

# The Body Intelligence Summit™

## Our Harmonic Universe

### Randy Masters

[0:00:00]

Mark:

Hello and welcome to another session of The Body Intelligence Summit. I'm your host, Mark Metz, and today's talk is with Randy Masters. He's known for his work in the sound healing field. He's an award-winning composer, musician, multi-instrumentalist, a teacher. He's on faculty at the Globe Sound Healing Institute in San Francisco and a large part of sound healing summit they do there. He does private work. He's got a school called the Not So Mystery School in Aptos, California that offers weekend intensives and he's a real expert on Sacred Geometry and tuning forks and music and all the mathematically-related harmonically important pieces to our body intelligence.

So I want him to tell you much more about what he's up to and you can always go to [universalsong.net](http://universalsong.net) which is his website to learn more about what's up. But let's launch right into it, Randy. Why don't you introduce yourself and tell us a little bit about what you're up to.

Randy:

Thank you, Mark, and thanks for having me here. Yes, I'm definitely... this is one of these lifetimes for me that I'm bringing together influences from many different journeys. Mainly has focused on sound and I've taught music in universities for years -- UC Santa Cruz and San Jose State and other junior colleges as well; and done a couple of movie soundtracks and produced records and toured with well-known musicians and tons of composing.

So I've been teaching music steadily unbroken since 1968. When I started my university studies, I started teaching music. So that has been the baseline that I was working with and for a long time I thought that that was all I was going to do. Then I also began studying metaphysics and spiritual courses and the human potential type of courses; I had years and years and years of that. And that information started coming out in my music of course as it would and influencing my teaching and influencing what I composed, how I performed and my orientation to life. And I did a lot of healing work because when I was born my right arm was paralyzed in the birth process so I've had to do a few dances to accommodate that and work with it, to learn all the instruments that I've learned and so on. And so that put me on a path of exploring and looking into and receiving healing and studying with and receiving healing work from a lot of healers and well-known healers and studying.

So that information opened up the side of sound and music eventually. And then I began to look at how the sound works, not just music. First it was music but then how does sound really work and tones. And then I began to look at the applications for healing and balancing and spiritual proactiveness with how to use sound to activate different aspects of the consciousness that maybe have not come online in this experience yet for people. And so that was my direction. In '89, I stopped teaching in the universities and just went independent. And I also teach music and piano and composition at the Community School of Music and Arts in Mountain View. So I've kept for about 28 years I've been teaching for them.

So I keep my hand in regular music but my direction has been with Sound Healing. And in the '80s I got into Sacred Geometry and found that I had a passion there parallel with music. So now the two subjects are pretty much running parallel. And everything I discover at Sacred Geometry I look at what are the music analog, how does this relate to sound -- and then the same with sound, what's the geometric part. So what we're looking at is the whole philosophy of how sound works and then how geometry fits into sound and how intricate the two are. Of course that involves light and color, all of those things, the dots all connect and so I go deep down the rabbit hole in all those fields so I can see how the dots connect. So that's a brief orientation. I hope that suffices.

Mark: Well, that's great. I appreciate that. I wanted to really dig into some of the body stuff with you because I think a lot of people have a misconception about the difference between sound and music or sound and music healing. And also that topic, I'd like to ask you about your thoughts about really hearing and the misconception that all the hearing happens with our ears. What do you have to say about the way we perceive and feel the vibration with our body?

Randy: Well it is a misnomer to consider that the ear is the primary way that we really hear. Our whole body hears -- we hear through our hands, our feet, our organs, our whole sensory being, our aura is centered around sound. That's the first sense that develops and usually the last one that goes when people are transitioning.

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So the basic philosophy or thoughts or where I'm coming from with all of this is that the universe itself is composed out of sound and then there's a lot of vibratory expressions. Color and light are vibratory expressions but in the essence, sound is and people say expressions like "of sound mind and body", I mean that's literal. That's really integral and there's a lot of people who are deaf or have had injuries to their hearing mechanisms and heard, and people who are "deaf" by the normal science mainstream definition and can hear.

What was Beethoven doing when he was "deaf"? He would lie on the floor and feel the vibrations of the keyboard coming up through the floor. There are a lot of examples of this. Pat Flanagan put together his Neurophone based on bypassing the ears and working with bone conduction and so on to enable people to hear and had some remarkable world class breakthroughs with it. That's just an example of getting deeper into what is the nature of hearing. And then there are audible sounds and that's what we're normally talking about in this conversation so far and people would reference that. But then there's inaudible sounds that we don't hear in the normal physical sense but they're just as real and profound and in some cases more profound because it gets into the nature of what's called sound current or the inaudible or audible sound current that flows through creation. And people are meditating and when they're in certain states -- altered states or tuned in, tapped in, turned on to a higher matrix of thought and receptivity -- are able to hear sounds from the universe.

And so just like there are levels of sight that people have or indigenous tribes have been noted to be able to see the moons of Jupiter from the Earth without telescopes, so how will they do that. That would be ridiculous to a lot of people as the analog and sound of hearing things beyond our range in hearing which is really limited for humans -- 20 Hertz to about 20,000+ Hertz is a limited perspective. There are lots of other creatures on Earth right here inhabiting with us that have a greater extension of hearing, just like animals that can smell for miles, which is the same way with hearing. So all these senses have super senses that go with it that people can tap in to and sometimes the healing processes open people up to those exceptional levels and I'm saying exceptional from the point of view that in a more muted or dumbed down or less awakened or conditioned human condition. Many of these senses have been shut down and or not developed at early stages or told that they weren't real and were dismissed when in fact it's just another reality that has not maybe been tapped into by the person. So part of sound and healing music offers pathways for opening up those realms.

Mark: Yeah. I think in today's world, a lot in the world over the last 40, 50 years increasing of course is the tendency for us to live in a more noisy, sort of audio-abrasive environment and we've desensitized ourselves in some ways.

Randy: That's a wonderful term for it, audio-abrasive, because it intrudes on the field and on the nervous system and then when the nervous system says enough, it begins for some people shutting down and then blocking out sounds so that it can deal with a certain amount of input that it deems capable of handling.

Mark: Yeah. It's interesting what you said about the ear and the common misperception that we really can only hear from 20 to 20,000 Hertz and of course with digital music compression, they want to get rid of all the information

that's above or below that spectrum because there is the belief that the ear doesn't hear it.

Randy: You said a key word there too by the way and that's information. That word information is the key to it with all healing, in everything. It's about what the effects of the information or not picking up information or not processing the information or wrong information. And I see a lot of the healing is all about a new organization, a new way of contextualizing or presenting the information that previously was not accessed or perceived. It may have been there but it wasn't somehow noticed. And the healing process can all of a sudden bring that into a noticing or a noticeable perception.

**[0:10:15]**

Mark: Yeah, exactly. And that's one of our thoughts here at The Body Intelligence is that really when you raise the vibration of your body and you raise the vibration of your consciousness, you sharpen up or tune up your body which really is a huge antenna or a sensory mechanism or you cultivate higher sensitivity by raising your vibration and therefore allow yourself to live in a higher state of mind.

Randy: And one of the keys that also, again back to the nervous system comment is that nervous system has to be able to say yes to the input and not feel that it's threatened by the input and then trying to block it in order to preserve the status quo or the particular state of the entity. And so that's being able to say yeah, in other words, what it presents in terms of healing as an inclusive orientation to life rather than one that excludes but one that includes more. I mean that's what I see with an enlightened being will be one who will include pretty much anything that would happen. They could include without judgment and be with it in a way of observing and observing, observing the truth of that and be able to have the benefits of not blocking whatever the rewards or gifts and perceptions would be by having the judgment in there. So that's one big part of the healing is the suspension of judgment.

Mark: Yeah, exactly, working on the change in beliefs at the core DNA level so they're in alignment with the information that's coming in.

Randy: Exactly. I see all of these areas as important. I mean there are some people you could talk to about Sound Healing and you'd probably get 90% of your content in the conversation about sound. But it's actually the way the whole unified field of it interacts and the dots connect which is part of the real consciousness field that we're existing and swimming in, you might say. So when I talk about things like that, I mean I'm just as serious as anything else that I talk about relative to sound and music.

Mark: Yeah, because we live in a vibrational universe from all the way up to all the way down whether the vibrations manifest as matter or as consciousness or as sound or light. It just all depends on vibrations, I suppose.

Randy: Some really important things that were said in the Seth Material, people find that interesting and fascinating. I mean like 8,000 pages or something of channeled material. And within all of that there were certain pages where he talks and addresses sound and I've marked all those places and retrieved that information. And what he's talking about, being Seth, is that the thoughts have sound and those thoughts manifest sound in our body. And then the same thing that happens with musical instruments or even take in a word musical out, some instrument that produces sound. I won't even put the extra aspect of the same musical, it's just something that gives off a tone producing sound. And those sound then trigger and produce inner sound that we typically don't hear but those inner sounds are doing the work.

That gets very, very interesting because a lot of the work is done in observing in laboratories and tests and measurements and all is one on the observable sounds that are happening in the atmosphere or in the environment in some type of way. But then what happens with those sounds in the inside, in the internal world of a being, that is where the real juice is. It's how it triggers, I mean you can make sound silently without anybody hearing you do anything, like sing a song in your mind but not sing out loud and actually have neurological responses and chemical responses and neurotransmitters and hormones -- all of these like "physically-triggered" be triggered by something where there was no audible sound being emitted.

Mark: Fascinating how the mind works like that and the body together.

**[0:14:47]**

I'll share a little experience I've had with sound that I found very interesting, we talked about the human ear in the level at which we can hear. Some of the records that I play or some of the older music that I have is recorded in the days when it was only on analog tape and with no compression. And so it seems like the really high chimes and the very, very high, high notes of the instruments and the voices goes up, way about 20,000 and beyond where I can hear it. And at the same time, like anyone who's ever listened to for instance the Beatles record or whatever, might recognize that feeling of the studio or sort of the ambiance in the room kind of comes through underneath and that's sort of some of the stuff that you can feel and presence but you're not actually hearing it.

But the experience that I have that's so interesting is when music is uncompressed, oftentimes I'll get a tingle or a chill down my spine or kind of a kundalini electric feeling in the spine when music really resonates with me. And I've noticed that in generally, really observing it, it feels like it starts over my

head. It feels like for me I get it more with analog music that has the full range of the frequencies in it and it almost feels like that feeling begins up in my seventh chakra, the one above my head, the crown chakra and work its way down. So it's really interesting. I really believe that vibrations that we can't hear really do affect our etheric body.

Randy: Absolutely, that's crucial. When CDs first came out, I refused to get them because of the cold sound and all the filtering and compression and I felt like I was getting a lie in a way and sound strong. But it was more like a synthetic vitamin than one with full spectrum nutrition. And then of course we've been forced to do a lot of digital things. I tried to do analog for most of my career or at least initially, then if it got converted to digital later, I had a certain intelligence field that was fully captured rather than misrepresented by the digital processes however much they claim that they have expanded their capabilities.

Mark Anstendig, he's a conductor and he's also a well-known photographer from Germany. He has an institute in San Francisco called the Anstendig Institute and they have all kinds of papers they've put out that are free to people. And they did analysis and they also analyzed concert halls for the acoustics and what's going on. But they did analysis of the recording process throughout music history. And what they found... now we're talking music here but there is the sound effect of the tone qualities of the instruments so sound healing comes with music through timbres and tone qualities and informational content and overtones and undertones and that type of thing is all part of the bigger picture.

So they found that the old 78s captured the sound but what was missing in that era were playback systems sufficient enough for us to hear what was captured in the recording process of gathering the information. So they developed different kinds of equalizers and such and this Dr. Sao Nguyen from Goleta down from Santa Barbara developed a needle and such that and a cartridge that was very expensive, maybe \$2500 or more, I forgot the exact amount. And then with the right playback system and equalization, they were absolutely amazing more information than the rest of the entire analog recording process all the way up through stereo which is actually fictitious. A mechanical mixing is not the way the sounds mix in the room. Assigning things to one speaker or another and dividing things so only certain sounds maybe come out of one speaker, I mean that is fictitious to a live performance unless mixed otherwise. So that even has a problem. And there was more of marketing and selling and developing from Hi-Fi and then stereo and all of these things that in certain ways were compromised in a field that the 78 recordings had all that information when played back with the right professional equipment is astounding information and they could even tell with a master violinist playing the passage and comparing the same recording in the different mediums that was missing information in the digital.

Mark: Yeah, that's amazing. I appreciate that you brought up the Anstendig Institute and definitely recommend our listeners that are interested in learning more going to the site I believe it's [anstendig.org](http://anstendig.org). I'm sure you can Google that.

Randy: Yeah. Well he gives out all these papers and they've done some really wonderful research on that and that's important research to understand. A friend of mine, Reverend Gary Buchanan, who's a composer and he has a healing facility up in Steamboat which is up by Reno, Nevada. And he has got rid of all of his digital equipment and for his healing work only plays analog and he's getting the results that he did not get with digital.

**[0:20:21]**

Mark: Right, right.

Randy: But I do want to add to that for the healing part because I do not want to discourage people from listening to digital. In some cases certain recordings, that's the only thing they'll be able to get is a digital version of it. So there's the emotions, there's the intent, there is the how the musical structures are put together, a certain amount of tone qualities, the harmonies, the rhythms -- all these things that are important aspects of the information that's being delivered that do count.

What Gary found that for the work he was doing and he has rooms there. Every room is tuned to different colors. You can get in a bath of water and if you need yellow water there's lighting in that room and the water that you're in is yellow in order to get that into your field to affect your aura and your physical body with light water that's colored with different lights and such and then the music is properly synchronized to go with that experience. And in that situation he's using all analog music and he's getting results that are way beyond what he was able to get with digital. And we're talking about people with deep musical backgrounds, technological degrees and everything studying, trying to find out what's going on. Well, what's not going on and what we can do about it to maximize on our human experience and helping people and serving with sound which is what healing sound practitioners are about, serving people with some aspects of sound whether voices or instruments or whatever it is.

Mark: Well, yeah. And it's really interesting what you said about earlier about you and thinking a sound in our brain with our mouth shut, we actually resonate with that sound, we're making sound in our own body and resonating with it on the inside. One of the theories I have an I'll just paraphrase this real short and this is where we move on from recording process just to some of the other pieces of this is analog sound is an electromagnetic encoding and decoding process. So whether it's the magnetic tape in the recording studio or the magnetic cutting head that cuts the groove or the sound wave into the record which is there are four electromagnets in there, it encodes and decodes the sound through a three-

dimensional sort of electromagnetic signal. So when you play that back out in your tape decorator turntable with the analog playback system, its magnets again reading the sound wave.

And so for me I feel like my heart and actually there's something about the HeartMath Institute -- maybe really quick on this -- I'm like our heart has 5,000 times more electromagnetic energy than our brain. I'm like "Of course." No wonder, when I listen to a record it triggers my mirror neurons in my heart and it feels live. I feel like I'm very in the presence with the guitarist and with the music that's on coded electronically with 1s and 0s which is basically on coding music with light, little laser pulses of light actually. That electromagnetic resonance is lost so it can sound really good and really clear but there is sort of an earthy magnetism that I feel like is missing with the digital.

Randy: Yeah, absolutely. Like I call it the heart space and I totally agree with the work that HeartMath does in terms of the supremacy of the heart's intelligence. They're really the greater intelligence -- you can feel that. And you can feel the presence of the musicians and their aura in things that are in the room when that recording is done. I do. It's like the hologram that you can get through that I don't pick that same kind of hologram up from the digital.

In early processes, they had people programming thoughts into the record heads into the recording studios. Now we're talking recording companies where this took place and this is documented. But to increase the sales they were actually putting thoughts, electromagnetic thoughts right there into the record head into the recording process which is-- and that's a whole other subject and it's deeper and there's references to that. But I mean some people took it seriously and they had different kind of results that they could prove and check and see what was going on.

In other words, it's giving power to this whole nature of thought. Because when we talk about sound, it's usually those biblical quotes "And the Creator says in the beginning was the word and let there be light.: Okay. So when you look at that, take that apart, "Let there be light", you're sounding the light into reality which is actually how I think that that worked.

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However, what preceded saying that or sounding that let's say was sound, was the thought, and so that the content and information is in the thought. So in the thought of the mind of the creator, then speaking it, like I said earlier not even having to speak, just having that thought, that reality gets launched. Then we get light. Now once we get light, the two work together and they're not the same thing. And I'm always looking at the relationships between light and doing research on light and converting it to sound and going back and forth because I'll



believe those two aspects of the vibratory reality need to work together -- sound and light.

And what John Reid is proving with the Cymatics, which is the science of affecting form with sound and changing form with sound which is very profound. Anyway, they absolutely know the sound is not sine wave as the way it's been presented in science. It's a spherical phenomenon and they photograph it and the Cymatic images are showing that in the torus effect and the vortexes in the sound. I'm working with people who built those Cymatic machines and we're doing some research with water and other things, looking at the sound bubble, not a sine wave. Because the sine wave is almost like digital, it does not represent the full information, it's spherical, it's more than three-dimensional in fact. It's omnidimensional and spherical, toroidal, spheroidal, that type of a thing for the sound bubble and we're surrounded by that sound bubble and that's affecting our consciousness all the way around us even if we're right in front of an instrument that's pointed at us and the sound is somehow being directed to us, like a speaker, that sound is all around us, and that's part of the effect. Because sometimes the sounds that come in from behind us have a very big impact on our consciousness.

Mark: Yeah. One of the things I think at some of the Anstendig stuff that I read, he points out that hearing and sound are the primary senses. Of our five senses, sound is at the top of the hierarchy because any other thing you experience with any other sense is colored by what you're hearing and not the other way around -- if that makes sense. It's like what you're hearing when you watch a movie has a huge effect on how you feel about it.

Randy: Absolutely. And essentially being in the world and this has created some of the disease and out of balance conditions in the world being primarily visually-oriented because people don't --

Mark: Yes, I totally see that nowadays especially in our modern gadget-centric environment people are extremely eye-oriented. They look at the screen, take the picture, send the picture and meanwhile the quality of sound that people experience on a day-to-day life -- well, don't get me started about listening to music on ear buds but...

Randy: Yeah, yeah, exactly. Well yes, technology's regressed in certain areas and it is diminished and that diminished effect does have an effect on the biosystem, on the aura, on what's called the supraphysical body which is our etheric duplicate of our physical body. There are lots of information is stored in the supraphysical body.

And so a lot of the work that I do with tuning forks and sound instruments that I have made for we'll say sound attunement, I don't have to say the word "healing", it gets into different political things a lot so we'll say attunement and such, has to do with the way that sounds affect the information in the field that that person is living in. And when you shift that informational field, then that can trickle down or settle down or penetrate the physical body and can have impact. If you take certain kinds of instruction sets of information out of the supraphysical body, it's not going to the physical body for an eventual manifestation because that instruction set is not in place reinforcing a particular reality that keep showing up because it's obeying a higher matrix of thought. That higher matrix of thought is in that supraphysical field and other conventions outside the physical body where things are very dense but they're getting instructions from a higher field.

**[0:30:05]**

And so music quality and sound healing is as important to listen to a beautiful tone of any kind of a sound, an instrument, rocks, or pieces of metal, seashells, anything that gives off a sound, the tone quality itself can have a tremendous healing quality because there's truth in it that has not been sacrificed, like having syrup poured over it or something. So there's a truth and that truth leads into beauty and that takes us into a world where healing happens at an aesthetic level where beauty itself and the presence of beauty is a healing force.

You listen to any outstanding musician with a beautiful tone in their voice or instruments they play and something happens in the presence of that beauty and what it took to achieve that beauty and what it accesses and what it communicates. It's not there typically in lesser tones although there is soulful expression and there's the thought of the performer and the whole emotional command of what somebody may be playing even if you don't particularly like the tone. Somebody might not like certain electric guitar tones, not everybody's going to like it, but the expression can be profound but also there can be total content that's so beautiful that people feel like they're in the presence of something sublime. And when that takes place we're accessing a higher presence than the conditioned reality presence.

Mark: Yeah. And what would you say to people or what do you recommend for bringing this kind of field of resonance into your day-to-day life? What could you tell the average listener who's curious about this and wants to start bringing some of these tools for attunement, let's say, and some of this work into their life? Let's hear about that.

Randy: Well, one thing is learning to listen and also another keyword is discernment and being responsible for the choices of what one subjects themselves to as much as possible, and then also lessening the resistance. We are assaulted with particular sounds that you're not able to do anything about, like you're sitting in an

intersection and a loud motorcycle goes up and it's just shaking the bolts loose in the car. Certainly the more resistance we have to that, the worse the impact. So one thing involves lessening resistance and letting the sound move through the spaces and not putting the judgment on it, just an awareness of the shift so that it lessens the impact of what would be intrusive or even harmful, especially sudden loud sounds and loud sounds and so on like that.

Now one of the things that I like to quote as far as listening, in the book *Mutant Message Down Under*, this English woman is on a walkabout with Australian aborigines and she's talking to one of the elder women in the tribe who doesn't speak any English. And so this English person is telling her story in English and the indigenous elder is getting it because of how they listen. They don't actually have to speak the language, they know exactly what's being said because of the field that they go into. And then there were healings as I understood or recall from the English person telling the story.

So what that reminds me of is the ability to listen and I often give an analogy like listen like a guardian angel might listen. Now they're not listening with judgment, they're listening in such a way that you might only need to tell that story once, you don't have to keep repeating the story. And that's also part of the healing is to let go of the stories that we carry around and insist on that helps certain manifestations persist because the story is keeping it in place. So if you cannot tell the story more than three times and give it up, that's often helpful, but the idea and from the listener, learning to listen to somebody so deeply that they transform because of how you listen.

So that's something I want all my students and people to work on till they can master or get a greater mastery of their ability to listen, not just sit there and seems like they're listening, they're present but really not. How are they listening? Are they listening with judgments? Do they have so much noise that they're generating that they're not really hearing what the person is saying or hearing underneath what the person is saying, what they're really saying or hear what their subconscious is saying behind their words that may be 180° from what they're talking about. So that type of learning to listen and to merge with sound is a key element.

**[0:35:11]**

As far as in meditation, a lot of the famous gurus in history, when they finally discovered sound in their journey, I mean, the real profound nature of sound, they came to call it the sound current. That's a typical term which is listening to that inaudible sound of creation if you get quiet enough and surrender to it, you can hear it. And it's not tinnitus. This is not that type of ringing in the ears we're talking about. No, people get confused about that too. We're really talking about hearing the music of the spirits literally, and when you hear that you meditate and you concentrate on that, kind of looking up towards the third eye but not at,

really isn't the third eye but up toward that direction, like a 45° angle up through the head and looking and concentrating and riding and surrendering to that sound. And like a roller coaster or something, you get on board -- or a magic carpet might be a lot more fun -- and it's taking you and you're riding on the sound current by really listening to it and merging with that sound current. And they say that that's the only spiritual practice there like that that takes you all the way home -- the light doesn't do it but the sound current is the one that takes you home. And a lot of the Sikh Gurus teach that, a lot of the adepts from the past who are sound masters, that's what they tapped in to.

A friend of mine plays sitar, he's from India, and we were talking about what to tune to. And I said I knew that Ali Akbar Khan tuned to 268.8 which is technically a D-flat note, he might call it C#. That was the note. And so he asked him one time, why do you tune to that, and Ali Akbar Khan said, "That's what I hear". Well, in research that I did, I found a frequency that emanates from the Milky Way 4,303 Hertz exactly. And when you step it down by octaves, dropping it down, dividing it by 2 a bunch, you get 268.9375 -- 268.9375 is very close to 268.8 which leads us to think wow. I mean as Ali Akbar Khan hearing as a predominant ohming sound in the universe, the sound of the Milky Way and he's hearing that, I wouldn't be surprised, and that's as close as he came to it and for a lot of practical purposes, that actually may be close enough. That small little decimal amount may not be crucial, that window of breathing (+) and (-), may totally allow for that.

I gave that example because that's about cosmic listening, listening so deep that you can even hear things that most of our present scientific equipment cannot even measure. That's what a human being can hear. Human beings can hear beyond all the technologies, can hear words coming from, can hear what's not being said, could even hear the reverse speech like you get playing things backwards and slow down; that whole aspect of listening to what a person's really saying like taping recorded speeches by politicians, playing them backwards and hearing what they're really saying is really a mind-blowing world. That's part of hearing, that's part of hearing. And healing is really hearing and respecting hearing. A lot of people have been brought up in Western cultures to be seen and not heard and there's a lot of judgment about hearing where they're not supported to truly listen. Or things of-- I had a student from Cambodia who did not hear most of what was happening in music -- she heard the lyrics of somebody singing so she came to me for some help. And I asked her a question, what happened to you a certain time in your life, and then she burst out into tears. And what happened is her village was bombed in Cambodia and so she shut down her hearing to protect herself from the loud sounds of the bombs. In that day, that one time, it all changed. When she cried and let go of that and saw what she saw right then exactly where she shut it down or needed to shut it down to protect herself because of the damage of loud sounds and how

threatening they are and made her lose her hearing from that. And then it all came back to her and then she could hear. And her husband was a musician too so that was interesting.

All from asking that one question and listening and finding that question and asking her at the right time and all of a sudden she got what that was about and that was it. She had no problem from then on hearing the other things that we might all relate to when we're listening to music.

**[0:39:59]**

Mark: Wow, that's an amazing story, gosh. One that speaks to the whole one of our themes and that's to ask you about how does body intelligence with the smaller body, the human body, our individual bubble that we all inhabit as individual people, how does that relate to the global body in the body of humanity and the greater body at large? Speak to that a little bit before we --

Randy: I believe we're all interconnected that and in the right listening we can hear pretty much anything that's going on and we can communicate to people anywhere in the world without any technologies. That's why some people are alert and awake to receive the communications and even notice that they're taking place. That's where the training ground needs the work a little bit more in that area. But the fact that it does happen at the speed of thought, the speed of love, that fast, faster than the speed of light, is instantaneous, so we have that. And we are like a giant nervous system tuned in to the universe, the stars affect us, starlight affects us, the rotations, things and planets can have different kinds of effects and it's all sounds that we don't audibly hear but that we can be in concert with, in dialogue with, in some type of a sonic and light dance with the comings and goings and the mechanics, the actual mechanics of the universe.

So I work with people with tuning forks and the tuning fork can touch the body and have an effect and loosen up blockages and things. I teach acupunctures, they put them on acupuncture points instead of needles and the sound travels through the body and some of the acupuncturists are getting better results with the tuning forks than they did with the needles.

Mark: That's amazing.

Randy: It's interesting. I'm not against the needles but... and/or in conjunction with the needles. There are all types of things like that. I've worked with people and then their eyes will be closed and they say, okay, what note are you using now, what tuning fork do you have in your hand. And I wouldn't have any tuning fork on my hand at all -- I just have my hands -- and they could hear the sounds. And they didn't know that I hadn't picked up another tuning fork. Because I've worked with it so much I've programmed all these frequencies into my field so I can just think about them and broadcast it at a distance to someone I could think of a

certain sound or a certain frequency or the number of that frequency like so many Hertz like that and actually communicate it at a distance without taking up an instrument.

Mark: Wow, that's amazing.

Randy: Well, we all have these abilities, I just, it got developed almost without fully trying to do that, it's a byproduct of just going down the rabbit hole and getting deeper and deeper and listening more and getting into it. So I have companies that manufacture for me tuning forks, custom made things. I even make tuning forks to Sacred Geometry so people can hear the relationships of the forks through sound.

Mark: Well, that's great, and that leads me to our last question here before we head out. When you talk about tuning forks and ancient Sacred Geometry, are there any ancient secrets or discoveries that we need to uncover for a better future? What are you tapped in to that we should know of?

Randy: The short word is absolutely and yes, even shorter. Here's one of the buzz terms -- stones and tones. All the sacred sites are built of certain stones because the properties of those stones and all the stones give off sound that are measured that they call Larmor frequencies that in the subatomic matrix, these little radio signals. All the entire periodic table of elements has been measured for the Larmor frequencies that are given off in the nucleus of the atomic structure.

So tones were chosen for Stonehenge, the Great Pyramid. The sarcophagus in the Great Pyramid is made of two different kinds of granite. The ends are one type of granite and the sides are another, it's not one block, for reasons because they knew what those stones did, where they were recorded from and the properties of the stone to amplify, reflect sound or absorb sound. And the ancient architectural tenet was form follows sound, not form follows function. Form follows sound. These temples were musical instruments and they still are, some of them that are up today. There's one in Isfahan in Iran that the musicians come in and play and then they leave and then the music echoes for half an hour or more without the musicians in the room.

Mark: Wow!

Randy: And they knew how to do that. We're talking about acoustic knowledge that's way beyond the current level of acoustic design for buildings for the most part in the state of the art in the world now has not even caught up to the ancient world. They knew how to light buildings with sound, how to actually light up the building with sound and there's knowledge about these type of things, how to create light in water with a certain sound frequency. It's like a phosphorescence

look, creates this little electric blue white bubble, like a thermonuclear explosion all created with sound.

[0:45:23]

So that is huge. And how they're aligned including the sound frequencies from different star systems, where it is, the type materials and where the instruments play. And the hieroglyphs on the walls like the Egyptian temples are wave guides and if you went into those rooms and stand in all of the hieroglyphs of the wall, you have a different sound effect in that room that the sound effect with the hieroglyphs engraved either bas-relief or into the wall. There's two different ways of doing the hieroglyphs that way other than painting. I'm not talking about painting, I'm talking about the engraving way that guides the sound to behave in a different manner. They knew, they had rooms tuned to all different kinds of chakras and other things to go into that room. And same in the Mayan temples, a huge knowledge of sound and sound that will open doors and things because of the right frequencies. That ancient was phenomenal compared to the state of the art in the world today. In the bottom of the staff that the Egyptians carried around, the staff, there were tuning forks on the bottoms of some of those. You could see pictures of them. Yeah, a great big tuning fork and it gets tapped out on the ground send a frequency through, the rod is typically made of lodestone or other material, then there were rings on the rod that you'd slide like movable frets like on a sitar. You slide the rings, you tune the wave length of the rod and the rods were matter and antimatter rods. And they knew how to heal with it, they also know how to destroy things as a weapon with those staffs.

Mark: Wow!

Randy: And nobody could work the staff unless you could process your thoughts well enough because you could end up manifesting according to your thoughts and amplify your thoughts. So you had to have mastery of your thoughts, otherwise they wouldn't let you even pick up or touch one of those instruments because of the volatility of having errant thoughts that could go off and be amplified.

So this is this kind of stuff and --

Mark: Sounds like our species has a lot to learn, humanity's got a lot to learn, and I'm glad you're out there on the forefront of it learning, discovering and bringing some of those knowledge back from the ancients and into the future.

Randy: Yeah. The musical archeology is phenomenal. There are gongs in China that are 3,000 years old and they knew how to cast the gong with the perfect frequency when the gong was cast. They didn't take a bunch of monks with files and sent them to the room and say "Don't come out till you hit the right frequency". They know how to cast the gong with complex metals that were all processed using celestial things and burying the metal and the ground and everything, how you

hammer the thoughts into it. The whole scene, same thing same with Tibetan bowls and bells, the real authentic ones. And today none of the gong companies can improve that I'm aware of on any of those 3,000 year old Chinese gongs.

Mark: Gosh, well it's an amazing world we live in. And it all points to our bodies being the center for the body intelligence and that's what we're all about. And I'm really glad to have had you here today. We're out of time, I want to give you a last minute here to make sure our listeners know your website and how to find you, tell us a little bit about your offerings or things that you might have that you want our listeners to know about and let's make sure they connect.

Randy: Well, they can contact my website is [universalsong.net](http://universalsong.net). I don't have all the prices and I don't even have all the things I make. It's too much to keep up with. So I have people contact me either email or my phone number is on there to order things because I have all these things custom-made. I make Sacred Geometry jewelry and I have all kinds of crystals and tools and things, not all of which are even fully up on the website yet at this point, but there's a lot there. And so they can contact me that way and can call and get on my mailing list for private courses and things that I don't advertise because I have more of a controlled audience for the private workshops. But they can reach the Globe Institute in San Francisco, [soundhealingcenter.com](http://soundhealingcenter.com), and I'm teaching classes up there regularly, we have full programs. And I'm teaching music at the Community School of Music and Arts in Mountain View where I teach composition and piano and music theory and things like that.

So I keep really, really busy in the sonic field and in the geometry field and so people can reach me very easily through the website and emailing me.

**[0:49:55]**

Mark: Well great, Randy! Gosh, it's really been a pleasure to have you here today sharing your wisdom with us on The Body Intelligence Summit. I'm just so happy to learn all these stuff and have these jumping off points for people to learn more.

Randy: There's a lot here and sound is the key. That's to me the key that sound current is what takes us home and to be spiritually linked up with creation for me and listen to creation is phenomenal. Listening to birds and listening to nature and listening to what they have to say as intelligence, not as a lesser species but as is much equal in the total matrix. That I think is very healing.

Mark: Exactly. Well, it's not just about going towards the light, it's about coming home to the sound.

Randy: Yeah, it's right. Coming ohm, om or aum or ohm depending on how you word it.



Mark: Exactly. Well great, Randy! This has just been really a really great talk and I look forward to connecting with you again soon.

Randy: Any time.

Mark: Thank you very much for appearing with us here on The Body Intelligence Summit.

Randy: Thank you so much. Thank you, everybody, who's part of the team to make this happen. Bless you all.

Mark: All right, you too. Thanks, Randy, goodbye.

Randy: Bye.

**[0:51:00] End of Audio**

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