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COMMON SENTIENCE



SOUND

*Profound Experiences with Chanting,
Toning, Music and Healing Frequencies*

DRS. JJ & DESIREE HURTAK

STEVEN HALPERN • DONNA KUEBLER • ULRIKE GRANÖGGER
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SACRED STORIES
PUBLISHING

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Sound:

Profound Experiences with Chanting, Toning, Music, and Healing Frequencies

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The background features a large, light gray circle centered on the page. Overlaid on this circle is a complex, symmetrical wave pattern composed of many thin, concentric lines that create a sense of depth and movement, resembling a stylized sound wave or a topographical map. The waves are more pronounced in the center and fade towards the edges.

PART ONE

Understanding Sound

*There is geometry in the humming of the strings.
There is music in the spacing of the spheres.*

—PYTHAGORAS

THE GREAT SONG OF A LIVING UNIVERSE



As human beings, we fully resonate with sound, be it our favorite poem or song or even the voice of someone we love to hear. Yes, we are visual people, but we also respond to sound, especially music, which has been found to exist throughout human cultures, as seen in the very early Neanderthal flutes, with the oldest found in Slovenia. These flutes were made from bird bones, and date back some 60,000 years. In our youth, we learned to mimic sounds, and as we grow old, our favorite music can be used to re-awaken our minds.

Our brains are hardwired to respond to sounds, and also to help us to create musical tones through our voices. There is, however, much more to sound than that which we can produce and our ears can hear. Sound is everywhere and in everything that is alive and in some things that are not. Our body itself is a collection of resonating vibratory frequencies. Each organ produces soundscapes that resonate together, creating a biological chorus within us. In short, every part of the human body modulates sounds intentionally like a built-in set of micro-composers creating music. We are clearly “sound boards,” and our body is indeed a “Body Electric,” resonating music throughout itself, right down to our DNA.

Understanding this power, the Pythagoreans used music to heal the body and to elevate the soul as they understood how we were connected with the universal “Music of the Spheres.” Still today, the power of sound for healing of body and mind continues in our modern world in various acoustic modalities.

What exactly is sound? Sound can be measured as various frequencies expressed in Hertz (Hz), which define the number of sound vibrations in one second of time, so if you have a string operating at 440 Hz, it moves at 440 vibrations per second. It was Pythagoras who further discovered that the “pitch” of a sound can be related to the length of a string producing the sound, namely the shorter the string the higher the pitch.

It is important to know at the onset that we hear sounds around us in a very narrow band of approximately 20 Hz to 20,000 Hz (20 kHz), while elephants are one of the few species that can hear sounds lower than we can at 16 Hz, which is into the “infrasound” range, below our human audibility. Dogs and cats can go up to 45,000 Hz and 64,000 Hz, respectively. Porpoises have even a higher range reaching 150,000 Hz or more. Bats also hear at higher ranges of the sound spectrum from 9,000 Hz -200,000 Hz. Mice fall within the higher ranges as well, often making sounds we cannot hear.

Music is created from sounds we can hear, but not all audible sound is necessarily music! However, whether we can hear it or not, sound is basically a tone or frequency. Whenever any animal or human emits a sound, it causes the surrounding air molecules to vibrate, initiating “sound wave vibrations” as a pressure wave, moving through air. It emerges on a specific frequency range, and that can be received by the human ear only when it is “loud” enough, which is at about 10 dB. Normal conversation is about 50 dB, and a siren is about 120 dB.

Plants and planets can also make sounds through “electrical resonant” vibrations that can easily be transferred to audible signals that we can enjoy as music. In our personal work over the last forty-five years, we have covered

the gamut of sound from Indigenous singers in Brazil to the American jazz artist Alice Coltrane, all of whom have used their skills of composition and instrumentation along with the human voice to sing ancient, Sacred Expressions that have inspired millions of people. We have also used sound testing equipment with such musical experts as Alan Howarth who worked on the movie *Halloween* and composed some of the special music effects for the *Star Trek* motion picture series. By using computer-sound recording equipment with Howarth, we have recorded the resonance in the Pyramids of Mexico and the principal pyramids and temples of Egypt. That is, we generated pink (ambient) noise and white (broadband) noise to record the “archeo-acoustics” of the inner and outer structures of these ancient sacred sites, as well as that of the voice sounding within them.

“Archeo-acoustics” is research involving the architecture of ancient cultures, mainly within their temples or tombs, but also the exterior of these complexes, because sometimes the temples were made to resonate throughout the entirety of the stone structure (e.g., Chichen Itza and Tikal). We tested the harmonic resonances of many of these temples. In our tests, there was seldom just a single sound that was recorded on our devices. Instead, there were single sounds and harmonies of sound that were also harmonics or frequencies that blended or resonated together.

What determines the harmonics of a sound? If we vibrate a string on a cello, for example, or any string instrument, and lightly touch it exactly midway between the bridge and the nut, a particular tone is produced that is one octave higher than the fundamental open string. This is called the second harmonic with a frequency ratio of 2:1. That is to say, it has twice the frequency of the fundamental pitch.

If we now touch the string at another point or $\frac{1}{3}$ of the string length, yet another harmonic sound is created, and the string vibrates in three sections. If you want to sound the fourth harmonic, you would touch the vibrating string at the node which is located at $\frac{1}{4}$ of the string's total length. The

third and second harmonics have a ratio of 3:2, which gives us the interval of a perfect fifth. The fourth and third harmonics have a ratio of 4:3, which gives us the relationship of a perfect fourth. The octave can also be divided, for example, into the fifth and by inversion of the fourth. If you use the term “overtone,” then typically you have the fundamental pitch, and then the “first overtone” is at the octave above the fundamental.

Although harmonic patterns were also understood by Pythagoras as he had discovered the mathematical basis of harmony, the mathematician Hermann Helmholtz took this one step further to determine consonant harmonics which are pleasant to hear and dissonant intervals which are not. These dissonant intervals tend to create tension or instability. For example, by tossing a 10-pound rock into a pond, and then throwing a 20-pound rock in after it—you can see the ripples of the waves harmonize, just like playing two notes an octave apart. But if instead you threw in a 10-pound rock and then a 16-pound rock, the waves would conflict. This is the notion that Helmholtz talked about regarding consonance and dissonance, which is further related to the Fibonacci sequence.

Each fundamental which is the lowest tone in the harmonic series, or the root tone, produces harmonics, and according to the instrument being used, these harmonics are produced in different frequencies (Hz) and intensities (dB). Yet, if a guitar and a piano each play the same note, which is the fundamental, how can we tell them apart? One would say, by the quality of the sound. Technically, it is related to the instrument you play—the same harmonics of a string can be known by its quality or timbre which is due to the relative mass of each instrument (or bow) producing it. Therefore, another key element of what makes each sound unique, what helps to impart timbre, is the unique pattern of resonances among its harmonics.

All this has a parallel in the scientific understanding of light, where waves are “coherent” with each other if they have exactly the same range of wavelengths and the same phase differences at their wavelengths. Waves in

consonance tend to enhance each other. Overall, there is clearly a relationship between sound and light. Color, too, works with the frequencies of both sound and light, but a discussion of that will be saved for a few words later in this book. There are also frequencies that we will discuss in this book including the Schumann resonance and certain forms of brainwave entrainment that can be analyzed especially through electronic means.

Yet, why is it important to learn more about music and sound? Why not just enjoy popular music easily available on the internet, or for some, go back to the classics of an earlier period? Well, researchers all over the world are finding that we are really living bio-antennas and that music or sounds, like those in nature, can help heal us.

Our body is, in effect, a large collection of vibratory systems that are both antennae/receivers and senders of vibrations. These and other vibrations can be used for either renewal and regeneration of life or its destruction. If we truly understand this, then we realize that music can help relieve stress and establish within us a state of relaxation, which can calm our heart rate and help reduce our blood pressure, but equally important, help us in our endeavors to reach higher states of consciousness and inner peace. Some sounds or even inaudible frequencies, however, can do just the opposite!

Studies have shown that classical music playing in the background can actually facilitate learning and help us to achieve higher states of creativity. Some people have used certain music to stop smoking while others have analyzed it for interspecies communications. Music may be one of the missing links spanning from soul evolution to science.

The Keys of Enoch® initiated a genre of vibratory linkages called “axiatonal music” that helps to create links connecting the body, mind, and soul. It is a music that is collectively generated from the biological networks, including the small microtubules and bio-geometries within our body, and then extended into our consciousness which brings forth a Divine Awareness and can assist us in healing the “Body Electric.” In short, these bio-resonant

frequencies can help us to achieve what the ancient texts refer to as the “rainbow body” or “light body” that was said to merge the human resonance field of vibration back into the Light.

One of the goals of this book is to help others understand the whole vibratory pattern of our body and how the human *chakras* can act as nodal points to communicate with the energy fields around us and our Higher Selves. Therefore, it is designed not only to dialog on the importance of sound and music in our lives but also to help us realize that sound healing could equally be used for stress reduction or for broadcasting a “hello” to life forms in outer space via the Voyager space probes and the SETI (Search for ET Intelligence) programs, or to even go further and make contact with those of Higher Consciousness realities living in various other dimensional realms.

A new page of music is now also tuning us into a brighter future through the sounds of the human heart meeting the sensitive feelings of our plants and our animal relatives. What researchers in the United States, Australia, and Italy have found is that plants, animals, and people all share a common need for healing, communication, and a living inter-species fellowship. Since all life is based on inter-dependency, our connections come not just from our ability to react to chemical substances but also from “feeling” the light and colors emitted by life around us as we all learn to better communicate with each other.

We are told we have come out of the primordial sound, whether it be the OM or the *Logos* (the Word), yet now we need to begin to hear the “Cry of Mother Earth” and to join the world of musical experience in actively using positive sounds, sometimes incorporating ancient Sacred Expressions, in cities and sacred places around the world to create a better harmonic of life. Forged as a cooperative effort, these vibrational frequencies as musical notes can be used to construct a more harmonious Song of Co-Creation.

To paraphrase Carlos Santana, we are here to proclaim the “Universal Tone” of Life! In the view of the authors, the time has come to ascend to a new positive vibratory frequency. We must listen and realize we are all musical instruments in the great song of a Living Universe. As Plato tells us: “It [music] gives soul to the universe, wings to the mind, flight to the imagination, and life to everything.”

END OF PART ONE EXCERPT

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The background features a large, light gray circle centered on the page. Overlaid on this circle are several sets of concentric, wavy lines that create a sense of depth and movement, resembling sound waves or a stylized landscape. The lines are more densely packed in some areas, creating a three-dimensional effect.

PART TWO

*Profound Experiences with Chanting,
Toning, Music, and Healing Frequencies*

*I was born with music inside me. Music was one of my parts.
Like my ribs, my kidneys, my liver, my heart. Like my blood.
It was a force already within me when I arrived on the scene.
It was a necessity for me—like food or water.*

—RAY CHARLES

SACRED SAND

The sound of fifty monks chanting has opened my heart. I weep as they masterfully pour colored sand from their fists, creating a work of art as impermanent as the echo of their voices.

In three weeks, our tour group had participated, mostly as observers and silent guests, in twenty-two sacred ceremonies in Tibetan temples, monasteries, and nunneries. Sound was an element everywhere we went with voices chanting, singing, calling, bells, bowls, and gongs. Huge drums and minute, hand-held ones. The sounds of wind and cushions being shifted on floors and wooden seats, softening the hard surfaces so we could remain mindful for long periods of time. Quiet sounds of appreciation for warm foods delivered to cold halls. Laughter and friendly bantering. Tibet is a country of intriguing sounds.

After twenty minutes of listening to the monks and watching them create a massive sand painting—silently, magnificently crafting something viscerally familiar to me—I have relaxed into a place so deep and so sacred within me that I am nearly brought to my knees.

I am no longer aware of my traveling companions. I feel alone with the monks and a few Tibetan officials who surreptitiously monitor our group of

foreigners. Yet I know my group is close by, sitting with eyes closed, enveloped by the sound and energies of dozens of chanting monks. The local officials have little to do but watch as a miracle takes place.

Oh, my—the colors! The dexterity of hands and wrists moving smoothly and deftly over a surface as it disappears beneath intricate patterns. They create images and scenes depicting sacred texts and knowledge—with grains of sand. What extraordinary artistry!

I feel I am dancing in a realm where my body is not present. I am breathing along with the monks in a cadence of “scoop sand, close fist, funnel fingers, release sand.” Their fingers flourish at the finish to ensure that only what is intended lands in the painting. They repeat their moves with each inhalation and exhalation in a glorious, endless rhythm.

The chanting stops before the painting is finished and my group starts to rise, gathering personal belongings, preparing to leave. I am distraught. Nobody else, including our tour guide, seems aware of the magical experience I am having. They could happily leave, not knowing what they haven’t been experiencing. But alas, I cannot leave.

I know that part of the magic of this sacred dance of hands, hearts, and artistry will transform in just a few minutes more, when one of the monks will sweep away the truly amazing art that they have created together over the past many hours and days. The lesson is impermanence.

My group is now leaving. I don’t like to inconvenience others, when avoidable. My inner, social self is loudly urging me to “Leave now!” But I remain frozen, leaning against an ancient pillar—a solid, wide post adorned with rich, red colors found in many Tibetan temples. My heart is so open, I am barely able to withstand the full-to-overflowing sacredness I feel so profoundly. I am on my spiritual knees, rapidly on my way to lying prostrate on the floor, never to rise again as who I was before this moment overwhelmed me.

I am aware of some of my past and parallel lives. They have made themselves known to me, usually when I least expected it. I remember, with bittersweetness, the lives I have lived with joy, purpose, and a sense of complete happiness. Today has raised the bar on that for me. I feel such an intense longing to again stay with others fully dedicated to peace on Earth, who hold that intention every moment and with every breath they take.

At last, I am able to metaphorically “pick myself up off the ground” and join my companions. I know that my life has changed.

The voices of those chanting monks opened an altered reality for me in the monastery that day, as I observed the sacred sand painting. Both the sound and silence engaged my senses, expanding my ability to witness miracles.

Diane Wilcoxson

END OF PART TWO EXCERPT

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The background features a large, faint, light-gray circle centered on the page. Overlaid on this circle is a complex, symmetrical pattern of thin, dark-gray lines. These lines form a series of concentric, wavy loops that resemble a stylized sound wave or a series of overlapping ripples. The lines are most dense in the center and become more sparse towards the edges, creating a sense of depth and movement. The overall effect is a subtle, artistic design that complements the text.

PART THREE

Deepening Your Experience with Sound

EXCERPT - FOR ENJOYMENT ONLY

We listen to music with our muscles.

— FRIEDRICH NIETZSCHE

MEDITATIVE QUALITIES OF SOUND



When we meditate, we often concentrate all our mental and emotional energy within us, and that works well for clearing and calming the mind. Another method of meditation is not only to go “within” but also simultaneously to connect “without.”

Why would we send and receive energies outside of ourselves while in a state of meditation? Because we are not alone in the universe, and we need to connect to our higher selves, as well as to bring that energy into who we are, here and now. Also, when we ourselves become harmonized, we can send that energy out to help humanity and the world around us.

Realizing also that everything in life is vibration, we have come to know that we are all not vibrating on the same note. Nevertheless, we can still see each of us as parts of a greater symphony of Creation. We sometimes create clashing sounds, but then we know we need to shift to a more harmonious melody. Whether we look at nature outside of ourselves or go into our inner nature, we realize that we are all emanating fields which should be focused into dynamic harmonies of Love and Joy.

So, when we emanate our energies, we are also able to say and sing sacred vibrations, composed of Sacred Names, Sacred Thought as Expressions, and

Sacred Vibrations. It is our understanding that these emanations go beyond the locality of the room or outdoor space we may be sitting in and, in fact, can be heard in the heavens.

SACRED GEOMETRY MEDITATION

We see the beauty of nature in all of Life, in the water, in the sounds of the waves and in the singing of the chorus of Humanity. We see within the geometries, the matrix of the Earth that we are all dancing within. The various colors of the rainbow come into our view, and we witness our connection with all the geometries and colors of the chakras.

Now let us add to this, the sacred sounds connected with the seven chakra centers of our body, or seal in the biblical tradition, as we correlate the geometries of each chakra to the traditional sounds given by the ancient Sanskrit sages.

The **First Chakra**, *Muladhara* (base of spine), is equated with the *Bhurloka* of the Earth, where the body is grounded to the earth. This allows us to have a feeling of stability and appreciation of our place on the Earth, here and now.

The symbol traditionally is the triangle pointing downwards to the earth, the place of your incarnation, surrounded by a square, the location of our reality with the four cardinal points, surrounded by the circle for our planet but also for ongoing life, as the word chakra means “wheel” which can be represented by the circle. Even the circle can be expanded as seen in the petals of the flower, usually four, that extend out around the chakra like a blossoming flower. The color of the symbol is red. The traditional mantra is LAM; let us say it 12 times:

LAM (12X)

The **Second Chakra**, *Svadhithana* (below the navel), is considered an energy associated with *Bhuvarloka*. While still connected to the energies of the earth and the sun, it has a way of creating and establishing our place in the reality of Life. Although it is associated with emotions and passion, that energy can be transformed into creative positive energy that flows through us.

The symbol appears as a series of circles, usually three, with an overlapping of each one aligning towards the bottom so that the middle one looks somewhat like a crescent or moon shape. These three together are surrounded also by the petals of a flower, usually eight. The color of the symbol is orange. The mantra is:

VAM (12X)

The **Third Chakra**, *Manipura* (solar plexus), is connected with the sun (and all its planets) as detailed by *Svarloka*, as the solar plexus harmonizes with the “fire” of the sun. So, the energy here is associated with “light energy” that is both in the body but also surrounding the body and helps to continue our life force and to bring forth a higher consciousness into the physical world.

Again, in the center is the triangle pointing downwards to the earth—but this time there is no square around it, and its edges touch the outer circle. The circle is surrounded by eight petals for the movement connecting the sun to the greater suns in the heavens, the stars and that which is beyond. The color of the symbol is yellow. The mantra is:

RAM (12X)

The **Fourth Chakra**, *Anahata* (heart chakra), is where the Divine Energy truly begins to open within the body, establishing a higher body of Loving Harmony, expanding consciousness to the *Maharloka*, which reveals the opening of the universe, even beyond the local stars. So, the heart not only

opens us up to appreciate the fuller universe we live in, but it is also the inner temple that radiates the Love for all Creation.

Here, the symbol is two intersecting triangles like the Hebrew star of David which shows us how we need to receive the energies of the heavens but also balance it with the heart as we also connect to the earth we live on. It is surrounded by a circle but has 12 petals of the flower around it. The color of the symbol is green. The mantra is:

YAM (12X)

The **Fifth Chakra**, *Vishuddha* (throat chakra), moves us to the point that our Love becomes an Inspiration. It corresponds to *Janaloka*, where the beings who live in this consciousness reality have control over the elements of nature. That control comes through sound and frequencies that are able to heal and transform the cells of our body, but also help to awaken those around us through the voice of Love, Peace, and Understanding.

So, the symbol is the central triangle pointing down to the earth with each of its three vertices touching the circle, as the voice is that which also helps to bring the energy of the heavens to the earth. However, the corners of each of the three sides of the triangle complexifies to create a six-sided inner geometry of a hexagon. So, at the inner side is a hexagon that expands to become a downward pointing triangle surrounded by a circle with 18 petals of the flower around it. The color of the symbol is aquamarine blue. The mantra is:

HAM (12X)

The **Sixth Chakra**, *Ajna* (third eye), opens us to Divine Insight connected also with the powers of the *Tapoloka* associated with the Knowledge realms.

This is the opening of the third eye and is the only real geometry that is elongated to the right and left side just as the third eye is placed between the top of your head and your two eyes. This is truly the beginning of insights that are beyond what our five senses can reveal. We see how time and space become illusory when we can bear witness to a greater reality of knowing: past, present, and future.

It again has a triangle in the center pointing downwards, the corners of the triangle touching the circle. Yet, around the circle are only two petals which reach out to the left and right side of the circle—symbolic of the opening of all eyes to higher wisdom and Light. The color of the symbol is indigo. The seed mantra is “OM,” but one can add the supernal sound of:

PRANAVA – OM (12X) (SANSKRIT: THE COSMIC SOUND)

The **Seventh Chakra**, *Sahasrara* (*Kether*, Crown Chakra), brings us into Godliness and the Experience of the *Satyaloka* (or *Brahmaloka*), the realm where the heavenly holarchies, the angelic beings, reside. It is they who give us the “overview” from a reality that is All-Knowing, All-Loving, and All-Caring.

The symbol is truly the many-petaled lotus flower unfolding, but at the heart is the circle which then has several tiers of blossoms around it—the blossoms are now in layers upon layers, as many layers as you would imagine for the dimensions or worlds that are required to reach into the higher heavens. The color of the symbol is violet. The seed mantra is “OM,” or some say “AUM,” as we align all seven chakras with the power of:

OM (12X)

DIVINE MIND MEDITATION

We go within and visualize the temple of the Spirit inside of us. We hear our heartbeat; we feel our breathing getting slower and slower as we relax and contemplate the vastness and the beauty of Life. Our Consciousness now is aware of the Universal Mind that exists throughout the Universe, and we can tap into all aspects of Life wherever it exists, in the many dimensions, and feel we are One with the greater flow of Life. With this, we find true higher consciousness as we sing:

OM PURNAMADAH PURNAMIDAM (12X)

**(SANSKRIT: OM, BEHOLDING THE WHOLE/THE INFINITE/THE
PERFECTION, THIS IS THE WHOLE/THE INFINITE/THE PERFECTION)**

Our mind dynamics rise to a new level of focus. We feel that Infinite within us as we radiate it out to all the world. This is the Peace that passes all human Understanding. We resonate with that greater Peace and send it with the Power of Love into the Consciousness Field of Life through the power of our Mind linked with the Divine Mind.

MUSIC OF THE PLANTS MEDITATION

Let us sing to the plants, sharing vibrations of Love. We all live on Mother Earth, and it is important that we are consciously aware of the greater Garden of Creation. Let us continue our role as caretakers for the planet in helping all life forms to live, develop, and thrive. Let us strive to hear the music of the plants, as we sing to them the words:

VISHNU GAIA (12X)

(SANSKRIT/GREEK: THE PRESERVER OF EARTH MOTHER)

Let us see ourselves interconnected with all Life forms in the greater Kingdom of Creation.

MUSIC OF THE SPHERES MEDITATION

We look to the stars and understand what the Mayans have told us regarding the one who is the lady cloth weaver of the cosmos. We know that every star is in its proper place in the heavens, placed there by a higher authority, and in turn, we are also in our place to assist with the heavens as we say:

IX ZACAL NUK (12X)

(LADY CLOTH WEAVER, PRONOUNCED “EE ZA-KAL NUK”)

We hear the Music of the Spheres singing back to us as the sounds of the stars, the planets and the comets all are in harmony with the Universe.

SOUND HEALING MEDITATION

Much like plants, we can create superior interconnection using sounds and vibrations which bring us together with other forms of intelligence and each other in the greater harmony of Life.

As our body begins to resonate with the power of the sounds of Life, the sounds of Creation, the sounds of the Universe, we cannot hear every sound, but we can resonate with those sounds, as we are all interconnected. The Power of the Sounds begins to heal our bodies, minds, and souls. The very cells within our bodies and our DNA begin to vibrate with the Light, which is

from the greater realms of Creation. We call upon the angelic hosts to be with us in our healing process and especially Raphael whose name means to heal:

RAPHA RAPHAEL (12X)

(HEBREW: TO HEAL THROUGH THE ANGEL OF HEALING)

We feel the greater Love surrounding us, like the wings of the angels. There is no end to this Love; it is the Love of the Divine that helps to bring us back into our original State of Divine Beingness with Love, Wisdom, and Understanding.

SACRED TEMPLE MEDITATION

We stand within the Sacred Temple walls, and we realize that the temple is our body. As we evolve through death and cycles of rebirth or, as thought in ancient Egypt, beyond Osiris and Isis, we experience spherical, musical energy field relationships which death has not touched at all. We are the Temple of the Divine Spirit; we are the Temple of Light, the Temple of Understanding. All parts of our body are now harmonized through the mental dynamics within us as we focus our New Being, our Initiated Selves, on the Transformative Story of Creation. The Temple, whether it be the body or the structure of ancient times, now opens to take us into the Greater heavens as the Pharaohs rode on the solar boats to return to the heavens of Orion and beyond. We return to the ancient Egyptian cosmology which understood the heavenly realms but also the power of the Sonship of Horus who appeared both in the heavens and upon the Earth as we sing:

HOREM-AKHET (12X)

(EGYPTIAN: HORUS ON THE HORIZON)

The sky is no longer the limit. There is no limit with our higher consciousness body now initiated into the Light; there is only our greater discovery of the Cosmos and those who indwell within it.

May the Heavenly Temple and the Human Temple come together and reveal the Eternal Voice of the Divine.

Amen.

END OF PART THREE EXCERPT

MEET OUR AUTHORS



JAMES J. HURTAK, Ph.D., Ph.D. and DESIREE HURTAK, Ph.D. are Social Scientists, composers, authors, and futurists. Dr. J.J. Hurtak is the author of the best-seller *The Book of Knowledge: The Keys of Enoch*^{®7}, translated into twenty-five languages. He has Ph.Ds from the University of California and the University of Minnesota. Together, the Hurtaks are the founders of The Academy For Future Science, an international NGO.

They have written numerous books together that include *Salvator Mundi*, *The Seventy-Two Holy Names of The Myriad Names of the Divine Mother*, *The Overself Awakening*, *Pistis Sophia: Text and Commentary*, a commentary on *The Gospel of Mary* and more. Drs. Hurtak are co-authors of *Mind Dynamics in Space and Time* (2016), with the collaboration of world-renowned physicist, Dr. Elizabeth Rauscher, encompassing the rigorous scientific research of remote viewing and consciousness. They are also well known for their inspirational music, including their CD *Sacred Name Sacred Codes* which is a

collaborative music with Steven Halpern, and their latest album with Steven entitled *Sacred Cyphers of the Divine Mother*. Dr. J.J. Hurtak's work has been performed by the German Symphonic Orchestra of Berlin (2011) with the famous singer Jocelyn Smith. Dr. J.J. Hurtak was also cowriter and composer with legendary song writer Alice Coltrane, and their work was presented at the New Jersey Center for Performing Arts (*New York Times*, 2006) where Desiree performed with the chorus. Their music of sacred mantras has been performed and sung throughout Europe and Latin America. Together, Drs. Hurtak continue to introduce music, having over 30 albums to date, to help unify cultures within the larger global society.

Drs. Hurtak are also well-known as pioneers in Acoustic Archaeology having done music testing in many of the Mayan Temples, as well as the Great Pyramid of Giza. They were part of the team that discovered the "Tomb of Osiris" on the Giza Plateau in 1997. Their most recent publications to which they have been contributors are, *Our Moment of Choice* (2020), which includes their insights on consciousness together with those of over forty other internationally respected writers, such as Dr. Deepak Chopra and Dr. Bruce Lipton, and *Making Contact* (2021) with chapters by Nick Pope and Linda Moulton Howe, and *The Holomovement: Embracing Our Collective Purpose To Unite Humanity* (2023), which explores various inspirational understandings of the living universe and our integral place in its evolution.

J.J. Hurtak was a member of the founding faculty at California Institute of the Arts. Together the Hurtaks have won fifteen awards at national and international film festivals for their numerous animated and graphic arts films regarding the exploration of higher consciousness with the following titles: *Merkabah* (1997), *The Light Body* (2002), *Initiation* (2004), *The Voice of Africa* (2013), and *Gates of Light* (2014).

Their lectures have introduced the common goals of spiritual understanding, science, and sustainable development. Drs. Hurtak have appeared on *Netflix*, *BBC Radio*, *Gaia TV*, *Coast-to-Coast AM* radio programs,

Deepak Chopra's *Wellness Radio*, *Hay House Radio*, to mention a few. They have given conferences at many universities. Their lectures, seminars, and musical events have been attended by world leaders, educators, and their scientific colleagues. Together, they are members of the Evolutionary Leaders group that constitutes a body of speakers and writers from around the world who are shaping the shift in consciousness around the world towards a positive future.

You can find them on their websites: keysofenoch.org and futurescience.org

EXCERPT - FOR ENJOYMENT ONLY

On closer acquaintance, we realize that sound is our primary contact with the world around us—a contact rich and manifold beyond any conveyed by seeing, tasting, and touching. This book will connect us in ways that will amaze and inspire us for the rest of our lives.

—**Ervin Laszlo**, author of *Science and the Akashic Field* and *The Survival Imperative*

A wonderful journey into the world of sound, including information on unique topics as diverse as plant music, archeo-acoustics, cymatics, sound and geometry, music of the spheres, and more. Interesting, intriguing, and informative, the Drs. Hurtaks' Sound is an important text!

—**Jonathan Goldman**, author of *Healing Sounds*



Sing the Sacred Song of Your Soul

You are a musical instrument in the great song of a living universe. Join social scientists and futurists Drs. J.J. and Desiree Hurtak as they show you how sound is an integral part of who you are and how you got here—in fact, it is the sacred song of your soul.

Witness the science of frequency and timeless art of sound as an instrument of—and entry point to—the Divine as Drs. J.J. and Desiree Hurtak, along with our sacred storytellers, share their mystical experiences, including those of:

- a pianist who received healing through playing her piano
- a man who used song to connect with people who have dementia
- a man who connected with ancient spirits through the ringing stones in South Africa
- a woman who remembered past lives by listening to the sacred chanting of monks
- a recording artist who connected to his healing muse through sound
- a woman who found her voice through speaking light language

Sound is alive in everything, and it is tuning humanity to a brighter future. Discover how plants create music and how space is a symphony of creation. Understand archeo-acoustics and how sound is used in sacred temples. Raise your vibration as you chant mantras composed of sacred names, thoughts, and expressions. Create harmony in your life as you embrace the world of musical experience and come in tune with your truest vibrational nature.

SOUND will help you resonate at a higher consciousness!



Drs. J.J. and Desiree Hurtak are authors and cofounders of The Academy For Future Science, an international NGO that works to bring cooperation between science and local cultures through education with an emphasis on sustainable development. Dr. J.J. Hurtak is the author of *The Book of Knowledge: The Keys of Enoch®* that details his experience, and he is also a social scientist and specialist in space law and cosmology. Dr. Desiree Hurtak is an environmentalist, film producer, social scientist, and futurist.



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