

## The 7 Notes of the Octaves of Visible Light and Audible Music

Red	Orange	Yellow	Green	Blue	Indigo	Violet
C	D	E	F	G	A	B



*The earth and man – the land, and sea, and sky – are rich and delightful in their infinitude of forms, and sounds, and colors, and motions, while the world of thought and spiritual power is richer than even the outward world.*

*Harmony consists in the equal balance of Unity and Diversity, and this harmony is increased in exquisiteness in proportion to the number of these parts of Unity and Diversity.*

– The Principles of Light and Color by Edwin D Babbitt

## Forty Nine Octaves of Sound and Light

Sound is Light at a lower vibration and Light is Sound at a higher oscillation. This single scientific fact can change our conception of reality for it becomes evident that all of creation both physical and manifest, spiritual and unseen is one unity of great beauty and simplicity.

Quoting from “Spectro-Chrome Metry Encyclopaedia”, Ch. 11 by Dinshah Ghadiali

“Just as there are 7 Divisions on the Physical Plane and the Rainbow has 7 Colors, the Energy known as Sound has 7 notes in Music and the same note recurs on the eighth key, only it has a higher or lower Pitch according to which side of the Scale is reckoned. Each complete Scale of Notes is called “Saptaka” or Septave, meaning the Scale of Seven. Actual measurement shows that going from the low to the high, each eighth note has a vibration rate of double the number; thus, each Octave from low to high has double the vibration frequency in the high as in its neighboring low and to find the Octave Frequencies means a question of simple arithmetic ...

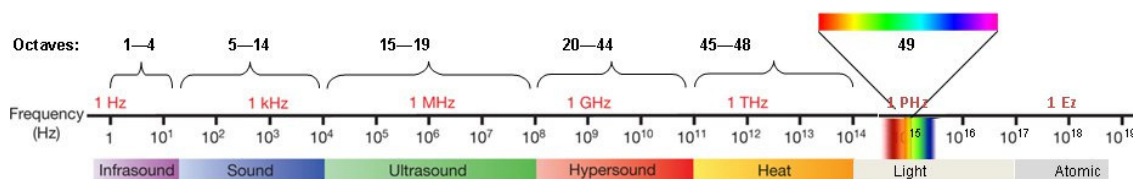


Fig 17 – Forty Nine Octaves of Sound and Light.

We must first differentiate between what is called **Vibration** and what is known as **Oscillation**. Vibration means a tremor, quake, shake, tremble; Oscillation means a movement from point to point. In practice, it is safe to state that Oscillation is Vibration + Transportation. When this brass plate is struck, the particles constituting the plate tremble, but, the plate does not move away bodily; that is Vibration of the plate. The Sound produced by the blow, is owing to the imparting of that Vibration to the particles of the surrounding air, which transmit it to adjacent layers till the destination is reached; this transmission is the Oscillation. A plate struck, vibrates; a pendulum moved, oscillates. That is why I differentiate between the two words.

### **The First Octaves – Infra-Sound**

Beginning with the **First Octave**, we count that as of 2 Oscillations, because, a full Cycle has one move forward and one move backward, making 2 Oscillations. As our smallest period of Time is 1 Second, the Standard of Oscillatory Frequencies is 2 Oscillations in 1 Second, making the First Octave. The Second Octave has 4 Oscillations and the Third Octave has 8. Till now, though there may be an exertion of Energy, **nothing is heard**, but, as soon as the Pitch rises to the Fourth Octave of Oscillatory Frequency, 16 Oscillations are made and a low musical note is heard. The Fourth Octave, therefore, is called the Octave which produces the Lowest Audible Note. Below that figure, Energy may exist or be exerted, but, the human ear does not cognize it.

### **Seven Octaves of Music – Audible Sound**

If you look at the keyboard of the pianoforte, you will find 88 keys. From a certain near- middle point, there are 4 Octaves in the Treble and 3 Octaves in the Bass, embracing a total of **7 Octaves** with more keys. The lowest range of such pianoforte, comes at the Fifth Octave with an Oscillatory Frequency of 32 per Second. The Great C appears at 64, the Small C at 128 and the Middle C at 256 Oscillations per Second, on the Sixth, Seventh and Eighth Octave, respectively. However, the tuning of the modern pianoforte, just like the white flour of the market, differs slightly from the theoretical actual and is 261-2/10 Oscillations per Second for the Middle C; it is the difference between the Conservatory Pitch and the Concert Pitch. It seems they never follow Nature, but, must introduce some odd peculiarities to suit notions of "Professors."

A Tuning Fork is a good instrument for demonstrating the number of Oscillations in a musical note; here is one having the 128 and another the 512 Oscillations per Second; strike one prong on a hard surface and hold the Fork tightly against a board; the hum will be distinctly heard.

Proceeding from the Middle C, with its theoretical 256 Oscillations per Second on the Eighth Octave, we land on the last high Octave of the pianoforte, on the C5 the Twelfth Octave with 4,096 Oscillations in a Second and whose B note (the last note of its Octave but not on the keyboard,) sounds with 7,680 Oscillations in the same period. That note has a terribly shrill, piercing character, which no human mouth ever produced.

### **The Buzz Pitch of Insects**

A step further, with the **Thirteenth Octave** at 8,192 Oscillations a Second, begins the Buzz Pitch of Insects. The wings of insects oscillate with incredible speed, some buzzing on the Fourteenth Octave and making 16,384 Oscillations in a Second. As this point is attained, the appeal to the human ears becomes tense, until finally, on reaching the next stage,



on the **Fifteenth Octave** at 32,- 768 Oscillations in a Second, the Highest Audible Note is created and the power of our ears to cognize further such Energy, ceases. Lift up your right hand to try this experiment; wave the wrist one way and another; wave it 16,384 times in 1 Second; well, that is what a little insect does, which you with all civilization behind you cannot do!

## Octaves of Ultra-Sound

As Sound is caused by the disturbance of the atmosphere as a conducting medium of the Energy, it is evident that the Resistance of the particles composing the air, will have to be considered in motioning with such numerical height. Up to the **Fifteenth Octave**, there is no trouble noticeable, but, right after, the experimenter's miseries start. The atmosphere resents the terrific tremor and as it were, refuses to obey it to produce the Oscillatory Frequency. The only way to circumvent it would be to decrease this Resistance, which can be done by making a partial vacuum and injecting the Energy onto the rarefied gas. Promptly comes the response. Such rarefied medium may then be motioned up to the **Nineteenth Octave**, making 524,- 288 Oscillations in 1 Second. The resultant Energy is still a mode of Sound; it is an Inaudible Rarefied Medium Sound, which is incapable of appealing to the human ears. However, such Sound as an Oscillatory Frequency, has a tremendous potency for disintegration of objects and it is good that outside of certain research laboratories, its existence or method of production is not generally known. I call it Ethereal Sound. On the Twentieth Octave, with 1,048,576 Oscillations in a Second, all Sound, even the inaudible, vanishes and to make more Oscillations it is vital to change the Medium of Conduction or Transportation.



## Octaves of Plasma and Ether – Hyper-Sound

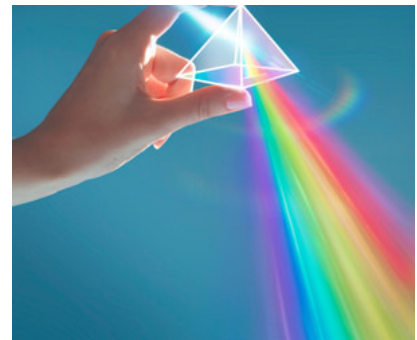
Thus, we come from the Gaseous Division to the so-called Ultra-Gaseous. Till now, the only known Energy produced – Sound – was by the bombardment on Solid, Liquid or Gaseous matter, the last being the air. At the **Twentieth Octave**, the limit of motioning Gaseous Division is reached, even though that Division be rarefied by partial exhaustion. It becomes necessary now to utilize a Medium of Transportation of a finer particulation. The borderland of the Gaseous with the Ultra-Gaseous is between the **Twentieth and the Forty-Second Octave**, the latter having 4,398,046,- 511,104 Oscillations in 1 Second. This type of Medium of Transportation, on the Physical Plane, represents practically the inconceivable condition of the inside of a tube exhausted of all air, so what remains might stand for the residuum of an inch of air stretched out to two thousand miles or more – we may call it safely a perfect Physical Vacuum in regard to the spaces between the particles.

## Octaves of Heat

At the **Forty-Fifth Octave**, the Oscillatory Frequency increases to 35,184,372,088,832 in a Second and the sense of Touch tells that a new kind of Energy is born; it is called Heat; I cognize it as Invisible Light or Dark Light. We commence here to slide into the Invisible Thermal Spectrum of the Sunlight which has the Oscillatory Frequencies from the Forty-Sixth to the **Forty-Eighth Octave**. Heat evolves at the 45th; the addition of all the numerals,  $1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9$  is 45; therein lies an occult fact.

### **The 49<sup>th</sup> Octave of Visible Light**

On the Forty-Ninth, as the Oscillatory Frequency per Second jumps to the high mark of 562,949,953,421,- 312, the middle of the Spectrum of Colors has come into existence, the first Visible Light starting around 318 Trillion Oscillations per Second, with a faint Red Color. While the range of the ear for hearing is from the Fourth to the Fifteenth Octave, a span of 11 or 12 Octaves, **the eye**



**can sense only 1 Octave—the Forty-Ninth.** As soon as the Fiftieth is reached, with its 1,125,899,906,842,624 Oscillations, the faint Violet of the Spectrum vanishes and for Seven more Octaves, the potent, but invisible Ultra-Violet Range of Radiations is entered. Before going further, we shall look into some of the properties of Oscillatory Frequencies and the conversion of one Energy into another.

### **And God said, “Let there be Light ...”**

In the Bible, in Genesis, the First Book of Moses, in Chapter 1, verses 3 and 4 is written, “And God said, Let there be Light and there was Light. And God saw the Light, that it was good: and God divided the Light from the darkness.” God spoke to make Light; thus, Sound preceded Light. On the Oscillatory Frequency principle, this is very correct, because, Sound is an Energy acting on a lower Scale. The fact of Light appearing on the Forty-Ninth Octave, explains its Divine origin and relation; God is represented symbolically by the Circle and only 7 Circles can produce the Cosmos; **the Number 49 is made by 7 X 7** and stands for each Circle having been traversed 7 times in Cosmogenesis, before Light came into being, with its Seven Spectral Colors. This beauteous Energy was preceded by Sound with its Seven Musical Notes, the Number 7 keeping pace with the Scales of Evolution.”

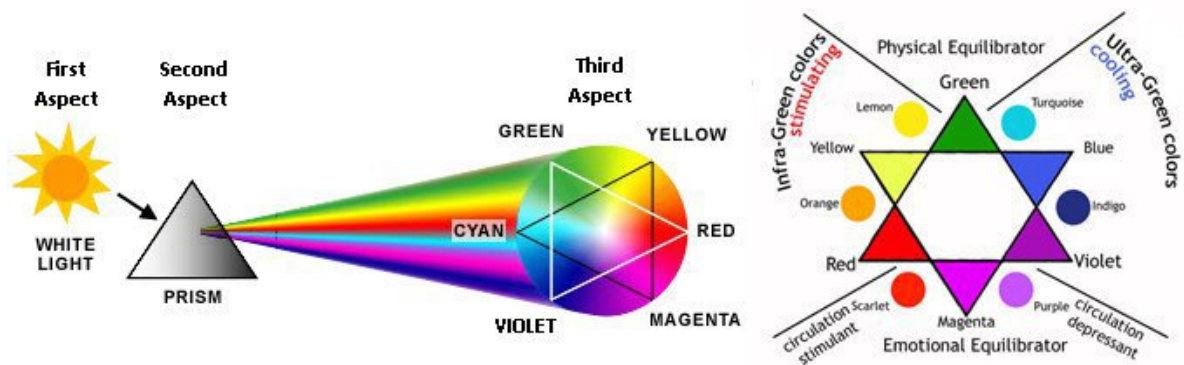
### **Self Healing through Resonance**



It becomes quite evident that **there is no need for suffering or death from disease** – except if for karmic reasons the soul has no other means of learning and resolving why such experience was accepted.

Once we "know" that we are "energy beings" not mortal solids, we become open to receive free universal life giving energy. It's who we are. Healing therapies that can eradicate all disease with sound and light are available to us all right now. New "free energy" technologies that can liberate us humans from solid world is but a coordinated effort away. Oil and fossil fuels are obsolete. As we identify so we magnetise!

The fundamental problem with orthodox medicine has been to look only through the microscope of material means to make physical matter healthy. Similarly, science has made a gross error of believing that energy can only be created from matter. Rather, the physical body is a product, a result of its energy field – health is then a question of realigning the physical etheric field and exposing it to the greater harmonizing free energy field of a larger sphere or source within and without, of which it is a part – a source having the same harmonic spectrum but at a higher octave. This will not only invoke the power of the natural etheric immune system but will rejuvenate cellular life from its exposure to what otherwise might be called – the **etheric spectrum colours** (Yellow-Red-Magenta-Violet-Blue).<sup>i</sup>



*Fig 18 - Light and Dark are the Source of all Colour – a Media of Healing*

A great mystery of life is revealed in the wonder of Colour.

**Light is invisible.** It only “appears” when it strikes a surface. The colour we see is the light that is *not* absorbed by the surface, but is “reflected”. The colours that we see very much depend on our perceptions as “observer” and place in relation to that we are observing.

**Light and Dark together create all the colours that we see.** Both the light of the Sun and the darkness of Space must be combined and integrated in equal measure.

Light is the primary source for the creation of the colour Yellow, the dominant colour of the Sun.

Dark is the primary source for the creation of the colour of Blue, the dominant colour of the dome of the Sky.

The combination of these two primary colours, creates Green – the dominant colour of Nature as well as the Green of the heart centre.

The colours **Yellow of Light** and **Blue of Dark** are the only two primary colours. All others derive from them. These three correspond to the Trinity of Life-Spirit, Earth-Matter and Soul-Heart.

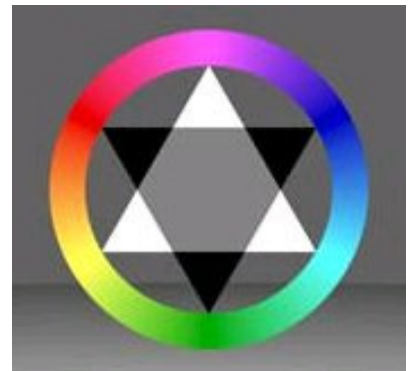
The colour Magenta is created by the Shadow of Green and Light. Magenta is the complementary opposite of Green. Magenta has no detectable wavelength. May it therefore be an etheric colour?<sup>ii</sup>

The Octave of Colour forms harmonic chords and “discordant” opposites just as in music. Some correspondences of the primary energy functions of the human are:

**Red – Liver | Green – Pineal and Pituitary | Violet – Spleen | Lemon – Stomach**

**Yellow – Nervous System (Dinshah Spectro Chrome)**

Colour and Sound Frequency has been proven to heal **ALL viral diseases**



Prism of the Dark Spectrum  
- Johann Goethe



Prism of the Light Spectrum  
- Johann Goethe

including cancer. Colour and Sound Frequencies in resonance with the higher harmonics of sacred geometry *re-member* original cellular creation. Quite simply harmonic molecular therapy stimulates regrowth and rejuvenation at cellular levels because it is working from the higher to the lower energetic octave. It's our choice. Both Royal Raymond Rife and Dinshah Ghadiali developed these technologies in the 1930s as a gift for the benefit of mankind. <sup>iii</sup>

*"For centuries scientists have devoted untiring effort to discover a means for the relief or cure of human ills and restoration of the normal functions. Yet in neglected light and color there is a potency far beyond that of drugs and serums. Color is the simplest and most accurate therapeutic measure yet developed. I can produce quicker and more accurate results with colors than with any or all other methods combined – and with less strain on the patient."* – Kate Baldwin MD

*"A clinical trial on humans with cancer was conducted in 1934 with dramatic results. 14 of 16 patients with significant malignancies at the La Jolla California site were "clinically cured" after a regimen of 3 minute Rife treatments every 3 days for 3 months." – 1934 MA Report. In fact within a further month, ALL patients had fully recovered.*

(EXTRACT from "Living in Harmony With The Spheres" by Jonathan Eveleigh

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<sup>i</sup> Etheric Light and Electricity, Thomas Joseph Brown:

<http://www.rainengineering.com/ether/Light&Electricity>

<sup>ii</sup> Goethe, Johann (1810). Theory of Colours. For Goethe, light is "the simplest most undivided most homogenous being that we know. Confronting it is the darkness" (Letter to Jacobi).

[Light Darkness And Colours](#) - A fascinating Video Journey Through The Universe of Colours

<sup>iii</sup> Dinshah Ghadiali - Spectro Chrome, Dinshah Health Society, [www.dinshahhealth.org](http://www.dinshahhealth.org)  
Royal Raymond Rife - Sonic Therapy, <http://www.rense.com/general31/rife.htm>  
and watch The Royal Rife Story, [www.rifevideos.com](http://www.rifevideos.com)