

Sacred Sounds – Part I

A Commentary
by Lama Sing™ & Al Miner

General Research Reading: Miscellaneous

Given September 23, 1997.

KENDALL: This reading is a request for a topic reading titled “Sacred Sounds”.

LAMA SING: Yes, we have the Channel then, and welcome all of thee unto this gathering. We are prepared for questions here.

KENDALL: Thank you, Lama Sing. Please tell us about the use of vocal and inner sounds for spiritual growth. These mantras may include songs, chants, syllables, tones, or listening to an inner sound like the River of Life.



LAMA SING: Very well. As we commence, then, we shall offer this humble prayer.

Dear Father-Mother-God, as we come before Thee we do so in humbleness, thanking Thee for Thy ever-present spirit and the wisdom and light therein, which ever guides those who seek. We ask for the presence of the Master, The Christ, in these and all such works, thereby granting to all gathered and those whom shall follow His healing grace, love, compassion and wisdom. We offer this prayer, as well, on behalf of all those souls in all realms who are presently in some need and for whom there are none in joyful prayer. In humble joy we thank Thee, Father, for this opportunity of continued service in Thy name. Amen.

The relationship between all entities, souls, and that which is the creation of God responds not only to the vibration of light, color, and sound, but to the energies of all other things that are in creation. The relationship also is profound to the uncreated, which is that which is ever unfolding and the potential of the Children of God as their heritage from God. Therefore, as you have asked in your opening question the relationship between sound in its various forms and spiritual development and such, it should become immediately apparent that sound and the sacred sound are, in the plural sense, an avenue

of rapidity to the recovering of one's heritage...which is to say, the awakening of spiritual consciousness.

We could offer deliberate, lengthy commentary here, but under the occasion which is prevalent here and unto the honor which we are given by the presence of these entities gathered, we should think the more appropriate approach would be, on the onset, to welcome warmly your questions, be they specific or general, and to engage in a dialogue of sorts, which is the first such in over fourteen earth years. And so, let us, perhaps in your terms, with a note of loving humor, hurtle the ball to your court with this comment. (Group laughter)

Sound is an energy which you direct. Those of you who are present who are most knowledgeable in the uses of sounds through mantra, through sacred chant and all the variants of same, know the effect that this has upon you. So we should submit to you, what would you ask from these realms as to your own experiences and/or interactions with the mantra or any variant upon same. Is this sufficiently clear and acceptable as a question?

KENDALL: I think so. We will...let me say to other people here, that if you...if something rises and you feel a question come forth, please speak up. Okay?

LAMA SING: Concurred with here. The dialogue is the better and will open you and, therefore, you won't just hear words spoken through this Channel, but you'll hear words from your own guidance within.

KENDALL: Lama Sing, recently I've realized that the mantra, the sacred word, and our conditioning to it can bring us quickly to certain spiritual attunement. Do you have any suggestions for a phrase or mantra that we, sitting here in this room, might hold in our minds for this reading that would either help the Channel, help the material given, or help us attune to your levels, that we might more consciously share in your perceptions?

LAMA SING: To the latter portion of your question, your focus attunes you, and the envelopment of the entourage around you, the unseen guides and entities, will accomplish much of this. But in honor, in respect to your question, we would find just this simple tone could be held within, or mantra, if you prefer. And that is, hum. Probably spelled similar to H-U-M.

KENDALL: So, is what we're trying to do, to feel that as the background energy in the room? Almost like a 60-cycle hum that we might hear from electronic equipment, but this is a spiritual background sound?

LAMA SING: Good question. Here's the breakdown of the analysis of the use of the phrase or word or tone, "hum". In the commencement of uttering this, if it is to be vocal, you commence with a rising energy, which is depicted by the "h" or "h-u". You have a heightening, a peaking, of energy which is such that all of the chakras, are you in a position suitable to awaken same, are stimulated by that as an opening. Similar to tapping, so to say, to get one's attention. Then the "u" is a bridge of sorts to the "m". The "m" then becomes the sustained thought, the sustained energy. Not unlike in the transcendental meditation where the linkage is in the lingering essence of the latter...how do you call them, sounds produced by the word structure.

So we have this type of event. “Hu”, which is the announcement of your coming forth and the raising of the energy. The “u” of spirit, and the “u” connected to the “m”, which is the drawn out “hu-u-u-m-m-m-m” type of sound, which is the carrying or the directive energy. In each such use of a mantra or mantram, you have what we would call from here a directive or director energy, which is, though you might not perceive it as such, a focus of sorts. And this is why varying mantras affect varying energies, and varying chakras are stimulated, or combinations of chakras are stimulated by the different tonal patterns. See?

KENDALL: I believe so. I was in a path once that used the word “hew” as this sound of their main mantram. What would you think of that? What are your thoughts?

LAMA SING: This is typically Eastern in its connotation and focuses somewhat the direction, as we gave just above...the direction or directive or director, all of which is a bit abstract, we recognize...to the inner self. See? The addition of the “m” sound or the closing of the mouth, see, drawn out “h-u-u-u-m-m-m-m-m”, is a linkage. It is a, how do you call it in the Earth, a connection to bridge between, as given, the mind and body and the spirit. Yours would be more so inner, as we see it. Humbly offered, of course.

KENDALL: Can you give us some general rules about how you decide whether sounds are inner or outer or bridging? Is there a way we can sense this or determine it ourselves?

LAMA SING: Yes. Most assuredly. The technique is, perhaps, to become self-evident. Vowels are, in the essence of their nature, active. As you combine them with... do you call the others “consonants”?

KENDALL: Consonants, yes.

LAMA SING: As you combine them, then, with consonants, you have this as a very easily understood deciding point, if you will. If you close down upon the trailing letters or sounds...in other words, notice here as we attempt to do this with the Channel. “Hu” is open. It’s outgoing, it’s attention-getting. “Mmm” is closed down. The mouth is closed and, as you resonate inwardly with it, you feel more so guided to what would be movement, rather than, as in yours, Kendall, which would be more so an inner directive. It’s short, it’s abrupt. If you hold it and it vibrates within you, it is more so the active bridge to other levels of consciousness that are connective. What do we mean by that... connective? We are referring here not only to the inner consciousness, which is the intent, isn’t it, to raise same?

KENDALL: Yes.

LAMA SING: But to raise the collective consciousness of self and make a bridge, a contact, with the soul level of self and the spiritual level of self in the Earth. Is that clear? Do follow with questions if you have them.

KENDALL: How can we choose a mantram for ourselves as individuals that would open us up to the highest and best for our consciousness?

LAMA SING: There are several different methods of so doing. It is always going to be more advantageous to do this with others. Why? Because you need resonance. It is like your life, in the broadest sense. You cannot learn without others present, in the literal true sense of learning, because knowledge is inactive. It is facilitated and becomes

wisdom through its application, its use and interaction with others. So, then, choosing your sacred sound is greatly enhanced by working with others. Examples here would be such facilitators as you have recently explored...which, incidentally, we enjoyed the experience greatly during your workshop.

The facility of resonating to another is the beauty of life itself. The sacred sound is the discovery of your beauty as reflected to you by another, particularly so if the other is spiritually aware as yourself and loves you in return. This is the best of all.

You can meditate upon the sound, but you will hear the etheric, and this is a collage of sounds which are unlimited. So the better focus is to discover through one who, perhaps, can see you in the broadest sense of seeing, one who has walked the path before and knows the advantage of certain tonal patterns and the resonance that these create within, and so on and so forth. This is a difficult task to accomplish in and of oneself alone. See?

KENDALL: I believe so. Dianne, can I have a dialogue with you on the tape here? What if I asked Dianne to give me a mantrum for me that would be best for my consciousness? How would you advise her to read me or determine that?

LAMA SING: This would be done succinctly by the joining together of the two of you in this manner. The meditation, perhaps cross-legged, facing one another, the raising of the energies through prayer and affirmation, and then through the unlimited nature of the entity Dianne, who would look to see you and look to hear your resonance within yourself. And see it within herself, and then speak it. Bringing the feeling, bringing the essence of what is perceived in all respects, mentally, emotionally, as you call it, psychically...and so forth. Feeling the mantra form itself within her own being, in the total sense. See? And then bringing it into tonal pattern, and then into phrase or words. This, we find, would be an excellent way.

You have in many such teachings those who are consistently preparing themselves spiritually to be sensitive to such things. And they perceive, they focus, quite consistently throughout their waking consciousness, to the sounds of the etheric, the sounds of nature, the vibrations, so that when in the proximity of their chelas or children or disciples, it is no small effort at all for them...in other words, a very small effort for them to feel, to respond, and to phrase the mantra. Lots of words. Forgive us. We hope they are beneficial.

KENDALL: So, are you saying that the person who is determining the mantrum uses themselves like a sounding board or a reflector, or they feel the resonance within themselves that is highest and best for the next person, and they then interpret this into consonants and vowels?

LAMA SING: Precisely.

KENDALL: Okay. Do they need to practice with different sounds? For instance, when Peter was given "La-El" as his first sounds, when they altered his consciousness, would it have been worth meditating on "la" and "el" to determine what vibrates within one, or (difficult to phrase) how should the person who is doing this practice?

LAMA SING: May we be permitted to use Dianne as the example?

DIANNE: Yes, please.

LAMA SING: In this body there are the attributes of the feminine, which are... forgive us, gentlemen, but...profoundly receptive to a greater natural degree than most male entities. To quickly add here, that we shall not be stoned for such comments (group laughter), the males are compensated in other ways.

But the feminine body is a profound natural receptor of such vibrations and can, through its nature, not so much because of the, how do you call it, anatomical structures and differences, but because of the spiritual essence that comes with the feminine energies. Not to branch off here too lengthily, but these energies are borne into the Earth and given and received and known to be, prior to entry, of this nature. So, this gives her... how do you call it, a leg up on you gentlemen. See?

Plus the fact that this particular entity has studied sound, has studied sacred sound, has studied the positioning of the body to permit energy flow, and so on and so forth. So, in this example, we have a unique combination of experience that has prepared her to stand at the threshold, or at the ready, so to say, to do this. You might say from the Earth, by a curious array of pure chance, which here is looked upon humorously, but nonetheless, suffice it to stand. So, she has prepared herself in a manner that positions her at the threshold.

So, to answer your question, dear Kendall, and we thank you for your patience, do as she has done. But probably not quite as long as she has done these things. See? Exercise the body so that you know when your energies can flow easily, because what are you resonating with? What would Dianne resonate with, to you, Kendall, in giving you a sacred sound? She would do so with her own essence, and if the energy centers are in harmony, which she has learned to do through exercise, then these become a sort of neutral sounding board, not a warped one, which would distort the piano, wouldn't it?

KENDALL: Yes.

LAMA SING: So, the training in her spiritual now is a connection, a linkage, to the physical training, which are actually one and the same in their purpose.

So, do spiritual works, work with sounds and mantras and such yourself, obviously, so that you are prepared to understand the impact, the stimulation. She would, seated across from you, notice the effect, however subtle, to her specific energy centers. And then, knowing you somewhat (which is always advised) she could assess the tones. And she knows and can explain to you after this work, or now, if you prefer, that certain sounds relate to lower energy centers, and others to the mid range, and others to the up, which, of course, you also know, Kendall.

Ready for further questions or comments.

KENDALL: Would it be helpful to take the basic seed sounds in Sanskrit and meditate upon them to feel how it resonated within our own bodies? and spirits, for that matter.

LAMA SING: Your question is akin to asking a marathon swimmer whether or not it is well to go swimming. The essence of learning is experiencing, so, with your forgiveness for our feeble attempt at humor, absolutely so.

KENDALL: Let me get to the essence of that. There are some standard mantra that are used in Eastern teachings. Some of them can be fairly long phrases, and what I

was trying to do is take it from a long phrase to the individual, quote, “spiritual letters” and what they did as you build the sounds, and whether it can be studied that way. Sounds as if the answer is “yes”.

LAMA SING: The answer is “yes”. (Group laughter)

In the Hebrew alphabet, you can find precisely what you are describing. The letters are designed to create. Through the ancient mystics and schools of wisdom, this alphabet, in a very profound sense, was defined to create sacred sounds and a composite of them in various words but, more importantly, in phrases. Lends itself very well to this. You have also, in several of the Eastern, a very similar situation, again, as you well know.

If we might add this comment...which is sort of a layer on top of your question, if we have that correctly...remember that if you are working with a beginner, the ground rules are a bit different. If you are working with someone who is sort of mid-way in their spiritual acceptance, they are different again. And if you are working with someone who has opened themselves quite well in their spiritual acceptance, it can become different again.

To anticipate one question, the beginner probably will have an advantage in the fuller phrase or double-worded mantra. Some can do well with the single word or the single composite of tonal variants. But most beginners do well with a beginning phrase, which may be just a word or a combination of letters, a space and a second collection of sounds which are intended to end with a carrier sound, a bridging sound. Very well.

KENDALL: I don't quite understand the carrier sound or bridging sound. You mean a closing, like an “ummm”?

LAMA SING: Of that nature or “ceeee”, “laaaaa”, and the “aaa” is carrying. But here it is an open carrier, as opposed to what we gave previously with the “m”.

We know that some of this may seem unclear or confusing, but if you think about it, look at the feeling and look at what you are seeking, look at your objective, and let this determine...again, the sounding board, the resonator, will register in their own body, spirit and mind, the appropriate sound. Try it. A good experiment for you all. Do this with one another and surprise yourselves at what happens.

KENDALL: I'm tempted to give you some other examples, to see what you say, because explaining about the open carrier sound was helpful. What if I said “la-el”, which was Peter's first sound? What would you say about those syllables?

LAMA SING: Temptation is an invitation for one to discover. Good to follow sometimes. “La-el” would be an expression which first must be looked upon in the realm of expression that it is given. That's not the Earth. Follow that?

KENDALL: Yes.

LAMA SING: So, we have a different criterion, as you would call it such. We are dealing with non-physical bodies. Though we have the manifestation of the thought form, but it has not precipitated, it has not manifested into physical form. So, in this mode, if you will, of expression, which is a focused consciousness and is variable, is flexible, not...how do you call this...bound in the molasses, stuck in the stuff of mass-mind thought. See? And so, Peter is dealing with different forms of expression. Notice here, two letters in each. True?

KENDALL: Yes.

LAMA SING: So, the function here is not so much the carrier, as we are clumsily trying to explain it to you in the Earth. The carrier is the eternal pattern which lingers in the mind, which lingers in the consciousness. And as you replicate the sacred sound or mantra in the Earth, you strengthen the resonance, the *acouste' eternum*. (Group laughter) See? And so, it becomes a carrier. You have carrying devices in the Earth that transport you. You determine their direction, your vehicles and such. See? This is a vehicle for you to release your mandate and turn the control over to the higher self and to the yet higher self, and on and on, until the God self is directing the vehicle.

So, Peter's two little sounds are based upon his already achieved state of freedom, and the first, "attention to God" might be the title. The second, "direct yourself". Sort of like that. See? This is no small topic you have embarked upon.

KENDALL: I'm not sure I totally understood the last. But if we said "La-el" as a mantrum in the Earth, then would it have the same effect, or would it have a completely different effect because we have physical bodies?

LAMA SING: The latter.

KENDALL: Okay. What effect would it have in the Earth to a person?

LAMA SING: It would have an impact, perhaps, upon your mind, your emotion, somewhat into the spiritual. Probably would not harmonize all of your centers. Probably would hit the mid three. Unlikely to hit the upper. Unlikely to hit the lower. But would hit the solar plexi, the heart, possibly the throat. And that may surprise you. You might have thought the crown and forefront or third eye. But not so. See?

KENDALL: Is what we would be searching for, then...if I were trying to attune to someone to give them a tone or a mantrum...would be to sense their energy centers, like a musical chord, and give them sounds that bring forth the weaker notes, that bring forth the weaker chakras for more perfect balance? And maybe that's a temporary mantrum until they attain that, and then the mantrum should be changed.

LAMA SING: Exactly.

KENDALL: Okay.

DIANNE: I have a question. In the transcendental meditation set of mantras that I do, beginning with children, the initial mantra is "ing" (eeng), and they start out one syllable, going into, as people get older, into two syllables, ending with a closed...as an example, chirim, the "m" sound. The last mantra for the older people would be "shiana", which is opening, which seems so appropriate to what you're talking about. But I wonder, in terms of when people are taught a mantra, they, through their technique, are...they keep it forever. Is it better to change the mantra as one gets older, rather than to stick with that one sound?

LAMA SING: We find your question most curious and, if you will forgive us, slightly humorous, for you already...for you already... (Group laughter) It is good to hear you laugh. This is the best of all mantra. See? And opens you. But to respond to your question, you already have the answer within you, and you know it. You are only seeking for us to affirm it to you, and this we shall.

We concur with your inner guidance, which is actually coming from without, and would tell you in no uncertain terms, God is guiding you in what you are feeling and sensing. God is attempting to use you as an instrument to bear gifts to others. And your mate, as well, if he wishes to join you. And others, as well, if they are so inclined. The growth of the spirit, the growth of the mind and body and spirit as a unification, forms a potential to bridge...again, that word. See? To bridge your realm to others, and vice-versa. It is understandable that an entity given a sacred sound, who uses it and finds it to be good, who uses it and finds a blessing, to want to keep it. The emphasis here from each of you who will become helpers in that work in future is to say, that which will follow is even greater.

Yes, our answer is “yes”. Do grow, do give new sounds. And the ones that you know already, only a handful. Do not limit yourself or yourselves, for God is ever unfolding creation, and you are His co-workers, His children. Is it appropriate for you to create the new? Is it appropriate for you to discover new sounds, new patterns? The answer to that is the same as is it appropriate for the sun to rise? See? Is this clear?

DIANNE: Yes, thank you.

RICK: Could you comment...

LAMA SING: It is...forgive us, may we addendum?

DIANNE: Please.

LAMA SING: It is not to impose upon you, dear child, a mandate. It is not to say to you, “Oh, my, now they have stated these works can be done and God’s finger points at me, and I must do this.” God’s gifts are borne in his hands openly to you. If you choose because it brings you joy in the doing, then this is a joy to all of existence. But not “you must”. See? No one “must”. All are offered, few accept. See? Yes, entity Rick?

RICK: Can you comment on sounds that originate inside during meditation, that kind of come spontaneously on their own and stay for quite a while? Their origin? Are they thought of as mantras?

LAMA SING: Where do you think these come from? Not a trick question. What is the thought? How do you think these evolve? (Pause) Could it be that they are an answer coming back to you? Could it be that you, entity Rick, go forth on the vehicle of your sacred sound and strengthened by the familiarity of the journey and fortified by the knowledge that this is good, and suddenly someone, something, answers you? Then in this point of recognition, you know that you are no longer alone. You know that at that point, that juncture where you hear an answer, claim it as such and use it, for in the use of what you are given personally, you will grow many-fold over.

Turning back to Kendall’s question, which we presented a rather complex and perhaps confusing answer to, this is the next step, Kendall. Where Rick has gone, others have also gone, and others can be guided to go. As you reflect to one another in the opening works and get gifts of sound from someone resonating them back to you, you progress. And as Dianne has pointed out, the mantra, the sacred sound, should progress with you, in a manner of speaking. As Rick now points out, here is another level. Perhaps the next level or several levels above that latter one.

So, to answer Rick, this we are given. You have been given these sounds for many years, entity Rick. And you have been given several variations at different times. The intent of the variance is to provide...

(end of side one of tape)

Very well. Repeating that comment: The intent of the variance is to provide the needed energies, the needed guidance, the needed essence in that particular point of time. See? To comment as an offering to you, entity Rick, as a small gift from those who walk with you (who are, incidentally, providing this information) when you are challenged, when you have an obstacle, or when your joy is less than its righteousness, in terms of its level, follow your most harmonic sound. Do you remember what is meant by this, your harmonic sound?

RICK: I believe so.

LAMA SING: Good. If not, ask. But follow your harmonic sound until you hear the answer, the response, the inner sound that you are speaking of. Look for it. And then use it to go further.

So, to summarize as briefly as possible, when you hear these other sounds, you are correct. Use them for a variable time period in the immediate. And see where this brings you. It should be meet unto the need, so to say, in the archaic terms...or in the current terms, the nuts and bolts you need to put things together in the moment. See?

Ready here.

KENDALL: Lama Sing, you've implied that there is something about the harmonic sounds, and I think I intuit a little bit what that is, but could you speak to that a little bit more? What do you mean by harmonic, following the harmonic sounds?

LAMA SING: The harmonic sounds are the bringing into alignment of self to all of existence. The existence, first of all, of the harmonic sounds which are supporting to the Earth itself. Nature, as an example, has a collage of harmonic sounds which are like chordants in your musical inscription or your writing, as you record your music. Nature vibrates and has sympathetic resonance with itself, which creates chords, which create, in their after-effect, harmonics...how do you call these, sympathetic resonance?

KENDALL: Yes.

LAMA SING: And it is the sympathetic resonance which actually promotes growth. If you kill the sympathetic resonance, the plants will die in a forest. See? We'll repeat that. If you disturb, destroy, or distort the sympathetic resonance, the flora, the plants, will wither and die. They exist on the perpetuation of the sympathetic resonance. Sympathetic resonance is that of which plants grow. They take, then, nourishment, of course, in the known ways scientifically expressed in the Earth, but the true spirit of plant, the plant kingdom, grows upon the sympathetic resonance. What is that? It's the love of one plant for another, and the interaction of all plants with all other plants. There is a similar expression in the animal kingdom, something which is profoundly consistent in the mineral kingdom, and so on and so forth, if you have other breakdowns.

Categorically, then, the harmonics are...if you would picture them in front of your eyes, if each of you would close your eyes at this moment and you would see a series of equally spaced horizontal lines, bands of light, bands of energy and color, and these ex-

tend upwardly, almost seemingly to infinity...but that is an illusion. They extend upward to the veil of closure or separateness of the Earth. So, as you find a mantra given to you, as in Rick's example, a tone or pattern of tones or such that comes to you when you are using your mantra, this is probably going to lead you to these harmonics. Is that desirable? Incredibly so. This leads you to the ancient mysteries. The Masters knew these and controlled the elements with them. See?

KENDALL: So, if we took an inner sound, inner mantram, like "sharim", and we repeated that, we can attune to the higher levels of this sound and, so to speak, elevate our consciousness. What happens when we hit the veil?

LAMA SING: Depends upon who hits it. (Group laughter) The answer is relevant to the entity...see, Kendall? Some entities who have accepted their spiritual consciousness will pass through it, almost as though it doesn't exist. Others who are retaining a focus upon the Earth, not earthbound, but earth-focused, that's a more gentle term, isn't it? We can use that, then, as a sort of back door out of a box. The point being here, most of this, as you all know, is individually oriented and has variants that are, of course, related to each individual. For remember, you are uniquely beautiful, not identically beautiful. See?

KENDALL: The reason I asked the question is that you said that the harmonics go up to the veil and stop.

LAMA SING: They have to. That is the Law. Your harmonics cannot interfere with the next realm. However, if you stay within Universal Law and you do as Rick is going to do in the next thirty days...right, Rick?...follow your sounds?

RICK: Most assuredly.

LAMA SING: Yes. Then we'll see him at the veil, and he may carry his sacred sound to the next realm. But the Earth harmonics remain in the Earth, but Rick can take the by-product of the Earth, since he's still in it with a physical body...but remember, not *of* it, Rick, see? He can carry his sacred sound as a gift through the veil and to the next realm, and possibly others. And what would he be? He would be looked upon as a teacher in those realms, because the mass-mind limitation of the Earth, the manifestation of the Earth's harmonics, stop at the veil.

So what emerges? Well, walk with us to the other side of the veil. Not the Earth side, but to the other side. Here's what you see now, don't you? Yes, we like the nodding heads. You all see this. There is a beautiful light, and now here comes the entity Rick, riding on his vehicle...remember? the bridge? This is the bridge. He's riding the bridge, his vehicle, the carrier mechanism. Perhaps it's a nice, long, elongated "mmmm" sound or whatever suits him best. But he comes through the veil. What comes through? Not the Rick you know, but the higher potential of Rick, because he's claimed that higher sacred sound. He's vibrating at a totally different level.

Which comes back to Dianne, doesn't it? As entities grow, give them a higher level vibration, a new mantra. Rick comes through, vibrating beautifully. Others who are in this realm turn and say, "Oh, look. Here comes Rick. Isn't he lovely today?"

Of course, we are making light of this, but there is a profound side. If you pass through the Sea of Faces on your sacred sound, level two, let us call it, you will light the

way for some, and they can follow you. Not like the tunnel, Kendall, but the sound. The sound is a light. See? It is unto itself sacred. Would you like to pursue that?

KENDALL: Please, if you have something to continue with.

LAMA SING: When you reach the point that Dianne is now thinking about in her mind (among several other things) the contemplation of the higher sounds and higher sounds and multiple...how do you call them...syllables or expressions, these create, don't they? You think of them as inward creation, inward journeys. Is this true? Is your mantra an inner journey?

KENDALL: Yes.

DIANNE: Mm-hmm.

LAMA SING: Is it inwardly creating for you?

KENDALL: Probably.

RICK: Yes.

LAMA SING: Then think of creation in the broadest sense. If you create this in your mind, if you create this event, this situation, this state of being, which you close your eyes and you focus on it. True? So to say?

DIANNE: Yes.

LAMA SING: Feedback is good here. (Group laughter) If for no other purpose than your recordings. See? Then when you travel, is this journey only within the confines of your physical body or your cranial cavity?

RICK: No.

KENDALL: No.

LAMA SING: No. That's the point. When you create a sacred sound and you follow it, you are creating an opportunity for others. Now...a moment, please... Very well. The suggestions have been received in this manner. When you pray the Lord's Prayer, you are engaging in the empowerment of all the centuries of repetition of that prayer, are you not?

KENDALL: Right.

LAMA SING: This is similar. See? So, if you create a sacred sound and the entities Dianne and Rick, and perhaps yourself, Kendall...and we have noticed you, Jochen. (Group laughter)

JOCHEN: I have a question, too, for later.

LAMA SING: Good. If you create these sounds, they aren't just yours. They aren't just yours. If you plant a flower outside your abode, not only you see it, but everyone who passes by. Correct? Correct.

KENDALL: Right.

LAMA SING: So, if you create a sacred sound, perhaps it's not a physical thing in that sense. But it is a creation, isn't it? So you have contributed something. It is this which the entity Rick is following or riding or using as a vehicle to carry him to and through the veil. This is a creation which, therefore, under Universal Law in the Earth, is also available to others. Thought-forms in the Earth manifest at one level or another.

Very well. We are told here this isn't helping as much as intended. So, the point is this: When you create, entity Rick, the structure of a state of spiritual joy and enlight-

enment by using a mantra, then, as you stated, you hear some sounds or feel them or know them. Correct?

RICK: Yes.

LAMA SING: These sounds are the answer to your creation in the intent of your work. There's that "intent" again, see? The point here is, you are engaged at that intersect of creation where now you aren't working alone. See? You are beginning to work with the collective power of what you are doing.

We're told to pause here and invite further questions.

KENDALL: So is Rick able to move through the veil because he is willing to allow the sounds to change and accept other sounds that come to him?

LAMA SING: Yes. That's basic, but yes.

KENDALL: Or is it more his more unlimited nature and acceptance?

LAMA SING: It is that, of course. Yes.

KENDALL: Okay.

LAMA SING: It is both of those.

KENDALL: There is a saying in Eastern teachings where you say the mantrum, but there is a sound behind the mantrum. The mantrum drops away and there is some vibration left. Is that following the harmonic or some...it feels like a more etheric sound. Is that another way to do it? Could you comment? Like a ghost of the sound left behind.

LAMA SING: Yes, a moment, please. We are exploring this.

Very well. We have explored this and find the following. Comparing your question, Kendall, to Rick's comment, these are different. So the ghost sound, or sympathetic resonance might be applicable here, is several-fold, as we have explored it. It appears that the enlightened who use the mantra and then flow with its resonance...which could be simply a fragment of the originating mantra, as Dianne has considered and comment, or it could be an echoing response, not unlike the phenomena in the Earth. This is engaging the harmonics of the Earth. It is like providing a next step, spiritually speaking. So, if you begin upon an originating mantra and then follow the resonance, the echo or the shadow sound, that is good. You can do this probably for a lunar cycle, then shift the mantra to an approximation of the echo sound or shadow sound, and look for its reactive sound or shadow sound, which can become, in essence, the golden steps within. What does that parallel? The movement up the chakras. See?

KENDALL: Very good. And then, if one were to meditate on that later, would you start with your original root sound and then move to the echo and then move to the echo of that, or can you jump right in with the highest echo you know?

LAMA SING: You can do the latter or the former. It depends upon the stalwartness of the practitioner. See?

KENDALL: Okay.

LAMA SING: So, both are acceptable.

KENDALL: I'd like to slip in a quick question on healing, and then Jochen had some questions. If I were to pray for someone, either at a distance or in the emergency department...say I'm working with them. If I could feel where they need the sound, a

sound for harmony, for balance. If I voice this inwardly, is this a reasonable technique for conveying healing to them?

LAMA SING: Yes, it is a reasonable technique for conveying healing.

KENDALL: You sound a little bit not enthusiastic about that. I'm groping.

LAMA SING: You are doing well, quite productive groping, we should think. No, the hesitancy is in the breadth and depth of what could be our answer to you. Medicine, as you would prescribe it, is based upon your training, your tests, your evaluation, and no small degree of intuition. True?

KENDALL: True.

LAMA SING: Medicine is a composite of vibrational energy which, when engaged with the body, produces a result, like A plus B equals C. And hopefully "C" means cute and healthy again. See?

KENDALL: Yes.

LAMA SING: So, the energy, as you are describing it, is, in the holistic sense, as you would call it in the Earth, very appropriate. You are bypassing the pill, the liquid, the injection, the radiation, or whatever, and providing the energy direct to the area that is needed. This is exceptional when you are trained such as yourself. If your colleagues would recognize that they have as much healing power as the medicines they prescribe, much would change. But it would change even more so if the patients knew this too. But therein lies one of the possible diminishment of your approach. It is to the degree of the willingness of the recipient that this is going to be effective. Surmising that the patient has come to you to be fixed up, then they should be willing, so it should work. See?

KENDALL: Right. And this is getting onto a different topic. I assume we could use the same technique with our children, with a note of loving humor, when they needed increased balance or something, that we could attune to them, feel the sounds within that would balance them and inwardly, maybe, surround them with that sound.

LAMA SING: Well done. We've woven this back into the topic. The energy projection, of course, that you spoke of could be projected in the form of sound, couldn't it?

KENDALL: Yes.

LAMA SING: So, going back to the little analogy that you so graciously presented us between yourself and Dianne, where she was resonating, reacting to your emanations, so to say...you would do the same here, see? And you would allow yourself to feel what's needed. This is a very good exercise in all respects. As you feel it, try formulating it into sound, into tones, into words or phrases or mantras, or sacred healing sounds.

KENDALL: So, with a note of loving humor, we could walk around the house singing some strange sounds that our children might not quite know what we're doing, but we might help bring them balance?

LAMA SING: You would.

KENDALL: Yes.

LAMA SING: You would bring them balance. The same can apply, literally, for most all things. See?

KENDALL: Thank you.

LAMA SING: Most all needs. If the world were singing...

KENDALL: Would it...from what you said earlier, I take it that it would be very good to take the Hebrew alphabet as the place to start and meditate on “Aliv” and just see where that took us, and then whatever the next letter is, “Beth”, or I’m not even sure what the next letter in the Hebrew alphabet is. Something like that?

LAMA SING: Yes, but not as a rigidity, not as a mandate. As a joyful exploration, see? There are great mysteries in this alphabet, and even more so in the way they have used it. See? That’s a good thing to do, yes. An exercise. But like in Dianne’s example, don’t stop there and cling to that the rest of your life. See?

KENDALL: I think I’ve finally learned that, Lama Sing. (Group laughter)

LAMA SING: Then pass it along. (Group laughter)

Ready, Jochen.

JOCHEN: Thank you. This fits right in. The “Shem” that you gave, sort of like a good-for-all mantra, as far as I understood, obviously relates to the Hebrew sound system. The sacred sounds of the Hebrews. And I would love for you to explain this mantra in a way that we could all understand. And I wonder, does this have anything to do with the entity “Shem” in the Bible, as far as I know?

LAMA SING: Very well. The “Shem” as used in the mantra is the invocation of a name of God. It is the invocation which inspires resonance of the God within. In other words, the replication of a vibration inwardly to the God without. Again, this would be a bridging technique. Here we have the trailing sound which is a carrier, and so the potential for a bridge again, as we gave at the onset and confused everyone, is in this. Shem is the essence of an evolved consciousness personified in the Earth, and by that we mean an entity who literally walked in the Earth. The synonymous resonance with God is according to Universal Law, that those who seek and unite themselves with God are one with God. Therefore, Shem and God are one. Therefore, the utterance of “Shem” is the same as the names of God. And therefore, the comment we gave at the onset.

Shem’s entourage were students in the sacred arts, inclusively the sacred sounds and variants of healing, divination, and so forth, primarily focused in the Tibetan. But not limited therein, for here too are the progressions similar to the Master, The Christ, and manifested to arrive in Shem.

So, Shem would be an intonation which would resonate within and create a sort of destination or bridging path to be followed to the eternal self, as well. We do not know how much of your question we have answered to your satisfaction. Question further if the need is there.

JOCHEN: Well, I think that’s something to work with. And Rick wants to pick up on it.

RICK: Would that be an appropriate mantra to use for a group meditation? Or would...do you have a suggestion for one that would be better?

LAMA SING: Well, there are so many. Not just sixteen, see? There are those which are empowering in the personal sense, and there are those which are enlightening in the personal sense, and there are those which apply in a similar manner to a group which sits together and builds a harmonic energy. Shem is good, in the sense of a group. It’s not the end-all, cure-all, but it’s good. There are more powerful ones, dependent upon

the group's linkage. What is linkage? A vast additional topic. See? Linkage, to answer the curiosity that's going to burn away at some of you later...linkage is the bonding with others through sacred sound.

JOCHEN: Would this be sort of good as an extra topic at some point? To get into this?

LAMA SING: How's it sound there? That's the answer.

Linkage is the brotherly love. It's a lot of information that you perhaps know, fragmentarily, here and there, but it is the deliberate connection. It is like Kendall's question, to reach out and offer a certain energy to a certain need. And you can do this on all levels, and you can do this for spiritual works. The sacred sounds are a very powerful tool. So vast and so omnipotent so as to, perhaps, escape the potential for you to be able to grasp it in the Earth.

KENDALL: Lama Sing, can you give the examples that you seem to have in mind for what you were just saying? Some empower...an empowering mantra? Can you give us examples of these so that we might intuit others?

LAMA SING: Clarify, please. An example...

KENDALL: You said some mantras are energizing, I believe. Can anyone remember other words that were used? Some mantras might be balancing.

LAMA SING: Yes.

KENDALL: Can you give examples of different mantras and what they would do, and maybe we could catch the spirit of how this works?

LAMA SING: Very well. Let us use a reference point that can become a common one. Acceptable?

KENDALL: Oh, yes.

LAMA SING: Then look at your common western scales of current use of music, and begin with the whole tone in the mid-range, the scale E. Consider that the base of your kundalini, and progress upwards. Experiment in this way. Imbue...by that we mean "empower"see? Empower a mantra focused upon the musical tone E. And varying it in a step-wise progression. Thirds, but no more than three, see? And returning always to the base tone which, in this case, at the root chakra would be E. And you can use the actual letters of the notes, if you wish, to begin with, but get some help from practitioners who are experienced, and let them resonate with these tones. See? Up one, two, three, and drop back to the originating sound. The progression is to encourage the base chakra upwards. True? You want to raise the energy?

KENDALL: Yes.

LAMA SING: Well, there were several examples. We are focusing on the one that was in your question about how to energize?

KENDALL: Okay.

LAMA SING: So, begin with the base sound of E. Move up to the next, so that you use in the seven chakras or major centers the seven major whole notes of your scale. A good parallel for us to use as mutual reference points, if acceptable to you.

KENDALL: Yes. Now you're dealing with pitch.

LAMA SING: Yes.

KENDALL: Instead of the consonant and vowel type sounds.

LAMA SING: Yes.

KENDALL: Can you explain more about that? I expected you to give us different consonant and vowel sounds.

LAMA SING: We can give those, too. But an energizing mantra is not monotone.

KENDALL: Okay, can you keep elaborating here?

LAMA SING: Surely.

KENDALL: Give us between seconds, thirds, fourths, et cetera?

LAMA SING: Yes. Surely so. You have sufficient recording?

JOCHEN: We have ten minutes left.

LAMA SING: You have in the progression of sound a stimulation in terms of the fact that you are creating the vibration with your body, your vocal cords or such. So, this is stimulating to your neurological system. So, this is the precursor to an energizing mantra, so to say. We know that this varies from traditional Eastern teachings, most of them, anyway, but nonetheless, you can do it in steps, if you'd like to conform to the Eastern. What we mean by that is create a mantra, beginning with the E, such as this. (Chanting: Eee...lammm.) Then move up the next note, and express it in a similar way, and create for yourself a three-tiered mantra which follows the base, the next two glandular centers, and then returns to the base. And by doing this, you are stimulating the body and combining it, sort of connecting it, to the mental, which has to focus on this because it is different than the traditional, to a degree, and the spiritual, which will become empowered with repetition as you do this several times each day or such. You will need to question on this, no doubt.

KENDALL: I think so. So, this is an opening style of mantra.

LAMA SING: Yes.

KENDALL: To say something like (chanting up the scale: Eee-laa-Raa-kaa-Mee-naa-Eee-laa). Something like that? I just made up the sounds.

LAMA SING: Excellent. Excellent. This is stimulating to the base. That is precisely what was intended here. Now, if you will reference that to the scale, and go to the Leydig centers and take your second tone, and make that your new base tone...

KENDALL: Mm-hmm.

LAMA SING: ...move up three and come back. By the time you get to the seventh, if your vocal cords can reach that range, then you will have created an energizing situation for yourself. Now, to create a mantra, which is not going to require that you do each of these seven exercises, would be the next step. The mantra, which is energizing, would recall the empowerment or memory of the exercise, each of the seven individual exercises. Which comes back to you, entity Rick, and you, entity Dianne, where this is similar, Rick, where your answering sound comes through your mantra experience. And you, Dianne, when you see the need for new mantras to match growth, spiritually and other ways. Not too clear at the moment, but it will get clearer, and we will help if you wish us to.

DIANNE: Oh, yes.

KENDALL: Yes. I think it is clear. I also assume that the sounds used as we go up the scale should be allowed to change as we are guided, as they come to us.

LAMA SING: If you believe in guidance, then absolutely so.

KENDALL: Okay.

LAMA SING: If you don't believe in guidance, then you are destined to replicate the same sounds for a lifetime.

KENDALL: Sounds boring. Can you give other examples...that was energizing of the chakras. What would be a balancing exercise?

LAMA SING: The balancing exercise, using the same parallel, might be more so a sound more like a warbling, where you would pick a center sound, now, that would be like your base sound in the example just given. Let us say E.

KENDALL: E.

LAMA SING: And you would move up one whole tone and then down one whole tone beneath E. And let your sounds move, oscillate, so to say. This is how we would see it and attempt to describe it to you. Here you have an interesting little addendum. You could take just the, quote, "standard ohm", end quote, and just (warbling: O-o-o-ohm) such as this, see?

KENDALL: Yes.

LAMA SING: And then take other sacred sounds and apply them, and look for what occurs.

KENDALL: Is it almost as if you're collecting the adjacent energies and bringing them into focus on the root tone that you're choosing?

LAMA SING: Well done. Good answer. The correct one, too. (Group laughter) Ready for further questions.

KENDALL: I'd like to keep pursuing this, but I don't know how to draw it out. Jochen's saying that we're running out of time.

JOCHEN: I have this question. You had given the "om shanti", which was a lot of surprise to most all of us, I guess, a while ago in one of the Q and A's, and I wonder why did you give that at that time? I think you never explained it. It was a surprise. I mean, it is a mantra, and...

LAMA SING: We are quite aware that it is a mantra. (Group laughter)

JOCHEN: So...but at that time, it was a...

LAMA SING: It was parallel to your journey, we recall, and that, in part, was, to a degree, a gift to you. But this was the primary purpose. We have concluded here, humbly, as servant to God and your brethren, your brothers and sisters, that you are ready to progress. And so, by doing this, sort of (with a note of loving humor) out of the blue, we gave this because we knew it would get your attention. It is time to move on. The sacred sound is a major step and a major study, and to this end we spoke to the entity Dianne and her mate, to awaken them to the possible consideration of the value. They, in turn, stimulated Kendall, who is now brightly energized with enthusiasm. (Group laughter) And this was the intent, Jochen, but also to say to you, "Hello, Brother, in the name of God. And thank you for certain works that you have supported." See?

JOCHEN: Thank you very much.

LAMA SING: Sufficient?

KENDALL: Sufficient for now, and our time is up. We want to thank you very much, Lama Sing, for your patience and forbearing with us, and for opening us up to these incredible possibilities.

LAMA SING: You have only begun with your potential.

KENDALL: I can tell that; I can feel it.

LAMA SING: And we are here to stand at your sides. Not to lead you, not to mandate to you, but to do what we can to help you, to encourage you, as children of God. God is offering to you a great blessing, and he offers it to all his children. But here in this grouping, do you not see that your lights have grown, that your individual spirits are awakened? How can we not see this light and be drawn to it? Consider us your counterpart as spiritual moths. See?

KENDALL: I was just thinking that.

LAMA SING: We noticed. (Group laughter)

And so we say to you, may the grace and blessings of our Father's wisdom ever guide thy footsteps. We express in humbleness our love for each of you and our gratitude for this opportunity of service.

Om Shanti.



For information on additional topical readings and other services, please write to:
Al Miner

alminer@me.com www.lamasing.net

SPECIAL NOTICE: This material has been prepared specifically for use as research information only. In readings where such is pertinent, application of the material should be attempted only under the guidance of an appropriately accredited practitioner.

Editor's Notes for the Lama Sing Readings:

Lama Sing's use of words such as *ye*, *thee*, *whom*, *we*, *they*, *he* is often contrary to conventional, but the meaning will be clear. With two opposite views as to how to present Lama Sing – those who feel the grammar should be corrected, and those who find it endearing – it has been decided to keep the text verbatim.

Even though the name *Lama Sing* has been assigned to these readings, there is actually always a group involved. Depending upon the topic, sometimes the number is massive, and sometimes it is a handful; sometimes they are speaking to a group, and sometimes to an individual they know will one day get the message – in essence, speaking to one and all, as well as to only one and only all... curious, but true. Throughout the reading, they defer to one another just as we do when in a group discussion. This information may be of value as you read, so you don't stumble when they sometimes change, even in a single paragraph, from an archaic form of speech to a more modern one, or from the singular to the plural.

The name *Channel* is used by Lama Sing in place of *Al*, because to use the name *Al* would essentially serve to call him from that consciousness to which he is taken that prevents his personal involvement and influence in what is given in the reading. There is only one known occasion in which Lama Sing used *Al*'s given name; the reason given was that the depth of his channeled state was being tested.

When referring to life on Earth, Lama Sing uses the term *in the Earth*. This is because Lama Sing is referring to living within the consciousness of Earth, finite experience, rather than *on* the consciousness of Earth and that expression.

There are places where Lama Sing emphasizes a thought by speaking the words *quote/end-quote*. To let the reader know that those emphases are Lama Sing's, as opposed to the transcriber's, the words *quote/end-quote* have been left in the transcript along with the quotation marks themselves.

The word *dis-ease* is used by Lama Sing to mean, not only illness and such, but "*first and foremost, a lack of ease in spirit, mind, and/or emotion, which are then precipitated into the physical body.*" – Lama Sing