

On the 11th Month of the 11th Year
of the new Millennium
Jonathan Goldman & Andi Goldman
presented a seminar on
THE DIVINE NAME
11/9/11 – 11/11/11
Culminating in the group Intonation
of this most Sacred of Sounds
at 11:11 on 11/11/11



The 11:11 *Divine Name* Seminar

Jonathan Goldman & Andi Goldman

4 DVD Set

DISC ONE: Introductory Multi-Media Presentation: THE POWER OF SOUND

- Resonance, Frequency, Intent, Entrainment and others aspects of how sound can be used to heal and transform.
- Group exercises, sound healing techniques, extraordinary visual images, award winning healing music and cutting edge scientific and spiritual information.

DISC TWO: Experiential Workshop Part I: VOWELS AS MANTRA

- Fundamentals of Breath & Toning—Basics of breath and resonating the body, brain and etheric fields using self-created sounds.
- Vowels As Mantra—Learning to resonate the chakras with Sacred Vowel Sounds.

DISC THREE: Experiential Workshop Part II: VOCAL HARMONICS

- Principles of Harmonics—Learning to create two or more notes simultaneously and experience the resultant transformative effects.
- Angel of Sound Activation—Initiation into resonance with the Angel of Sound.

DISC FOUR: Experiential Workshop Part III: SOUNDING THE DIVINE NAME

- Sounding of the Divine Name—Learning to intone and experience the power of the universal sound of the Divine Name.
- Using The Divine Name for Prayer—The culmination of this workshop—group experience of using the Divine Name for healing, prayer, meditation and transformation.



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DVD



4 DVD SET

The 11:11 *Divine Name* Seminar

Jonathan Goldman
& Andi Goldman

Jonathan Goldman & Andi Goldman

Jonathan Goldman, M.A., is an internationally renowned writer, musician and teacher. He is an authority on sound healing and a pioneer in the field of harmonics. Jonathan is the author of several books including his recent release, **The Divine Name** (Hay House) Visionary Award for “*Best Alternative Book*” of the Year, **The 7 Secrets of Sound Healing** (Hay House); **Healing Sounds** (Inner Traditions); and **Shifting Frequencies** (Light Technology). A Grammy nominee, his award winning recordings include: “*Chakra Chants*”, “*The Divine Name*”, “*Ascension Harmonics*” and “*Reiki Chants*”. He is the Founder and Director of the Sound Healers Association and CEO of Spirit Music. In Spring 2011, Jonathan Goldman was named as one of Watkins’s Reviews “*100 Most Spiritually Influential Living People on the Planet.*”



Andi Goldman, M.A., L.P.C., is a licensed psychotherapist, specializing in holistic counseling and sound therapy. She is the Director of the Healing Sounds® Seminars and Co- Director of the Sound Healers Association. Andi is co-author (with Jonathan) of **Chakra Frequencies** (Inner Traditions), winner of the Visionary Award for “*Best Alternative Health Book*” of the Year. She is a musician, teacher, sound healer, award-winning author, and the wife and partner of Jonathan Goldman.

Together Jonathan and Andi have dedicated their lives to the path of service, helping awaken and empower others with the ability of sound to heal and transform. They represent the loving energies of the sacred masculine and feminine in their embodiment of the universal principles of frequency shifting. They live in Boulder, Colorado. Website: www.healingsounds.com.

Preface to

The 11:11 Divine Name Seminar

by Jonathan Goldman & Andi Goldman

This DVD release of “*The Divine Name 11:11 Seminar*” has long been a dream of ours. We are so very pleased to finally be able to put it out and release it to the public. First, however, some notes about the significance of this event, the experience and this recording.

To begin, “The Divine Name” as noted in various other media, including “*The Divine Name: Sounds of the God Code*” a CD by Jonathan Goldman and Gregg Braden, as well as **THE DIVINE NAME: The Sound That Can Change the World** a book by Jonathan Goldman (both published by Hay House), is a sound that first manifested to Jonathan in the early 1990’s. It was a sound he was guided to create upon waking that utilized a specific sequence of vowel sounds that resonated the chakras, going from the crown chakra to the root chakra and then back again. When Jonathan intoned these vowels, he heard the sound of what he knew was the sacred name of God, first revealed to Moses on Mt. Sinai. This name, when intoned in the long vowels that Jonathan vocalized, was a long extended sound in which he heard “Yahweh”.

For Jonathan, it was the beginning of a long and contemplative search to understand the power and significance of this sound. He discovered that the vowel sounds he had made could actually be found in ancient Hebrew, in the letters, (Yod, Hey, Vav, Hey) that made up this Divine Name. These letters are called “The Tetragrammaton” (a

Greek word meaning the 4 letter name of God). This was a name that was considered so sacred and powerful that it literally became banned in the Bible. Jonathan believed he had somehow rediscovered this ancient “personal” name of God. The responsibilities of knowing this were so awesome that for many years, he did nothing. It was only in the early years of 2000, after working with well-known spiritual scientist that Jonathan decided to make his revelations public. First with a recording he created with Gregg. Then with a book describing his discovery of the Divine Name and allows the reader to literally learn to correctly intone this sound for personal and planetary peace and harmony.

As time progressed, the date of 11:11:11 began to approach and become a time of great significance for many. Various attributes were given this date, including one of being an inter-dimensional or inter-galactic portal. In a meditation, Jonathan was even show how the words of the Tetragrammaton could easily transform to the numbers of the triple elevens. A video is on youtube which shows this process.

11:11:11 approached, and Jonathan and his wife, psycho-therapist and sound healer, Andi, began to wonder what sort of activity they might engage in in order to celebrate 11:11:11. There was much information being transmitted throughout the Internet which suggested all sorts of different activities and events. In addition, as this time drew near, Jonathan and Andi realized they had yet an additional aspect of the 11:11:11 phenomenon. A few months before this date, they became aware that at 11:11 AM on 11/11/11, they would be celebrating their 11th Anniversary together.

With so many possibilities inherent with what to do, Jonathan and Andi simply could not decide what path to pursue. Then, about six weeks before the date they decided they would somehow take the Divine Name teachings and present them, starting with an evening presentation a couple of days before and culminating with the audience intoning the Divine Name together at exactly 11:11 on 11/11/11 for the purpose of enhancing and activating Global Harmonization—the act of creating peace and harmony on the Earth.

A local church presented itself for the workshop and the event which became a benefit for the Hummingbird Community in New Mexico, quickly filled. When it occurred, we are grateful to say that the ***“The Divine Name 11:11 Seminar”*** was a phenomenal experience.

Though originally not planned to be professionally filmed, we did have two video cameras and a recording device in the room where the event took place. Afterwards, we realized that the ***“The Divine Name 11:11 Seminar”*** was so magical, we made the decision to release this monumental event as a video for you in order to experience the powerful vibrations that were present in the room and around us.

Working with the gifted video and audio artistry of Chuck Wilson (who attended the event but who did not add his talents to this project until months later), ***“The Divine Name 11:11 Seminar”*** DVD was slowly and lovingly crafted. While the video may not have the Hollywood techniques that some may expect, the fact that this most magical and powerful event was even recorded is a testament to all that is sacred and holy. Please forgive any imperfections which may appear in this video. Here you have ***“The Divine Name 11:11 Seminar”*** in its entirety as a DVD set. The vibrations of this extraordinary occasion permeate the recording on every level.

“The Divine Name 11:11 Seminar” is a great teaching tool and more. It is a wonderful testament to a truly extraordinary event in Global time and space that was recorded and is now available for you to experience. We trust you will enjoy it as much as we have.

We wish you Blessings of Light & Love through Sound!

Jonathan Goldman & Andi Goldman

BENEFITS OF SELF CREATED SOUND

Our voice has amazing abilities to create shift and change. Some of the scientific data on the beneficial physiological effect of self created sound include:

- Increased oxygen in the cells
- Lowered blood pressure and heart rate
- Increased lymphatic circulation
- Increased levels of melatonin
- Reduced levels of stress related hormones
- Release of endorphins—self-created opiates that work as "natural pain relievers"
- Boosted production of interleukin-1, a protein associated with blood and planet production
- Increased levels of nitric oxide, (NO), a molecule associated with promotion of healing
- Release of oxytocin, the “trust” hormone

Sounding sacred tones and mantras affect our physical body, including our nervous system, our cells, our molecules, and even our DNA. An extraordinary range of psychopharmacology manifests because of sound. In addition, sound can resonate and affect our chakras and related aspects of our subtle anatomy. The power of sound to influence us cannot be underestimated.

From CHAKRA FREQUENCIES

© 2005, 2011 by Jonathan Goldman & Andi Goldman

(courtesy of Inner Traditions Publishing)

Breath and Toning

Please pause for a moment and take a nice, slow, deep breath. Hold your breath in for a few seconds and then slowly release it. Perhaps you might do it again. And as you do, observe yourself and notice any changes that may occur. By simply taking a few conscious deep breaths, you have made remarkable changes in your heartbeat and respiration.

The science of breath has been the subject of many great teachings. Books have been written on the subject. It is the basis of many esoteric studies, including that of yoga. There are indeed, many different schools on the proper way of breathing. Some believe that proper breath should occur only through the nose. Others believe that the mouth is the only way to breath. Still others combine the two.

Breath is the essence of life; it is sacred. Many spiritual traditions are aware of this, and their actual word for breath incorporates this awareness of the life energy in breath. This energy is called “prana” in the Hindu tradition. In the Orient, it is known as “chi” or “ki”. In the Hebrew tradition, one word for breath is “ruach”, which is also the same as the word for “spirit”. Wilhelm Reich, Sigmund Freud’s disciple, called this energy “orgone” and spent many years studying its power.

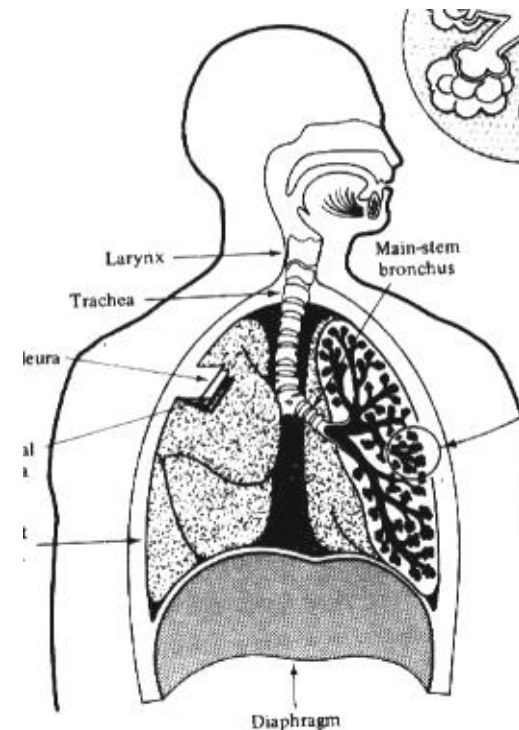
This energy goes by many different names in the various cultures, countries and spiritual paths on our planet. Yet it is the same. It is the energy of life—the energy of the breath.

As you breathe in, your body takes on a charge of this energy. As you hold your breath, your body builds this energy charge. As you release your breath, your body releases this charge of energy. This is a simplification of the science of breath, called “pranayama” in the Hindu tradition. Yet, in its simplicity, there is much truth in the above statements about breath, for when we focus our awareness on the power of breath, we can regulate and change our energetic bodies.

There are many variations on the theme of breathing techniques. Some people recommend taking an “in breath” for 4 seconds, holding it for 4 seconds, and then releasing it for 4 seconds. Others recommend breathing in for 8 seconds, holding for 8 seconds and releasing for 8 seconds. Still others believe that breathing in for 4 seconds, holding for 8 seconds and releasing for 4 seconds is the best method. We suggest taking slow, deep breaths, and experimenting with the above suggestions. Remember, doing what feels comfortable and appropriate!

Diaphragmatic Breathing

With regard to taking deep breaths, we suggest that whether you breathe in through your nose or your mouth, that you get your breath as deep down into your lungs and belly as possible. This is called Diaphragmatic Breathing; it means to breathe down into your diaphragm—that part of your body just below your rib cage. If, as you breathe in, your rib cage and stomach begin to expand, then you are probably breathing in this manner. It allows for the greatest amount of air to enter your body.



Many of you may remember being shown how to breathe in school, with your shoulders raised and your stomach and ribcage remaining firm and unmoving. This breath has also been taught in the military. It is totally useless in terms of expanding your air capacity. If you take a deep breath and find that your shoulders are rising, you are most likely not doing Diaphragmatic Breathing. You may also find yourself feeling tense. If this is the case, it might be useful to learn to breathe in a different manner. Here is a suggestion:

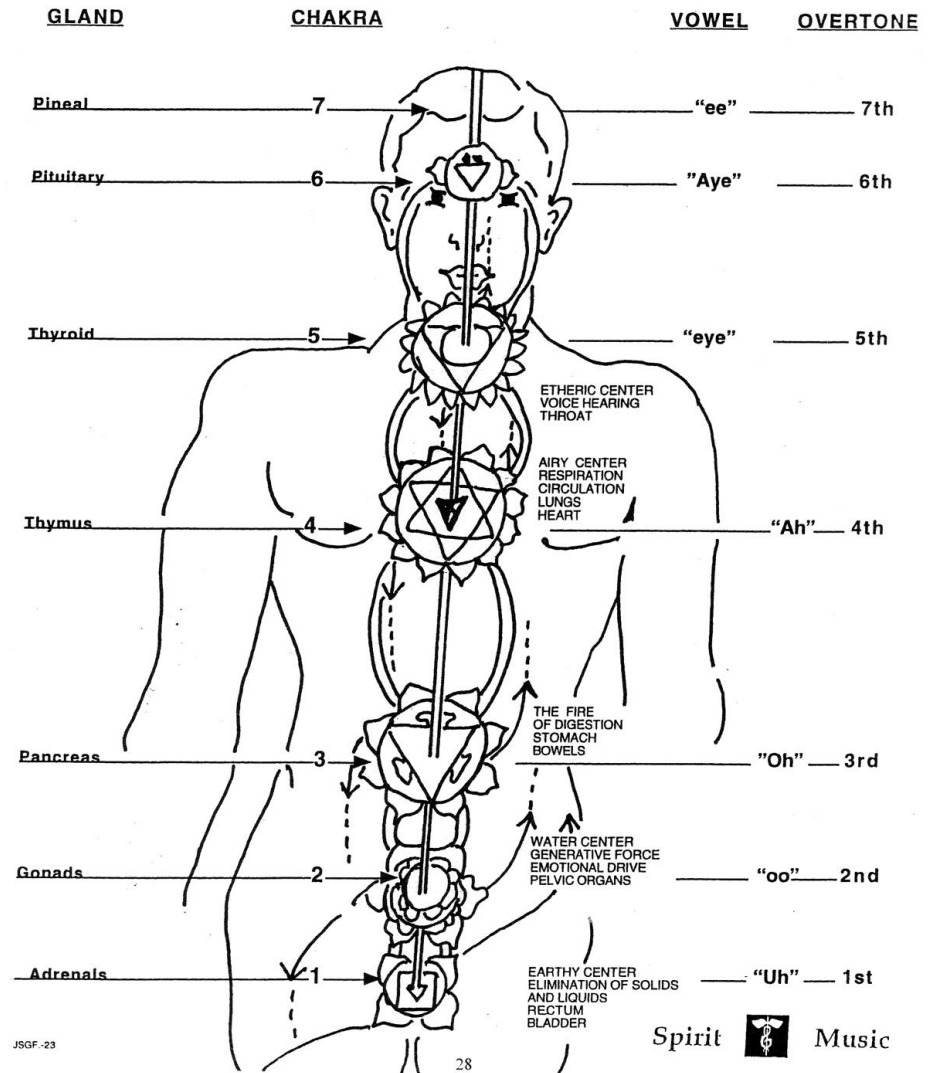
Jonathan Goldman's HEALING SOUNDS

Lying on the floor, put your hands on your stomach and take a nice deep breath. As you breathe in, focus your intention on bringing the air into the deepest part of your lungs and belly. Imagine your stomach as a balloon that you're blowing up. Watch as your belly rises with each breath as you breathe in. Then, breathe out and feel your stomach contract as the air is pushed out of your lungs. Do this again and again, until it begins to feel natural. Congratulations, you are now doing Diaphragmatic Breathing.

Diaphragmatic Breathing, incidentally, is a very natural way to breathe. If you ever watch infants, you'll see it's what they do. Sometimes we forget what is natural, so it's helpful to be reminded. So, we remind you to breathe down into your stomach. If you're finding this difficult, it can be useful to remember that you once actually breathed like this when you were a baby—and you can learn how to do it again. \

By breathing in this manner you are increasing the supply of oxygen to your bloodstream, giving all the organs of your body more energy. Slow, deep, breathing not only oxygenates your body and brain, but it also slows down your heart rate and brain waves, helping induce states of calm and relaxation. This is excellent for your health, reducing stress, which is a major cause of dis-ease.

Since breath is the source of life, it is also, obviously, the source of sound as well. You simply cannot make sound—at least any vocally created sound, without breath. Thus before we begin to work with self creating sounds and tones, we want to be sure that you are able to breathe as fully and powerfully as possible.



From **CHAKRA FREQUENCIES**

© 2005, 2011 by Jonathan Goldman & Andi Goldman

(courtesy of Inner Traditions Publishing)

The Sacred Vowels

In both the Eastern and the Western mystery schools, the power and sacredness of vowels have been known for thousands of years. Knowledge of the sacred vowel sounds to resonate the energy centers of the body is said to date back to the times of ancient Egypt.

In Sufism, the mystical path of the Islamic Tradition, the power of vowels is understood as Divine attributes. In Kabbalah, the mystical path of the Judea-Christian tradition, the vowel sounds are considered to be the vibrations of Heaven, while the consonants contain the energy of the Earth. Between the two, communication became possible. Many Kabbalists believe that the true sacred name of God is actually composed solely of vowel sounds.

It certainly makes sense to us that if an understanding of the chakras dates as far back as the ancient mystery schools, and an understanding of vowels being sacred sounds was also known at about that same time, then the awareness of the vowels to resonate the chakras most probably existed as well.

As we discovered in our previous chapter, the “AH” sound is a powerful tool for resonating the heart center. In many traditions the “AH” is believed to be a sacred seed syllable—one of the primordial sounds of manifestation. It is also, simply, a vowel sound. As such, it is a sound that we work with in many different groups—it is easy to sound, regardless of any beliefs by

different sacred traditions on the planet. It is impossible to link with any one tradition. Vowel sounds are found in every language on the planet.

In his early research, Jonathan found numerous teachers who utilized slightly altered systems of vowel sounds to resonate the chakras. He also found that with regard to speech pathology, the ability of different vowel sounds to naturally vibrate in different parts of the body also occurred. With regard to the chakras, as stated previously, there were numerous different systems of tones and frequencies that were used to balance and align these energy centers. These different systems were not necessarily in agreement with each other. This ultimately led to his creation of the “Frequency + Intent = Healing” formula.

It seemed to Jonathan that while the frequencies and tones might differ from one another, there was a certain similarity in chakra sounds that needed to be explored. This was the relationship of chakras, and in fact, the human body, to frequencies. Simply put, deep bass sounds resonated the lower part of the trunk, mid-range sounds resonated the upper part of the trunk, and high pitched sounds resonated the head. Anyone who has ever walked into a dance club with a pounding bass knows that the area below their belly will certainly begin to vibrate with the bass.

Experiencing Pitch

You can experience the relationship of pitch (which is the subjective term for frequency) to your body by making some sounds. First, find somewhere comfortable to sit where you can make sound and not be disturbed. This is important because many times it is necessary to focus our attention on the sounds we are creating in order to feel them. It’s also good to keep your back as straight as possible whenever you are doing sounding exercises.

Let’s experiment for a moment:

Begin by taking some nice, slow deep breaths into your body. Now, very gently make the very deepest “OOO” (as in the word “you”) sound that you can make. Make this sound three times and notice what you feel. Where did you feel it? You will most naturally feel the sound vibrating in your throat. Make the “OOO” sound again. What do you notice? Are you aware of the sound vibrating elsewhere in your body?

Some people find it helpful to put their hands gently on their stomach when they make this sound—you may feel a tingling or a slight vibrations in your belly area as you make this very deepest “OOO” sound. Remember, it doesn’t have to be a loud sound—just let it ride gently on your breath and create it as an inwardly directed sound. Some people can even feel the “OOO” vibrate lower in their trunk when they do this. And of course, initially some people may have difficulty feeling anything at all. As we have mentioned before, this is quite natural—the more you work with sound, the easier it is to feel vibrations in different parts of your body.

Next, make a mid-range “AH” sound, perhaps just like the “AH” sound you made in the last chapter. Make this mid-range “AH” sound 3 times and see what you feel. What do you notice? Where did the sound resonant?

You might want to put your hands lightly on the center of your chest and see if you notice any sensations or vibrations there. You will, of course, notice these vibrations in your throat, but check yourself out to notice the sound in your chest as well.

Finally, make the highest pitched “EEE” sound (as in “me”) that you can make. Remember not to strain in any way. What do you notice this time?

If you’re a man and you can create a falsetto voice comfortably, please do so. Sometimes, it’s helpful to add an “NNN” sound, so that you are toning “NNNEEEE” (like the word “knee”). This nasalizing can be useful in bringing and amplifying the sound in your head. Lightly touch the sides and top of your skull with your fingers as you are making this sound. Do you feel any vibrations in your head as you do this?

Professional singers—particularly opera and classically trained singers—can testify to the fact that there is a huge difference between a body voice and a head voice. And they are taught how to create both. We mention this simply to show that regardless of the mysticism and esotericism of sound, there are indeed different pitches which resonate different parts of the physical body. They may not be the same pitches for everyone, but indeed, low sounds vibrate the lower part of the trunk, mid-range sounds vibrate the mid and upper trunk, and high sounds resonate the head.

Vowels as Mantra

Once Jonathan understood this, he began combining the vowel sounds with different pitches to see if they resonated different parts of the body. Indeed they did. If the different parts of the physical body could be resonated through this combination of vowel sounds and pitches, then perhaps the chakras related to specific parts of the body would also be resonated with these pitches. This led to the creation of an exercise called “Vowels As Mantra” that Jonathan developed. In truth, much of this work is based upon ancient material that many of his colleagues also worked with—he simply clarified certain of the vowel sounds in relationship to the chakras, as well as popularizing this exercise via his writings and recordings.

We are both grateful for the popularity that this exercise has achieved. Because of this, we are including it in TANTRA OF SOUND. We will teach it now, —and we will also teach it later in the book with different variations, depending upon your time, your energy and the situation at hand.

Before we begin to teach you this basic exercise called “Vowels As Mantra”, we have just a few reminders. It is important when working with self-created sounds to always do them in a comfortable place, where you will not be disturbed. Additionally, of course, remember to

breathe deeply and slowly before, during and after the sounding. When sounding, make sure you are creating a gentle and comfortable sound and be sure you are not straining your voice in any way. It is not necessary to make loud sounds in order to create effective frequency shifts. As always, remember to be in **silence** at the completion of the exercise in order for the sound to penetrate, and allow shifts and changes to occur in your subtle bodies down to the physical.

EXERCISE

1st CHAKRA

Begin with an **“UH”** sound (as in the word “huh”) that is the very deepest sound you can make. Focus your attention on the base chakra, located at the base of the spine. A color that will compliment this visualization is the color red. Close your eyes while you are making this sound. Focus your attention on the lowest part of your trunk and project your intention so that you visualize the sound resonating in between the genitals and the anus. Feel the sound vibrating that area, and as it does, become aware that the energy center associated with this area is also resonating, and becoming balanced and aligned through your sounds. Make this **“UH”** sound seven times (if possible).

2nd CHAKRA

Now focus your attention on the second chakra located about three inches below the navel. The vowel sound for this is an **“OOO”** sound (as in the word “you”). A color that will complement this visualization is the color orange. Begin to tone an **“OOO”** sound, making it a little less deep, and a slightly higher pitch than the last chakra. This sound should be soft and gentle, as should all the sound you will be making throughout this exercise. Close your eyes and notice where the sound is resonating in your body. Focus your attention on the area of the second chakra and project the sound to this area. As the sound resonates the second chakra, experience this

energy center balancing and aligning with the other chakra. Make this **“OOO”** sound seven times.

3rd CHAKRA

The third chakra, often called the navel chakra, is located around the navel. The sound for this is **“OH”** (as in the word “go”). The color yellow will complement your visualization. Begin to tone a very gentle and soft **“OH”** sound that is beginning to fall within the mid-range of your voice. This should be slightly higher in pitch than the last chakra. Close your eyes and notice where that sound is resonating in your body. Now focus your attention on the navel and project the sound to this area. As the sound resonates this area, experience this energy center balancing and aligning with the other chakras. Make this **“OH”** sound seven times.

4th CHAKRA

As we have already experienced, the vowel sound for the heart chakra, located in the middle of the chest, is **“AH”** (as in the word “father”). **“AH”** is often a sound we make when we are in love, and indeed, the heart chakra is the center associated with love. If you wish to add a color to complement this sound, green or pink work nicely. Begin to tone a soft and gentle mid-range **“AH”** sound, higher in pitch than the last chakra. Become aware of where the sound is resonating in your body. Now focus your attention on the heart chakra and project the sound there. As you resonate the heart center with sound, experience this energy center now being balanced and aligned with the other chakras. Make this **“AH”** sound seven times.

5th CHAKRA

The vowel sound for the throat chakra, located at the throat is **“EYE”** (as in the word “I”). A color to complement this sound is light blue. Begin to tone a soft and gentle **“EYE”** sound which is still higher in pitch than the last chakra. Become aware of where the sound is

resonating in your body. Now focus your attention on the throat chakra and project sound there. As the sound resonates the throat chakra, experience this energy center balancing and aligning with the other chakras. Make this “**EYE**” sound seven times.’

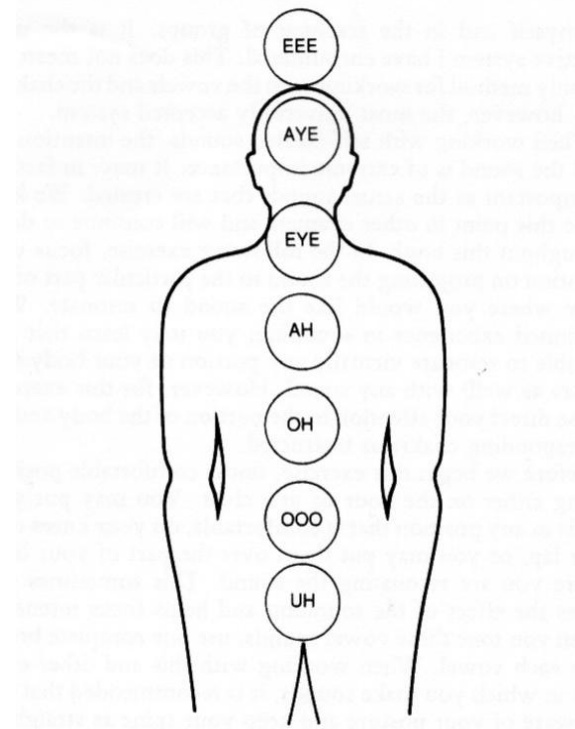
6th CHAKRA

The vowel sound for the third eye, located in the forehead between the eyes and slightly above them, is “**AYE**” (as in the word “say”). A color that works well with this sound is indigo. Begin to tone a soft and gentle “**AYE**” sound higher in pitch than the last chakra. Close your eyes while making this sound and notice where the sound is resonating in your body. Now focus your attention on this chakra and project the sound to the third eye area. As the sound resonates the third eye, experience this energy center aligning and balancing with your other chakras. Make this “**AYE**” sound seven times.

7th CHAKRA

The vowel sound for the crown chakra, located at the top of the head, is the very highest “**EEE**” (as in the word “me”) sound that you can create. A color to compliment this chakra is purple. Begin to tone the highest “**EEE**” sound that is possible for you to make. For men, it is often useful to use a falsetto voice to achieve this, but make the sound soft and gentle. Close your eyes and notice where that sound is resonating in your body. Now focus your attention on your crown center and project sound to this area. As your sound resonates the crown chakra, experience this energy center being balanced and aligned with the other chakras. Make this “**EEE**” sound seven times.

Now be in silence.



Vowels As Mantra Diagram

At the completion of this exercise, (which should take approximately 20 minutes), remember to maintain a period of silence. You may feel light headed which is to be expected. You have been sounding, resonating and balancing your chakras. The energy has moved up your spine into your head, and above. During workshops, we tell our participants to take this opportunity of being in silence to have that experience that will be for their highest benefit at this particular moment

in their spiritual development. Sit in a state of meditation and enjoy this experience. Allow yourself a good 10 to 15 minutes for meditation, and then begin to slowly bring yourself back into your body and ground yourself.

Here are some suggestions when you feel complete with this experience. It is helpful after this meditation to bring the energy gradually back down into your body. Do this in two simple steps: 1) Tone a **mid-range** “**AH**” sound three times, breathing slowly and bringing the energy down to the heart area and then 2) Tone three of the **deepest** “**UH**” sounds, bringing the energy back into the base chakra. This allows you to ground yourselves and begin to get back in your body.

This entire exercise can take approximately a half hour—sometimes an hour if you’re having a particularly good meditation. For many people it can be among the most powerful and transformative experiences they have had. Not only during the toning, when you’re resonating, balancing and aligning your chakras with sacred sound—but also afterwards, while experiencing profound inner journeys and meditations. In workshops people are in states of bliss once they return to their bodies after their meditations—this exercise truly allows them the experience of understanding the transformative power of sound.

Sound can act as a psycho-active substance, altering and enhancing consciousness. However, unlike substances or chemicals that alter conscious, the wonderful thing about sound is that not only is it entirely natural—it’s totally controllable. Sound will only allow you to journey to a place that you are ready to experience. In other words, since it is totally natural and totally of your own manifestation, it is totally safe. The experiences that people receive are almost always benevolent, blissful and beautiful. This is the

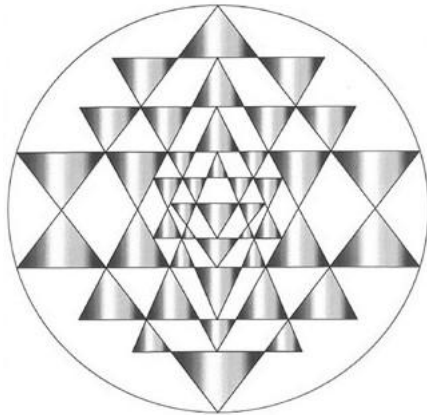
wonder of self-created sacred sound—you are doing the creation, and where ever you go or whatever you do is totally guided by your inner wisdom. If you need to stop the experience all you have to do is open your eyes, take a few breaths, and you’re back. We can honestly report in thousands of people who have worked with us using sacred sound, there have never been any adverse effects. During workshops, the only complaint we get from people is that we brought them back and grounded them too soon—they were having too much fun! We remind them that they can always return to where ever they were, and whatever they were doing, simply by using the practice of **Vowels As Mantra**.

Give Yourself Time to Assimilate the Experience

Once again, when you do this exercise, especially the first time, allow yourself enough time to really enjoy the benefits that accompany this toning practice. And of course, only do this in a safe environment where you will not be disturbed. Sitting in a comfortable chair or on the floor is recommended. NEVER in a car or standing up. Please also allow yourself time after the meditation to relax and fully integrate the experience once you have grounded yourself. Don’t come back into your body and immediately rush to pick up the kids at school or go into that business meeting—particularly the first time you experience this. Just give yourself time. The more you practice vowels as mantras, the more you will understand how powerful it is, and how to integrate it into your life. Incidentally, as stated before, we have a number of alternative methods for doing this exercise. We’ll be sharing them with you later on in this book, including what we call the “Vowels As Mantra Sacred

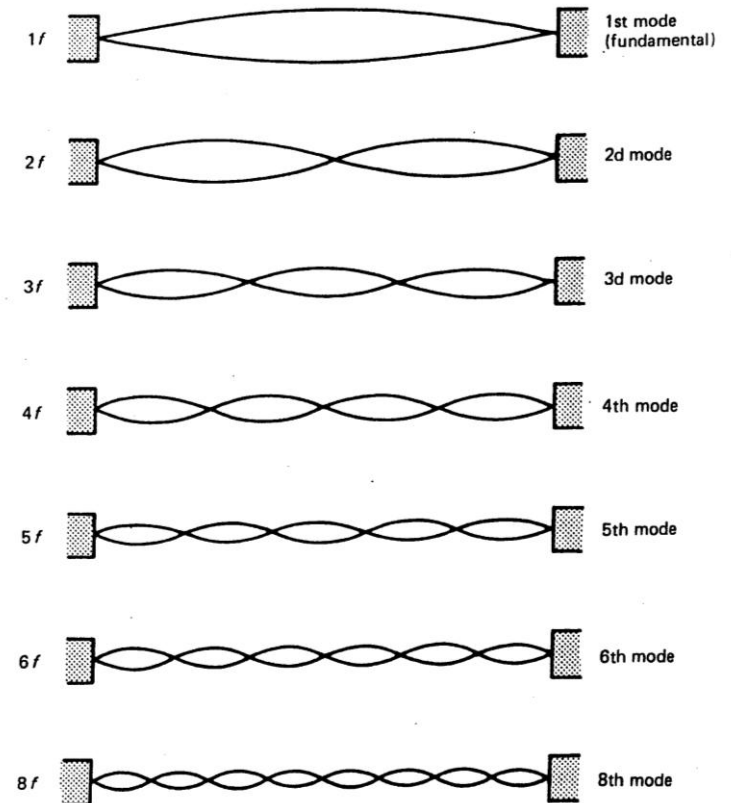
Sound Byte”—which is a shortened version of **Vowels As Mantra** that can be done as a quick and powerful daily tune up if you don’t have the time to do the complete exercise.

For the moment, however, we do suggest that you practice this exercise as it is presented in this chapter. The sounds and visualizations are the basis of many of the other exercises in this book. It is extremely useful for you to be familiar with this exercise, as well as the exercise we will be presenting in the next chapter, before you move on to more advance toning techniques.



HEALING SOUNDS

Vibrating Harmonic Strings



Harmonics

From Chapter 4 of THE 7 SECRETS OF SOUND HEALING

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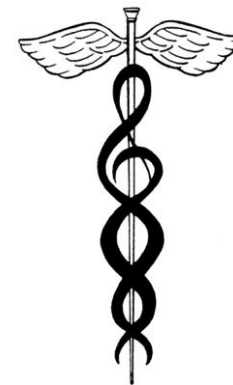
Courtesy of Hay House Publishing

A major key in understanding sound as subtle energy is the phenomenon of harmonics. Harmonics are the color of sound. Every sound that occurs in nature is actually a composite of multiple frequencies called “harmonics” or “overtones”. Just as white light is composed of all the colors of the spectrum, so the sounds that we hear—including musical sounds such as notes on instruments or the tones of our voice are in reality the multiple sounds of harmonics. Harmonics are responsible for the “timbre” or tone color of instruments and our voice—different harmonics that are most prominent and audible are responsible for the tones created by different musical instruments as well as the extraordinary variety of sounds that make each of our voices individual and distinct. Our body, our brain and in particular, our ears are extremely sensitive to the subtle effects of different harmonics. Even though you may not be conscious of them, harmonics have been affecting you all your life.

Whenever a sound is created, such as a string being plucked, multitudinous other subtle sounds—harmonics—simultaneously occur along with that first fundamental frequency of the string. These harmonics are multiples of the fundamental frequency, increasing in their frequency by whole numbers. The second harmonic vibrates twice as fast as the fundament. The third harmonic vibrates three times as fast; the next vibrates

four times as fast, and so on. All these sounds blend together creating the tone color of the note. As they increased in their frequency, vibrating faster and faster (continuing conceptually into infinity) they become more and more subtle in nature. Thus, these harmonics contribute greatly to the subtle structure of sound.

Many people believe that much of the extraordinary healing power of sound is due to the harmonics. My first book, *Healing Sounds*, was in fact, subtitled: *The Power of Harmonics* and it dealt in detail with the phenomenon of harmonics. The human voice has the extraordinary ability of actually creating distinct and audible individual harmonics, which makes the tones projected by our voice even more powerful. Known as “vocal harmonics” or “overtone singing”, this ancient technique has been utilized in many sacred traditions including Mongolian shamanism and Tibetan Buddhism. As we open more and more to the world of sound, the power and importance of harmonics becomes another aspect of vibration on which we can focus our awareness and our intention.



Notes on Shamael, Angel of Sound

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It was my 42nd birthday. I was at home, in my crystal meditation grid, in a profoundly deep state of meditation. It is my belief that birthdays are personal days of power and one should use them as days of visualization and thought form projection for the coming year. The energy of the crystal grid, combined with the sounds that were resonating the multiple hexagonal geometric pattern of the crystals, the color lights and the sounds that I was creating allowed me to enter a powerful state of consciousness. I like to believe I was multi-dimensional. Suddenly, in my mind's eye, I saw a brilliant, luminescent being whose primary colors were blue, violet and gold. A voice informed me that I was to be a conduit for the Shamael energy--a channel for the Angel of Sound. It was an extraordinary experience—certainly one of the most powerful of my life. The energy I had encountered was quite loving and divine. Nevertheless, when I finally came back to my normal consciousness, I was a bit shaken.

While I had encountered some very powerful entities and energies in various multidimensional travels, this was different. This birthday experience was truly was one of the more dramatic events of my life. I felt quite honored by my experience with the Shamael energy, as well as bit skeptical. Whenever I encountered other worldly beings, I like to find out who the entity is and to check on their energy. I believe that along with extraordinary celestial beings, there are also cosmic pranksters who will tell you all sorts of things that simply aren't true. While it had not been my prior experience to have encountered such beings, I was aware of the existence of these pranksters. I therefore always looked for 3rd dimensional confirmation and verification of these experiences with different energy forms if this was at all possible. Such was the case with the Shamael energy.

After my birthday and that first conscious encounter with the Shamael energy, I remained in a state of wonder, as well as skepticism for about two weeks. I was waiting for a sign or a reinforcement to validate the experience. I knew a bit about the angelic realm. I knew of Michael and Raphael and a number of other "el's". But I never heard of Shamael.

2 weeks later, a friend gave me a book called A DICTIONARY OF ANGELS by Gustav Davidson. This work was basically, exactly what it was named, an "A to Z" definition and identification of practically every angelic being from the Western spiritual and magical traditions. I started at "A" and looked up "Angel of Sound". There were Angels of every phenomenon imaginable. But there was nothing for the "Angel of Sound". I breathed a sigh of relief. Then I turned to the letter "S" and looked up "Shamael". And there it said: "Shamael-- Master of Heavenly Song and Divine Herald". It referred to Shamael as being an aspect of the Metatron energy and even gave a couple of different ways to spell it including "Shemael". I was stunned. There it was - 3D verification of the energy I had encountered. What to do?

I knew that first and foremost, that I needed to create a recording called "Angel of Sound" which would honor and invoke the energy of Shamael, this being that I had met and was supposedly now able to channel. Many months later, I accomplished this task, attempting along the way to become as much of a conscious conduit for this energy as possible. While the skeptic in me still continued to doubt, others were already beginning to receive the benefits of the Shamael energy. Sometimes, when I would mention Shamael in public lectures or in workshops, people would relate their own extraordinary meetings with this celestial being. Frequently after listening to "Angel of Sound" during workshops, students would share incredible experiences with Shamael while journeying during the playing of "Angel of Sound".

In the major religious traditions on the earth, it is understood that sound was the initial creative force that brought into manifestation all of existence. THE OLD TESTAMENT states: "And the Lord said 'Let there is Light!'" The NEW TESTAMENT tells us "In the beginning was the Word." From the Hindu tradition, in the VEDAS, it states "In the beginning was Brahman, with whom was the word."

In many of these traditions, there is another being that often assists the Creator Being in manifesting life, the universe and everything. For example, while Brahman was the creator God in the Hindu traditions, his first act of creation was to manifest his consort Saraswati, Goddess of Music. It was out of her mouth that the sacred bija mantras, the sonic building blocks of all reality came. On a similar level, in Kaballah (the mystic levels of the Judeo Christian tradition), the Archangels often assist the Creator Being in its tasks. Thus, it may be that, on a resonant vibratory note, like Saraswati, Shamael, the Angel of Sacred Sound, assisted the Creator in the manifestation of the Universe

From my perception, Shamael is an aspect of the creator God. It is (rather than he who genderizes this energy) a being that represents the vibrational manifesting aspect of the Creator. Perhaps Shamael is that aspect of the creator God which carried out the creation of the heavens and the earth, as written in Genesis. Angels may be understood as being helpers of the Creator--the creation of the universe may also be understood as being of assistance to the Creator. Both Shamael, Angel of Sound and Saraswati, Goddess of Music, are sacred beings who utilize sound as a creation, transformational and healing energy form. They are divine entities of sound who resonate to a similar energy.

The recording of "Angel of Sound" is a musical offering to Shamael, the Angel of Sacred Sound. It is an honoring and an invocation to this divine aspect of vibration. "Angel of Sound" is a sonic environment design to create a space of sacred sound. "Angel of Sound" begins and ends with the Shamael Invocation. This invocation is used to introduce and conclude a section.

I INVOKE THE SPIRIT OF SHAMAEAL

ANGEL OF SACRED SOUND

MAY THE SOUND OF LIGHT SURROUND ME

MAY THE LIGHT OF SOUND GUIDE ME

MAY SACRED SOUND COME THROUGH ME

FOR THE HARMONY OF ALL.

What is featured on this abbreviated excerpt from the half hour long complete recording of "Angel of Sound" is a vocal background designed to praise and honor the energies of sacred sound. This combines mantras from different traditions, including Hindu, Tibetan and Hebrew. In particular, it centers around a specific chant "Eheih Shamael".

This word "Eheih" comes from the OLD TESTAMENT. On Mt. Sinai, when Moses first encounters the Burning Bush (the Divine Being) he asks, "Who are you?" The Burning Bush initially replies "Eheieh Asher Eheieh". (The complete reply to Moses is found in THE DIVINE NAME. It is actually in the next sentence that the Burning Bush reveals its true name—the Divine Name—to Moses).

"Eheieh Asher Eheieh" has commonly been translated as "I am that I am". However, it has also been mystically translated as "I am/will be what is needed of me". When coupled with the name "Shamael" it means "I am/will be a conduit for the Angel of Sound".

My intention on "Angel of Sound" was to invoke and honor Shamael and to bring a new awareness of this being into our consciousness. I believe that Shamael will be present on any sound

created with the proper intention. What is this intention? The answer is love. In particular, love of the Divine, manifested in every conceivable shape, form and aspect. To sound with this love of the Divine is to create sacred sound and to work with the energies of the Angel of Sound.

My initial interaction with Shamael and the subsequent creation of “Angel of Sound” occurred several years before my introduction of the Divine Name. The two may seem quite unrelated, but I do not believe this is true. I believe that through the energy of Shamael, I was introduced to the vibrations of the Divine Name.

Since the writing of the introductory information about Shamael in the 1990’s, it has become clear that Shamael is name for the entity frequently referred to as Metatron, the Archangel of “Kether” the Crown of the Tree of Life (similar to the crown chakra in the Hindu tradition).

For those familiar with Kaballah will have noticed that the names of the 10 Archangels associated with the sephirot (the spheres) of the Tree of Life, are all Hebrew in origin and incorporate the suffix “el”, such as Michael, Raphael, and Gabriel. This is true for all the Archangels but Metatron. Metatron is actually a Greek word that translates as “above the Throne”. It is believed that like the Divine Name, the true name of this Archangel was also lost.

The naming of the name Shamael may be translated several ways. Hebrew—especially ancient Hebrew—is a language that has several many for the same word depending upon the level of consciousness: intellectual, metaphorical and universal. In addition, the spelling from Hebrew to English can vary as well. Metatron, the archangel of Kether, was often referred to as the “Voice of God” and therefore one predominant meaning of Shamael is “Hear God”. Other interpretations can include “Name God” and “Listen to God”.

Regardless of the exact meaning—it is apparent to me that the energy of Shamael—Metatron if you prefer—was responsible for assisting in providing the initial suggestion of my sounding the vowels in a particular manner which lead to the discovery of the Divine Name. I therefore feel it is only appropriate that an awareness of Shamael be presented to those who wish to learn the Divine Name. This is simply to honor and resonate with this energy.

My intention in THE DIVINE NAME was to present the Divine Name as a universal sound, unrelated to any specific religious tradition. The same is true of my introduction of Shamael. It is not an attempt to encode a Judeo Christian background upon the Divine Name. How can this be? The answer is this: energies may be perceived as entities in different cultures and yet be the same. The energy of compassion, for example, may be anthropomorphized as one being in one tradition and another being in another tradition—yet, two very different entities can be identical in terms of their energy. As an example, Shamael and Saraswati, for example may be resonant energies and entities—different perceptions of a similar waveform.

“Angel of Sound”, initially made in 1993 still has great power. It continues to function as a frequency shifting tool. I trust that as you listen, “Angel of Sound”, this vibratory activation will occur for you as well. This activation can only assist the process of learning to Intone the Divine Name.



Intoning the Divine Name

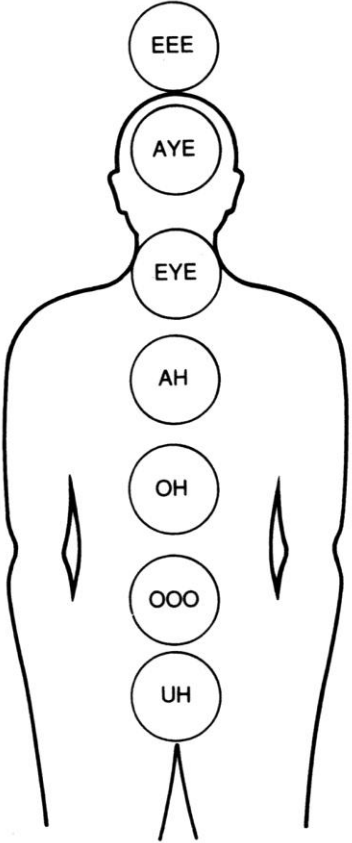
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The Vowel Sequence of the Chakras

The sequence of vowels and their resonant relationship to the chakras is this:

| Vowel Sound | Chakra |
|-------------------|--------------------------------------|
| UH (as in “huh”) | 1 st — Root |
| OOO (as in “you”) | 2 nd —Sacral |
| OH (as in “go:”) | 3 rd —Solar Plexus |
| AH (as in “ma”) | 4 th —Heart |
| EYE (as in “my”) | 5 th —Throat |
| AYE (as in “may”) | 6 th —3 rd Eye |
| EEE (as in “me”) | 7 th —Crown |

Below is an illustration of the vowel/chakra relationship that may assist you in experiencing this exercise,



EXERCISES FOR INTONING THE DIVINE NAME

Exercise 1: One breath for each vowel—Ascending Order

Exercise 2: One breath for each vowel—Descending Order

Exercise 3: One breath for all chakras—Ascending Order

Exercise 4: One breath for all chakras—Descending Order

Exercise 5: All chakras—Descending and Ascending Order in
two breaths

Exercise 6: All chakras in one breath per vowel—Descending Order and
Ascending Order

Exercise 7: Sounding the Divine Name

SUGGESTIONS FOR USING THE DIVINE NAME AS PRAYER

Before using the Divine Name as prayer, one important idea is to conceive of the Divine Name as a sonic offering to the Creator. In many different traditions, offerings such as the lighting of incense or candles are made before the actual prayer. With this in mind, we can intone the Divine Name as a sonic offering, projecting this offering on to our prayers. Not only are we praying in a manner of appreciation, giving thanks for all that is—we are concurrently generating offerings to the Divine. This is another form of manifesting gratitude for all that is. Perceive of your sound as a way of giving thanks to the Creator for all the blessings you are making.

Part I: Utilizing the Divine Name As Prayer

- Find yourself a comfortable space where you will not be disturbed—a contemplative or sacred place where you can meditate/pray and make sound.
- Sit comfortably, with your spine straight and your eyes closed.
- Add the visualization of breathing in and out through your heart area.
- Begin to feel gratitude and appreciation for someone or something. This will place you in a state of receptivity that will allow you to communicate with the Source. Be in a state of appreciation—maintaining an ‘attitude of gratitude’ for all that is.

Part II: Utilizing the Divine Name As Prayer

Vocalize the Divine Name. Feel the energy of these sounds as they resonate from the top of your head down into your body, and then back again out your head, creating a connection between you and the Divine. Send this energy out from yourself to the Divine as you make this sound. Become aware of the positive feelings being generated by this sound and the feeling of Love radiating through and from you.

Part III: Utilizing the Divine Name As Prayer

- Next, begin to audibly give thanks for that which you have or would like to have in your life as though it has already occurred. Some examples of this might be:
 - Thank you for my partner (my children, my.....)
 - Thank you for my health.
 - Thank you for my prosperity.
- Each time you give thanks for something, vocalize the Divine Name, one time, feeling the energy resonate through you and sending the sound out to the Divine.

Part IV: Utilizing the Divine Name As Prayer

- Continue to speak aloud, giving thanks for that which you would like to co-create on a more expansive level as though it has already occurred.
Some examples of this might be:
 - Thank you for the support in my business
 - Thank you for the harmony in my marriage
 - Thank you for peace in my life
- Each time you give thanks for something, vocalize the Divine Name, one time, feeling the energy resonate through you and sending this sound out to the Divine.

Part V: Utilizing the Divine Name As Prayer

- Conclude by stating aloud that which you would like to co-create on a universal level as though it has already occurred.
Some examples of this might be:
 - Thank you for peace on the planet
 - Thank you for the harmony of the environment.
 - Thank you for the love and kindness which all humans share
- Each time you give thanks for something, vocalize the Divine Name, one time, feeling the energy resonate through you and sending this sound out to the Divine.

Part VI: Utilizing the Divine Name As Prayer

- After completing your prayers, sit in a state of silence, receptivity and gratitude for the experience you have just had. Be open to receiving information, thoughts, ideas, and feelings from the Divine. Allow yourself sufficient time to fully experience this exercise. You may find yourself in quite a transcendent state as a result of using the Divine Name in this manner.

This, of course, is just one manner in which to pray. As you might have noticed, with these particular steps, we go from utilizing prayer on an individual level to using it as a universal level. However, please do as you are inwardly guided. You might want to focus first on giving thanks for global situations such as peace, and then focus on personal prayers. The above manner of prayer is simply one model that might be helpful. There are numerous ways of giving prayerful thanks, but they all involve the modality of utilizing breath, feeling and sound.

The Divine Name, when utilized in this manner of prayer, offers us a direct connection to the Divine and awakens the Divine in ourselves. When we are in a state of resonance with the Divine, we are in a state of perfection. As this occurs, we achieve frequency shifts that put us into balance and harmony. Therein lies the healing.

Learning to intone and properly utilize the Divine Name is an extraordinary vehicle for personal and planetary healing and transformation. From our perspective, the use of the Divine Name as a sacred technology to enhance these prayers is a joyous technique we are honored to share with you.

May the Divine Name resonate with you!

Jonathan Goldman & Andi Goldman

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