

Transcript of the audio from the video “Sonic Geometry – Communicating with the Universe in 432 hz”

<https://www.youtube.com/watch?v=Yimor2jRmCA>

The story of human history, evolution, migration and use of technology is a story that is missing many chapters. We believe we have fashioned a fairly accurate account of where we began, how we migrated across this planet and at what point in time achieved profound technological advances. But this historical account is also full of questions and illogical pieces of evidence. To this day we still do not know how ancient Egyptian and Mayan pyramids were built. And on occasion an archaeological site like Gobekli Tepe, a temple complex built roughly 12,000 years ago in Turkey, leaves us baffled and forces us to reconsider the nature and timeline of our existence.

But based on the majority of evidence available we can surmise that up until around 6,000 years ago most humans were primarily hunter-gatherer's. Nomads that followed favorable climate and food source to stay alive. We do not have written records that predate this time so we must rely on archaeological evidence and oral history which for the most part support the hunter-gatherer theory. However, if we focus our attention to a moment roughly 6000 years ago in the Sumerian region of Mesopotamia we realized that something truly profound happened in the course of human events. Almost instantaneously mankind created the world's first written language, the first wheeled and axle vehicle, the first loom to weave fabric, the first pyramidal structure and incredibly a 60-based math system that we still use today.

This elegant mathematical system is not only the foundation of geometry it also provides the mechanics for how we measure the surface of our planet, frequency waves, even the passage of time. It is worth noting here that this Sumerian counting system based on 12 and 60s seems like an unlikely and counterintuitive invention. One must assume that since we have 10 fingers on our hands, humanity's earliest mathematics would

have been based on 10 but this is not the case. For some reason, ancient Sumerians were guided to calculate by functions of 12 and 60 and it is this math that gives us 360 degrees to a circle, 60 seconds to a minute, 12 inches to a foot. So how, and more importantly why, was this particular system implemented.

We can speculate and come up with numerous theories or we can consider what the ancient Sumerians themselves wrote about this incredible moment in the advancement of human knowledge. Though it is not what historians want to hear, the Sumerians recorded in clay tablets that they did not invent base 60 mathematics but were provided this knowledge by beings not of this earth. They describe in great detail visitors who, depending on interpretation of the texts, either came from the sky or were the kin of royalty who descended from the heavens.

Archeologists suggest that these are fanciful accounts. But to the Sumerians these visitors were not mythical gods, they were abnormally tall human-like beings who lived amongst the people of the day and shared a wealth of knowledge with them. Known as the Anunnaki, this race of giants is reported to have lived with our ancestors for hundreds, possibly thousands of years. Interestingly, in the Book of Numbers in the Bible there is an account of Moses sending Scouts ahead to investigate the land of Canaan which they were about to inhabit. When the men came back they reported that the giant race of the Anak were still living amongst the people there and were so big the mere humans look like grasshoppers in comparison. Were we really contacted by beings not of this world all those years ago and if so what was the true purpose of their visit?

In an attempt to answer these questions, we must first step into the open field of speculation. Then see, based on other evidence that presents itself during our search, if any of this sky visitor theory supports itself in other ways. In essence, what we will be looking for are coincidental clues that taken in historical context will either support or renounce the earliest records ever written.

In the first sonic geometry video, we were introduced to the notion that Sumerian base geometry could be represented as audio frequencies. That if you played the sum angle total of virtually any combination of basic geometric shapes from the 180's of triangles, to the 540's of pentagons, to the 2160's of cubes, you would get various arrangements of a numerically perfect major chord revealed by a factor 9 grid (position 4:52 of the video) which in turn is built upon a tone vibrating at 432 cycles per second. It should be noted that this key tone used to tune instruments has drifted up and down over the centuries and that 440 cycles is the current international standard. Does this matter?

For musical purposes, it could be argued that any tuning system is as good as the next just so long as every instrument is tuned to the same tone. But since all life can be expressed as energy held together by frequency and vibration, maybe we should be looking deeper at the numerical information revealed by the factor 9 grid. It is interesting that when tuning is anything other than 432 the corresponding grid does not produce any intriguing numerical sequences. But when we revert to 432 and if we move up and down strictly by multiples of 9 an astonishing 14 tone matrix of synchronicity begins to appear. For instance, on this unique grid we find not just some but all of the numbers representing every primary geometric shape.

Looking deeper we see many other numbers that have played into some of humanity's most profound religious texts. The 72 names of God in the Kabbalah. There is 108. The number of times mantras and mudras have been repeated in Hindu ceremonies. We find 144. A number sequence represented in the Great Pyramid of Giza, the number of days in a Mayan baktun, or even the 144,000 chosen ones described in the biblical book of Revelation. And of course, there is 432 itself. The number mythologist Joseph Campbell encountered so many times in his cultural studies that he called it the most important mythological number in history. Standing back from this factor nine matrix we have to ask

ourselves how could the 432 grid not be important when it reveals so many numeric coincidences?

Once again logic stands in the way of us seeing a bigger picture. Seemingly because any arbitrary unit of time could be used to measure vibration cycles none should be considered any more or less correct than the other. We measure sound waves by the Sumerians second of which there are 86,400 in a day. But we could just as easily have chosen some other span of time. And so what if the factor nine grid reveals the numerical value of geometric shapes, the 1440 minutes in a day, the diameters of the Moon and Sun, and speed of light in miles. If these are all invented arbitrary measurements a person could logically argue that these coincidental number sequences are nothing more than hand selected data gathered to support a predetermined theory.

And so, we must search further. We must look for something completely non-arbitrary. A natural order or pattern of some kind that might serve to bind all this information together. But what might that be? And if it's here on this planet why haven't we already found it? Maybe perspective has been our problem. What if the answer isn't on this planet but is the planet itself. After all, the earth does move in ways that reveal observable patterns. It spins at a rate we call a day and orbits the Sun in a period known as a year. But were you aware of our globe's largest cycle? It is an extremely slow wobble that takes 25,920 years to complete. Known as the precession of the equinoxes this unique phenomenon is the largest and slowest movement earth makes.

Much as we do today when we observe celestial objects, does it not stand to reason that an intelligence possessing a distant view of Earth would be aware of its signature wobble? And if this is true might not it also be possible that this same intelligence would provide us with some kind of device, a mathematical system perhaps, that would not only offer us hints of their existence but also of their knowledge about our planet?

Let's return to the factor 9 grid. Stepping back to expand our view we take note of these numbers with a new way of seeing. And now, with the deeper understanding of the precession of the equinoxes we begin to compute. Starting with the fundamental 12s and 60s of Sumerian math, we then experiment with the geometric and sacred text number sequences revealed in the 432 matrix. 12 times 2160. 60 times 432. 360 times 72. 180 times 144. The answer to all these equations 25,920. Like gears turning in a precisely machined clock we see that every single one of these numbers fits perfectly into 25,920 without remainder. And what we now must realize is that we are no longer talking about an arbitrary math system but one that can be cross-checked by a completely non-arbitrary thing – the physical wobble of our planet.

What's more we need to keep in mind that this system was implemented long before our ancestors could possibly know what it would reveal and share it in the only way it could be shared. Not by corruptible stories and myths but in the pure realm of mathematics. In essence, it would seem that we've been catching up to significant information contained in 12/60 math. Slowly coming to realize that a message of sorts has been making its way across the cosmos into our collective consciousness for thousands of years. And just what is this message? In a word, it is harmony. When we play together as frequencies the numbers of all the primary geometric shapes, what presents itself is a three tone numerically perfect major chord. This phenomenon should not be taken lightly. For what we are seeing is a certain kind of proof that nature as revealed by mathematical patterns is a force existing in literal harmony with itself.

To further see how harmonics are represented in the workings of creation consider the Fibonacci sequence which was first shared with the Western world by Leonardo Fibonacci in 1202. This numerical sequence has been found to represent the spiraling growth pattern of many organic shapes from sea shells to entire galaxies and so represents one of the most important mathematical algorithms ever discovered. If you are at all familiar with this sequence you know that it starts from zero moves

forward by one then continues by adding the previous two digits to arrive at the next in the sequence. So, when we take our first two numbers zero and one and add them together the sum is still 1. From here the sequence begins its journey. 1 plus 1 is 2. 2 plus 1 is 3. 3 plus 2 is 5. 5 plus 3 is 8 and so on into infinity.

Now if we were to apply frequencies to this sequence we would not get audible tones as single-digit vibrations per second cannot be heard by the human ear. Instead let's start the Fibonacci series with an audible sound wave. In this case we will use the numeric value of a simple geometric shape - the triangle. With an angle sum total of 180 this is what a triangle sounds like (position 12:02 in the video).

Now let's begin again this time taking note of both the number and tone it represents. We start at 180. And of course, 0 plus 180 gives us another 180. Next is 180 plus 180 = 360, an octave above the first tone and also the number representing the sum total of a circle or a square. And here is when things get really interesting. Add 360 to the 180 before it and you get 540. The sum total of a pentagon and also a perfect harmonic 5th of our first tone. Then 540 plus 360 and the total is 900. A nonagon and the major third required to build a geometrically perfect major chord once Again. Moving one step higher you get 1440 represented in geometry as a star tetrahedron or the shape known in ancient Jewish text as a mercava and which provides another octave of our first tone.

Amazingly, when you apply the Fibonacci sequence to vibration cycles the first six digits will always represent a numerically perfect major chord implying that harmony, in the most literal way possible, is what anchors every Fibonacci series. And once again we must acknowledge that we are not dealing with an arbitrary man-made system to reveal these harmonics. Rather this is yet another example of nature, through number sequences, revealing the harmonic essence of life to mankind.

To see how the Fibonacci sequence reveals a spiral as well as a significant mathematical constant known as the golden ratio, we will

need to think spatially. Let's start with a square (position 14:02 in the video). But rather than a single square with a volume of one we will once again assign a sonic frequency to this shape. In this case we will choose 144. 0 plus 144 is of course another 144. Then adding these two numbers together we get 288 or a higher octave of the first tone. Moving on, 144 plus 288 reveals our mysterious 432. Then 288 plus 432 equals 720, or the sum total of a tetrahedron before arriving at our six square and frequency of 1152 a higher octave of the first tone. As you can see the combined length of any two previous squares informs how big the next square should be which in turn dictates not only the arc of the unfolding Fibonacci spiral but also the tones required to build another numerically perfect major chord. Lastly, to arrive at what is known as the golden ratio, which shows up repeatedly in nature, geometry, classic architecture, even the design of the human body, we simply divide one number in the sequence by the number preceding it. And though there are slight variations to be found early in its stages, the golden ratio carried out to the nearest 100th is 1.61. This turns out to be a cosmically significant number in our search for coincidence and synchronicity, for watch what happens when we square 1.61 carried out to the nearest thousandth. The answer 2.592. The same exact number sequence as the precession of the equinox.

To further explore the idea that ancient sky visitors were not only aware of our signature wobble but also the Fibonacci spiral and frequencies relation to geometry, we turn to one of the most famous Sumerian documents ever discovered. In what is known as the Kings List this clay document records the successive and seemingly impossible long reigns of various rulers of the region. Since cuneiform was the first written language there is no way to cross-reference this list with any other historical document. But in the end the names may be less important than the number of years the first three kings were said to have ruled. 28,800, 36,000 and 43,200 years. Do these numbers look familiar to you? They should, for they are all sequences found on the factor nine grid. But what's even more astounding is the fact that when played together as frequencies (position 16:33 of the video), they create the

same major chord revealed by the Fibonacci sequence. Finding these perfect harmonic frequencies listed in this ancient document is like finding a computer locked inside King Tut's tomb. Their very existence is irrational, far predating humankind's understanding of vibration and frequency. Are you beginning to see how these Sumerian murals and texts convey a logic-defying awareness of harmonics, geometry, even the mathematics of creation? But what is more astonishing is that these murals appear to hint at a deep knowledge about us as well.

Take for instance this image. At first glance, it might appear that this particular being is holding a piece of fruit or a pinecone. But further investigation reveals something far more intriguing. You see what he's holding is not a pinecone but rather the perfect representation of the pineal gland found at the center of the human brain. The only organ in the human body containing this intricate pattern, the pineal gland displays the same swirling Fibonacci growth sequence as a pinecone and indeed gets its name from the same



root word. While we understand certain functions of many areas of the brain, conventional scientists are still confounded by this unique organ. Why does it have similar light receptors to the human eye? What is its true purpose? Though we still have

much to learn it is accepted by many that this gland could very well be what French philosopher and mathematician Rene Descartes believed it



to be, the very seat of the soul or an organ that once fully activated could open a doorway to a deeper understanding of our true nature.

As we consider the Fibonacci design of the pineal gland does it not stand to reason that numerically perfect Fibonacci harmonics could activate this organ? If so, keep in mind that modern musical tuning deprives us of these precise harmonics and it is likely that out of billions of people living on this planet today few have ever heard or felt the effects of these exact frequencies.

So far, we've encountered much historical data suggesting that the people of ancient Sumeria were contacted by beings more advanced than the culture of the time. Yet amazingly there is even more to consider. Perhaps you are familiar with the image (position 19:00 of the video) of two snakes upward around a winged staff.



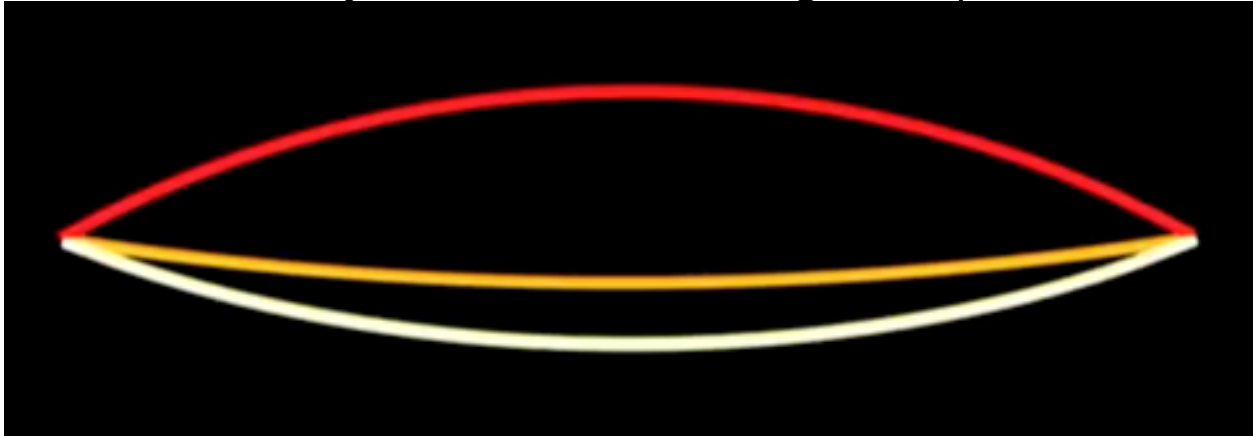
This iconic pictograph is often used by hospitals and physicians all over the world to represent the study and practice of human healing. However, what is even more intriguing about this design is that it also instantly conveys the undulating shape of frequency waves, the expanding spiral growth pattern revealed in the Fibonacci sequence, even the double helix design of our DNA. But were you aware that the first time this image, known as a caduceus, ever appeared in history was alongside the same Sumerian murals depicting the Anunnaki sky visitors? How long can we keep calling this self-checking matrix of interlocking information mere coincidence or an assembly of arbitrary measurements? What will it take for us to finally recognize that our understanding of mathematics, harmonics, even biology may have been gifted to us more than arbitrarily created by us?

Though it hardly seems possible there is still more evidence to support the theory that our ancient ancestors received information they could not possibly comprehend at the time but would one day shed light on the mysterious mechanics of life. To dive into it we will need to acknowledge two very significant clues left behind nearly 6000 years ago. The base 60 math system and the shape of the arc as revealed by the caduceus. Combine them (position 20:21 in the video) and we are provided with an incredibly powerful tool, an arc of 60 degrees.

Many people are familiar with what we now call sacred geometry a pattern which can be found by drawing (position 20:37 in the video) a specific formation of overlapping circles and which has appeared in many sacred sites all over the world. The most elemental expression of sacred geometry is known as the seed of life which reveals many numeric clues concerning the geometry of nature. The question is how did we learn how to create this pattern in the first place? Using reverse engineering it is easy to deconstruct and rebuild with circles but what is it that would steer us to build this pattern if we had never seen it before? It is the 60 degree arc. With this tool we no longer need to start with a whole circle and then guess what we should do with it next because all the information is contained in this one simple shape. Eventually, no matter how or where you begin, when you start with a curved line representing one sixth of a circle you will be guided to create what we now know to be sacred geometry. Could this elemental shape be the true Ark of the Covenant? The ark for which angels were named? The Ark that saved humanity from the wrath of the gods? One does not have to look far to see how this shape has been used to represent the all-knowing essence of creation in many different cultures and religions.

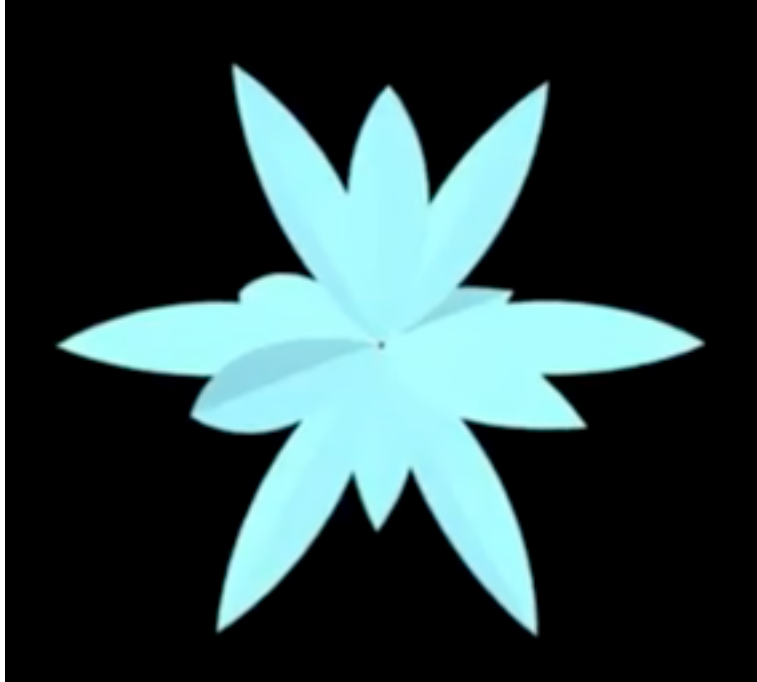
Let's take a moment here to demonstrate (position 21:47 of the video) what this sixty degree arc can do not only in the realm of two-dimensional geometry but in three even four access geometry as well. It has long been known that when we stay in the realm of straight lines the triangle is the most elemental flat shape and the tetrahedron the smallest

solid. But is this four-sided pyramid really the most fundamental geometric solid? Meaning it contains edges, faces, and points. The arc says no, for watch ([position 22:17 in the video](#)) what happens when we take a straight line, bow it, duplicate it, then add another arc in the third dimension. Suddenly we have a much more organic shape.

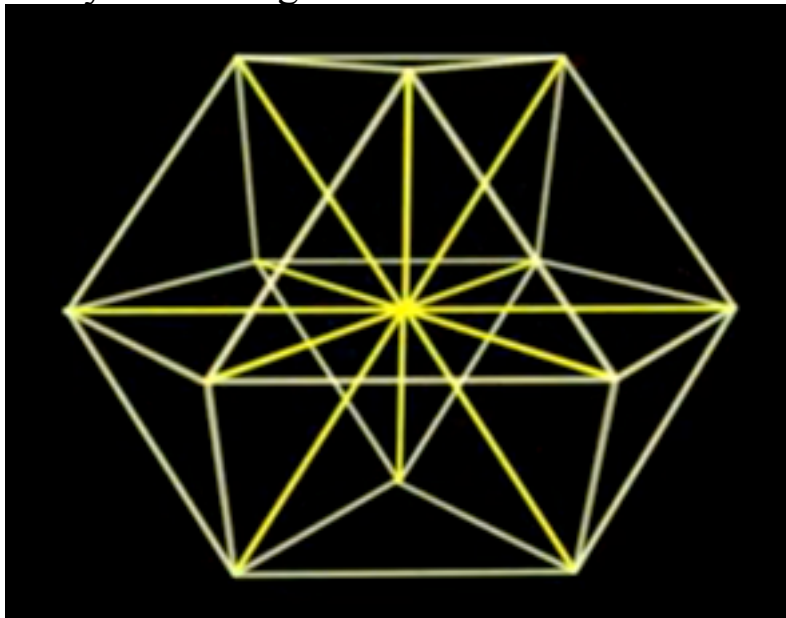


One that resembles a pulse of frequency, a leaf, a seed, or the opening of an eye. A shape that also happens to be the true smallest geometric solid possible containing only three faces and two points compared to a tetrahedrons four faces and four points. This revolutionary shape, coined a Trion Ray by artist Michael Evans, could very well represent both a quantum jump forward in the study of spatial geometry while at the same time serving to reconnect us to the moment in our past when humanity made its greatest technological leap in history.

As we consider this Trion Ray with each of its three phases locked in arcs of 60 degree, let's direct our attention to the other significant number in the Sumerian counting system – 12. Watch what happens ([position 23:14 in the video](#)) when we take 12 of these fluid shapes then radiate them out from zero point. Of course, there are many directions these twelve vectors could go. How do we know which will keep us on the path of sacred geometry? For that, we simply refer back to the Sumerian sixty. This time using it as an angle of deflection to form a structure that if momentarily frozen in time would look like this.

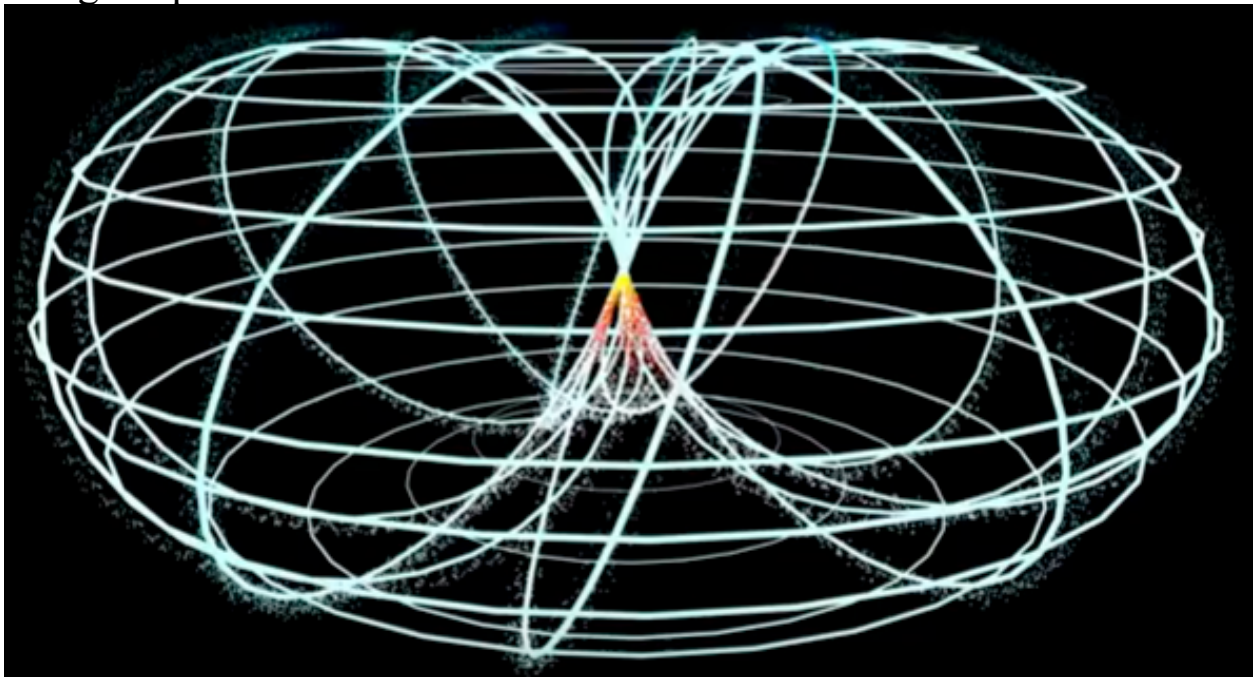


And here we see something truly unexpected. When we use this same shape to connect the twelve outer points we find four perfect orbits circling a nucleus revealing the very structure of an atom. Or if you choose to revert to straight lines to connect the points you find the most elemental perfectly balanced geometric solid.



A shape Buckminster Fuller called the vector equilibrium or the very geometry of creation.

But rather than stay in this rigid realm of straight lines let's return to the more organic curved expression of this structure and notice another piece of intriguing information. When we add together all thirty-six of its arcs each containing 60 degrees the sum is 2160 the same as an astrological age. Then if we multiply this 2160 by the structures twelve external points we arrive once again at 25,920 - the master number revealing Earth's signature wobble. This construct, which has been described as the genesis structure, also happens to give birth to the energetic pattern known as a tube torus.



A zero-point energy phenomenon considered by many to be the driving force of creation in the entire universe. Consider the design of an orange or the dynamic pattern created by Earth's magnetic field, each one revealing the energy pattern of a tube torus.

What else? As we follow the expansion of this structure we see a perfect representation of the first moments of cellular division or the very beginning of life itself. As expansion continues the mystery of sacred geometry unfolds in multiple dimensions. Here we see an expanding matrix built with this structure. If we dissect it at a particular point of its growth we find the exact same seed of life that has been inspiring our

species for thousands of years. Amazingly, when we do nothing more than adhere to the 12s and 60s of Sumerian math, the geometric essence of creation is revealed.

It is understandably difficult to believe that contact with sky visitors has occurred in our past, but for a moment allow yourself to consider the idea that the Sumerians were not lying and that an intelligence of some kind did indeed choose to reach out and share certain knowledge concerning the very nature of our existence. Now stop and ask yourself the following questions. How would this intelligence judge us today? Did we use the information wisely? Did we grasp early enough that nature, whether expressed in the orbital design of an atom or the spiral of an entire galaxy, is an elegant system existing in literal harmony with itself? Or did we lose the connection through pride, ignorance, fear, and doubt choosing to become the only known dissonant note in the otherwise harmonious design of the universe.

Being creatures of free will we stand at a unique crossroads in our evolutionary story. We can continue a while longer along the paths of discord and destruction or we can retune ourselves to the grand orchestra and participate in the ongoing symphony of creation. The choice is more critical now than any time in history and you are alive in this moment to affect the outcome. All life in all its dimensions is waiting to see what happens from here.