.

We have respect for the lives of our clients - regardless of whether we understand this or not, we respect our clients in their decisions.

A careful approach is not so much for you as a practitioner, but may be helpful for our customers / clients, therefore we talk to them about the sound healing, and invitation comes from them. We also turn with mindfulness to what is happening in the session.

We can, broadly speaking, describe mindfulness, as an attention focusing. According to our solution and resources-oriented attitude as a sound healing practitioner, we focus our attention on "Healthy".

The focus of attention is also manifest on a physical level; a careful attitude can change our lives.

Appreciation

Closely related to the mindfulness is our respectful, loving attitude. It forms the cornerstone of any cooperation or interpersonal encounter. For you to feel valued, in itself includes a wholesome healthy aspect.

The humanistic psychology's basically positive image of a man is here with its five basic postulates:

Each person is unique and forms a whole that is greater than the sum of its parts. Man is a social being and his life takes place in human relations.

The pursuit of awareness about themselves (self-reflection) is an essential characteristic of man. The conscious experience is in turn a prerequisite for being able to understand their own and other humans experience in general.

Human as a creator of his own existence. He is able to choose and decide (own responsibility), this is why it is possible for him to change his current mode of existence and to transform himself.

The man has the impulse to develop and grow. The objectives and values of humanity form a part of his identity. It is assumed that the human organism trusted by itself and not educated or regulated, must be socialized.

Full appreciation for the client as a person, for his perceptions, feelings and emotions, for his handling of the situations or problems is the basis of our work.

Value and respect the particular attitude and perception of life of your clients.

Be aware of your own attitudes and perceptions of life, you can avoid the transmission of your expectations to your clients.

This appreciation is but particularly also to ourselves.

As described in the section Mindfulness, during a sound session we try to be very aware of ourselves, of the other person and the action of a sound therapy:
We perceive without judgment!

Holism Sound Healing Therapy is understood as a holistic method that appeals to both body, mind and soul. The sound itself reflects the principle of wholeness and polarity alike. The rise and fall of sound, alternating between silence and sound, is experienced as two inseparable poles -as during the sound healing session its, tension - relaxation. In working with the sound, a person is addressed as a whole, he feels and experiences on all levels: physically, mentally and emotionally. Perhaps this is one reason that so many people experience the sounds of the singing bowl as direct and appealing. Maybe their ability to sense the sound returns back quality of their own (often lost) wholeness.

In deliberately listening to the sounds one can create a return to hearing again of self and others.

Solution and resource based

The sound healing methods are aligned to the resources of our clients. It is assumed that everyone already carries the solution for the way to his destination - although perhaps the access to it is not just yet perceivable.

This is where the sound session fits with its focus on the reinvigorating of the healthy. The light trance state that is reached in the sound sessions enables relaxation, providing useful access to the unconscious parts of our "inner information", our "inner healer" and thus to untapped resources. In our judgment free stillness (our inner "emptiness" within, the meaning of unconditional, expectation free devotion) as a sound session practitioner we open a space in which such access is possible for our clients without our influence - the sound creates the effect for you!

Less-is-more principle

In the sound healing methods the “processes” will not be achieved inappropriately fast, rather, a sustained, positive effect can be achieved through cautious, gradual approach. We should pay attention to individual needs, and pace of our clients in order that the full effect of sound healing unfolds and can be integrated permanently - whether in the field of wellness, self-development, pedagogical, therapy or medical context.

The simplicity of the sounds results in a reduction to the little essentials in the peace and quiet.

Music often stimulates the mind to analyze processes, sounds rather help circular thoughts through the sensory deprivation, the overtone rich music calms intellectualizing spirit. Engaging in the sound, we get back in touch with ourselves, our own needs, desires and longings. The simplicity and diversity of simultaneous overtones of the Singing bowls expresses a genuine invitation to the sensual experience, it is ideal for listening and hearing and stimulates the imagination. It is also particularly crucial that there are the sounds, as opposed to music, beyond a perception of how "musical" or "tone deaf" you are.

Dialogue

The relationship between the sound healing practitioner and client is influenced by a dialogue based interaction in which they confront each other as equal partners. The dialogue based interaction also includes the jointly developed preliminary targets for the forthcoming sound session. Priority will be given here of course to the needs of the client.

The power of consciousness

Sound therapy supported by mental images

As part of the sound healing, attention focusing, working with mental images and affirmations has always been a high priority, which can be increasingly substantiated by neurobiology evidence.

Thus says Joachim Faulstich (2006) in his book of the "Healing power of consciousness". As already mentioned in the point "mindfulness", attention is followed by the (sound) energy. It is our internal images, that shape our decisions, actions and central perceptions. Therefore a key aspect is to be aware of their existence, especially in work with other people.

We know for example from neurobiology, the self fulfilling prophecy (thoughts create reality) which means that by our thoughts and attention we guide our expectations for something. It then happens, and we feel validated. The power of Manifestation, as also described by Rhonda Byrne in her book "The Secret".

Example: Your focus is for example directed due to your own pregnancy, to pregnancy, suddenly you see all pregnant women. You have an optimistic attitude, life is easier for you. In the context of a sound healing, we turn our attention to the healthy, well "functioning". We talk of an offer of the sound session for relaxation, health promotion of well-being.

Non-material aspects of sound healing

General

The subtle range (often called aura) describes the non-material environment in our immediate body environment from which we can obtain information or we communicate at the non-verbal level (not to be confused with body language).

Examples:

Everyone knows that e.g. walking into a room, we may feel discomfort, we also speak of "bad air" or "there's something in the air".

We are in a room filled with people and feel the person looking at us, even before addressing us.

Everyone has an aura, a subtle surrounding area. Probably everyone has even felt the so-called aura field of another person, only he was not aware of it. Most people usually ignore such experiences.

Mystics in all parts of the world say that they see light phenomena around the heads of people. Interestingly, images of saints, these are often surrounded by a beam, a halo around the head or wrapped in a luminous cocoon. This could be equated with the aura, but could also be explained by the fact that in earlier times, people were much more sensitive to the perception of the light sources. From biology, the phenomenon is known of the energy in the form of light being emitted in biochemical processes.

From the perspective of quantum physics Quantum physics shows that all matter is vibration, including the human. In this respect, a clear body limits strictly speaking, are only in theory and subjective.

"Science and mysticism as two complementary manifestations of the human mind,

its rational and intuitive ability.”

Body psycho therapeutic model of Wilhelm Reich: Health & Aura, Aura - Orgone field & Orgone energy

After the therapeutic model of Wilhelm Reich (03.24.1897-03.11.1957), we speak of the health aura and aura. Reich called the Aura, “Orgone field” and spoke of the “Orgone energy”. He equated the orgone energy with the "Cosmic energy" or “vital energy”.

In his body psychotherapeutic model, it was assumed that the healthier the person is and the smaller the probability it can be influenced by outside forces, and the stronger and more dynamic is their aura.

The section that surrounds the body directly, he called health aura. This is the area surrounding the body at a distance of about 15-30 cm. Following the model of Reich, the direct results of health and congestion are in the health aura. This is the area we work with which positively affect health in a holistic sense.

Electromagnetic energy fields

The aura describes primarily an energy field that surrounds all matter. Everything that has an atomic structure, also has an aura - an energy field. Every atom of every substance is made of electrons and protons, which are in constant motion. These electrons and protons are electrical and magnetic energy oscillations.

The atoms of living things are active and vibrate more than those of inanimate matter. Therefore, the energy fields of trees, plants, animals and people are easier to identify and to feel. There is for example different bio-resonances with which one can measure and influence these fields.

Electromagnetic energy fields are created in all bio-chemical reactions in living organisms. So we have an electromagnetic energy field around the body, which we can also perceive ourselves.

In Sound Healing we work in the electromagnetic field (aura), we therefore offer the predictable, orderly pulses through the sound vibrations of the bowl (with sound healing session as a way of body therapy) and through our structured activity - supporting the health in the just-described understanding.

In the sense of order and predictability, the connection of the new elements (always) with the basic sound healing is also important as this has a known, predictable structure. Recognizing and / or influencing healthy and abnormal metabolism can be derived by methods of bio resonance based on those electromagnetic energy fields

Other views

Above and beyond these concepts are those related non-physical energy systems in Ayurveda, Chakra teachings or in Traditional Chinese Medicine. The teaching of Acupuncture points and Meridian systems/Marma points are an important element that describes the subtle field. This doctrine is now included in many holistic treatment approaches, and increasingly based on scientific research.

The following are the terms health aura (you could also call direct body environment) and Aura (could also be described as a large body environment).

HEALTH AURA: means the immediate area around the body, such as at a distance of 20 cm.

AURA: means the area that surrounds the body up to a meter. The focus is the perception, but without judgment and interpretation!

Sound therapy as a holistic contribution to health maintenance Health and disease as different resonance phenomena

The application of sound healing techniques is based on a holistic understanding of humanity and the

Vision of health and disease as different vibrational phenomena.

As explained in the script, the sounds of a singing bowl will be perceived to a significant extent physically (physical level of vibration of the singing bowl vibrations) as well as other sensation (acoustic signal of the singing bowl). Vibro-tactile and auditory stimuli as well as an emotional impression (sound, but also the human aspect) can cause a variety of sound resonance phenomena. Accordingly, the effect of the sound is more complex, the different levels of perception can also be targeted in a therapeutic context. This also requires a corresponding depth of the therapeutic training. In this sense, health can indeed be understood as a matter of resonance.

Take the various biorhythms of the body, in harmony with each other and we are also in harmony with our environment and our fellow men, then we could talk of the health in a holistic sense. An instrument of that harmony of balance, is manifested in physical or psychological symptoms, also in disharmony. Here is why it is important to be flexible to respond so as able to resonate under a variety of influences.

Disturbances that threaten the natural harmony

In the course of life are moving forward with several more or less sensitive disturbances that may affect the harmonious balance.

These disturbances can be understood as a discordant and arrhythmic vibration affecting the whole organism. In harmonious interpersonal relationships can be just as disruptive, such as a poor diet, environmental conditions, irregular sleep, stress, anxiety or worry. That is, both on a physical, as well as spiritual level, the harmonic vibration of the whole organism or individual body parts could be disturbed and cause disease or imbalance.

Health maintenance and healing means preserving the harmonic, rhythmic vibration at all levels, strengthening and restoring them.

Like it has been seen in research that sound healing has positive impact on stress management. In this sense, the excellent sound session reduce distress and enhance the immune system or recovery processes and contribute to the mobilization of self-healing processes

Relationship to own body

An important factor for our well-being is our body perception. Many people have a troubled relationship with their own body - regardless of age and health. They feel e.g. too large, too small, too fat, too skinny, too young, too old, not desirable enough, etc., and have difficulties to accept and to love themselves as they are. The well-being of their bodies is an important component of health in a holistic sense. In addition, a more careful and prudent use of valuable treasure of their own body is important for physical signals, for example, when congestion symptoms occur (e.g., headaches, digestive problems, tension ...) generally to perceive and adequately respond. The attitude to their own body is thus an important ingredient for a healthy lifestyle.

The fact that the client during the sound session can feel the sound in their own body, provide a valuable impetus. The above-mentioned study provides the first empirical evidence. It shows the positive effect of the Sound session on body image of the subjects.

The healing process supports the client to be gradually brought back to be felt in its entirety, i.e. through the sound session the shift of attention can take place away from a deficit view towards a positive attitude of the own body.

Lets us turn our attention to what is good about us and what is beautiful in our lives, it comes easier to us, to have the trust and confidence in life.

Sound-Vibration Healing and new order

Often clients report back that the sounds and the sound session have helped them, come back in contact with their own needs and desires. Daily stress and diverse requirements in business and family lives, easily leads to the fact that we forget our deepest desires and longings. To recognize them is true and important, to express them to others than to act is important for health in a holistic sense.

The sound session leads quickly to an "inner space of peace" in which we are sensitive to our own needs, which perhaps in the previous way of life were not recognized. Certainly, to be aware of these needs is the first step to change and thus to new order.

Many clients describe that through the sound session they "got power" to change things in life that they have not been able to change the past.

Such processes can be very profound and should be supported when necessary by professional therapeutic support. Here it is considered that a practitioner's own limits be reviewed and possibly to recommend or refer the client to a professional competent therapist.

The Fen-Gong can be described as a special form of a singing bowl and, with its sound characteristics also an instrument from a family of metal-idiophones. The Chinese-Fen Gong is an almost flat disc made of polished brass. Because of its radiance, it is sometimes referred to

As Sun Gong. Because of its form and production the gongs can easier spread the vibrations, so that it begins to vibrate vigorously with stronger hitting.

The Fen-Fen Gong and its specific nature

The gong has, a valley and a belly. This is reminiscent of the shape of a lens, as known perhaps from the physics lab. If the Fen-gong struck from the side of the valley (ie from behind), its effect (on the side of the belly) is rather extensively, widening.

If the Fen gong struck from the belly side (from the front), the sound (on the side of the valley) has a rather focusing centering effect. The enveloping effect is desired in a sound sessions. The focusing effect, makes sense only if you want to work very hard at one point and this is extremely rare. Here, the wish of the client or the intention of a sound session is crucial.

Fen-Gongs are available in different sizes. From the experience, the gongs with a diameter of 50 cm or 55 cm are ideal as they are handle well and have a pleasant sound spectrum. This is highly individual, depending on one's body size and strength as the Fen-Gongs with 40 or 45 cm in diameter are also made. During the work on the body please always check that the strap is strong and well secured. It should also be undertaken to ensure that when the gong is struck it produces no noise.

Playing the Fen-gongs

We strike the Fen-Gong in the elements, as described in this script, from the concave side (back) and run it on the convex side (front) ahead in that direction. The Fen-Gong can like a tree, divided into a core, the sapwood and outer rings (annual rings in trees). Basically this type of Gong is struck in the lower transition region between the core and outer rings with the corresponding mallet. The result is a smoother, quieter and more stable sound - similar to the singing bowl. Striking to the Fen-Gong at the outer edge, however, creates a more movement in the sound, hence the name, wind-chime.

This quality is not usually desired at the Peter Hess-sound therapy, as this would be too high and our intention is stabilization and not activating the process.

Further practical issues

Some clients have requested that the sounds are directed on to, for example strained body to feel the sense of "This is good for me! - Because they are used to it from other therapy techniques. Here, the explanation can be given that the Sound therapy targets problem remotely and strengthens the healthy so that it can spread out from the healthy.

It is important to not directly address the problematic area, but to guide the awareness on to the healthy sector, where the sound is perceived as pleasant and from where gently, gradually can loosen and solve the problem area providing relaxing opportunities. Therefore, the client is asked to try these other, perhaps new approach in this form and feel differences

Targeted mallet technique - the rhythm of the singing bowl

The sound therapy leads quickly into a state of deep relaxation and recreation at all levels. This realization of a strong health of resonance for example, can be shown by the measurement of the Heart Rate Variability (HRV).

Here not only a gentle strumming technique plays a role, but also the quality of the decline of the sound of singing bowl. There is an increasing resonance between the singing bowl to the person who receives the healing, the phenomenon of gradually rhythmic pulsation of the sound bowl we hear (also feel) as a kind of wah-wah effect. The practitioner is of course always involved in this resonance event. Therefore, it is so important to consciously perceive this resonance phenomenon and engage in the process of sound healing. A steady rhythm of the singing bowl can support this proce

Hints

Priority is always the contact with the client – if the handling of two sticks prevent this, then use only medium mallet. Further Practice.

CLEANSING - sound flow in the Aura

When standing, the sound therapy practitioner moves 3 times a sounding or vibrating universal bowl in the field of health aura (at distance of about 10 cm to 20 cm from the body) along the main axis of the body (prime meridian) of the client from top to bottom.

For this, the singing bowl is struck with a medium mallet above the head and slowly led from there to below the feet. This is repeated 3 times. To complete the singing bowl is used from below the feet to up over the head, also 3 times. The singing bowl is then, after reaching the final position (the head) led away in a broad arc from the body, the third- time it is gently stopped with the mallet over the crown of the head.

Desired effect: This exercise is an offer to come to rest and thus serves as an introduction to the relaxation. The intention is to remove excess of energy (anxiety, stress, worry,..) cleanse, harmonize.

Hint:

Good to make someone experience. DO NOT combine with the healing process.

Extension: THE SOUND in ONE DIRECTION

Sound Flow from top to bottom

It can be discernible that with the sound flow from top to bottom the attention shift downward from the head to the ground happens. This may be associated with a first feeling of relaxation, which is usually connected response with a deep breath. Some clients describe the exercise as if their excess energy that makes them feel anxious or stress can be drained.

Desired effect: Basic preparation, cleaning, taking out, eliminate, calm

Hint:

We use for this exercise the universal bowl, because the whole body responds to its sound vibration.

If the exercise serves to "ground", it can be enhanced by the use of a belly bowl.

Sound Flow from bottom to top

The upward shift is bringing the attention back up to the head, then into the here and now. This may be associated with a sense of clarity and concentration. Some participants described this exercise as charging, refreshing and revitalizing.

Desired Effect:

Energizing, filling, reorder, erecting, finally arriving in the Here and Now

Hint:

The universal bowl is used because it offers the sound vibrations for the whole body.

The direction of striking the bowl increases the desired effect.

The effect can also be enhanced through the use of a heart bowl.

Aura Scanning (without the Bowl)

The client is lying down. The practitioner scans (approximately 15 cm above the body) with the palm of the preferred hand (ie right-handed to right, with left-handed to left) in the area of the health aura of the client.

For this purpose, you lead your palm over the body of the client and try to sense this by the fine movements of the hand.

Objective: This is a good contact with the client is - can empathize!

Loosen with sound

For this purpose, the bowl can be placed directly over the problem area BUT, if the client's problem is aggravated by pressure or bowls' weight, the singing bowl is gently placed and struck above or below the affected area and sound guided towards the problem area with a suitable mallet.

Desired effect:

Soft approach, inviting relax, expelling, harmonizing.

Hint:

Strike the bowl towards the problem area

Example A): lower back

Prone position, belly bowl is put on above the lumbar region (equal to the solar plexus) and strike from top to bottom with a large mallet. Here, the sound as it travels through the body in that direction is clearly felt having extracting effect. At the same time, the health aura is moved by the sound vibrations, congestions may fly off and the energy field comes back to the basic harmony.

Example B): Shoulder and around the neck

In prone position a heart bowl is placed on the upper back and rung towards the neck with the middle mallet. Here, the sound as it travels through the body in that direction is clearly felt having extracting effect (i.e. the area in which a strain is most clearly marked). At the same time, the health aura is moved by the sound vibrations, congestion may fly off and the energy field comes back to the basic harmony.

Energising

The universal bowl is rung below the feet toward the body at the level of the health aura (about 10-15 cm from the body) through the body central line to run above the head. Repeat this process 3-5 times.

Desired effect:

The striking direction from bottom to top correspond to the intention strength from the earth, attention shift to the head ("be present here and now"), into wakefulness, concentration, energizing

Hint:

*The universal bowl is used because it has all sounds for the body.
Again, the striking direction of the movement direction is adjusted.*

Grounding

At the end of a sound session the belly bowl, after it has extinguished completely on the solar plexus, is moved to the feet and made ring with the large mallet. The striking direction is away from the client (down).

Desired effect:

In this exercise, it is clear that the attention is directed back to the contact of the feet to the earth (matter). This ensures arriving in the here and now, within the meaning of "reality", and to establish "roots".

Hint:

This "ground" exercise is very suitable to close a sound session.

Closing the session with a Small/Zen Bowl

After the relaxation period at the end of the sound session, the sound of a Small Bowls with rubber Mallet, can be extinguished once very lightly at a distance of around 12 inches from the client's forehead.

Desired Effect:

The clear, high tone of the Small-bowl brings back the here and now and refreshes. It is arranged with the client characters for the end of the sound therapy.

Hint:

The Small-bowl resonates very delicately (so that no moment of shock is produced) Used like a wake up bell after the session.

MORE ELEMENTS TO HARMONIZE THE HEALTH AURA

AURA PAINTING

A singing bowl is moved in the health aura (about 10-15 cm above the body) above the "Problem area". Here, the singing bowl is moved slowly in various directions, back and forth. It develops usually a circular motion. A movement in the anti-clockwise direction loosens and dissolves. A clockwise motion completes.

Desired effect: The objective is to relax and harmonize the health aura.

Hint:

When Aura Painting for the upper body area use the heart bowl, for the lower back use a belly or universal bowl.

AURA CLEAR OUT

A possible variation of the AURA PAINTING is the CLEARING OUT. The movement follows the intuition.

If the CLEARING OUT is to be strengthened, then the slow movement of the bowl aligned with the "Problem area", counterclockwise and also away from the body in a spiral shape.

Note:

- The "Clearing out" is followed after AURA PAINTING

ELEMENTS WITH THE Fen-Gong

When working with gongs it should be remembered that the effect of the gong is much greater than that of the singing bowl. Therefore, it can only be used with special care and attention. The client must be familiarized with the use of Fen-gongs. The initial sound from the gong should be softer and we should have a profound respect for the gong sound and its mode of action. Only when the sounds are pleasant and feel accepted, the Fen-Gong is used. That is, the Fen Gong come only after some sound session are performed. Furthermore we should not just be working with the gong but with the consent of a client (personal responsibility). Before the Fen Gong is used e.g. in a public concert, you should acquire in-depth knowledge and skills at the appropriate seminars. Please, always check that the suspension of the gong is safe before use.

CLEAN and ENERGIZE the aura with the Fen-Gong

These elements are similar, as with the singing bowl.

The exercise does not begin directly above the head, but about 30 cm before the body begins. There is only 1 time the gong struck softly and proceed in one movement to the feet, finishing about 30 cm beyond the end of the body. It should be noted that the gong at the end fades away if possible, or in a wide arc around the client is returned to the starting point, so that the upper body always start with the strike.

Desired Effect: earth, meaning, cleaning and draining, reassurance

The energizing is effected by the movement of the Fen-gong 1 time from the feet to the head. The gong is with the front side (mountain side) to the direction is struck from behind (the valley side).

Hint:

These elements just described can be carried out with a singing bowl and integrated differently in the sound session:

The first exercise is like scanning, what we normally do with the universal bowl.

The other exercise is used to energize, we normally do this with the universal bowl and can be suggested as the completion of the basic-sound session.

AURA-PACKING with the Fen-Gong

The client is seated in an upright position either on the floor, a stool or a chair or when client is lying down for the sound session.

The Fen-Gong is struck in the health aura (about 20 cm away from the body). This is done with minor oscillations of the Fen-gong in a clockwise direction around the body. Starting from the bottom, in different heights, so that eventually the entire energy field of the body is considered.

Hint: Aura packing can be done using the universal bowl as well.

