

# The CONSPIRACY OF SOUND

by Jill Mattson



**Knowledge is a beautiful thing... until it's misused to the detriment of others. Powerful knowledge comes with great responsibility. It's this responsibility that birthed the tradition of hiding and concealing certain information in ancient China, Sumeria, Egypt and Greece.**

A widespread belief held that the great continent of Atlantis sunk due to the misuse of vibratory subtle energy, such as music and magic. It's up to you to decide what you believe, but I assure you that in the mystery schools there was no doubt of such possibilities. Ancient mystery schools around the world hoarded subtle energy information, only sharing their wisdom with initiates who demonstrated values: people who believed in the welfare of all.

## **Hidden Knowledge**

What was so important that this knowledge needed to be so carefully hidden? Ancient people surprisingly understood that everything was comprised of malleable energy – energy that could be changed with sound and other tiny energy sources. When these tiny changes were amassed, physical matter was altered: magic occurred. He who understood subtle energy had great power. How carefully ancient civilizations guarded their secrets of music, magic, art, dance and healing practices. Each one of these endeavours created subtle energy concoctions that could be used to influence and alter the world around them.

Ancient people used extreme methods to keep these secrets hidden. They had good reason to hide it. For example, Hitler sought these ancient secrets in his quest for world domination. Think that **Egypt** never let a secret slip on how to build a pyramid in 3,000 years. Wow. **Ancient China** only trusted high-ranking officials to employ musicians (that could alter their world with sound energy). Death was the punishment for leaking Pythagorean secrets. **The Sumerians** had code words “for those who have ears to hear,” before talking in riddles, only allowing a few to decipher the code. Egyptian art looked almost exactly the same during their 3,000 years as a super power because it was strictly controlled. No one was allowed to introduce innovations in art, music or dance, which was contrary to what was established to be “good”.

## **...The Control of Music**

In **ancient China**, music was controlled by the emperor to instil harmony and strength in its people. For example, they controlled the tuning notes from village to village. They carefully tuned each town to the exact same frequency. They believed that a tuning note and its music would be heard, absorbed and radiated by the villagers. Therefore, if the tuning notes of different villages were dissonant, these villages would clash. In another example, Chinese music kept their people “in tune” with the changing seasons, balancing the lack or abundance of frequencies they needed – with the energy of sound. They listened to watery music during the dry season.

Why was music and subtle energy prized? Subtle energy practices of music strengthened populations, increased crop growth, instilled a ferocious nature in warriors, lifted huge rocks, rehabilitated criminals and more. Not only music, but energy within food, items of nature and things used in “magic spells” were all ingredients of a subtle nature, which when combined, had a strong enough reaction to alter matter.

The tradition of controlling music for power continued as time marched on. The **early Catholic Church** intended to eradicate **Pythagoreanism, Platonism, Mithraism, Egyptian Hermeticism, Zoroastrianism**, the **Hebrew Kabbalah** and similar **Gnostic** teachings. The **Cathars** of southern France were executed or exiled, forced to roam the countryside as “gypsies.” The **Knights Templar**, the primary keepers of the Babylonian and Egyptian mysteries, were hunted down and murdered by the Church on Friday 13th, 1307.

Just as these religions were deemed enemies of the Church, so was their music. The devil was believed to be summoned through music. In 1234, the Catholic law entitled the ***Liber extra*** banned the musical interval that formed phi (tri-tone) from music. This sound was revered by ancient musicians because it exists abundantly in nature. What is the impact of listening to the tri-tone or the phi sound? This sound equates to branching, spiralling and scaffolding patterns – found in nature. Perhaps it helps us to grow, develop new ideas and lift our energy towards God. Clairvoyant seers observed that listening to the phi sound created by the musical triton purified, and enlightened one’s aura, resulting in improved well-being. This music not only changed the world forever but did so with lightning speed....

When ancient musical secrets were suppressed, it was “hidden” in carvings and dimensions in churches.

In 2005, Thomas and Stuart Mitchell matched cymatic images found in **Scotland’s Rosslyn Chapel’s** carvings and musical notes. The carvings served as a musical score. The Mitchells performed and recorded the music of the carved cubes, called the *Rosslyn Motet*. These musical codes were hiding – in plain sight in a chapel – where no one would suspect them to be!

Pope Gregory was a violent enemy of pre-Christian culture and **burned all ancient books**, which explains in part, why ancient musical techniques were lost. Burning the only available reference materials made understanding the complicated modal system of the Greeks close to impossible. Gregory created a musical modal form similar to the Greeks, but he lacked understanding of how or why Greek music was performed.

The tradition of dictating musical rules continued, but without knowledge of why it was done. For example, mixing modes was considered a sin. King Louis IX gave permission to form an academy of music, but the Parliament of Paris closed it because musicians ignored ecclesiastical rules and used too many modes. A variety of similar modes were prescriptively used in the Middle East to treat people with mental health issues. Now, this was outlawed.

In 1550, Luther wrote scathing pamphlets about the Catholic Church in Germany, where many of the Renaissance composers lived. With the ensuing birth of the Protestant Church, the Catholic Church’s iron grip on music weakened, which allowed musical innovations and the resurrection of ancient musical wisdom to run rampant. Classical composers prized ancient secrets about the power of music. In a few examples, Beethoven’s composition master, Christian Gottlob Neefe was a known Mason and a member of the secret Illuminati. Beethoven dedicated his piano sonata, *Opus 28*, to the known grand master, the Priory of Sion, Joseph von Sonnenfels. **Beethoven** was familiar with ancient ideas regarding the power of music.

Using music to control the masses came to an abrupt halt during the Classical period when the popularity of music, rather than church officials or government, dictated which sounds were heard. Rules were now created by mass consensus; the paying audience giving the musician the opportunity to make a living. In this period, after a musical style lost popular favour, the culture transitioned with the rebirth of new music. Musicians daringly created diverse masterpieces without any fear of negative consequences. This music not only changed the world forever but did so with lightning speed.

It is well documented that **sound entrains brain waves** (brain waves mirror sound waves that are nearby) creating specific states of consciousness, and of course music can make us *feel* good as we dance to a lively beat and feel sad with another song. Clearly, sound changes us. At least within the hearing spectrum, we have a clue as to the impact of sound vibrations. Vibrations, even those unheard, can intensify our emotions – for better or worse. Our brain waves can be deliberately altered with sounds, with similar result – altering our consciousness. Can we be brainwashed or influenced, without a clue as to what is impacting us? Are unheard broadcasts dumbing us down? Making us compliant? Encouraging us to buy things?

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**1.** *photograph of a (bee) painting by Jill Mattson  
Images (added by The Quester editor).*

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Jill, and Watkins Magazine [www.watkinsmagazine.com](http://www.watkinsmagazine.com) gave the CSQ Quester editor permission to reprint her Conspiracy of Sound article, and to use Jill's photograph of her Bee painting in the June 2021 issue of The Quester.