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CREATOR OF MUZORACLE: THE TAROT OF MUSIC

The worlds we contain, and are contained within, are in their entirety vibration: sound, light, flesh and bone, emotion, sensation, thought, soul, love, God – their differences are primarily a matter of rate. The significance of the vibratory art we call music reaches far beyond, I believe, anything we might differentiate as “spiritual”.

Woven through the fabric of our existence, though, is a consistent pattern, a way of vibrating: the Harmonic Series. Every object, in addition to vibrating at its fundamental rate, potentially vibrates as well at twice that rate, three times that rate, four times that rate, and so on. Which of these harmonics – 2:1, 3:1, 4:1, 5:1, etc. – actually manifest is determined by the more permanent, “physical” attributes of the source: the harmonics present in the sound of violin, for example, are partly determined by the violin’s shape. The harmonic content of any vibrating object is what makes it unique; the pattern from which that content derives, however, is the same for all objects.

In the range of rates our ears and brains perceive as sound, we experience 2:1 as an octave; 3:2 as a perfect fifth; 5:4 as a major third. From the harmonics arising organically in our universe, harmony in turn arises. At slower rates, the Harmonic Series emerges as rhythm; from rhythm and

harmony together arises melody. Music, then, is not a metaphor: it is a direct expression of our vibrating universe. More than any other art form, it speaks to our entirety; inherently emphasizes commonalities over differences; and affirms our place in the family of life.

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