

# Kuḍumiyāmalai Source Frequencies deciphered



The unique discovery  
of a Flower of Life expressed in sound

in 3D full color

Marret W.Vonhoff

# The music of the Source Frequencies The Sound of Life



CD

A Flower of Life expressed in sound

Marret W. Vonhoff

On [www.personare-soundcenter.com/en/soundsamples](http://www.personare-soundcenter.com/en/soundsamples)  
you will find the sound samples referred to in the book

## A WORD OF THANKS

Image on Cover page

**Orion and the Source  
Frequencies deciphered**

*Shyleen and  
Lianda Beterams-Kreuk*

A very special group of people have supported me and helped me with the realization of my book.

I would like to express my indescribable gratitude to my whole family and especially my parents. Without their unconditional support I would not have been able to realize my dream and my passion.

I thank my mother also for being a musical, spiritual and philosophical soundboard and both my parents for accompanying me on many of my exploration travels.

I also thank my brother, with whom I visited the location of the Music Inscription in 1999.

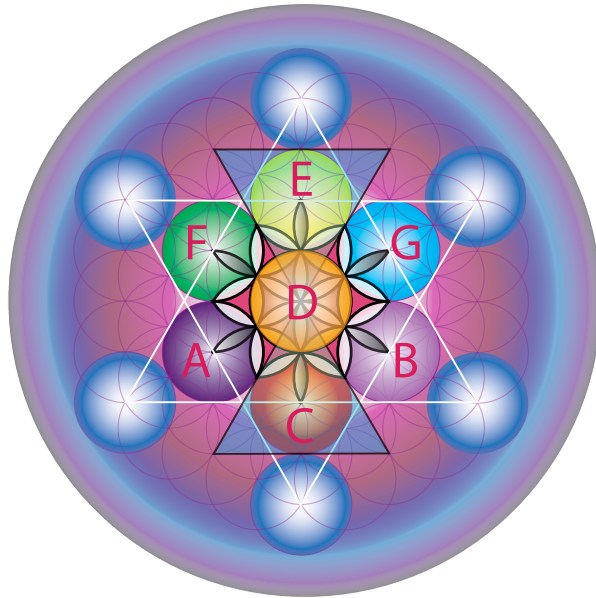
I would particularly like to thank my friend and music buddy Lianda Beterams-Kreuk. She is the one who, in an incredibly beautiful way, made the many images that I saw and still see in my mind, visible for this book. As a text corrector she has also helped me, among other things, to bring to the content the utmost possible clarity for the readers, making my wish come true that the content would be accessible to a large audience.

Furthermore I give my thanks to Yvonne Marée and Egbert Visser for the English translation of my book. I want to thank Victor Oskam with whom I experienced cross-pollination in the field of music for so many years and for being a precious sounding board, Albert Toby who introduced me to the work of D. Melchizedek, Donna Kleipool with whom I did the Flower of Life training in 1998 and who brought me in contact with Yvonne Marée, Willem Westerveld, my great and inspiring example of universal music in my younger years, R.R.N. Deekshithar who in 1999 already shared his insights with me and who gave me recognition and Dr. K.S. Subramanian for his inspiring work.

My thanks also goes to Johanna of Energy Healing who gave me distant energetical support, Corrie Dam for her support through kinesiology treatments and Sandra Solkesz who supported me with her pure coaching. I thank all my close friends as well as all my students and former students and their parents who have always supported my discoveries with their enthusiasm.

## I. **Music Inscription deciphered**

Lianda Beterams-Kreuk



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**Bronfrequenties ontcijferd**

De unieke vondst van een in klank  
genoteerde Levensbloem in 3D full  
color

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Because of all of these people I have realized a very beautiful, timeless and universal work!

Finally I want to say that I am grateful that, from my childhood on, I have received a universal religious education in the Apostolic Society and that my basis as a researcher was formed in the Montessori school in Bussum. The form of visual education and the principle of the montessori training: 'help me to do it myself', have proved to be of crucial importance during this research.

Marret Vonhoff

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## TO THE READER

### **Marret Vonhoff**

*has studied ethnomusicology at the University of Amsterdam.*

*has operated her own Musical Institute for 16 years where she teaches music to people of all ages on a weekly basis and she offers training in teambuilding, efficiency and communication for companies and workshops for individuals.*

*followed in 1998 the Flower of Life (Merkaba) training sessions of D. Melchizedek and between 2006 and 2009 she followed the Quantum Touch and Super Charge courses of R. Gordon*

In this book you can find all the questions and answers that I had so far concerning the ancient Music Inscription and life itself. Step by step I started looking at my familiar world with new eyes. It took me no effort. The only thing I did was to place the analytical ability of my mind at the service of the wisdom which I discovered in my own heart. The human brain was originally intended to gather information and analyze it for **our heart**. The heart knows exactly what to do with the information. Only our heart knows the magical code and wisdom of life.

It has become a very comprehensive book which allows every reader to handle it in his/her own way and apply the insights in his/her own life, in whatever possible field. I enjoy working with books by looking in the table of contents to see and feel to what subject I react. This way you can work with the content completely from within yourself.

Every chapter starts with a quotation whose power and energy permeates right through the chapter. There is a build-up in the book, but every chapter is also a whole in itself in which, when necessary, there are references to other chapters for clarification.

The first half of chapter 12 is for the interested musicologist and musician; the second half forms the prelude to the solution of the Music Inscription in chapter 13.

All insights are cosmic and universal, whereby music proved to be a splendid metaphor for all the processes in everyday life. It has turned out to be a book that is useful for everybody.



By actively working with all the material that is offered in the book a purification based on resonance will take place in your thoughts, in your subtle and physical bodies and into your DNA, which enables a new consciousness to open. Remember that all images are a snapshot (photo's) of a continuously moving process of sound. The cosmos never stands still! Everything is vibration. The words, images, frequencies, numbers, sounds, rhythms will already have an effect while reading. They tune your physical and emotional self. This will in turn have an impact on your environment.

**You can work in a very practical way with the insights presented in the book by for example drawing the images, tracing them consciously with your finger or find them in your environment (several suggestions are made in the introduction of chapter 13).**

I will provide a deepening of the insights in every chapter in the form of lectures, training and education under the name *Being One with your Source Frequency* and *Music as Basic Pattern*.

You can find information about this on:

[www.personare-soundcenter.com](http://www.personare-soundcenter.com)

Learn to look through the pure eyes of a child again. The questions which my 6 years old cousin Paul Alexander puts to me during his journey of discovery of life makes me see with new eyes! The world of the 5<sup>th</sup> dimension opens itself only for you, by you! This world is only 1 step away from you. By resonance your inner and outer world will begin to tune to these purified frequencies. A new world will open up for you and experiencing your life will change surprisingly! Welcome to the 5<sup>th</sup> dimension, it is fantastic!

Marret Vonhoff

**Marret Vonhoff**

*has studied ancient and indigenous civilizations and has travelled all over the world for the last 14 years in order to research the deciphering of the Kuḍumiyāmalai Music Inscription.*

*started giving lectures and training sessions about the ancient knowledge of the Kuḍumiyāmalai Music Inscription and working with the Source Frequencies from 2013.*

*In 2012 she started with the development of a sound center and laboratory in the Netherlands under the name of Personare Sound Center to make sound technology and science accessible to a wide audience.*



## MY STORY

*Everything has contributed at the right time  
to come closer to my original Self and Being.*  
M. Vonhoff

**1** 992, I was 23 years old and for the first time in my life I was traveling, without my parents, to the other end of the world, to Australia, accompanied by my brother Jan-Willem. At that time I did not know that this journey would literally turn my personal development upside down (Down Under). Over there I met my then boyfriend and I decided to live in Australia for about a year. When I was there it struck me that the water in the sink would flush in a spiral to the left, while here in Holland it would flush in a spiral to the right. At 12.00 o'clock at noon the sun was at its highest point in the North, instead of in the south, as was the case in Holland. Everything was *mirrored!*

I spent a lot of time at the University of Western Australia to learn all about the indigenous people of Australia, the Aborigines. I was curious about the way they lived, especially about their way of life in their relationship with nature. A whole 'new' world opened up for me and I discovered in myself a completely new world of sound. I read the books: *Mutant Message Down Under*<sup>1</sup> and *Message from Forever*<sup>2</sup> by Marlo Morgan, *The Songlines*<sup>3</sup> by Bruce Chatwin and *The Clan of the wild Honey*<sup>4</sup>, *Spiritual Richness among Aborigines* by Dr. A.P. Borsboom. In a certain way the content of the way of life of the Aborigines: 'living in conversation with nature', felt familiar to me. I started to understand my own view of the world. I felt less of stranger in it.

**Anahata chakra**  
Dirk Czarnota and Nhan Ngo

- 7-8 BC India**  
Oldest source of inspiration:  
*Kudumiyāmalai Music Inscription*
- 1992 The Netherlands**  
Start of a long journey: my story
- 1994 Australia**  
Discovery: everything was mirrored
- 1995 UVA**  
New interest: world music
- 1996 India**  
New point of view: sounds are alive
- 1997 Amsterdam**  
Bridge in knowledge between Eastern and Western: quantum physics, quantum music
- 1997 The Netherlands**  
New reality: deepening is simultaneously heightening
- 1998 The Netherlands**  
Start of Music Institute Personare
- 1999 Southern India**  
Music Inscription: touch it, being there myself
- 1999-2009 World Search**  
Find many answers
- 2009 The Netherlands**  
The start of writing this book
- 2013 The Netherlands**  
Solution: end of the 1<sup>st</sup> level of the mystery of the Music Inscription



## 2a. Dr. K.S. Subramanian

K.S. Subramanian



## 2b. Institute Brhaddhvani

K.S. Subramanian

On my way back from Australia in 1995, I flew over India and I remembered my old wish to get off the plane in India next time. In September 1995 I resumed the 3<sup>rd</sup> year of my musicology study at the University of Amsterdam and I discovered that I had gained a new interest. I started to focus more and more on world music and especially world music in its most original form.

In the summer of 1996 I traveled alone for the first time to India. I arrived in Mumbai (Bombay) and got on the train to Pune. I stayed there with friends for a week to get used to India. After a week I traveled by plane via Bangalore to Chennai (Madras) on the Bay of Bengal. I stayed at the school campus with the director of the school and went to the university to meet the teachers over there.

I met Dr. Karaikudi. S. Subramanian, teacher and musician in the classical South Indian Carnatic music tradition. Besides his work as a teacher and a musician Dr. Subramanian had founded his own institute called Brhaddhvani (*Big or Universal Sound*).<sup>\*</sup> He believes that: *'Music is a powerful tool to harmonize man with himself and with it's global and Universal environment'*.

Amongst other things he then already conducted research on young comatose patients.

He researched the possibility to awaken these patients by using certain music pieces that are, as is the custom in India, based on specific tone sequences (**rāgas**) and rhythmic patterns and cycles (**tālas**). This work touched me!

I learned that every rāga and tāla had specific active qualities and I became curious as to the immanent working forces in South Indian music. Notations changed from pure symbols on paper to living sounds which, like people, form relationships with each other, show their own characters and emotions, possess their own fingerprint and color.

Notations started to show me a different view, a different quality, but above all a very vivid, but to us, unseen world.

<sup>\*</sup> Brhaddhvani Research and Training Center for Musics of the World; Chennai, South-India. [www.brhaddhvani.org](http://www.brhaddhvani.org)



Sounds interact, blend and exchange energies. Just like with people there exists an endless number of mutually different relationships - called **intervals**. We are acquainted with relationships of love, friendship, co-workers, relationships between child and parent, teacher and student (guru and chela in India) but also jealous, tense, joyful, stimulating, instructive, inspiring relationships and so on.

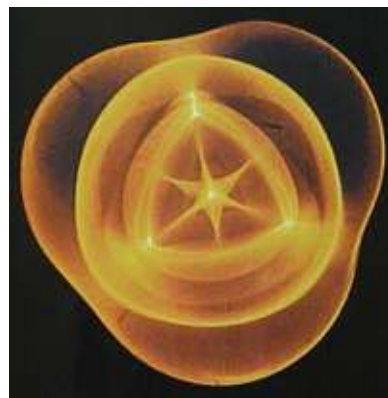
Between sounds there is an endless array of different relationships, each of which can be felt, heard by us and influence us. Through the science of *Cymatics* they can also be visualized.

Scientists who have worked with this are: Jules A. Lissajous (1822 - 1880) and Hans Jenny (1904 - 1972). At this moment Masaru Emoto (Japan), John Stuart Reid (England), Alexander Lautenwasser (Germany) and Robert Boerman (Netherlands) are all in the process of making sound visible (img. 3a, 3b, 31, 32a, 32b and 99).

The science of sound appears to be one of the oldest and formative sciences we know. Several sources report that the knowledge about the formative force of sound was already known in the days of Lemuria, Atlantis, Sumer, Babylon, Egypt, Greece, the Incas, Mayas and Celts.

There are also clues that ancient cultures in their thinking and basic patterns used the same ratios from the sound- and music sciences as we know now.

Back in Holland I went in search of the scientific field where I could learn more about the underlying physical forces. I found the bridge leading towards knowledge between Eastern and Western thinking patterns in *Quantum physics*. I read the books *Tao of Physics*<sup>5</sup> by Fritjof Capra, *Quantum Healing*<sup>6</sup> by Deepak Chopra, *Music & Mysticism*<sup>7</sup> and *The Mysticism of Sound*<sup>8</sup> by Inayat Khan and *Life Energy in Music*<sup>9</sup> by John Diamond. I have studied for years the insights which Pythagoras and Plato have left us and I still do that to this day.



3a. Cymatics

H. Jenny



3b. Cymatics

H. Jenny



#### 4. **Kuḍumiyāmalai Music Inscription**

Marret Vonhoff

Finally I wrote my musicology thesis called *Quantum Music, living music in the quantum world*<sup>10</sup> (Amsterdam, 1997).

Looking back I see that with my thesis on *Quantum Music* I formed a basis for my second research.

This one started in Amsterdam during a series of lectures on ethnomusicology in September 1996. I asked my former professor R. Wolpert if I could study the Indian music culture. He gave me an article about an old unique Music Inscription in South India. This Music Inscription, called the *Kuḍumiyāmalai Musical Inscription* is very valuable. It is the oldest source of notated Indian music, recorded in a rock.

The analysis of the Kuḍumiyāmalai Music Inscription is part of the thesis of Prof. R. Widdess, who works at the University of London, School of Oriental and African Studies (SOAS) in England. Professor Wolpert gave me an assignment to read everything that was known about this Music Inscription, write an essay on it and give a presentation. During my research I concluded that there were many data in the Music Inscription that were still left unanswered. The rock inscription kept me in its grip. I was intrigued because there was still no answer to so much information presented in the inscription. Soon it became clear to me that the insight I had gained during my research for my thesis on *Quantum Music* had amplified my consciousness enormously and that I had to delve further into the sub-quantum level of music and life for my second research. My mind appeared to be sufficiently open and that I had enough knowledge to start the quest to solve the mystery of the Kuḍumiyāmalai Music Inscription.

In the summer of 1997 I started reading the work of D. Melchizedek, which was recommended to me by Albert Toby. In a syllabus, which he used during his workshops, he wrote at the time about the existence of different dimensions and with this made a link to music.

The link he described turned out to be an eye-opener for me!

D. Melchizedek writes that the internal division of the octave sketches a clear image of the structure of the many dimensions and the mutual coherence between them.

Every pitch would reflect a dimension and show a holographic image of a to us new dimension, the multi-dimensional reality of our Universe (img. 80 a, b and c, chpt. 7).

This is fantastic! I knew immediately that this was the Sub-Quantum level of music!

For the first time I saw a new reality. Deepening is at the same time heightening!

It showed me wider and more profound insights which I had to take further!

I started reading the material by Melchizedek<sup>11</sup> and view his video's ... and began to work with the information myself!

Two years later, in the summer of 1999 I left again for South India. This time with my brother. Our goal: a hiking trip through South India with a visit to the small town of Kuḍumiyāmalai and the Music Inscription. I wanted to touch it, but mostly Be there myself!

Before my journey I met R.R.N. Deekshitar-M.A. He was a high priest in the Nataraja temple in Chidambaram, South India. In this temple a 6,000 year old Vedic tradition is being practiced without any interruption throughout the years. Deekshitar traveled a lot and was in Holland to give lectures just before my trip to South India. We met and exchanged information. He was impressed by my wide knowledge and arranged a tour in his temple that summer. Unfortunately he himself could not be present.

In the ten years between 1999 and 2009 I have traveled all over the world with the intention to find answers to the unanswered questions about information presented in the Kuḍumiyāmalai Music Inscription.

**Look deep enough and you  
will see with a musical eye;  
because in the heart of  
nature there is music  
everywhere,  
if you can reach it.**

*Thomas Carlyle*



5. R.R.N. Deekshithar

*R.R.N. Deekshithar  
(1950-2010)*

I studied the original cultures of India, Egypt, Mali (Dogon), Western Europe, the Maya writings and the Aboriginal way of life.

I visited very special places in India, Egypt, Israel, Mali, England, Scotland, Greece, Spain, France, Liechtenstein, Mexico, Belize, Guatemala and Australia.

With all the information which will be presented in this book I wish to return to India once again to submit the Kuḍumiyāmalai Music Inscription to a (sound) analysis of all my findings. I hope that the answers, insights, sounds and rhythms I have found are true.

The solution of the mystery of the Kuḍumiyāmalai sounds and rhythms has been preceded by many personal processes that have given me deep insights in the cosmic and universal blueprint. These will be described in this book. Pythagoras and the Mayas have given me completely new insights in the use of numbers. According to Pythagoras Everything is Number.

WHAT IS A NUMBER?

Of numbers we only know a quantitative aspect.

According to old perceptions they also appear to have a qualitative side. I immediately saw similarities with sounds and notations. Just as I described previously about sounds, numbers also relate to each other and resonate with sounds, colors and forms. All original cultures gave and still give me their multi-dimensional knowledge and insights. They have helped to resolve all unanswered pieces of the puzzle in the Music Inscription and to get insight in its healing powers, sounds and universal coherence.

## **Everything is Number**

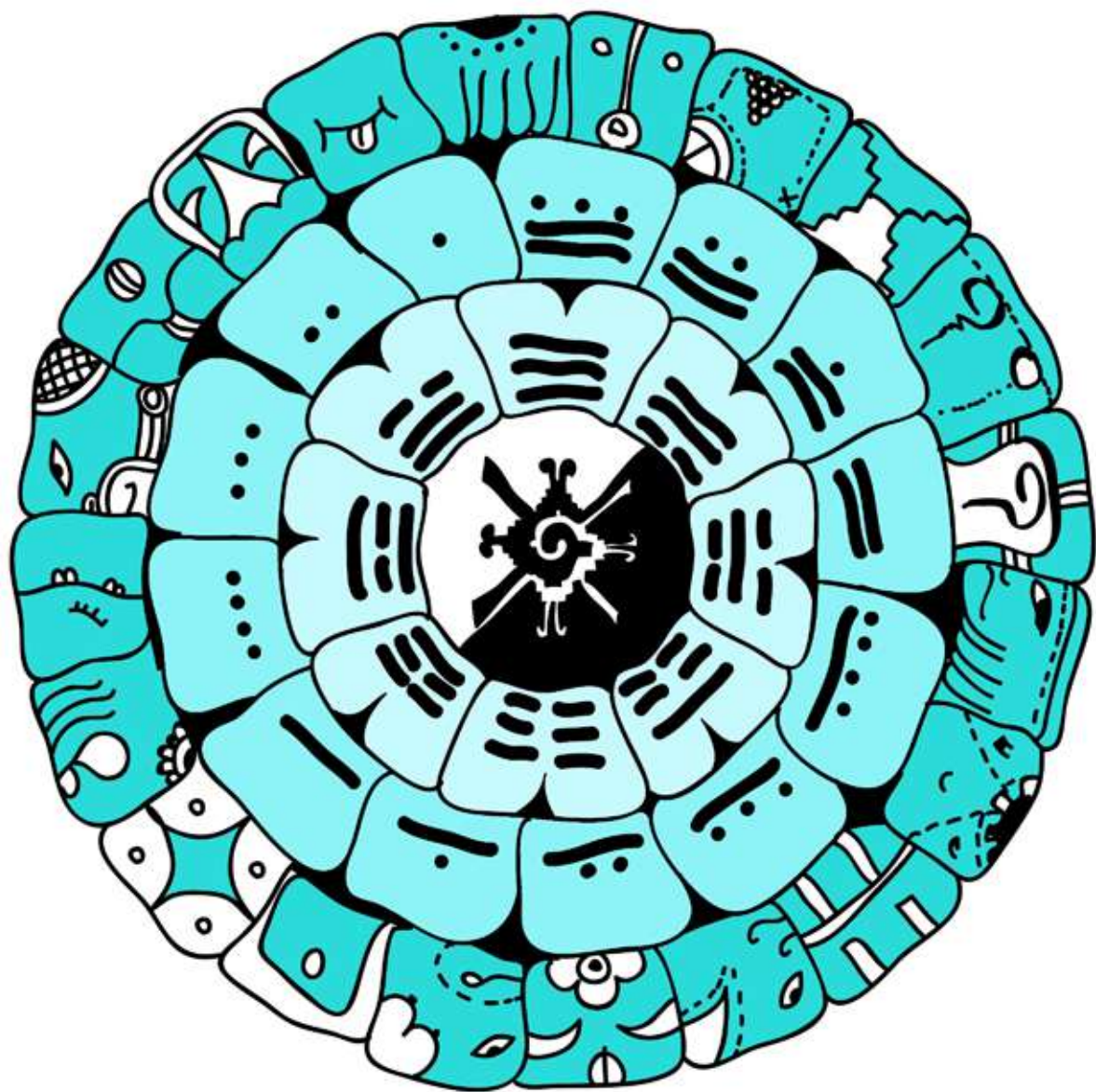
*Pythagoras*



Looking back at the past years of research, I see that all assignments, all travels and my personal development, even my experience in my own Musical Institute in Holland (Musical Institute Personare), have not come to me by chance. Everything has contributed at just the right moment to get closer and closer to my original Self and Being: the Kuḍumiyāmalai Core Energy, a source that lies deep within yourself and that sounds!



**6. Nataraja Temple**  
*Chidambaram, South-India*



## THE 20:12 FREQUENCY

*I am One who transforms into Two.  
I am Two who transforms into Four.  
I am Four who transforms into Eight.  
After that I am One again.  
Egyptian myth of creation (Hermopolis)*

**Tzolkin**

*Dzmitry Sukhavarau,  
edited*

**E**xposing the knowledge that lies within the Kuḍumiyāmalai Music Inscription cannot be seen separate from the time in which we NOW live. More and more cosmic insights from ancient times are resurfacing and are being rediscovered.

BACK TO THE FUTURE, TO A NEW ERA!

2012 - A year that many indigenous people call the moment of transition, from the era of Pisces to the era of Aquarius.

A transition is a process and a process does not take place overnight but during a certain period of time. Characteristics of this process are clearly tangible and visible. Everybody experiences that the year, the weeks and days fly by. The connotation of time changes. I for one experience a growing feeling of timelessness. When I am in the process of creating, for example when I make or teach music or write and draw for my book, then it is like being in a dream: time does not seem to exist. It feels like I have been working for only 'a minute', but my watch tells me regularly that three hours have passed. My concept of time changes tremendously and I notice that I am not unique in that aspect. These changes also have their impact on our physical well being. Many people I encounter are looking for answers to their physical, emotional, psychic and social problems. Anxiety, violence, fear and disasters control our view of the world.



**7a. Pyramid of Giza**

*Marret Vonhoff*



**7b. Sphinx**

*Marret Vonhoff*

## WHAT IS GOING ON?

Do hold on. Below you will find the new science about our Galaxy for the Aquarius Age according to Barbara Hand Clow, the Pleiadians, the Hathors, Kuthumi, St. Germain, the White Brotherhood and many others from higher dimensions. The transformation of the Earth in 2012 and thereafter is connected to the orbit of the Earth around the Sun, the orbit pattern of the Sun in our Solar System in the Pleiades, the path of the Pleiades in the great Galaxy and the shape of the energetic network around the total universe, the solar system, planet Earth and all organic life. Every time again, in a cycle of 25,920 years, our solar system enters the Photon Belt, at the same time as the Earth's precession (transition) to the Aquarius constellation. This moment is made visible by the Sphinx in Giza, Egypt. The Sphinx consists of a Lion's body with a human-/virgin head.

The Sphinx hints at this era of transformation through the transition from Virgo to Leo. From an astrological point of view this shift takes place from Virgo to Leo. Seen from the Earth this shift is being perceived as a transition from Pisces to Aquarius, in the mirrored or opposite signs and direction (180 degrees; img. 8).

## HOW SHOULD WE VIEW THAT THIS ERA WAS ALREADY LOOKED AT IN ANCIENT TIMES?

From a Divine high frequency the symbol of the Sphinx for the now and present has been given to humanity.

We talk about the Piscean Age that began with the coming to Earth of Jesus of Nazareth around the year zero.

He prepared the transition from the Piscean Age to the Age of Aquarius. Each era is characterized by certain qualities that enable humanity to evolve. These qualities correspond to the qualities of the **chakra's**, the energetic wheels or vortexes in our bodies.



During  $12 \times 2,160$  years (12 constellations that are each active for 2,160 years) the entire evolution goes through a similar growth process as does each individual going through the 12 chakras in a lifetime.

The Age of Aquarius carries within the energy/quality of spirituality, limitlessness and connectedness. That is the growing phase into which the whole universe will develop during the new era.

### WHY THE MİRRORED TIME INDICATION THROUGH THE ZODIAC?

The phenomenon of mirroring comes from a universal law.

Already at a young age we learn that everything has two sides. We always have to look at things from two sides.

The universal law of mirroring teaches us to perceive everything from two sides and to think, describe and create accordingly. This law shows us the way to universal Unity and Connectedness!

“Everything we humans perceive from a personal aspect - outside of ourselves - with our sensory organs, is exactly the opposite in the Divine state of Being” according to E. Haich in her book *Initiation*.<sup>1</sup>

If you see something from the outside - above/below, front/back, left/right, it then reverses the moment you do not see it, when you are it. In that case the exact opposite happens but now being mirrored.

Take for example the letter E. If you write it down, you perceive this letter outside of yourself.

In what direction does the letter go? From left to right.

Now draw it on your chest, in a way that you are this letter. You are now in a condition of Unity with it, in a state of Being. What is the direction of the letter now? From right to left. Exactly opposite! Try it yourself.

Many languages are written from left to right. Exceptions are the eldest languages of Light. These are for instance: Sanskrit (India), Hebrew (Israel), Hieroglyphs (Egypt),



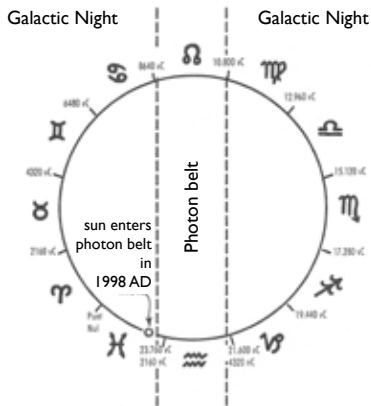
7c. Head of sphinx

Marret Vonhoff



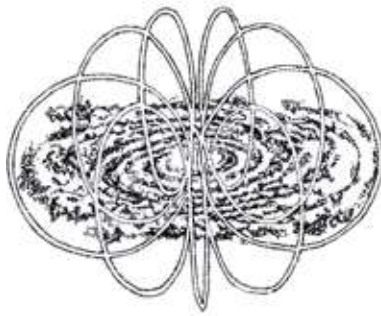
8. The Zodiac

Paul, edited



### 9a. Photon belt

B.H. Clow, edited



### 9b. 7D light-donut

B.H. Clow

Arabic, Sumerian, etcetera. They are carriers of Divine frequencies and rhythms. Their writing goes from right to left.

Sanskrit is not written on the line, but 'hangs' on the line. Mirroring is one of the main cosmic building blocks that is used in the Kuḍumiyāmalai Music Inscription and it forms a central point to decipher the Music Code. It indicates the existence and use of human and Divine sounds. Without this knowledge the deciphering is impossible and we will come to a one-sided discovery of half of all its powers! There will then always remain questions unanswered.

Every 25,920 years our Solar system enters the photon belt (img. 9a). Barbara Hand Clow tells us in her book, *The Pleiadian Agenda*<sup>2</sup>, that the photon belt is a bundle of light particles that is permanently present in our Universe. Photon belts are 7D\* light-donuts (img. 9b) that emanate from the vertical axis of the Galactic Center. Outside the Photon Belt there is darkness. This is called the Galactic Night\*. 7D light-donuts revolve through the Galactic Center into the darkness of the Galactic Night. Our Solar System with our Sun and planets belong to the star group Pleiades. Alcyone (img. 10), the central star of the Pleiades in the Galaxy, exists eternally in the Photon Belt. The stars that are close to Alcyone, like Merope and Maia stay longer in the Photon Belt than in the Galactic Night.

Our Solar System spends much time in the Galactic Night, namely: 12,960 years.

During the other 12,960 years it finds itself in the Photon Belt for 2,000 years and the remaining 10,960 years it stays in a higher light vibration. Every cycle goes through four different stages in frequency. In India these stages are called

\* 7D is the 7<sup>th</sup> dimension. In comparison: we live in the 3<sup>rd</sup> dimension (3D). 7D photon light has for us an immeasurable high frequency.

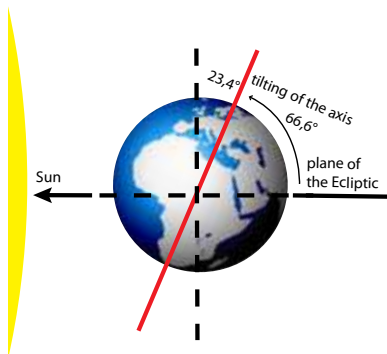
\*\* Galactic Night is also a name for a period in which the Earth and human consciousness exist at a low, dense frequency, where life is lived and observed. Knowledge and scientific insights are in keeping with these dense frequencies.

'Yugas' (img. 30 and 96). At this moment our solar system is just coming out of the fourth stage 'Kali Yuga', or dark Yuga. As a part of the ascending spiral of the Pleiades, our solar system with all of its planets will pass through the light as well as through the darkness, but every time under different circumstances. For life on Earth that means that every time life will take place based upon different frequencies of being. Earth therefore precesses every 25,920 years from Pisces to Aquarius, into a new period where the Great Maya and Yugi Cycles are completed and start all over again, every time starting from a different frequency.



**10. Star group the Pleiades**

*M. Hellweg*



## II. Ecliptic plane

Lianda Beterams-Kreuk

Everything in the universe, in our Solar System, is interconnected to each other and to the Creator- or Primordial Source.

Music gives an exact image of a holographic evolutionary path (img. 80b and c). Synchronization with the Primal Frequencies keeps everything on course. The energy of the Galactic Synchronization Ray\* enabled the Photon Belt in 1987 to reach a new *dimensional frequency*! This changed the entire Pleiadian System and it proceeded to determine a new intention for the next biological stage of evolution.

Aquarius archetypes of this new intention are:

- Truth
- Autonomy
- Multi-dimensionality
- Man, know thyself (Oracle of Delphi)
- Freedom
- I Am (that I Am) - energy
- Own creativity
- Man as Divine creator (how do I create my own life)

John Jenkins adequately established in his book *The End of the Mayan Calendar 2012*<sup>3</sup> that the end of the Maya Calendar coincided with the winter solstice (shortest day - longest night) on December 21, 2012. At that point our Sun unified with the intersection of the ecliptic orbit of Earth and the Galactic Equator (img. 11). During this winter solstice our Sun was directly at the spot between Sagittarius and Scorpio. On December 21, 2012 a conjunction took place between the Earth, the Sun and the Heart of the Galaxy.

The Maya reported that the young, new born father sun received the energy directly from the mother, the heart of the Galaxy, and sent it straight away to the child, Earth.

\* According to the Mayas Hunab K'u, the Creator or the Great Central Sun radiates an energy ray through the entire universe. This ray, this Galactic Synchronization Ray, keeps all that exists in synchronization with the Primal Energy and serves the evolution.



On December 21 the December sun passed through the *Heart of the Galaxy, the Womb of our Cosmos*.

The Maya revived this moment time and time again during their ball play.

This extraordinary conjunction only takes place once every 26,000 years! In this sense it is a cosmic variant to the 260 day pregnancy of humans. You could say that the Cosmos was pregnant and on December 21 2012 she gave life to a new sun, a new era, a new consciousness!

John Jenkins even argued that this intersection has been recorded as a message on the cover of the sarcophagus of Pacal Votan in Palenque, Mexico.

Several planets in our Solar System attain a high density (= low frequency) when they move in the Galactic Night.

This generates the experience called karma.

Karma consists of feelings within range of the 4D frequency, that seek expression, thus creating actions and reactions in 3D (our perception/frequency).

Bodies that travel in the 7D frequency of the Photon Belt are less dense and more multi-dimensional (less dense, because of higher frequency). Due to more light and the increase in higher vibrations in physical bodies, emotional bodies\* are being purified.

When you are in this state of 7D consciousness (frequency), you still have feelings but they are merely impulses that guide you to stay centered. They are not feelings that turn you to karma. The raising of the frequencies in your body is necessary to be able to resonate and synchronize with the higher Photon frequencies. To achieve this it is required that our physical and emotional bodies are cleared of shortsighted perceptions from the period of 10,960 years of Galactic Night.

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\* People have 4 bodies. 1 tangible, physical body and 3 energetic bodies (the mental, the causal and the emotional).

If you choose to activate or raise your own frequencies, the required energy for that is present in your own spine and prana tube\*.

All this time this knowledge has been saved and practiced by for example Yogis, Tibetan Monks, but also by Shamans and Native Americans (Film: *The year Zero*<sup>4</sup> van Wiek Lenssen).

The energy in your spine and prana tube will stimulate the entire electrical system of your body. Karma that wants to be resolved will collide and give you physical discomfort. The Photons (also present in your body) that are released (tangible in the form of positive, refreshing energy) awaken the beautiful snake, the Kundalini Energy, that lies coiled up in your base or root chakra.

The Essence of our existence lies deep within us and starts to surface. Man will again recover its entire package of *human capabilities*. Look at the first years of life of children. They learn everything without thinking about who they are. They use their imagination and fantasy and thus create their life from moment to moment. This continues until the established, restrictive and limiting interpretations of life start to correct them. A few years ago there was a commercial with the slogan:

*He who dares to shift old boundaries and explore new ones, gives himself and the world new energy.*

What a wisdom and truth!

Exploring and shifting boundaries means tapping into new potentials within yourself and exposing old conceptions. This calls for power, creativity, passion and perseverance, a new intention and imagination to dare to open up to new territories. It calls for courage and daring to look into the mirror, to let go of your old security and grip onto known patterns.

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\* Prana tube: the energetic tube with the size that equals the circumference of a circle by putting the tips of your thumb and middle finger against each other. This tube runs straight as an arrow through your body and does not follow the curves of your spine.

It also calls for training to enhance your discernment.  
In the end it is all about growing in consciousness.

*Leave the beaten and well- worn paths of the past centuries during the Galactic Night. The capabilities of every human being are infinitely larger and are a birth potential waiting to be allowed to wake up! These are our primary talents that enable us to change life, our lives, the lives of each and every one of us, into a new reality, based upon beauty and harmony! Since everything is energy, vibration and movement, all things can be influenced, changed and adapted. The primary talents that are present in every human being, have the potential to create this reality.*



**12. Maya Site - Palenque, Chiapas, Mexico**

Marret Vonhoff



### 13. Tzolkin & Hunab Ku - Mayas

*Espejo Galactico Blanco*

Scientists who were able to decipher the Maya Calendar, found the 21<sup>st</sup> of December 2012 to be the end date of the calendar. But also other old scriptures and cultures speak of the end of times.

Deeper exploration of the calendar and the Maya culture was a logical step for me. Finally I also discovered by accident 20:12 in the Kuḍumiyāmalai Music Inscription (img. 16d and e). I became convinced more and more that the sounds of the Kuḍumiyāmalai Music Inscription were not just simply recorded, but that they served a higher purpose. The sounds hold important information and energy that help in transforming the human consciousness to the next octave, a higher frequency/dimension, to a Unity Consciousness.

#### A MUSICAL MODULATION IN CONSCIOUSNESS

The classical Maya (living approx. 200 to 900 AD) appear to have been obsessed by calculating time and determining its meaning.

To record the significance and content of time, the Maya invented a very advanced arithmetic system. Also the old Vedic culture (there are indications that a Vedic culture existed 11.500 years ago) had such an arithmetic system. The Maya as well as the Vedic cultures worked with immense lengthy chronological dates that went back as far as millions to billions of years. Some Maya dates, which go back over this enormous long period of time, approach the lengthy Vedic dates. The difference between the two cultures lies in their comprehension of time. The Maya saw time accelerate by a factor of twenty and come to a climax in 2011, while the Vedic cycles are repetitive in nature.

A few researchers succeeded in deciphering the 5184 Maya Calendar's Long Reckoning. This way they may have revealed the Creator's plan for the human and planetary evolution, according to Barbara Hand Clow.<sup>5</sup>

In the meantime Earth and its humanity have passed the end-date of the Maya Calendar, being December 21, 2012.

More and more our lives show signs of being connected to the great predicted leap in consciousness of Earth and its human kind from the 3<sup>rd</sup> level of consciousness to the 5<sup>th</sup> level of consciousness and higher.

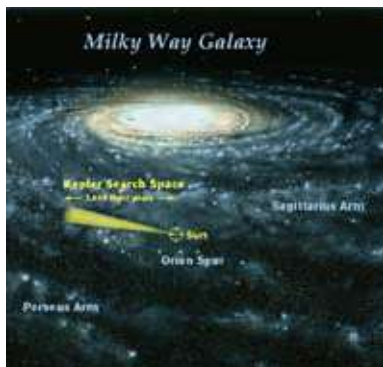
Shifts take place from a heliocentric (the sun as center of the universe) to a galactocentric world vision (galactic center with multiple universes). This means that there is an increase in the number of publications on these dimensional changes in newspapers, magazines, books, and there are more lectures and workshops on this subject and more films are released (for instance films like *Contact*<sup>6</sup> and the *Golden Compass*<sup>7</sup>). This is important because people will be able to understand more and more the signs and see that they are connected to the Galaxy and the continuing process therein of increasing frequencies.

The increase of frequencies is the underlying, invisible driving force that has profound consequences for our lives. One form of expression is the feeling of the acceleration of time. Also the increase of darker energies, like negativism and violence. Physical symptoms show themselves in the form of fatigue, sickness, depression etcetera. We all have to develop the accompanying higher understandings so that during this process we continue to experience our life to be a pleasant event. We have to learn to look further than what is known so far. This allows us to *reflect, gain insight and understanding* into how reality looks beyond the visible and tangible world. Finally we can understand the how, the why and the coherence in our lives and in the world.

In quantum physics, science talks about the quantum or zero point field and zero point energy. In mathematics people already work with the 4<sup>th</sup> dimension and with mathematics in higher realms. Higher dimensions are known as the Akasha Field and Galactic multi-dimensionality.

**The mind is like a parachute;  
it only works when it is open**

*Dalai Lama/Tom Kenyon*



#### 14. Portray of the Milky Way

Jon Lomberg



#### 15. Milky Way

Ingrid Maas

HOW CAN WE IMAGINE THIS NEW REALITY?

Because of our limited consciousness, this question is one of the hardest to understand and manage. Realities are a kind of layered donuts and only multi-dimensional models will be able to describe a true reality. The Galaxy is a 10 (ultimately 12 or even 13) dimensional system of cosmic intelligence that expresses itself in 9 (11 or 12) different dimensions (frequencies). The 10<sup>th</sup> (12<sup>th</sup> or 13<sup>th</sup>) dimension is the All.

The 1<sup>st</sup> dimension has its origin in a beginning form that reveals itself as an intelligence system, like for example the central core crystal of Earth.

This 1<sup>st</sup> dimension of Earth sets up *communication lines*, from the core crystal via 9 (11 or 12) dimensions to the center of the Galaxy.

Like any system the Galaxy evolves in *time*, and creates in *space*. The path of each creation is enclosed like a seed in its own 1<sup>st</sup> dimension. The intention and expression of that creation finds its origin in the future - in the Galactic Intellect<sup>8</sup>. This is the *fundamental cosmic law of Creation in action!* Visualizing the future is creating for the **Now**.

In your mind, just go back a 150 years in time. There were no cars, no airplanes, no mobile phones, and no computers. We lived our lives the way generations before us had passed it on. There was no cure for many diseases and so on. We humans could not imagine the many things that are now common good in our world. Indeed, we thought those things to be impossible. The past 100 years have proven time and again that the *impossible can be made possible*. *That is the essence of 2012 and beyond!*

Man possesses *unlimited imagination and creative powers*. Let us enter into the expansion of consciousness and look through higher frequency glasses, so that everything that lies ahead can proceed by means of a calm ongoing process.

In 2005 I made a cultural trip to Mexico, Belize and Guatemala to experience the energy at the sacred sites of the Maya. The evening before my visit to the Maya site in Palenque, I found a star tetrahedron cut from crystal in the souvenir shop in my hotel for less than € 12,- (converted price). I immediately wanted two. Unfortunately there was only this one left. *Coincidence?*

The next day after my visit to the Maya pyramids I discovered the number 2012 in the heart of the Kuḍumiyāmalai Music Inscription. The insights and sounds of the Music Inscription will help us to re-tune ourselves to the 20:12 frequency and further fine-tune to the 20:13 frequency and higher!

#### 20:12 IN THE KUḌUMIYĀMALAI MUSIC INSCRIPTION

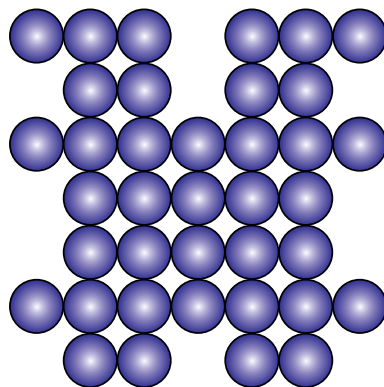
The Music Inscription consists of 7 groups, each above each other (img. 16a). This I have reproduced using circles. Each circle represents a line. When you place the groups in the order of a 7-fold Labyrinth (img. 199a and c):

5-6-7-4-1-2-3 (from top to bottom), it creates an almost symmetrical image. The top line is group 5 and has 6 lines. Below that group you see group 6 with 4 lines. Then group 7 with 7 lines. etc.

By adding the doubling of the fifth group (the 6 lines) to the bottom, a completely symmetrical image is created (img. 16b).

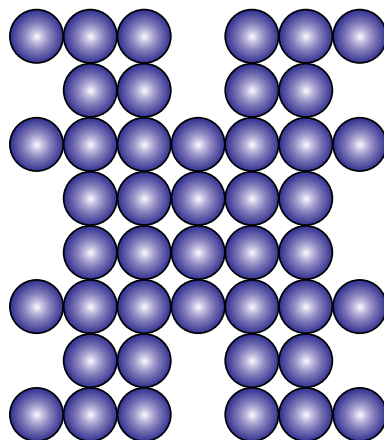
A well known given which you will come across in mythological images throughout the world is the basis of symmetry, mirroring and harmony. In the Music Inscription there is a direction in Tamil, which states: these (sounds) are appropriate to 8 and 7. By also doubling group 5 with its six lines, the image of the grouping of the lines shows symmetry, harmony and mirroring.

By rotating the image 90° (img. 16c) I thought to recognize an image which I had seen once before.



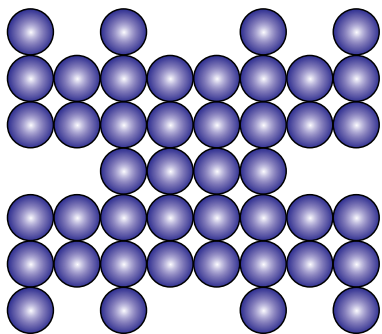
**16a. Music Inscription in circles**

*Lianda Beterams-Kreuk*



**16b. Music Inscription with doubled fifth group**





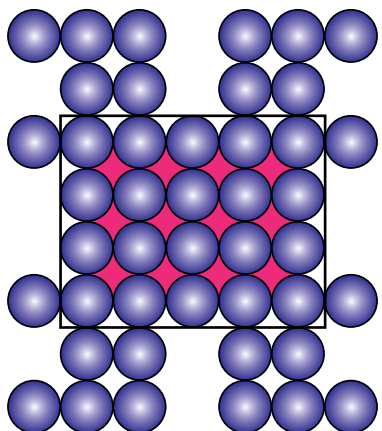
16c. 90° rotated

It was the image that I had seen and photographed during a dance performance of the Dogon tribe in Mali (West Africa).

*What does the image represent?*

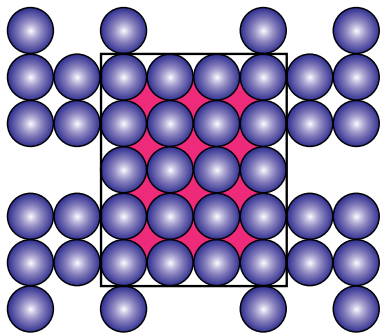
It is the upper part of the **kanaga mask**.

In Western history this part is known as the cross of Lorraine. Several versions of this cross symbol are known. The kanaga mask resembles the Lorraine version from antiquity. Here the two horizontal lines are exactly equal in length. In this capacity it is known in the Hermetic tradition as the symbol of the Hermetic maxim: 'So above, so below'.



16d. 20 spheres and 12 pink diamonds

Within the Dogon tribe the kanaga mask represents the spread wings of the mystical bird, **the komondo** which tells the story of creation. The two small 'human representations' centrally located at the top, represent the first human couple from which the Dogon believe to have descended (like Adam and Eve). The uppermost part of the cross symbolizes the supernatural world and the lower part of the cross the human world. The connection between both worlds is formed by the central vertical part of the cross. In the Dogon dances the one wearing the kanaga mask moves his head again and again up and down in order to bring about the connection between both worlds. In a dance for the dead the dancer wearing the mask dances on top of the house of the deceased person to accompany his or her soul to the last resting place.



16e. 20 spheres and 12 pink diamonds, 90° rotated

The mask signifies, both in the tradition of the Dogon as well as in the Hermetic and Western mythological tradition, the function of bringing about the connection between the supernatural and the human world. During the 14 years of my research the function of the Music Inscription has become more and more clear to me. It did not surprise me that this similarity with the function of the kanaga mask is invisibly present in the Music Inscription.



Looking further at the symmetric image of the Music Inscription I discovered in the center  $4 \times 5 = 20$  lines of sounds, which are displayed here in the form of 20 circles. Between these 20 lines (circles) 12 'pink diamonds' can be observed (img. 16d and e).

The central and unifying section in the image consists of 20 circles with in between 12 diamonds. According to the Maya the moment of the great cosmic junction was to take place in the year 2012. Since the 20 circles form together the 12 diamonds and are enclosed in the Music Inscription I have interpreted this as being a ratio or interval of 20:12!

**20 circles:12 diamonds**

**20:12!**

This ratio allows itself to be interpreted musically via the range of overtones into the interval  $E^2 : G_1$ , an interval of a major sixth (6 tones apart - chpt 6, table 4).

Finally, the essence and interpretation of the 'diamonds' with reference to the present cosmic developments will be clarified in chapters 9 and 13.

The center is important, because my whole work hinges on arriving at the core of the Music Inscription. The numbers 4,5,6 and 7 and the ratio 20:12 play a prominent part. In chapter 13 the numbers 4 and 5 will show by their relationship and connection that they carry much hidden knowledge within.



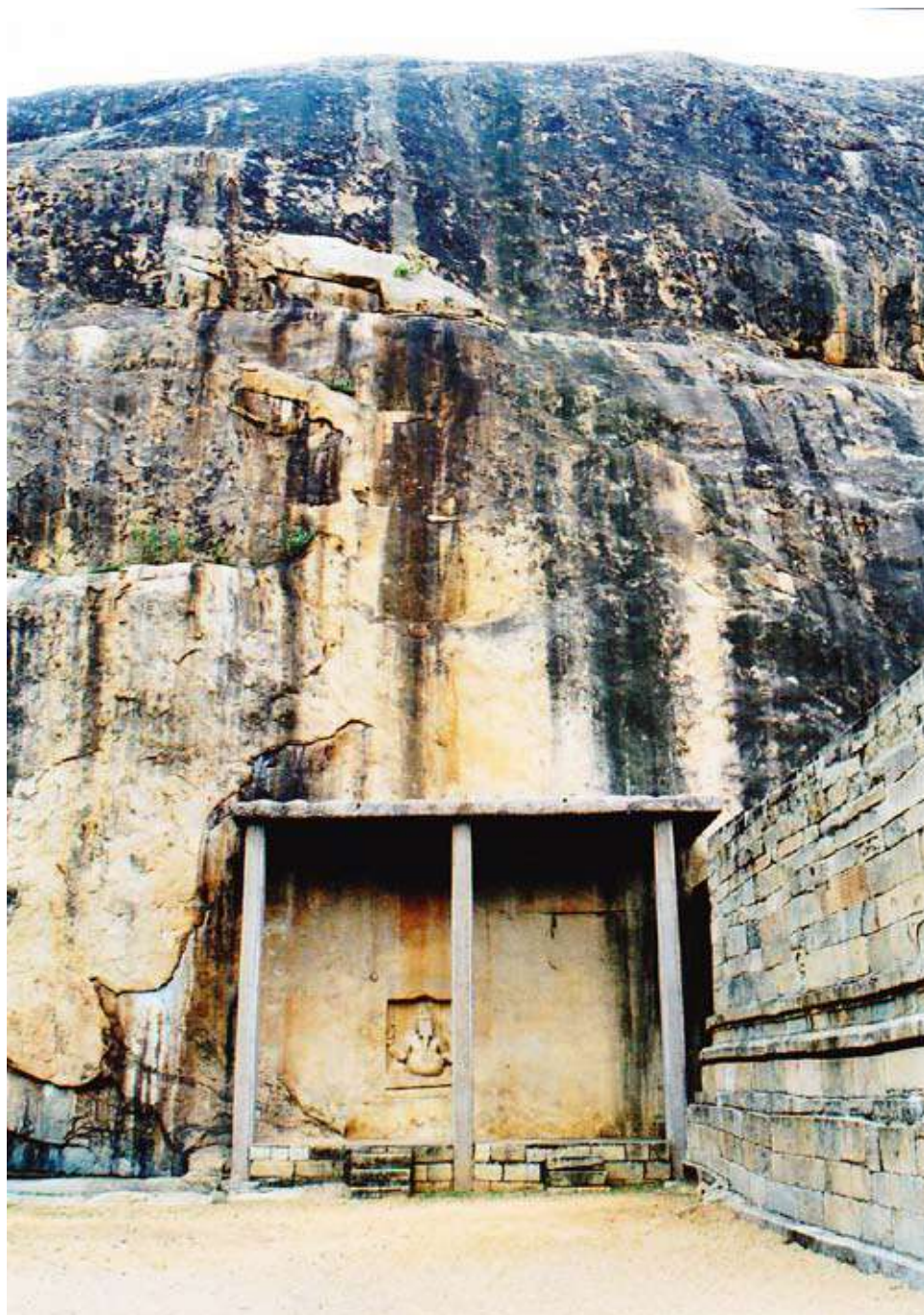
**17a. Cross of Lorraine**

*Daniel FR*



**17b. Dogon mask**

*Marret Vonhoff*





## THE KUḌUMIYĀMALAI MUSIC INSCRIPTION

**The Music Inscription in  
the rock of  
Kuḍumiyāmalai**

Marret Vonhoff

*The most beautiful thing we can experience is that which is mysterious.  
It is the source of all true art and science.*  
Albert Einstein

KUḌUMIYĀMALAI, THE TOWN



In the heart of South India, between Tanjore and Madurai lies the town of Kuḍumiyāmalai. The town is built around a monolith ([malai means mountain, img. 18](#)) between the trees and was called Thiru-nalak-kunram in early inscriptions and Sikhanallur in a later period. The district is famous for several beautiful old temples and inscriptions that are of historical and archeological value.

### 18. **The Monolith of Kuḍumiyāmalai, 1999**

Marret Vonhoff



**I 9a. Map of India**

*Ruslan Olinchuk*



**I 9b. Map of South-India**

*Ruslan Olinchuk, edited*

The Kuḍumiyāmalai Inscriptions are one of the oldest in India. Outside the small town, on the east side, you can find the famous Kuḍumiyāmalai Music Inscription. Near and around the monolith there are four temples, including a cave temple and the great Shiva temple: the Sikanathasvami-koil temple. The latter contains beautiful carved sculptures. The monolith takes a central place in the small picturesque town. It all feels like some sort of oasis in a surrounding dry, flat landscape. The sand has a rusty red color. The people living in this small town looked at my brother and me as peculiar beings, because one rarely encounters white people in this part of India. The town's people hardly speak any English and we generally communicated using sign language. Very soon we had a group of curious people gathered around us.

In the Lonely Planet Travel Guide you find no information about where you can sleep and especially eat safely beyond Tanjore. It is a true adventure to visit the town of Kuḍumiyāmalai. You can reach Kuḍumiyāmalai by train and by bus (or taxi). From Tanjore (train) to Pudukottai (bus) and then some 20 km to Kuḍumiyāmalai (bus/taxi). The hill, a large, smooth granite rock, offers a very striking appearance in the completely flat surrounding landscape. At the foot of the hill a small temple has been built, originating from the Nayak Era (17<sup>th</sup> Century AD). The temple is shrouded in a remarkably serene silence. Temples in India are usually meeting places where a continuous level of activity exists. In those places there is definitely no serene silence to be found. That is why this small temple is an exception. In the grounds of the temple there is a small cave temple that was built around the 7<sup>th</sup>/8<sup>th</sup> century AD. The portal in front of this cave temple, directly to the right of the Kuḍumiyāmalai Music Inscription, is of a later date. This portal shields the Music Inscription but unfortunately it also overlaps a very small part of the Music Inscription. Because of its notation, the Music

Inscription is of great historical value to the Indian music. Besides the Music Inscription almost 120 other inscriptions have been found in and around Kuḍumiyāmalai.

#### A CULTURAL WORLD HERITAGE

In the first century AD a very special event took place in the Dravidian Triangle ( ▼ = female form), in present day South-India. A group of people which in history is known as the Dravidians lived there during the first millennium AD. The language they spoke was Pallava; their writing consisted of Pallava-grantha symbols. With these symbols they engraved important information on the outside of the great monolith. After translation it appeared that one of the inscriptions contained really important information. It turned out to be a sound notation. Translation produced Solfeggio syllables\* which are part of the ancient Indian rāga system.



#### 20. Kuḍumiyāmalai Music Inscription

Marret Vonhoff

#### WHY IS THIS SOUND NOTATION SO SPECIAL?

The Indian culture has of old only known an orally transmitted music tradition. A notation of sounds was something unusual, not only then, but even now. It will therefore serve a definite purpose. Since the last century more and more ancient scriptures, inscriptions and 'tombs' have surfaced throughout the world, containing information that could only recently be translated and understood. You can think of:

- The Rosetta stone in Egypt (by Th. Young & J.F. Champollion)
- The Naghammedi Scrolls in Egypt
- The Qumran Scrolls in Israel
- The tomb of Pacal Votan in Mexico (discovered by Alberto Ruz Lhuillier)
- The deciphering of the Tzolkin, the Maya calendar in Mexico (J. Arguëlles)

\* Do-Re-Mi-Fa-Sol-La-Ti (Western system) and Sa-Re-Ga-Ma-Pa-Dha-Ni (Indian system)



## 21. Detail Kuḍumiyāmalai Music Inscription

*Marret Vonhoff*

- Decoding of ancient scriptures by Western science (Vedas; Popul Vuh)
- The Image of the Flower of Life throughout the world (D. Melchizedek)
- The Kuḍumiyāmalai Inscriptions (internet: Kuḍumiyāmalai Inscriptions)
- Cubes in Rosslyn Chapel, Scotland (Thomas J. Mitchell - The Rosslyn Motet)

Probably many more have been found and will still be found. All these ancient scriptures, inscriptions and tombs have one thing in common: on a deeper level they all contain a secret, hidden knowledge and science. It is striking that there are still peoples living on Earth who are living according to original perceptions. Think of the peoples from the interior and mountain regions of South America (the Queros from Peru with their Munay-ki initiations and the Saddhus in the Himalayas), the people in the interior of Indonesia, people from Papua New Guinea, the Aborigines in Australia and the Dogon tribe in Mali (West Africa). These peoples are now coming forward via a few representatives because from their traditions and scriptures they know that **Now** the time has come to do so. In my opinion the engraved sound notations in the Kuḍumiyāmalai Music Inscription serve a higher purpose. In the old traditions the engraving of symbols in rock and stone was only done to record very important information for a very long time and to pass it on to the next generations without the possibility of interim adjustments being made. It had to withstand the 'test of time'.

Secret knowledge was hidden inside.