

CSETI Field Work Tracks - Orion Transmissions - Anomalous Sounds

Description of the sounds on the CD included with this Working Group Packet.

Tracks 1 and 2 - Synthesized Crop Circle tones and Logo in 3-D

These recordings were created by CSETI Member Charles Balogh, who is from near Phoenix, Arizona, and are for use during fieldwork and meditations, as desired. His description is below. The Pure Tones version of the Crop Circle Tones is believed to be an undistorted version of the original tones coming from the ET craft. Distortions could be caused by electromagnetic or other energy fields surrounding the craft.

CSETI Logo in 3-D *By Charles Balogh*

During the April 2000 training in Joshua Tree [near Palm Springs, California], I received a very strong impression of the CSETI logo during one of my morning meditations. It was a holographic vision of the logo and had a musical sound. The enclosed recording is as close as I can get to re-creating what I heard. Since I can only utilize stereo equipment, the sound you'll hear isn't quite the three dimensional effect that accompanied the vision. However, the basic idea is there.

As you listen to the CD, visualize the logo as a three dimensional object, slowly rotating counter-clockwise in front of you. In my vision I saw each of the circles as large transparent globes. The lines connecting them were more like transparent cylinders with electric blue, laser-like beams of energy flowing between the globes. Each of the globes had a specific series of sounds relating to what was inside of them. In the first globe I saw soft bursts of energy with varying colors. The second globe had exquisitely intricate, crystal latticework structures inside. The crystal structures were sparkling with scintillating lights of incredibly intense colors. (This is what Dr. Greer has often referred to as "neutrino" lights). The third globe had many crystal wheels of various shapes and sizes, all rotating in and around each other. Exactly what each of the globes represents is up to each listener's interpretation and level of experience.

Since the sound is in motion, it's helpful to listen to the recording through headphones. As the logo rotates, you'll hear each globe as it passes in front of you from left to right. The powerful, solid chords represent the cylinders connecting the globes.

Synthesized Crop Circle Tones *By Charles Balogh*

After hearing the original tape of crop circle tones recorded by Colin Andrews, I was struck by the fact that the sounds had a distinct musical quality, that of musical notes being repeated over and over. Utilizing a music synthesizer, I tried to replicate what I

heard on the tape. I first determined what the actual musical notes were and found that they were “G” and “E”. On the original tape the sounds were re-recorded several times at progressively slower speeds, which revealed the actual musical notes. The original tape, while extraordinary in its content, suffered from a multitude of additional sounds such as tape hiss, mechanical noises, and overall ambient air sounds. It was because of this that I decided to try and recreate the important sounds without the rest of the noise. At first I thought it wouldn't be possible because even though I knew what the notes were, the actual waveform of the sounds themselves would be impossible to recreate without the use of sophisticated sound analysis gear. However, after listening to the sounds a bit more, I realized that they were nothing more than simple sine waves, the most basic of all sounds. A synthesizer utilizes all sorts of waveforms to create all sorts of sonic textures. The first of these waveforms is a simple sine wave. With this in mind I set out to try and duplicate the sounds and the sequences in which they appear. After a few hours of experimentation I had successfully completed the process and the results were like a distilled version of the original.

I believe it is the tones themselves that are important and that it isn't necessary to use a copy of the original tape to achieve the goal desired during the CSETI contact protocols. I like to think of the tones as a sort of cosmic birdcall, somewhat like an airport beacon or a sonic lighthouse signaling the fieldwork team's location. Only time will tell if I'm correct.

Track 3 - The Orion Transmissions

The 3rd track is a recording of tones that were emitted from a battery powered radar detector, and recorded on a digital recorder. CSETI training participants heard them during a field expedition to Joshua Tree National Park in November 2008 for several evenings. The field site is 20 miles away from any radar sources.

Tracks 4 and 5 - Mt Shasta Tones

Track 4 is an 8-minute loop of an anomalous sound recorded during the Mt. Shasta training in 2005. It is played at three different pitches, the highest one being the original. It took several tries and hours to try and isolate the sound since it was very soft and mixed in with the background noise. When Charlie Balogh first isolated it and could listen to it clearly, he thought it sounded at first like it might be a cricket. But that wouldn't make sense since crickets don't sing only once and then stop. This is different from the crop tones. It's not as defined and sounds more organic. Track 5 has an 8-minute loop of the slowest speed from the previous track.

Track 6 - Fibonacci Sequence

Track 6 is 10 minutes from a recording given to CSETI in the '90s by a French music group called DeCygne, called Bias 2. This has the Fibonacci mathematical sequence embedded in the music and is useful to help subtle energy forms become more manifest or more easily visible through an expansion of awareness in consciousness.