

QUANTUM RESONANCE

CHANTS & RHYTHMS OF THE COSMOS

Jonathan Goldman

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Notes on QUANTUM RESONANCE

by Jonathan Goldman

Track 1: TOMORROW NEVER KNOWS

(John Lennon/Paul McCartney)

“Tomorrow Never Knows” is the only recording I have made and released that I did not write. It has, however, been a song that I wanted to record for a long time—to be used as the basis of a series of different sacred songs. This recording was created for that purpose but in truth, once I finally completed it, it felt as though it worked by itself. Then, came the idea of creating this album of “QUANTUM RESONANCE” and as I began to assemble the different tracks for this recording, I knew that “Tomorrow Never Knows” from “REVOLVER” had to lead off the album. Thus, in its own way, “Tomorrow Never Knows” did become the song I initially envisioned as the basis of sacred songs. All instrumentation on this version by Jonathan Goldman.

While it is sung by John Lennon, the lyrics are adapted from THE PSYCHEDELIC EXPERIENCE by Timothy Leary, Richard Alpert and Ralph Metzner, which is their adaption of THE TIBETAN BOOK OF THE DEAD. It is also said that John Lennon asked producer George Martin to make it sound as though he were the Dalai Lama, chanting from a mountain top. With that idea in mind, I created my own version of this song (even adding a bit of Tibetan chanting to it). I trust that you will enjoy it.

Track 2: THE GRATEFUL HEALING BUDDHA

Originally a portion of my recording ‘MEDICINE BUDDHA’, which featured the Medicine Buddha Mantra, this section was initially called “Dance of the Medicine Buddha”. As I began to work on it for “QUANTUM RESONANCE” utilizing various editing techniques and studio effects, I realized that this track worked quite nicely as a piece by itself. It does indeed feature my chanting of the Medicine Buddha Mantra, as well as drumming by Dr. John Galm and David Rugenstein. It also features guitar playing by me. As a great admirer of Jimi Hendrix, I thought that what I would play for this recording would be of the genre that Jimi would have created. Much to my surprise, once I had added the guitar I realized that it was much more in alignment with something that Jerry Garcia of the Grateful Dead would have done. In fact when I described this recording, I often said imagine what it would sound like if the Grateful Dead ever jammed with Tibetan Monks. Indeed, the entire recording begins and ends with the chanting of Tibetan Chant Master Lama Tashi. The Medicine Buddha is also known as the Healing Buddha (or the Healing Master of Lapis Lazuli Radiance). Thus the new title of this recording. .

The mantra of the Medicine Buddha is phonetically written and pronounced as: *Tayatha Om Bay Kunze Bay Kunze Maha Bay Kunze Radza Samu Gate Soha*. Repetition of this mantra is said to assist in the transmutation of imbalances, which keep us from healing others and ourselves. The meaning of this mantra is to pay homage to the Medicine Buddha, invoking and honoring this divine energy.

Track 3: PORTAL TO THE THIRTEEN

Perhaps one of the most extraordinary recordings I've been involved with has been THE LOST CHORD. This recording is both a journey through the chakras and the Kaballistic Tree of Life. It features sacred mantras, overtones and chants from the Hindu, Tibetan and Hebrew tradition, as well as psycho-acoustic frequencies and sacred ratios. Each chakra / sefira features chants to male & female deities from the Hindu and Tibetan tradition, Hebrew chants of the Angelic and God Names, Sacred Vowel Sounds, Chanted and Spoken Bija mantras and intervals related to the Fibonacci Series. THE LOST CHORD is among the most advanced sonic vehicles for consciousness expansion. This recording includes the 8th chakra, the transpersonal point, which is now coming into the consciousness of many who work with advanced energetic systems.

“Portal to the Thirteen” represents this 8th chakra, and incorporates all the Divine Names, sounds, tones, mantras and chants found in the other 7 chakras. From my perspective, it is stunning and features master vocalists from many different traditions sounding these extraordinary sacred sounds—all within the Phi Ratio found within the 13: 21 ratio. Thus, the name of this track, which incorporates the “Thirteen”. To name all these extraordinary vocalists would take a full page. However, particular, acknowledgement must be made to the well-known tabla player Ty Burhoe, whose magnificent rhythmic playing accompanied these multilayered vocals with his drumming, using the rhythmic structure of 13 to 21. This rhythmic pattern required a most masterful player and we were grateful to have found such a performer.

Track 4: RAINBOW SHIVA

This track was originally from “GATEWAYS: SACRED DRUMMING AND CHANTING”. It was the 4th track presenting the mantra “Om Namah Shivaya” with main singers Robert Gass and Swami Brahmananda. Then, I began to play with it, adding a selection from “RAINBOWS OF VENUS”, a recording which featured Laraaji and myself. Also added were other sounds including the tambura and electric sitar. The end result of this recording was a new track of sonic coloration which I call “Rainbow Shiva”

The main mantra present here, is of course, “Om Namah Shivaya”, which means I pay homage to the energy of Shiva. In the Hindu tradition, Shiva is part of the Trinity which includes Brahma and Vishnu. Many perceive of Shiva as being the destroyer of negativity, ridding those who chant or listen to this mantra of any unwanted energies.

With all these recordings on the album of “QUANTUM RESONANCE”, the person playing the drums is of special importance. With “Rainbow Shiva”, the main drummer on this track is an extraordinary percussionist named Geoff Johns. Geoff was in Boulder during the time of the initial “GATEWAYS” recording where he was teaching at Naropa Institute. He later recorded several solo albums. We give thanks for the opportunity to utilize his ability on “GATEWAYS” and in particular on “Rainbow Shiva”.

Track 5: ANCIENT AND HOLY ONES

For the past 21 years, it has been my pleasure to host an event each summer that lasts for 9 days—the Healing Sounds Intensive. During this event, which has in attendance people from throughout the world, we work with teaching and experience sacred and healing sounds. The night before the event actually occurs, I gather together the teachers who assist me in the Healing Sounds Intensive and we play and pray together around our Healing Alter, which is composed of a giant crystal grid and much more. The grid becomes activated by all the sacred sounds we manifest. This activation begins the night before when we gather and sing.

“Ancient & Holy Ones” is a song that I have been leading in this group for many years. I believe it first came to me during this activation in the year 2000 at a time when my dear friend and colleague, Sarah “Saruah” Benson was on this planet, adding her loving energy to the Intensive. The lyrics (among many others that manifest) are basically: “Oh Ancient and Holy Ones, come all along. Oh Ancient & Holy Ones, sing us your song.”

I uncovered this version of this sound in my sound archives and do not know exactly when it was recorded. When I listened to it, I was quite pleased by both the sonics and energetic of it. This version features myself, Andi Goldman, Laraaji and Arji, Vickie Dodd, Alec Sims, Joshua Goldman and our fabulous drummer Gayan. This recording represents the first time “Ancient and Holy Ones” has been released.

Track 6: THE ANGEL & THE GODDESS MEET

“THE ANGEL AND THE GODDESS” is an album I created which has two distinct recordings to invoke sacred beings of sound—one is Saraswati, the Hindu/Tibetan Goddess of music. The other is Shamael, a being that many believe is the Divine Herald and also a newly discovered name for Metatron, the archangel. With regard to “ANGEL OF SOUND”—the name of the entire suite to Shamael. There is a section that features my chanting coupled with the magnificent playing of master percussionist Kathleen McMasters on frame drum. I initially took this section and planned to utilize it for this recording. Then, my inner guidance suggested that I take a section of “SONG OF SARASWATI”, work some studio wizardry with it, so it was in the same key and rhythm as the selection from “ANGEL OF SOUND” and then put both recordings together. I did so, and the result is this: “The Angel & The Goddess Meet”.

This new recording felt most appropriate, especially since I have always felt there was a spiritual relationship between Sawaswati of the Hindi/Tibetan tradition and Shamael of the Kaballastic traditions. There are a number of singers on the Saraswati recording, including Heather Secord, a well known vocalist and myself. The mantra used on the Saraswati potion is “Om Namah Shardayai”, which means “I pay homage to the energy of Saraswati” and that used for the Angel of Sound is “Eheih Shamael” which means “I am or will be a conduit for the Angel of Sound”. I trust that these beautiful sounds resonate together in harmony.

Track 7: SOLAR HARMONICS

Co-created with my colleague Chris Allen, “CHAKRADANCE” may well be the first electronica/techno recording designed to balance the chakras while dancing. “Solar Harmonics” is an excerpt from the 3rd Chakra section of this album. Like the other recordings on “QUANTUM RESONANCE”, it has been edited and enhanced.

Working with the sacred vowel sounds and mantras for this chakra, “Solar Harmonics” features the very beautiful and heart felt toning of our dear friend, Sarah “Saruah” Benson, who was mentioned on the 5th Track. I am most honored to be able to present the sounds and energy of Sarah on this new recording, which so wonderfully accompanies the drum loops and other sounds created by Chris Allen.

Also, in the background, you may hear at points, a male and female voice speaking about the 3rd chakra—the solar plexus chakra, which is associated with the energy of power and self-esteem. This chakra is also associated with the stomach and other organs of digestion. A color often related with it is yellow. Those voices are of myself and my wife Andi. Again, I am most grateful for that. No doubt, amidst the many other sounds inherent on this track of those of Lama Tashi. We trust the vibrations of this recording represent the now and future aspect of rhythm and chanting—an inherent part of “QUANTUM RESONANCE”.

Track 8: DANCE OF TARA

“TRANCE TARA”, the original recording from which this section was taken, was probably the first Western album ever to feature this mantra of the Tibetan Goddess (Buddha) of Compassion. Tara is the most popular female deity in Tibet—she a protector and guide. There are, in fact, 21 different aspects of Tara. The mantra of this recording, “Om Tara, Tu Tare Ture Svaha”, is of the Green Tara and the White Tara, who represent the energies of protection and long life. It was my great honor to help bring awareness of this being through the sonic medium to Western Consciousness.

Like the other recordings on “QUANTUM RESONANCE”, this section of “TRANCE TARA” which I have called “Dance of Tara” represents a selection from the entire recording which goes from slow and deeply meditative to very fast and rhythmic. I choose a portion that seemed to work well with the energy of the rest of this new album—incorporating the chant as well as some very excellent rhythmic work by Dwight Hoffman who greatly assisted with the original release.

“QUANTUM RESONANCE” began with the Beatles “Tomorrow Never Knows” which John Lennon imagined as being chanted by the Dalai Lama on a mountaintop and ends with an invocation to Tara, the Tibetan Goddess of Compassion. May all the material on this recording resonate with you.

Blessing of Light & Love through Sound

Jonathan Goldman