

Collected Works
Barbara Hero

On the Effects of Music
Art as Therapy

The following philosophical articles are not necessarily directly related to the Lambdoma.

Shifts Consciousness
A Remarkable Person
Accessing our Inner Self
Belief
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ON THE REMARKABLE EFFECTS OF MUSIC: SOME CASE STUDIES IN SOUND THERAPY

Why does music have different effects upon diverse individuals and how do these effects occur? I do not know all the answers to these questions but I will illustrate some of the effects that a special kind of music had upon some individuals who had private sessions playing a scientifically designed harmonic keyboard that produces only harmonic sounds. The musical intervals created by this unique keyboard are based upon Pythagorean musical ratios. The players were not musicians and had little or no understanding of music theory; I suggested to them, "play your own concert to the universe and use your fingers as intuitive instruments"; they then played their own harmonious music. Their playing of these musical intervals often awoke a sensation of completeness in their emotional, physical, spiritual and mental consciousness.

The sounds of music are made up of vibrations, a pushing and a pulling of air molecules. The vibrations caused by the singing of certain notes can break glass. The vibrations of harmonic sounds create shapes. Try putting sand on a metal plate and stroking the edge of the plate with a violin bow - watch the vibrating sand patterns. In order to project the patterns of the music, I devised a laser scanner device with two tiny mirrors that vibrate to the sounds of harmonic ratios of an electronic keyboard and cast large images of rotating geometric shapes on the wall.

People think of music as rhythms, notes, chords and melodies in categories such as popular, classic or new age. Many persons are so accustomed to our familiar music scale, that it is unlikely that they know about the different scales in different countries or even in different ages. The ancient ones, such as Pythagoras, seemed to know more about the therapeutic effects of music than we do today. Two ancient legends that illustrate this point are that Pythagoras, simply by strumming a chord, was able to turn violent behavior into peaceful behavior, and David played his harp to calm King Saul.

It is not precisely known just how the Greek scale sounded or what the pitch or frequency for the note that we presently call A might have been. In our culture our scale is presently tuned to A at 440 cycles per second or slightly above. In the middle ages frequencies of the bells in each town's tower were not consistent in tunings, so that musicians venturing from one town to another might be out of tune with the new town's resonant frequencies. In India different scales known as Ragas were sounded at specific times of day. This practice attuned everyone within listening distance to the harmonic frequencies chosen for the different times of day.

There has been much interest lately in the application of frequencies of sound. One therapeutic application is the finding and replacing of the missing notes in a person's voice as bioacoustics researcher Sharry Edward's sound therapy does. Another research application is in the determining of the resonant frequency of the implosion of a cancerous cell as Fabian Mamon's scientific research has demonstrated with a camera and a microscope.

Determining the musical frequency of a mineral, a crystal, a blood cell, or a planet or a star system and the relationships between them as they effect humans is the basis of my own work. The number on the periodic table of elements may identify the musical frequencies of nutritive elements for our bodies. Each blood cell may be translated into musical notation based upon its wavelength in microns. Pythagoras' "music of the spheres" may be heard by assigning frequencies to the orbital periods of days and years in their rotation around the sun.

It is known that the quality of different vibratory intervals in music affect humans. Therefore translating the above mentioned natural harmonic processes into music may signal a useful therapeutic tool. Scientists have devised sound spectrums in order to calculate resonant frequencies.

Below are some of the remarkable effects upon several individuals, who had never considered themselves as musicians, as they played the special scientifically designed harmonic keyboard.

Depressing turned into singing.

Before one private session the person told me, as she came into the room, that she was in a depressing state and was feeling impending doom. I suggested that she release any emotions as she played her keynote in what I call the *emotional release* section of the keyboard. As she was playing this quadrant of the keyboard, she released her emotions by crying and told me that she was feeling sadness and fear because she was getting rid of the *old* and coming into the *new*. She told me that she feels grief by being separated from her true self and God. As she continued playing she told me that she felt as though she was getting close to wellness. Her tears were tears of relief and *Thanking God*. She was also feeling that loving beings from everywhere in the solar system were communicating with her. As she played the next quadrant of the keyboard she felt as though she was reconnecting, that a breakthrough had come. She felt as though she had her power back and said, "I feel OK. All is OK. I never felt OK before." She told me that she could look forward to her mission, which is healing.

The experience of this musical session was very powerful and full of excitement for her. She felt as though she was at home. She was not alone. The harmony of her music was telling her that *they* who protected her were here with her. "This is a celebration," she remarked. I asked, "Is this experience with sound helping you?" She answered, "Yes!" Then she began to sing!

Self-awareness and feeling joy occurred.

As one individual played her chosen sounds, she felt the sounds balancing the masculine and feminine sides of her body. She had suffered in an accident in her car weeks before and it still affected her neck and shoulder muscles. As she played, she became aware of her own rage being the cause of her accident. This awareness seemed to reduce her pain. With a shift in consciousness, she realized that she was "going into a state of joy on a full time basis." In this heightened state of consciousness she tuned into the ancient symbols

of the rotating geometric shapes of the intervals that she was watching on the wall as she played.

Relief from pain happened.

Another individual came in with a complaint of a sore foot.

As she played the keyboard she felt relaxed, peaceful, cheerful, happy and full of joy. Her imagination was stimulated. The section she preferred was what I call the *physical*.

The soreness in her foot was alleviated by the end of the session.

The effects illustrated by the examples above seem to be due to the application of an ancient system of harmonics (based upon Pythagorean interval ratios) produced by an electronic instrument called the Pythagorean Lambdoma Harmonic Keyboard. Music therapy is being used as a way of awakening the consciousness of individuals, of helping alleviate pain, of transforming negative emotions into a sense of mission and of self worth. Even by pressing their fingers on the keyboard in a random fashion, the harmonic intervals of each key pressed had a profound effect upon their consciousness.

Have any of you readers had extraordinary experiences while playing or listening to music that you would like to share?

Barbara Ferrell Hero, BA, M.Ed., is a practitioner of art, microtonal music and sound therapy. She resides in Wells. The Open Tide Collective is a group of Southern York County health care professionals and colleagues. Readers are encouraged to respond to the articles.

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ART AS SELF-TRANSFORMATION

by

Barbara Ferrell Hero

Most of us have the urge to express ourselves in ways that relate to our inner being. To the artist the act of painting is expressing different categories of ourselves: of feeling, escaping, relaxing, stimulating, and discovering, creating and even prayerful. The arts, in this special case painting and drawing, may become our tools to creativity. When teachers or parents recognize an artistic talent in a child and offer praise and encouragement that is an ideal situation. But there are cases when a person has no belief about their artistic talent. Then we can illustrate that there is an innate ability in every one of us that can be rediscovered by simply doing it.

For example, as a practicing artist, I was asked to give art workshops in different facilities ranging from drug rehabilitation centers to a prison. What I learned was that facilitating an art workshop gave the participants the opportunity to tap into their innate talents. Tools such as colored markers, pastels, straightedges, and templates were offered. Each person chose his or her medium of expression. At first, they might put just a dot or a line on their paper. Or they might draw as well as they could the implements used in their indiscretions. Usually after getting those images out, they would begin to experiment with the tools creating an ordered array of designs. I would photograph the best work and then copy each in color to bring back to them the next week. These copies looked like reproductions in magazines of art, so that they became more impressed with their own works.

In another instance, an inmate in a "Prison Art Program" attended the art workshops to paint from memory a portrait of a woman with a child. His other drawing was of a woman sitting in a chair with another woman braiding her hair. Week after week he came regularly to the three-hour workshop and patiently worked on his painting and drawings. His face had such a beautiful expression while he was painting. It was as though his soul was shining through as he painted. After six months he finished the painting. Whatever his crime, he had found solace in participating in the work of his vivid imagination.

Another example was of a resident of a drug rehabilitation program. It was obvious that this young man was talented in art. He wanted to paint all the time. So he was given the special privilege of a room that he could work in alone at the facility. So many of his paintings were exceptional that he received a scholarship in one of the best art schools in the area that he attended and enjoyed. Having found a way to substitute artistic performance for his addiction, he was on his way to recovery through his love of painting.

When one resident came into the drug program, he drew primitive pictures of drug paraphernalia. At the next session he drew a psychedelic abstract that was intricate in geometric design, and balanced color combinations. At other sessions his work became

more and more masterful. He experimented with abstracts and even portraits. He began to write poetry. He told me that he had never had such a moving experience as he had through painting and drawing and that the experience had changed his life forever.

People, given the opportunity to release their creativity by this method may change the direction of their lives. If every one of us took the opportunity to express ourselves artistically, the world might be a better place!

AWAKENING TO OTHER LEVELS OF CONSCIOUSNESS

Many people around the world seem to be going through profound shifts in consciousness. Some individuals may do it by means of meditation, acquiring a high-toned sense of being aware in the present moment. Others might experience the shift in dreamtime, where time seems to expand. When we are awake time seems to contract. In times of heightened awareness, such as witnessing an accident, time is experienced as moving so slowly that it almost stands still. Expansions of time and shifts of consciousness seem to have close relationships to each other. I believe that we may become more fully conscious beings through these life changing experiences.

What is a heightened shift in consciousness like? In order to answer this, I can only relate some of my own experiences that awoke my awareness. It is when I go away to new and different surroundings that I allow myself to experience and become aware of these shifts in consciousness.

One shift in consciousness occurred in Egypt. For two weeks I lived in a small hotel in the village of Giza within walking distance of the energy of the Great pyramid. This energy created a consciousness within me that I had not experienced before. It was close to midnight, March 21st in 1981. I was lying in bed before meeting with a group of twelve people who had planned to climb the Pyramid at midnight. I heard voices of a women's choir that seemed to be coming from outside my window. When I arose and crossed over to the balcony, the voices stopped singing. I lay down once more and the choir began again. Again I rose to listen for the source of the singing. Nothing! It happen again the third time! It was a phantom choir that some part of my consciousness had experienced. A shift had occurred in my awareness that took the form of a phantom song.

That phantom song in my head was a precursor to an even greater shift in my consciousness as we climbed up the pyramid that night in 1981. Twelve of us began the climb up the outside of the pyramid in the moonlight. We took the hand of the one above us as we lent a hand to the one below us. After we climbed two thirds of the way up to a grotto at the edge of the East Side, we sat in a circle. Our leader asked each one, "Why are you here?" Each of us spoke a few words. In this process, we began to recognize each other from either past lives or experiencing the soul of another. This experience became a shift in consciousness for me, as I sat until I welcomed the sunrise in the east.

A few days later, the third shift happened when I was walking up the Grand Gallery of the Great Pyramid single file and felt a presence of a being walking beside me. I broke into uncontrollable sobs of recognition of a familiar energy. My awareness had expanded into realms that I had never experienced before. One more shift of consciousness had taken place.

Another shift occurred on that same trip in Egypt as I was sitting in a room meditating with several others, when I felt invisible hands going into my brain that seemed to rearrange the circuits in my head. It was as though the universe was telling me that it had performed psychic surgery so that my awareness on other levels of consciousness would become fine-tuned.

Months later, in the USA while attending a conference of the American Coptic Fellowship I heard the same choir that I had heard in my head that night in Egypt. The singing was called "the Coptic Chant".

Unfamiliar situations such as those cited above seem to lead to shifts of consciousness. These shifts often create an awareness that was not perceived before. I believe that awakening consciousness is the goal for each of us. I propose that wakening consciousness leads to new life changing paths, new beliefs, new understandings and a new recognition of our real selves and of others. It leads to knowing and to creating a better world.

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DOES ABUSE SPAWN ABUSE OR COMPASSION FOR OTHERS

Barbara Ferrell Hero

This is a true story about man who overcame the trauma of abandonment as a baby and the trauma of abuse in his childhood and who became one of the kindest, humorous and compassionate souls that I have ever met.

He was in his 30's when I met him. He was slight of frame, red headed and looked older than his age. Even though life had been unkind to him, he became a symbol of compassion to others. Knowing him for a few years before he died in his 30's changed my life and put me on a dedicated path of service to others. This is the story that he related to me about his childhood:

The story began when a woman in her seventies happened to be looking out the window of her house and saw a young woman putting a bundle in her trash barrel and disappearing into the swirling snowflakes. Mrs. Clives ran outside to see what was in the barrel. It was a baby boy. She named him Farrell. She took him into her house nurtured him and raised him until he was 8 years old.

Mrs. Clives was deaf. Farrell learned sign language from her. When he went to school he was the interpreter for her with the schoolmaster. Farrell became aware of the invisible forces that protected him when he was a young boy. One time when he returned from school (when Mrs. Clives was not walking with him) a group of older boys that surrounded him and pushed and taunted him. He did not strike back but suddenly an invisible force hurled one of the boys away from him. After this happened the other boys fled.

Another incident occurred when he went to a farm in the country with relatives of Mrs. Clives. Her relatives had a boy about the same age as Farrell. The boys were playing in the barn when Farrell accidentally fell from a hayloft and became unconscious. He was rushed to the hospital where he was declared dead. Mrs. Clives came to the hospital and revived him. After his "near death" experience, Farrell became more aware of other levels of consciousness.

When Farrell was eight years old, some of Mrs. Clives' neighbors complained to the truant officer that a deaf woman in her seventies was not fit to raise a young boy. Not only that but she was not like all the other neighbors in the area. When Mrs. Clives found out that the human services department was coming to take the boy from her, she devised a method of putting down the shade when they were there and raising it if they were not there. For weeks Farrell was able to avoid being caught. But finally, the day came when he came home from school to find the officials there. He was taken to the "Home for Little Wanderers". It was a major change of his life style from eight years old to fifteen years old. He lived in many different foster homes during those years.

When he was in the "Home for Little Wanderers" he became friends with other abandoned boys who later became people of worldly importance in their fields. Because he knew these boys in their childhood Farrell was able to help at least one man who was about to lose his job in a large chain, by reporting the incident to a childhood friend from the home who had become the head of the chain. The man retained his job.

Farrell went from Foster home to Foster home after his brief sojourn in the "Home for Little Wanderers". He was treated cruelly, in one case, having cigarettes burned into his body by one of his foster fathers. In his last foster home when he was 15

years old, his foster mother, who was very fond of him, was dying. Farrell heard her cries and went to the rocking chair where she was sitting and held her until she passed away. His foster father, enraged and who never treated Farrell kindly, threw the boy out the 2nd story window and into the snow. The snow broke his fall and away he ran. Fortunately he had graduated from high school grades at that time. He decided to look for a place to stay that night.

He went to a rooming house and being short for his age, told the landlady that his older brother, who was working, had asked if he would find a room for them. The landlady, seeming satisfied, rented him a room. The very next day Farrell went into the city and strolled the streets, knowing that he must find a job. He went into a shoe store and began to help the customers try on shoes. The owner was impressed by such an industrious lad and offered him a job, which he accepted.

Farrell enlisted in the army and was given the responsibilities of working with the medical corps as a dental assistant. He enjoyed reading the medical books in the offices. Once he told me about being present in the office when a man had a heart attack in the dentist's chair. The dentist, as an army Doctor had been a heart surgeon. He demanded that Farrell assist him as he performed heart surgery on the dental patient, who survived the operation.

He also told me about his education and his profession. After the army he attended a University and finished college. He became a salesman in the garment industry. Farrell felt uncomfortable about having an ability that gave him an advantage over the others who had families to raise and whom he felt were more in need than he. One day, tired of the competition, he dropped his briefcase into a trash barrel, gave away his Brooks Brothers suits and became what he called "an independently poor" person.

It was at this point in his life that I met him. He was living an apartment in the same building where I had just rented an apartment. He could not afford to turn on the heat, so he spent much of his time in my apartment in the daytime. I found him to be a very wise counselor who always kept his eye out for anyone who needed assistance of any kind in the neighborhood. He introduced me to other neighbors who became lifelong friends.

As an example of Farrell's caring, one evening, when we were walking along the sidewalk together, a young woman was staggering along the street alone. She was obviously drunk. He invited her inside to my apartment. Farrell went up to the other apartment in the building and called the suicide prevention center. Soon after, the phone rang in my apartment. Farrell picked it up and it was for the young woman. She spoke to the person at the other end of the line about her problems. It was obvious that Farrell had sensed that she was suicidal. After she ended her long conversation with the therapist on the phone, Farrell said, "Let me walk you home." He also lent her a book with his address in it. Farrell said, "Read it and bring it back to me, that way I will know that you are all right". I was also present when months later she came back, her hair well groomed, her clothes beautifully fitted, and her personality very sparkling. It was Farrell's act of kindness that changed her life.

At another time, when I came back to my apartment, Farrell said "I hope you didn't mind that I invited a homeless boy up to your apartment and fed him leftovers from your kitchen". I told him that I thought it was a wonderful thing that he had done. Farrell told me how on this day he had seen a young teenage lad who was ragged and begging at

a street corner. Farrell had just been given clean shirts and trousers at his job as a packer for a boutique shop. He offered the new clean clothes to the boy, after guiding and listening to him talk about his family for a few hours. Later, when ready to leave, the boy asked, "How can I repay you". Farrell told me that he replied, "Do the same thing that I did for you to another".

In spite of, or perhaps because of, his abandonment and turbulent childhood, Farrell became one of the kindest, wisest and most clairvoyant people that I ever met. His adult life was modeled on teaching others that unconditional love is compassion for "all". Perhaps this story will inspire those who have suffered abuse at any time in their lives, to become aware of the blessings of having their souls' missions "being of service to others". Abuse does not necessarily spawn abuse but can spawn compassion for others.

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ACCESSING OUR INNER-SELF

by Barbara Ferrell Hero

One of the ways I have found to consciously connect with my inner-self, when I have a problem that I wish to solve, is to sit down with paper and pen and write down "Question. . .", such as "Why am I feeling anxious?" Then I write, "Answer . . .", and I allow myself to go into a meditative state by inviting my inner consciousness to reply. In this manner I carry on a dialogue with my inner-self. My inner-self begins to write as though it is seeing solutions from an infinite source. As the answers come, I am always relieved of the questions that I had before this session with my inner-self. When I read my replies from within, the wisdom of the answers becomes instantly apparent. I do this often when I have a problem that my outer conscious self is not able to solve.

When my inner-self governs my thoughts I automatically separate myself from my personal needs and am free to manifest my realities. My inner-self is my light body that controls my essence. When I ask myself, "Who am I?" or "What is my mission here on this earth plane?" or "How can I help others to realize their missions?" I am speaking from my inner-self. When I let go of emotional attachments to others or to things, I am entering the portals of the realms of my inner-self. As each of us sheds the skin of attachment to the illusions of physical and emotional needs, we raise our collective consciousness and realize that we are all one.

I would like to invite you to consider the possibility that we all manifest our physical, emotional, mental and spiritual realities by our thoughts. When our thoughts turn to positive and joyful happenings, these happenings manifest to us in our physical and spiritual worlds. We access our "inner-self" when our thoughts are joyful and our intent is to help others on their path. It is then that we manifest our "Heaven on Earth". What would it be like if we thought about the needs of our spiritual being as much as we do about the needs of our physical body? When our thoughts are focused upon our physical body we tend to think of the physical realities to which we have become accustomed. Women may tend to think of "what to wear" for dinner, while men may think, "what's for supper". When our thoughts are focused on our spiritual being, we reach a common essence out of which we radiate love and compassion.

Another way to access our inner-self is through our dreams. I believe that we are already ascended beings, that we are as cells in the greater body of the "Higher Consciousness", whatever name you choose to use. Most of us are not aware that we are already there. It was a dolphin called Crater that came to me in a dream. Crater said to me in my dream, "Why are you and your friends trying so hard to ascend? You have already ascended! All of humanity has already ascended, and doesn't know it!"

My inner-self dreams are the dreams that I have when I float over streams, obstacles, rivers, and fields and have a joyful feeling that everything is right in the world. Sometimes I am lost in cities or even in houses, but when I find a way out I am making contact with my inner-self. For my inner-self is showing me the illusory quality of time, space, gravity and physical structures.

Each one of us has an important role to play in the evolution of our race. Our spiritual bodies are permanent as opposed to the ephemeral physical that is born flourishes for a time and then decays. Our inner self does not decay. It is composed of our timeless essence. While we are here on the earth plane, let us pay attention to our inner essence. Our inner-self will tell us how to recognize the consciousness of the "All" within us.

BELIEF

Barbara Ferrell Hero

BELIEFS either divide or unite us. I would like to talk about the beliefs that unite us all. Are there any BELIEFS that everyone has in common? What are the factors that make a BELIEF positive? Levels of consciousness have different belief systems. When all of humanity is on the highest level of consciousness the BELIEFS will be for the good of all.

I picture an ideal situation where everyone has the same BELIEFS and is on the same level of consciousness: In this ideal case, we believe that there is a creator of our universe. We believe that we all have access to this same creative energy within ourselves. The energy may take the form of compassion to others, unconditional love, gratitude for our being alive and present in this age of transition. This energy may take the form of all of us being able to create our own realities: where we live, what we do, our profession our leisure. We feel that the key to this creative energy is having positive thoughts, treating others as we would ourselves by following our innermost guidance. This energy would help us to be able to heal ourselves or even resist disease.

The process of obtaining this life energy is to go into the silence, or to take a pen and paper and write, whether it is a vague idea of BELIEFS or a solution to a problem. Perhaps we take a pen, straight edge, string or a compass and express our idea visually. We might compose a musical composition, design a new musical instrument, or invent new forms of alternative energy. We might read a book that stimulates us to further manifest these ideas by our own talents.

Manifesting Our Dreams, News Column

MANIFESTING OUR DREAMS

by

Barbara Ferrell Hero

Thought is one of our most important tools as spiritual human beings. When we have thoughts of caring or giving or finding solutions to problems, such as finding way to encourage others to think positively, we become agents for positive change. Negative thoughts attract negative events to us. Creative thought attracts new solutions to problems for us. One simple way to access our innate creativity is to doodle. We may doodle when our conscious thoughts are elsewhere. Even our doodles may become works of art, as they are openings into our subconscious and into the universal consciousness. If we think of ourselves as artists, philosophers, scientists or humanitarians we become what we think, and as a consequence everything becomes possible for us. If we are uncomfortable with our position in life, we can change this attitude by applying our ability to manifest our positive dreams.

A trigger to a change in attitude, may be when someone says to you, "What would you like to manifest?" This question automatically triggers you into the possibilities of manifesting another reality. Then when you go into action by asking others to meet with you in order to manifest their realities, each becomes an agent of change. This is what happened to me. I was in a department store looking for a specific coat that I visualized. It was a coat that had many pockets. I went through the racks and find nothing suitable the first time. Then I went back, and back again. Suddenly the coat that I visualized in all of its details, color, size, material was in front of me waiting for me. I materialized an object that was important to me at the time and it showed me the possibilities of my thoughts and visualizations.

I also manifested our own home and now we are living in it. It all began when a friend asked me "What would you like to manifest?" I spontaneously said, "I would like to manifest property for a 'light center'". Many of our friends felt the same urge for a center of their own. For nine months we met every two weeks and visualized the physical land and the roles that each of us would play in our own centers. Nine months to the day of my friend's question, we took possession of our present farm property that is identical to what we had visualized.

The same thing can happen to you by visualizing and even drawing a picture of your future home. Allow your imagination to picture a scene near a lake or an ocean. Add the shape of the house, trees, bushes, etc. Visualize your self living in the house. The desire for finding such a place grows within your subconscious until what you desire finds you. You will find yourself living in that house at some point in your life as well as living your dream.

Now on a higher level, suppose that you want to be an agent for positive change in your life, your town, country or government. Again, this intent will carry you to your goal. We are all individuals who can contribute outstanding achievements in our own fields of endeavor that in turn lead to the betterment of our society. Now, go and dream.

AS MIRRORS TO EACH OTHER LET'S DISSIPATE ANGER

Barbara Ferrell Hero

Have you noticed that when we are critical of others they are just reflecting back to us a problem that is within us or we would not notice? On the other hand, when we appreciate qualities in another, we do so because we have those qualities within us. So, the moral might be, "Don't be judgmental of another!" But, if you must find fault be aware that the same quality is in you. Ideally, we will see more of the positive in others when we develop our own positive qualities.

Suppose that you are aware of someone wanting "to be on stage" all the time. Perhaps they are showing you that you want to be "on stage" all the time! Perhaps you feel that someone is controlling you. They may be mirroring that you are controlling others. When others compliment you they are reflecting what is within them.

Perhaps we can learn about ourselves from our interaction with others. Do others appear to think that we are naive, or do they appear to think that we are smart? Do others appear to think that we are egotistic, or do they appear to think that we are compassionate? Do we react to others based upon their opinion of us? And do we continuously act out roles that others have cast for us? . We seem to learn who we are from interactions with one another. Do we often let others define us to ourselves? How do we understand how others react to us unless we allow ourselves to reveal what we consider our truths?

Have you heard another say "I am speaking my truth"? Speaking our truth can be a double edge sword, for our words might hurt others and may be even be interpreted as abusive. In an ideal world we would speak with care to another, with the intent of helping them, even if we seem to be criticizing them.

How can we benefit from knowing that we are perfect mirrors to each other? Look upon each other with caring and unconditional love. Respond with understanding to each person. When attacked verbally by someone, we note his or her anger without feeling it and without attachment. We let their expression of anger flow through our psyche as if it were a screen door, and thank them for pointing out to us what bothered them. This happened to me once after I gave a talk to a group of artists. A woman came up to me and said that she was offended because I had said that, "Art was basically mathematics". I absorbed her anger with understanding, caring and unconditional love and thanked her for telling me and said that it helped me to know her reactions.

Another time, a woman had read part of one of my manuscripts entitled "Glimpses of the Bridges of Art". She said that mathematicians would laugh themselves silly if they read it. Again, I absorbed her anger with understanding, caring and unconditional love and thanked her for her comments. The entire book "Eyes + Ears = Ideas" including a refined version of "Glimpses of the Bridges of Art" is now on my web site. Recently, a mathematician having come across "Glimpses" emailed me asking if there was a mathematician on my team. I answered, "Yes". He invited me to write a chapter on his forthcoming book "Ambiguities and Music". The book is now published. He also

requested some of my drawings on "a mathematics of music" to be included in a mathematics journal of which he is an editor.

It is important to stand back from your self and take the criticism, letting the beleaguering flow through you and dissipate without attachment. That way your own emotion is not anger but compassion for the one who is angered. You often learn important lessons, as I did, from comments that were meant to be hurtful but passed right through.

Remember, when you feel unconditional love emanating from someone, it mirrors the unconditional love within yourself, otherwise you would not be aware of this love energy.

When you see beauty in another soul, you are seeing your own soul's beauty. When you are helping another you are seeing them as yourself, part of the whole. Say to someone "We are all mirrors to each other", and watch the pleasant shock wave of awareness travel to that someone who is suddenly realizing the truth of that statement.

BONDING WITH GINGER

Barbara Ferrell Hero

My new puppy is sleeping on my lap as I type this. Ginger Crystal is now 10 weeks old. We have been together for two weeks. She weighed a pound and a half two weeks ago. When she is like this I feel so much love coming from me and coming from her. We have bonded.

A new puppy is like having a new baby. The puppy is dependent for food and comfort. One has to show one's dominance without harming her. That is *THE* lesson that I learned from two books on puppy training. One is called "Dog Speak", the other "The art of Raising a Puppy". Both stress the dominance principle. Who is running the show, the puppy or you?

When we first brought Ginger home, I let her play and then put her in the new carrying case. She cried so much that I took her out and slept on the living room couch with her lying over my stomach. The next night I slept for a few hours, up at four for the rest of the day. After she rests she becomes more and more active, tussling with the mats in the bathroom, running like a wild animal around the dining room and kitchen. When she is calm, she is all love and seems to sense what I want. She is very playful, fun, devoted, obedient, when not wild. It is easy to divert her attention to a ball or a toy. There is no doubt that she has taken over the household. We have to be careful where we tread, so as not to step on her, or trip on one of her toys.

My reality has changed since the puppy came to me. The things that I thought were so important, now seem of lesser value to me. What is most important now is taking care of and nurturing this little ball of life, which wants to please. We both do need our quiet time. She wants to share her quiet time with me. Also, she wants to explore the tiny universe that I have created in my home. I get up at night to change her papers and early in the morning as soon as I hear her calling. And right now we are sharing our space together. Right now she is on my lap. I am going into my trance-like state and writing this piece about her. Is she psychic enough to know that this is all about her? Is this attention coming through to her?

I have little bite marks on my hands from a few days back when she was struggling to be the dominant factor in our relationship. I praise her and give her treats when she goes to the paper in the kitchen. I either distract her when she chews on a forbidden item, such as a stack of journals, or the rug, or the plant. Or I put her in her cage, where she has her food and water, paper and place to curl up and sleep with her favorite stuffed toy.

She just left my lap to drink her water. And now she is back, licking my hand and yawning.

I probably have just enough time to finish this piece before she is up and ready to go exploring a little more of the outside world than she did this morning.

I am learning to live in the moment, not to worry about the future or the past, to take one thing at a time, to be thankful for the privilege of life and love from a tiny species that is not so very different from me. Who is teaching whom in this play of puppy and human? Have our realities merged? I think so, and I am benefiting from it.

Barbara Ferrell Hero, BA, ed.M is a practitioner of art and sound therapy who resides in Wells.

The Open Tide Collective is a group of Southern York County health care professionals and colleagues. Readers are encouraged to respond to the articles.

Write to YCCS or email pala@maine.rr.com.

MUSIC'S ROLE IN THE SEARCH FOR SPIRITUALITY

When we are born we are so open to life. There are no limits to our spirit except our own bodies. Soon after my youngest daughter was born she seemed to always be looking at something between my face and hers. I had been a participant in a Zen Buddhist group for a short time while carrying her. It seems that she had picked up on the discipline and meditative spirit of that small group. The group also chanted and sat for a half an hour in a lotus position. While I was sitting there chanting and meditating, the rug seemed to mystically turn into a sea of gentle undulations for me. There was a meditative walk of 10 minutes after that. I always felt so good after this weekly experience and could go back to the daily chores of raising three children. I do not know if my mystical experience before her birth influenced my daughter's spirituality. However, she has found her passion to be singing. Singing can be a joyful and satisfying expression that may ultimately lead to higher consciousness of being and a longing for a spiritual path.

As young children we see the world as our own playground. Our parents set limits that we must follow or else we are reprimanded. In play we make our own worlds, and escape from the authoritarian limits of our parents or caregivers. It has long been documented that as we move toward adolescence we lose some of our inner creative spirituality or innocence and may become more outwardly acculturated, attaching our values to our peer groups. After a time, the road back to rediscovering the innocence of our youth begins.

My own road back didn't begin until I was 35 years old when I set aside 2 or 3 hours a day to paint. I had been an artist and art teacher since my 20's. I married at age 29 and had my first son at age 30. When my oldest daughter was 10 months old I decided to return to painting. I took her up to my 3rd floor studio in our house where she would play in her playpen with her toys while I painted. Finally, all 4 children had had the experience of being with me while I painted. I was searching for the perfect artwork, and at the same time trying to find a connection between art and music. I decided to restudy piano, music theory and composition. That search led to finding a synthesis between the two arts.

I trust that my search for what I considered spirituality affected my children in positive ways. The very fact that they were aware, that a tiny part of my life was devoted to this search while the major part of my life was devoted to their welfare, might have made them realize that life is multidimensional. I hoped that my children would become aware of so many levels of being: responsibility vs. play, attention vs. day dreaming, crying vs. laughter, impatience vs. patience, asleep vs. awake and ignoring vs. loving.

Now three of my children have their own children ranging from adulthood to toddlers. Three of my children enjoy singing as a major avocation. Another is a saxophone musician by vocation. All studied violin in their growing years, one beginning at three years old. Some also studied piano, harp and guitar. Music allows one to never grow up, to never lose the innocence of childhood. Music inspires many facets of play. Music becomes a timeless place of being present in the moment. It becomes a Zen experience to players and listeners alike. It is a spiritual experience of searching for the most

harmonious sounds while improvising with any instrument including the voice. Music is a free form type of play that exhilarates or soothes or calms the savage beast. Music exemplifies a spiritual search for harmony that may heal the world.

Barbara Ferrell Hero, BA, M.Ed., is a practitioner of art, microtonal music and sound therapy. She resides in Wells. The Open Tide Collective is a group of Southern York County health care professionals and colleagues. Readers are encouraged to respond to the articles.

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THE UNIVERSE WORKS IN WONDROUS WAYS
(REALITY AND ILLUSION)

Barbara Ferrell Hero

The universe works in wondrous ways to help us when we need it. We seem to live in a dual universe, where part is reality and part is illusion. One is an external world where we are not usually in charge of its cause and effect. The other is the inner world where we are often in control of our cause (intent) and its effect (manifestation). Perhaps, when our intent is to tap into our universal mind we reach that inner world reality. Is our inner world reality the place where we tune into the universal consciousness? To me the inner world is the place we turn to when we pray to our God, or meditate, or receive ideas that create our arts and sciences. I think our inner world is a place that can transcend negative emotions, be filled with elation in which we can exist in harmonious relationships. It is a place of oneness with all of humanity as well as all of nature.

We can even create our own outer realities by the intent and focus of our thoughts, words and deeds. I will cite an example of the operation of intent and focus. We were in an external situation that didn't seem to be going our way. In that situation, I was compelled to ask myself, "What is real, what is illusion?"

For some time I had had a troubled feeling about our '97 Ford Taurus Wagon. In a few days we were due to head south for a week's trip and the rear wheel alignment was out of adjustment, the power steering became intermittent, a clicking noise was heard just before the power steering failed, then the electric windows of the car would not open. We had been told about a magical garage that could fix all of these mysterious ailments.

On a Friday at 1:30 we arrived at the magical garage three towns away, where a colorful sign indicated that we were at the right place. After they balanced the wheels, it was found that they did not have the device required to lock the wheels permanently and that there was not enough time to work on the steering or the windows. They gave us an appointment for the following Tuesday at 9:00 am so that all of the above could be fixed.

On the following Tuesday at the appointed time with just a few days remaining before our scheduled trip, we arrived back, or so we thought, at the magical garage. The colorful sign was nowhere to be found. A large sign read an unfamiliar name. We walked around the building and couldn't find the old name of the garage anywhere. Was this reality or illusion? Had the garage been so magical that it had disappeared? It looked the same and the same people were at the same counter that were there on Friday. When we went up to the service counter, the clerk explained to us that they hadn't been able to order the part because their ownership had just been transferred and that the old name had been covered by the new one. We felt a sense of relief that our minds had not played tricks on us. When they told us that we would have to leave the car for over a day while they completed the wheel alignment and corrected the transmission switch, my troubled feelings returned magnified.

I settled down in the waiting room with my intent and focus on, “How are we to arrive at our destination on time?” I turned to my inner self within the stillness of my being, knowing that all would be well. Then, a very personable and friendly man came by and introduced himself as the “new owner” of the garage. My inner guidance urged me to ask him if he rented cars, as I knew that it would not be wise to take our ailing one on a 1,800-mile trip. He said, “Yes”. I told him that we had an appointment in another state to keep on Friday. While we waited, a rental car appeared and off we went. Because of my shift of perspective from the “so-called” problem in the outer reality to my inner vision, the universal mind urged me to transcend that which appeared to be impossible.

It seemed to me that everything happened just so that we would not need to drive our Taurus for four days straight. I had been worried about driving that distance even before we went to the magical garage. It all seemed so dream like, waiting there, having the sign changed. It was like a stage setting, an illusion of reality. We were for a time in a dual universe where we couldn't tell which one was reality and which one was illusion. We found that it doesn't matter as long as we focus on where we are going. This incident renewed our faith that, indeed, the universe works in wondrous and magical ways to help us when we need it.

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EXPERIENCING TRUTH, BEAUTY AND LOVE

Barbara Ferrell Hero

When the abstract concepts of truth, beauty and love are internalized, each may be felt as a tangible experience. I will cite some personal experiences.

Only last night my friend asked me for my definition of TRUTH. I replied, "I can't explain it, I just experience it". Thinking about it later, I said to myself, "Truth is inside of me. It is like a globe of light that makes me feel joyous. It is something that I can move around to any place in my body and will restore harmony on any level. Because feeling the truth for me is such an extraordinary joyous experience, I feel that it has already cleared and cleansed the mental, emotional and even spiritual parts of my being.

I always have known the truth when I read it in a book. It is an innate knowing that the words that I read are locked in my consciousness as the TRUTH. When someone is speaking I recognize the TRUTH of his or her words, because something inside of me says "yes". The truth that resonates within me causes a response that gives me a warm, happy feeling that all is right with me and with the world.

All of this happened as I was reading a letter about the way Phinias Parkhurst Quimby of Maine inspired thousands of individuals to heal themselves. Somehow he was able to plant the idea of the TRUTH of wellness within them, and they were able to banish the errors that led to illnesses. When I read that letter I experienced the feeling that TRUTH was within me. This awareness has somehow changed my attitude about life.

As I lay in bed thinking about this awareness that I had just experienced, I could almost feel the energy swirling around me like vapors of electric webs. I always meditate before I go to sleep, and I often see swirls of energy that are just barely visible above me. But this time it was different. The TRUTH was inside of me and outside of me as well. I felt that I could communicate on a personal level with all species, all departed loved ones, and all members of whatever hierarchy that I chose. I was filled with a consciousness that I had never before experienced. I was conscious of a materialized TRUTH on a physical level. It was something that I could feel, it had a color of gold and it had a high pitched sound somewhat like a pleasant swishing, as though there were waves in the air that changed pitch as they swirled around me.

Like TRUTH, BEAUTY may also become a tangible experience through the LOVE of artistically expressing it. My mother was a recognized abstract artist. One day a minister came to visit us. We had a discussion about TRUTH. The minister said, "You can't take TRUTH and hang it on the wall." Both my mother and I, at the same time, replied, "Yes, you can," and pointed to one of her paintings on the wall. My mother often referred to her paintings as prayers. Her method of painting was similar to struggling with an angel. Her process towards clarity of expression became her TRUTH and her LOVE of painting. Each day she would change a shape, a color, or a texture until

she found a composition that best reflected her desired aim of BEAUTY and completed her prayer.

Another artist that I know painted over the same canvasses for years, each time changing colors, shapes, texture and even adding motifs that were miniatures of old masters. He also expressed another struggle with an angel that became his TRUTH, his BEAUTY, his LOVE and his reason for being.

When I was a painter, most of my visions of the paintings came to me in dreams. I would see the entire painting finished in the dream. All I had to do in the following weeks was to carry out my vision on the canvas. LOVE of painting was my way of experiencing my TRUTH and my BEAUTY by expressing them in shapes, backgrounds, colors and reflections.

TRUTH, BEAUTY and LOVE are all experienced simultaneously when I am in the “now moment”, mindful of others needs, appreciating their talents, enjoying nature, reading, or looking within my inner-self discovering that I am “one with all”.

WHERE ARE YOU WHEN THE LIGHTS COME BACK ON?

By Barbara Ferrell Hero

In what state of mind are you when the lights come back on after a storm? During the last storm, I wondered how others and I could conserve energy. Next, I began to think of the relationship of nature to our own soul's growth. Mother Nature has been giving us hints of her power - earthquakes, volcanoes erupting in far places and the monster snow storms here at home! Even a small crisis, like losing power, allows us to realize that changes now are important to maintain our ways of life and at the same time add to the development of our souls.

Many of us are pondering the energy crisis that seems imminent, especially after the last windstorm blew down some electric power lines that left us in darkness and without water. Our water pump, operated by electricity, did not function. Our refrigerator was not on. Our television set was off. Darkness was falling. I lit a candle in each of the three rooms downstairs, and sat in my favorite chair staring at the candle flame, musing on the nature of the soul.

When I was an eight-year-old boarder in a convent school, I was told by one of the children that the soul is in the shape of a fist. I never really believed that the soul had anything like a shape or size. Now when asked to describe a soul, I can say this. My soul is the part of me that was before birth. It will be the part of myself when I pass on. I don't know if it will have my personality or form, but it is part or even the whole of my "life force". My soul is hurt when a tree is cut down, or a bird kills a smaller bird, like the drama that I witnessed just a few days ago. My soul rejoices with beauty, order, music, and acts of kindness towards others. My soul evolves with each incarnation, but it is always of the same essence. My soul is an energy, a smell of perfume. Being with nature refreshes my soul; even a snowstorm can nourish my soul's wonder at the beauty of a snowflake.

Then, I wondered how we could handle storms if they occurred more often? What plans should we make to ensure the basic things that we need? We already store many containers of water by filling empty gallon orange juice bottles with water. We also store grains in large metal containers, including oatmeal, lentils, chickpeas and rice, just in case. I also considered what we might need to store for our souls that will sustain us in a crisis. We might fill our souls with appreciation of the beauty of nature and compassion for all.

A few years ago we dug a pond in case we needed water due to a power failure. We have not yet had to cut ice or use the water in the pond. In the summer, I count the frogs, watch the birds bathe, thrill to the ducks and turtles that come to it once in a while, and marvel at the two moose that nibbled buds on one of the bushes next to the pond. I feed my soul by just being in the moment of experiencing the movement of the trees, the ripples on the water, hearing the sounds of the wind and appreciating the exact placement of the pond, sheltered by the grove of trees.

Many of us think of conserving energy, be it winter or summer. My partner and I, like those who lived here in the past, do not heat our bedrooms at night during the winter, thus saving energy. The former residents installed an alternative wood/coal stove in the basement. We also installed a wood stove in one room and have a good supply of wood. They had a "summer" kitchen that they used when the weather was hot. They raised vegetables, strawberries and blueberries and feasted on apples, pears and peaches from their trees. They had a "3 holer" in the barn, and a water tank on the beams in the barn. A wind-motor pumped the water to the tank. There was a horse and a cow in the photographs that they left, and they probably had chickens. As they performed their daily tasks, they also must have wondered about nature and their own soul's evolution.

Then I thought, "What about alternative energy? When the sun shines into the sunspace, which we added to the side of the barn, we trap the warmth with containers of water lining the sides of the sunspace. Also, the sunspace becomes one more meditation room, where the sun not only warms our bodies but also enlightens our souls.

Vitruvius, the first great Greek architect, based his architecture on proportions related to musical harmony that were designed for special room functions. There were special dimensions for rooms for sleeping, bathing, cooking, eating and colloquia; all dimensions were chosen to create an atmosphere appropriate to the room's functions. Christian Keriadou, an architect in England, has designed houses (based upon musical proportions) that created a symphony of living spaces conducive to peace of mind. In Arizona, Paola Solari built a model town where his beautiful and functional architectural design created circulating natural cooling drafts. In a town in Utah special street gutters are allowed to flood from a mountain spring bringing every house a source of water for gardening. We have visited an underground home in New Hampshire, that is conveniently placed in a hillside, where the temperature remains nearly the same all year round, reducing the need for heating or cooling. Designs such as all of these would create spaces that conserves energy, and also (by their musical proportions) would refresh and nurture our soul's harmonious development.

A Tetra-harp Therapy

by Barbara Hero

Reprinted with permission from [Harp Therapy Journal](#) Spring 1999.

It is said that Pythagoras (500BC) played on a three sided lyre. By strumming some well chosen chords he was able to transform negative emotions into calm and peaceful ones. A three sided construction would, by definition, be called a tetrahedron. For a harp of this construction three sides would be equilateral and each of the three sides would have strings tuned at proportional intervals so that a harmonic scale would result. There is little difference between the arts, music, mathematics and even architecture when one considers proportion as one of the factors. They all have their similar harmonic laws. These disciplines seem to be seeking to express a meaning within our place in the universe. These disciplines are helping in the evolution of the human race to a higher consciousness.

The harmonic laws of the arts, music and mathematics meet in the electronic age. Harmonics involves proportion. Proportion involves whole number ratios. For instance, ratios from 1:16 through 1:1 to 16:1 applied to any phenomenon involves vibratory frequencies. The harmonic laws of music are based upon fixed proportions of certain key signatures that are all structured to have their own mathematical laws based upon interval relationships of one note to another. Everything in our universe involves vibratory frequencies in different scales of pitches from high to low, and wavelengths in different scales of measurement from small to large. Therefore, the mathematics of music with its octaves representing higher and lower harmonics is a very useful tool for better understanding our physical world and the emotional, mental and spiritual nature of individuals in the human family.

The three sided Tetra-harp (tetrahedron) by its unique shape becomes a transmitting musical instrument, quite different from its four-sided pyramid cousin. A musical instrument of the Tetra-harp's design may help awaken awareness to the cosmic plan. Every acoustic instrument has body, resonance and its own character. One original idea was that it would be ideal for the Tetra-harp to find its own resonant harmonics, so that tuning would take place simply by the shape of the instrument. At each season when the lower strings move to a different pitch, the strings would be re-tuned to the frequency of the lowest pitch on the Dolphin side. The two other sides the Heart and the Third Eye are then tuned to the same fundamental frequency of the Dolphin side, from the 8th harmonic to the 19th harmonic.

The origin of the design began in the fall of 1994 when Dr. Marcia Epstein of the University of Calgary and I got together and brainstormed on an idea for constructing an acoustic musical instrument. As conceived by this design team, the harp would have moveable bridges and beads upon the strings. Richard Norley then made a schematic from our sketch for the design of a tetrahedron type harp with parallel horizontal strings. The idea simmered until the fall of 1995 when T. Gordon Anderson, a musician, singer, and instrument maker, became excited about the idea and fabricated the Tetra-harp. He constructed it by cutting three equilateral triangular sheets of spruce for the sounding board and using maple as the base. He designed one side to be tuned to a Lambdoma overtone series scale with twelve strings to be based upon a fundamental note of C at 32 cps (cycles per second), a frequency that falls between B and C on the lowest octave of a piano. On another side is a scale based upon the notes within the family of the fundamental frequency of C at 128 cps to F# at 704 cps. On the last side the longest bottom string is tuned to G at 96 cps to B at 480 cps. Each side necessarily has 12 strings of varying lengths and weights, and separate movable bridges. He cut different shaped F-holes on each of the three sides to represent a dolphin, a third eye and a heart.

All wound strings are bright bronze (GHS brand).

The Lambdoma music system is also attributed to Pythagoras. The lambdoma tuning is done by carefully tuning the strings on each side to the frequencies within a whole-number-ratio matrix based upon a fundamental frequency of 256 cycles per second (slightly below middle C). The Dolphin side is tuned to the overtone series up to the 12th harmonic. This series becomes C(32), C(64), G(96), C(128), Eb(160), G(174), Bb(224), C(256), D(288), Eb(320), F#(352), G(348). The other two sides are then tuned from the eighth to the 19th harmonic. The Third Eye side becomes C(128), D(288), Eb(320), F#(352), G(348), Ab(416), Bb(448), B(480), C(512), D(576), Eb(640) and F#(704). The

Heart side becomes G(96), Ab(208), Bb(224), B(240), C(256), D(288), Eb(320), F#(352), G(348), Ab(416), Bb(448) and B(480). The tuning can be quite arbitrary, but each side must be in harmonic relationship with the other two sides based upon the same fundamental keynote in different octaves.

With the Tetra-harp, most of the music played by musician friends are improvisations, in different tunings based upon the musical inspiration of the players. At workshops given in different parts of the country, the Tetra-harp is tuned to what seems to be the natural lowest fundamental pitch and all the other strings are tuned accordingly.

The people in the workshop take turns: the Tetra-harp is sometimes positioned over one person's head and shoulders, while three other persons play the three sides. The players are asked to pay loving attention to the person inside the Tetra-harp as well as paying attention to the music the other two people are playing. The person inside the harp often experiences a heightened level of consciousness. Some are extremely moved and the experience becomes part of an unforgettable positive shift of consciousness. Anyone may play the instrument with pleasure because the 36 strings demand no particular technique or even musical knowledge and there are not any predetermined rules to follow.

Left are examples of scores using a Lambdoma harmonic tuning translated to a diatonic scale. The first one is in a modified key signature of C. Using the same interval patterning as before an overtone scale may be played based upon any chosen keynote. The intervals of the Lambdoma scale are quite similar to the musical scale of the harmonic minor. This similarity is of interest because the scores below reveal Lambdoma overtone scales in different keynotes from the first harmonic to the 16th harmonic. The keynotes may be identified by the first and last note in each scale. They were all adjusted to sharps for easier facility in playing. These scores are examples of translating some of the angles of the Meridians (pertaining to an acupuncture system) into ratios. Then, by taking the arctangent of any Lambdoma ratio, one is able to identify the particular keynote that is derived from the Lambdoma matrix. (Figure 1)



It is my hope that the therapeutic quality of these overtones may be explored and tested by harpists and other musicians.

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Barbara Hero is a visual artist, musician and mathematician. She is Founder/Director of the International Lambdoma Research Institute (ILRI) and Strawberry Hill Farm Studios. Her research of the ancient Egyptian Lambdoma musical/math tical matrix has led to the many paths of healing the emotional, spiritual, physical and mental bodies. She also

presents one of her books with its 180 illustrations in color. This book indicates the beginning of the research she undertook after re-discovering the Lambdoma matrix. Comments from many viewers of the sites have led others to their own interpretations of what many call a "theory of all and everything."

IMPROVISATION MUSIC ON THE TETRA-HARP

(A description of the recording.) [Order the cassette.](#)

Performed by Friends of Strawberry Hill Farm Studios

The inspiration for the Tetra-Harp was the understanding that the ancient Greeks played a three sided lyre. The reason we named the harp "tetra" was because of its tetrahedron shape. Each side of the Tetra-Harp is an equilateral triangle with twelve strings of different weights. The Dolphin side is tuned to a Lambdoma overtone series. The lowest string on the Dolphin side represents the fundamental frequency. The string can be tuned to frequencies from F at 44 cycles per second (cps) to C at 64 cps, depending upon the desire of the player. The other two sides, the Third Eye and the Heart, are tuned an octave apart, with their lower strings in a higher octave range than that of the Dolphin side. The tuning can be quite arbitrary, but each side is in a harmonic relationship with the other two sides.

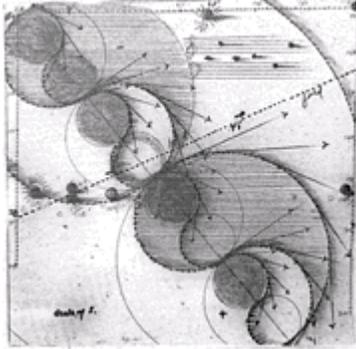
These pieces of music are improvisations, with different tunings, performed by musician friends at different times of the year. Because it is a rather unusual three-sided, acoustical, musical instrument (with 36 harmonically tuned strings), anyone may play the instrument with pleasure.

At workshops, people take turns: the Tetra-Harp is sometimes positioned over one person's head, while three other persons play the three sides. The players are asked to pay loving attention to the person inside the Tetra-Harp as well as paying attention to the music the other two people are playing. The person inside the harp often experiences a heightened level of consciousness.

The acoustic Tetra-Harp was a collaborative design by Barbara Hero, Founder-Director of the International Lambdoma Research Institute, Marcia Epstein, Professor of Interdisciplinary Studies at the University of Calgary and T. Gordon Anderson, musician and instrument maker. T. Gordon Anderson was commissioned to build the three sided tetrahedron-shaped musical instrument.

[T. Gordon Anderson](#) builder of the Tetraharp, at gordonsitar.com

Alchemy of Music *Books by Barbara Hero*



Eyes + Ears = Ideas

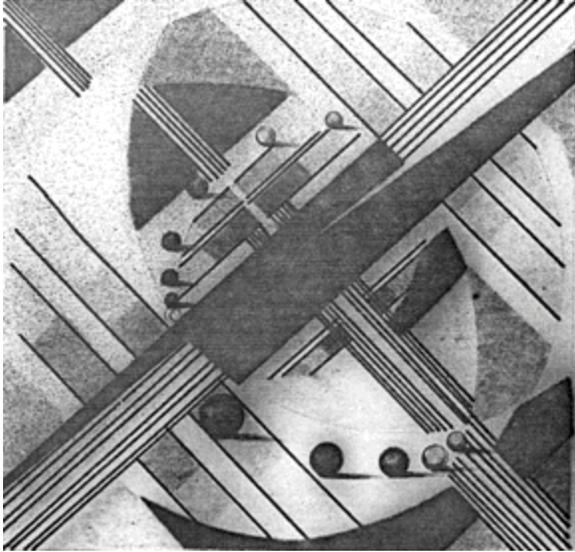
"Eyes + Ears = Ideas" was originally conceived and published in the 1970's after a decade of researching the link between art and music. The four sections of the book are titled: "Glimpses of the Bridges of Art" "Start, Stop and Think" "The other Side of Art" "Theories and Queries" The drawings from the section "Start, Stop and Think" were shown at Barbara Hero's solo exhibition at the Max Protetch Gallery in Washington, D.C. and these drawings were played on the flute by Adam Hubble ([Item AT13](#)) The sections "The Other Side of Art" and "Start, Stop and Think" were also developed into musical compositions by Barbara Hero and played and recorded in Robert Ceely's BEEP studio in Massachusetts. ([Item AT9](#)) Two hard backed copies were made of the manuscript and one was exhibited at Franklin Furnace, in New York City, and later at an Artists and Books show at the Ulrich Museum of Art at the Wichita State University in Kansas, and subsequently purchased for their library collection. The other copy was most recently on exhibition at an art show curated by Art Historian

Renee Arb at the Schlesinger Library at Radcliffe College. *Eyes + Ears = Ideas* has been completely revised, reformatted, and a heretofore unpublished narrative has been updated and professionally typeset with the black and white illustrations scanned from the original canvases, where available, or from microfilm documents. The author has provided an artistic rendering of mathematical relationships between form and substance, sound and color. This entertaining look at the forces of the universe, their relationship to each other and mankind is required reading/viewing for all. This book brings you an exploration of possibility, probability and repetitive observations as seen by a musician applying mathematics to art.

8.5" by 14" Spiral bound. 213 pages.
163 black & white illustrations

\$55



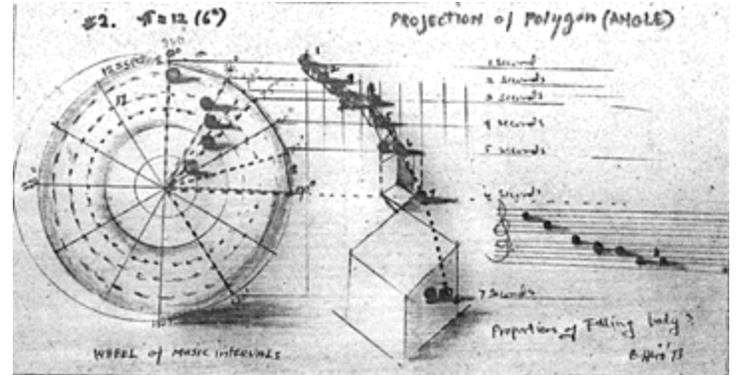


The Lambdoma, Resonant, Harmonic Scale (P, Q, R, S, T, U, V and W)

In this book, Barbara Hero describes why the differences between the resonant Lambdoma harmonic scales P, Q, R, S, T, U, V and W and the tempered scales lead to new/old ways of realizing the powerful impact of the Lambdoma scale to unlock positive emotions. The sections include: The resonant Harmonic Scale; Visible Harmony; Forming Matter; Manifesting; Increasing the Quality of Our Lives by: Survival, Love and Belonging, Power, Freedom, and Fun. The conditions for quality in our lives become: Building trust and revealing ourselves and our values; Speaking and listening; Reading; Writing; Numbers; Life skills and Sharing self evaluation and how this can happen through following the laws of the Lambdoma.

5.5" by 8.5" Spiral Bound 146 pages with pull out chart.

\$25



Music Graphs

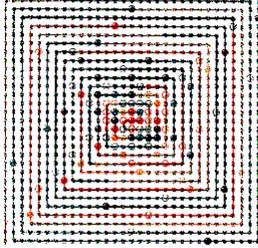
Barbara Hero draws upon her insight and wisdom in both art and mathematics to apply visual symbolism to relate the qualities of the Pythagorean numbers 1 - 10 to her 16 Lambdoma Laws of Harmony. Each page has a visual "Music Graph" as one of the ways of interpreting the symbolism of number. "The Theology of Arithmetic" by the neo-Pythagorean Iamblichus is one of the references for this work. (Iamblichus brought forth the Lambdoma again in 200 AD).

8.5" by 11" Spiral Bound 42 pages. 18 Charts/Tables and 18 Black and White Illustrations.

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The Glass Bead and Knot Theory of Relationships

THE GLASS BEAD AND KNOT THEORY OF RELATIONSHIPS

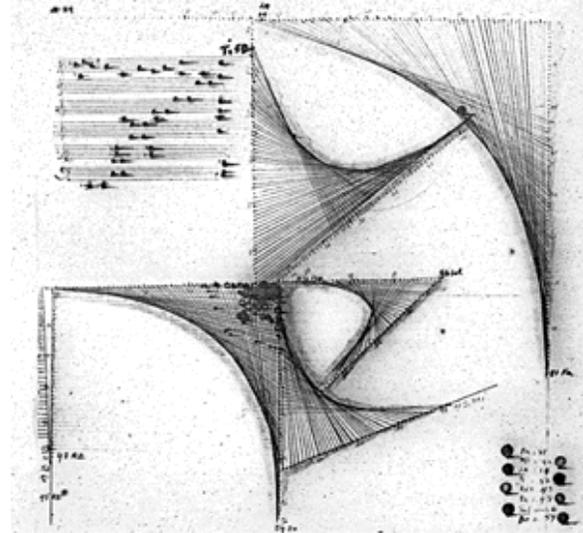


Barbara Hero
Second Edition

This small book was stimulated by a reading of Hermann Hess' "Magister Ludi, the Glass Bead Game", and was compiled as a brief guide to those who wish to apply the relationships between dimension (wavelength) and the harmonic intervals (frequencies) of music. The cover illustration depicts an ordering of harmonic relationships which lead to an example of a simple construction of a Lambdoma necklace. Another application of Lambdoma theory is in weaving, and yet another is in musical time signatures related to the ratios of musical keynotes which might help musical compositions become even more harmonious. ([Item AT4 side 2](#)). Charts, showing translations of Time in seconds, minutes, hours, days years and light-years, into musical frequencies, as well as Dimensions in inches, feet, meters and miles, might help others find their own correspondence to our particular universe.

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The Sub-conscious speaks; with Lambdomas

"Contacting the Sub-Conscious, or Subjective mind, without loss of conscious identity has long been sought. This feat here has unquestionably been accomplished. The contents of the book proper belong entirely to the author's Subjective mind. Yet at no time was there a loss of conscious control and direction, nor was the author at any time in any other than a perfectly normal condition". Chapter titles include: Mind; Effect of Mental Attitudes of the Conscious Mind upon the Sub-Conscious; Fear; Health; Confidence in Self - Faith in God; Using Conscious Thought in a Definitely Creative Manner; and Success - Failure. 8.5" by 11" Spiral Bound, 7 Chapters. 88 pages with 43 Black and White Lambdoma Illustrations.

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