

SELF HEALING 1

with LAMBDOMA HARMONIC KEYBOARD

Composed and Performed by Barbara Hero

© 1996

Part 1 - BLOOD & ADRENALS

Part 2 - KIDNEYS & LIVER

A request for a tape of this kind was received after my cassette on "Organs of the Body" was used with Clients at a wellness Center.

The beneficial effects, for the clients, of experiencing just 30 seconds of harmonic intervals, persuaded us to make this tape where approx. 7 minutes of interval sounds for each body organ are played.

These sounds, based on the speed of sound through each specific organ, were generated by the Lambdoma Harmonic Keyboard, using the fundamental frequency for that organ, raised to an audible octave.

It is the belief of my colleague Robert Miller Foulkrod and myself that the beneficial intent of each of these sounds, framed in words at the beginning of each segment, aids in the self-healing process. The voice is that of T. Gordon Anderson, a musician and musical instrument maker.

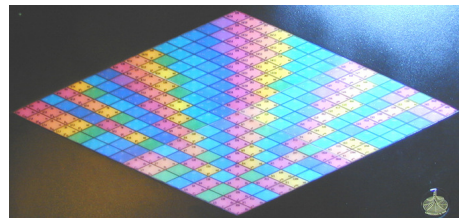
Each of the four quadrants on the keyboard, 1- overtones and undertones, 2- overtones only, 3- undertones only, and 4- overtone and undertone scales, were chosen intuitively by Barbara Hero as appropriate to the specific organ.

PART 1:

Track	Organ	Quadrant	Fundamental Frequency (Hertz)
1	Blood	4	321.9
2	Adrenals	1	492.8

PART 2:

Track	Organ	Quadrant	Fundamental Frequency (Hertz)
1	Kidneys	2	319.88
2	Liver	3	317.83



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SELF HEALING 2

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Part 1 - BLADDER AND INTESTINES

Part 2 - LUNGS & COLON

A request for a tape of this kind was received after my cassette on "Organs of the Body" was used with Clients at a wellness Center.

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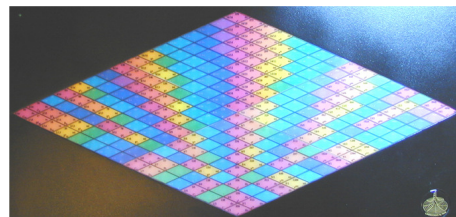
Each of the four quadrants on the keyboard, 1- overtones and undertones, 2- overtones only, 3- undertones only, and 4- overtone and undertone scales, were chosen intuitively by Barbara Hero as appropriate to the specific organ.

PART 1:

Track	Organ	Quadrant	Fundamental Frequency (Hertz)
1	Bladder	4	352
2	Intestines	3	281.6

PART 2:

Track	Organ	Quadrant	Fundamental Frequency (Hertz)
1	Lungs	1	220
2	Colon	2	176



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SELF HEALING 3

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Part 1 - GALL BLADDER & PANCREAS

Part 2 - STOMACH & BRAIN

A request for a tape of this kind was received after my cassette on "Organs of the Body" was used with Clients at a wellness Center.

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These sounds, based on the speed of sound through each specific organ, were generated by the Lambdoma Harmonic Keyboard, using the fundamental frequency for that organ, raised to an audible octave.

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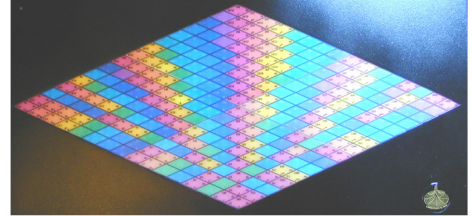
Each of the four quadrants on the keyboard, 1- overtones and undertones, 2- overtones only, 3- undertones only, and 4- overtone and undertone scales, were chosen intuitively by Barbara Hero as appropriate to the specific organ.

PART 1:

Track	Organ	Quadrant	Fundamental Frequency (Hertz)
1	Gall Bladder	3	164.3
2	Pancreas	1	117.3

PART 2:

Track	Organ	Quadrant	Fundamental Frequency (Hertz)
1	Stomach	2	110
2	Brain	4	315.8



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SELF HEALING 4

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Part 1 - FAT CELLS & MUSCLES

Part 2 - BONES

A request for a tape of this kind was received after my cassette on "Organs of the Body" was used with Clients at a wellness Center.

The beneficial effects, for the clients, of experiencing just 30 seconds of harmonic intervals, persuaded us to make this tape where approx. 7 minutes of interval sounds for each body organ are played.

These sounds, based on the speed of sound through each specific organ, were generated by the Lambdoma Harmonic Keyboard, using the fundamental frequency for that organ, raised to an audible octave.

It is the belief of my colleague Robert Miller Foulkrod and myself that the beneficial intent of each of these sounds, framed in words at the beginning of each segment, aids in the self-healing process. The voice is that of T. Gordon Anderson, a musician and musical instrument maker.

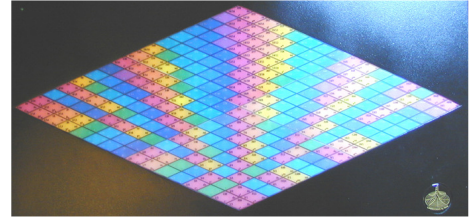
Each of the four quadrants on the keyboard, 1- overtones and undertones, 2- overtones only, 3- undertones only, and 4- overtone and undertone scales, were chosen intuitively by Barbara Hero as appropriate to the specific organ.

PART 1:

Track	Organ	Quadrant	Fundamental Frequency (Hertz)
1	Fat Cells	4	295.8
2	Muscles	1	324

PART 2:

Track	Organ	Quadrant	Fundamental Frequency (Hertz)
1	Bones	2	418.3



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KINGS CHAMBER & HEALING WITH SOUND
COMPOSED AND PERFORMED BY BARBARA HERO AND FRIENDS
© 1988 Strawberry Hill Farm Studios

Part 1 - KING'S CHAMBER (Great Pyramid of Giza, Egypt)

In 1984 our group, led by Donald Beaman, went to Egypt on a spiritual journey of initiation into the ancient mysteries.

A main focus of the group was to match the resonant frequency of the King's Chamber with instruments and voices and to record the resulting sounds. We brought a small signal generator and a frequency counter to accurately calibrate the frequencies of 33, 66 and 60 cycles per second, which were based on the length, width and height of the chamber respectively.

Sarah Benson performed with flutes and voice, Della Grigsby with a cello, Eve Schatz and Barbara Hero with voices. Michael Stearns, a composer, and two of his friends, who had met us at the entrance of the Great Pyramid and joined us in our private session, captured the moment on his quadraphonic recording system. We all felt that the sounds were coming through us, as if some force was singing through our bodies and instruments.

People who have listened to this tape have had spontaneous past life recall and feel that the tape inspires healing to all who hear it.

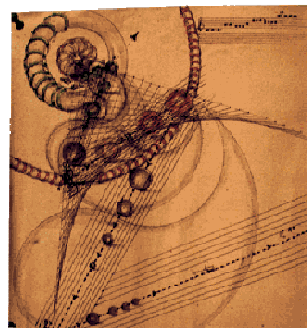
Part 2 - HEALING WITH SOUND

The sounds, which are heard throughout the length of this tape, will provide you with Healing energies. Each note's different vibrations will resonate to the vibrations of your physical, mental, emotional and spiritual bodies. As you listen to this music, flow with it allowing the healing potential to manifest. Relax and feel every sound in every part of your body. Hum until you find a resonance in your body. Sense the difference in each sound. Find the sound that seems most comfortable for you to emit. This will be your key sound. As you listen, healthy structures will be refreshed within every cell of

your body. Through the playing aid replaying of this tape the body will resonate itself stimulating tendencies toward glowing good health and a feeling of euphoria.

Interval ratios of 1:1, 5:4, 3:2, and 2:3 are used. The fundamental 1:1 = 256 Hertz. These sounds were made with a sine-wave generator, measured with a frequency counter, and fine-tuned with a laser scanner system.

Please let us hear about your experiences w/this tape.



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THE HEALING NATURE OF SOUND

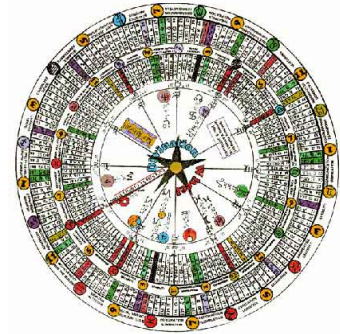
Composed and Performed by Barbara Hero.
Audio Engineering by Robert Miller Foulkrod.
© 1994 by Barbara Hero ® 1994 by Barbara Hero

It is my belief and intent that the computer generated frequencies that are presented to you on this tape may inspire self-healing when you are willing to let that happen. It is my hope that the sounds that you experience will work within your subconscious to inspire a greater well being in the months ahead. Hum along with the sounds and you will experience the sound intervals of the Lambdoma scale.

- 1: LAUGHTER (6 Minutes). Sounds of the Grand Gallery based on the dimensions of the height and length of the hallway in the Great Pyramid.
- 2: SOUNDS AND SHAPES OF BLOOD CELLS (2 Minutes). These sounds, and the shapes formed by the sounds, relate to the blood cells in our bodies. The measurements in microns = descending Lambdoma Scale,
- 3: SOUNDS and SHAPES OF NUTRIENTS NEEDED BY OUR BODIES (8 Minutes), These sounds are based upon the atomic number and crystal structure of 13 of the nutrients, in the Periodic Table of Elements, needed for our health.
- 4: SOUNDS and SHAPES OF HARMONIC LAWS INHERENT IN THE LAMBDOMA THAT Can BE APPLIED TO HUMAN PHYSIOLOGY (6

Minutes). These laws reveal a sequence of steps which can be interpreted as ways to solve problems on almost any level, The Lambdoma is a key to unlock the doors to a macro or micro system on physical, mental, emotional and spiritual levels.

These recordings will assist you in tuning your own voice by either humming or sounding along with them, You may then experience the benefit of actually "feeling" and "transmitting" the sound energy throughout your body.



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**MUSIC OF OUR ORGANS, OUR “KEY ENERGY CENTERS”,
OUR SOLAR SYSTEM, THE STARS, THE “PLATONIC
SOLIDS”, AND THE PERIODIC TABLE OF ELEMENTS.**

© 1993. Composed & Performed by Barbara Hero

This cassette was designed to create an awareness of some of the possibilities of relating the organs of the body, as well as their “key energy centers”, to a musical vocabulary. There is a relationship between the five Platonic Solids and the planets in our solar system. The intervals of the Platonic Solids, based upon the ratios of their angles as determined from the Lambdoma Table, are presented. The intervals, representing the periods of the planets orbiting about the sun as well as the periods of the planet’s spins about their own axis, are included. The intervals of certain stars, based upon their distance in light years from our sun, are also presented.

Part 1 -

- 1) The interval chords for certain organs of our bodies.
- 2) Energy interval chords which may help retard the increasing energy levels.
- 3) The interval chords of eight of our “Key Energy Centers.”
- 4) The interval chords of the spins and orbits of Earth, Moon, Sun, Mars, Mercury, Jupiter, Venus, Saturn, Uranus, Neptune and Pluto.
- 5) The interval chords of the seconds, minutes, hours and days sounded together. The interval chords of the minutes, hours, days and years sounded.
- 6) The interval chords of eleven stars based upon their distance in light years from our sun.
- 7) The interval chords which represent the angles of the five Platonic Solids as well as the Rhombic Dodecahedron.
- 8) The music of the spheres in our solar system.

Part 2 -

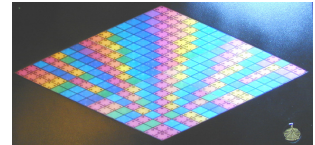
This side includes the continuous sequence of interval chords of the Platonic Solids, the stars, the organs of our bodies and the Periodic Table translated into a musical vocabulary. The number of electrons, for each element, was chosen as one of the parameters representing the overtone scale, and the reciprocal or inversion

of the number as representing the undertone scale. By octave expansion these numbers were raised to a higher pitch, a pitch within the middle octaves on the piano.

There were two, basic, full-scale element groups; one for the hexagonal crystal structures of the elements, and the other for the cubic crystal structures. Each of these formed a complete musical scale. Some radioactive elements were also included based upon translating their half-lives into a musical vocabulary.

- 1) The music of the intervals of the solids.
- 2) The music of the intervals of the *stars*.
- 3) The music of the intervals of body organs.
- 4) The music of the intervals of some radioactive elements of the Periodic Table, based on half lives.
- 5) The music of some intervals of the Hexagonal structures of the elements of the Periodic Table.
- 6) The music of some intervals of the Cubic structures of the elements of the Periodic Table.

* I’d like to acknowledge Paul Thomas Miller, who created the software entitled “Elements”, Stephen Camp whose voice identifies the sounds, & Robert Miller Foulkrod who developed the Basic software program.



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CHAKRA ATTUNEMENT CHORDS (BASS)

Part 1: C1 - B1

Part 2: C - B

© 1989 by Robert Miller Foulkrod

These chords assist the listener in the attunement of the vibrational frequencies of the five lower chakras.

The relationships of the frequencies of the notes in each chord are $1 : 3/2 : 2 : 3 : 5$. This corresponds exactly to the relationships between the number of faces on the five platonic solids of $4 : 6 : 8 : 12 : 20$. The effectiveness of the use of chakra attunement chords, based upon the Triad (C E G), was taught by the Masters as channeled by Viola P. Neal in the book "Through the Curtain."

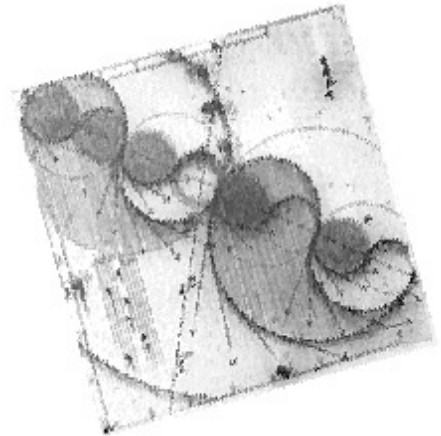
There are twelve chords on each side of this cassette. Each chord is introduced by its key-note. Each key-note is played by itself before its chord to allow us to check our own key-note.

The Method of use is to first determine our key-note. Our key-note is usually one of the notes that we feel most comfortable producing. Then, we listen to the three-minute long chord that follows our key-note on the tape. The Masters taught that three Minutes a day is sufficient to do the

work. The Masters added that we, just have to hear the notes gently and our whole being will resonate.

Side 1: Key-notes C1 - B1 (Bass)

Side 2: Key-notes C - B (Tenor)



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MUSICAL CHORDS AFFECTING OUR BODIES' ACUPUNCTURE MERIDIANS

Composed and Performed by Barbara Hero © 2008

The musical chords that you will hear are derived from the angles of the right triangles that are associated with the acupuncture meridian system of the body. "Acupuncture is an ancient Chinese practice of puncturing the body to cure disease or relieve pain" according to Webster's Seventh New Collegiate Dictionary. The angles of the meridians also seem to have been derived from an ancient Babylonian mathematical cuneiform tablet catalogued as "Plimpton 322" which dates at 1800 BC.

These angles are between 31 degrees and 45 degrees. Each one of the angles is sounded with the fundamental frequency of 256 Hertz (Hz). These angles were found by determining which whole number ratios of the Lambdoma matrix could be translated into the appropriate degrees.

The fundamental frequency of 256 Hz, the ratio of each of the angles, and the reciprocals of these angles, form a chord. Each chord, sounded for 2 minutes, is directly related to the meridians and to the corresponding organs of the human body.

Listen to the sounds and find the ones that resonate with the most pleasure for you. Find yourself in a state of well being and balance.

Part 1 - Musical Chords Affecting Our Bodies' Acupuncture Meridians

The order of each musical chord is the following:

- 1) 31 degrees/59 degrees (3:5), 153.6 Hz (D#/Eb); (5:3), 426 Hz (Ab) - **triple warmer - hindbrain.**
- 2) 32 degrees/58 degrees (7:11), 162.9 Hz (E-); (11:7), 402 Hz (G#) - **triple warmer - midbrain.**
- 3) 33 degrees/57 degrees (9:14), 164.6 Hz (E); (14:9), 398.2 Hz (G+) - **stomach.**
- 4) 34 degrees/56 degrees (2:3), 170.7 Hz (F); (3:2), 384 Hz (G) - **triple warmer.**
- 5) 35 degrees/55 degrees (7:10), 179.2 Hz (F#-); (10:7), 358.4 Hz (F#) - **triple warmer - forebrain.**
- 6) 36 degrees/54 degrees (5:7), 182.9 Hz (F#+); (7/5), 358.4 Hz (F#) - **small intestine.**
- 7) 37 degrees/53 degrees (3:4), 192 Hz (G); (4:3), 341.3 Hz (F) - **bladder.**
- 8) 38 degrees/52 degrees (7:9), 199.1 Hz (G#/Ab); (9/7), 329.1 Hz (E) - **heart.**
- 9) 39 degrees/51 degrees (4:5), 204.8 Hz (G#/Ab+); (5:4), 320 Hz (Eb) - **lung.**
- 10) 40 degrees/50 degrees (5:6), 213.3 Hz (Ab); (6:5), 307.2 Hz (D#/Eb) - **large intestine.**
- 11) 41 degrees/49 degrees (6:7), 219.4 Hz (A); (7:6), 298.7 Hz (D+) - **kidney.**
- 12) 42 degrees/48 degrees (8:9), 227.6 Hz (Bb); (9:8), 288 Hz (D) - **pericardium.**
- 13) 43 degrees/47 degrees (12:13), 236.3 Hz

(Bb+); (13:12), 277.3 Hz (C#+) - **gall bladder.**

14) 45 degrees/45 degrees (1:1), 256 Hz (C) - **liver.**

15) 38 degrees/52 degrees (7:9), 199.1 Hz (G#/Ab); (9/7), 329.1 Hz (E) - **central meridian and governing meridian.**

The ratios 18:19 through 29:30 are unable to be played on the 16 by 16 Lambdoma Keyboard. The spleen music is on Side 2 as no. 14.

Part 2 -

Musical Matrices Energizing Our Acupuncture Meridians

The order of the musical matrices is the following:

1) 31 degrees/59 degrees (3:5), 153.6 Hz (D#/Eb); (5:3), 426 Hz (Ab) - **triple warmer - hindbrain.**

2) 32 degrees/58 degrees (7:11), 162.9 Hz (E-); (11:7), 402 Hz (G#) - **triple warmer - midbrain.**

3) 33 degrees/57 degrees (9:14), 164.6 Hz (E); (14:9), 398.2 Hz (G+) - **stomach.**

4) 34 degrees/56 degrees (2:3), 170.7 Hz (F); (3:2), 384 Hz (G) - **triple warmer.**

5) 35 degrees/55 degrees (7:10), 179.2 Hz (F#-); (10:7), 365.7 Hz (F#+) - **triple warmer - forebrain.**

6) 36 degrees/54 degrees (5:7), 182.9 Hz (F#+); (7/5), 358.4 Hz (F#) - **small intestine.**

7) 37 degrees/53 degrees (3:4), 192 Hz (G); (4:3), 341.3 Hz (F) - **bladder.**

8) 38 degrees/52 degrees (7:9), 199.1 Hz (G#/Ab); (9/7), 329.1 Hz (E) - **heart.**

9) 39 degrees/51 degrees (4:5), 204.8 Hz (G#/Ab+); (5:4), 320 Hz (Eb) -

lung.

10) 40 degrees/50 degrees (5:6), 213.3 Hz (Ab); (6:5), 307.2 Hz (D#/Eb) - **large int.**

11) 41 degrees/49 degrees (6:7), 219.4 Hz (A); (7:6), 298.7 Hz (D+) - **kidney.**

12) 42 degrees/48 degrees (8:9), 227.6 Hz (Bb); (9:8), 288 Hz (D) - **pericardium.**

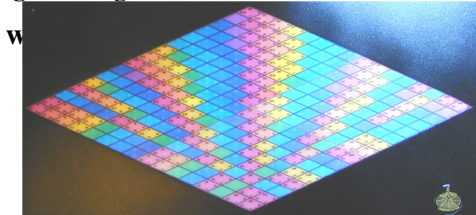
13) 43 degrees/47 degrees (12:13), 236.3 Hz (Bb+); (13:12), 277.3 Hz (C#+) - **gall bladder.**

14) 44 degrees/46 degrees (18:19 - 29:30), 242.5 Hz (B); (19:18 - 30:29), 270.2 Hz (C#) -

264.8 Hz (C-) - **spleen.**

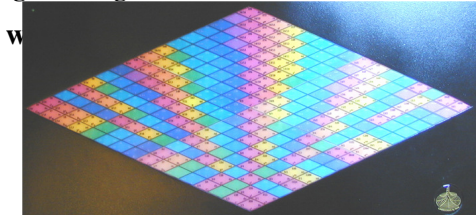
15) 45 degrees/45 degrees (1:1), 256 Hz (C) - **liver.**

16) 38 degrees/52 degrees (7:9), 199.1 Hz (G#/Ab);



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LAMBDOMA MUSIC OF THE SPINE

Composed and Performed by Barbara Hero © 2008

Part 1 - **Cervical, Thoracic, Lumbar, Sacrum & Coccyx.**
Part 2 - **Coccyx, Sacrum, Lumbar, Thoracic & Cervical.**

In developing a cassette of "Music of the Spine", basically two fundamental frequencies were chosen. The ratios were developed from a Pythagorean system. The fundamentals became the following:

432 represented the speed of sound through bone within the middle C octave.

324 represented the speed of sound through muscles & tissues within middle C octave.

(216 represented the speed of sound through bone at the octave below middle C.)

Two voices were recorded in each quadrant. The duration of each interval was 1 second in each quadrant.

Appropriate colors are related to each fundamental such as the following:

Indigo is 432 Hz, an *Ab*. Yellow Orange is 324 Hz, an *Eb*. See the figure illustrations for an iterated sequence of colors for the vertebrae according to each fundamental.

SOME TOOLS IN DETERMINING THE MUSIC OF THE SPINE:

• SPEED OF SOUND THROUGH BONE AND DISCS

Since the spinal column is composed of bone and discs, according to some previous research the speed of sound through bone is in the range of the musical note A at 432 Hertz. The musical note of discs (a less dense material) would most probably be in the range of the note *Eb* at 324 Hertz.

• CONNECTION OF THE 24 BONES OF SPINAL COLUMN TO PHYSICAL ORGANS

Because of the connection of each bone in the spine to a particular organ of the body, a translation is possible of bone, to physical organ, to music.

• APPLYING LAMBDOMA SYSTEM OF MUSICAL OVERTONES & UNDERTONES

The Lambdoma matrix is based on harmonic intervals that mathematically generate harmonics and sub-harmonics that are governed by a fundamental frequency in Hertz (cycles per second). Therefore the fundamental frequencies to

be used are both A at 432 Hz and *Eb* at 324 Hz.

• APPLYING THE PRINCIPLE THAT WAVELENGTH IS IN AN INVERSE RELATIONSHIP TO FREQUENCY

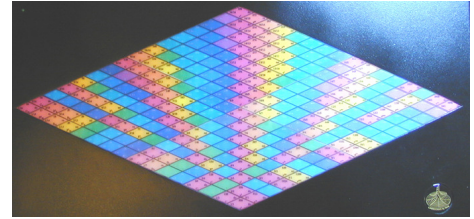
Since a bone of the spinal column is in the range of one inch, a musical frequency of this wavelength becomes $1130 * 12$ that is equal to 13,560 Hz, a frequency of 423.75 (*Ab*) when reduced by octave reduction (i.e. dividing by 2 "n" times).

THE ENTIRE LENGTH OF AN ADULT'S SPINAL COLUMN BECOMES AN AVERAGE RANGE OF THREE FEET.

The frequency of a length of 3 feet becomes $1130 / 3$ that is equal to 376.7 Hz a musical F#.

THE CONNECTION OF EACH BONE OF THE SPINE TO ITS ASSIGNED ORGAN.

(data source: "Gray's Anatomy", 29th Edition, p. 4)



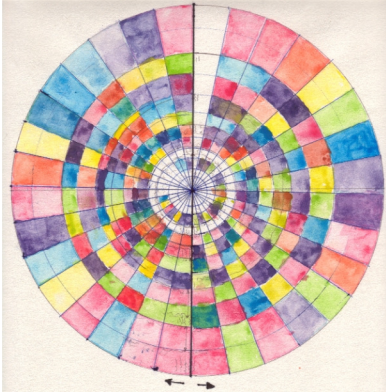
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GRAND GALLERY GALAXY SOUNDS

© 1988 Composed and performed by Barbara Hero

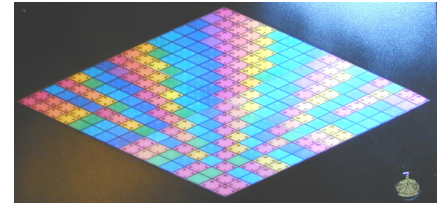
This piece was created to bring you the initiation sounds of our galaxy as it resonates with the Grand Gallery of the Great Pyramid of Giza in Egypt. The frequency of each tone relates to an actual dimension of that awe inspiring initiation gallery. The 157 foot long gallery is said to be tuned to the period of rotation of our solar system around our galaxy. These tones were generated by a sine-wave generator and an electronic keyboard. While listening to this music feel the vibrations which alternately accelerate and slow down. Feel yourself vibrating with the universe as if you were actually tuned in to our galaxy in this ancient initiation chamber.



UNIVERSAL LAW HARMONICS

©1988 Composed and performed by
Barbara Hero

This matrix of intervals of tones is based upon Pythagoras' Lambdoma Diagram that defines the series of harmonic and sub harmonic intervals inherent in music. These pyramidal matrices of intervals of tones represent the energy centers in our body called the chakras. As you listen, enjoy the perfect harmonies formed from this series, and feel yourself becoming attuned to the harmonies of the universal laws.



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