

Creating Knowledge Part 1: 429hz - The Faslaks Sound

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FR Welcome to Mother Earth Radio, my name is Florian Reiterer and I run the whole place.

From time to time Mother Earth Radio presents selected content that will give you the opportunity to broaden your horizons.

This time it is my very special pleasure to introduce you to Mr Sylvio Lachmann, who will open our series of talks "Creating Knowledge" with me today, Good morning Mr Lachmann.

SL Good morning Mr. Reiterer, Greetings.

FR Mr Lachmann, you were born in 1967, educated in the GDR school, graduated in engineering geodesy, were employed by a company for laser surveying technology, later self-employed on the basis of a patent for astronomical optics, built astronomical telescopes. You developed your own medical technology system in 2011 and have published many other developments to date with your engineering company Lachmann, and it is also said that you already led the official guided tours of the Dresden Observatory during your boyhood at school. How did that happen and how old were you then?

SL With the observatory in Dresden that is not correct, at that time it was in the Cottbus area, we had a small observatory in Weißwasser, that is a town in Upper Lusatia, an observation centre where I actually stayed almost every day since I was ten years old, because I was intensively involved with astronomy at that time, and the accumulated knowledge had become so great that I was asked if I would like to give a guided tour now and then, set up a telescope in the evening so that interested people could look through it, and that's how it all came about. A few years later I moved to Dresden because of my education and everything, and there I was at the observatory in Radebeul and then I directly gave guided tours of the planetarium. On a voluntary basis.

FR So you have always drawn from many different disciplines for your research Why do you think that is important?

SL The imprint was actually made in the GDR. At school we had the whole of the natural sciences in quite a comprehensive form, and this broad basic sorting then prompted me to see the whole thing as an overview, to see it as a whole, and then to draw on observations from the individual subject areas for various topics; This cohesion of the natural sciences as a whole has actually always been effective, where one then considers where else one can look, do you look into chemistry, do you look into physics, mathematics and so on, this broad range was common practice a hundred years ago, today we have landed with the specialists, unfortunately.

FR ..who of course then also achieve great things, but perhaps no longer put the big picture into context.

Mr Lachmann, there is a lot to talk about, how do we start? Among other things, you are the manufacturer of a loudspeaker system, the Klangzelle. Why are your loudspeakers round?

SL You all know, or the listeners all know, the normal common loudspeakers. These are usually square boxes, and they emit the sound over a plane to the front via this front, and the sound is then brought into the room via this front, so to speak. This has advantages and disadvantages, nature does not know square boxes where the sound is generated, nature always starts from mostly point-shaped sound sources, and this then spreads comprehensively in every direction.

We took this as a model and said that we would use a sphere so that we could emit the sound outwards in all directions. And that has the advantage that when I drive such a round loudspeaker in a room, there are a lot of reflections of this sound from the objects in the room. And that leads to a really excellent sound image and, depending on how big this sphere is, you then have a fullness, a fullness of space.

The spheres that we use there as a housing are made of a certain solid wood, and this wood is lignin fibre, there is carbon in it, and this wood gives the round spherical loudspeaker its special sound, Mr. Reiterer.

FR We know that when we want to represent the sound wave two-dimensionally, we always draw this sinusoidal curve, which gives us the idea that it would be a directed, straight line wave, but in fact this sound pressure compression spreads out in space in all directions, spherically.

This spherical propagation occurs frequently, also how current flows is apparently not according to this water-in-the-conduit picture, but also a spherical propagation of a field around the current source. And this field then pushes the electrons.

SL Yes, it would be best to use water as an example, namely when water flows through a pipeline, everyone imagines it as a laminar, even flow, but that is not the case, the water pulses through it to a greater or lesser extent,

as we have now established. You can imagine it from the side like a wave, in some places the water is in contact, in some places it is less in contact. It really pulses through the pipe. And that's probably how it is with many fluids, and that's probably how it is with many types of waves.

FR You also offer frequency emitters, e.g. the round antenna of the Asur system or the "sound applicator". But why do you send the music signal into the room not only as sound waves via loudspeakers but also as electric waves?

SL It simply has to do with the human sensory system. Conventional loudspeakers work in the frequency range of human hearing. That is usually up to 20,000 Hz. At our age, we can't hear 20,000 Hz any more. The older we get, the less sensitive we become, and this sensitivity decreases from the age of 20. And conventional loudspeakers, as I said, give off this 20,000 Hz frequency response. Now, humans don't only have ears for hearing, we have many more sensory systems, which is something we are astonished to discover nowadays. We can pick up higher frequencies, and humans have an internal pick-up facility for this: their tubular bones can perceive frequencies much higher.

As the name says, tubular bones, they are tubes, they are a kind of cavity resonators, there are eighty-two of them in the human periosteum, that is in the human skeleton, and they have different sizes. You can imagine it like organ pipes, there are these small pipes and then they become medium sized and then these huge ones, similarly we have it with the human bones, starting with the phalanx, the ulna, the radius, then high upper arm bones, and the large bones like the thigh and so on.

And they have a corresponding sensitivity for different frequency ranges, and if we now emit frequencies above 20,000hz, we do this for example up to 35,000-37,000hz, then we don't hear it with our ears but we feel these frequencies. Our brain puts together the sensors of different components, so to speak, adds the whole thing up and we then have a fuller sound image. That sounds quite utopian at first, but that's how it works. We are, so to speak, able to create this goosebump feeling like at a live concert.

FR This is, of course, also an indication that on a CD, whose sampling rate of 44,100 Hz also causes a frequency response of up to 22,000 Hz, i.e. the 22 kilos that the human ear can apparently perceive; there is no more on it. This means that all these other sensors that you have described would not even come into the room when playing back a CD recording, but here we also see the necessity to listen to live music or to go to high-resolution formats, I would want to deduce from this.

SL Yes, we basically only work with high-resolution formats, which used to have something to do with the fact that people used mp3s or CDs because

storage space was quite expensive back then, or the CD only had a certain capacity. Today, storage space doesn't cost anything any more and I can therefore put high-resolution formats on storage media, I can actually record concert recordings in studio quality, so to speak, and everyone could actually use them. Makes perfect sense. In my opinion, the best format to use is the Wav file, the old good one. You still have an honest signal there that really transports everything that the microphone recorded in the room during the recording. This goes much further over the music, I think you even get the emotions of the listeners transported there if you do it in a live concert. You can measure that using other methods, but that would go beyond the scope of this interview.

FR But in your engineering office, these frequency emitters are probably more likely to find their main application in medical research?

SL That was the basis at that time. Before we started working with these loudspeakers, we did various frequency applications in the medical field. Our society has been very chemically oriented since the Second World War. So, let's take medicine as such, a lot is regulated, regulated and improved by means of substance-based medicines. But the trend will be that these drugs will disappear more and more from the market, I think, and the whole thing will be replaced by frequencies. This will not work in all cases, but a substance, a medicine, consists of substances, different compositions, and this medicine has, physically speaking, a vibration that is based on what this medicine consists of. And these oscillations are, if you break it down quite simply, components of the electromagnetic spectrum. And something like that can be recorded, something like that can be produced. You can now take a medicine, or I'll give you an example, you can take a phyto-essence, a plant essence from any plant, from any Bach flower, and you are able to give the Bach flower to a person as a material substance, but you can also use the frequency of this Bach flower for healing purposes. That is all possible. And we have been doing this for more than ten years, where we ultimately pick up frequencies from remedies in the laboratory and can then use them for healing purposes.

FR That's very fascinating, but surely the frequency of a thing is not matter?

SL There was a Nobel Prize awarded to Carlo Rubbia in 1984. He found that it takes a billion units of energy to form one unit of matter. So matter is a conglomerate of energy. And energy is always a frequency and every frequency is information or contains information. That is this trinity.

FR What is the frequency of an element or a drug, no, let's break it down to the atomic level, what is the frequency? Is it how fast an electron revolves around the atomic nucleus or how can you put that into words?

SL This is a bit more complicated, the Compton wavelength plays a role, but you can imagine it quite simply; an atom has an element-specific wavelength, which is very very small, and there again, from a wavelength you can always calculate an oscillation. Let's take the first element in the periodic table, hydrogen, where the frequency of this hydrogen atom, the atomic fundamental frequency, is 26 quadrillion Hertz, 26 quadrillion! That's an incredible number, I wouldn't know how to write down so many zeros, and of course you can neither hear it nor grasp it in any way, these are pure calculations. Within physics, there is no measuring device with which you could even measure something like that. It's all based on calculations, on theories, on assumptions.

FR Something like that is certainly difficult for us to grasp; but I think it becomes more comprehensible when you look at how you apply this principle practically, as you said: The human body actually responds to the frequency of a drug, for example? What is HRV?

SL HRV stands for heart rate variability. This can be explained quite simply: the time interval from heartbeat to heartbeat in humans is not the same. It varies over time. It has to. The greater the variability between the individual heartbeats, the better the person's so-called bioregulation. So the stronger the immune system, the structuring of the whole organism, you could say quite flippantly the healthier the person is. And this HRV, that actually comes from the sixties, seventies, it came from manned space flight. They were concerned with procedures to obtain body values from astronauts/cosmonauts that had a certain significance, which is where this heart rate variability comes from. Now it has been used in normal medicine for a few years.

FR And then you can read that the administration of the frequency of a drug shows the effect on humans.

SL You can do a lot more there. You can take a person you don't know; a patient comes to the doctor and this is a new patient with this doctor. Now the doctor only knows what is going on with this person on the basis of the questionnaire of an initial anamnesis. Now you can measure HRV. Now the person is shown in the current state of bioregulation. Let's say the person has a certain disease and the bioregulation is not very good. Now the physician has the possibility to apply frequencies of remedies as electromagnetic frequencies to the organism, this is done with a small antenna, and the body receives these signals via various sensors and the autonomous nervous system reacts to these effects in fractions of a second. And the HRV shows me immediately, an improvement and a deterioration. In a relatively short

time, so to speak, one can determine which is a suitable medication for me in my state of health, i.e. based on the individual.

That is a very excellent thing.

We have the so-called Vade Mecum, which is a big red book that the pharmacists have, in which all remedies are listed and all medicines that are currently available on the German market. And that's over forty thousand! No doctor knows these forty thousand medicines or their effects in detail. Now you could use the HRV to look very specifically at which drug is best suited for someone individually, and also has the fewest side effects.

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FR With these measurements of the heart "frequencies" you could determine that the tone of a certain frequency strongly influences the human organism. What is the Faslak tone?

SL We had just talked about the elements of the periodic table, and I mentioned atomic resonance. Everything that is life or organic or inorganic matter consists of the elements of the periodic table. And each of these elements has its own basic atomic resonance, which we cannot hear. But if I octave this basic resonance, i.e., for example, as in the case of hydrogen, these 26 trillion hertz, if I divide this number by two again and again, after a great many divisions I come into the audible range.

I calculated this once with the elements from the periodic table and was very surprised because there was always a common intersection number. That was around 429hz.

I then referred to this as Faslak's tone.

This frequency, since we are also made of the elements from the periodic table, exerts an influence on us, an ordering influence, an energising influence.

FR You have brought the frequency into the audible range by octavation. The octave, very briefly, is that you have a fundamental C and seven tones above it, so at exactly twice the frequency, the C can be found an octave higher, that is what musicians know, and that means that we can hear the 429hz as a tone and that they are resonant to all the elements in the periodic table and can be found everywhere. That is astonishing in contrast to the known 432hz. How were they calculated?

SL The 432hz, that's a similar story, they took the orbit of the earth around the sun. That's about 365 days. Now this is also a very long time where one could not hear the frequency if this orbit of the earth around the sun were to produce a tone, then one could not hear it, because this tone would be fixed to 365 days or to these seconds of it; and here one can do something similar: one octaves again. You divide by two. So you take a year, convert it into

seconds, and one by this number of seconds gives a frequency that is 0.0000 or something else. And now it was my mistake - you don't divide by two but multiply by two and then you also get into the audible range at some point. If you have done this with a certain number of multiplications, then we arrive at 432hz.

The 432hz are, so to speak, connected with the orbital period of the earth around the sun, the whole thing is also known as the so-called earth tone.

FR And now, with the Faslaks tone, we have created a connection with the elements that we are all made of, that life is made of and that all matter is made of.

What does that mean, "resonant to hydrogen", what does resonance actually mean; that a body begins to vibrate when it is excited by a wave, is that correct?

SL in principle yes. We have opened a door into the universe with the Faslaks sound. I believe that the full scope of what is possible there will only become clear in the next few years. In the universe, all things are interconnected, small structures, large structures, for example, an electron orbits around the proton, the moon orbits around the earth, the earth with the moon orbits around the sun, the sun with the planets orbits around the central sun again and so on and so forth. These are structures that are all resonantly coupled with each other. There is a paper about this, the so-called global scaling, a mathematical observation of these proportions, of these coupling factors. And everything in the universe, all structures from micro to macro are interconnected. And all this happens through resonances. All these material structures, whether they are small structures on earth, whether they are planets, whether they are suns, whether they are whole galaxies, consist of the elements of the periodic system. And the Faslak tone is, so to speak, the telephone line or one of the telephone lines between these structures.

The 432hz refers to the orbit of the earth, to the earth tone, the 429hz is the access to the whole universe. It's like a lift into the structures. And the interesting thing is that if you now use these 429hz in music, you get access to the structures. You get bioregulative access to your centre, you can see that in the HRV measurements. Here, at this point, an infinite number of things are conceivable, we can perhaps receive and transmit information via this frequency and much, much more.

FR We have now simply assumed that everyone knows that this 432hz is used as the concert pitch for music, i.e. as the basic pitch on which all musicians should tune their instruments. That was changed a few years ago to the 440hz that is used today. What was that all about?

SL That was a tragedy. It really was a tragedy, and there was the so-called Chamber Conference in London in 1939. On the eve of the Second World

War, so to speak. And the concert pitch A was arbitrarily set at 440hz for military reasons. That was simply decided at this conference. There was an initiative at that time by over 40,000 musicians worldwide who spoke out against it, but the whole thing didn't work. So what exactly happened there? Until 1939, there were different fundamental tones, different chamber tones, once this Vivaldi tuning, i.e. the 432hz, then there were a few others related to the countries, and these are, so to speak, quite physically beneficial to us. These 440hz are stress-producing for the human organism. We were able to prove this quite clearly in experiments. The 440hz is a frequency, and when music is based on it, the body automatically comes under stress. And this was done on the eve of the Second World War, because of the marching music and all the propaganda. Unfortunately, this is still the case today, even after the Second World War there were many initiatives to overturn this 440hz, but they have not been successful to date. Everyone should ask themselves why this is the case.

FR There is really a lot and many debates among musicians, even great musicians and conductors who have taken up the cause, the "old" music; in the first impression, of course, many say, Well, that's just a bit deeper, but if you also know the theoretical background, I think you can get involved better and do yourself a bit more good when listening to music.

You mentioned stress, which is of course a big keyword for all of us, you have been able to determine stress levels with the HRV, the reequivalent medicine system, for a long time now, which is what interests me right now, how are people doing?

SL The development in the last few years that we have been able to follow, even over 10 years now, these thousands of HRV measurements by doctors worldwide, clearly show that we are in a strong downward trend. So people are getting sicker and sicker, they are more and more stressed. And this manifests itself in many factors, everyone knows the word burn-out, that is only one of the consequences, being burnt out, the bioregulation has been lost, and the journey on this train unfortunately continues.

FR And then you sit down in the living room in the evening, want to enjoy music and find that it also stresses you out. If you listen to more 429hz music, what can you expect to improve for the individual?

SL The stress level of many people would go down, they would simply feel better, especially in the evening when media consumption takes place; I often listen to music in the evening. There's a difference when I listen to 429hz music than when I watch some thriller on the TV, get more amped up and then go to sleep.

The night's rest is actually the only time when we can regenerate at all, so that we are fit and balanced again for the next day, and many people simply

no longer succeed.

The 429hz can really help to strengthen the bioregulation, to find the balance again. Of course, this is just one fact of what you can do or what you should avoid. Of course, it doesn't make sense if I listen to 429hz music and then hold my mobile phone to my ear and make a phone call at the same time. Then, of course, it fizzles out just as much.

On the whole, Mr. Reiterer, you deserve a lot of praise from me with your whole initiative to implement this 429hz in the form of the radio, and you have also kindly forwarded comments and letters from listeners to me, where you really get the statement from them that this 429hz has had a very positive effect on them.

FR Mr Lachmann, thank you very much for this interview and I look forward to speaking to you again hopefully quite soon, for a second part here in our series "Wissen Schaffen" on Mother Earth Radio.

My name is Florian Reiterer, thank you for listening, take care.