Colour of Sound Institute

ON-LINE LEARNING PROGRAM

Diploma in Sound Therapy (D.ST)

Module 2

Tuning Forks Therapy

CONTENTS

LEARNING OUTCOMES FOR MODULE 2:

- To learn about and understand about the value and history of tuning forks and how to incorporate them into sound therapy
- To learn how to work professionally with clients 1-2-1 for healing, self-transformation and inner growth using tuning forks
- To gain firm and secure foundations with which to develop your skills, experience, understanding and knowledge in order to be a professional, proficient and positive sound therapy practitioner.

"All natural sounds emanating from natural acoustic instruments have a natural beginning, middle and end – just like the life itself. There is a natural wave within each sound, like the waves lapping on the shore. Your energy field recognises the natural sounds and opens to receive its message. A tuning fork emits harmonics resonating in the energy field and penetrates in the physical body."

Fabien Maman

"A fundamental principle of sound healing
is that physical, emotional and mental symptoms
are being generated by an underlying energy field.

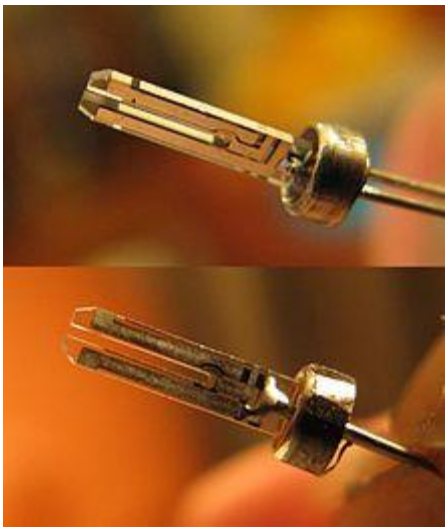
Thus, if we change the energy field,
then the physical, emotional and mental
behavior patterns will also change"

John Beaulieu

INTRODUCTION TO TUNING FORK THERAPY

A tuning fork is an acoustic resonator in the form of a two-pronged fork with the prongs (tines) formed from a U-shaped bar of elastic metal, usually aluminium or steel (though in some case quartz crystal). It resonates at a specific constant pitch when set vibrating by striking it against a surface or with an object, and emits a pure musical tone after waiting a moment to allow some high overtones to die out. The pitch that a particular tuning fork generates depends on the length of the two prongs.

Tuning forks are mostly used to produce a standard of pitch to tune other musical instruments, though they are also used to calibrate radar guns (e.g. for measuring the speed of vehicles); in gyroscopes and in clocks and watches.



Quartz crystal resonators from a quartz watch, formed in the shape of a tuning fork.
Most of today's quartz clock and watches use 32,768 Hz quartz tuning forks for timekeeping.

Tuning forks are also used by medical practitioners a variety of ways:

- Tuning forks, usually C512 Hz, are used to assess a patient's hearing
- Lower-pitched ones (usually C128 Hz) are also used to check vibration sense as part of the examination of the peripheral nervous system.

They are also commonly used alongside healing modalities such as polarity, massage, shiatsu and crystal therapies.

Like many of the instruments that are employed in sound therapy, tuning forks can be used therapeutically either as a stand-alone instrument or they can be combined with other sound tools as part of a harmonic sound therapy session.

The U shape of the tuning fork produces a very pure tone, which means that they have a unique sonic precision, unlike most instruments.

There are 2 aspects to this:

1. Few overtones

   Most of the vibrational energy is created at a fundamental frequency with little audible overtones or harmonics. The reason for this is the frequency of the first overtone is about 2.5 octaves above the fundamental. With most other instruments, the first overtone is 1 octave above the fundamental. So when a single fork is struck little of the energy goes into the overtone modes.

2. Short sustain of overtones

   Also, the overtone frequencies in a struck fork die out relatively quickly, leaving only the fundamental note as a pure tone.

The pure tones of tuning forks, combined with their compact, light-weight form, make them an ideal instrument for sound therapy. They can be moved very easily around the aura of clients, held near their ears and placed on their bodies.

Another reason for using the fork shape is that, when it vibrates in its principal mode, the handle vibrates up and down as the prongs move apart and together. The handle motion is small, allowing the fork to be held by the handle without damping the vibration, but it allows the handle to transmit the vibration to a resonator (sounding board) which amplifies the sound of the fork. Without a resonator (which may be as simple as a table top to which the handle is pressed), the sound is very faint.

The reason for this is that the sound waves produced by each fork prong are 180° out of phase with the other, so at a distance from the fork they interfere and largely cancel each other out. If a sound absorbing sheet is slid in between the prongs of a vibrating fork, reducing the waves reaching the ear from one prong, the volume heard will actually increase, due to a reduction of this cancellation.

All parts of the body can act a resonator for tuning forks, though certain bones such as the sacrum, sternum and cranium are especially good for this.

All this means that tuning forks can be used effectively both on and off the bodies of clients to balance the nervous system and etheric fields, induce relaxation, reduce stress and enhance energy levels.

They are however not typically used in group work such a sound baths, as their audible sounds are quiet unless struck together to amplify the sound harmonics.

As you will see throughout this eBook, there are many references to the frequencies or pitch of tuning forks measured in Hertz (Hz). This is because tuning forks are deigned to create a specific pitch when struck, and so knowledge of their frequencies is fundamental.

HISTORY OF TUNING FORKS

The invention of the tuning fork is credited to the English King James II's trumpeter and lutenist, John Shore in 1711. He was famous at the time for his playing, and Handel - who was then court composer - wrote many of the more florid trumpet parts for him. Unfortunately, at one of these concerts he split his lip and was 'ever after unable to perform'.

Shore, being a man and musician of many parts, turned his attention to the lute and it was for this instrument that he devised his tuning fork. Apparently he was a humorous character and at the start of any performance would commence by saying, 'I never go anywhere without my pitch fork', before beginning the then novel practice of using it to tune his instrument.

John Shore gave Handel one of his forks, which is still in existence today. It gives the pitch C at 512 Hz, equivalent to A at 422.5 Hz. The existence of this tuning fork allows musicologists to place the exact pitch at which Handel, Mozart, Beethoven and their contemporaries intended their works to be heard.

During the 19th century the standard pitch rose by at least a semi-tone, from A at 422.5 to 452 Hz, a standard known as the Philharmonic Pitch. By the end of the 19th Century an official European Standard was set by the French government at 435 Hz, known as the International Pitch in France and the New Philharmonic Pitch in the UK.

The American music industry reached an informal standard of 440 Hz in 1926, and some began using it in instrument manufacturing. In 1936 the American Standards Association recommended that the A above middle C be tuned to 440 Hz. This standard was taken up by the International Organisation for Standardization in 1955 (reaffirmed by them in 1975) as ISO 16. Although not universally accepted, since then it has served as the audio frequency reference for the calibration of acoustic equipment and the tuning of pianos, violins, and other musical instruments.

The tuning forks in clinical medicine use today are based on the so-called 'philosophical' or 'scientific' pitch stated in terms of C at 512, which accords with Handel's A at the original figure of 422.5 Hz.

Interestingly, Handel gave the tuning fork to the Foundling Hospital in 1751. This hospital was the first establishment intended specifically for children in Britain. So this was perhaps the first time that an explicit link was made between a tuning fork and the medical profession!

The first experiments using tuning forks as a diagnostic tool for hearing impairment were carried out in the 1820s by Ernst Heinrich Weber. These were taken up and developed by Heinrich Adolf Rinne, and the techniques were popularised by Friedrich Bezold and August Lucae in the 1880s.

It took pioneering musicians, John Beaulieu and Fabien Maman, to independently discover in the 1970s how tuning forks could be used more widely for healing and transformation.

After 500 hours of sitting in an anechoic (silent) chamber and listening to his nervous system, John Beaulieu realised that the nervous system could be tuned like a musical instrument with tuning forks. He designed and produced a set of eight aluminium forks tuned to the Pythagorean ratios with C at 256 Hz and 512Hz, similar to the pitch of the fork that John Shore gave to Handel.

Fabian Maman also began using tuning forks in the 1970s. After he'd studied acupuncture for 7 years his first client in his private clinic in Paris was a 7 year boy who had a sore throat. Guided by some intuition, he decided to use his A440 Hz tuning fork instead of a traditional Chinese needle on the points on the lung and large intestine on the boy's thumb and index finger, knowing that the needle would be incredibly painful. He did this three times on each point and to his surprise the boy's sore throat disappeared.

He then spent years experimenting with the effect of tuning forks and colour on the subtle energy body – the etheric, mental / emotional and causal fields; the chakras and the meridians. From this he produced a set of sound healing protocols using stainless steel tuning forks based on a chromatic scale tuned to A220 Hz.

His tuning forks are tuned an octave lower than the standard A440 Hz, as he's found that this gives the forks a deeper resonance and a vibration that lasts longer when the forks are placed on the body.

Since tuning forks can be cut to any ratio or frequency, the sound healing market is flooded with many different types of forks, making it quite difficult for a beginner to know which ones to start with.

In this Module, we will focus on the fundamentals of tuning fork therapy using forks and protocols that have been tried and tested over the past 30 years with a prime focus on aluminium tuning forks used on and off the body associated with the physical, etheric, mental/emotional and causal bodies, plus the chakras.

A key aim of this Module is to give you a solid foundation in tuning forks therapy that you expand on through extra study and practice to develop your skills and experience.

The more advanced use of tuning forks associated with the meridians, acupuncture points and other aspects of Chinese medicine, including five element theory, is covered in a dedicated Module in the Masters' program, and so is omitted in this one.

TYPES OF TUNING FORKS AND THEIR USES

In this section we will cover the use of 2 different types of aluminium tuning forks and how they are used in sound therapy:

- Un-weighted
- Weighted

Un-weighted tuning forks

Un-weighted aluminium tuning forks are most commonly used off the body. Typically two tuning forks are employed that are cut to specific frequencies.

These are used in two main ways:

- Placed close to both ears they bring balance and alignment to the brain and nervous system. The forks balance the left and right hemispheres of the brain, reduce brain-wave activity to the alpha-theta zone and induce states of relaxation.
- Placed and moved in the subtle energy body above the chakra, the tuning forks open, harmonise and balance the chakras aligned to the endocrine glands and nerve ganglia along the spinal cord. The forks help to provide a supportive energetic link and coordination between the chakras which nourishes the vitality of the physical body, encourages emotional stability and develops the mind.

In order to work effectively with un-weighted tuning forks in this way, it is vital to have a basic understanding of the musical intervals and how their effects.

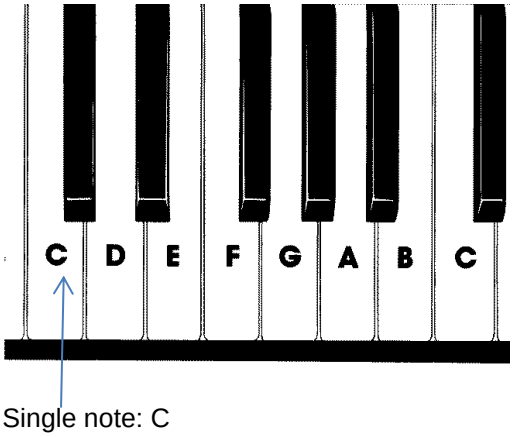
An interval is the resonance created by two notes. Each interval has a different vibratory function for healing and effecting consciousness. When two tuning forks are sounded together an interval is created which sends out a pulse that entrains the body and simultaneously tunes the nervous system. Different intervals have different effects on the body, emotions, mind and spirit of our clients.

To work with the intervals, ideally you will need a set of eight tuning forks, sometimes called a harmonic spectrum set, with the notes C,D,E,F,G,A,B,C

The common way of producing intervals with tuning forks involves using the low C fork in conjunction with another fork. The interval is created between the low C and the note sounded by the other fork.

The intervals can be understood visually, using images of a piano keyboard:

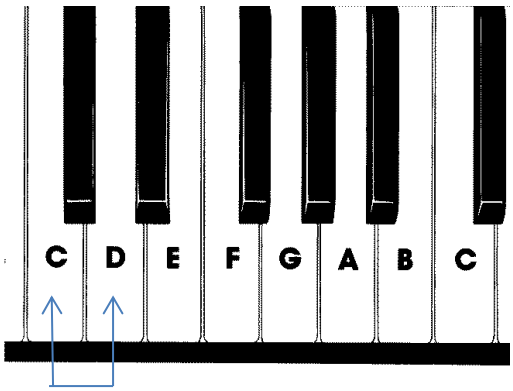
Interval: Fundamental / unison



Single note: C

The fundamental or unison interval is the resonance of one note played more than once. In tuning fork therapy it is one note, usually C, played in both ears. If you just have only one fork of the same note, then you should play the fork first to the left ear and then to the right ear. If you have two forks of the same note, then you can play them both at the same time to each ear. This has the effect of calming the mind.

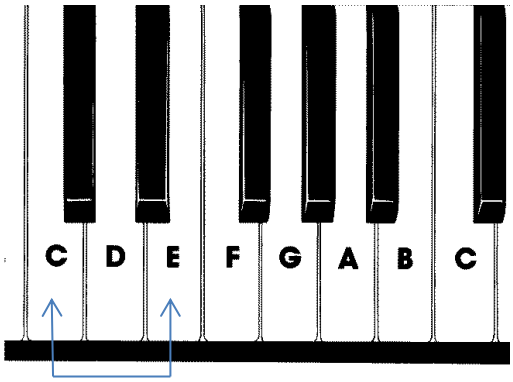
Interval: second



C & D second interval

This interval creates dissonance. It is the birth of movement. This interval is used in tuning fork therapy to disperse excessive energy in chakras and reduce muscle tension.

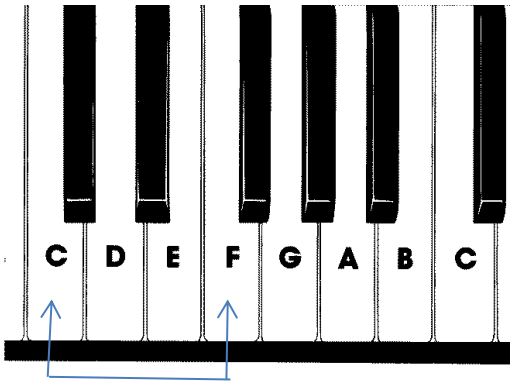
Interval: third



C & E third interval

The third interval creates an expansive sonic space that helps us to connect with and expand our emotions. It enables us to release stuck emotions and build our motivation towards achieving our goals.

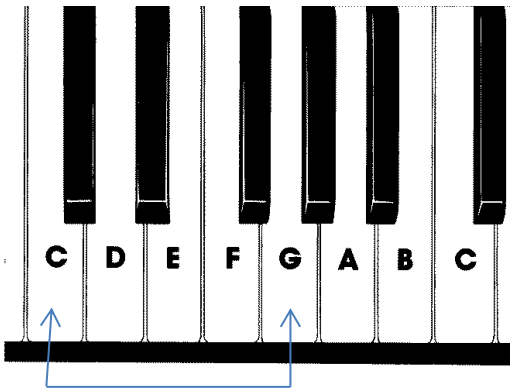
Interval: fourth



C & F fourth interval

The fourth interval helps us to awaken from our emotions. It grounds our thoughts and stabilises hyper, obsessive and manic states.

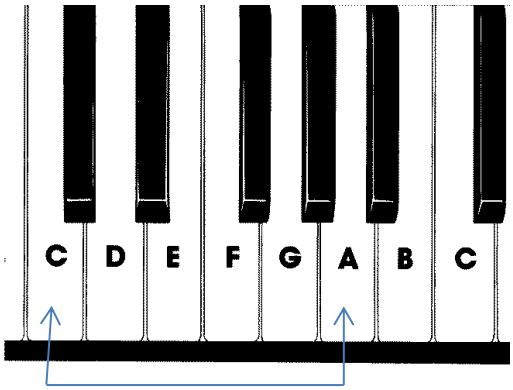
Interval: fifth



C & G fifth interval

The fifth interval is the most stimulating interval. It is used in tuning fork therapy to energise chakras, plus the etheric and mental subtle energy bodies. It frees the creative potential.

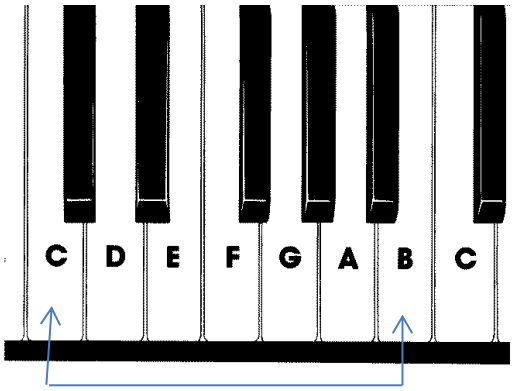
Interval: sixth



C & A sixth interval

The sixth interval is soft and sweet. It carries no tension and no stimulation and yet is gently expansive. It creates visions and inspiration, lifting our spirit.

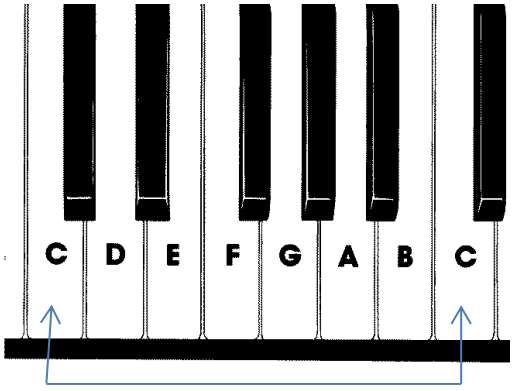
Interval: seventh



C & B seventh interval

The seventh interval creates extreme tension that has immense power physically and spiritually. In his experiments with playing different notes to cancer cells and taking microscopic photographs of the effects of the notes, Fabien Maman found that "the cancer cells appeared rigid, inflexible, and seemed to fight each note of the musical scale until they finally exploded around the addition of the seventh interval" The Tao of Sound p.133.

Interval: octave



C & C octave interval

The eight or octave interval creates an openness is sonic space. It brings a resolution between the lower and the higher aspects of our being. It helps us transform and connect with our Highest Self.

Please see the table below for more details of each interval and their associated physical, emotional and mental benefits, drawn from 'Human Tuning' by John Beaulieu:

Interval	Benefits	Good for:
Unison	Stimulates ganglion of impar to balance sympathetic / parasympathetic nervous systems; balances illeosecal valve and lower bowel; relaxes perineal floor; settles emotions; centers & calms the mind	Cramps Periods Muscles Spastic colon Colitis
Second	Creates dissonance to disperse stuck and excess energy; interrupts cyclical thinking processes; stimulates lymphatic discharge; balances genitial-urinary system & ovaries; enhances attachment of fetus to uterine wall	Creative thinking Sexual excitement Relationship bonding
Third	Balances liver and upper gastro-intestinal tract; stimulates digestion; balances respiratory diaphragm	Sexual drive Motivation Focus Action to achieve goals
Fourth	Balances lower bowel; balances fourth ventricle of the brain & releases opiate receptors in fourth ventricle; down-regulates amygdala	Grounds hyper, obsessive and manic thought processes Brings us back to reality
Fifth	General harmonising and balancing effects on chakras, heart and sympathetic / parasympathetic nervous system; causes sphenoid bone to vibrate and move in harmonic patterns, diaphragm sella to resonate in harmony and pituitary gland to release optiates and canniboid receptors in 3rd ventricle of brain; stimulates nitric oxide release; antibacterial; antiviral; enhances immune system	Release of opiates allows conscious awareness to move into higher states; Release of nitric oxide catalyses the body to heal, detoxify and take care of itself Lifts depression Improved joint mobility
Sixth	Stimulates pineal gland; Lifts our spirit; Clears past lives	Migraine headaches located around eyes Memory retention Problem solving Visions Inspiration
Seventh	Balances partietal bones; releases cranial sutures; stimulates cerbo-spinal fluid flow	Shaping inspiration into form
Octave	Balances sacrum with occiput; creates a feeling of space	Joint flexibility Freedom of expression Openness

There are two ways to sound tuning forks when working with intervals:

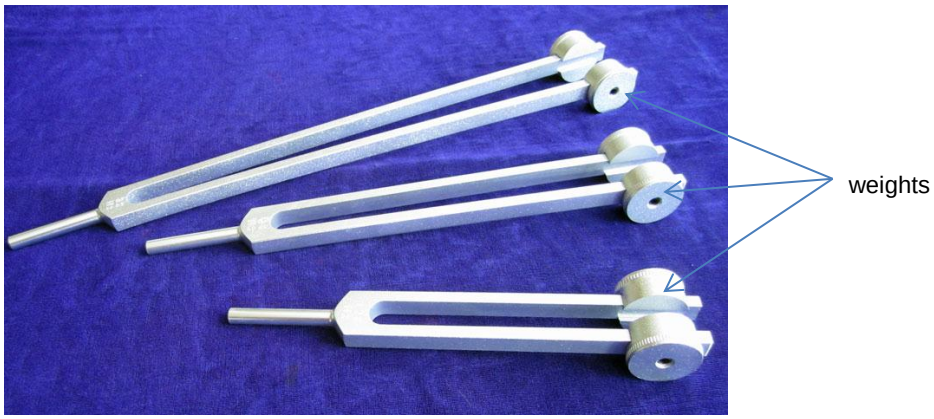
1. Tap them simultaneously on your knees or rubber activator. This technique is especially good when tuning forks are played close to the ears.

2. Tap them together – this produces a louder sound and also creates richer overtones. This technique is especially good when tuning forks are played over the physical body away from the ears in the mental / emotional subtle energy field.

Working with the harmonising fifth interval created by two tuning forks off the body in the subtle energy field is very good for clients who experience a range of symptoms that defy easy medical diagnosis. These include unexplained emotional or physical pain, multiple allergies and digestive sensitivities, exhaustion and a deep feeling of not being grounded, often associated with a hypersensitive and overactive nervous and immune system. This condition is sometimes called Hyper Energetic Sensitivity Syndrome (HESS). These symptoms are often preceded by trauma during birth and a high incidence of childhood diseases that may have disrupted the body's supportive energetic systems.

Weighted Tuning Forks

Weighted tuning forks are typically used singularly on the body. The extra weights moulded onto the end of the tines create a stronger vibration than un-weighted forks which is transferred to the tissues and bones through the stem of the fork when it is placed on the body.



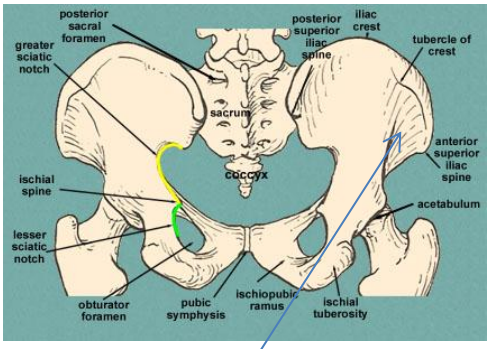
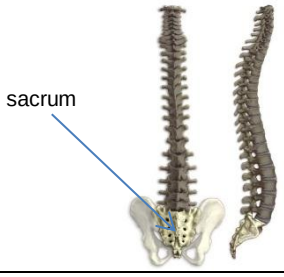
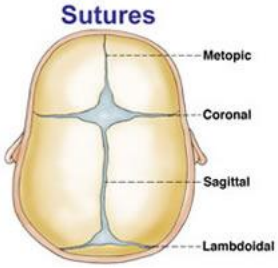
Weighted forks were developed by John Beaulieu who called them Osteophonic or Otto forks, which are available in 3 frequencies:

- 128 Hz
- 64Kz
- 32 Hz

This means that the weighted tuning forks produce frequencies that have low notes. When the forks are placed on certain bones such as the sacrum, the client can often hear the note through their body as well as feel the vibrations.

Weighted tuning forks are sounded by tapping the flat side of the weights on your knee or palm of your hand. They are usually used one at a time and are not tapped together, as the weights interfere with the production of overtones.

Please see the table below for details of the uses and benefits of the three weighted tuning forks:

Fork	Uses	Benefits
128 Hz	• Placed on and around stiff and painful joints • Placed on chakras (heart, third-eye and crown) • Placed on left and right anterior superior iliac spine  anterior superior iliac spine	• Reduces pain in joints • Increases joint mobility • Spikes nitric oxide • Stimulates endocrine glands • Releases psoas muscle • Relaxes organs within pelvis
64 Hz	• Placed on sacrum to balance autonomic nervous system 	• Better sleep • Reduced aches and pains • Lifting depression • Overcoming sexual and menstrual dysfunctions • Improved immune system
32 Hz	• Moved over skin to stimulate and balance peripheral nerves and the flow of lymph, • Run slowly along cranial sutures 	• Repairs peripheral nerves damaged by environmental toxins and mechanical injuries • Improved lymphatic drainage aids detoxification and immune system • Stimulates suture mobility to overcome headaches, body aches and pains, mood swings

Contra indicators for treatment

Do not use the weighted tuning forks directly on the bones of people who have a history of osteoporosis or who have a bone fracture. This is because the vibration of the fork causes the bones to vibrate and that can cause pain.

Also if a client experiences pain when pressing a tuning fork onto a bone, then you should stop pressing the fork to the bone.

Do not use a weighted tuning fork on the body in the area of the heart if the client has a pacemaker.

TUNING FORK TREATMENTS

Tuning forks are best incorporated into the middle of a sound therapy session (before the grounding), unless they are the primary instrument in which case they are used throughout the whole session.

With most of the other instruments used in sound therapy, the client lies on their back, face up, either on a mat on the floor or on a therapy couch like a massage table. With tuning forks this position can be used for many applications and techniques, but for some it is necessary to ask your client to roll over onto their front. This then presents their back, spine, sacrum and rear pelvis for you to work on with weighted tuning forks.

For this to be most comfortable for your clients, ideally you should have a massage table with a top-end extension in which clients can rest their heads face-down and still breathe easily without having to strain their necks.

Alternatively, for working on a mat or a therapy couch without a built-in headrest, you can use a portable massage headrest cushion, like the one in the picture below.

For top-quality hygiene, you should use headrest covers that you can easily remove and wash.

To enable smooth transitions to occur from playing other acoustic instruments such as singing bowls to tuning forks, it works well to follow this progression:

- begin by playing harmony balls or a small soft-sounding bell or tingsha
- then sound un-weighted tuning forks off the body in the subtle energy fields
- then use un-weighted tuning forks close to the ears
- then use weighted tuning forks as appropriate on the body
- then do a full off-the-body sweep with one fork, commonly the low C, beginning at the head and ending at the feet to ground the client
- end by playing harmony balls or a small soft-sounding bell or tinsha

It is then good to complete the sound therapy session with playing other grounding instruments.

Remember that as with all instruments, it is also good to create periods of stillness and silence while working with tuning forks. This can easily be achieved in the transitions from one interval to another or from one type of fork to another e.g. un-weighted to weighted or an Otto 124 to an Otto 64.

CONCLUSIONS

Tuning forks can complement your existing sound tools as well as add a new dimension of possibilities to individual clients and yourself. Tuning forks are very versatile and effective instruments for healing, transforming and awakening to our full potential. They have the advantage of making quiet sounds so they are very unobtrusive. This makes them ideal instruments in places, such as some therapy clinics, where loader sounds are not welcome!

As they are small and weigh so little, they take up little space in a therapy room and can easily be taken to other therapy locations, including home visits.

ADDITIONAL RESOURCES FOR MODULE 2

BOOKS	**AUTHOR**
Human Tuning Sound Healing With Tuning Forks	John Beaulieu
Tuning Fork Therapy Level One Manual, Revised Edition, 2011	Francine Millford
The Tao of Sound Acoustic Sound Healing for the 21st Century	Fabien Maman with Terres Unsoeld
The Power of Sound *(this book has a few pages on tuning forks)*	Joshua Leeds
The 7 Secrets of Sound Healing *(this book has a few pages on tuning forks)*	Jonathan Goldman
DVD	
Sound Healing With Tuning Forks	John Beaulieu
CD	
Calendula A Suite For Pythagorean Tuning Forks	John Beaulieu

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