

The Story of Creation and How Sacred Geometry Principles Can Be Applied to Musical Composition

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Creation ...

The science of sound and Sacred Geometry are a primary source of inspiration for me.

I began exploring Nature to understand the science of sound and geometry.

The 4 elements of Nature (fire, earth, water, and air) contain Sacred Geometries in the mathematics and equations of their structure and function. And each one of those geometries is expressed through a specific note or sound.

As I expanded my horizons and pondered the Cosmos itself, I wondered whether those same sound geometries existed within the vastness of Creation. Indeed, they did.

As above, so below.

Then I discovered that the identical pattern of Cosmic sound geometries is also contained within oneself, not just without as one would perceive in the "heavens".

The Diviner of those geometries is the mysterious vessel that we call "sound" in its various forms.

As I gained further awareness, I understood that my life's journey is to explore and Know the macrocosm and microcosm of Creation's mysteries.

We all wield a wand of Creation every moment through the sounds we immerse ourselves within.

Sound contains an immense unacknowledged power. All Sacred texts of all ages and all cultures describe sound as a "calling forth".

"In the beginning was the Word."

The "Word" was Sound ... the Sacred Sound of Creation.

In the beginning was an Original Impulse ... also known as Life Essence.

The Original Impulse experienced a vibrational shudder, of sorts ... a ripple.

Then individuation of the Impulse manifested which was defined as individual vibrations.

As individual vibrations matured and coalesced, movement through space-time became possible. Movement birthed direction (and another dimension) and a flow into that direction.

As movement in directions evolved, Sacred Geometry was germinated.

With further movement, Sacred Geometry blossomed. And Sacred Geometry continued to flower which manifested more complex shapes.

As that Sacred Geometry blossomed, Sacred Sound (the Sounds of Creation) also blossomed ... for they are merely different expressions of each other.

So, to summarise ...

In the beginning was Origin.

Then, flow directions and patterns of resonance formed.

Those patterns of resonance are toroidal fluxes of vibration that can be experienced as sound and that manifest as vibration, resonance, and harmonics.

Sound is also a resonance gate of Communication and energy flow between human experience and the Cosmic Life Force ... which is the Divine Resonance, the Ultimate Healing Sound.

The physical form, manifested from patterns of Universal resonance, is a denser vibration. Because of the nature of their dissonance, the dense energies easily create barriers and obstruction. We experience that resistive obstruction as discordant emotions.

When we choose to fully experience all our emotions ... both harmonious and dissonant ... we allow the flow of our own Soul energy through the crucible of the Heart's toroidal flux.

To heal, we must Transcend the story of the dramas and Transmute all discordant emotion. We do that by genuinely moving beyond any "story" associated with that drama into pure energy flow through the Cosmic Heart.

Doing so returns us to the resonance of the Cosmic Life Force of Creation ... the Ultimate Healing.

The Journey into Physical Form ...

All geometries are structures of resonance which are expressed in different modulations. They are vibrational interfaces that are holographically present in all parts of ourselves and in all parts of Creation.

As above, so below. We are the entire Universe, the whole of All That Is.

Since those vibrational resonances are contained within ALL, naturally they're contained within each of us. Given that, we can resonate with those parts of each other. That's what some call empathy.

The Sacred Geometries also contain the holographic resonance of Wisdom and Knowledge. Each of us can access those geometries through sound.

We can chime those same resonances of Wisdom and Knowledge within ourselves. When we do, we manifest what some call "healing" (which is simply returning to our innate Divine resonance).

In other words, to return the body to the state of Divine order, the physical form can be exquisitely attuned to the sounds of those Divine resonances.

In this life, we embody into physical form so that we can experience an evolution of self-awareness.

As we embody each successive octave of Wisdom on our journey through this life, we move into the next harmonic, the next octave, of this life's experience.

The symphony of our life experiences contains the discordant notes of tragedy, trauma, grief, and despair as well as the Transcendent notes of ecstatic free-flow.

Access to Divine Wisdom (the resonance of Infinite Love and Universal Knowing) requires receptivity to the dissonance that we have yet to fully embody. As we embody that discord, we can Transmute those dissonant notes into the Golden Symphony of our Origin.

We ARE the sounds of painful discord, we ARE the sounds of joyful harmony. We ARE all the sounds of the holographic Universe.

Since we holographically contain the Universe, this life is about integrating ALL the geometries of Creation, ALL the sounds, into our being ... AS ourselves ... in our journey of return to the resonance of our Origin. (1)

In my final paper for this program, I have merged my understanding of the Sound Healing course content with Sacred Geometry principles as the template for my musical composition.

The Sacred Geometry Principles I Used ...

1) The **circle** is the master shape in Sacred Geometry. It's resonant with the source of undifferentiated potential, the Void.

Its centre is a point of identity. Forming the diameter creates polarity and duality and engenders the first relationship between the diameter and the circumference expressed as Pi, a ratio of 3.141592653589 ... a number with no end and no repeating pattern.

That is the basis of my melody.

The numbers 1 to 8 represent each succeeding note of the scale.

The numbers 0 and 9 are the notes just before and just after the notes in the octave as follows:

A#	B	C#	D#	E	F#	G#	A#	B	C#
0	1	2	3	4	5	6	7	8	9

The initial melody in the first section of Creation is the first 69 digits of Pi. In the choice to Transcend traumatic emotions, we move into a more refined octave of ourselves ... into new possibilities.

The melody moves beyond the 69 digits into the 89th digit of Pi.
(89 is a Fibonacci number as described below.)

2) Phi, the Golden Ratio, is 1.618, another number with no end and no repeating pattern. Phi is the Universal phenomenon that lives within all facets of Creation and describes patterns in nature and in the Cosmos. It is often referred to as the fingerprint of the Divine.

The first 2 sections in my composition are the Golden Section of my composition.

3) The Fibonacci number series demonstrates the Golden Ratio in action. Each succeeding number is the sum of the previous 2 ... a progressive series of numbers made by adding the past to the present to create the future. (2)

1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, etc.

The numbers of the Fibonacci series divide my composition into key sections.

The composition unfolds the story of Creation as I have outlined in the beginning of this paper.

Bar 1: The Void

Bar 2: The Big Bang

Bars 3 - 12: The Creation of the Universe and Us (humans and all other humanity, including plants and animals)

Bars 13 - 20: Trauma/Drama/Chaos of Life + Transmutation

Bars 21 - 34: Transcendence with New Possibilities

The beginnings of each section follows the Fibonacci series.

4) The Golden Ratio Intervals are 2:3 (Perfect 5th), 3:5 (Major 6th), and 5:8 (Minor 6th). They contain Fibonacci Numbers.

I embedded these chords into the bridge in the Trauma/Drama/Chaos of Life section in Bars 13 - 20.

The chord progression is I, V, VI-, IV, V7, VI+, VI-, V, I, V, VI-, VI+, IV, V, I.
(+) is a major chord, (-) is a minor chord.

5) The sum of the angles of the 5 Platonic solids determines the keys of my composition.

Tetrahedron, 4 triangles = 720 degrees. 720 Hz is a F#.

Hexahedron/Cube, 6 squares = 1440 degrees. 1440 Hz is a F#.

Octahedron, 8 triangles = 2160 degrees. 2160 Hz is a C#.

Icosahedron, 20 triangles = 3600 degrees. 3600 Hz is an A#.

Dodecahedron, 12 pentagons = 6480 degrees. 6480 Hz is a G#.

The composition is in B major because it contains these 5 sharpened notes: F#, C#, G#, D#, A#.

Other parameters:

6) The concert pitch selected is 432 Hz, the frequency of Nature.

7) The rhythm of the piece is tuned to B as was the binaural beat of 7.3125 Hz (Alpha/Theta).

Participating with this composition will move one into the resonance of focussed awareness and potentiated possibility. That Cosmic Breath also moves one into resonance with creation.

<< See attached diagram of the composition outline that illustrates the sections. >>

<< Play the composition >> (listen with headphones)

References:

(1) Adam Apollo in his course "Quantum Geometry".

(2) Jonathan Quintan in his course "Universal Order".

