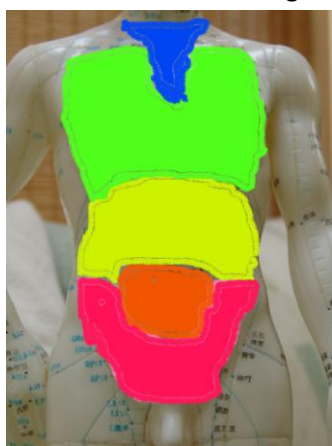


Tuning Forks and the Chakra System

Sound vibrations have a direct and powerful effect on the chakra system. And these can be general or specific in that the fundamental notes which relate to the chakras are also influenced by the harmonics present in all vibrating instruments. One of the main attributes looked for in the therapeutic use of sound in dissonance. The level of dissonance is about 5% of perceived harmonic distortion for it to be effective. Anything above this level will cause the energy system to react adversely. This phenomenon has been used to produce the Chakra CD which is available for clinical use.

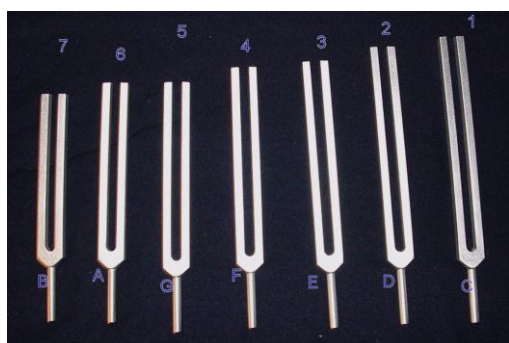
The principle of the CD is based on the theoretical (historical) knowledge of the primary notations related to the chakras which are C1, D2, E3, F4, G5, A6 and B7. There have been attempt to use Arabic musical scales to produce effects but these have had limited to no clinical success. However music based on this notation with the basic note held throughout the piece has the ability to affect (clean and correct) the chakras.

It may be useful at this point to get a brief review of the PHYSICAL attributes of the major chakras. As I see it the chakras have a physical geometry in the thoraco-abdominal space as follows. This does not mean that the “vorticeal” nature of the chakra must be ignored as these are the external sensors to the chakras. The diagram below is a simplification of the first five chakras; the first chakra forms a bowl in which the 2nd chakra is supported with the 3rd chakra forming a cap over this compound structure and below the diaphragm. The 4th chakra forms a solid energetic mass in the thoracic cage into which the 5th chakra dips into and forms a Funnel supporting the head and neck into which the 6th chakra with its epicentre in the pineal also drops into the 5th chakra and is finally anchored in the 7th chakra which forms a cap over the skull with a vertical spike which is linked to the 8th chakra or the Orb of Consciousness. The 7th has also a short circuit via the causal body to the first chakra whose descending funnel is prone to “reptilian attack”. So why pay attention to this system? It is because it is one of the axes of healing, and needs assistance along with



constitutional healing, to assist the journey of the soul into the light.

The use of tuning forms is an elegant simplification of sound therapy and if CORRECTLY used can have significant benefit in allowing ACUTE correction of an unbalanced chakra, whether this correction will have a sustained effect if yet to be determined. The first photograph shows the

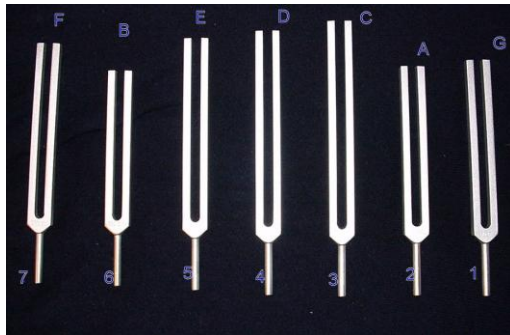


tuning forks laid out according to the classical notation for the chakras, from the 7th to the 1st the notation of the forks and their frequencies are correct and are as follows

C 1 - 130.81Hz, D 2 - 146.83Hz, E 3 - 164.81Hz, F 4 - 174.61Hz, G 5 - 196.00Hz, A 6 - 220.00Hz, B 7 - 246.94Hz

And if the forks are used as I shall indicate. They will have the desired effect.

However for some strange reason the forks are supplied with the following correlations which bear no connection to the classical notations. The photograph below shows you the way they are presented and are labelled as follows



F is the crown chakra (should be heart- 4th)
B is the third eye (should be the crown – 7th)
E is the throat (should be the solar plexus – 3rd)
D is the heart (should be the sacral – 2nd)
C is the solar plexus (should be the root – 1st)

A is the sacral (should be the third eye – 6th) and **G** is the root (should be the throat – 5th)

This presumes a dominance of the chakras around the 3rd chakra and the 4th. This distribution is not correct and would explain why those who have tried using the forks have had less than satisfactory results.

My feeling in using the forks is that the best results will be obtained as follows. Hold the fork by the shaft not the tines with the little finger below the shaft head. Resonate the fork using either the provided mallet or by pinching the tines between thumb and index finger, TRY to avoid producing unnecessary harmonic vibrations.

To correct the first chakra Use C and hold the tines at an angle of 30 deg to the horizontal towards the feet wait till the vibrations diminish to being virtually inaudible

Use fork D to correct the 2nd chakra move the fork in a clockwise circle over the CENTRE of the chakra. Wait till the fork is inaudible and LIFT the fork on the axis of the chakra and then away from the body.

Use fork E to correct the 3rd chakra hold the fork still over the axis of the third. As there is a close congruence with the 2nd and 4th Chakra keep the fork still but allow it to speak through the chakra to the associated chakras. If this chakra is blocked there is a problem with personal identity, rather than career identity. It is also the zone of forgiveness and is the seat of resentment and jealousy.

Use fork F to correct the 4th Chakra It may be useful to recheck the 4th chakra after balancing the rest of the chakras as the chakra may take time to settle after balancing the rest. Hold the fork vertically over the chakra or tilt the fork 5 deg towards the solar plexus.

Use fork G to correct the 5th chakra. Hold prongs vertically over the throat chakra and tilt 15 degrees to the left and then 15 degrees to the right to sweep the chakra. Those who have this chakra blocked have difficulty expressing themselves. It is also the centre of assimilation and a major portal of negative input. Be careful of emotional release from this chakra.

Use fork A to correct the 6th chakra. Hold the base of the fork over the left temporal gate and then sweep the fork over to the right temporal gate, across the forehead.

Use fork B to correct the 7th chakra. Hold the base of the fork over the Crown Point or mid way between the Crown Point and Bai Hui point It is one of the chakras in which direct contact with the chakra may have enhanced therapeutic effects. In some case if you are pushed for time it may be possible to sweep the chakra line with a single fork usually the B fork To correct the whole of the chakra system: - Moving in a rhythmical, sweep, Start at the base (root) with the fork horizontal and the prongs pointing towards the feet count to three and move the fork. Turn the fork so the prongs are horizontal and pointing towards the base chakra count to three. Count to three whilst moving the fork (prongs still pointing towards the feet) horizontally, over the body as far as the heart (4th) chakra. Turn the fork with equal rhythm so that it is now pointing to the feet. Count three whilst moving on up the body (prongs still pointing towards the head) to the crown chakra. On arrival at the crown chakra and with the prongs pointing at the crown chakra, count to three. Turn the prongs to point horizontally away from the crown chakra and count to three. And move the prongs (tines) away from the client.

(Counting to 3 is usual but it may vary with the individual.)

This is a simplified exposition on the use of tuning forks for correcting the chakra's my thanks to Sally Middleton for the supply of the set of forks and for the original download which meant that I had to look at this system to prevent these tools being used inappropriately.

Adrian 18th March 2007