

*"The aim is not to be healthy,
but to
practice the supreme art
of lightness."*

FLUID - The Soundtrack Story

Susan Alexjander

(FLUID is a collaboration with sculptor Rebecca Kamen, opening at the Smith Center For Healing Arts Gallery in Washington, DC, April/May, 2012).

Fluid is a story of resonance. The inspiration for my soundtrack has been a fascination with how the body plays, moves, talks to itself, balances and creates health at every moment. At the same time it communicates with the fluid forces of Nature, Earth, and the Matrix - intelligent fields that enfold and inform us. *Fluid* is also an homage to the brilliance of water that enables this process. Above all it is an art piece designed for pleasure. I hope that we will enjoy hearing (and envisioning) ourselves in rhythms, frequencies, tones and pulsating tides - possibly remembering some aboriginal magic that lives within us. Did we once know how to be connected to everything else, in joy, flow and abundance?

Resonance Creation, The New Operating System

"We are learning to identify with the FLUID nature of the body, and leave the mechanical model behind."
Bonnie Gintis, DO

It seems we are entering a new phase for our species some call 'resonance creation.' Resonance creation is now replacing causal creation...as a deep process of integration with a new kind of consciousness. We are being rewired to include all of our intelligences, not just the mind! Perhaps this new consciousness could be called Sensual Consciousness, meaning we are going to be operating with full heart and body unity from our deep core, feeling no discord between what we feel and what we think. Harmony will be the new health...a total vibrational alignment between all systems of the body and the way it interfaces with Earth and the Matrix, what some might call the pure potential of zero point energy. This new intelligence balances the body's wisdom with the mind. It is a unified field of function, beautifully coherent with a free flow of information. Emotion is involved, but it is more like feeling... sensation-based. No more command and control! This is an exciting new navigation system. We ARE the Rainbow Bridge!

My sculptor partner and I began our investigations for this installation towards the end of 2009. Rebecca had an insight that the project should be called *Fluid*. But what did *Fluid* mean? After months of discussions, the idea of life-force and vitality evolved for both of us....flowing incoming and outgoing energies, choices the body/mind makes in balancing, dimensions of meaning and levels of consciousness...it seemed overwhelming, but we were fascinated. Just what is life force anyway? What is health? What journey were we on?

Our Holistic Universe: A Fluid, Open System

Many indigenous and mystical traditions, ancient and modern healing modalities and philosophies have pondered the mysteries of life-force. But a single theme is shared: everything is in touch with everything else. Planetary rotations and seasons, atomic frequencies, biophotons, emotional and intellectual cycles, circadian rhythms, heartbeats.... everything moves in divine concert with an unseen, animating spark. At the same time there is such finely-tuned coherence that in an ideal system the slightest perturbation can be felt, like a tiny note from a single instrument in the orchestra. Scientist Mae Wan Ho calls this "quantum jazz," and William Sutherland, osteopath, has said: "Every drop knows the tide." My assignment then: how does the body do this vibrational dance of connection, and which frequencies, rhythms and sounds do I work with? One single cell alone is thought to complete 100,000 chemical reactions per second! In trying to discover a design for *Fluid* I have borrowed from all available wisdoms. While it is impossible to know life's alchemical secrets, one modality has become my

The Breath of Life: Master Balancer

Brilliant cranial-sacral practitioners such as William Sutherland, Michael Kern and James Jealous call the master coordinator for the body the Breath of Life, a vortex of energy that enters our body twice: first at conception and again at birth. Once this spark of life enters it becomes an organizing force called Primary Respiration (our breathing becomes secondary respiration) which not only guides the growth of the body through all its forms from embryonic to death, but keeps the spark of life alive. It is biodynamic potency, generating subtle rhythms which are called tides, out of stillpoints. This healing modality begins with the humble wisdom that health is always present in the body, and that any discord is the result of the body's attempt to balance itself. Humans have free will. Nature does not. It doesn't need to, because it knows how to balance. This became a perfect starting point for my quest. From this foundation I added a fuller cast of characters: important rhythms and frequencies relating to water, the brain, the heart, the breath, nature and earth rhythms, number codes and frequencies from the Matrix. But the story begins with the Breath of Life and its divine partnership with the body.

When the Breath of Life first enters the body it spirals into what will be the brain at the region of the third ventricle (third chakra area), swirls around and then organizes itself around our future midline of the body, what was once our original notochord (it is actually creating the growth of our form). This midline will also become a powerful nadi, or energy pathway called the Sushumna. From the midline it generates tidal rhythms - movements away and back to the midline, and up and down. These are not waves, nor pulses. They are tides, where everything moves together. The long tide takes one hundred seconds to complete; the mid-tide twenty-four seconds and the third tide, the fastest which is called the Cranial Rhythmic Impulse or CRI, fluctuates from about seven to twelve seconds. These tides co-arise and enfold within each other, balancing energies in the body. They can also be felt around the body in the outer fields of the aura. Practitioners can detect these extremely subtle movements through their hands as they palpate the cerebral spinal fluid that bathes the brain and spinal cord.

These tides have fascinating 'personalities.'

1. The Long Tide is often described as an experience of descending to the bottom of the ocean....a huge, gentle expansion; an organizing wind. It feels like streaming forces and fields of quantum light, with rhythmic spiral motions...a shimmering, electric wind. It is a subtle radiance that is thought to generate the other tides. Biologists are well-acquainted with a rhythmic phenomenon within protoplasm called protoplasmic streaming. This is a fundamental expression of life which has a regular rate of one cycle every 100 seconds, no matter what the conditions.

2. The Mid-Tide, every two and one-half times per minute (every twenty-four seconds), is balance at the core. It has a rocking motion and feeling of well-being...a safe container, like 'dropping between ocean waves.' As the potency of the mid-tide is expressed in tissues and fluids, it causes them to breath simultaneously at this slower rate. This inner breathing is called motility. All living structures have motility...even bones. Tissues become gently rocked, like seaweed...all the muscles, ligaments, body structures, organ systems, fluids and connective tissues 'go along for the ride.' It has also been found that if we coordinate our breathing to the rate of the mid-tide, cardiac rhythms line up together and harmonize. If you look at the story numbers offer us, you can find a rocking motion within. Twenty four seconds can be divided in half or doubled to get the following 'octaves': 3,6,12,24,48, 96 and so forth. Adding the sums of each we can reduce this series to: 3,6,3,6,3,6,3 etc. It rocks back and forth like a hammock. Lastly, I feel this tide also connects us to Earth and the silicon in our body...it is earthly comfort. More about silicon later.

3. The CRI fluctuates between eight and twelve cycles per minute, or about every six seconds. This one depends on the state of the our body at that moment, while the others are steady. The CRI can be compared to waves at the shoreline, faster and irregular, and is a barometer of our essential health..emotional, mental and physical. Because it fluctuates with an average of every six seconds, it jiggles or 'worries' the midtide rhythm, working around it. In the world of resonance this is important because the easiest most efficient way to get something to move is not to force it to change by blasting

it with the same frequency, but to jiggle it by using frequencies slightly above or below...an experiment with a crystal wine glass will bear this out.

Dynamic Stillness

The tides arise out of one of the most beautiful processes I've ever encountered.... Dynamic Stillpoints. A stillpoint is just that...a period when the body seems to be perfectly still around a fulcrum, or balance point that the practitioner creates with his/her two hands. Of course it is not still at all, but a place and time of tremendous potency when the body is gathering power and energy to reorganize itself. Primary Respiration waits here, then suddenly creates a groundswell, generating spiralling tides out from the midline. As it does, the body reorganizes its energies and rebalances, often with an abrupt rush and release. Hans Jenny's Cymatics videos show us this same drama when the intensity (or loudness) of a sound frequency is increased. The plasticine material on his metal plate which is receiving the frequency quivers and holds fast to its chosen form at that moment, but then suddenly undergoes a total transformation to a new shape. Likewise, all of our body's systems respond to these new forces of change which arise out of stillpoints.

Using Gematria; Divine Number

I had found a framework, a container for my ideas in this healing modality of a primary life-force and the balancing rhythms it generates. But before continuing with further cranial-sacral details, it makes sense to pause and explain that my art of recent years has been about rendering the vibrations of the natural world into sonic stories. I want to know how things relate, match up, influence each other. I research for many months, sometimes years, using a variety of methods such as scientific data, philosophy and metaphysics, shamanism, Pythagorean harmonics, and so forth. But the one method I cannot work without is called Gematria, an ancient science of matching alphabet letters with numbers. Numbers have living energy. They tell stories in the way that they match, or don't; math is also mythic. Gematria is an ancient system that has been used by almost every language: Hebrew, Greek, Aramaic, Sanskrit, and so forth. I use it for English. It's very simple: A = 1, B = 2, etc. Take a word, add up the numbers and the result tells a story. For instance, take the word "power." P=16, O=15, W=23, E=5, R=18. Total of 16+15+23+5+18 equals 77. Seventy-seven can be read as a code, a vibration, and even a tone. As a tone, or 77Hz, it would be a D# on a temperament chart. As a double seven, tradition would see it as heavily involved with process (7) and action. This is a very respected research technique. The Greeks used it to double-check their translations from Hebrew into Greek. If the gematria of the word seemed 'off,' the translation was probably wrong. After fifteen years of using it myself I have found it invaluable as a clue to finding out how things relate. Examples will be peppered throughout this article, but just as a start, the gematria of the word *fluid* is 52...G#. This number and its octaves (explained soon) suggest very strong energies coming from 'source' and essential ways the world works vibrationally. The Golden Section or Phi, the ratio of 1.618 which describes sacred processes of growth and almost single-handedly appears in data when a human heart is in resonance with deep appreciation and love, is a lower octave of 51.7 (1.618 doubled five times)...almost identical to *fluid*. The words god, vortex, nova, heart and earth fall also on this vibrational number. "Fluid" is in powerful company.

Law of the Octave

Another crucial method I use is called The Law of the Octave, a term coined by Hans Cousto in his book of the same name. This just means that any cycle or vibration (if it is reasonably regular, or periodic) can be related to others using the language of music harmonics, this Law of the octave. A sound has octaves above and below it that we call the same 'pitch.' There is a very simple 2:1 relationship for this. Twice the frequency gives the octave above; 1/2 is the octave below. For instance, we call A440Hz (or cycles per second) the pitch that the oboe plays when tuning up an orchestra. The slower, halved frequency of 220Hz would sound the A below and the doubled 880Hz the A above. Cousto has calculated the 'tones' of many many natural cycles such as Earth's daily rotation (194.18Hz - tone G when doubled up twenty-four octaves), or a yearly rotation around the sun (136Hz - C#), and so forth. He does this by 'speeding up or slowing down' the number to get its corresponding octave so that IF it

were tone, we could hear it with our earthly ears. Obviously molecular frequencies would have to be slowed down (see *The Infrared Frequencies of DNA Bases*: Alexjander, <http://www.oursounduniverse.com/articles/IEEE.html>). Widening our outlook then, it is possible to look at *any* number of *anything* as a tone for the sake of relationship. So, the angle of 45 degrees could be (in this magical world) the tone 45Hz which is an F#. 360 days is also a corresponding vibration of F#. This is called 'mapping,' or translating one thing to another. Imagining and working in this way includes the entire spectrum of reality as music...a sound-designer's dream come true. Collect and gather, imagine, intuit, turn it into sound and create something hopefully worth communicating. The world is vibration; everything has a voice and every voice can become a chorus. Further choices for my sound design would be tested with these methods to discover relationships through vibration and resonance.

The Cave of Brahma: Original Vortex

Continuing on our cranial-sacral pathway, to recap: The Breath of Life enters the body where it becomes a force called Primary Respiration generating tides of differing rhythms arising out of stillpoints. Stillpoints and tides continually balance and reorganize the body's life forces. Clearly there are exciting rhythmic possibilities here. The genesis of the Breath of Life also fascinated me. What did it mean that it "whirls in like a vortex" into the third ventricle of the brain? Vortex sounds connote original creative power, and for this I use an aboriginal spinner or bullroarer, traditionally whirled as sacred sound by many indigenous peoples. The third ventricle entry point is also interesting. It is that innermost, divine part of the brain known as the Cave of Brahma, also the Ajna Chakra Third Eye, housing the powerful masters of the endocrine system, the pineal and pituitary glands, and protected by the beautiful sphenoid bone shaped like birds' wings. Much has already been written about the significance of this holy portal which I need not repeat. But a new thought occurred to me as I was watching a slide show of the Lascaux Cave paintings given by my friend Jodi Lorimer, author of *Dancing At The Edge of Death*. Jodi was relating the cave to a labyrinth which led deeper and deeper into the innermost, difficult to reach, heart of Lascaux. At this innermost place is a drawing of a shaman in half-trance journeying to the otherworld, meeting his minotaur - an angry cave-bull - symbolizing his greatest and most dangerous challenge along the journey of transformation. Along the pathway through the cave leading to this inner area is a place called the Axial Gallery. It looked exactly like a vortex to me and was depicted as such by the cave artists. But it was the focal-point of the vortex - or entrance to the innermost sanctum - that took my breath away. It looked to me so much like the brain from the side that I was astonished. Could the cave artists have possibly been relating the brain to an inner labyrinth, a place of transformation? This most innermost area of the brain is where the Breath of Life transmits its potencies into the cerebral spinal fluid. Today we have difficulty knowing ourselves on a primal level, but the body/mind was designed for ecstatic experiences and a high level of passion and excitement....and continuous cosmic creation. Our brains are hardwired for it. But for now I could only add this perspective of the brain into the mix as a 'possible maybe' contribution to *Fluid's* story.

Fascia - An Unsung Hero

The delicate sphenoid bone leads us to the fascia of the body which literally hangs off the back of that bone and continues down the spine and throughout the body, uniting and defining. I have come to love fascia. Fascia is a little-thought-about organ of support made up of connective tissues such as collagen and elastin fibres that are meshed together in sheets. It is a continuous system from the core of the Cave of Brahma to the periphery of the body which helps all systems to work together. It also literally holds the geometric shapes of the body. The cerebral-spinal fluid, which first starts in the brain and bathes and supports the central nervous system, reaches the rest of the body through the fascia and carries the Breath of Life with it. The fluid travels through little collagen tubes called dural sleeves that branch off of the spine into the fascia. Not only does fascia carry this vital fluidic energy, but it is itself a polarized, ionized, electric network. It is able to conduct electricity according to Dr. Zvi Karni professor of Biological Engineering in Israel. I am enamoured of fascia because I think it is a link to both the earth and the crystalline matrix or field of intelligence that we swim in. It is electrical. It is visually

similar to the silvery/gold light of the matrix as it has been described by clairvoyants. And, it contains silicon.

Silicon - The Enabler!

My theory about silicon is pure guesswork based on intuition. It is this: silicon connects us to the earth AND to the matrix. The science: silicon is the second most abundant element in the earth's crust after oxygen. As silicon dioxide, or sand, it must have somehow informed life as it came from the sea. Although the body contains only one gram of silicon it seems to be an important balancer for us, and under certain conditions it can conduct electricity. It is found mostly in collagen, in the skin, bones and fascia. Does silicon help to create the first electrical spark when the Breath of Life enters the body? Is it a crystalline pathway? Certainly it would be in resonance with the earth's crust. Science is still not sure what its role is in the body, or how it gets there in the first place, but it has peizo-electric properties. When tissue is manipulated by pressure it gives off light. When this happens, the color is yellowish-white. Silicon and oxygen also have a fascinating role in the process of forming life from stars. Starting from hydrogen, stars burn and fuse down through helium to silicon. At this point only the largest stars burn further and end up exploding with tremendous force and heat, forming the rest of the elements necessary for life. Silicon begins this dying/birthing process for the star. It is a transformational activist. Going back to one of the major themes of this artwork, BALANCE, gematrias help support silicon as a major player. Here are the numbers:

<u>word</u>	<u>gematria#</u>	<u>same octave</u>
balance	38	(152)
tide	38	(152)
ocean	76	(152)
DNA	19	(152)
gold	38	(152) - traditionally a metal of balance
beach	19	(152)
silicon dioxide	151	

Silicon and oxygen both emit a frequency from their nuclei called a Larmor frequency...a radio wave. The sums of the Larmor numbers from silicon dioxide (SiO₂) are: 152.29. All clues point to silicon as having an important role to play in the body's flexibility and stability. Finally, the cranial-sacral mid-tide which represents a sense of earthly rocking/comfort, has many numbers in common with silicon.

Nature's Frequencies: The Schumanns

We are part of nature's art, but not all of it. There are 'outside' frequencies and cycles which we must entrain to for the sake of our health. We are sick because we are out of balance with our natural world...it was originally the shaman's job to understand this. So it seemed vital to include these cycles in my design about a fluid body. Earth sounds, watery waves, fire and breath are there. Cycles of time and seasons are there, mostly as rhythmic motifs. But the Queen frequency of all seems to be the Schumann Resonance of the earth and its accompanying vibrations. Here is Wikipedia's explanation:

"This global electromagnetic resonance phenomenon is named after physicist Winfried Otto Schumann who predicted it mathematically in 1952. Schumann resonances occur because the space between the surface of the Earth and the conductive ionosphere acts as a closed waveguide. The limited dimensions of the Earth cause this waveguide to act as a resonant cavity for electromagnetic waves in the ELF band. The cavity is naturally excited by electric currents in lightning. Schumann resonances are the principal background in the electromagnetic spectrum between 3 and 69 Hz, and appear as distinct peaks at extremely low frequencies (ELF) around 7.83, 14.3, 20.8, 27.3 and 33.8 Hz."

The Schumanns have been found to be important for our health. If astronauts are deprived of them for long they become weak and sick. I also see Schumann patterns in the research of biophotons.

Biological photons emerging from the hands and forehead have been measured which correspond to identical natural cycles of days, weeks and months. Lynn McTaggart writes in *The Field*:

Emissions also seemed to follow other natural biological rhythms. Similarities were noted by day or night, by week, by month, as though the body were following the world's biorhythms as well as its own. (p.50).

These biophoton rhythms also correlate very closely with Schumann resonances:

Days of measurement:	7, 14,	32,	80, 270
Schumann resonances:	7, 14, 19, 25,	30, 42	

Also, high intensities coming from the palms, around 500 photons per second, correspond to the seventh octave of Schumann's 7.8Hz. There are also certain biological rhythmic patterns emerging from the hands and forehead which closely match. Brain waves have correspondances too. Meditators are in sync with the earth when they rest into alpha states (7.5Hz - 12Hz). Beta, our wide-awake state also matches up at 13 - 30 Hz. Valerie Hunt's work found electro-magnetic frequencies between .3 - 30 Hz coming from healers' hands, and sub-sonic sound emissions from the palms have been measured between 7 and 14Hz. This is our comfortable, earthly home.

Grounding Lights Us Up!...Adding the Matrix

Earth frequencies were vital connections for health. But I also needed to include our spirit bodies and the All-Intelligence Field - that place we try to access during deep states of meditation - to this project. Like most people I have trouble grounding, partly because it is sometimes more fun to float; not to be burdened by earthly concerns. But I was amazed to finally realize how much this field, or matrix, relies on the fully-grounded body to be experienced. It is not possible to reach states of profound well-being when our spirit bodies are disconnected from our earthly ones. Transcendent moments do not happen in spite of the body but in concordance with it. The intelligent matrix is constantly within and without us. But it is only when we are fully in the body that we connect to it. We connect because when energy from the matrix is allowed to flow in through the meridian or energy nadi pathways, the body can perceive it. The chakras translate this energy into the body's endocrine system which in turn releases all the hormones of sensation needed for us to feel the world. If we are not in the body, spirit has a limited experience. We also tend to forget that we, ourselves, are constantly informing the matrix. It is a two-way street.

Being fully grounded also gives access to earth energies which power our lives and somehow connect us up with all the nadis, or vortexes of energy pathways that we swim in. My friend Mary Seamster is a cranial-sacral magician. She clearly sees a golden/silvery flow around some clients who are fully present in their body. Somehow, this grounding, she believes, lights up the crystalline matrix as the chakras open and connect. Also it is thought that somehow there is a connection between the CS tides and the healthy functioning of the endocrine system. This remains a mystery.

Both our bodies and spirits are co-creators in many ways:

"The body informs the spirit in a silent language that is spoken from the dark, watery depths, and the spirit brings breath, light and fire to the body." Bonnie Gintis.

And both body and spirit need the earth. The combined gematria of the words body and spirit is #137, almost the identical vibration of Cousto's yearly earth tone...136, C#. To represent matrix energy, or the intelligent 'ALL' where spirit must live, I have chosen frequencies of F and F#. For years it has become more and more apparant to me that these frequencies hold and contain us...(see F#; *What's This All About?*.... Alexjander, <http://www.oursounduniverse.com/articles/Fsharparticle.html>).

Codes

Finally, in addition to frequencies representing body, matrix and earth, I've found a series of numbers that must be included here as rhythms and/or tones because I suspect they are a code of some sort, and contain information in their ratios. These numbers are found everywhere in our reality, showing up as distances (# of feet etc.), time values, degrees and angles in astrology, sacred sites, prayer beads, references in sacred texts, and so on, always referring to unusual and divine situations. They are: 108, 144, and 81 and their octaves. If we look at them as tones they are A, D and E. Put in order they form perfect fifths of each other (3:2) with D being the generator of the chain: D - A - E. This is incredible. Not only is a perfect fifth the strongest and most creative harmonic interval (the octave just creates itself over and over; the fifth is the first overtone child of the octave and begins a spiral journey), but it means every time we play a stringed instrument we are vibrating these tones and proportions. I and others have been researching these for years (see F. Silva's book: *Common Wealth*). I am convinced that they have to do with our current transformational process, perhaps to help anchor into a new earth grid. I suspect they come from the sun and enter the body as light codes through the endocrine system. Whatever they are, they are very obviously placed throughout our three-dimensional reality. Since they all contain 1s and 8s and have 9s encoded into them, I've created patterns such as 18, 111, 81, 118, 108, 188 and so forth which become pulses in the sound design... (118 is the gematria of the words tobacco and mistletoe - two substances that biophoton researchers find bring tumorous cancer cells back into balance). To feel fully alive and able to receive these codes, we need an expanded, receptive, balanced body, well-grounded to earth.

Lastly, the piece ends with water (as it began) and loops to initiate another cycle of transformation.

Final Thoughts

The goal is this: enjoy the soundtrack without being needing to define what you are hearing. If I have done my job, everything should flow together and feel like it is communicating. More than any other work I've done I've tried to let this one guide itself, counting on help from a much greater intelligence....the Overlighting Deva of Nature's Architect in Resonance (no pun intended!). Every moment, galaxies of frequencies find their way together in this vast oceanic complex we call body/cosmos/earth. It is a fluid world. What a celebration! Perhaps the greatest miracle is that even the tiniest pulse knows its home:

"There is no drop of water in the ocean, not even in the deepest parts of the abyss, that does not know and respond to the mysterious forces that create the tide." Rachel Carson, *The Sea Around Us*.

Soundtrack: Twelve minutes long; free download on this site. Features Silvia Nakkach, composer/singer - Yoga of the Voice: VoxMundiProject.com. Her composition entitled *Somos* was inspired by *Somos Tres* (We Are Three), by Brazilian poet Cecilia Meireles:

We are three:
shadow, body, soul.
Each in its own way living
all three together.

The body seeing the shadow,
the body dreaming the soul.
The body suffering with pity
for the soul and the shadow,
impalpable
in a world to be.

The body wishing to be body,
but soon only soul,
the body a form, a mystery,
a ghost learned
in the arts of thinking itself alive,
yet more fleeting
perhaps.

The body, yet, thinking itself,
taking itself to soul,
and to shadow.

The body alone among enigmas.
Vast sands of time on wings,
over the body and the shadow.

And the soul also contemplates.

Cecilia Meireles
trans. Henry Hunt Keith

c. Susan Alexjander, 2012