MUSIC GRAPHS



Barbara Hero

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> ALSO BY BARBARA HERO "Lambdoma Unveiled (The Theory of Relationships)" "The Glass Bead and Knot Theory of Relationships" "Lambdoma Harmonic Intervals" "Eyes + Ears = Ideas" "The Sub-Conscious Speaks; with Lambdomas"

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THIS PAINTING ILLUSTRATES HOW MUSIC GRAPH NOTATIONS MAY BE USED AS A SCORE BY MUSICIANS.

INTRODUCTION

These images which I called "Music Graphs" were seeds representing an intuitive approach to searching for links between shapes, musical interval relationships and number. They flowered many years later as a full blown garden.

As I was writing these words a friend called and within the conversation there was a message:

"Numbers are given to govern geometrical patterns".

I would like to substitute the word "ratios" for "numbers".

"Ratios are given to govern geometrical patterns".

For it is, indeed, the concept of ratio which by its nature implies an x and y axis. That is to say, that a numbered x and a numbered y axis perpendicular to each other is the basis of all geometric forms.

My friend added:

"Sound creates geometrical patterns".

Each sound is made up of different vibratory rates, which can be determined by its number of vibrations. When two sounds are sounded together, they are either in harmony or dissonance.

Two or more sounds in harmonic relation with one another must create harmonious geometrical patterns. Harmony implies a specific numerical relationship (a ratio) between two or more musical intervals.

What I was trying to determine in the work "Music Graphs" was:

What is the geometrical symbolism implicit in particular simple harmonic ratios, and how does each ratio or harmonic interval influence us?

How do we interpret a particular interval ratio?

Is there a universal language based upon symbolism alone?

It is my hope that these images and brief text might lead to an expanded awareness of a universal language of visual symbol and number.

The visual "Music Graphs" were created just about the time that I came across the Lambdoma theories of harmonic ratios. So my purpose was to try to tie the two together. At that time I had no idea of the geometrical properties of harmonic sounds. I created the art for years before I used an oscilloscope or a laser scanner system and the relationships between harmonically derived musical intervals became obvious.

The curious thing is that my intuitively based circle, which is the primary visual image used throughout the book, is "unison" in music. When two notes of exactly the same vibratory numerical frequency 1:1, 2:2 or 100:100 are sounded together we have "unison", the circle.

I realized this only after using technology, first with the oscilloscope and later with the laser scanner, and seeing the relationship of two musical sounds.

Another affirmation of my intuition was the realization that number 2 (Dyad), or two circles back to back forming a symbol of infinity, was the same shape, when using a laser scanner device, with two sounds, for example, at a ratio of 1:2, or vibrations of the rate 200:400.



Station Her

Music Graphs INTRODUCTION

The music graph material was begun in the 1960's as an attempt to find a link between art and music. At the same time a verbal description of the visual forms became a dreamlike altered state translation of both the drawings and their symbolic representations.

This work was a precognition of the Lambdoma Theory of Relationships. There were exactly 16 drawings, mirroring the 16 steps of the Lambdoma harmonic series. Each one had a title which seemed appropriate at the time. In fact they now seem to fit into the 16 laws of harmonics.

THE BENEFIT TO OTHERS

- 1) There is a universal language which we have the ability to remember.
- 2) This language somehow recreates ancient wisdoms which are part of our cellular being.
- 3) We can recreate ancient wisdoms and open the Hall of Records in our own selves.
- 4) We can help all those who are seeking for the truth to tap into their own visions through visual symbols.
- 5) By understanding the laws of harmonics, through music, we may form a link which is part of our past as a human race.

THE SIXTEEN FUNDAMENTAL LAWS OF HARMONICS

THE LAW OF THE FUNDAMENTAL DO RE MI FA SOL LA SI TI DO

THE FUNDAMENTAL IS THE KEYNOTE OF A PERSON. IT SOUNDS ITS CONSTANT NOTE THROUGHOUT AT ALL TIMES.

1:1 UNISON IS BECOMING ONE WITH ANOTHER

Become one with another.

Sound in unison with the person's keynote.

RAT	OS	OF	FR	EQ	UE	VCIE	ES:		AL	.AM	BD	OM	AT	AB	LE	
			20	(F	OU	RTH	-1	G	NUA	DR/	ANT	`)				
FUNDA-	C = 25	8 Hørtz	£											A=4	30.5 He	stz
MENTAL	1:1	2:1	3:1	4:1	5:1	6:1	7:1	8:1	9:1	10:1	11:1	12:1	13:1	14:1	15:1	16:1
	c	c	G	C	E	G	9 ^b	C	D	E	G ^b	Q	A ^b	8 ^b	B	C
OCTAVE	1:2	2:2	3:2	4:2	5:2	6:2	7:2	8:2	9:2	10:2	11:2	12:2	13:2	14:2	15:2	16:2
	C	C	G	C	E.	G	8 ^b	C	D	E	G ^b	Q	A ^b	8 ^b	8	C
4 TH	1:3	2:3	3:3	4:3	5:3	6:3	7:3	8:3	9:3	10:3	11:3	12:3	13;3	14:3	15:3	16:3
	F	F	C	F	A	C	E ^D	F	G	A	B ^b	C	D ^b	E ^D	E	F
OCTAVE	1:4	2:4	3:4	4:4	5:4	6:4	7:4	8:4	9:4	10:4	11:4	12:4	13:4	14:4	15:4	16:4
	c	C	G	C	E	G	8 ^b	C	D	E	G ^b	Q	AÞ	BP	B	C
6 TH	1:5	2:5	3:5	4:5	5:5	6:5	7:5	8:5	9:5	10:5	11: 5	12.5	13:5	14:5	15:5	16:5
minor	Ab	A ^b	දුව	A ^b	C	E	G ^b	A ^b	B ^b	C	D	E ^b	F	Gb	G	A ^b
, 4TH	1:6	2:8	3:6	4:6	5:8	6:6	7:6	8:6	9:8	10:6	11:6	12:6	13:6	14:6	15:8	16:6
	F	F :	C	F	A	C	E ^D	F	G:	A	B ^b	C	0 ⁵	E ^D	E	F
2 ND	1:7	2:7	3:7	4:7	5:7	6:7	7:7	8:7	9:7	10:7	11:7	12:7	13:7	14:7	15:7	16:7
	D	D	A	D	G ^b	A	C	D	E	G ^b	Ab	A	8	C	0 ^b	D
OCTAVE	1:8	2:8	3:8	4:8	5:8	6:8	7:8	8:8	9:8	10:8	11:8	12:8	13:8	14:8	15:8	16:8
	C	C	G	C	E	G	8 ⁰	C	D	E	G ^b	G	A ^b	8 ⁰	B	C
7 T	1:9	2:9	3:9	4:9	5:9	6:9	7:9	8.9	9:9	10:9	11:9	12:9	13;9	14:9	15:9	16:9
minor	80	80	F	5 ⁰	D	F	A ^b	8	9:9	D	E ^b	F	G ^b	A ^b	A	망 ^b
6 TH	1:10	2:10	3:10	4:10	5:10	6:10	7:10	8:10	9:10	10:10	11:10	12:10	13:10	14:10	15:10	16:10
	A ^b	A ^b	E ^D	A ^b	C	탄	9 ^b	A ^b	B ^b	C	D	E ^D	F	G ^b	G	A ^b
6 TH diminished	1:11 G ^b	2:11	3:11	4:11 G ^b	5:11 8 ⁰	6:11 D ^b	7:11 E	8:11 6 ⁵	9:11 A	10:11 BP	11:11 C	12:11 0 ⁰	13:11 ED	14:11 E	15:11 F	16:11 명보
4 TH	1:12	2:12	3:12	4:12	5:12	6:12	7:12	&12	9:12	10:12	11:12	12:12	13:12	14:12	15:12	16:12
	F	F	C	F	A	C	분	F	9	A	B ^b	C	0 ⁵	P	E	F
3 RD minor	1:13	2:13	3:13	4:13	5:13	6:13	7:13	8:13	9:13	10:13	11:13	12:13	13:13	14:13	15:13	16:13
	E	E	8	E	G	B	D ^b	E	G ^b	Q	A	8	C	D ^b	D	E
2 ND	1:14	2:14	3:14	4:14	5:14	6:14	7:14	8:14	9:14	10:14	11:14	12:14	13:14	14:14	15:14	16:14
	D	D	A	D	G ^b	A	C	D	E	G ^b	A ^b	A	B	• C	D ^b	D
2 ND	1:15	2:15	3:15	4:15	5:15	6:15	7:15	8:15	9:15	10:15	11:15	12:15	13:15	14:15	15:15	16:15
minor	D ^b	D ^b	A ^b	D ^b	F	A ^b	B	D ^b	EP	F	Q	A ^b	9 ⁰	B	C	D ^b
OCTAVE	1:16	2:18	3:1 6	4:18	5:16	6:16	7:18	8:16	9:16	10:16	11:16	12:16	13:16	14:18	15:16	16:16
	C	C	G	C	E	G	8 ⁰	C	D	E	G ^b	G	A ^b	8 ⁰	B	C
		OCTAVE	БTH	OCTAVE	3 RD	втн	7 TH minor	OCTAVE	2 ND	3 RD	4 TH sug- man- ted	6 TH	6 TH minor	7 TH minor	7 TH major	OCT AVE

1 Unison in Music

1. TIME (MONAD)*

What is one? How can it be depicted visually? Let us say that it is the first symbol. It is the number one. It is the void. It is UNITY. It is identity. It is all. It is a cycle. It is a circle. It is light and it is dark. It is the diagonal in the Lambda diagrams, the constant, the fundamental frequency of a ratio 1:1. It is the matrix itself. It is male and female, odd and even.

	1/1	FIG. 1		1/1	
2/1	2/2 1/2		3/	1 3/3 1/3	
4/1	4/4 1/4		9/1	9/9 1/	9
4 ±	40	* 10	-1- -	25/25	-
8/1	8/8	1/8	2//1	21/21	1/27

The Pythagoreans called the number 1, the Monad "the instant now in time", "being", "truth", "order", "concord", "ship", "chariot", "friend", "life", "happiness".

The music staff in the circle represents the plucking of strings. The overtones become higher and higher. The wavelengths of a vibrating string become smaller and smaller,

1 (DO), 1:2 (DO), 1:4 (DO), 1:8 (DO), 1:16 (DO).

Manley Hall describes a need for a study of basic tone values which he calls "tonal therapy". The note C stimulates growth of plants and excites a restlessness in animals. It is a stimulant.[†]

* "The Theology of Arithmetic On the Mystical, Mathematical and Cosmological Symbolism of the First Ten Numbers" attributed to Iamblichus translated by Robin Waterfield, Phanes Press, 1988.

† "The Therapeutic Value of Music Including the Philosophy of Music" by Manly P. Hall, The Philosophical Research Society, Inc. Los Angeles, California. 1982.



(ACTUAL SIZE: 8 3/4" x 6 3/4" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown, Orange and Red on gray background).

2 Octave in Music

2.THE DYAD*

THE SHAPE OF THE DYAD IS TWO CIRCLES WITHIN A CIRCLE WITH TWO HALF CIRCLES BACK TO BACK THE NUMBER TWO REPRESENTS THE ARITHMETIC OF AN OCTAVE THE LAWS OF THE OCTAVE DO, RE, MI, FA, SOL, LA, SI, TI, DO SEEING THE COMPLETE VIBRATIONAL WHOLE OF 256 RELATIONSHIPS Imagining the person completely whole.

Sound an octave to the person's keynote.

2. EXPLOSION/IMPLOSION

From DO to DO. The number two divides the number one again and again for five times. The circles either implode from the rim of the largest and divide or explode from the center of the smallest and multiply.

MUSIC:

The octave is division of a musical scale by the number 2 or a multiplication of a musical scale by the number 2.

When the multiplications by two become so many that the notes we hear become inaudible, we conceptually go to the level of heat and finally light, of many vibratory rates and short wavelengths. Just so when the division by the number two become so numerous that the sounds become sub-audible we reach the level of gravity, of few vibratory rates and long wavelengths.

The octave may contain an infinite number of notes or elements but we have chosen 16 as the upper and lower limits of the Lambdoma scale.

1 2 4 8 9 10 11 12 13 14 15 16 C C G C Eb G Bb C D Eb F# G Ab Bb B C THE MUSICAL SCALE STARTS AT THE 8TH HARMONIC

Notice the octave leaps in the first row in the Lambdoma Matrix.

1 2 DO DO SO	A DO MI	SOL	SI	8 DO RE	MI	FA	SOL	LA	SI	TI	16 DC
**********************				2000000000							200000

The Dyad was called "movement", "generation", "change", "division", "length", "multiplication", "addition", "kinship", "relativity", "the ratio in proportionality".* Plato stopped at the number 16. The ancients are said to call the dyad "inequality" and "deficiency and excess". It is both the "infinitely divisible and infinitely extensible".

The below describes in detail the Lambdoma Matrix.





EXPLOSION - IMPLOSION (ACTUAL SIZE: 8 1/2" x 8" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown and White on Cream background).

3 THE LAWS OF THE THIRD HARMONIC

3. SPACE (TRIAD) Start of musical scale at 8th harmonic. 8 9 10 11 12 1314 15 16 DO DO SOL DO MI SOL SI DO RE MI FA SOL LA SI TI DO 1st 2nd 3rd 4th 5th 6th 7th 8th

MUSICAL FIFTHS AND FOURTHS: TAKING THE DOMINANT OR SUBDOMINANT ROLES:

Discovering the person's greatest need.

By being in harmony with the person's keynote sounding the third harmonic to that person's keynote.

The triad is a triangle within a circle. It symbolizes beginning, middle and end, and three stages in life.

MUSIC:

The third harmonic is the most emphatic positive interval in a musical scale. The violin is tuned to musical fifths which is another term for the third harmonic. Multiples of three represent the third harmonic. (Divisions by three represent the fourth harmonic). 3:4, 3:8 and 3:16 are some of the ratios on a vibrating string which would sound the third harmonic, a musical fifth step on the scale.

According to Manley Hall the third harmonic G reduces fevers, inclines toward religious and devotional attitudes and is soothing and relaxing.



SPACE (ACTUAL SIZE: 8" x 8" Imported (Scottish) rot resistant canvas. Tan, Cream, Black and Brown on gray background).

4 THE LAWS OF THE FOURTH SUB-HARMONIC (1:3) "FA" THE TETRAD*

4. VISIBLE WORLDS, NUMBER OF OBJECTS.





VISIBLE WORLDS (ACTUAL SIZE: 7 1/2" x 7 3/4" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown, White and Gray on Cream background).

5 THE LAWS OF THE FIFTH HARMONIC "MI" PENTAD*

5. MAN

5 Start of musical scale at 8th harmonic. 8 9 10 11 12 1314 15 16 DO DO SOL DO MI SOL SI DO RE MI FA SOL LA SI TI DO 1st 2nd 3^{re} 4th 5th 6th 7th 8th

THE SHAPE OF THE PENTAD IS A FIVE SIDED STAR WITHIN A CIRCLE

THE FIFTH HARMONIC IS A THIRD STEP IN THE MUSICAL SCALE

MUSICAL THIRDS: RECOGNISING EMOTIONAL AND MENTAL HARMONIES.

Tuning in to the emotional and mental bodies of the person.

Sounding the fifth harmonic MI to the keynote of the person, is the third step of the scale begining at DO.

Five fingers, five senses. The fifth harmonic is of the internal harmonic structure of the muscles and organs of the body. It is the golden section of the sub-harmonic ratio 5:8, 8:13 MI. Its reciprocal harmonic is the ratio 8:5, 13:8, LA.

According to Manley Hall for "Tonal Therapy" the fifth harmonic is MI. It has a cleansing effect, strengthens the intuitional faculties and assists in the digestion of food.



(ACTUAL SIZE: 10 1/2" x 8" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown, Orange Violet and Red on Cream background).

6 THE LAWS OF THE SIXTH HARMONIC "LA" THE HEXAD*

6. HEXAGRAM

 Start of musical scale at 8th harmonic.

 8
 9
 10
 11
 12
 1314
 15
 16

 DO DO SOL DO MI SOL SI
 DO RE MI FA SOL
 LA SI TI DO
 1st
 2nd
 3rd
 4th
 5th
 6th
 7th
 8th

THE SHAPE OF THE HEXAD IS A SIX POINTED STAR ENCLOSED BY A CIRCLE

MUSICAL FIFTHS AND FOURTHS ON A HIGHER OCTAVE LEVEL: REINFORCING THE COMPASSION AND COMMUNICATION QUALITIES.

Helping the person to clear and release the person's greatest need. Sounding the sixth or third harmonic of the person's keynote.

The HEXAGRAM a six sided figure of mystical significance, six slices of a circle, a cube.



(ACTUAL SIZE: 7 1/4" x 7" Imported (Scottish) rot resistant canvas. Tan, Cream, Yellow, Black, Brown, Orange and Red on Cream background).

7 THE LAWS OF THE SEVENTH HARMONIC "SI" THE HEPTAD*

7. PERFECTION: INVISIBLE WORLDS

7 8 9 10 11 12 13 14 15 16 DO DO SOL DO MI SOL SI DO RE MI FA SOL LA SI TI DO 1st 2nd 3rd 4th 5th 6th 7th 8th

THE SHAPE OF THE HEPTAD IS A SEVEN SIDED STAR ENCLOSED BY A CIRCLE*

TUNING IN TO THE CLAIRVOYANT NEEDS OF THE SUBJECT.

Working with the clairvoyant needs of the person.

Sounding the seventh harmonic of the person's keynote which brings a need to resolve to the fundamental knowledge of the "I AM" of the person.

The ratio 7:8 is one which may be used to effect a beneficent result. The ratios 1:9, 2:9, 4:9, 8:9, 16:9 in the ninth sub-harmonic row sound the "SI" note.



PERFECTION - INVISIBLE WORLDS (ACTUAL SIZE: 6 1/4" x 7 1/2" Imported (Scottish) rot resistant canvas. Tan, Cream, Black and Brown on gray background).

8 THE LAWS OF THE 8TH HARMONIC "DO" THE OCTAD*

8. OCTAVE:



THE SHAPE OF THE OCTAD IS AN EIGHT SIDED STAR ENCLOSED IN A CIRCLE

3rd OCTAVE: BECOMING ONE WITH THE PERSON ONCE AGAIN

Seeing the perfected wholeness of the person.

Sounding in unison or octave with the keynote of the person.

Ratios of 1:2, 2:4, 4:8, 8:16 are the ones to use.

The octad is also called the Ogdoad* "embracer of all harmonies". The eighth harmonic is the begining of a musical scale. It is called "safety" and "foundation". "The number 8 is the source of the musical ratios".



(ACTUAL SIZE: 8" x 8" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown and Red on Black background).

9 THE LAWS OF THE 9TH HARMONIC "RE" THE ENNEAD*

9. GOD - IMPLOSION/EXPLOSION

 Start of musical scale at 8th harmonic.

 8
 9
 10
 11
 12
 1314
 15
 16

 DO DO SOL DO MI SOL SI DO RE MI FA SOL LA SI TI DO
 1st
 2st
 3rd
 4th
 5th
 6th
 7th
 8th

THE SHAPE OF THE ENNEAD IS A NINE SIDED STAR WITHIN A CIRCLE.* There are only nine elementary numbers. "There is a natural progression up to it, but after it there is a repetition."

NINTH HARMONIC: WORKING WITH THE DESIRE BODY OF THE PERSON.

Becoming aware of the person's ultimate need to become whole. Sounding the 9th harmonic to the person's keynote. Ratios of 9:8 bring the desired result.

THE SOURCE: IMPLOSION/EXPLOSION

The 9th harmonic has all the attributes of the number 9. Some of which are that all multiples of 9 add up to nine. Nine is a number used in ancient times to calculate results by "casting out nines". Since 9 is the second step in the musical scale with the ratio 9:8, it becomes the first step or tone away from the octave. This means that the energy of this harmonic is strong and moving foreward. The reciprocal 8:9 (SI) is a sub-harmonic which has the opposite energies from the ratio 9:8 (RE). Nine months is a period of gestation, a completion of the invisible forces, which form the eight steps which lead to a birth, or a rainbow, whose beginings are also hidden. Our visible world only begins after the eighth step of the Lambdoma harmonics.

SECONDS, MINUTES, HOURS, DAYS, MONTHS, YEARS

The nineth second would be	288 Hz	RE	ORANGE	D
The nineth minute would be	307 Hz	RE	ORANGE YELLOW	D#
The nineth hour would be	327 Hz	MI	YELLOW GREEN	E#
The nineth day would be	437 Hz	SOL	AQUA BLUE	G#
The nineth month would be	466 Hz	LA	PURPLE	Bb
The nineth year would be	306 Hz	RE	ORANGE YELLOW	D [#]
-			Page: 22	



GOD - IMPLOSION - EXPLOSION (ACTUAL SIZE: 8" x 7 3/4" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown and Red on Cream background).

10 THE LAWS OF THE 10TH HARMONIC "MI" THE DECAD* 10. REVERSE PERSPECTIVE

TENTH HARMONIC: REINFORCING THE EMOTIONAL AND MENTAL BODIES

5 5 8 9 10 11 12 1314 15 16 DO DO SOL DO MI SOL SI DO RE MI FA SOL LA SI TI DO 1st 2nd 3^{rt} 4th 5th 6th 7th 8th

Aligning the emotional and the mental for the desired results. Sounding the fifth harmonic (2 times 5) with the person's keynote.

Just as the number 5 is man, the number 10 (decad)* reinforces the qualities of the number 5. It is the basic counting number. There are ten fingers, ten toes. We calculate by tens, hundreds, thousands, tens of thousands. Ten is a (tetraktys)* which contains all the numbers from 1 to 10 in a triangle in the shape of ten dots.

SECONDS, MINUTES, HOURS, DAYS, MONTHS, YEARS

The tenth second would be	320 Hz	MI	YELLOW	E
The tenth minute would be	341 Hz	FA	GREEN	F
The tenth hour would be	364 Hz	SOL	GREEN BLUE	F*
The tenth day would be	485 Hz	TI	VIOLET	В
The tenth month would be	259 Hz	DO	ROSE	С
The tenth year would be	340 Hz	FA	GREEN	F



REVERSE PERSPECTIVE (ACTUAL SIZE: 8" x 7 3/4" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown, and Yellow on Black background).

11 THE LAWS OF THE 11TH HARMONIC "FA"

11. NEW CYCLE - DEATH/ORIGIN OF LIFE (THE ELEVENTH, THIRTEENTH, AND FIFTEENTH HARMONICS ARE NOT GENERALLY DISCUSSED IN MUSIC LITERATURE, HOWEVER THEY ARE OF KEY IMPORTANCE IN THE LAMBDOMA SYSTEM)

THE FRAMEWORK IS IN PLACE FOR A CHANGE OF ATTITUDE OF THE PERSON TOWARDS WHOLENESS

Start of musical scale at 8th harmonic. 8 9 10 11 12 1314 15 16 DO DO SOL DO MI SOL SI DO RE MI FA SOL LA SI TI DO 1st 2nd 3rd 4th 5th 6th 7th 8th

The stage is set for the completion of the understanding of all the above harmonics. Sound the eleventh harmonic to the person's keynote.

In music the 11th harmonic is called a tri-tone. It is considered a dissonant interval when sounded with its fundamental.

The 11th harmonic and the 11th sub-harmonic on the Lambdoma scale form a framework that ascends three octaves on the overtone scale and descends three octaves on the undertone scale, but the notes are considered "enharmonic" which on the piano keyboard would be the black key which is both $F^{\#}$ and G^{b} . In our system it would be $F^{\#}$ ascending (overtone) and G^{b} descending (undertone).

The descending scale seems to be the scale that forms matter, possibly because the descending scale might be connected to gravitation. We have experienced the heaviness that seems to happen to audiences when they hear the undertone scale.

SECONDS, MINUTES, HOURS, DAYS, MONTHS, YEARS

The eleventh second would be	372 Hz	FA	GREEN	F#
The eleventh minute would be	397 Hz	SOL	GREEN BLUE	G
The eleventh hour would be	423 Hz	LA	BLUE GREEN	At
The eleventh day would be	267 Hz	DO	ROSE ORANGE	D
The eleventh month would be	284 Hz	RE	ORANGE	D
The eleventh year would be	396 Hz	SOL	GREEN BLUE	G



NEW CYCLE - DEATH - ORIGIN OF LIFE (ACTUAL SIZE: 8 1/2" x 8" Imported (Scottish) rot resistant canvas. Black, Brown, Tan and Cream on Black background).

12 THE LAWS OF THE 12TH HARMONIC "SOL"

12. SECONDS, MINUTES, HOURS

3RD HARMONIC AGAIN IN THE HIGHER LEVEL OF THREE OCTAVES ABOVE AND THREE OCTAVES BELOW: WORKING AGAIN WITH THE DOMINANT AND SUB-DOMINANT NEEDS OF THE PERSON.



Replacing the dominant and sub-dominant needs of the person towards total wholeness. Sounding the 3rd harmonic again with the person's keynote.

SECONDS, MINUTES, HOURS, DAYS, MONTHS, YEARS

The twelvth second would be	384 Hz	SOL	BLUE	G
The twelvth minute would be	410 Hz	SOL	GREEN BLUE	G#
The twelvth hour would be	437 Hz	LA	BLUE VIOLET	Ab
The twelvth day would be	291 Hz	RE	ORANGE YELLOW	D#
The twelvth month would be	311 Hz	MI	YELLOW ORANGE	Еь
The twelvth year would be	408 Hz	SOL	BLUE GREEN	G#



SECONDS - MINUTES - HOURS (ACTUAL SIZE: 10" x 7 3/4" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown, Orange, Yellow, Green and Red on Cream background).

13 THE LAWS OF THE 13TH HARMONIC "LA"

13. IMMORTALITY

THE THIRTEENTH HARMONIC: FINALLY THE PSYCHIC CENTER OF THE PERSON KICKS IN.

Start of musical scale at 8th harmonic. 8 9 10 11 12 1314 15 16 DO DO SOL DO MI SOL SI DO RE MI FA SOL LA SI TI DO 1st 2nd 3rd 4th 5th 6th 7th 8th

The person sees beyond the physical needs to the quest of the psychic needs. The 13th harmonic is sounded to the key note of the person.

SECONDS, MINUTES, HOURS, DAYS, MONTHS, YEARS

The thirteenth second would be	416 Hz	LA	BLUE GREEN	A۴
The thirteenth minute would be	440 Hz	SI	BLUE VIOLET	A#
The thirteenth hour would be	473 Hz	TI	VIOLET	Bb
The thirteenth day would be	315 Hz	MI	YELLOW ORANGE	Еь
The thirteenth month would be	336 Hz	LA	YELLOW GREEN	E#
The thirteenth year would be	442 Hz	SI	BLUE VIOLET	A#



(ACTUAL SIZE: 10" x 7 3/4" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown, Orange, Green and Red on Cream background).

14 THE LAWS OF THE 14TH HARMONIC "SI"

14. TWICE 7 - RE - SI

7TH HARMONIC IS REPEATED AN OCTAVE ABOVE: THE 7TH HARMONIC IS REINFORCED.

7 8 9 10 11 12 13 14 15 16 DO DO SOL DO MI SOL SI DO RE MI FA SOL LA SI 15 16 TI DO 1st 2nd 3rd 4th 5th 7th 8th

The person is becoming clairvoyant to the needs of all. Sound the 7th harmonic to the keynote of the person.

TWICE SEVEN: PERFECTION, INVISIBLE WORLDS

SECONDS, MINUTES, HOURS, DAYS, MONTHS, YEARS

The fourteenth second would be	448 Hz	SI	PURPLE	A#
The fourteenth minute would be	477 Hz	TI	BLUE VIOLET	Вь
The fourteenth hour would be	255 Hz	DO	ROSE	С
The fourteenth day would be	340 Hz	FA	GREEN	F
The fourteenth month would be	362 Hz	SOL	GREEN BLUE	F#
The fourteenth year would be	476 Hz	TI	VIOLET	Вь



(ACTUAL SIZE: 8" x 7 3/4" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown, Orange, Red and Gray on Buff background).

15 THE LAWS OF THE 15TH HARMONIC "TI"

15. THREE TIMES FIVE

15TH HARMONIC: THE SOUL IS NEARING COMPLETION OF ITS ONENESS AND WHOLENESS.

DO DO SOL DO MI SOL SI 1st 2nd 3rd 4th 5th 6th 7th 8th Lambdoma 8th note of scale.

The person is looking at an overview of needs, and desires unison with the soul. Sound the 15th harmonic to the keynote of the person.

SECONDS, MINUTES, HOURS, DAYS, MONTHS, YEARS

The fifteenth second would be	480 Hz	TI	VIOLET	В
The fifteenth minute would be	256 Hz	DO	ROSE	С
The fifteenth hour would be	273 Hz	RE	ORANGE ROSE	C#
The fifteenth day would be	364 Hz	FA	GREEN BLUE	F#
The fifteenth month would be	388 Hz	SOL	BLUE	G
The fifteenth year would be	255 Hz	DO	ROSE	С



3 TIMES 5 (ACTUAL SIZE: 8 1/4" x 6 1/2" Imported (Scottish) rot resistant canvas. Tan, Cream, Black, Brown, Orange and Red on Cream background).

16 THE LAWS OF THE 16TH HARMONIC "DO" 16. DO RE - TI DO

4 OCTAVES ABOVE UNISON: UNISON IS COMPLETED



The sixteen steps have been completed and the person has completed unison with the physical, emotional, mental and spiritual needs of the body.

Sound the 16th harmonic with the person's keynote.

EXPANSION TO CONTRACTION

SECONDS, MINUTES, HOURS, DAYS, MONTHS, YEARS

The sixteenth second would be	256 Hz	DO	ROSE	С
The sixteenth minute would be	273 Hz	RE	ROSE ORANGE	C#
The sixteenth hour would be	291 Hz	MI	ORANGE YELLOW	D#
The sixteenth day would be	388 Hz	SOL	BLUE	Fg
The sixteenth month would be	414 Hz	LA	BLUE GREEN	Ab
The sixteenth year would be	272 Hz	RE	ROSE ORANGE	C#



DO RE - TI DO (ACTUAL SIZE: 8" x 9" Imported (Scottish) rot resistant canvas. Tan, Cream, Black and Violet on gray background).



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#9 (See #2) Space - Explosion - Implosion (God)

#10 (See #3) Reverse perspective

#11 (See #4) New cycle (Death - Origin of Life)

#12 (See #5) Minutes - Hours - Months - Seconds

#13 (See #7) Immortality (Evocation of good or evil)

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MATRIX OF LISSAJOUS FIGURES

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ABOUT THE AUTHOR

Barbara Hero, author of "Lambdoma Unveiled (The Theory of Relationships)", "The Glass Bead and Knot Theory of Relationships", "Lambdoma Harmonic Intervals", "The Sub-Conscious Speaks; with Lambdomas" and "Eyes + Ears = Ideas", is a musician, mathematician and artist. She possesses the unique ability to translate these three disciplines into an interrelated functional theory of existence, known as the Lambdoma. She has written and lectured extensively on the wisdom encoded within this ancient matrix of whole number ratio's attributed to Pythagoras.

Born in Los Angeles, California, Barbara's research in music theory lead her to focus on the relationship of humankind to the universe and the development of methods to assist individuals in attuning to their own fundamental vibrations. Exploring the intricacies of architecture and its relationship to sound she found interesting relationships between the spaces we live in, the sounds we encounter and the lives that we lead.

Research led Barbara to the works of Pythagoras, which included a diagram outlining the mathematics of harmony. Acquiring a degree in mathematics she confirmed that there was a relationship between color and music (sight and sound). Researching mathematical frequencies of light and sound, she developed a unique understanding of their interrelationship to individuals and their quality of life.

While working with a Boston Massachusetts drug rehabilitation programs she had the opportunity to put her accumulated knowledge to use. She taught addicts to draw what they were feeling. Her investigation of the healing properties of Lambdoma sound inspired her to introduce this music to these art-therapy classes. She noted that her students responded remarkably. Many, inspired by the music, produced symbolic abstract drawings.

Working with a "Creative Applications Engineer," Robert Miller Foulkrod, she has developed methods, using computer processing and laser projection, to document and present musical frequencies.

Computer-generated tones, based on the ancient diagram, have produced mathematically perfect meditation tapes. The logical part of the mind becomes entranced with the perfect sound intervals. The intuitive part of the mind now free from interference, produces an unrestricted flow of stimulation leading to the potential creation of art, poetry, music and feelings. Many different doorways to ourselves unlock and open wide.

Her methods enable individuals to find their own personal "Key Note" or "Resonant Frequency," to recognize their various "Chakras." Personal voice patterns in the form of "Keynotes" combined with the Lambdoma musical scale enable participants to observe indications of harmonic relationships. Tuning into these relationships is inspired by the observation of these beautiful patterns produced by her laser/scanner system.

"An emotional healing on an emotional and spiritual level," is her description of the combined experience of the individual.

She has processed much of this knowledge into music and produced a series of audio and video tapes directed toward bringing the individual into harmony with the universal energies.

