

Song Titles

1. Entering the Sacred 3:40
 2. Peace Trance (Pt. I) 3:58
 3. Dream Mastery (Pt. I) 3:58
 4. Call of Compassion (Pt. I) 4:01
 5. Embracing the Beloved (Pt. I) 4:00
 6. Awakened Voices (Pt. I) 3:59
 7. Gateway to the Thirteen 6:14
 8. Dance of the Void 5:42
 9. Awakened Voices (Pt. II) 3:59
 10. Embracing the Beloved (Pt. II) 4:07
 11. Call of Compassion (Pt. II) 3:47
 12. Dream Master (Pt. II) 4:08
 13. Peace Trance (Pt. II) 3:57
 14. Departing the Sacred 3:55
- TOTAL TIME: 59:33

THE LOST CHORD

Jonathan Goldman



THE LOST CHORD

NOTES ON THE LOST CHORD • by Jonathan Goldman

What is THE LOST CHORD?

If you examine the basic beliefs of the different spiritual paths on the Earth, you will find a commonality in the belief that the world and in fact, the universe was created by sound. From the OLD TESTAMENT, it read "And the Lord said 'Let there be light'." In "St. John", from the NEW TESTAMENT come the words "In the beginning was the Word....". In the VEDAS of the Hindu tradition, it reads "In the beginning was Brahman with whom was the word and the word was Brahman." The Hopi Tradition tells of the Spider Woman singing the Song of Creation over all the inanimate forms on the planet and bringing them to life. In POPUL VUH from the Mayan tradition, the first real men and women are created solely through the power of sound. In ancient Egypt comes the story of the Thoth, who spoke the names of objects and brought them into being. In Polynesia, the Gods blew a conch shell and created life. In the East, Divine beings struck a giant gong. On and on, different cultures and traditions throughout the world seem to possess within their religions, spiritual paths, and mythologies, an understanding of some extraordinary primordial sound that opened up gateways of manifestation and brought forth existence onto the earth plane. This original creative sound was the Lost Chord.

Legends of the Lost Chord continue to exist, hinting of knowledge from long ago of the power of sound that is now forgotten. The Lost Chord—a divine sound that could heal and transform. In ancient times, some knew of it as the fundamental vibration that brought forth all of manifestation. Others understood its ability as an interdimensional conduit. The Ancient Mystery Schools of Egypt, Tibet, India, Rome, Athens and other ancient centers taught about this sacred sound. Then it disappeared.

The idea of a Lost Chord has intrigued me for many years. What was the Lost Chord? How could it be created? My original Master's Thesis for Lesley College was entitled "Awakening the Lost Chord" and was an examination of different systems of sound that had been used to resonate the chakras. My novel, THE LOST CHORD, is based on the premise that with the new technology available today, it might be possible to actually create the Lost Chord using many different frequencies and sonics that were generated by a computer. In the book, these sounds when coupled together create a chord that allows the listener to be transported to different dimensions. Despite the computer generated basis of the Lost Chord in my story, it is my belief that an actual Lost Chord would really be created through the human voice. From my perspective, the voice is the most natural and sacred of all instruments—vocal sounds the most powerful and healing of all sounds.

"THE LOST CHORD" recording is both a continuation of the work I created with "CHAKRA CHANTS" and a totally new synthesis of ideas and sonics designed to explore new areas of the use of sound as a therapeutic and transformational modality. Initially, I was interested in creating the Lost Chord as described in my novel—as an interdimensional vehicle. I wanted to synthesize my knowledge of psychoacoustics and sacred sounds to create a safe and comfortable sonic vehicle that would enable listeners to travel to other realms of consciousness. As work on the project was underway, it began to take on a life of its own and undergo changes. What began as an experiment in creating the Lost Chord became, additionally, a journey through the chakras and through the Tree of Life—a focused sonic journey through specific energy forms and planes of existence for healing and self transformation.

It has always been my great interest to examine sacred sounds from the many varied traditions on this planet and compare them. I have done this, not to find their differences, but to find their commonality. It has always been my belief that sacred sounds stem from one source—the Divine—and that the truly resonant waveforms of the sacred could sound together in harmony, despite any differences in their spiritual traditions.

With “CHAKRA CHANTS” I combined many varied systems of sound that worked primarily with the Hindu perspective in order to resonate the chakras. With that particular recording, I included a specific keynote, frequency, chanted bija mantra, sacred vowel sound, elemental sound, shabd yoga sound and instrument. “CHAKRA CHANTS” was an experiment-no one had ever combined these different systems together. Most frequently, these sounds had been utilized individually—a specific mantra for a chakra or a specific tone or a specific vowel would be sounded. They had never been combined and recorded. Truthfully, I was not sure of the outcome. I trusted they would all work together, but until the project was completed, I could not be sure. Then after the recording was released, and response from people began to manifest, I realized that indeed my initial belief was correct. The different systems not only resonated well together—they actually seemed to enhance each other. Since that time, it has been my great honor to receive much extraordinary feedback from people who have been able to utilize the recording to help them achieve healing and heightened consciousness. I give thanks.

As “THE LOST CHORD” evolved, I realized that what I wanted to create was very similar to “CHAKRA CHANTS” and yet also very different. Like the first recording, I wanted to take listeners on a journey through the chakras. But I also wanted to do much more. I wanted to use some of the same systems as “CHAKRA CHANTS”, but also utilize new and varied material, as well as new information about sound which I had uncovered. In addition, I wanted to bring in additional transformational energies—particular Hindu and Tibetan deities invoked through specific chants, Pythagorean and other sacred intervals and ratios, and one more element—the Kabbalistic Tree of Life.

As I have stated, it is my belief that the different sacred sounds on this planet, regardless of the spiritual tradition, can resonate together, and in fact, enhance each other. This well may have been the original Lost Chord. It may be that the combination of sacred sounds from different paths is indeed a reawakening of the Lost Chord. We trust you will enjoy “THE LOST CHORD” and that it will assist in your health, balance and personal transformation.

Incidentally, these are fairly extensive liner notes regarding many aspects of the creation and use of this recording. While reading them may enhance your understanding of “THE LOST CHORD”, reading them is by no means necessary for the enjoyment and frequency shifts experienced by listening to the recording.

HOW TO USE “THE LOST CHORD”

Sound is multi-dimensional—it effects not only our ears, but also our body and brain as well as our mind and our spirit. The different sonics chosen for “THE LOST CHORD” are sacred sounds that may heal and transform the listener. These sounds may also bring about deep states of heightened consciousness and allow travel to other planes of consciousness. This recording is multi-dimensional. It was created with a number of different purposes in mind.

First, “THE LOST CHORD” may be utilized as a tool for chakra resonance. It is helpful when listening to focus your attention on the related chakras as the sound for that energy center begins.

Second, “THE LOST CHORD” may be used as a sonic environment for creating sacred and healing space during subtle energy work and bodywork. It will enhance any healing work being done.

Third, THE LOST CHORD may be used as a background with which to chant and tone along. These liner notes describe in detail the chants that are used. If you wish, you can create a co-active sonic experience in order to facilitate greater balance and harmony within yourself. At the conclusion of these notes is a listing of many of the sounds found on this recording. Find yourself a sound that you like and then repeat it during the recording. You might choose a vowel sound or an angelic name or a mantra. Work with this mantra during the different sections of “THE LOST CHORD”.

Fourth, "THE LOST CHORD" may be used as an interdimensional conduit in order to travel to different planes of consciousness on the various divine sounds inherent in it. All these energies are extremely benevolent. They are here to provide balance and alignment for the listener, but also to accelerate evolutionary consciousness. You may use visualization to enhance your experience as we sonically journey to different levels of being. Create your own inner guided meditation through the chakras or the Tree of Life.

Fifth, "THE LOST CHORD" may be simply used as a tool for relaxation and stress reduction. The sonics found on it are designed to bring the activity of the body into a place of comfort and rest. "THE LOST CHORD" will help induce deep relaxation for all listening to it.

Sixth, "THE LOST CHORD" may be used as a meditational tool to enhance the present practices of any meditator. Use the sounds to still your mind or do a particular practice. "THE LOST CHORD" is ideal for practitioners of yoga and many other similar activities. It is also ideal for slow movement.

Finally, "THE LOST CHORD" may be used purely for listening enjoyment. It is our belief that if the listener does not find the experience of the sounds pleasurable, then any of the other potential uses of it may not occur. We trust you will find the various sonics to be soothing and beautiful for your body, mind and spirit.

NOTE: Unlike "CHAKRA CHANTS" which went up the chakras one by one, beginning at the first chakra and concluding at the Crown chakra, "THE LOST CHORD" goes both up and down the chakras. It begins at the first chakra, goes to the Crown and then comes back down again to end at the first chakra. This is also the journey up and down the Tree of Life, going from Malkuth to Kether and finally back to Malkuth. It can be an extremely powerful and profound experience.

THE CHAKRAS

The word "chakra" is Sanskrit for "wheel" for chakras are seen by psychics as spinning balls of energy which are located centrally in the front and the back of the body. The following is a brief description of the chakras:

The first or "base" chakra located at between the base of the spine and the genitals. On the physical, it is involved with the process of elimination and the organs associated with that function. It is the chakra, which works with the energy of survival and creation. This chakra is also associated with grounding to the physical plane.

The second or "sacral" chakra, located about three inches below the navel. On the physical, it is associated with the reproductive organs. This chakra works with sexual energy and the generative life force. This is a divine energy utilized in the spiritual practice of tantra. Many perceive of this chakra as being a center of creation and power.

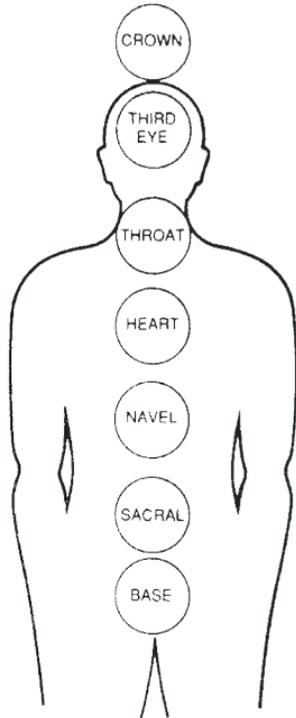
The third or "solar plexus" chakra is located at the navel and a little above. On the physical, it is involved with digestion and the digestive organs. It is a chakra of power and is associated with mastery of self.

The fourth or "heart" chakra is located in the center of the chest. On the physical, it is involved with the lungs and the heart. This chakra is associated with the energy of compassion and love.

The fifth or "throat" chakra is located at the throat. It is a chakra that is associated with the process of speech and hearing. The vocal apparatus and our ears are associated with this chakra. Many also perceive of this chakra as being a center of communication and will.

The sixth or "third eye" chakra is located in the center of the forehead above the eyes. It is associated with imagination and psychic abilities. Mental activity and brain functions are also associated with this chakra.

The seventh or "crown" chakra is located at the top of the head. It is associated with the induction of spiritual energy into the body. It is said to control every aspect of the body and mind and is associated with full enlightenment and union with God.



CHAKRA SOUNDS

"THE LOST CHORD" utilizes several different systems that use sound to balance the chakras. Two of these are similar to those used in my recording, "CHAKRA CHANTS"; the Sacred Vowel Sounds and chanted Bijas Mantras. The Sacred Vowels are from a system I developed during the writing of my book HEALING SOUNDS.

The Sacred Vowels Sounds are as follows: 1st chakra-uh, 2nd chakra-oo, 3rd chakra-oh, 4th chakra-ah, 5th chakra-eye, 6th chakra-aye, 7th chakra-eee.

The chanted Bija Mantras also resonate the chakras. We have again utilized the specific system of chanted Bijas from Dr. Deepak Chopra.

The chanted bijas are as follows: 1st chakras-lam, 2nd chakra-vam, 3rd chakra-ram, 4th chakra-yam, 5th chakra-ham, 6th chakra-sham, 7th chakra-om.

Also included are the spoken or whispered Bija Mantras. These are sacred Sanskrit sounds said to come from the Saraswati, Goddess of Science and Sound. They are sounds which brought forth the manifestation of all creation. Thanks to Dr. John Beaulieu for his speaking of these mantras on this recording. For those of you who have seen illustrations of the chakras as found in the Hindu tradition, the chakras are depicted as being flowers or lotuses. The center of the lotus vibrates to the energy of the chanted bijas. Around the center are petals. These petals resonate to the energy of the spoken bijas.

The spoken bijas are as follows: 1st chakra-va, sah, say, sha, 2nd chakra-ba, bha, ma, ya, ra, la, 3rd chakra-da, dha, na, ta, tha, day, dha, nay, pa, pha, 4th chakra-ka, kha, ga, gha, na, ca, cha, ja, jha, na, ta, tha, 5th chakra-m, c, r, u, e, c, a, i, j, ai, s, u, a, s, h, 6th chakra-ha, ksha, 7th chakra-combination of all these 50 Sanskrit letters.

During the creation of THE LOST CHORD, the idea came to me to have a god

and goddess from the Hindu or Tibetan Tradition also represents the energy from the chakras. It was then necessary to determine which of these deities would work best for this purpose, and then after that, come up with an appropriate mantra and melody line to represent this. I decided that male and female consorts (spiritual “husband” and “wife”) would be the best choice. Drawing upon extensive research into the pantheon of Hindu and Tibetan deities, I was able to choose cosmic couples whose energy was in resonance with specific chakras.

While a great deal of thought and contemplation went into this choice, the decision of which particular deities to associate with which specific chakras was discretionary and represents a metaphor for the deities and the chakras. Each of the celestial beings could potentially resonate with any of the chakras for they are indeed divine entities with many different qualities and capabilities. As such, the mantras and their associated Hindu/Tibetan gods and goddesses are just models- archetypes for the energy of the chakras. They are not intended to signify an ultimate assignment of these beings for the chakras. There are many other models that could be equally applied.

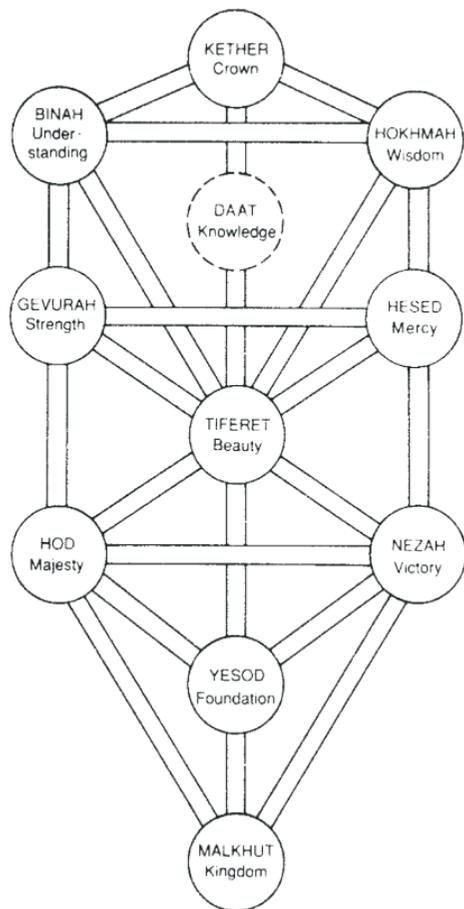
For the 1st chakra, we utilize the universal energies of the Tibetan “Deep Voice” Om, the mantra of creation, as well as invoking the Goddess Gayatri, Mother of the Vedas. The 2nd chakra invokes the energy of Shiva, the Transformer, God of Fertility and Power and his wife Parvati. The 3rd chakra invokes the energy of Vishnu, the Preserver and his consort Lakshmi. The 4th chakra invokes the energy of the Tibetan Buddhas of Compassion—the Avalokitesvara and his consort, Tara. The 5th chakra invokes the energy of Brahman, the Creator and the Goddess Sharadayai, who represents that aspect of Divine Oneness which specifically works with Sound and Music. The 6th chakra invokes the mantras for Manjushri, Tibetan Buddha of Transcendental Wisdom and Saraswati, Goddess of Science and the Arts. The 7th chakra invokes the energy of Varjasattva, the Tibetan Buddha of Supreme Intelligence and Bhuvaneshvara, the Hindu Goddess of the Universe. The specific chants utilized on this recording are described in another section.

THE TREE OF LIFE

Kabbalah is the mystical aspect of Judaism—arcane and hidden from normal, traditional knowledge and worship. It is a remarkably profound body of knowledge, which encompasses an understanding of the extraordinary. Most Western mystics and esotericists, regardless of their religious orientation, have worked with the Kabbalah in their magical and spiritual practice.

Within Kabbalah is found the Tree of Life, a geometric form shown below. The Tree of Life is composed of 10 planes or spheres of existence that one experiences on the journey to the Divine, called Sefirot in Hebrew. The sefirot represents Divine Emanations of the One—each sefira (singular) has a particular quality, as well as a specific archangel and a Sacred God Name which resonates with it. The Tree of Life is a symbolic explanation of how spiritual energy flows.

Using the Tree as a holographic model, it is possible to overlay practically all other models of consciousness and reality onto it. This includes the chakras. The well-known author and teacher Caroline Myss, Ph.D. was responsible for bringing forth this relationship of the chakras and the sefirot of the Tree together as used in this recording. In order to understand how a model with 10 Sefirot can be used with the 7 chakras, it is necessary to look at the tree and see that there are actually 7 levels to it. The first is “Malkhut”, which resonates with the energy of the “base” chakra. The second is “Yesod”, which resonates with the energy of the “sacral” chakra. The third level is a combination of “Hod” and “Nezach”, which resonates with the energy of the “navel” chakra. The fourth level is “Tiferet”, which resonates with the “heart” chakra. The fifth level is a combination of “Gevurah” and “Chesed”, which resonates with the “throat” chakra. The sixth level is a combination of “Binah” and “Hokmah” which resonate with the “3rd Eye” chakra. The seventh level is “Kether” which resonates with the “Crown” chakra. It takes no stretch of the imagination to understand the sefira/chakra relationship when one realizes that the English word for “Kether”, is “crown”.



Within Kabbalah and the Tree of Life comes the concept of “Merkabah” or chariot which one may utilize in order to journey to the different planes of consciousness represented by the sephirot of the Tree. For many millenniums, Kabbalists have utilized the chanting of the Divine Names of God as the vehicle in order to travel into celestial realms. This is essentially the same as mantric chanting in the Hindu and Buddhist traditions for invoking and becoming one with different Divine Entities.

CHANTS OF THE TREE

There are a number of different chants which are utilized for this recording to represent and resonate with the Divine Energies of the Tree of Life. They include the chanting of the archangels associated with the different sephirot and the different God Names of the sephirot.

Many years ago, during the research for my book *HEALING SOUNDS: The Power of Harmonics*, I discovered a recording of the chanting of the Sacred God Names from a particular Western esoteric school. What was most interesting to me as I listened to this recording was that the chanter was using elongated vowel sounds during the recitation of these names-creating powerful vocal harmonics (perhaps unintentionally) during this chanting. I became convinced that through conscious use of vocal harmonics during the recitation of these God Names, it might be possible to create a harmonic melody that would resonate with the different sephirot. Each of the sephirot also has an archangelic entity associated with it. These archangelic names are also sung during specific sections of this recording and have great harmonic resonance as well.

The sefira of Malkuth (sometimes referred to as Shekhinah), whose name means kingdom, resonates to the energy of the 1st chakra. The god name for this sefira is “Adonai ha Aretz.” The angel of this sefira is “Sandalphon”. The sefira of Yesod, whose name means foundation, resonates to the energy of the

2nd chakra. The god name for this is "Shaddai El Chair". The angel of this sefira is Gabriel. The next two ascending sefirot, on opposite sides of the tree are Hod and Netzach. Hod means splendor. Netzach means victory. These two sefirot may be combined together to create the energy of the 3rd chakra. The god names for this are "Elohim Tzabaoth" and "Adonai Tzabaoth". The angelic entity associated with Hod is Raphael, and with Netzach is Haniel. The 4th chakra, the heart center, resonates to the energy of the sefira, Tifereth, which means beauty. The god name for this sefira is "Yahway Eloah". The archangel of this realm is Michael. The next level of sefira, represented on opposite sides of the Tree and whose combined energies resonate to the 5th chakra are Gevurah, which means strength, and Chesed which means mercy. The god names for these sefirot are "Elohim" and "El". The angelic names of these two sefirot are Kamael and Zadkiel. The 6th chakra, the 3rd Eye is represented again by two chakras on opposite sides of the tree-Binah, which means understanding, and Chokmah which means wisdom. The god names for these sephirot are "Yahway Elohim" and "Yod He Vav Hey". The angelic entities of these sefirot are Zaphkiel and Raziel. The 7th chakra is the sefira Kether, which means crown.. The god name for this realm is "Ehei". The angelic name for this is Metatron, also known as Shamael.

It is worthy to note that while there are 7 levels to the Tree of Life, which may be related to the 7 chakras, the geometry of the Tree of Life demands, a particular path up as well as down the Tree. In this journey, up and down the Tree and the Chakras, we used the "Lightning Bolt" path, a zig zag line that goes up and down. It begins with Malkuth, then goes to Yesod, followed by Hod, then Netzach, then Tifereth, followed by Gevurah, then Chesed, next Binah, followed by Chokmah and finally Kether. This order is reversed on the way down.

In addition to the Kabbalistic chants that are utilized, "THE LOST CHORD" begins and ends with the "Shema"; a prayer that I perceive one chants upon entering and leaving the holy temple. It is a call for unification, saying "God is

one!" It is a remembrance that despite, all the many different emanations of the Divine, there is only one true source.

To my knowledge, this is the first time a recording has featured these different attributes of the Tree. It certainly is the first time these attributes have been combined with Hindu and Tibetan waveforms in this manner.

BIBLE CODE FREQUENCIES

Joseph Puleo, MD, has come across a most interesting relationship between numbers and the alphabet. Different from typical numerology and gematria (the relationship of Hebrew alphabet to mathematics), Dr. Puleo has utilized the King James version of the New Testament to decipher some very interesting numbers, which he believes were divinely given as a tool for planetary evolutionary acceleration. In the book BIBLICAL CODES FOR THE FORTHCOMING BIOLOGICAL APOCALYPSE . (co-authored by Dr. Leonard Horowitz), Dr. Puleo released these "Bible Codes". Shortly after reading this book, I had tuning forks cut to the different frequencies mentioned in the book. Weave, who co-created "THE LOST CHORD" and I, worked together using these Bible Code Frequencies. We did some preliminary research into these tuning forks, which Dr. Puleo believes are the frequencies of creation. While we have nothing significant yet to report at this time, the Bible Codes represent an important potential in the field of sound as a therapeutic and transformational tool. Introducing each chakra and level of the Tree of Life is a sound which is a combination of the six Bible Code Frequencies sounded together. In addition, during the section on the Crown/Kether, human voices also sing these frequencies. Working with the consent of Dr. Puleo, we now present this additional aspect of "THE LOST CHORD" to you.

THE TIME/SPACE OF THE CHAKRAS/SEFIROT

We have noted that "THE LOST CHORD" is both a journey up (ascending) and down (descending) the chakras and the Tree of Life. For most of this journey equal time/space is devoted to each chakra. This is true for the 1st through 6th chakras/sefirot (both ascending and descending) which are introduced by the sound of the Bible Code Tuning Forks. Each of the sections lasts approximately four minutes. The chakra/sefira of the Crown/Kether is 3 times as long as the others-approximately 12 minutes. This allows for an equal time/space placement of 4 minutes in the Crown/Kether for both ascending and descending, as well as time/space to allow access to higher chakras (sometimes called "Transpersonal Points") known in Kabbalah as "Ain Soph", the place of oneness without form. These two equal time/space placement of 4 minutes each, plus an additional placement of 4 minutes, totals approximately 12 minutes all together.

OVERTONES, SACRED RATIOS AND INTERVALS

Harmonics, or overtones, are geometric multiples of a given fundamental. When a string vibrates (at for example, 100 cycles per second), this string also creates other sounds which encompass a complete spectrum of sound. This 100 cycles per second (Hertz or Hz.) would be the fundamental of the string. Along with the 100 Hz. frequency are many, many other sounds that are mathematically related to the fundamental. The first overtone vibrates twice as fast as the fundamental-at 200 Hz. The next overtone vibrates three times as fast-at 300 Hz. The next overtone vibrates four times as fast-at 400 Hz. The next overtone vibrates five times as fast-at 500 Hz. and so on. These overtones continue, conceptually, until infinity, though it is difficult for us to hear above the first 16 overtones. All the frequencies in "THE LOST CHORD" are aspects of the 1st 21 harmonics found from generating the fundamental note, which we will discuss later.

These overtones contribute to the timbre, or "tone color" of a sound. They are responsible for giving different instruments their particular sound. The harmonics that are most pronounced in an instrument create the sound of that instrument (and our voices) and allow us to differentiate, for example, between a violin and a saxophone. The human voice can also learn to consciously generate and manipulate these overtones so that a single voice can create a number of different tones at the same time and effectively sing a chord- perhaps an aspect of the Lost Chord. Overtones are considered sacred in many different traditions. Some perceive that the fundamental is the sound of the physical plane, while the overtones represent the sounds of higher dimensionalities.

In particular, the Tibetan "Deep Voice", and the Mongolian "Hoomi" represent styles of creating vocal harmonics that enable the chanter to create many different tones at the same time. We are grateful to have Tibetan lama, H.E. Ngawang Tashi Bapu, the Principle Chant Master of the Dalai Lama's Drepung Loseling Monastery whose "Deep Voice", along with my "Deep Voice", is utilized as one of the basic tracks on this recording. It should also be noted that his specific prayer at the beginning and end of this recording is a Tibetan blessing, asking that enlightenment come to all sentient beings. In addition, overtone singing from the "Hoomi" style as well as "nouveau European vocal harmonic tradition", are present throughout "THE LOST CHORD", sung by myself and Alec Sims. As a note, all the extraordinary sounds found on this recording are created solely through the voice. Except for an occasional bell and the drum sound of the tabla, all sounds on this recording are vocal.

Overtones also represent whole number ratios. When the second and third overtones in the example given resonate together, they create tones that vibrate twice as fast as the fundamental, and three times as fast as the fundamental.

When sounded together, they create the ratio of 2:3 and generate the interval that is called the perfect "fifth". In the key of "C", this would be the notes C and G sounding together. This particular interval, when it does create the ratio of 2:3 is known as the Perfect 5th (please bare in mind it is possible to strike the notes of C and G when they are tuned slightly differently and not create this ratio). When the perfect fifth strikes together, it seems to have an effect that is both calming and balancing. This ratio is just one of the possible ratios that can be created from harmonics. Harmonically related notes playing together can display many different ratios, all of which effect us very differently.

Many sound practitioners believe that not only are the chakras effected by frequencies, but also by ratios. Some believe that the ratio is the most effective for working with the chakras. Many believe that the ratios, not frequencies (or single tones) are predominantly responsible for the creation of interdimensional fields.

Of particular interest is the use of the Fibonacci Series, which is a numerical sequence that is said to describe the spiral. This spiral is the basis of many sacred geometric forms and is found in the nautilus and the cochlea of our ear. This series can describe and be applied to growth of anything that lives- be it a single cell, a grain of wheat, a colony of bees or the human being. The sacred spiral is found in the architecture of sacred structure- cathedrals and temples- throughout the planet. This spiral is found worldwide, as well, in the artwork of spiritual and magical traditions. The Fibonacci Series is one in which the first two numbers add up to the next number. This sequences goes on continually. The first 7 numbers of it are: 1, 1, 2, 3, 5, 8, 13. We have taken these numbers and used the ratios of them to describe the energy of the Chakras/Tree of Life. The Greek letter Phi demonstrates the relationship described in this series. Phi is the average or approximation of this series of numbers and is described by the number 1.618. Some feel that Phi, as aptly named, describes as well, ratios that embody love and beauty. Another example of this series is:

1,4,5,9,14,23,37. These ratios also adhere to the fundamentals of Fibonacci and are also found on this recording. All the relationships in the mix of "THE LOST CHORD" adhere to Phi.

The different ratios that occur in music have different effects upon us. Featured on this recording are many different ratios based upon the Fibonacci Series and Phi, including: 1:1, 1:2, 2: 3, 3:5, 5:8 and 8: 13. This ratio of 8: 13 seems to be a new interval that has not been found in music. Technically, it is called a "Minor Sixth", but it is a very special tuning of this chord- with the frequencies quite different than that found in this interval of normal music. The 8:13 ratio has been described as being an "angelic" interval, opening up gateways and allowing higher levels of light and love to descend into us. This ratio is one of the many keys of transcendence heard on "THE LOST CHORD".

In the same way that notes can create ratios, rhythms can also create ratios. If one person claps in a rhythm of two, and another person claps in a rhythm of three, this ratio of 2:3 is also created. It is different than a frequency display of ratio. But it is still ratio. Drums can create ratios. So can rhythmic passages.

The rhythm of this recording is 50 beats per minute. This represents a very slow and relaxed heart beat often associated with deep states of meditation. There are a plethora of rhythmic ratios which are the same as the pitch ratios we are using harmonically on this recording. All of the rhythms used on "THE LOST CHORD" are tuned to the different ratios of phi as well as the harmonic scale that is sung. All of these are creating tempos- rhythmic ratios associated with the phi ratio such as on both the 2:1 ratio rhythm scale and the 3:2 rhythm octave creating multi-dimensional ratio effect.

Using state of the art modern technology, we were able to calibrate specific frequencies and intervals using the human voice in order to create these very ratios. Until now, this has not been possible.

TABLA

Except for the human voice and very occasional bells, the only instrument heard on this recording is tabla performed with extraordinary capability by Ty Burhoe. Tabla is an ancient Indian drum which is normally used to accompany instruments such as sitar or the voice for meditative experiences. While technically considered a drum, the tabla also has the capability of sounding individual notes and can often function as an additional melodic instrument, such as a bass. Drummers who play tabla study for many years to be able to accomplish almost superhuman activities on tablas. Ty was able to incorporate the sacred ratios we used with voice and internal rhythms of "THE LOST CHORD" during his playing of tablas. Each chakra/sefira has an equally distinctive and particular rhythmic feel thanks to Ty.

THE KEYNOTE

My previous recording, "CHAKRA CHANTS" used a harmonically related diatonic major scale to describe the relationship of the chakras. "THE LOST CHORD" does not. "THE LOST CHORD" uses the fundamental note of this recording; B at approximately 62 cycles per second. This happens to be the natural resonance of the sub-harmonic created from the Tibetan "Deep Voice" of myself, and H.E. Nawang Tashi Bapu as we chanted together.

In North America, there is an electro-magnetic grid based upon 60 hz. (cycles per second), the signature keynote, if you like, of electricity. The keynote of "THE LOST CHORD" creates, through its proximity to this electro-magnetic keynote, a slow delta wave entrainment phenomenon with the electrical current moving through your house. In other words, between the electrical field in your home and this recording, is a frequency, which is the result of the difference of the two closely matched frequencies. This frequency of about 2 cycles per second, may actually help your nervous system resonate to a delta

frequency, which is frequently found in very deep relaxation and meditation. In addition, the keynote of "THE LOST CHORD" may allow this electro-magnetic grid frequency, which we all resonate with, to actually assist in the process of spiritual evolutionary development.

Working with the ratios of the Fibonacci Series instead of the keynotes of a diatonic scale allowed for an equally effective experience into sonic journeying and sound healing. I like to think that this B keynote resonates deeply at a very fundamental level, and could easily be used as the keynote for the root chakra. At the same time, it is a keynote that can be applied to the crown chakra. Perhaps it is both. Imagine as you listen, that you begin by activating both the base chakra as well as the crown chakra. Then have a good journey.

SONIC FORMULAS

I spent many years studying various systems that used different sonics to resonate the chakras. None of them necessarily were the same. As I mentioned in the liner notes for "CHAKRA CHANTS", as well as in my books, HEALING SOUNDS, and SHIFTING FREQUENCIES, it is my belief that we are all unique vibratory beings. I also believe that intention (or the energy or thought behind the sound) is very powerful, particularly when coupled with sound. In fact, I like to suggest that

FREQUENCY + INTENT = HEALING

All the chants, invocations, mantras, prayers and other sonics on this recording were encoded with powerful intentions of healing. When we created these sounds, our intention was to produce balance and resonate the chakras, honor and invoke Divine Energy forms of the chakras and the Tree of Life and open up interdimensional portals for consciousness enhancement. No small task, but this was after all, "THE LOST CHORD".

Another formula, which I created for HEALING SOUNDS is:

VOCALIZATION + VISUALIZATION = MANIFESTATION

This is very similar to the previous formula. It stems from an understanding inherent in many magical and spiritual traditions about the creation myths. In the beginning, the Creator God would visualize an object, then speak its name and bring it into being. Visualization, or the ability to image an object, person or place, is very useful in working with sound. If one has difficulty with imaging, then feeling the energy of the object, person or place, is also acceptable and useable in the process of manifestation through sound. During the recording of "THE LOST CHORD", the different divine entities and realms we worked with were all visualized during the vocalizations.

We trust that you will enjoy "THE LOST CHORD"- that the energies, and intentions, as well as the sonics we have chosen will help create a healing and transformative experience for you. Thank you Weave, for your vast knowledge of this mystery we explore and your valuable contribution to this experience of sacred sound. Remember that, as always, you are a co-creator in any interplay between energies—you help create whatever manifests as a result of your interface.

THE LOST CHORD • CHAKRA/SEFIROT CHANTS

1.

Chakra: Base - Muladhara

Energy: Grounding

Sefirot: Malkuth (Kingdom)/Shekhinah (Creation)

Angelic name: Sandalphon

God name: Adonai ha Aretz

Vowel Sound: Vh

Chanted Bija: Lam

Spoken Bijas: va, sa (sah), sa (say), sha

Mantras: Tibetan Om & Gayatri Mantra

Shema Israel

Ratio: 1:1

2.

Chakra: Sacral - Svadisthana

Energy: Power

Sefirot: Yesod (Foundation)

Angelic name: Gabriel

God name: Shaddai El Chai

Vowel Sound: Oo

Chanted Bija: Va,

Spoken Bijas: ba, bha, ma, ya, ra, la

Male (Shiva) : Om Shivaya Namaha

Female (Parvati): Om Sri Parvati

Ratio: 1:1

3.

Chakra: Solar Plexus - Manipura

Energy: Self

Sefirot: Hod (Glory) & Netzach (Victory)

Angel names: Raphael (Hod) & Haniel (Netzach)

God names: Elohim Tzbaoth (Hod) & Adonai Tzabaoth (Netzach)

Vowel Sound: Oh

Chanted Bija: Ram

Spoken Bijas: da, dha, na, ta, tha, da (day), dha (dhay), na, pa, pha

Male (Vishnu): Om Shri Vishnu Namaha

Female (Laksmi): Om Nama Laksmiyai

Ratio: 1:2

4.

Chakra: Heart - Anahata

Energy: Love

Sefirot: Tiferet (Beauty)

Angelic Name: Michael

God name: YHVH Eloah

Vowel Sound: Ah

Chanted Bija: Yam

Spoken Bijas: ka, kha, ga, gha, na (nah), ca, cha, ja, jha, na (neh), ta, tha

Male (Avalokitesvara) : Om Mani Padme Hum

Female (Tara): Om Tara Tu Tare Ture Svaha Ratio: 2:3

5.

Chakra: Throat - Vishuddhi

Energy: Will (Communication/Expression)

Sefirot: Gevurah (Strength) & Chesed (Mercy)

Angelic Name: Kamael (Gevurah) & Zadkiel (Chesed)

God names: Elohim (Gevurah) & El (Chesed)

Vowels Sound: Aye

Chanted Bija: Ham

Spoken Bijas: m(om), c, r (rat), u (oo), e, c (ch) a, i (eye), j (jar), ai, s (ss), u, a (ah), s (sh), h (house)

Male (Brahma): Om Brahmaḡa Namaha

Female (Sharḡayai): Om Sri Maha Sharḡayai Namaha

Ratio: 3:5

6.

Chakra: 3RD Eye - Ajna

Energy: Insight, Wisdom

Sefirot: Binah (Understanding) & Chokmah (Wisdom)

Angelic name: Zaphkiel (Binah) & Raziel (Chokmah)

God names: YHVH Elohim (Binah) & Yah/Yod He Vav He

(Chokmah)

Vowel sound: Aye

Chanted Bija: Sahm

Spoken Bijas: ha, ksha

Male (Manjushri): Om Ah Ra Ba Zha Na Dhi

Female (Saraswati): Om Sarasvatayai

Ratio: 5:8

7.

Chakra: Crown - Sahasrara

Energy: Transcendence

Sephirot: Kether (Crown)

Angelic name: Metatron /Shamael

God name: Ehei

Vowel Sound: Eee

Chanted Bija: Om

Spoken Bijas: (all 50 letters of the sanskrit alphabet): va, sah, say, sha,

bha, ma, ya, ra, la, da, dha, na, ta, tha, day, dhay, nay, pa,

pha, ka, kha, ga, gha, nah, ca, cha, ja, jha, neh, ta,,tha, m

o, r, u, e, ch, a, i, j, ai, ss, u, ah, sh, h, ha ksha

Male (Vajrasattva): 100 syllable Mantra

Female (Bhuvaneshvari): Om Sri Ma & Hrim

Ratio: 8:13

JONATHAN GOLDMAN is a musician, author and teacher. For over 20 years, he has been an international authority on sound healing and a pioneer in the field of harmonics. Jonathan is the author of HEALING SOUNDS (Element Books), SHIFTING FREQUENCIES (Light Technology) and THE LOST CHORD (Spirit Music). He is director of the Sound Healers Association and president of Spirit Music in Boulder, Colorado. He holds an M.A. from Lesley College in Independent Study of the Uses of Sound and Music for Healing.

Jonathan presents Healing Sounds Seminars throughout the world. His recordings include: "Dolphin Dreams", "Sacred Gateways", "Trance Tara", "The Angel and The Goddess" and "Chakra Chants", winner of the 1999 Visionary Awards for "Best Healing-Meditation Album" and "Album of the Year". Swami Brahmananda Saraswati has initiated Jonathan as Swami Nandananda Saraswati in the tradition of the Sacred Order of Dasanama Sanyasa of Srimat Sankaracharya. Jonathan has been empowered by Rinchen Chugyal, Chant Master of the Dalai Lama's Drepung Loseling Monastery, to teach sacred Tibetan overtone chanting.



WEAVE is a renowned musician, percussionist, recording engineer and vibrational adept. He is the creator of the award winning Album of the Year, "Cho Ku Rei". Weave is also a Reiki Master who has studied many methods of sound healing and sacred geometry. He is aspiring to bridge the worlds of sacred sound, rhythm and world music. He and Jonathan have enjoyed a creative association over the past six years, which began with the creation of the recording "Trance Tara".

H. E. VEN. NGAWANG TASHI BAPU is the Principle Chant Master of the Dalai Lama's Drepung Loseling Monastery in India. He has traveled throughout the world, teaching, performing and recording with monks of the Monastery.

TY BURHOE is an internationally renowned percussionist. A student of Zakir Hussain, Ty's albums include "Cuandero". He works with many well known artists including Kai Eckhardt, Bela Fleck, Paul McCandless, Art Lande and Kitano.

JOHN BEAULIEU is a renowned master teacher of sound and healing. He is the author of MUSIC AND SOUNDS IN THE HEALING ARTS. A composer, pianist, music therapist and naturopathic doctor, his recordings include "Calendula".

SARAH BENSON is an embodiment of the Divine Mother who has imparted this loving energy through her voice and music for over 30 years. Founder of the Earth Sound Light Center, she is a master teacher and initiator. Her recordings include "Flutes of Interior Time".

LARAAJI NADANANDA is a musician and teacher of sound, consciousness and laughter. He facilitates workshops and performs throughout the world. A pioneering artist of ambient and meditative music, his recordings include: "Cacade", "Days of Radiance" and "Celestial Realms".

AURI V. ISHI is a rabbi ordained by Shlomo Carlebach living in the Rocky Mountains!

RUTH WEIDER MAGAN is a spiritual vocalist from Israel. Her recordings include "Songs to the Invisible God". She appears courtesy of Sounds True.

ALEC SIMS is a master guitarist and spiritual adept. He teaches Sound Healing and who works with Jonathan Goldman and The Sound Healers Association.

KATHLEEN HOFFMAN is a healer and herbalist, who loves to make music.

ANDI HILGERT is a holistic psychotherapist, musician and Sound Healer.

JOSHUA GOLDMAN is a student of life and teacher of his father, Jonathan.

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Cover: THE LOST CHORD by Donald Beaman. Donald is a mystic teacher and visionary artist whose work includes the TAROT OF SAQQARA. The cover displays the interwoven intricacies of the chakras, the Tree of Life and the Tree of Knowledge. Donald is the husband of Sarah Benson. All ratios and proportions of this painting are based upon the harmonic principles of the Lambdoma Diagram. The cover itself, or with "THE LOST CHORD" may be used as an energy balancing tool.

THE LOST CHORD

Jonathan Goldman

Composed and Arranged by Jonathan Goldman & Weave
Produced and Engineered by Jonathan Goldman & Weave
H.E. Ven. Ngawang Tashi Bapu Chant recorded by Dik Darnell
Recorded and mixed at Spirit Studios, Boulder CO
Remixed at Etherean Studio by Weave and Dik Darnell

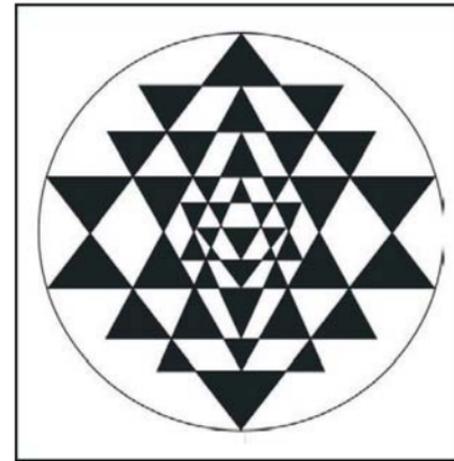
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Jonathan Goldman: Overtone Singing, Tibetan Deep Voice, Mantric Chanting,
Chakra Chants, Tree of Life Chants, Vowel & Bija Chanting, Toning,
Weave: Mantric Chanting, Sample & Vocal Programming, Tuning Forks,
H.E. Ngawang Tashi Bapu: Tibetan Deep Voice
Laraaji: Gayatri Mantra, Toning
Kathleen Hoffman: Mantric Chanting, Toning
John Beaulieu: Spoken Bijas
Sarah Benson: Shanti Mantra, Crown/Kether Toning
Alec Sims: Sri Ma Mantra, Overtone Singing,
Ruth Weider Magan: Hebrew Chant
Rabbi Auri V. Ishi: Torah
Ty Burhoe: Tabla
Andi Hilgert: Om
Joshua Goldman: Om

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