

The A=432 Hz Frequency: DNA Tuning and the Bastardization of Music

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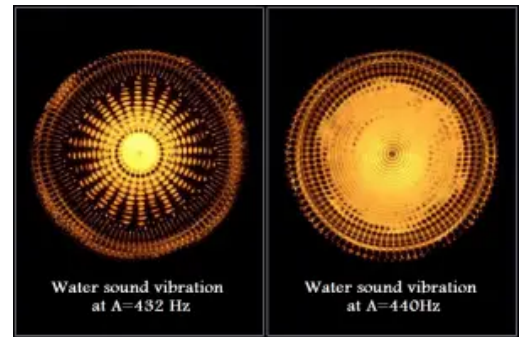
By [Brendan D. Murphy](#).

Guest Writer for [Wake Up World](#)

A=440Hz: Not Quite Music to My Ears

Humankind is the largely unwitting victim of a [frequency war on our consciousness](#) that has been waged for decades, if not millennia. The goal has clearly been to keep us as gullible and subservient as possible, through multifarious means.

In modern history in particular, there has been what Dr. Len Horowitz has referred to as the strategic “militarization” of music. This happened in 1939 when the tuning of the note ‘A above Middle C’ to 440 Hz was adopted in the world of music. In 1910 an earlier push to effect the same change was met with limited success. Three decades later, the British Standards Institute (BSI) adopted the A=440Hz standard following staunch promotion by the Rockefeller-Nazi consortium—“at the precise time WWII preparations were being finalized by the petrochemical-pharmaceutical war financiers.”^[i] This was the year that A=440 became the international standard.



The American Federation of Musicians had already accepted the A440 as standard pitch in 1917, and the U.S. government followed suit in 1920.^[ii] One must surely ask why Nazi propaganda minister, Joseph Goebbels, argued for this odd intrusion into musical creativity, persuading Hitler’s supposed enemies in Britain to adopt this “superior” standard tuning for the “Aryan/Master Race.” What did the Nazis (and their secretive by well-documented US financiers) have to gain from this?

It is interesting, also, to note that in October 1953, despite the British and Nazi push for the arbitrary A=440 standard (which is “disharmonic” vis à vis the physico-acoustic laws of creation governing reality), a referendum of 23,000 French musicians voted overwhelmingly in favour of A=432Hz.^[iii] Many, many musicians, through recent centuries have expressed their strong preference for the A=432 reference pitch.

“This [A=432 Hz] tuning was unanimously approved at the Congress of Italian musicians in 1881 and recommended by the physicists Joseph Sauveur and Felix Savart as well as by the Italian scientist Bartolomeo Grassi Landi.” [iv]

The Vibration of Sound

According to preliminary research, analysis, and professional discussions by Walton, Koehler, Reid, et al., on the web, A=440Hz frequency music conflicts with human energy centers (i.e., chakras) from the heart to the base of the spine [the lower four]. Alternatively, chakras above the heart are stimulated. Theoretically, the vibration stimulates ego and left-brain function, suppressing the “heart-mind,” intuition and creative inspiration.^[v]

Interestingly, the difference between 440 and 741 Hz is known in musicology as the Devil’s Interval.

For maximum suppression of human consciousness, the frequencies we naturally resonate with, and which are the most biologically and psycho-spiritually enhancing, must be maximally suppressed. Ancient Egyptian and Greek instruments have reportedly been found to be tuned to 432 Hz. As far as many guitarists are concerned, A=432 Hz seems to be the most practical, optimal, and most bio-friendly resonant tuning we have, although many musicians have also favoured A=444. (A=444 Hz belongs to a different scale, where C=528 Hz.)

But there’s more: the cochlea, the part of the inner ear that converts acoustic impulses into electrical signals, has a seashell-like spiral shape. A bilateral cross-section of the cochlea is mathematically describable through the [Fibonacci series \(the Golden Ratio/Phi\)](#) as manifested in nature).^[vi] According to Chas Stoddard in *A Short History of Tuning and Temperament*, this fractality/recursiveness allows octaves to be decoded at the same point in each layer of the spiral, and may therefore be why we can discern octaves at all (meaning, that without this cochlea design, we would just hear pitch rising or lowering, we would not be able to identify that, for example, 256 Hz is C, as is 512 Hz also C).^[vii] [The octave concept](#) would be almost meaningless and sonically undetectable to us.

Somehow, Austrian genius visionary Rudolph Steiner (1861-1925) was on to all of this. He said:

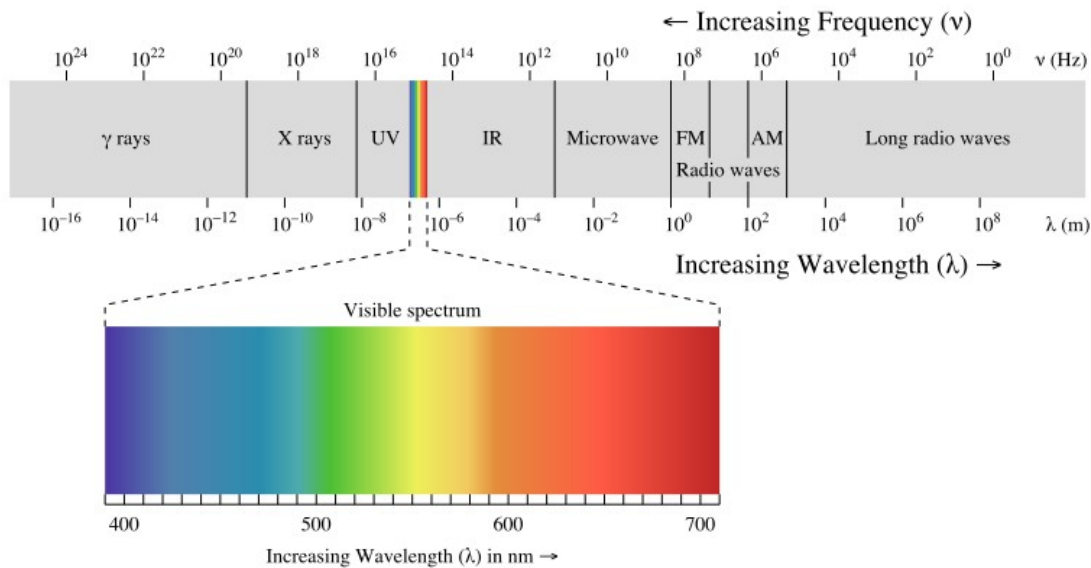
“Music based on C=128hz (C note in concert A=432hz) will support humanity on its way towards spiritual freedom. The inner ear of the human being is built on C=128 hz.”

The fact that Phi/Golden Ratio is so key in morphogenesis (the biological process that causes an organism to develop its shape) in humans and throughout nature suggests that there may be an interesting yet little-known relationship between the galactic harmonic of 432 that shows up in our solar system and the Golden Ratio.

A=432 is bio-neutral at worst, and is widely considered bioenergetically enhancing or healing if employed intentionally. Meditation music at 432 Hz is certainly relaxing and soothing, though I don't consider there to be anything “transformative” about it, and transformative measures are what we so desperately need to intercede in our collective path at this time. As a musician and someone who uses the Solfeggio frequencies to perform DNA and kundalini activations for people who seek those healing and evolutionary services, I would actually go so far as to argue that, at this point in our history, the Solfeggio C at 528 Hz and not 512 Hz may be even more valuable to us in our search for reconnection to Self and Source — and most definitely facilitates people's unplugging from the Matrix. It is widely associated with DNA activation, repair, and human transformation. (For more on this topic, please see my previous article: [Diary of a DNA Potentiator – a Personal DNA “Hack-tivation” Story.](#))



Note the visible light spectrum and colour wavelengths. Look for 528 and notice where you land: in the region of the “green ray”, esoterically speaking. The higher harmonic of the green ray/frequency is absorbed and metabolised by the heart chakra vortex. It is no coincidence that the wavelength of visible light at 528 nm is also green. The one is a harmonic of the other. If humanity needs to supercharge anything in our bioenergetic anatomy at this point, it is surely our heart intelligence, which conduces to compassion, empathy, and intuition. (We have more than enough of the cunning of the ego-driven cephalic intelligence.) Here lies a clue to the potency and importance of C=528 but I don't want to digress too far.



To return to the main thrust now. Maria Renold, in her book *Intervals Scales Tones and the Concert Pitch C=128hz*, claims conclusive evidence that A=440Hz tuning (above scientific “C” Prime=128/256/512 Hz, where A=432 Hz) “disassociates the connection of consciousness to the body and creates anti-social conditions in humanity.” Modern “Equal Temperament (ET)” tuning was supposedly the excuse for musicians to play consonance, but, according to researcher Brian T. Collins (who strongly endorses Renold's book), it actually diminishes perception of tone and resonant harmony.[viii]

Many people appear to endorse the view that, while A=440 music is more exciting (or aggressive, for some), it is more mind-oriented and disconnected from the human feeling centres, particularly the heart (which has by far the largest EM field of all bodily organs, including the brain, which it can actually entrain). Disconnecting the heart from the brain is — as history (and our present condition) shows us — catastrophic on a planetary scale; for many reasons, but fundamentally, it disconnects us from our innate wisdom and compassion as sentient beings, thus disconnecting us from each other and the other intelligent beings we share this planet with (not to mention the planet itself which is a living intelligence).

Ancient tuning practices employed the “Just Intonation” system of tuning. It featured “pure intervals between every note that were mathematically related by ratios of small *whole numbers* leading to a much purer sound.” From about the 16th century onwards, “Twelve-Tone Equal Temperament” tuning, according to Joachim Ernst-Berendt, commenced the mistuning of all consonant intervals *except* the octave.[ix]

As a guitarist (who writes music primarily on an electric guitar, I prefer to tune up to A=444/C=528 rather than further down-tuning to 432 (I already drop a full step down on the electric and one of my acoustics and don't want to lower string tension any further). 528 derives from the ancient Solfeggio scale, as re-discovered by Dr. Joseph Puleo, a co-researcher and co-author with Dr. Len Horowitz of the well-researched and confronting book Healing Codes for the Biological Apocalypse. At A=444 I can feel the resonance almost on a cellular level—the vibrations go right through me, and the guitar feels almost like a part of me. The tone is beautiful and bright; highly resonant. This is not the case when I use 440 Hz (standard Western tuning). Electric guitars, lacking a resonant cavity, don't make the distinction as easy, however, that doesn't mean that our cells don't appreciate the subtle difference.



I will discuss more on the Solfeggio scale and why 528 is so important in a coming article.

The Curious Case of 432

We see above an interesting relationship between the 432 and the number of completion arising as we look at this material below. The numbers suggest that the “universal” or solar constant of 432 has to do with the “completion” (or completeness) of the manifest material world.

Diameter of sun = 864,000 miles (432 x 2)

Interestingly $8+6+4 = 18$ ($1+8 = 9$) the number of completion

Diameter of moon = 2,160 miles (5 x 432 = 2,160)

$2+1+6+0$ resolves to a 9, as does $4+3+2 = 9$ and $5 \times 9 = 45$ and $4 + 5 = 9$ as well.

Precession of the Equinoxes of Earth = 25,920 years (60 x 432) [x]

$2+5+9+2+0$ also equals 9, while $6 \times 9 = 54$ and $5 + 4 = 9$ also.

Interestingly, the leading acoustician in Beethoven's time was Ernst Chladni (1756-1827), the godfather of cymatics. His music theory textbook explicitly defined C as 256/512 Hz, the “scientific” tuning. (The A above middle C in this standard scale is 432 Hz.)

Perhaps this is to do with 432 squared — 186,624 ($1+8+6+6+2+4 = 9$) — being within 1 percent accuracy of the speed of light, (186,282 miles per second, which also resolves to a 9!). The square root of the measured speed of light is 431.6(!) By deductive reasoning, we might speculate that “notes tuned relative to A432 harmonize directly with the light body [auric fields] allowing the vibrations to penetrate, and through entrainment, bring your energetic essence into balance. Entrainment is the tendency for a strong vibration to influence a weaker vibration.”[xi]

Inversely, A=440 tuning may produce a dissonant or “agitative” effect on the aura/mind — and anything that disrupts/disturbs DNA will create contraindications in the aura due to DNA's innate sound-light translation mechanism. The human aura, of course, is the closest thing we have yet been able to point to as “consciousness” or “mind” in the manifest measurable world, as I demonstrate in The Grand Illusion : a Synthesis of Science & Spirituality.

Using 256Hz as the reference for C (where A=432), all occurrences of C are a power of 2. Interestingly, the Schumann resonance — earth's electromagnetic “heartbeat” existing within the atmosphere between the earth's surface and our ionosphere — ranges from about 7.83 to 8 Hz on average — very close to (and even the same as) 2^3 . This isn't terribly surprising if you consider the frequency of earth's axial *rotation*: “Earth's ‘pitch’ (cycles per second/Hertz) as it rotates is G, a fourth below the theoretical C that

lies 24 octaves below middle C, when $C=256\text{Hz}$. So $C=256/A=432$ is in tune with the Earth's rotation,"[xii] which is "in tune" with the speed of light, which is "in tune" with the diameter of the sun, which is "in tune" with the diameter of the moon, which is "in tune" with the precession of the equinoxes!

That's a lot of harmony, which is exactly what we should expect from a holofractal (scaled) plasma-based universe.

C#=544 Hz, NOT 554 Hz!

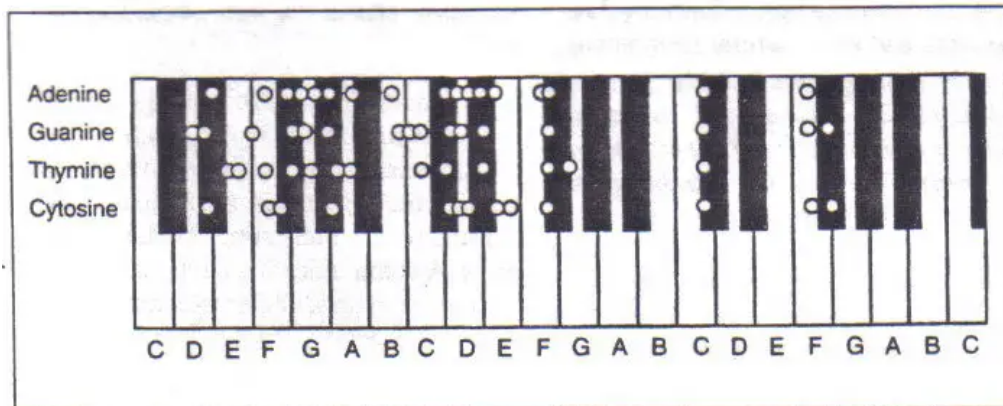
A.K.A The Breakthrough that Didn't Quite Break Through

In a ground-breaking research collaboration initiated in the late 1980s, biologist David Deamer and composer Susan Alexander sought to directly ascertain the frequencies emitted by the bases of our DNA (A, G, C, T). They did this by directly measuring the infrared absorption spectra of DNA molecules. These DNA frequencies were then arranged as "scales" of tones, and subsequently used as the basis for Alexander's musical compositions.

The atomic bonds within these base molecules "bend, stretch, and rock upon absorbing infrared light with a specific frequency related to the energy and strength of the bond and the mass of the nucleus of the atom. A tighter, smaller bond from, say, hydrogen, will absorb light with a higher wavenumber (number of waves per centimeter), and a higher 'note' in the infrared spectrum." A spectrophotometer was used to ascertain the frequencies of the different bases. Inside this device, infrared light with frequencies ranging from 600 to 3000 wavenumbers (in units of cm^{-1}) was passed through each sample, being absorbed at specific frequencies, which the instrument plots as a spectrum. Once the wavenumber was identified, it was converted to hertz using the following equation: $\text{Frequency (Hz)} = \text{velocity (speed of light)} \times \text{wavenumber}$

Because this process involves infrared light—not sound—frequencies, huge numbers (megahertz) were obtained, that, if translated directly into hertz would be far beyond human hearing (and thus useless for creating a musical composition, as intended). Recognizing that if they were to halve the numbers they were getting—and keep halving (decreasing them by octaves at a time) until the number fell within the audible range of sound frequencies, they would end up with the *same notes* only at much lower (audible) octaves. Each DNA base yielded 15 – 18 notes; 60 in all. Interestingly, it appears that none of the bases emitted an A# — it was the only note of the diatonic scale missing.

Once this data was collected, it was converted into a human hearing range and programmed into a Yamaha DX7 IID synthesizer. They needed to use a "special electronic keyboard... because the tunings that were derived were almost all microtones" (tones smaller than a regular semi-tone, the smallest interval generally used in Western music).[xiii] This presented Alexander with a formidable challenge regarding creating actual musical compositions out of these tightly-packed clusters of DNA base notes. At first, there was no seeming organization or order to what she was seeing or hearing, when experimenting with the 60 different microtonal DNA notes on her synth.



3. Placement of DNA frequencies for each base molecule arranged from "low" to "high" on a keyboard.

Then, after weeks and weeks of experimentation with different sound combinations, a "tonal center" began to emerge. One pitch in particular seemed to lend meaning and coherency to the challenging microtonal morass — a pitch common to all four bases: C#(!)

Adenine: 545.6 Hz

Guanine: 550

Thymine: 543.4

Cytosine: 537.8

Average DNA Hz = 544.2

This is where their project gets particularly interesting for those of us interested in sound-based healing, Just Intonation tuning, and the acoustic laws underlying creation.

You see, in today's bastardized standard tuning (Equal Temperament), C#=554 Hz/A=440, and C=523. Look carefully at the frequency values of each DNA base above and you see that all four of them are fairly close to being tuned to this standard tuning (where A=440, the "Nazi tuning"). This C# "is positioned almost exactly in the center of the absorbency rates, and shows up as the average. This C# seems to act as a balancer for the entire spectrum of frequencies," as Alexjander put it. She further observes that most of the gongs, bells, and drums of the non-Western world are tuned to this C# tonal center — as if we are collectively trying to subconsciously tune to *something* (natural cosmic harmonics).

What made my jaw drop, however, was not that the four DNA bases' tuning averaged out at 544 Hz, fairly close to standard tuning where C#=554 Hz (a discrepancy of only 10 Hz). It was, rather, the fact that *when A=432 Hz*, as in the ancient Just Intonation tuning system based on nature itself, **C# is precisely 544 Hz** — exactly what emerged as the dominant, central "organizing" DNA base frequency in Alexjander and Deamer's research! Astonishingly, Alexjander and Deamer have apparently missed this crucial correlation.

A=432 Hz is the tuning of the Cosmic Keyboard or Cosmic Pitchfork, as opposed to the A440 Hz modern "standard." It places C# at 136.10 Hz [544 Hz four octaves higher] "Om," which is the main note of the Sitar in classical Indian music and the pitch of the chants of the Tibetan monks, who tell us "It comes from nature." — Dameon Keller. [xiv]

Now we are seeing a real basis for precisely why sound healing works—on every level of our beingness. It is a harmonic rule that whatever octave you are toning at, it will automatically resonate the other octaves of that note. So, even if you are toning vocally within the limited human vocal (or hearing) range, and you are toning into a chakra, if you have selected the "right" note, it can and will correct cymatic deformations in that chakra, even though the magnetic vortex of said chakra will be spinning at a frequency (and harnessing light at frequencies) far beyond the range of regular sense perception, and thus, invisible to most people. The law of harmonic resonance means that you will immediately affect light/matter on many octaves of the same note simultaneously. Because sound (vibration) organizes light/matter into form, it is potentially the most potent tool in a healer's arsenal. Sound does strange and exotic things other tools cannot; "junk" DNA, for example responds to sound—codons can be turned on or off using acoustic vibrations, and our cell membranes (which are the "brains" of the cells) have antennae that detect sound vibrations and can pass them into the cellular matrix.

According to clairvoyant Barbara Brennan, former physicist and founder of the Barbara Brennan School of Healing, when she uses her voice in this way for healing chakra deformities, the chakra will stand up and spin correctly almost immediately. From there, it only takes a few seconds once a chakra is corrected on the first/etheric level to then become the correct color on the second level (emotional body) of the field.[xv]

Well known biologist Bruce Lipton has stated that, aside from the better known "lock and key" cell receptor sites, there are also antenna-like structures ("primary cilium") on the cell membranes in our bodies that respond to vibrational frequencies:

Receptor antennas can also read vibrational energy fields such as light, sound, and radio frequencies. The antennas on these energy receptors vibrate like tuning forks. If an energy vibration in the environment resonates with a receptor's antenna, it will alter the protein's charge, causing the receptor to change shape...Biological behavior can be controlled by invisible forces as well as it can be controlled by physical molecules like penicillin...[xvi]

Lipton's material illustrates something about the mechanisms involved in epigenetic change, in this case epigenetic shifts triggered by sound. "Toning," as intuitive channeller Barbara Marciniak is informed by her apparently interdimensional Pleiadian muses, "is a key to releasing stored knowledge. It unlocks a doorway and allows information to flood into your body...[!]n a very subtle way, it changes your perceptions."[xvii]

Given that our DNA is tuned to the harmonic laws of creation—as seen in Just Intonation tuning—at C#=544 Hz, it makes complete sense that healing instruments like Tibetan sound bowls may be tuned to this natural scale.

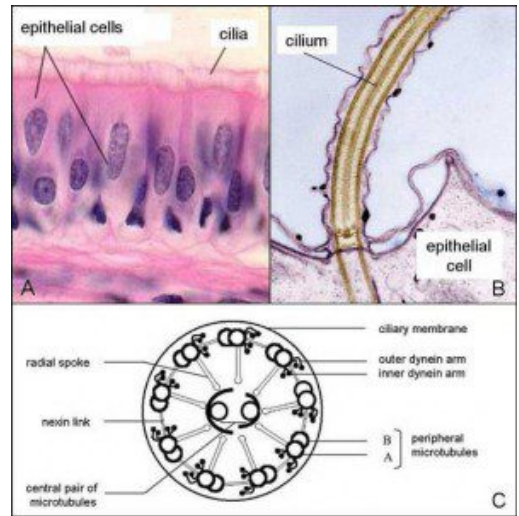
I'll be back later to share more about C=528 Hz and the importance of the Solfeggio frequencies. In the meantime, please remember that you are nonlocally and gravitationally connected to the resonant frequencies of the cosmos and that no one stands alone "outside" of the cosmos or cut off from everything (though they may feel like that at times). We're all part of this huge resonant system, participating in dynamic feedback loops with intelligent subsystems such as the sun, the moon and the earth. Our sense of separation is strictly a brain-based "grand illusion."

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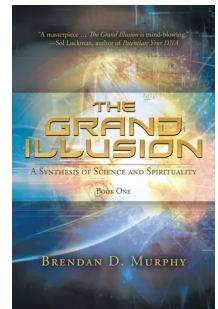
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Critically acclaimed author and co-founder of [Global Freedom Movement](http://GlobalFreedomMovement.com), Brendan D. Murphy is a leading expositor of the new paradigm of integrated science and spirituality/sovereignty. He is a passionate advocate of accelerated conscious evolution through [sound-based DNA/kundalini activation](#) and intentional harnessing of the life-supporting (negentropic) aetheric forces of consciousness, while also having experience in psychoenergetic and belief change modalities.



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