

Appendix I

Psychoacoustics &  
Earth Resonance

## Psychoacoustics & Earth Resonance



Lembayaque double-chambered vessel with waves

The terraced gardens and once thatched-roofed buildings of ancient Machu Picchu lay open to the sun whose rays cut across the megalithic solar clock at its pinnacle, *the Intiwatana*. Far below this timeless keep, ears become filled with the tumbling energy of the Urubamba River tearing through the sacred valley of the Incas. Resplendent hummingbirds dart and pause in their nectar collection, keeping appointments with those jungle flowers whose forms accommodate only their curved, needle-like beaks. Deeper under the cover of leafy canopy the hummingbirds can be heard more clearly than seen. A keen listener can identify the flight paths of seven busy feeders woven through the surrounding airspace imbuing consciousness. The low purring of wing beats aligns thought patterns to the secrets of the Incas, for whom the darting hummingbird was a mystical creature of enchanting divine influence.

Inca weavers and ceramic artists decorated their complex masterworks with images of this fleeting agent of consciousness, and the humming of its flight inspired and symbolized a spiritual technology of sound revealing unfathomed depths of ancient human knowledge. In direct opposition to all of the arrogant claims of a dissonant modern technological world, the ancient sacred science of consciousness is one of *synchronized acoustic resonance with our mother Earth – 'la pachamama.'*



The interaction of two offset frequencies phasing in and out of synchrony to create an inaudible beat frequency

The Inca, Chimu, Lembayaque and virtually all other Andean cultures crafted a multitude of ceramic whistling vessels whose simple design belies a penetrating sophistication. The vessels were blown into through a tube, and half-filled with water to regulate air pressure into a second chamber with whistles poised at exit vents, producing paired tones that engage human consciousness in astounding ways. These instruments produce a sensation of internal synchronization often described as an inner wind or resonance, having no reality independent of the perceiver. The enigmatic effect the vessels produce has been called a 'phantom tone' created by the hearing apparatus itself, having an ethereal existence within consciousness, as observed by German experimenter H.V. Dove in 1839. The tendency of the human mind to entrainment was first described as electroencephalographic (EEG) frequency-following response.<sup>1</sup> The whistling vessels are described as *'psychoacoustic'* for the resulting entrainment of human brainwave patterns into an alpha frequency range of 13-8 cycles per second (Hz) and below.

This class of instruments produces two slightly offset tones that interact to produce a third tone, like the flutter of wings, perceptible only to the listener. This elusive third tone is referred to as a difference tone, or beat frequency, as it occurs when the two offset frequencies phase in and out of synchrony (2.2). The effect is most powerfully experienced with each ear receiving separate distinct tones; a *binaural* beat is perceived that originates in the brainstem's superior olivary nucleus, the site of contralateral integration

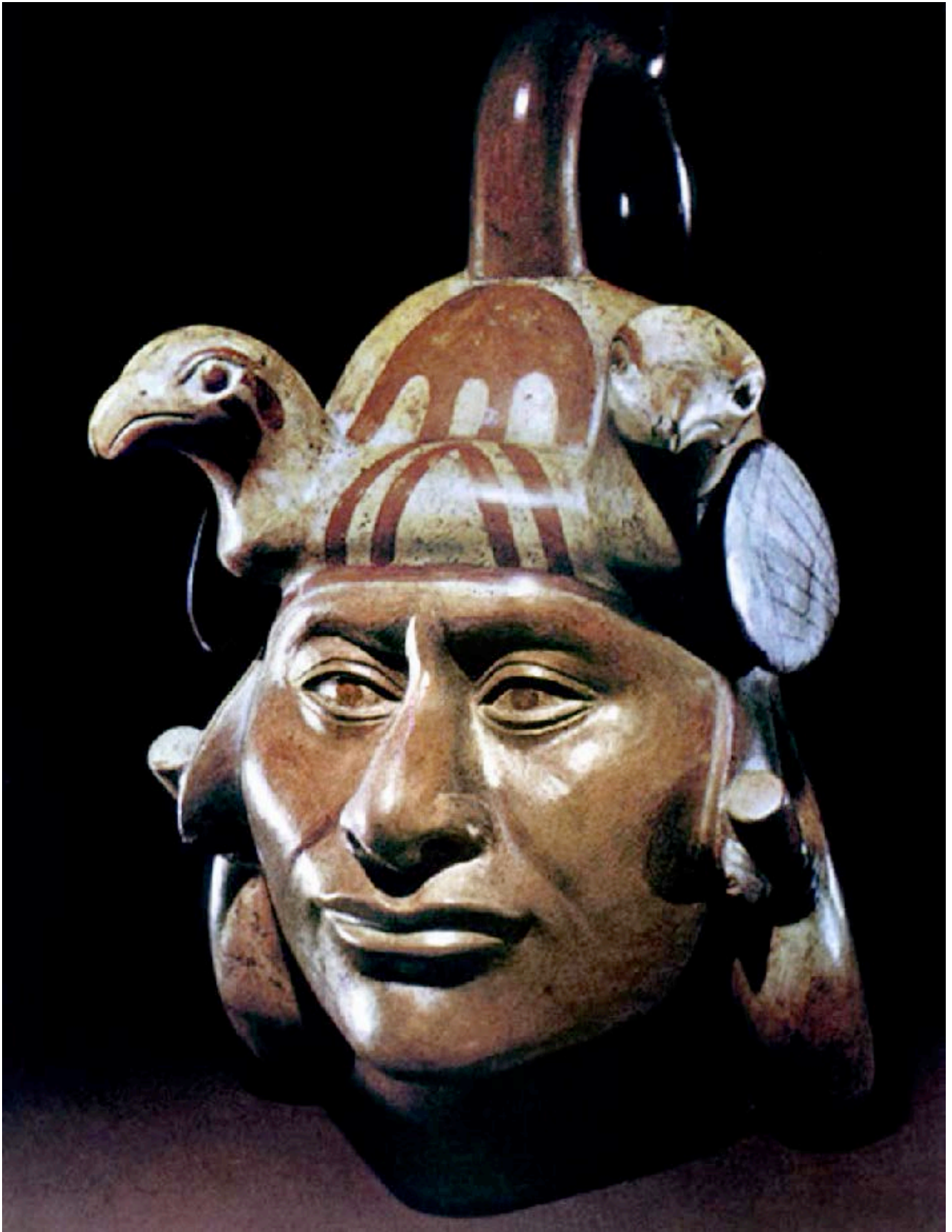
of auditory input.<sup>2</sup> Human brainwave patterns of waking or beta states generally fluctuate within the range of 14–25 Hz, while alpha wave patterns are observed during tranquil, meditative, or introspective states of consciousness where creativity blossoms.<sup>3</sup> As the brain is incessantly entrained by the acoustic and luminal environment, self-induced alpha states can be developed only in quiet spaces. Psychoacoustic whistles create an alpha wave environment that immediately brings the frequency of the human mind into its most propitious state,<sup>4</sup> while the whistler themselves receives the strongest binaural experience. Although many double-tone combinations do produce beat frequencies in the human brain, precision tuning can be achieved using harmonic frequencies, so the audible tones are multiples of the desired beat frequency (e.g. 7 Hz beat = 77 Hz, 84 Hz audible). Induced low-level beta states have been demonstrated to improve human memory.<sup>5</sup> The fundamental frequency of the Earth's vibration, known as Schumann Resonance, fluctuates irregularly between 7.3 and 8 Hz on the alpha/theta brainwave border, capable of entraining the human brainwave pattern only in the absence of industrial acoustic pollution.

The rediscovery of the physiological effects of this ancient class of instruments occurred through the research of S. Garrett and D. Statnekov.<sup>6</sup> The researchers studied the frequency variation in 73 whistling ceramics from 9 distinct Andean cultures, spanning some 2,000 years. The tuning of instruments was determined to be culture-specific, as all of the instruments of any one culture were tuned together into precise frequency ranges. A general trend observed was a steady increase in the chosen frequency over time, the earlier Vicus, Moche and Huari near 1320 Hz, the Recuay near 2000 Hz and the later Chancay, Chimu and Inca bottles near 2670 Hz. The fact that all cultures of the region employed this instrument, each with its own specific frequency range, attests in itself to the significance of the group frequency identity. Further experiments in playing several instruments from one culture showed an increased effectiveness, often inducing extraordinary personal experiences and group reflections. The prime number of instruments in any group is said to be 7, sacred to Andean belief. The achievement of unified group consciousness may also be reflected in deeper ways in the societies who shared in their use. The collective result of this kind of societal tuning is that *one brainwave pattern is simultaneously shared by all*. Enhanced states of telepathic and remote viewing capability have been achieved by modern research, revealing coherent thought transfer can occur between individuals during induced brainwave synchrony.<sup>7</sup> Ancient neural synchrony technologies are indeed the prime key to enhancing human consciousness, opening another dimension of awareness and communication.



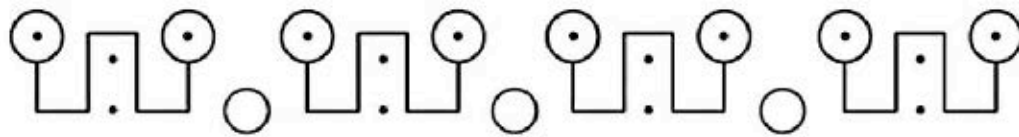
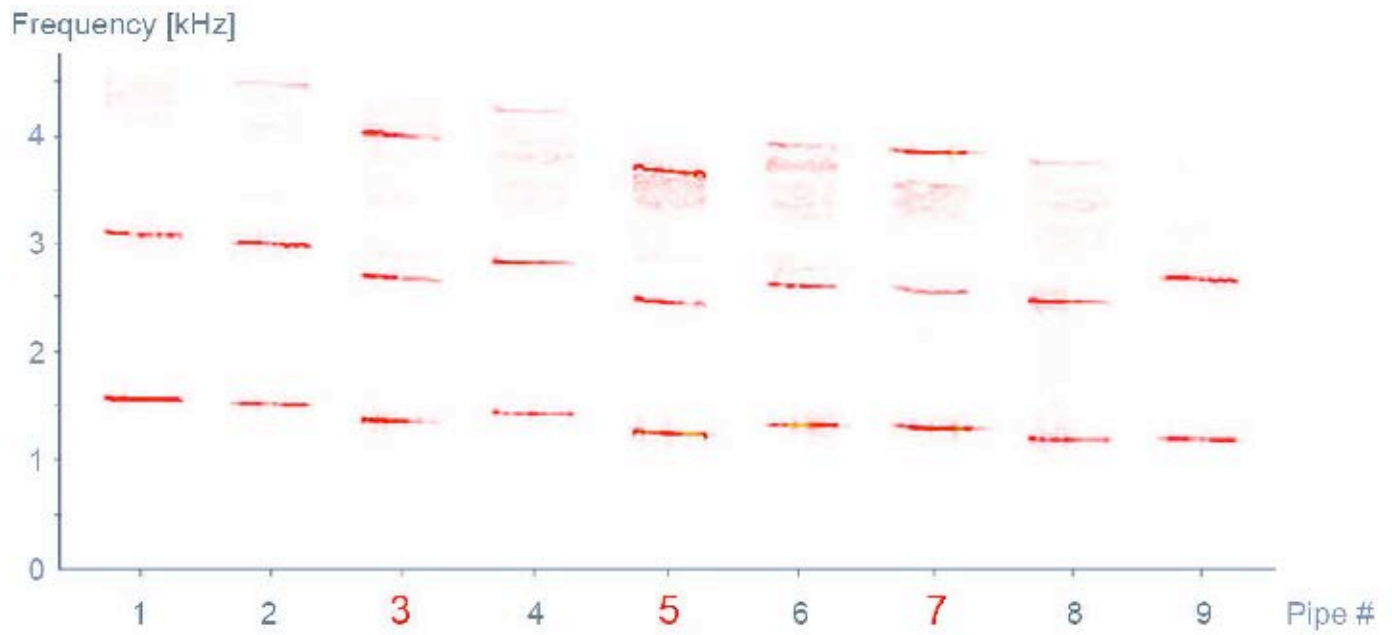
Moche vessel with nested semicircles

Often used in conjunction with psychotropic plants, breathing and fasting methods, the central role of consciousness synchronization in the spiritual life of ancient Andean cultures is made remarkably clear by the staggering numbers of instruments produced and entombed with the mummified practitioners. This profound ancient psychoacoustic technology remains largely forgotten, as deep a secret as the one emanating from within every living cell. The experience of inner resonance induced by the difference tones is felt by many to be profoundly transformative in nature, in that it increases the coherence of neural function by synchronizing the left and right hemispheres of the brain. The full potential of this unified state of modified neural functioning is not known, but has been shown to allow increased visual and creative ability.<sup>8</sup> Hemispheric synchrony is the concept behind the modern entrainment research of R. Monroe, who has produced binaural recordings called Hemi-Synch.<sup>9</sup> Andean textile and masonry patterns present diverse variations of nested semicircles (2.3) that are quite clearly seen as symbols for the hemispheric synchronization of the brain. The acoustic wave environment has also been shown to effect neurochemical balances, just as techniques using wave induction derived by Patterson and Capel, reported in 1980.<sup>10</sup>



Inca psychoacoustic portrait vessel with double bird imagery, double waveforms and arching waves shown in red





3

5

7



Stone masks with inlaid turquoise details and a ten-tone panpipe with hero twins and two pumas (opposite)  
 Sonogram of the 9-tone panpipe revealing the tri-frequency output of the prime 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> pipes (above);  
 9-tone panpipe with oculates, songbirds, square waveforms and engraved diagram of the prime pipes (below)

Recent findings on the Bolivian altiplano have included a more ancient form of psychoacoustic instrument, rendered in stone. A group of several intricately designed and engraved black stone relics was collected from an area of brushy highland, including a smoking pipe, two ceremonial cups, five psychoacoustic panpipes and five inlaid masks of which one is also a whistle. The set of unique artifacts appears to be carved from a finely grained type of black stone that eludes scientific identification. The stone masks are thin, yet still quite heavy, the eyes inlaid with turquoise irises. Elaborate psychoacoustic symbols lace the black stones' polished surfaces, including zigzag, diamond, and square waveforms. Two of the masks also have three dots of the same inlaid turquoise extending below each eye, perhaps symbolic of the penetrating gaze of a supernatural being, distinguishing them from the other masks of the group. This pair of masks seems to represent oculate and human beings in opposition to each other. One appears to be an oculate being with characteristic triangular head, bearing its teeth as snake-like patterns exude from its eyes. By sharp contrast, the other being appears very human-like with a long face and mouth open in chant, and a whistle at the crown. Symbolic psychoacoustic animals grace the whistling mask, including the hummingbird and the cat, as well as a pair of spirals engraved near the ears of the mask's wearer. The head of a llama forms a comfortable handle at the chin.

These five black stone panpipes are perhaps the most sophisticated psychoacoustic instruments yet discovered, and despite having sustained some minor damage they can still be played to profound effect. These strangely designed stone panpipes have resonators formed by interconnecting holes unlike the typical Andean open-ended panpipes used today. In fact, all five of these black stone panpipes have been fashioned with small holes connecting adjacent resonators at the bottom of their 2' drilled depth, allowing air blown into one pipe to exit through each of the two adjacent pipes. This curious feature requires very high air-pressure to produce a tone, perhaps more than double the amount required to play contemporary panpipes, as noted by an expert Bolivian panpipe player after much exertion. My own experience in playing the psychoacoustic stone whistles of the Chinchorro was adequate training to allow me to produce and record the tonal ranges of the Bolivian stone panpipes.

Interestingly, the panpipes' tonal progressions are not ascending but staggered such that each tone is adjacent to two higher tones or two lower tones that receive airflow from the central tone being played. The curious result of the tunings of the connected air passages is the simultaneous production of *three harmonic tones* that entrain consciousness. Sonograms of the stone panpipes reveal their complex frequency output, including which resonators can produce the special triple-tone. The tonal sequence of the 9-tone oculate panpipe ranges between 1240–1500 Hz, presenting a structure that emphasizes prime numbers 3, 5 and 7 as resonant numbers, for only these three resonators can produce the high-frequency third harmonic. The row of geometric patterning just below the resonators visually describes their linked airflows, yet also emphasizes the special harmonic output of 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> tones. The oculate panpipe is so named for its patterned depiction of the triangular-headed oculate being, above a row of square waveforms and another of songbirds. The set of three harmonics achieved by these unique panpipes informs the meaning of the pattern of three dots observed below the turquoise eyes of the supernatural masks, the subtle acoustic levels given symbolic form rising from the mouth to the enlightened eyes above. The symbolism and location of these finds suggest an association with the advanced megalithic ruins of Pumapunku and Tiwanaku.

The 10-tone hero twins panpipe (opposite) presents an identical tonal range of 1240–1500 Hz, with harmonics above due to the linking of the airflows through adjacent pipes and a similar staggered tonal sequence, suggesting that it was likely tuned and used with the 9-tone oculate panpipe. The triple harmonic tone is also observed of the prime 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> tones, marked on this instrument by the dotted circles at the heads of the hero twins. The 5<sup>th</sup> tone is emphasized by the figurative designs as it has no borderline (unlike the surrounding resonator pipes) and sits along the carved hero twins' axis of symmetry. The 10<sup>th</sup> tone is also left borderless, an additional resonator cavity perhaps added to provide an airflow exit for the 9<sup>th</sup> tone, achieving the critical highest harmonic like the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> of the set. While both the hero twins and oculate panpipes have two damaged resonators, the unplayable tones can easily be inferred from the mirrored symmetry of odd numbers centered on 5. The especially resonant prime tones are each adjacent to higher notes on either side, perhaps also contributing to their enhanced harmonic output. The reverse side of the hero twins panpipe bears another unmistakable reference that

underscores the deepest purpose behind the psychoacoustic technology: kundalini stimulation. This most complex panpipe depicts an infant whose spinal column is flanked by spiraling waveforms (below) that seem to move energy upward and out of the infant's outstretched arms. Kundalini is an ancient Sanskrit concept of an energy cord within the body that moves upward along the spinal column towards the top of the head, just as presented in the panpipe's engraving, part of a complex system of belief thought to have originated in sub-Himalayan Asia that seems quite out place in the Andes. Extensive further evidence from the Andes exists to support the enigmatic presence of Sanskrit cultural ancestors in the distant antediluvian past, a context that illuminates the veiled origin of these psychoacoustic traditions. The tonal structures of these complex panpipes encode the mathematics of prime numbers that unfolds as a defining feature of an advanced culture made coherent through neural synchrony. The repeated use of dotted circles seen throughout this collection of Bolivian artifacts reference the resonant effect of these psychoacoustic instruments that unify the collective consciousness.

Stone smoking pipe with a handle formed as an infant holding a panpipe; a 5-tone panpipe engraved with 5 meditating figures; and an infant engraved on the reverse side of the 10-tone panpipe (overleaf)

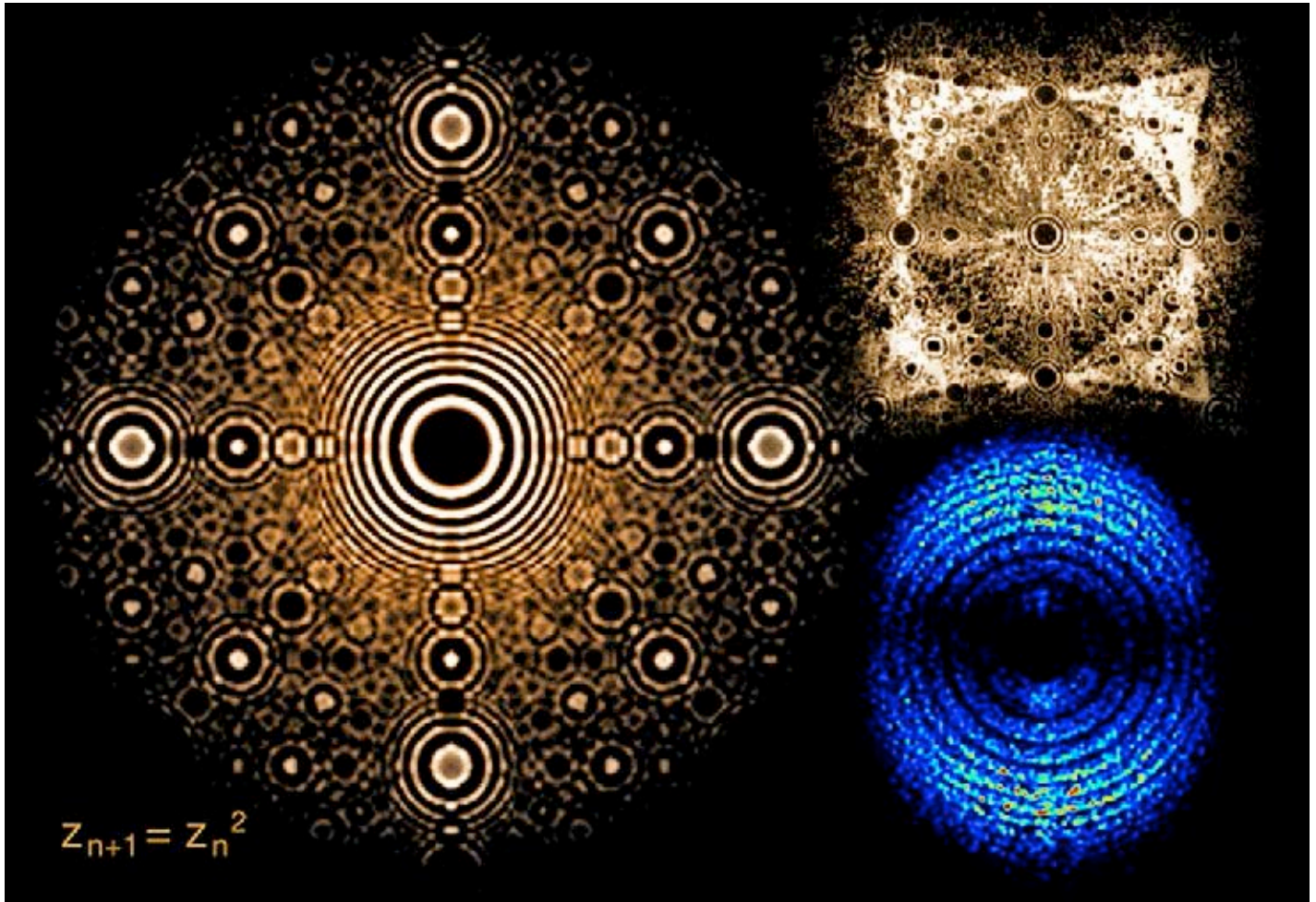






The electro-acoustic theory of planetary resonance was developed by Serbian American Nikola Tesla and identified by German physicist W. Schumann in 1952. Referred to as Schumann Resonance, the Earth emanates a set of fluctuating ultra low frequency standing waves that can be measured at varying levels around the world. The physical structure of the standing wave resonances has not been previously detailed, a process made difficult by their constant fluctuation. Earth's planetary resonance is generally thought to find its origin in the electromagnetic pulses produced by lightning resonating in the atmosphere. The hypothesis underlying the structural theory of Magnetic Resonance given herein is that the Earth is resonating in sympathy with the sun –the planet's piezoelectric stone, magma and core transducing the solar electron storms into a deep hum.

Schumann Resonance is generally inaudible to humans, being comprised of a fluctuating set of infrasound wavelengths between 0 to 50 Hz. Earth's current base frequency fluctuates near 7.8 Hz and progress in frequency steps of approximately 5.9 Hz, extending to 50 Hz.<sup>11</sup> The base resonance fluctuates irregularly between 7 and 8.5 Hz. To calculate the shifting set of resonances using the base frequency of 7.30 Hz, the 5.9 Hz progression of resonances follows: 1.4, 7.3, 11.8, 19.1, 25, 30.9, 36.8, 42.7 and 48.6. The inversion of this linear number series shows a reflective quality shared by another intriguing number series explored by Leonardo Fibonacci.



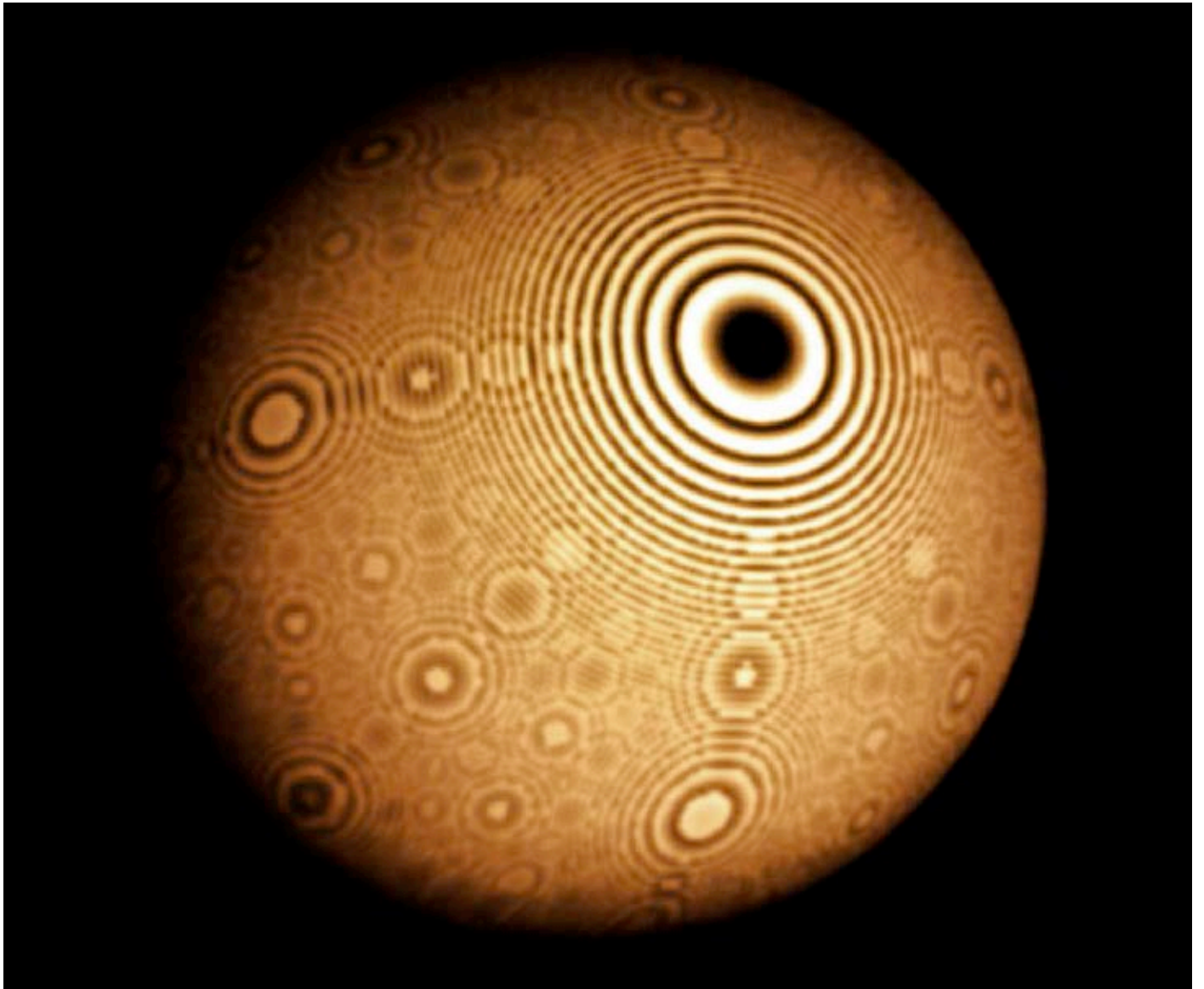
Quantum fractal (left) describes calcite refraction (top right) and the structure of the electron (bottom right)

Fibonacci order is displayed by quadratic equations that precisely reflect quantum structures observed throughout the fabric of the cosmos. The quadratic function  $[z_{n+1} = z_n^2 \text{ modulo } n]$  is a seed formula from which is rendered a complex fractal map identical to the crystallography of calcite mineral (top right, above). The phi-proportioned sizes and distribution of concentric circles along the octagonal axis is identified as the Square Fibonacci Tiling, defined in the equations of Lipshitz.<sup>12</sup> This mesmerizing nonlinear octagonal tiling is observed not only in the refraction pattern of calcite, but is also reflected in the array of giant storm vortices turning the atmosphere of Jupiter and even in the composition of atoms themselves.

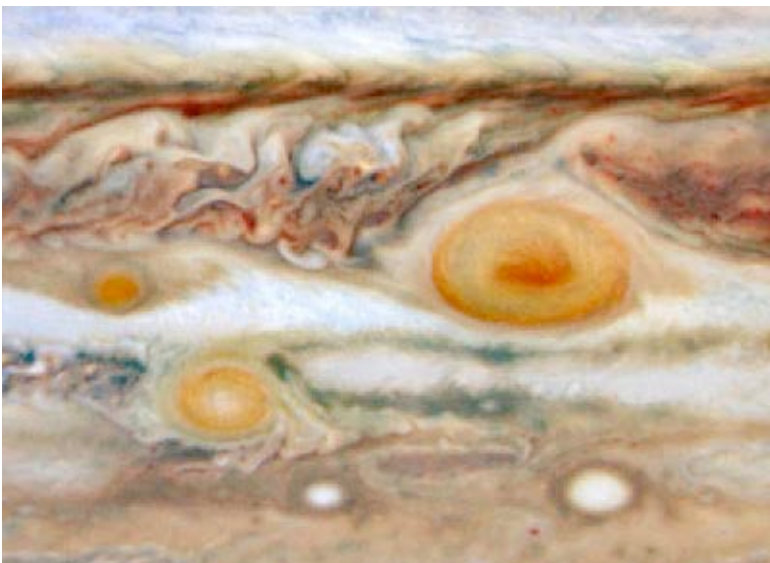
This fascinating quadratic quantum map also defines the structure of *the electron* recorded for the first time in 2008 (above). Researchers in Sweden have demonstrated an attosecond quantum stroboscope that releases individual electrons into the field of an infrared laser at exactly one electron per laser cycle:

The resulting electron momentum distributions are recorded as a function of time delay between the IR laser and the attosecond pulse train using a velocity map imaging spectrometer... This technique has enabled us to image the coherent electron scattering that takes place...<sup>13</sup>

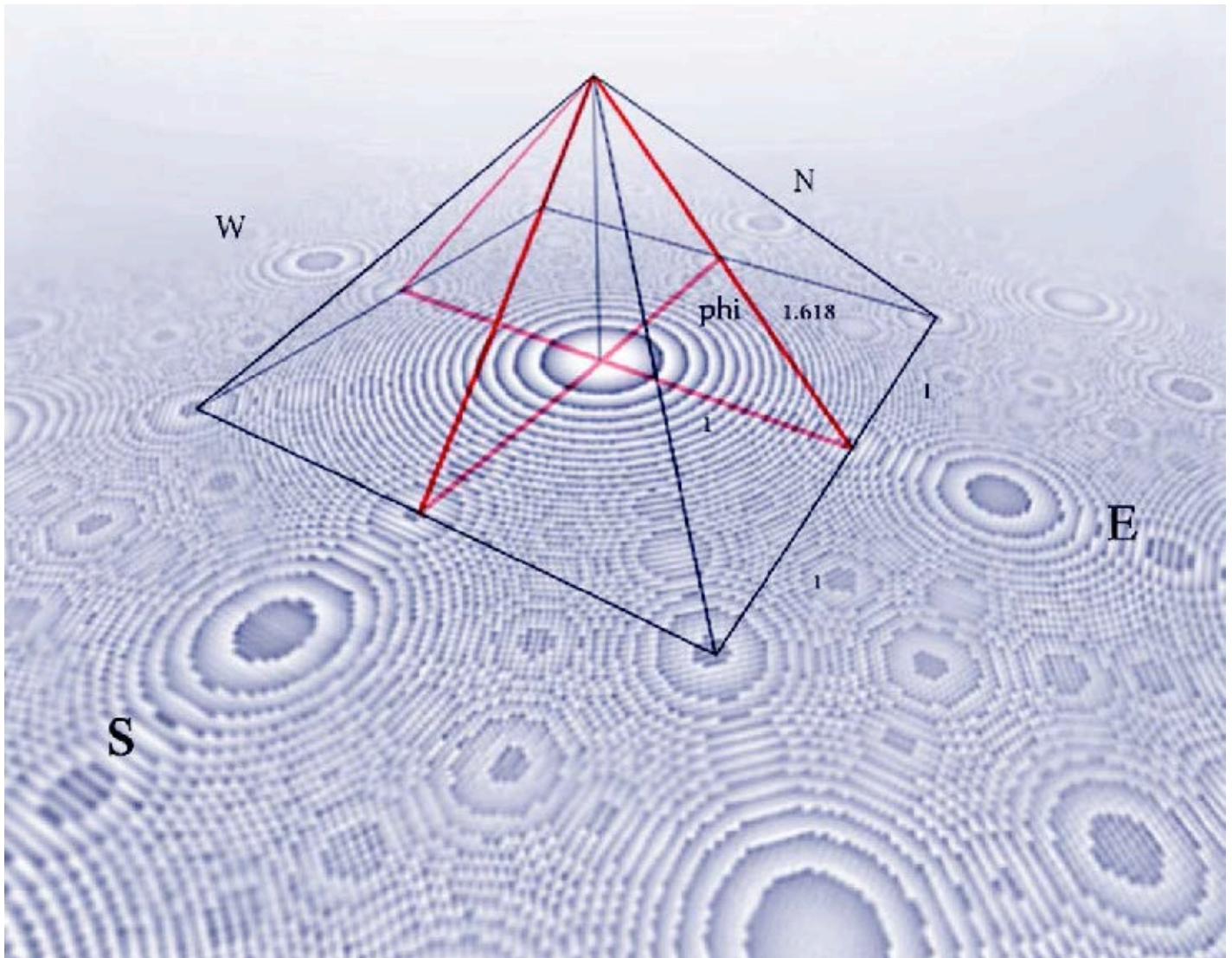
The newly developed stroboscope enabled the team to capture scattering images that form an oscillating animation of the electron. This detailed mapping of the electron's structure is precisely encoded by the seed formula  $[z_{n+1} = z_n^2]$  — a fact that has not been recognized until this writing. Further applications of the quantum stroboscope promise to reveal more of the subatomic structural framework generally thought to be composed of standing waves and now seen for the first time in single electron scattering as Fibonacci-proportioned concentric circles. This remarkable quantum map embodies the unit of electric charge, the crystallography of calcite and the atmospheric resonance patterns seen on Jupiter.



Spherical projection of the iterated function [  $z_{n+1} = z_n^2$  ] defines the nonlinear structure of Magnetic Resonance  
 Hubble telescope images from May of 2008 reveal nonlinear vortical alignments in the atmosphere of Jupiter



A spherical rendering of the quantum map has been generated to investigate the distribution pattern of the world's pyramids (above). This spherical model will be applied to Earth's geography to reveal the complex Fibonacci alignments of the world's network of pyramids—a theory of planetary infrasound that will be defined here as *Magnetic Resonance*. The inspiration to apply this quadratic formula on the planetary sphere originates with the identification of Fibonacci order underpinning Jupiter's array of swirling vortices that have become more dramatic in recent years. The size and distribution of standing storms reflects an identical nonlinear octagonal structure.



Giza Orion pyramids' quadrupolar phi angle (red) and acoustic pressure distribution of infrasound standing waves

The phi ratio defines the angles of the world's largest pyramid complex. From the central vertical axis of each of the Giza Orion pyramids the phi ratio is expressed in the four cardinal directions: north, south, east and west. The ratio of the apothem, or face slant height, to half a base side = phi. The angles of the phi triangle are  $51.85^\circ$ ,  $90^\circ$  and  $38.15^\circ$ . The limestone blocks of the Orion pyramids consist of mostly calcite mineral, possessing an octahedral structure. Each of the Giza pyramids is apparently designed as the top half of an octahedron, accurately reflecting the microcrystalline structure of calcite crystal on the monumental scale. The refraction of *light* through calcite crystals encoded by the quadratic equation  $[Z_{n+1} = Z_n^2]$  informs the refraction pattern of *infrasound* wavelengths through the giant pyramids (above).

The pyramids' limestone blocks contain crucial information regarding the construction methods of the pyramid builders. Research by J. Davidovits into ancient geopolymers has demonstrated through chemical X-ray analysis that the casing stones of the Giza pyramids are synthetic, being of lighter density than any quarried stone due to trapped air bubbles and consisting of 85-90% calcite with other exotic mineral constituents like opal-CT, hydroxy-apatite and silico-aluminates.<sup>14</sup> CAT-scans of the core stones of the Great Pyramid have revealed hairs deeply embedded in the matrix of the stone, another clue that the pyramid blocks were cast using liquid stone, though RC<sup>14</sup> dating of hair samples contained in the stone have not been reported. This type of test could establish accurate construction dates for the stones, although the likelihood of later facade reconstruction is strong. Corroborating ancient evidence of the use of advanced geopolymers has been documented in Mesopotamia's synthetic basalts.<sup>15</sup>

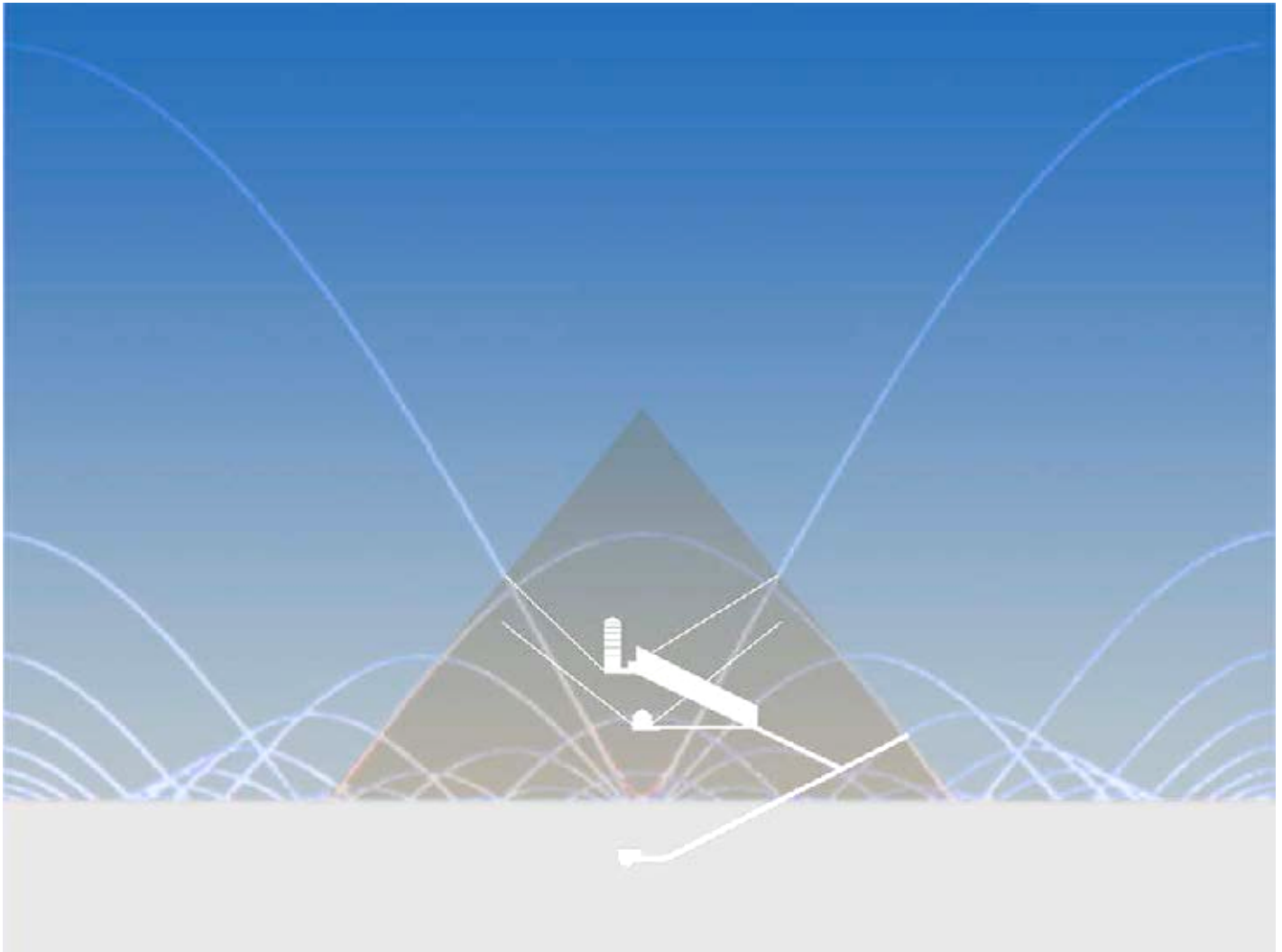


Cross-section of nonlinear standing waves (in pink) and their acoustic pressure distribution pattern (in blue)

Recent acoustic resonance experiments have illuminated a connection between the phi ratio and the nonlinear structure of standing acoustic waves. Cervenka, Bednarik and Konicek<sup>16</sup> at the Czech Technical University in Prague have modeled the structure of nonlinear standing waves excited in a cylindrical resonator. Driven by periodic oscillations a resonant cavity can be stimulated to its fundamental resonant frequency producing both harmonics and subharmonics. When the standing wave is driven into high amplitude the nonlinear effects couple energy from low to high-frequency modes. This increase in harmonics can create a shockwave, diminishing the quality of the resonator dramatically. Multi-frequency driving of the resonant cavity has been used to increase energy storing in the system. If the energy is coupled to lower frequencies, or subharmonics, less acoustic dissipation is observed allowing for a more efficient system. Bednarik describes Resonant Macrosonic Synthesis:

[T]he interactions of acoustic waves at some fixed frequencies without the energy losses in the higher harmonics is of considerable interest in acoustics. Such interaction creates the possibility of direct transformation of coherent sound at the given frequency by sound of another frequency without an electromagnetic energy source... For a region of three modes with given angular frequencies, if the sum of two of them is equal to the remaining one [reflecting the Fibonacci ratio], the interactions of these modes can be obtained from the nonhomogenous Burgers equation for nonlinear standing waves.<sup>17</sup>

These findings inform an understanding of the three-pyramid design of Orion as resonators of three base frequencies, thereby generating subharmonics to store vast amounts of energy in Earth's atmosphere.



Nonlinear standing waves define the Great Pyramid's design function and resonant chamber alignments

The phi ratio describes the relative proportions of the three frequencies used to stimulate the nonlinear standing wave, such that the sum of two of the wavelengths equals the third (e.g. 20Hz, 30Hz, 50Hz). Fibonacci order is also observed in the distribution of acoustic pressure of standing waves along the resonant cavity (opposite). This standing wave structure informs the phi geometry of the Orion pyramids, as revealed by the superimposition of the pattern onto a cross-section of the Great Pyramid taken along the north-south axis (above). The high-amplitude transduction of the piezoelectric limestone blocks of the pyramids generates a strong electromagnetic field around the structures. A tri-frequency infrasound resonance continually generated in the base chamber of the Great Pyramid would take about 4 hours to circle globe and return to the pyramids, thereby generating standing waves after the initial build-up.

Each face of the pyramid distributes the electric charge as it alternates between negative and positive. The base length dimension of the Great Pyramid informs the fundamental resonant tone created by the structure. Each base side has been roughly calculated at 765', creating a fundamental frequency of 1.45 Hz when the pyramids are stimulated into high amplitude. The periodic pulsation of the pyramids at full operational capacity creates a Fibonacci standing wave resonance of subharmonics of the 756' wavelength bounded by the base of the pyramid. The angles of the standing waves exactly correspond to the slope of the pyramid's faces, showing the phi angle of  $51.85^\circ$ . This psychoacoustic baseline frequency of 1.45 Hz has been shown to induce the *tri-thalamic* synchronization of the hypothalamus, pineal and pituitary gland with the heartbeat. This frequency is also the lowest frequency of Schumann Resonance, thus the function of the pyramids may indeed be to shift the fundamental frequency of the Earth down from its fluctuations near 7.3 Hz to the tri-thalamic frequency of 1.45 Hz.





Logographic Sanskrit tablets from Glozel, France and Rotan, Texas

A growing number of collections of stone and metal artifacts from many parts of the globe can only be categorized as '??'. Some anomalous artifacts cannot be included in museum displays without undermining the authority of the institution. Some of these artifacts directly contradict the notion of modern technological advancement, instead forcing an admission that we do not understand the high technology of ancient people strewn all around us in megalithic architecture. Only if one accepts that ancient humanity attained a technological knowledge far greater than today, can one open the door to learning from our advanced ancestors of the deeply veiled past. Yet the acceptance of this fact by the discoverers and private collectors of anomalous relics has preserved a small portion of ancient cultural knowledge outside of museums. Testing done on these items can certainly provide more details.

Comparative study of these disparate collections has revealed startling commonalities that in themselves form the basis of a previously unrecognized cultural context. Some basic similarities are found among many unattributable artifacts: they are made of stone, ceramic or metal, and have been discovered in underground tunnel systems. These factors present a host of problems for modern scientific analysis. Stone and metal objects are inherently difficult to date, although continual advancements in dating methods provide new possibilities yet to be applied. While scientific institutions ignore these unusual finds, independent researchers attribute them to a global antediluvian civilization – Atlantis, or Aztlan.

Discoveries made in caves or underground tunnels deny the easy stratigraphic information provided by placement in geologic layers, yet can allow for millennia of exquisite preservation in sealed chamber environments where weathering is not a factor. Subterranean finds also beg the question: were the artifacts purposely hidden underground for preservation, or did inhabitants of the tunnels use these artifacts in situ? Both scenarios likely contribute to the abundance of these anomalous finds, though convincing evidence is rarely collected to support either hypothesis. This is certainly true of the enigmatic collections described here, yet their precise designs confer a wealth of information regarding the complex nature of advanced ancient technology.

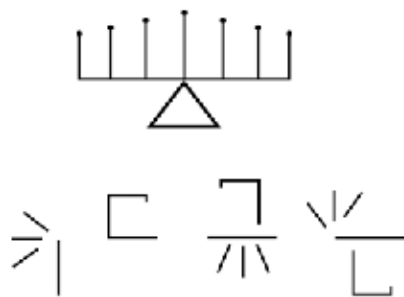
As archaeological studies have expanded globally, new cultural links have been understood to provide cultural contexts for these unusual artifacts. A telegram-style script has been found on ancient stone and ceramic tablets in Malta, at Tal Qadi temple; Valle della Caria, Italy; Glozel, France; Alvao, Portugal; Fuenteventura, Canary Islands; Indus Valley, Pakistan; La Maná and Cuenca, Ecuador; Sutatausa, Colombia; as well as Illinois and Texas in the US. The worldwide distribution of sites and Neolithic origin of the hundreds of artifacts reveal an astoundingly advanced worldwide civilization.



The ceramics from Glozel, France have been consistently dated to the Magdalenian period of the ice age approximately 16,000bp, and those from the Illinois cave have also been confirmed as many thousand years old by thermoluminescence testing of quartz sand in the clay.<sup>18</sup> German linguist Kurt Schildmann has been able to decipher the logographic characters. The script's similarity to early Sanskrit, when compared to the Magdalenian dates of the Glozel tablets, provided for Schildmann's designation as logographic pre-Sanskrit. This strong body of evidence elucidates the previously inexplicable occurrence of sub-Himalayan cultural practices in southern Africa, or the Andes. The records of ancient Sanskrit traditions have been protected in the millennia since their creation and their extant traditions find many forms throughout the world. Schildmann has concluded that they are our "only authentic source for evaluating a decisive phase of humanity's history that preceded all other recorded phases such as in cuneiform Sumer or, hieroglyphically attested, in Egypt..."<sup>19</sup> This most ancient form of script must belong to a culture with global communication and transportation, capabilities necessary for its preservation in a globally consistent form. The mother heritage of a global culture was thus passed down in the ancient Sanskrit writings collected in the Vedas, books recording knowledge that had been preserved from ancient times by primarily oral traditions. Sanskrit wisdom traditions were practiced globally before a flood-wave of cultural collapse, after which the kundalini teachings were primarily preserved in the temples of Southeast Asia.

There is a huge difference between texts in authentic paleographic writing and those based on oral tradition. Here now Indus and Burrows Cave texts versus Vedic and Classical Sanskrit literature, the latter recorded after millennia of oral tradition. The former ones are written in their own original script (Indus deciphered 1994, Burrows Cave [Illinois] deciphered 1997), both composed in archaic Sanskrit, in telegram style, while the subsequent later ones reached recording in an already sectarian India, having suffered from mystification, adaptation [and] poetical manipulation...<sup>20</sup>

Schildmann clearly distinguishes between the ancient Sanskrit logographic script (with its descendent forms seen in the cultures of Egypt, Sumer and the Maya) and the Classical Sanskrit and contemporary alphabetic scripts. While the logographic style is literally a 'picture word' that incorporates images from reality, the alphabetic style draws its characters from a totally abstract realm of otherwise meaningless letters. Anthropologist P. Radin poignantly characterizes the holism of the paleographic mind by contrast with the modern literary mind: "the disorientation in our whole psychic life and in our whole apperception of the external realities produced by the invention of the alphabet, the whole tendency of which has been to elevate thought and thinking to the rank of the exclusive proof of all verities, never occurred among [indigenous] peoples."<sup>21</sup> The simplicity of the logographic Sanskrit script is strongly contrasted by the complexity of their geometrically designed stoneworks, suggesting that *geometry* was their central sacred language. The holistic intertwining of language with geometry is repeatedly seen.



u la - pa a.s-r<sup>a</sup>u<sup>a</sup> Vi-iṣ-nu

a murmur whispering inaudibly, Vishnu

Dozens of paleographic Sanskrit texts deciphered by Schildmann include pyramids, octagonal mandalas and various references to infrasound standing waves. One poignant reference to infrasound from Burrow's Cave, Illinois, includes a candelabrum with a pyramid base that is quite reminiscent of the Hebrew Menorah, also seen in various other stones from the collection. Presented at left, Schildmann provides the translation: "a murmur whispering inaudibly, Vishnu."<sup>22</sup> As Vishnu is the 'World Giant', his head the sky and his body the globe, we can understand this inscription as a reference to pyramids resonantly focusing terrestrial infrasound, which is *inaudible* to normal human perception. The prime number 7 is seen in the candelabra structure emanating from the pyramid – a number associated with Jupiter, encoding the planet's synodic year of 399 days as  $7 + 7^2 + 7^3$  ( $7+49+343 = 399$ ).<sup>23</sup> Prime numerical relationships serially encoded in these ancient Atlantean texts reference the holographic capacity of human minds operating in psychoacoustic resonance.



Engraved stoneworks from Illinois present logographic Sanskrit script, octagonal mandalas and a kundalini cobra

In various other inscribed masterworks from Burrow’s Cave we find further unmistakable evidence of a worldwide Sanskrit kundalini culture. One engraved stone actually places the octagonal mandala on a hemispheric protrusion to suggest its application to the spherical form of the planet (above, left). On this same stone we find the *tridaśa* symbol –three horizontal lines connected by a central vertical line, the sign for ‘30’– a likely reference to the ‘30 resonances’. Dr. Schildmann’s cipher provides the reading:

kar-ra<sup>hā</sup> kar-as ka-ma-aśu-hā kar-as  
 ta nau-ca ka tridaśa-aśu  
 ha-m<sup>ai</sup> ka-hā si-hā  
 u tridaśa Indra aśu-hā tridaśa  
 ta cakra ca-kar-as mahā

“Creator of the action of desires in this life, its workings”  
 “The (space-)ships of the 30 resonances of life force”  
 “Causing a dwindling of these (forces) you are”  
 “Oh, 30 resonances, Jupiter’s life-giving 30 resonances”  
 “The celestial wheel and workings of the great”

Incised into another stone from Burrow’s cave site is a hooded kundalini cobra (2, right), the sacred snake native only to Southeast Asia, representing the coiled energy cord that rises through the spinal column to the crown chakra in deep meditative states induced by infrasound at sacred temple sites. On either side of the cobra are the symbols for *cakra*, the ‘celestial wheel’ or chakra –the vibratory centers of the body. According to Schildmann’s epigraphic cipher, the two vertical texts read: *ra-ka-si* “granted this you are” (at left), and *ya-su-ma* “(here) begins my good path” (at right). The horizontal text below the kundalini cobra reads: *ai kara-as Indra a-asu* “yes, the works of Jupiter granting life.” The Great Red Eye vortex of Jupiter symbolizes the ‘third-eye’ of Sanskrit traditions linked with the Orion pyramids’ infrasound resonance. The transduction of infrasound acoustic energy through resonating stone chambers into the meridians and electromagnetic fields of the human body allows an adept, or *yogi*, to generate *laghima*, a Sanskrit term for the body’s vital force that allows levitation when focused by will.



Fragment of an ancient document with faint, engraved markings and symbols, possibly representing a technical drawing or a list of items. The markings are arranged in several columns and rows, separated by vertical lines. The symbols include various characters, some of which appear to be Greek letters, and some that resemble mathematical or technical notations.

Perhaps the most astounding stone artifact from Burrow's Cave, Illinois is engraved with a complete map of the Mississippi River valley (5.3). In its smoothly carved forms can clearly be seen the Gulf coast, Lake Pontchartrain and the main Mississippi tributaries –the Black River; the Arkansas; the Wolf; the Missouri and Platte; the Ohio, Wabash and Little Wabash; and the Illinois River (flowing towards the cavesite). Distances between the river junctures are given in numerical form with dots and lines, while several Sanskrit sacred sites are also denoted. One earthen mound site is shown to the west of the Mississippi, while along the Ohio River two archways describe the locations of the riverside Cave-In-Rock (near Elizabethtown, Illinois) and the Garden of the Gods, a great sandstone outcropping of unusual, flowing forms including various towering, totem-like pinnacles.

Near the two sacred sites, depicted as archways, a subtext reads: *vi-ra tsa-pa, t.o.ra-na* "hero trembling, arched portal."<sup>24</sup> The resonant limestones of Cave-In-Rock and sandstones of the Garden of the Gods, comprised of calcite and quartz respectively, are receivers of focused infrasound pulsations –kundalini energy that induces the 'hero trembling'. Cave-In-Rock (37.46°N 88.16°W) and Garden of the Gods (37.63°N 88.37°W) are both 6,360 miles from Giza, or 25.55% of the Earth's circumference distance. The Mississippi Map stone details a network of resonant cave sites in infrasound alignment.

In a related find from 1872, a highly geometric Sanskrit stone carving was discovered in a farmer's field in Meredith, New Hampshire (5.4).<sup>25</sup> The brown stone is a precisely hewn egg form (4" x 2.5") covered with various Sanskrit sacred symbols. Drilled holes are found at the top and bottom of the egg; evidence that it was turned on a lathe – a complex machining process that allows for the precision of symmetrical form by rotation. The egg form shows a human face in meditation, representing the sacred effects of fetal development by infrasound heartbeats: the power of the circle nurtures all life. Above the circle we see a pyramid shining light from its peak. On the reverse side are two crystal diffraction patterns and a spiral.

5.4. Sanskrit lathe-turned stone carving with a face, circle, spiral and other geometric symbols, from New Hampshire

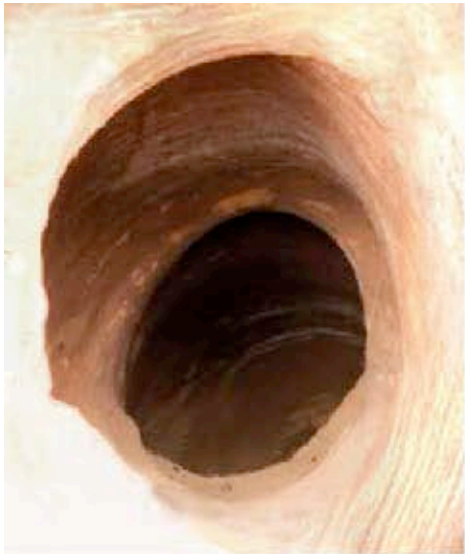




Vertically-elongated, giant humanoid skull from Mexico compared with Rapa Nui's giant Moai statues (Opposite) Entrance, geometrically engraved ceiling panel and giant skeletons from an Oklahoma cave

An altogether different subterranean system at an undisclosed location in southern Oklahoma has yielded the textile, wood, stone and metal artifacts of giant humanoids over nine feet in height (opposite). Two fully intact male skeletons have been documented along with the oval cave entrance and a geometrically engraved ceiling panel that depicts the Sanskrit octagonal mandala.<sup>26</sup> The unusual anatomy of the giants' skulls distinguishes them as a completely separate species of humanoid, showing a significant variance from human norms in every bone. Unmistakable similarities can be observed in the forms of an artificially elongated skull from a cave find at an undisclosed site in Mexico (above, left), with hooked protrusions at the temples, a very square, protruding lower jaw with no chin, narrow eye sockets and huge nose with an extra nasal bone not found in humans. The extreme vertical elongation is made even more pronounced by the miniscule occipital portion of the skull that extends only marginally beyond the mastoid processes. The distinctive facial architecture of this giant humanoid species may have inspired the giant Moai statues of Rapa Nui, also known as Easter Island, that bare the same giant stature, giant noses, square jaws and vertical crania. The genetic make-up of this giant humanoid species will eventually be revealed by DNA retrieved from organic residue in the bones, inevitably exposing any mixing with human populations.

In 1960, J. Padilla discovered a set of fine artifacts within a tomb near Guerrero, in Oaxaca, Mexico (overleaf).<sup>27</sup> Several small gold plates engraved with Archaic Sanskrit texts were among the collected artifacts, further confirming Schildmann's epigraphic research. While this style of telegram is much more fluid than the harsh geometric symbols made famous in finds near Glozel, France, the same advanced Sanskrit heritage is apparent. Despite the lack of a complete translation of this text, we can clearly make out symbols relating to global infrasound resonance –in the top row a double soundwave, a line with hash-marks implying measurement and a hemisphere with concentric circles; in the middle row, at left, is a hemispherical head turned sideways with three arcs representing infrasound reception. As well, the sign seen at the center of the bottom row presents a nonlinear standing wave pattern with three lines above, representing the tri-frequency resonance by which such standing waves are generated.

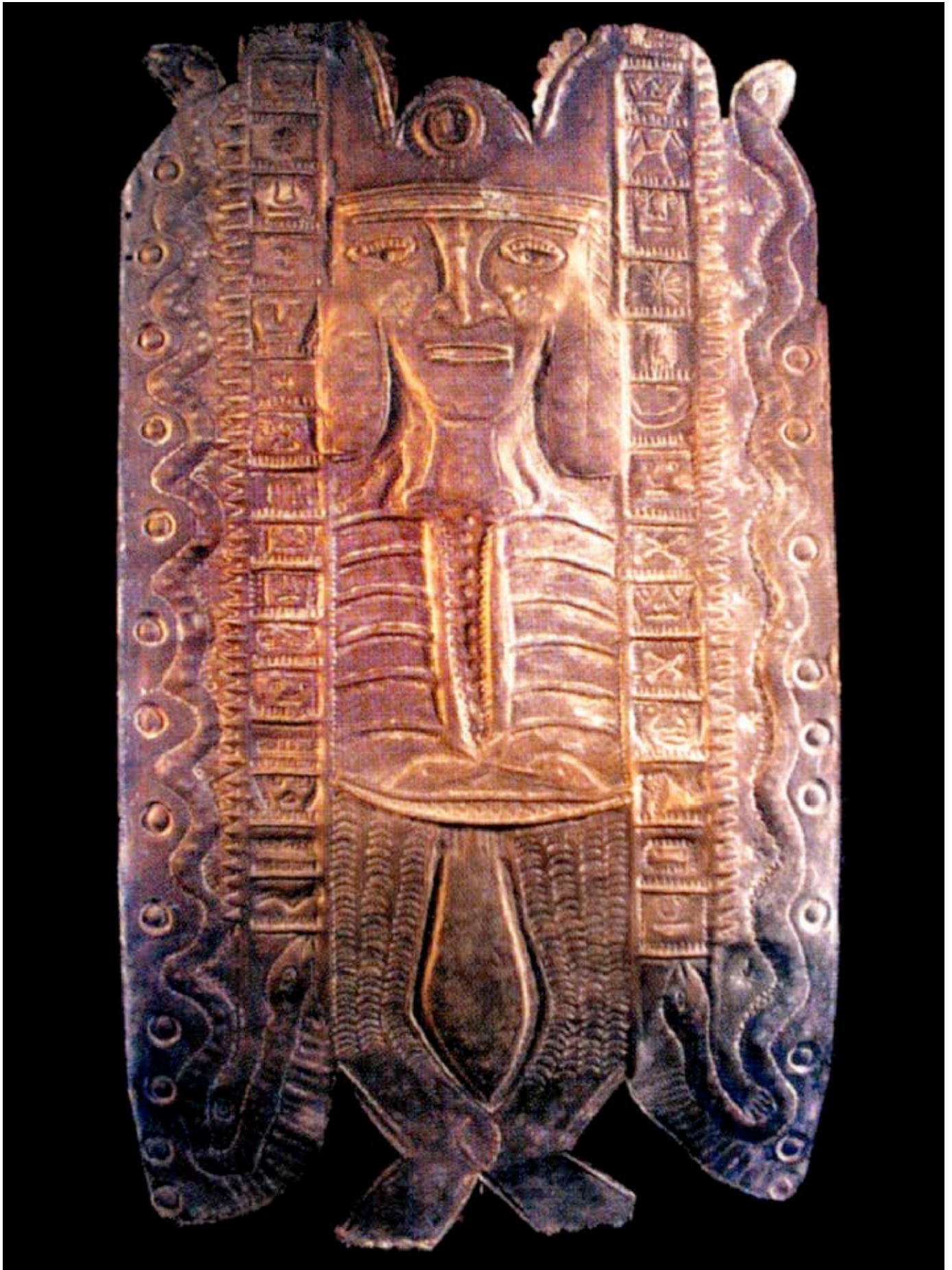




Sanskrit scripts adorn gold plates from Guerrero, Mexico, and an elephant listening for infrasound in the Earth (Opposite) A copper plate from cave systems near Cuenca, Ecuador depicts standing waves and DNA ladders

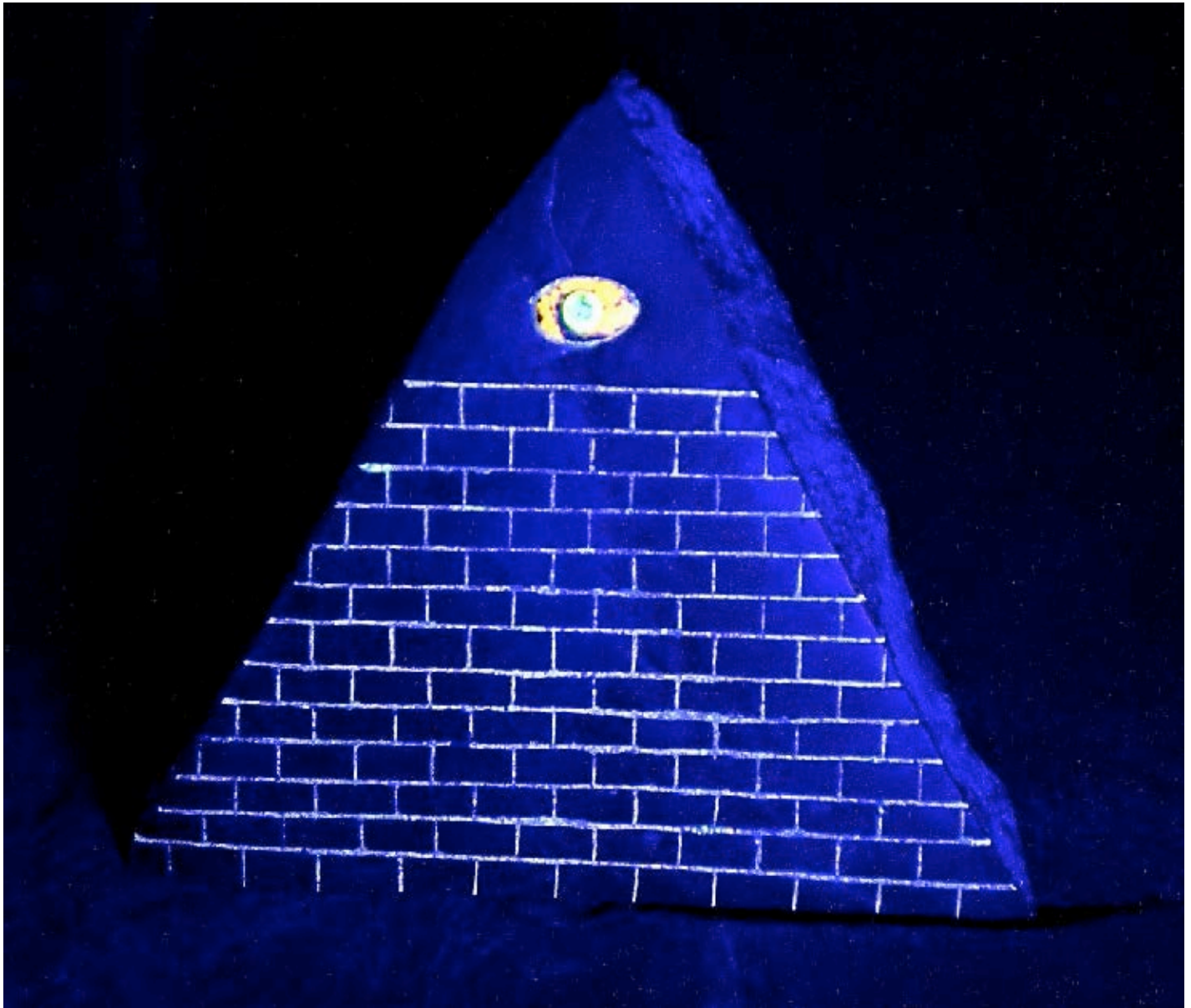
Similar infrasound references are presented on a gold disc formed like a water droplet (5.7). Surprisingly, the disc depicts an elephant—an animal not native to Central America, but to Africa and Asia—in a standing position that is truly specific in its implications. Modern biology has only recently rediscovered the elephant’s use of infrasound communication over vast distances. The ultra low vocalizations of these large pachyderms can carry around the globe coherently, and are used to send messages between herds across the great continent of Africa. Biologists have only recently filmed elephants standing with a front foot touching the ground only by the sensitive toenails, just as positioned on the Guerrero gold plate! The ancient Sanskrit artists of Oaxaca have depicted the inaudible infrasound signal as zigzag waveforms traveling through the ground to be received through the elephant’s toenails. The ancient Vedic hymns reflect this same advanced use of natural logic and symbol to express highly complex concepts.

Another famous collection of antediluvian Sanskrit artifacts is known from Cuenca, Ecuador, under the protection of a priest, Padre Crespi, now deceased. The very large group of figurative artifacts includes worked bones, ceramics, stones and many engraved copper plates. Various sizes of plates include many images of pyramids, snakes, elephants, skeletons, healers and meditating figures, some even large enough to be worn as ceremonial chest-plates. The most remarkable of these hammered copper sheets presents a fascinating visual description of the Sanskrit kundalini process of bioelectrification using sacred ayurvedic water (5.8). The barefoot figure wears a headband with a radiant circular face at the third-eye location. *Above the circle are arching cloud-forms in the unmistakable shape of standing waves.* On either side of the figure rise double-headed serpents that make waves along a column of evenly spaced circles. The sacred ayurvedic process of drinking purified colloidal water containing nanoparticles of gold and silver, a combination known as *electrum*, to conduct subtle curative electrical currents through the human body. The serpents represent the electrical current rising through the chain of spherical nanoparticles, creating waves of movement up the figures legs and his spinal column. DNA strands are also seen on either side of the kundalini figure, like straight ladders also shown as electrified by zigzag lines. Recent studies show DNA to be helical only in fear states, but like a ladder when at peace.<sup>28</sup>









Third-Eye Pyramid presenting prime numbers in 13 stone layers, 3 sides and 1 eye, seen fluorescing under UV light

Perhaps the most strikingly familiar imagery to have been reproduced among the artifacts from La Maná, Ecuador is a triangular stone that has been finely polished and inlaid –the Third-Eye Pyramid. This remarkable stonework is immediately recognizable as a representation of the Great Pyramid of Giza, 7,470 miles away; the only one of the world's many pyramids that presents a pure geometry of 4 planar faces, lacking the stepped façades common to most Mesoamerican pyramids. Interestingly, this South American artifact records the 'third-eye' symbol for the psychoacoustic attunement of the pineal gland.

Ultraviolet fluorescence effects are a well-known quality of calcite and other minerals found in natural abundance. Mineral calcite has been mixed as a mortar and inlaid into the lines incised upon the stoneworks' faces. Visible light is emitted upon exposure to longwave ultraviolet light (365 nanometer wavelengths) when electrons fall back to their initial or ground states, causing some of the exciting energy to be lost as heat, resulting in a shift in the wavelength of the energy to lower energy (longer wavelength) visible light. Many minerals possess this quality, also observed upon exposure to shortwave ultraviolet light (255 nanometer wavelengths). Scheelite can produce a bluish-white and willemite a bright green under shortwave. Fluorite emits a blue, scapolite an orange-yellow and hyalite and autunite produce a yellow-green under longwave ultraviolet.



† ◁ ✖ △

u mahā-ta-as vi upama

Oh, for greatness from the highest

Bottom face of the Third-Eye Pyramid bears an inscription in logographic Sanskrit and the Orion's belt in gold inlays

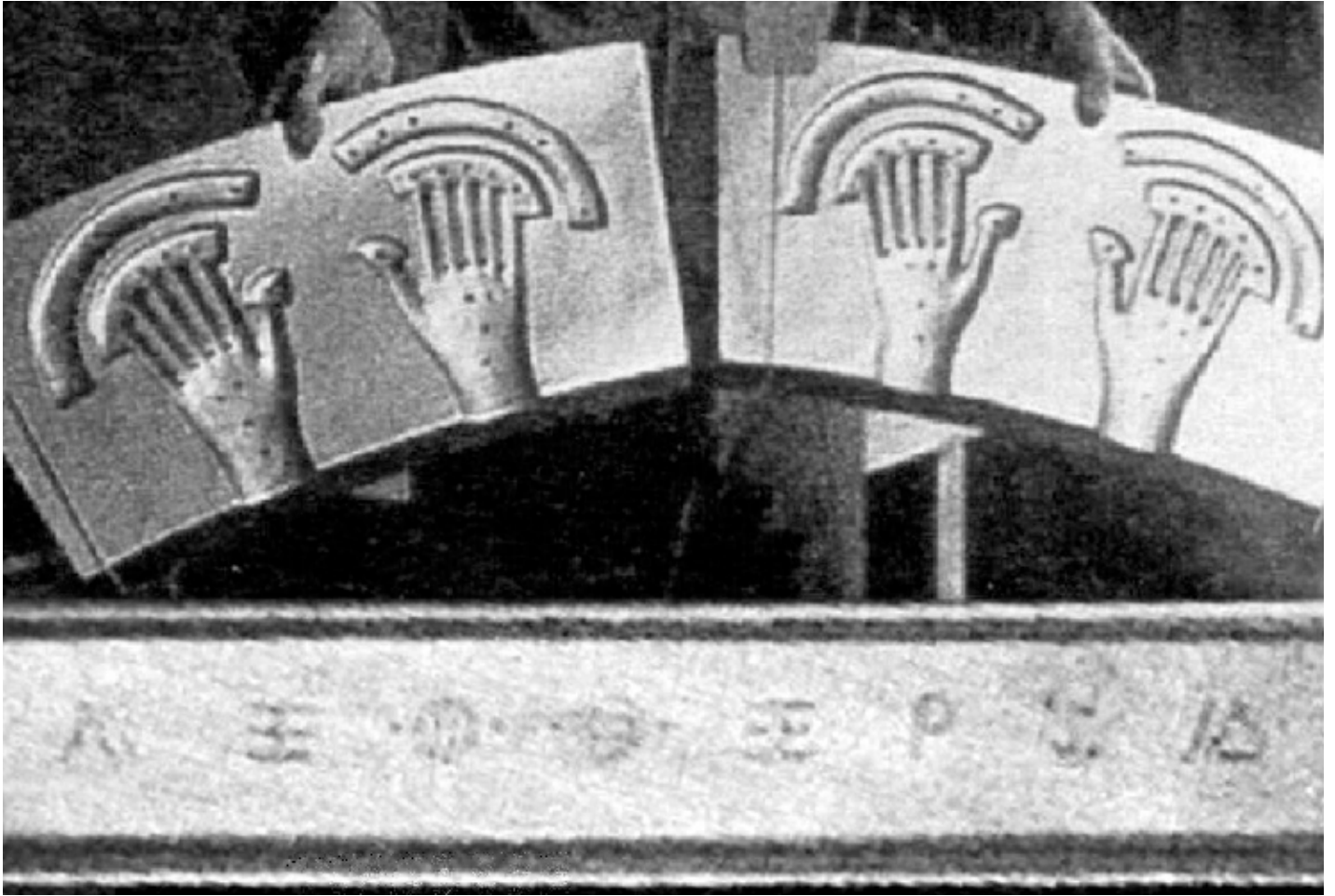
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† ◁ ✖ △

u mahā-ta-as vi upama

Oh, for greatness from the highest

According to Dr. Kurt Schildmann's logographic Sanskrit decipherment<sup>29</sup> the inscription on the base of the Third-Eye Pyramid stone (5) reads *u mahā-ta-as vi upama* meaning "oh, for greatness from the highest." This Archaic Sanskrit text is inscribed into only one of the La Maná artifacts, yet the information conveyed by the geometric patterns repeated throughout the entire group far exceeds the capacity of words, suggesting this culture defined itself by the four-dimensional mathematics reflecting the unity of universal consciousness...



Electroluminescent metal alloys discovered in the debris field of a vimana disc crash in New Mexico, 1947

The Atlantean Sanskrit origin of vimana spacecraft *seen throughout Earth's skies today* is revealed by crashed aerial discs collected by military forces in many parts of the world. The most famous incident of this kind occurred on July 2, 1947 –allegedly near Roswell, New Mexico. Leaked US military documentary photographs and films of the New Mexico disc crash wreckage<sup>30</sup> include dwarf humanoid corpses with *large eyes, grey skin and six fingers*, as well as fragments of highly reflective metal alloys imprinted with small six-fingered hand consoles and hieroglyphic Archaic Sanskrit inscriptions (above). Schildmann's epigraphic decipherment reveals the meaning of a fragmentary text from an I-beam:

Λ Ξ ·⊙· ⊖ Ξ ρ ι Δ

kar-as tridaśa yoni śani tridaśa ku-p<sup>a</sup>ia as-upama

“workings of 30 resonances, female and male, 30 resonances whereby approaching the highest”

*The New Mexico I-beam text directly confirms the Sanskrit origin of the pyramids and 'UFO' phenomena.* On rare occasions terrestrial humans like Mexico's Carlos Diaz and Switzerland's 'Billy' Meier have been invited to photograph and film visiting antigravitic disc craft and also enter the spacecrafts' resonant HHO plasma environment. Voluntary contactees as well as unwitting abductees describe levitation in ultraviolet beams emitted from transdimensional spacecraft just as plasma beam experiments have replicated at MIT (Ketterle, et al).<sup>31</sup> Recently reported transdimensional experiences include riveting descriptions of intense sensations of heat and light that are consistent with advanced HHO plasma beam technology, and when analyzed in the context of the latest human technological developments one finds a profound synchronicity. Twenty-first century science has completed both the mathematical and experimental groundwork enabling a new comprehension of high-energy realms beyond common human experience.



The Fibonacci standing waves that comprise Earth's resonant energy cocoon are artificially generated for the acoustic propulsion of spacecraft. A beamships' alteration of the normal infrasound environment of Earth likewise alters the consciousness of human beings, potentially undermining natural learning cycles:

*Semjase:* ...[C]oncerning control of the gravitational forces... natural cosmic laws order a unitary and harmonic development in compass to all concerns of all levels able for evolution. This means that the spiritual as well as the material development proceed constantly in harmony with one another, and always complete one another by unison of the consequence in all matters. In the case of the mastering of gravity, the regulations of the laws are arranged in order, that primary is the spiritual evolution, of most decisive meaning, for the elaboration of technical means with the aim of mastering the gravitational forces. Here normally at first appears the exercise of spiritual forces in paralyzation of the forces of gravity, by which a human being is able to move weightless through space... [G]enerated by spiritual force state... a levitation process takes place. From the very primary side, this status is evoked within an unknown to the human being form, and just step-by-step, he learns to master it and to control it suitably. When the human being has then learned to control these forces, and only then, the way is cleared for him, by this, to consider technical means and to build them. So the control of gravity consists in its first-primary form on the evolution of spirit and feelings, meaning that the told forces can physically be controlled just then when the human creature has delivered himself from the "weight" of the non-spiritual condition...

Exceptions witness the standard, even if these exceptions cannot easily be recognized and proceed in a way which often does not come to appear. Such an exception does the Earth human being represent. Except for a few, he is still not able to master levitation, and nevertheless he is already able to see clearly a great amount in the field of gravity research. This exception consists of the confusing fact of a very rare misdevelopment, which basically has shifted the potential of parallelization of the spiritual and the material, by which the material

[aspect of awareness] has become overweighted and dominates the spiritual. So this means that the Earth human being has become governed by the material side, by which the evolution runs in this direction, while the spiritual steps badly injured behind, as you yourself have once said. From that it appears that the technologies are more developed than the spiritual evolution. In this it has to be considered that especially since the year 1937 the strong influence of the new cosmic age have led this wrong burden of the material side in the whole world toward more gentle and harmonized courses, by which the differences between spiritual plenty and the material is no longer as strong as is generally thought.

Many forms of spiritual direction have led to spiritual recognitions of enormous meaning and value, which decisively appear in the development of technologies, and as an interesting fact, lead to success although the normal sequence of observance of the law was disturbed. But this can also be explained by, the otherwise newly gathered spiritual cognitions do nearly compensate for the lawful rule, which means, that in spite of barbarism the Earth human being has proceeded in both directions since 1937, and gets closer, though often unconsciously about this, *and advances by the cosmic oscillations*, rapidly towards the real evolution and begins to comply with it. This course of development can already be seen in the first days of entering the Waterman Age, in the 3<sup>rd</sup> of February 1844, and during the following time until the year 1937, when since the 3<sup>rd</sup> of February the second half of transgression of time began to offer its powerful working, from which it can be said by great probability, that the temporal aim of Earth humanity in respect to his determination by evolution, will have been reached after a time of about 800 years.<sup>32</sup>

This concise explanation concerning human control of the gravitational forces given by Semjase contains many profound truths, which reach to the core of the present predicament of our Earthly humankind. The Plejaren comprehension of the Creational Laws reveals the natural evolutionary process whereby each civilization overcomes all barriers to interstellar space-travel: from the cognition of an internal spiritual process of levitation involving resonant infrasound standing waves and water crystallization. The ancient Vedic spiritual practice of levitation was referred to as one of the great attainments. Known as '*laghima*' in Sanskrit, it is understood as an internal electromagnetic force generated by infrasound standing waves that are transduced and focused by the piezoelectric human body into an enveloping antigravity field. Earth's present-day scientists have learned to overcome the gravitational force using acoustic levitation, as an effect generated by the focusing of high-frequency acoustic waves into a concave resonator. Biophysicists have demonstrated the levitation of various insects, and even gone so far as to successfully complete the gestation cycle of a frog egg entirely within a levitating water droplet!<sup>33</sup>



Just as concave resonators artificially generate the force of *laghima* in a beetle, an artificial gravity field is generated by Plejaren beamships for their levitation by acoustic resonance. While high-frequency oscillations are used to levitate beetles in laboratory experiments (at left), interstellar spacecraft apply ultra-low frequencies for the acoustic generation of gravity. When describing the rebalancing of the evolutionary growth of spirit with the growth of technical means, *Semjase identifies changes in 'cosmic oscillations' as the underlying cause*. The movement of our entire solar system into a highly energetic region of our galaxy is presently inducing the profound advancement in consciousness due to the relative increase of planetary infrasound resonance, effecting a dramatic rebalancing of the Earth's very sensitive vibratory envelope. These cosmic oscillations are transduced on Earth by the world's network of pyramids into a resonant field of infrasound standing waves that converge at focal points defined by the axis-symmetrical octagonal geometry of the Great Pyramid of Giza, Egypt. The Fibonacci-ordered distribution pattern of resonant infrasound focal points dictates the precise locations where human consciousness becomes enhanced by the heightened '*cosmic oscillations*' increasingly inundating the Earth since 1844, according to information provided to Meier.



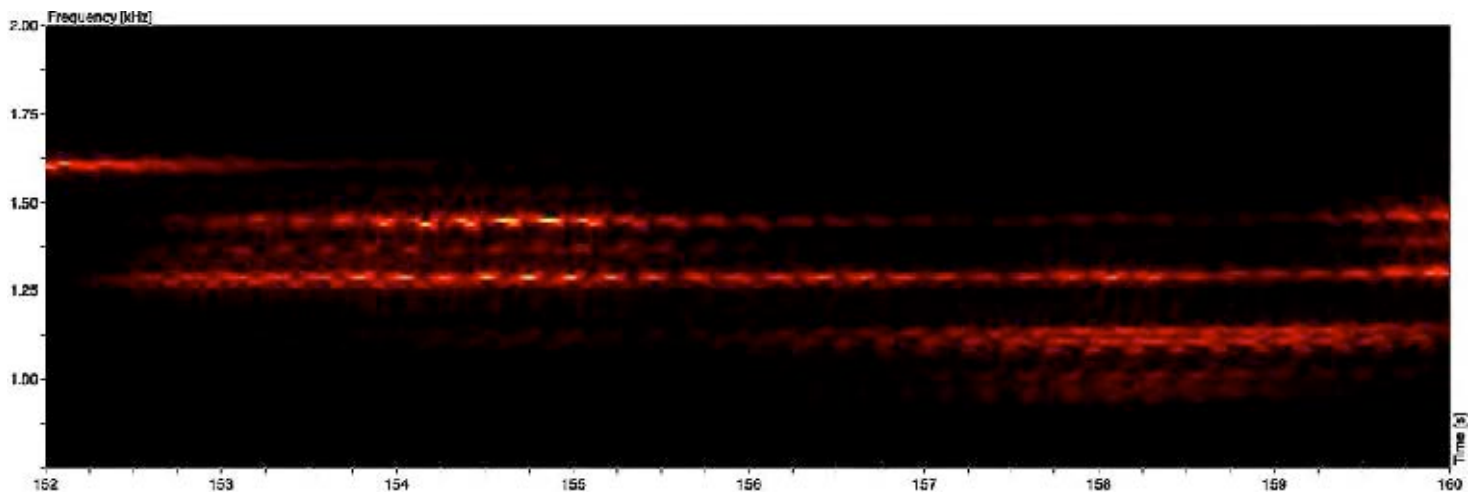
Several of Billy's contacts occurred in Ober-Sätelleg, Switzerland, where he was able to photograph Semjase's beamship on March 8, 1975 (above). At this same location on July 7, 1980 Meier was simply instructed to record the acoustic resonance of Semjase's beamship during a demonstration flight.<sup>34</sup> Meier took up a position below the low-hovering beamship, near the trees beyond the log piles, while his wife Kalliope, two of his children and several close friends also made recordings on the greenway about 488m away. *Thorough analyses by acoustics experts confirm the beamship sounds to be genuine recordings that are impossible to replicate using any known equipment, being truly unique in three significant aspects:*

1. There were at least thirty or more discrete frequencies in a random and constantly shifting mix that ranged from 4 to 2170 Hz, but varied on average between 470 and 1452 Hz.
2. The amplitude of these frequencies was also constantly changing, whereby the dominance alternated.
3. The wave shape was also constantly changing in a random, periodic rhythm that caused a characteristic beat.

The wave pattern in the oscilloscope showed this constant and random shift in frequency, in which the principal waves of all frequencies came together in perfect synchronization at one moment, only to travel at the next moment in different directions and stages, thereby generating different patterns— at one moment seemingly moving in a cluster in one direction and, at the next moment, in the other direction. Then they gradually expanded until, for one moment, they formed a mutually precise and evenly distributed pattern, only then to move again into different relationships. Although these changes appeared to be random and were not repeated in a particular order, they always appeared in geometric relationship to one another. Two other sound engineers and a synthesizer sound specialist joined the analysis team, and the sounds were reexamined, this time for possible duplication. All of these specialists agreed that the character of the sounds was unique and that any type of synthesis, if in fact such was possible, could produce only portions of the recordings we had examined and that duplicating only part of the sounds, even in a short linear segment, would be impossible. The number of traveling and constantly shifting discrete frequencies and constantly changing amplitudes, which were shifting in relative dominance, exhibited duplication problems that exceed the abilities of a current state-of-the-art device!"

Normally, Meier does not hear such loud ship noises, certainly not for such a long time. At the most, there is usually a very short noise when the spaceship lands or takes off. This demonstration was intentionally given for the purpose of the tape recording... None of the other eyewitnesses saw any type of spaceship, but Meier said that he could see it from below and observe a strange effect. *As the sound went up on the scale, the ship became more transparent, and when the pitch became lower, it looked denser again...*

Jim Dilettoso, our research consultant, took samples of this noise to Peter Gimer and Rick Coupland of Micor in San Francisco. There they performed tests in the audible range, from 20 Hz to 2000 Hz. They found twenty-four characteristic frequencies within the audible range and eight outside of it. They found all thirty-two frequencies concurrently at different amplitudes and volumes. All thirty-two tones are somehow produced simultaneously. In a time matrix, the amplitude of some frequencies increases, while that of others decreases. It was observed that the amplitude periodically increased by ca. fifty decibels and then decreased by ca. forty, and at other times, just the opposite was the case, which produced the characteristic beat that was audible. Other normal sounds were audible on the recording, but there were no signs of a tone-on-tone tape dubbing. All frequencies were clear and stable, and they were regularly lined up along the frequency scale [in the sonogram, below].

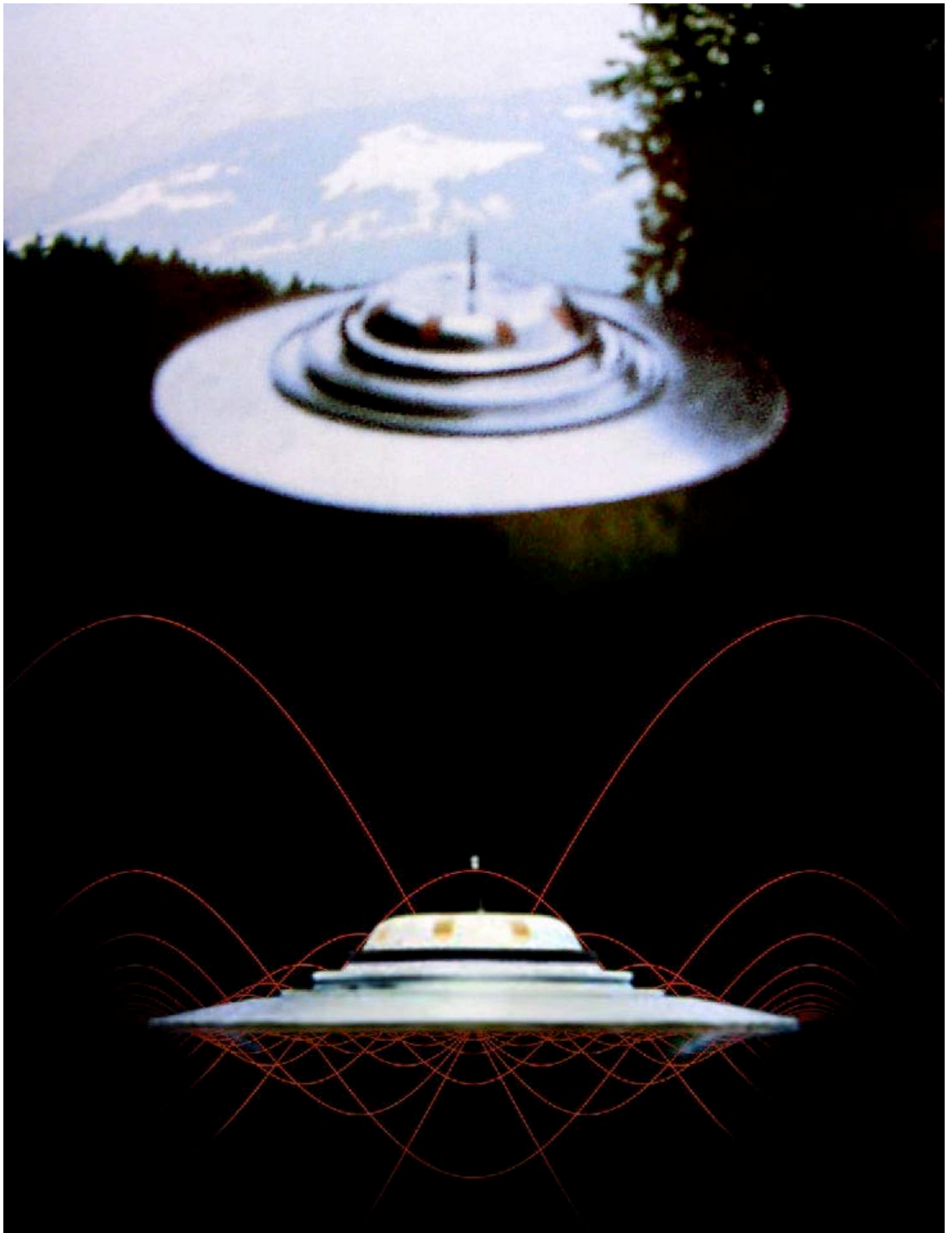


The demodulation showed that one must be dealing with a rotating device — 249.6 U/min. modulated at 4.16 Hz... The high-speed device produced a sound that began at 520 Hz and increased in steps up to 990 Hz, only then to decrease again down to 520 Hz in the same frequency steps. The tonal groups comprising 520 Hz disappeared together at 520 Hz and reappeared at 600 Hz, only to disappear again at 720 Hz. At 990 Hz, however, they reappeared and were very strong. The same occurred in the other direction. The condition remained stable for a moment and then shifted again. This shift was somehow random, but nevertheless constant. At certain times, the high-speed device was still, and a deep, throbbing beat was audible; and then the high-speed rotation began again, and the sound increased rapidly to a high vibrating crescendo in the upper 50,000 U/min. range or higher. Simultaneously, the slower 249.6 U/min.-rotation again became audible. The vibration was produced by the high-speed rotation of approximately 29,000 U/min., which accelerated to over 59,000 U/min. This was most certainly not a normal sound! <sup>35</sup>

While acoustic experts have identified several key features of the beamship sounds that are impossible to reproduce with any known equipment, their archive search for related sounds failed to recognize these same key features in a sound that we are all constantly exposed to, but only very rarely conscious of — *the sound of our mother Earth!* The over 30 fixed frequencies of Semjase's beamship, whirring in constantly shifting amplitudes, very closely replicate the much lower infrasound harmonies of Earth's planetary resonance. Earth's base frequency presently fluctuates near 7.8 Hz and harmonics progress in frequency steps of approximately 5.9 Hz, extending from below 2 Hz upwards to about 50 Hz. <sup>36</sup>

Subtle fluctuations observed in the deep resonance of Earth are seen as rather dramatic shifts in the multi-frequency oscillations of the Plejaren beamship, as dominance constantly shifts up and down the frequency scale in regular stepped intervals visible in the sonogram above. The various circular rings and domed elements of the beamships' hulls are designed to generate this standing wave resonance through highly structured crystalline metals that transduce and amplify the omnipresent song of the cosmos, referred to by the Plejaren as the 'Symphony of the Spheres' during the 223<sup>rd</sup> contact of May 1, 1988:







*Meier:* You, as well as Ptaah and Semjase, once played the strange humming sounds of the Earth to me through your apparatuses, which I can't perceive in nature, unfortunately, because my hearing senses aren't so sensitive that I could hear these sounds, which should very well be possible for other people, however, as you've explained... You named the sounds "Symphony of the Earth" or "Symphony of the Planets" as well as "Symphony of Space," which is also entirely incorporated into these sounds, like also the atmospheres of planets and suns and even all material and immaterial things of every kind, concerning which you've spoken of a "Symphony of the Spheres." This symphony, i.e. these sounds, are, so far, still unknown to the Earthly scientists in particular and to the people in general, other than just the exceptions to the rule, even those people who perceive these humming sounds, i.e. "Symphony of the Earth," and who are of the opinion that something isn't right in their heads, and thus, not that real things are going to and fro. Can you once again officially explain what it actually concerns with these humming sounds, if it shouldn't remain a secret?

*Quetzal:* It does not have to remain a secret because in about 10 to 15 years [1998-2002], a portion of the Earthly sciences should also encounter these things. Moreover, it concerns the fact that every planet, every comet, every larger asteroid, meteor, and every sun, as well as the nebulae and clouds in space and space itself, as well as every black hole and all material and immaterial things existing at all produce certain tones and sounds, which we, as you said, actually call Symphony. Within the entire realm of the Creation or of the Universe, nothing exists that would not be incorporated into these symphonies, so therefore, all material and immaterial things vibrationally generate certain tones and sounds and even symphonies, which usually cannot be perceived by the human ear because these move in too low or too high frequencies for this. Only through abnormal, degenerative, physiological changes can these sounds or symphonies be perceived by human life forms, whereby these then become effective in an extremely consciousness-impairing, nerve-racking, and psyche-damaging manner.

The frequencies of these symphonies or sounds reach into all levels, so thus, the lowest sounds, like humming sounds, as you say, are given as well as the highest whirring sounds and shimmering sounds, etc. As the frequencies are virtually countless in their number, these are also the sources of the sound symphonies, for these relate to all that exists of the material and immaterial. Thus, if one starts from the Earth, then these sound sources are, for example, the waters, in terms of the deep-sea movements as well as the movements of the waters of the lakes, rivers, streams, creeks, and springs.



Even the roar of the waves, the small and mighty storms, the tectonic movements of the Earth's interior, the bubbling of magma in the Earth, and the eruptions of the volcanoes belong to these, as well as the rain, hail, and the various layers of the atmosphere, which rub against each other, as well as the winds against the trees, grasses, flowers, houses, mountains, sand dunes and deserts, steppes, icebergs, glaciers, and surfaces of ice, as well as against windmills, wind turbines, ships, aircraft, rockets, missiles, and vehicles of all types, against land surfaces and everything else that materially exists. Also to be noted are the voices and sounds of humans and animals, insects, birds, and fish and any other water creatures.

All sounds together form the actual "Symphony of the Planet," as we call it. And as this happens in the purely material realm, so this also happens in any immaterial sphere in the entire Universe, each of which also produces its own symphony, like also fog flowing on the Earth or nebulae existing in space and all other formations that are absolutely impossible to cite in their number because everything is so immeasurable that it could neither be grasped by purely human understanding nor by technological possibilities of any kind.<sup>37</sup>

Given as a precise description of cosmic resonance, the comprehensive explanation of the 'Symphony of the Spheres' provided by Quetzal penetrates to the unified vibratory essence of the cosmos. My own direct perception of the resonant symphony during deep meditative states formed the impetus for my years of study of infrasound standing waves. I discerned that the deep throbbing pulsation that fills my consciousness during the darkest hours of the night was induced by ayurvedic pyramids for heartbeat entrainment at specific nodal points around the globe where sacred ancient temples still exist, yet having suffered terrible cataclysm. The cosmic symphony is absorbed through the resonant metals of plasma beamships to be converted by interior HHO plasma chambers into ultraviolet-A and infrared light for all power needs. The over 30 distinct frequencies observed in the infrasonic bands of Earth's resonant symphony are exactly replicated by spacecraft for acoustic levitation on the arches of standing waves.

Analyses of the resonant humming of the Plejaren beamships recorded by Billy Meier exactly echo hieroglyphic Sanskrit scripts on highly reflective silver-alloy metal debris recovered from the 1947 aerial disc crash near Roswell, New Mexico. Embossed text on an I-beam fragment reads: "*workings of 30 resonances, female and male, 30 resonances whereby approaching the highest...*" Meier's beamship recordings prove *the Roswell texts describe the 30 resonant frequencies of standing waves generated by plasma ships for both antigravitic propulsion and the maintenance of life onboard.*

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