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[Mothership](#) -> [UFO](#) -> [Updates](#) -> [1999](#) -> [Jan](#) -> Here

UFO UpDates Mailing List

Re: Fox TV Special

From: **Ed Fouche** <<http://fouche@connecti.com>>
Date: Mon, 11 Jan 1999 14:56:06 -0600
Fwd Date: Tue, 12 Jan 1999 09:58:20 -0500
Subject: Re: Fox TV Special

>From: Greg Sandow <gsandow@prodigy.net>
>To: UFO UpDates - Toronto <updates@globalserve.net>
>Subject: Re: Fox TV Special
>Date: Sun, 10 Jan 1999 00:28:49 -0500

>Excuse me??????????

>I suppose I should apologize for discussing this piecemeal, as I
>scroll through messages that keep speeding further from reality.
>But let me introduce myself as a music critic for the Wall
>Street Journal, a member of the graduate studies faculty at
>Juilliard, America's leading music school, and a composer who's
>worked with everything from folksingers to opera companies, as
>well as with synthesizers and digital audio.

Well Greg, I will grant you that the machine which I have seen in action was a physical contraption. It was invented in the early part of this century, by Spencer Harvey Louis, and I think it now resides in a museum, possibly in Chicago...I cannot be sure, without looking through my information. This machine consisted of an organ and a device which converted the musical notes into light patterns of various colors, so that when one played the organ, the audience was entertained with a vast spectrum of color and music. Grant you a device was constructed to demonstrate this connection between color and sound, in the visible spectrum of our reality. Yet, there are individuals who profess to see these colors in the auric emanations from material things...In other words it is an "energy." Anything which is material would therefore produce this energy. What is it that determines the difference between a brick and a log?

It is the number of atoms and molecules in the material.. Maybe I confused the frequency with the numbers...I can do that from time to time...that is why I prefer to have my notes in front of me when writing on this subject. However, to be fair, I wrote strictly from memory in my original post. Ed adds: From the book, 'Color Practice' by Charles Klotsche, "Dinshah calculated the equivalent sound vibration for each of his twelve colors.

For instance, the basic frequency or vibration of the color Red is 436 trillion cycles per second. To arrive at a comparable vibration in the audible range (reducing the vibrations from visual to audible) Dinshah divided the basic color frequency by two, 40 times. That results in 392 for Red, or the musical note G. Through this calculation we find that the corresponding sound is in the range of the ninth theoretical octave - that is, 40 theoretical octaves below the color vibration of the visible spectrum.

Others have taken this method further, generating color from a musical synthesizer for rock concerts, art forums, and entertainment. There is a software program that uses his formulas to produce myriad of colored fractals from music.

>This statement of Michael's is-forgive me, Michael-
>complete and utter nonsense. I'm very sympathetic to spiritual
>beliefs, and I believe that music can have great spiritual
>power, even, very likely, healing power. But Michael's statement
>purports to describe not the spiritual meaning of music, but
>physical facts about it. Not one of those supposed facts is
>correct.

>"Everything vibrates at a certain frequency." Not even musical
>notes vibrate at one frequency. As I said in a previous post-
>and as I can easily prove with standard musical software-even
>apparently pure musical notes consist of many frequencies at
>once. (A pure sine wave would be an exception. But you won't
>hear those outside a laboratory or a recording studio, where
>they might be used for tuning or testing, or as a component of
>sounds created on an analogue synthesizer.)

>Besides, when we talk about musical notes vibrating, we're
>talking about sound waves. Sound waves certainly vibrate. But in
>what sense does a solid object vibrate? Perhaps it does in some
>mystical sense, but that has nothing to do with the kinds of
>tangible, measurable, physical vibrations involved in music.

Sound as you are aware, ranges from far below the auditory range of the human ear to far above it...It is like a slide kazoo... you can slide the bar in and get one sound and slowly withdraw it to go all the way to the other extreme, of course again within the range of the auditory senses. But those vibrations which we call sound, do not stop, simply because we do not hear them...animals have a far keener sense of hearing than humans... Vibrations, deal with energy...this energy issues across the entire spectrum of material existence. Music as a product of material expression can be made more enjoyable by adjusting the frequency of those vibrations...To harsh and it causes us to cringe...to soft and it puts to sleep.

>"Change the frequency of vibration of the object and you change
>the object."

>A violinist makes a violin play different notes by changing the
>way the strings vibrate. A clarinetist makes a clarinet play
>different notes by changing the way the air inside the clarinet
>vibrates. Musicians, in other words, do change vibrations that
>have some connection with their instruments.

>But how would you change the vibration of a rubber ball? Of a
>broom? Of your kitchen sink? There are some objects that
>obviously do vibrate-a sheet of metal, to take a familiar
>example, even one formed into a tool, like the blade of a saw.
>But if you get a saw to vibrate, how does that change the saw?
>In the rural south, musicians used to play the saw as a musical
>instrument, more or less by bowing it as if it were a violin. I
>heard somebody doing that in the New York subway just a week or
>so ago. He played the saw beautifully, changing its vibration to
>form every musical pitch necessary to play a melody. But when he
>finished, the saw hadn't changed at all.

Ok, here definitely I have misrepresented what I was saying...not intentionally, mind you, but by confusing frequency with the number of atoms, molecules and electrons, which compose matter. You will not change a clarinet by playing a frequency higher or lower, but you would change it if you changed the molecular structure of the wood or plastic from which it is made. <g>

>"play musical notes, and this generates a corresponding Color
>which can be used in a Kaleido- scopic display of sound and
>music."

>Oh, Michael, Michael...where did you ever learn such a thing?

Again, I stick by this, based on the machines I have seen produce these colors and sounds....

>Musical notes don't generate colors. The vibrations of sound-

>relatively slow vibrations of air molecules-have no relation
>to light. There's no way at all to translate the wavelengths of
>sound into light. If you play a note, no color physically
>appears in the air or in your eye. Musicians often associate
>musical notes with colors, but it's well known that they never
>agree on which colors correspond to which notes. The association
>of notes and colors is entirely subjective.

Ed adds: The human brain can do this.

There is a phenomena known as Synesthesia. A person with this disorder can see specific colors when hearing specific notes. Say, C sharp would be blue, and F flat would be red, etc. Other variations of synesthesia (Greek: syn -together / aisthanesthia -perceive) can cause a touched color to be tasted, heard, or smelled by the person with this disorder.

The question is, is this a genetic disorder or did early humans have this ability. Do some animals have this ability, I don't know. Synesthesia is described in detail in, 'A Natural History of the Senses

By Diane Ackerman.

You are correct...play a note and no color appears in the air.. yet, as previously said by both of us, you can construct devices to project this color in to the visible spectrum... Is it not true that the notes on the Universal musical scale cover a range of 80 octaves??? Definitely this is a subject with which I am struggling to make sense. It is not my forte'...but being the defender of ideas, I jumped into the "beamship sounds" boat, and paddled just a little to far in preparing the foundation for the posting I made earlier today based on the findings as expressed in Wendelle Stevens book: "UFO CONTACT From The Pleiades, A Preliminary Investigation," and the video "CONTACT," which covers the tests made on the Beam Ship sounds recorded by Billy Meier and his Wife Poppi, at the time. I opened myself up for this post and deserve it...<g> <blush> :-)

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