

# Re-sounding

## singing up and releasing the chakras

Describing her technique the first time, **Jehanne Mehta** explains how she developed and uses sung tones and intuitive sounds as therapy for unblocking, energizing and retuning body and soul

**F**or most of my life I have been a singer-songwriter and have processed my inner experiences through songs and poems, many of the latter being for speaking as much as for reading. The voice has thus been my primary medium of expression.

My husband, Rob, and I together, found a path into healing work, initially through earth healing. I was a founder member of the Gatekeeper Trust, being invited to join by my longest standing and oldest friend, esotericist Stanley Messenger, whose inspiration it was, evolving from his work with butterflies.

In the context of the Gatekeeper Michaelmas Pilgrimages from Glastonbury to St Michael's Mount and Penzance in the early 80s, led by Peter Dawkins and Sir George Trevelyan, Rob and I were the travelling 'troubadours', whose songs formed part of the ceremonies of blessing and re-animation of sacred sites along the old Michael/Mary line across the landscape. Once we had moved away from Gatekeeper into a more personal and private relationship with landscape, we continued to relate to it wherever we travelled, in a meditative and inward way.

Since childhood the Earth has been my foremost teacher and this includes our own bit of earth, the human body. It was not such a big step to move into hands-on healing and psychic clearing work, which we still practise. This was the soil from which the move into sound healing grew.

### Mantra opens the chakras

It began some 17 years ago. I was given a mantra by Chloë Goodchild, the well-known singing teacher/performer, to sing into my own chakras and discovered that, by using a voice (based on work with Dr Alfred Tomatis) placed far back in the throat, which at that time was still very soft and undeveloped, I found that the whole body relaxed which encouraged the chakras to open wide.

Having already been practising hands-on healing, I felt stimulated to experiment with the sound in a therapeutic situation and was soon able to find volunteers among friends, with interesting and positive results. During the following year a structure built up for the sessions and suddenly I found people were being referred to me or indirectly through the grapevine.

It has to be said that as soon as I started on this work, it felt unaccountably familiar and, as with nothing else before or since, that I knew what I was doing; but the paradox is that I am not really doing anything, because something can only happen if the intent is directed toward serving the needs of the person being treated and toward making myself available for whatever needs, in terms of sound, to come through. The starting point, therefore, is a profound attunement, on the highest level, to the individual, which is achieved first of all by working through a relaxation process, then, as with all spiritual healing, the intent to be of service and, finally, complete trust in the process.

Once the attuning is done, I do not know what type of sound is going to emerge. I may perhaps think that I am going to sing a deep tone and then find my vocal organs rearranging themselves and producing a high tone. As I understand it, my voice becomes an instrument for the needs of the person and the moment. Fundamentally, it is not a 'doing to', but a deep cooperation between myself and the client. In a manner of speaking, as I understand it, I am putting myself in the circuit between the 'higher being' of the client, where they know exactly what is needed, and themselves as they lie on my table.

### Therapeutic procedure

There is an initial relaxation period, to allow the person to feel at ease, and then I sing up the chakras, from root to crown, first on the right side of the body

and then on the left. In the protocol I use, the right side represents this life and the here and now, the left side the subtle dimensions.


The types of voice that come are enormously wide-ranging, in volume, pitch, tone quality and atmosphere. A puzzle, to which I do not know the answer, is that the sounds appear to be both diagnostic and therapeutically effective simultaneously. There are long, strong, or quieter sung vowels. 'Ah' is opening, 'oo' goes in deep, 'ee' is like a knife, very sharp, precise and effective. Where energy is blocked the voice will often be broken, have glitches in it, or refuse to come out at all.

Some of the sounds, the 'draining tones', where the consonants come into their own also, are so-called because they act as a tap or conduit to draw and drain out blocked or negative energy. These can be wild, extraordinary, often ugly and sometimes frightening and are never the same twice. They are usually followed by much more gentle and soothing tones.

The draining tones appear to relate to emotional or other blockages or problems and can sometimes be graphic: angry, sad, frustrated. Sometimes they come out like alien voices, goblin-like. The effects of these tones can be dramatic, bringing the client to tears, shaking, laughter or simply, 'That's exactly how I feel!'

Once, when my husband returned home from having some quite complicated surgery to his right leg after a nasty break, I performed a re-sounding (which is what I now call this procedure, in the sense of giving us back our sound). He immediately began to cry - most unusual for him - and then to shake violently, after which he looked a lot less vulnerable and more present. Afterwards, we both realized that he had been releasing the shock of the operation from his system.

During the draining tones people often report feelings of something being pulled out from the side where I am working. The soothing tones, sometimes flowing into actual melody, serve to heal and calm everything down again. The draining tones may bring up into the space energies that need to be released. At this point I work with my hands on or above the client. This is the moment I ask what needs to leave, to move on in its own evolution. Tones sometimes come to assist this process and it can even feel as if a kind of psychic surgery were taking place.



A 'case history' that illustrates this is of a client who told me that he had a long abdominal scar from childhood surgery to remove a sharp object he had swallowed.

During the session he informed me, with much surprise, that it was as if the scar tissue, the sensation of which had always bothered him, had been re-built into smooth new skin. At this point in the proceedings my hands, on his solar plexus, had felt as if they were going in deep and pulling out a chain, which was tying him to the past. Strong 'ee' tones came in here to clean out, as it were, the whole chakra area. This is not to say the scar had physically disappeared, rather that the sensation of it had radically changed.

### Potency of Overtones

Occasionally I feel the impulse to use an overtone-singing technique and have come to recognize its potency for moving energies in certain cases. Overtone singing is traditional in Mongolia and is taught in the UK by Jill Purce and others. In my case it just sort of appeared.

It seems to involve making an 'oo' or a German 'ü' and then curling the tongue back behind the top teeth and allowing other higher tones to emerge at the side, on top of the fundamental tone.

Also, as the vital energy begins to flow better, the other sung tones begin naturally to contain more overtones, or harmonics, which may often change during the course of one tone. Indeed, once there is a real clarity in the person, once they have really come into themselves, some very strong high harmonics start to appear in the voice.

As we near the end of the session there is generally a new sense of harmony and connectedness throughout the body and soul, of being 'in tune'.

### Working on the subtle body

As far as I understand at present, it appears that the sounds are working on the subtle body level. As is being increasingly understood, everything is composed of frequencies, so it makes sense that the frequencies within the voice should have an effect, perhaps even more powerfully on the subtle level than on the less permeable, physical level of our being.

People report feeling as if one or

other limb, or the entire trunk were twisted or tipped, when their physical body is in fact lying completely straight. In such cases we continue working until the sensation is of the body being even and balanced.

Recently, someone reported a feeling of a hole or hollow on one side of their body that gradually filled as the treatment progressed. Some feel themselves floating above the table or that one side of them is dark and the other light. In other words they are experiencing themselves in their 'life' or 'etheric' body.

Others report that the tones cause warmth to flood through them. Then again, frequently when people move into their subtle body awareness, they feel cold, hence the need for a warm blanket. Some report aches and pains in particular parts of the body, perhaps where there is a problem. On the other hand there can be sensations of discomfort, which move around the body: tingling, tickling, heaviness and lightness. On the few occasions when I have worked together with a cancer sufferer, the sounds were immediately felt in the region of the tumour.

So far, what has become clear is that this procedure always works with what is priority at the time and it may not be what the patient or I imagine. In principle it is not necessary for me to know what is needed because the sounds will do what needs to be done. That being said, many of those I have treated have brought deep, unresolved issues with which they have been working unsuccessfully for a while and seem unable to shift or to understand. These can point to past-life patterns that are resonating with current circumstances and which need to be released so that we can move on. However that may be, they seem to be signs of this time of big changes and of the need for change.

### Treating children

Another aspect of this whole work, which has begun to be of interest and impact, is the treatment of children who may be causing concern in their behaviour or emotional state, by inviting the parent to be proxy for the child. It is the experience of both the parent and myself that, on some deeper level, the child (obviously not physically present) is guiding the session toward the outcome he or she is seeking.

A parent brought her three-year-old to see me, having told me that he constantly talked about Poland, although the family had never been there. He would compare what he saw around him to how it was done in Poland. During

the session when we worked together, his mother, as proxy, very quickly experienced a whole-life scenario in the Warsaw Ghetto, during World War II, when they had both died. Later she informed me that he was no longer talking about Poland.

In another case, a young adolescent was causing problems at school through being too self-important and overbearing, and risked being dismissed. When we worked with his mother as proxy, it appeared that he had an entity attached to him, which was asked to move away into its own evolution. This boy then proceeded to do extremely well at school academically, artistically and in sport and later went on to university.

My feeling at the time was that his 'higher being' was guiding the session and one could sense that what had been happening at school was not a true picture of his real self. Difficult events in a child's life can make 'holes' in the etheric body through which negative entities can enter and cause havoc. Re-sounding can also help to bring a strong affirmation of someone's path or gifts at times when energy is low and direction unclear.

At the conceptual level on the nature and evolution of consciousness and perception, I am indebted to Rudolf Steiner, whose ideas were present in a non-dogmatic way during my youth.

Fundamentally, my own understanding has been built on my life experience rather than on study. That being said, the re-sounding work has grown through the influences and help along the way of many special people: Peter Dawkins, by throwing out the challenge to use my 'seeing', and Dr Alfred Tomatis, who played a huge part in my life, not only through his listening therapy, but also through the voice re-training courses he taught at his Paris centre.

On the inner planes I am aware of helpers and companions, but one figure stands out as an ever-present guide and support – the Comte de St Germain.

For me, it is a fascinating journey, with many questions unanswered and not even yet formulated, and a lot to learn, but it is an on-going privilege to work with people in this way so that together we may explore something of the mystery of the human voice and its power to bring change and healing. ✪

*Singer-songwriter and poet, Jehanne Mehta has published several collections of poetry and recorded five albums of her songs, see [www.jehanne.mehta.com](http://www.jehanne.mehta.com) (01453 763943). Her newest book, Heart of Yew is inspired by the spirit of the yew tree (Cygnus Books).*

**Above:** The body's seven chakras represented by their cymatic resonant frequency image, produced by John Stuart Reid, [www.cymascope.com](http://www.cymascope.com). CymaGlyphs by CymaScope.com / Graphics by Vera Gadman