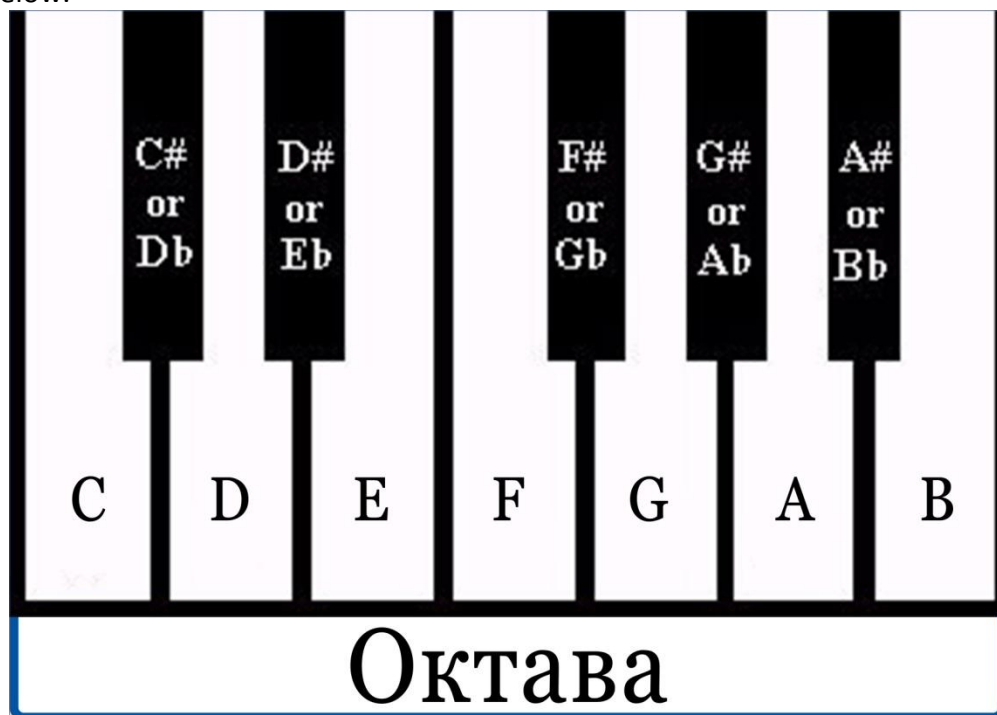


NASTROIKA OF THE RUSSIAN MUSIC SERIES

Author: Yuri Ocheretyany

The Russian Scientific and Technical Society websites, New Knowledge clubs, Groups, and pages often contain incomprehensible phrases and words in the texts of publications, such as "note NA", "8-note musical series", "brain control of a certain genotype is based on the Russian musical series: DO RE MI FA SOL LA SI **NA**, code LALALA (666) — call signs for a certain brain genotype plus the code from the magic square". In this publication, I would like to expand the scope of this topic a little, explain it more clearly, show some real examples, and give you a brief basics lesson of musical literacy.

The musical series used in music is divided into octaves. Sounds that differ twice in frequency are perceived by the ear as very similar, as the repetition of a single sound at different heights. This phenomenon is called octave similarity of sounds. Based on this, the entire frequency range of sounds used in music **is divided into sections called octaves**, and the frequency of sounds in each subsequent octave will be twice as high as in the previous one. The range of sounds used in music is divided into 9 octaves, each of which has its own name. Many people, especially those who are connected with the performance of music and its history, are familiar with the usual musical series, where there are 7 main tones and five semitones. Consider a simple scale in C major. From the note up to **1 octave** - the C note, it looks like the picture below.



The main notes of this scale DO RE MI FA SOL LA SI are the white keys of the piano. An octave is seven sounds, just as a rainbow is seven colors of the spectrum.

The black keys play 5 additional semitones, which, depending on the key of the piece, can be represented with special characters. **All other scales located above or below 1 octave are built on a similar principle.**

Tonality is the basic tone relative to which the composer writes his work and the scale used. What is a scale? Remember what this word means outside of music? In real life, people sometimes say that they get along with each other, that is, they are friends, understand each other and provide mutual assistance. In music, sounds must also get along with each other, be in harmony, otherwise you will not get a song, but one continuous cacophony. It turns out that harmony in music is sounds that are friendly with each other.

There are a lot of frets in music, but there are two most important ones. They are called MAJOR AND MINOR.

A major fret, or simply a major key, is a key of light and fun. It is suitable for creating music that is joyful, cheerful and fun. A minor fret, or simply a minor key, is a master of sad and pensive music.

FRET — the friendship of sounds with each other

FRET — also a mood

MAJOR — light mood

MINOR — sad mood

The major scale is a bright sun and clear blue sky, and the minor scale is a scarlet sunset and the darkening peaks of the spruce forest below it.

The major fret is a bright green spring grass on the lawn, which the gray goat eats with great pleasure.

Minor fret - is to watch from the window in the evening, as the fall of autumn leaves and dripping autumn lenses-rain. Beauty can be different, and major and minor are two artists who are ready to draw any picture with their sounds.

Major and minor frets can be built from any musical sound — from C, D, E, and so on. This first, **most important sound** will be called tonic in scale. And the altitude position of the fret, its binding to some tonic is indicated by the word "tonality".

To get a major scale, you need to take only eight sounds and line them up in a row. But not all sounds are suitable for us. How do I choose the right ones? You know that the distance between steps (notes) can be half a tone or a whole tone. So, for a major scale, the distance between its sounds must correspond to the formula: tone-tone, semitone, tone-tone-tone, semitone.

STRUCTURE OF THE MAJOR SCALE:

TONE — TONE — SEMITONE — TONE — TONE — TONE — SEMITONE

For building a minor scale, the formula is slightly different: tone, semitone, tone-tone, semitone, tone-tone. By applying this sequence of tones and semitones, you can easily get a minor scale.

STRUCTURE OF THE MINOR SCALE:

TONE — SEMITONE — TONE — TONE — SEMITONE — TONE — TONE

The major and minor scales, built from the same tonic (note), differ only in three sounds. Let's find out what these differences are. Compare the scale in C major (no signs) and C minor (three flats).{2}

The image shows two musical staves. The top staff is titled "До мажор" (Do Major) and the bottom staff is titled "до минор" (do minor). Both staves show the notes of the scale from I to VII and back to I. The notes are: I (C), II (D), III (E), IV (F), V (G), VI (A), VII (B), and I (C). In the major scale, the notes III, VI, and VII are highlighted with green circles. In the minor scale, the notes III, VI, and VII are also highlighted with green circles, but they have flat signs (b) next to them, indicating they are lowered by a semitone compared to the major scale.

Do Major – Do Minor

Each sound of the scale is a step. So, in the minor scale, in comparison with the major scale, three steps are low — the third, sixth and seventh (marked with Roman numerals-III, VI, VII). Thus, if we know the major scale, we can easily get a minor scale by changing only three sounds.

In the notation of the key, write the main tone (tonic) and the fret mood. The keys can be sharp or flat. Sharp keys start with the note F (Fa-Do-Sol—Ré—La—Mi-Si), and flat notes on the contrary, with the note C (Si-Mi-La-Re-Sol-Do-Fa). For example, a C note raised by a half-tone is represented with the addition of a # sign called **SHARP**, and together the symbol of such a note looks like **C#**, or a D note lowered by a half-tone will be represented with another special b sign called **FLAT**, and the symbol of such a note looks like, **Db**. In other words, the sharp sign on the stave increases the note by half a tone, and the flat sign lowers it by the same half a tone. Two semitones together make up the TONE.

These two notes — C sharp (**C#**) and D flat (**Db**) — will sound the SAME by ear.

Putting three flats in the key, everyone immediately understands that we are talking about mourning, fate, fatum (C minor). The situation is the same with other keys.

Very often, music for strings is written in SHARP keys, and this is not accidental. When you play a scale on a stringed instrument — you lower your fingers and press the string against the neck. Nothing unusual, but as soon as flats start appearing in the scale, this activity becomes more and more unbearable.

A lot of sad, closed and sublime music is written in FLAT keys. Very often, music for wind instruments is written in flat keys, especially jazz works, marches, and military music.



The choice of key for a composer is a KNOWLEDGE of the FEATURES of the INSTRUMENTS involved in the performance of music.

There are a lot of keys; you just need to be able to prepare them.

I presented this information to you in such detail that you all understand that a person who is engaged in compiling non-inertial programs and technologies, in particular " SvetL", must be well versed in music, in particular, in keys, because the general mood of the body depends very much on this. If the harmony of a non-inertial program has a major key, then the individual exposed to it will have a happy and cheerful mood, and if it is a minor key, then the same individual will have an even, calm mood that disposes to long thoughts.

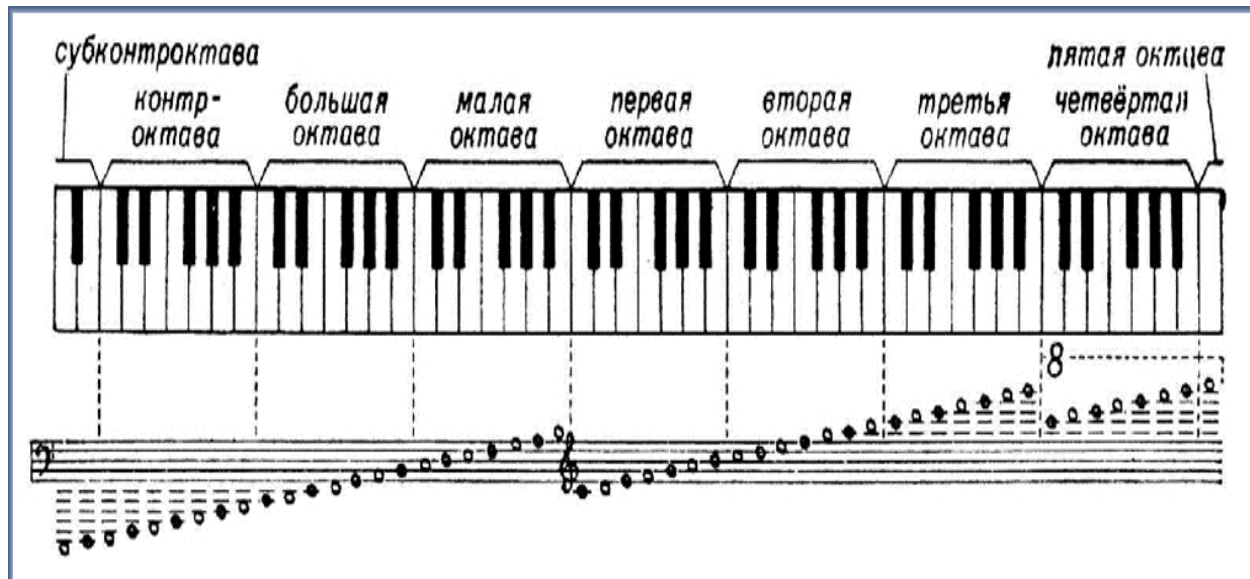
He must be able to adjust not just the harmony of energy interactions, but the much more complex-sounding HARMONY of the brain and flesh cells' interactions, no matter how strange it may sound. Such an interaction of harmonies is heard by people who have been in a state of clinical death (the essence of which has left the body for some time), as a set of sounds of the most complex melody of space, reproduced by billions of musical instruments. I know that F. D. Shkrudnev in his youth was seriously engaged in music and was even for some time the head of a musical group.



Imagine that the interaction of the cells of the flesh and the Brain is akin to the work of a conductor and a huge choir of performers (cells). This choir performs a very complex melody of a huge number of sounds, which together should sound harmonious, okay and beautiful - this is a polyphonic harmony of a HEALTHY organism, but suddenly into this beautiful and very complex "music" of the interaction of the flesh and the Brain, discordant sounds from another unsuitable tonality enter. Some part of the choir begins to sing out of tune, and over time, the number of off-key singing cells rapidly increases quantitatively and, worst of all, qualitatively changes for the worse. A state of UNHEALTHY organism arises, requiring immediate action, first of all, from the Brain (conductor). The brain is harnessed to this work, and soon it becomes clear to it that the set of programs that nature has provided it does not allow it to quickly change the situation for the better. Pain arises as a reaction of the Brain to something unfamiliar and still incomprehensible, but here the "SvetL" Generator comes into its own, as a Piano DESIGNER with thousands of keys, takes out its professional equipment ("SvetL" programs) from the bag and slowly starts tuning every string (the connection of the Brain with the cells of the flesh) of this large and complex instrument. And so, step by step, the Generator corrects the admitted distortions of the information exchange between Brain - Flesh cells.

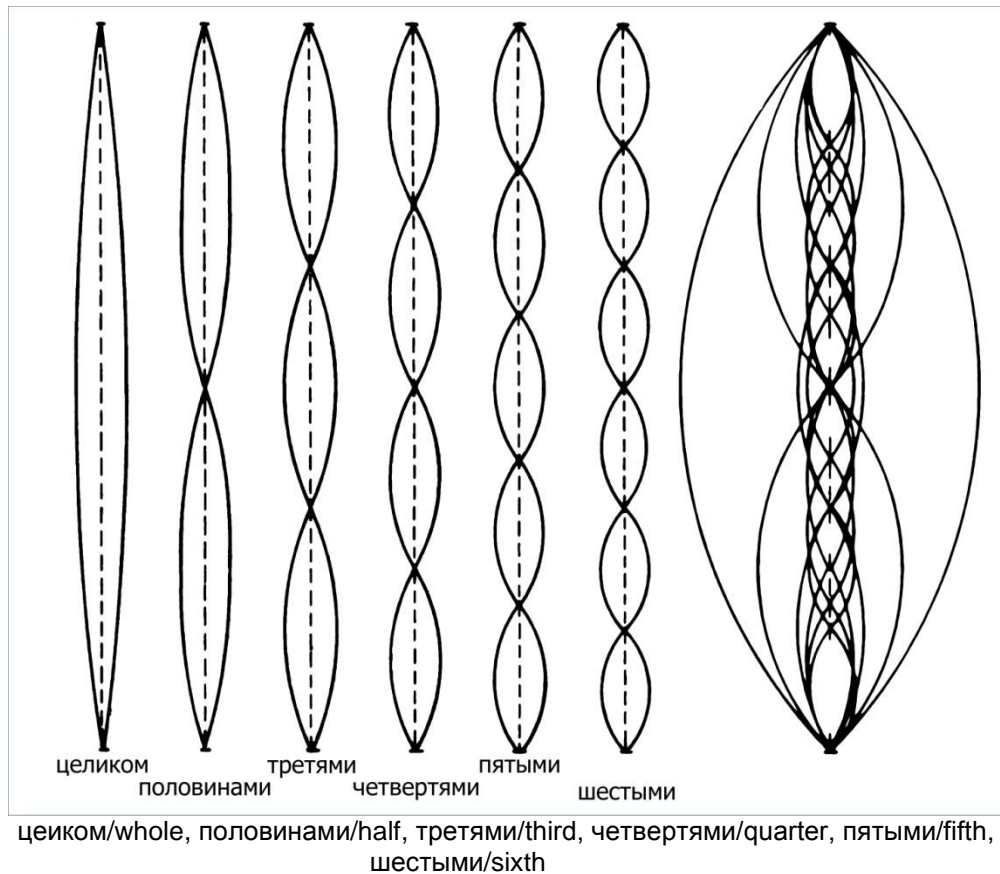
In essence, every person is a musical instrument. Your tool must be configured and not broken. And in this setting, the "tuning fork" is the "SvetL" Program. It is important that a person understands who he is and what kind of "musical instrument" he is, WHAT kind of SIGN he WANTS to SOUND and what he should do in life. You can't be a guitar if you're a drum. Conversely, you can't play the violin if you're meant to be a gentle flute.

The above information is enough to understand there is absolutely nowhere to insert the new, *unknown until now*, **eighth note NA** in the modern world of music, at first glance; all the places on the staff and also at the piano and other musical instruments are occupied. There's no place to put it, that's the problem.



In the primary sources from the research Institute of the NII CUS, articles by A. M. Khatybov and B. V. Makov very modestly talk about this sound and this new note NA. In the articles located on their official website, you can read that it is involved in the management of Objects (UFOs) and life support management through the spine, that there is a musical series of chemical elements and is present in the famous work of Ludwig van Beethoven "Moonlight Sonata", that this sound (tone) is in the music of this Sonata!

In the fifth book of F. D. Shkrudnev "Complexity and the degree of falsity (bath for simplicity)" from the monograph "Levashov's Light Broom in the Bath Business of Khatybov and the Labor Shovel", in the seventh Chapter "to Hear and listen", the author reveals this interesting topic in sufficient DETAIL and for the FIRST time. Consultations with musicians regarding their understanding of the Na note yielded little at first. Some of them talked about the absurdity of this, while others looked at it with open incomprehension - what was he talking about? And only a few people thought about it and then tried to figure it out themselves. One of them — Elena Arkhipova, a professional musician — a virtuoso violinist, our colleague, believes that the note Na sounds in many musical works, although NO one even SUSPECTS of its existence. Using the example of a sounding violin string that emits a whole spectrum of waves with multiple frequencies, she expressed her understanding of the note Na and painted the overtone scale with notes, through the main tone of the note Do. The whole string is tuned to the fundamental frequency. The fundamental frequency of the entire sounding body determines the basic pitch of the sound. But the main sound is accompanied by a number of almost imperceptible sound waves (overtones). This can be seen in the image below.



The most audible sound seems to be the only one. But the string not only oscillates its entire length, but also its parts: halves, thirds, quarters, fifths and sixths. All sounds that are the result of vibrations of parts of the string have a higher frequency of vibrations than the frequency of the entire length, so all sounds are higher than the main tone. The halves of the string oscillate, give twice the number of vibrations - the sound obtained is **an octave higher than the main one**. Tripling the number of vibrations gives a **fifth** (*a musical interval five steps wide*) through an octave. Four times the number of vibrations gives a **fourth** (*four steps*) — the sound is two octaves higher than the main one. $1/5$ of the string vibration gives **three thirds** (*three steps*), $1/6$ — gives three **seconds** (*two steps*).

We already know that sound, like a wave, manifests its properties and qualities not only in the inertial world, but also in the non-inertial one.

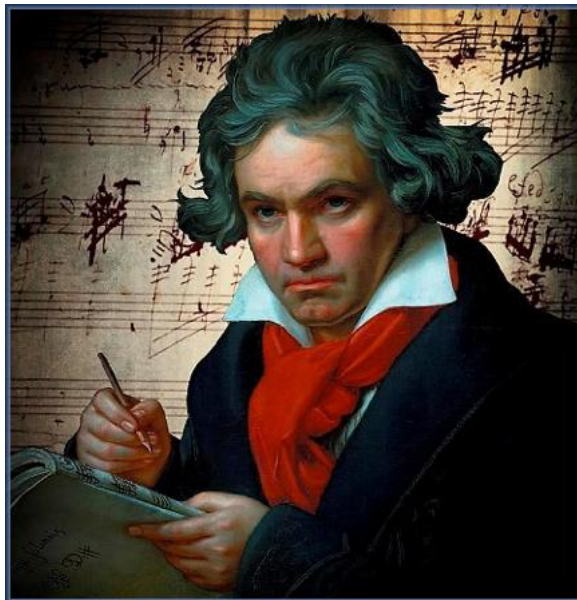
Sound is the transition of matter from one state to another, from one level to another.

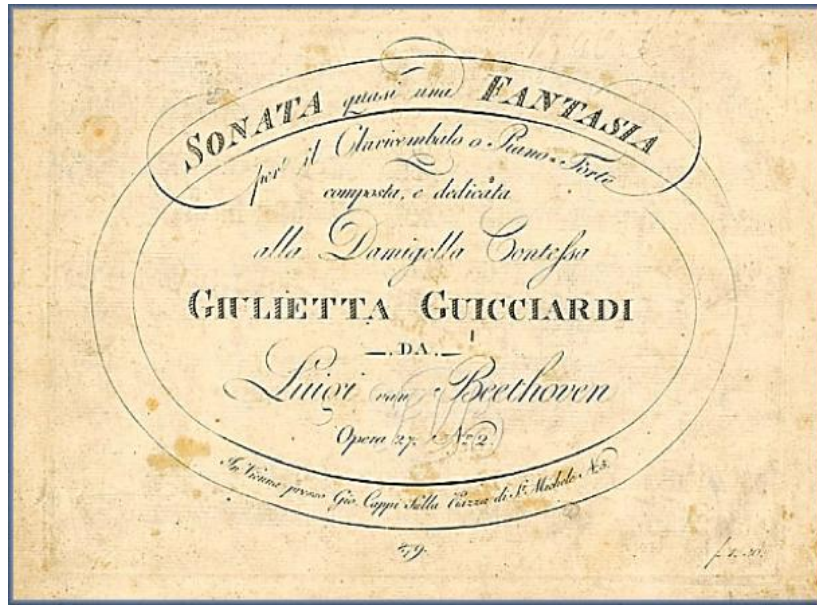
Therefore, we do not hear all sounds when the string sounds, because they resonate and create vibrations at other levels of the non-inertial mass of matter.

When the Do notes sound simultaneously, the note Na appears in the octave — this is **the eighth note in the musical series, which is the sum of all vibrations** (doubled, tripled, quadrupled, etc.) **sounds and overtones**, partial tones of the string vibrations that contain the main tone and its harmonic overtones. The note Na completes the full overtone scale before moving to the next octave, this is a doubling of the main tone an octave higher. The wavelength of the sound is shortened and its frequencies are **doubled**.

The combination of sounds (waves) creates an inhomogeneity of space at different levels of the entity's bodies and redistributes the flows of primary matter in addition to human consciousness. This is what the main conclusion was when creating a Session based on Beethoven's "Moonlight Sonata". A. Khatybov calls the note **NA** such a tone and the basic control tone. The main, basic tone here is the tonality. And the clock tone is a certain frequency. Note **Na** - the beat of the octave change. Such octave doubling is widely used in music.

In the example of the Moonlight Sonata, recorded at 432 Hz, we can hear this — almost the entire theme and bass part of the work sound in octaves. This is the sound of **Na** notes.





"Piano Sonata No. 14 in C sharp minor, Op. 27, No. 2 (better known as "Moonlight") is a musical work written by the German composer Ludwig van Beethoven in 1800-1801. Both sonatas of opus 27 (Nos. 13 and 14) have the title Sonata quasi una fantasia[2].

The first movement of the Sonata (*Adagio sostenuto*) was called "lunar" by the music critic Ludwig Relstab in 1832, 5 years after the author's death – he compared this work to "moonlight over Lake Lucerne". The Sonata is published in one opus along with Sonata No. 13. The sonatas are dedicated to 18-year-old Juliet Guicciardi, whom Beethoven gave music lessons in 1801. The composer was in love with the young countess and wanted to marry her. 9

Лунная соната

Соната для фортепиано № 14 до-диез минор, оп. 27, № 2

Композитор Людвиг Ван Бетховен

14

Adagio sostenuto
Si deve suonare tutto questo pezzo delicatissimamente e senza sordini

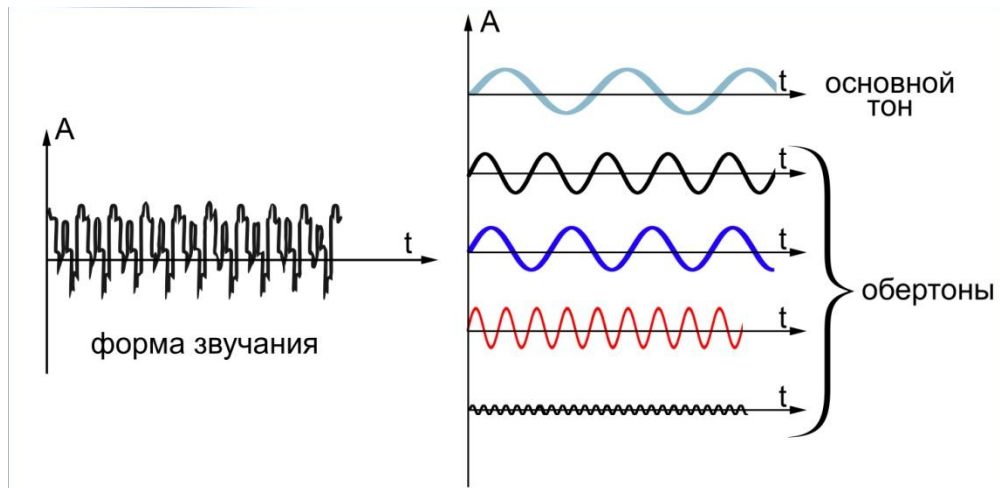
sempre pp e senza sordini

Look at this piece of music - this is the beginning of this Sonata, and already in the first bar in the bass part there is a note **NA** (red arrow). Green indicates triads with the note **NA**. The theme (melody) of the Sonata also sounds with **NA** notes (indicated by a blue arrow). There are a large number of notes on the music ruler, where the bass part is depicted. This note, both in the bass part and in the melodic part, has some special features:

It doesn't have its own tone (sound). It is formed from any tone.

It is double and combines the sounds of the main or next (previous) octave, that is, it sounds through an octave

It is distinguished by a wider frequency range and a large number of overtones of the main tone.



форма звучания/sound form, основной тон/main tone, обертоны/overtone

This double sound has been used by musicians at all times to enhance the melody, solo or bass part of instruments. So we see that if all the other tones are played with a single piano key, then the note **NA** is a double note and is played with **two keys simultaneously**. On all musical instruments that can produce at least 2-3 sounds at the same time, you can also play the note **NA**. This double tone has a more "fat" sound and therefore it can be assumed that it also has MORE POTENTIAL, a larger frequency range and probably a stronger impact. The **NA** note was used on those instruments where it is possible to take notes that can sound simultaneously through an octave. This "new" note is very organically integrated into the modern musical range.



For clarity, here are some examples in video format (click on the hyperlink marked in blue), where you can watch the performance of the NA note by contemporary musicians. The video settings in YouTube can reduce the playback speed:

Moonlight Sonata

The pianist takes the NA note in the bass first with his left hand. Here, in the photo from the video, it is represented by the sound of C sharp (this is the first note of the work). Simultaneously, press to the sharp of the large octave to the sharp of the small octave with the little finger and thumb of the left hand. There are a lot of similar notes in the Moonlight Sonata.

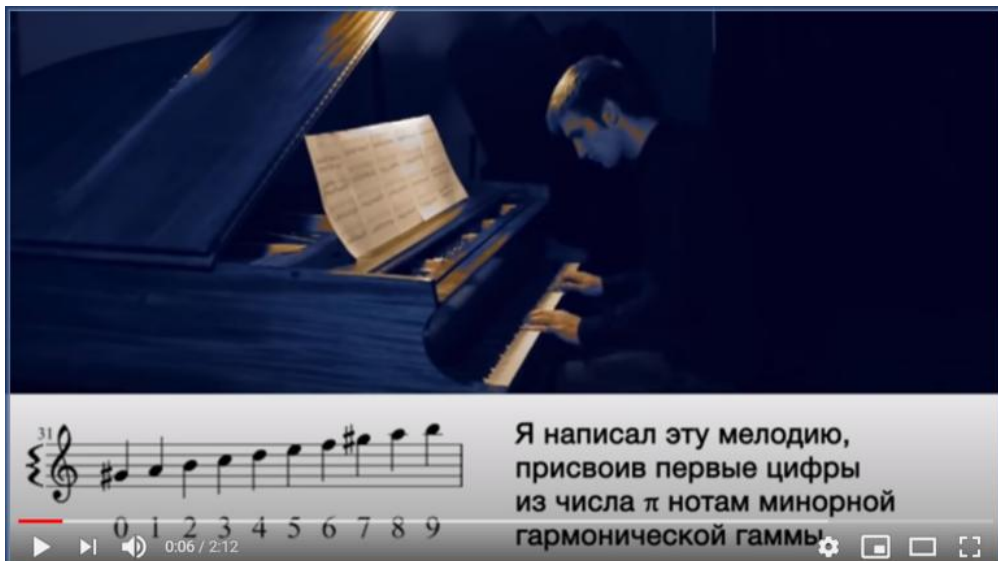


The theme (melody) of the Sonata also has octave notes (NA) and this can be traced by watching the video and observing the right hand of the pianist as well.

The melody of PI

The right-handed pianist plays almost the entire melody with the **NA note** (a double octave note) to enhance the audience's perception.

He plays one sound, but presses two keys an octave apart. It is the same in Beethoven's Moonlight Sonata; only there the **NA** notes are played in the bass AND played with the left hand.



https://shkrudnev.com/images/downloads/pictures/publikatsii/drugie_avtori/ocheretyanniy/nastroika_russkogo_muzikalnogo_ryada/12.png

I wrote this melody by assigning the first digits of the number π to the notes of the minor harmonic scale.

Ragtime from the movie "Bluff". Main theme

An interesting and simpler and clearer case of using this note. [The pianist plays a note NA as a separate right and left hand](#), and chords with the right hand playing melody and left hand in the bass. The melody begins with a bass Intro, which is played with the notes NA (*presses two keys through an octave simultaneously with the little finger and thumb*).

This melody, due to the presence of the **NA** note and the major key, has an amazing ability to lift the mood, maybe that's why it is so memorable.



Playing octaves (NA) on guitar

Here in the video, [the guitarist plays rhythmic and solo parts with the note NA](#) — this is most effectively done through one or two strings. More "bold" and bright sound. This technique is often used in modern and jazz music.



If this double note was used quite widely by musicians and composers, then the Ebrov Control System partially removed it from the frequencies of life support in order to remove this obstacle, which hinders the effective and complete control of the human Brain.

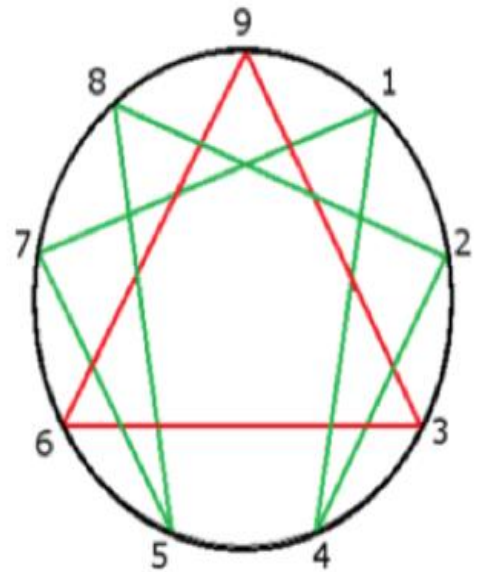
As we already know, the Russian musical series — 8-note (DO, RE, MI, FA, SOL, LA, SI, **NA**), returned and used since 2007. It is this series that allows you to encode any information in the **64-character alphabet** used by the Earth Control System. This series allows you to ENCODE and DECODE ANY INFORMATION coming from the Native Earth Control System (RSUS).

История Эннеграммы

Эннеграмма (с греч. *Ennea* – девять, *grammos* – фигура, чертёж) представляет собой особый мнемонический узор геометрической фигуры с обозначением девяти точек на круге.

Он состоит из трёх элементов, описывающих универсальные законы:

- **Круг** как Закон целостности
- **Треугольник** как Закон трёх
- **Шестиугольник** как Закон семи или закон октав



History Of The Enneagram

Enneagram (from the Greek. *Ennea*-nine, *grammos* – figure, drawing) is a special mnemonic pattern of geometric figure with nine points on a circle.

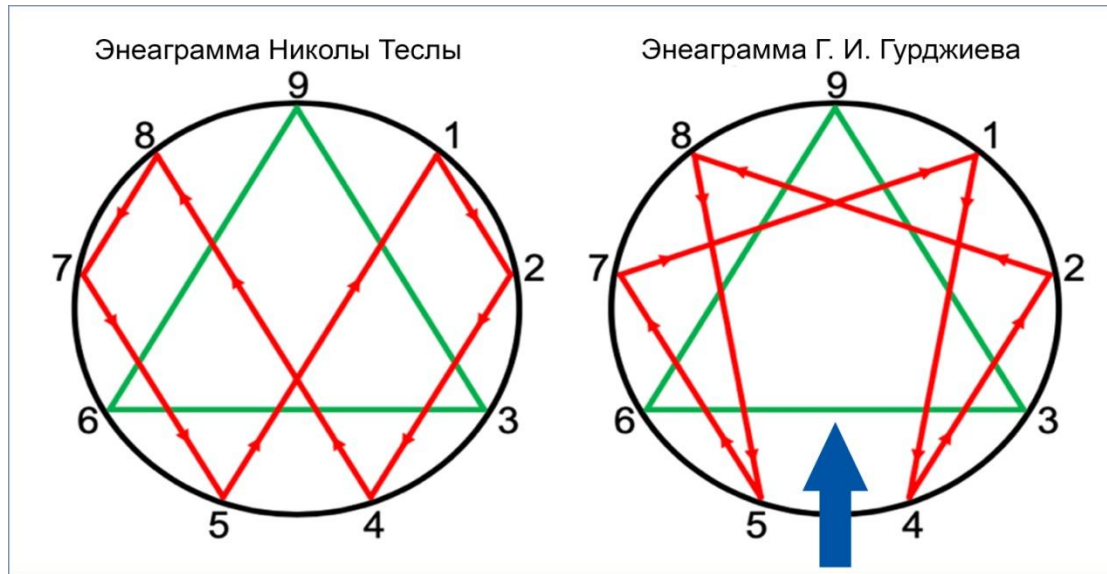
It consists of three elements describing universal laws:

- Circle as the law of integrity
- Triangle as the Law of three
- Hexagon as the Law of seven or the law of octaves

In the **ENNEAGRAM** (one of the methods of introspection) Nikola Tesla observed **8 points of contact** between the green and red lines, which correspond to the **8-note Russian musical series**.

In George Gurdjieff's enneagram, the **6-gon intersects the 3-gon 12 times**, which corresponds to the old musical notation of 12 semitones and corresponds to a musical series of 7 notes with the addition of 5 semitones (DO, DO#, RE, RE#, MI, FA, FA#, SOL, SOL#, LA, LA#, SI).

The interventional CPS in Gurdjieff's Enneagram "removed" the note **NA**. The meaning of this was to remove the boundaries of the environment of existence (note **NA**) in order to have **DIRECT ACCESS** to the object of **MANIPULATION** and conduct experiments on "growing" Brain genotypes. At the same time, instead of a structured (harmonious) environment, an amorphous environment (swamp) arose, which actually extinguished the "emerging disturbances" from people subject to these experiments.



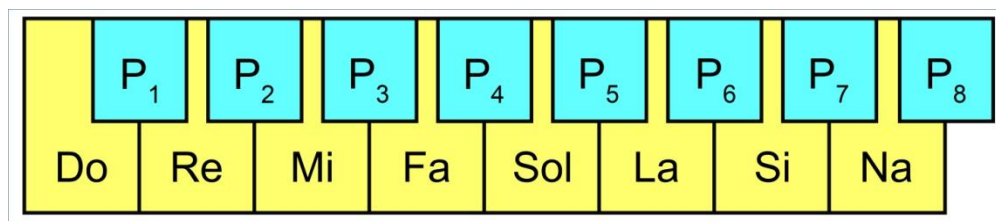
Энеаграмма Николая Теслы/Nikola Tesla's Enneagram
 Энеаграмма Г. И. Гурджиева/G. I. Gurdjieff's Enneagram

This gap in the environment of existence (indicated by the blue arrow) allowed the Ebrovskaya CPS to manipulate people. The **NA** note creates a structured harmonious environment instead of an amorphous one.

On Easter 2007, RUSSIAN BECAME the only language of communication with the Higher Mind. It is not for nothing that the Russian musical series consisting of 8 notes was simultaneously restored in the same year (the note **NA** and three semitones were added). This suggests that atomic structures are now playing SLIGHTLY DIFFERENT music, which we all need to synchronize with over time.

*In translation from Latin, Octave is eight, but we rarely wonder why there were ever only seven notes in the eight. And the fact is that this eighth note **NA** is the key to moving to a higher octave of development.*

The note **Na** is the basic control tone according to A. Khatybov. The musical series ADOPTED in the MUSIC of PEOPLE **does not correspond to the real musical series of the non-INERTIAL control SPACE.**

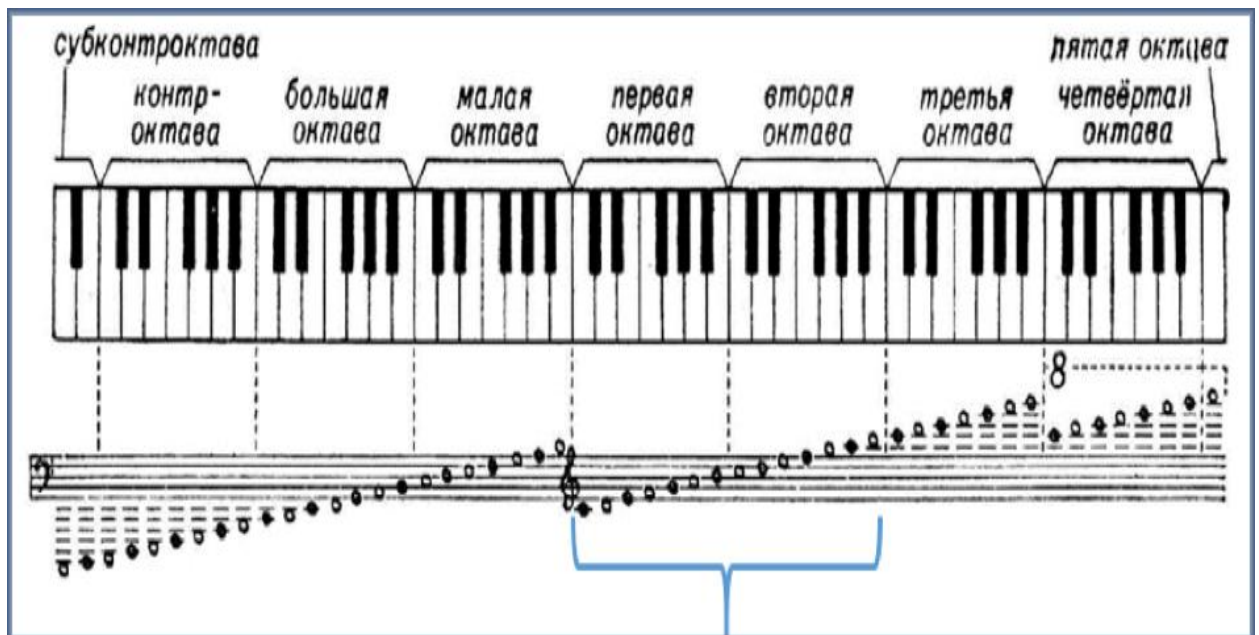


The result is a new octave with 8 tones and 8 semitones.

The Introduced Russian musical series is also very closely related to the Russian language, because no other language can describe the musical series of the "Shukhov tower" as an antenna of "cold" plasma, designed to ensure the exit of Objects (UFOs) to work. Without it, no chemical element can be created and thus no minerals can be obtained.

- Each node of the Brain matrix contains 33 frequencies plus the frequency of communication with the matrix grid, each frequency supports one of the letters of the Russian alphabet.
- 33 tower supports are consistent with 33 heroes of Pushkin, 33 years (clock interval according to Meton).
- 33 letters (even after shortening from 49 letters initially to 33) of the Russian alphabet allow you to describe any new structure and have an analysis of any code sequence.

Since 2007, all commands and texts of the Earth Control System ARE only in RUSSIAN (33 letters), the encoding of service attributes is the same. Normal text is transmitted within **2 octaves** (1 and 2 octaves of the piano, 12 tones - without semitones).



Субконтроктава/sub octave, контр-октава/contra-octave, боишшая-октава/large octave, малая-октава/small octave, первая-октава/first octave, вморая-октава/second octave, мремя-октава/third octave, чемвёрмая-октава/fourth octave, лямая-октава/fifth octave

Special text is encoded by the command line (8 tones).

On the staff, these eight command tones DO RE MI FA SOL LA SI NA look like this (notes placed one above the other are played and sounded simultaneously):



So, for the benefit of the case, we repeat the main signs of this wonderful sound:

- **NA** note (double octave note).
- It is played as a single sound, but two keys are pressed an octave apart (or 2-3 strings apart).
- It sounds much more powerful than an ordinary note.
- It has a larger frequency range and more overtones.
- It does not have its own tone and can be played from any note.

Apparently, this is why the most serious commands are entrusted to this tone OVER the native Earth Control System, such as: DESTROY... REMOVE and others that are still unknown to us.

One example of a special encoding of the Executive command of the CPS for Objects (UFOs).

Encoding commands with tones:

DO — perform, execute.

RE - object (UFO), material structure.

MI — perform immediate start.

FA – team division.

SOL- give (time will be specified).

LA — only for humans.

SI - movement (for UFOs).

NA — destroy, remove.



Example of the command: **"RAISE OBJECT"**

DOREFAREMIFADOSIFAXXXXXXXXXXXXXX...

(X-mask, followed by text for the "on-Board computer" UFO)

That is, if you decrypt it verbatim, it will look something like this:

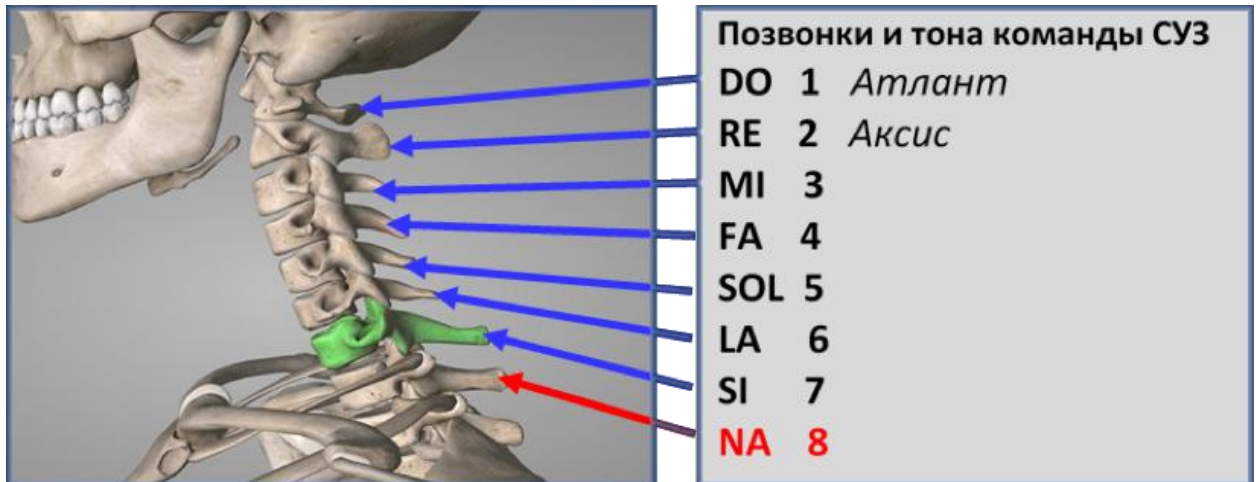
DORE FA-1 command: **Prepare for Object (UFO)** space

REMI FA — 2 command: **Object (UFO) to produce the instant start-up** space

DOSI FA-3 command: **Start moving** space

It is clearly seen that the note **FA** (FA) here serves as a kind of separator (space or dot) between individual commands, which in this case are transmitted by two signs (notes-tones). We can't hear these commands as the frequency range of CPS commands is immeasurably higher than the capabilities of human hearing.

The **RUSSIAN** musical series built on the **DO-NA** octave is used today for controlling the Brain, but most likely for its further **DEVELOPMENT**, or "zeroing out" of specific brain genotypes, which is observed in the actions and decisions of today's so-called "ruling elite" and not only in it. It is this system that is used to decrypt the connection to the Brain. Three levels are used for communication; there is no need for alphabetical processing. Moreover, in some cases, the tone of **NA** is extremely dangerous for human life. The first 8 vertebrae of the human spine are **COMMAND**, that is, they receive commands (sounds) from the Earth's Control System.



Vertebrae and tones of the CPS System
Alarm Axis

Having received a command in this tone, recently (according to individual brain genotypes) there has been a sharp decrease in vision (the end of the world), a change in the visual grid, a shift in color perception, partial or complete hearing loss, and so on. When the electric potential of the magnetic pulse decreases to 21%, the RESONATOR (spine) is unblocked and its operation stops, which automatically leads to death or disconnection of the Brain from the ion structure. Naturally, there can be no question of any development. In these cases, the "SvetL" Programs - "without (S) are strong" they do not interfere with the System effects. The programs are inscribed in the Earth Control System, having their own frequency ranges allocated for them. They only can provide "COMFORTABLE" LEAVING THIS WORLD.

However, in a certain combination of **Na tone with other tones** in the sound of musical works, on the contrary, the opposite process of influencing the Brain occurs with the restoration of the brain functions lost or slowed down for one reason or another, which we use to solve the problems of a person's health and stabilize his internal state (psyche, sleep, nervous breakdown, fear, headaches, blood pressure problems, etc.).



This effect is currently successfully demonstrated by the NEW HEALTHY SESSION 369, created on the basis of L. Beethoven's "Moonlight Sonata", called by the developer "Ambulance" for a smartphone (tablet), containing the sound of the Na note in appropriate tone combinations with the existing SvetL Programs, thanks to which the health-improving effect of this video session is confirmed by many reviews not only of the participants of the SvetL Programs, but also of other people who are not users of the SvetL Programs who downloaded and used Session No. 369 to improve their current state of health.

"Session 369" is distributed from the telegram channel "Light help" completely free of CHARGE and at the time of writing was downloaded on all existing channels in Telegram (Russia, USA, Italy, Germany) more than 7,000 times.

"Session 369" is based on the principle of frequency resonance of the Brain with the music of Ludwig van Beethoven's "Moonlight" Sonata, played at a frequency of 432 Hz and based on a musical series using the eighth note NA. Floating "pictures of generator operation" (generation in color) complement and deepen the interaction of the entire Session structure with the listener's Brain, allowing the Brain to select the necessary resonant components from the entire emerging picture for specific upset (*for one reason or another*) resonant components of interaction with a particular organ and create a comfortable state of work of the Brain itself. This is manifested in calming down, restoring sleep, finding mental and spiritual balance, reducing blood pressure to normal, relieving various pain sensations, etc. The music of the Wellness session, amplified and "passed" (*for ease of understanding*) through the Generator, brings the body into a state of inner harmony and causes a feeling of amazing comfort.

For millions of people around the world, "Moonlight Sonata" is the most favorite composition of classical music. But the vast majority do not even realize that their adoration is connected with the sound of the Na note in it and the ACTUAL HEALING EFFECT for listeners.

The Sonata has nothing to do with the Moon. It is created within the framework of Beethoven's love experiences. The composer himself gave his work the name "Sonata in the spirit of fantasy".

Often musicians see and feel tonalities in the form of colors and shades. It's called Chromesthesia (*phonopsia*). Everyone has their own colors, but there are some common similar points. There is a lot about Synesthesia in the book "Indigo Environment" (*so far only in English*). Franz Liszt and Nikolai Rimsky-Korsakov have many finds.



Hiromi Uehara at a concert in Milan

Wikipedia: *"the opposite is also possible: **the Japanese pianist and composer Hiromi Uehara** did not use special musical terms, but only color characteristics during the learning process: "Play red" - when it was necessary to show temperament, - "Play blue" - when it was necessary to show sadness. According to the pianist, she does not think in musical categories when creating music, but tries to visualize sounds."*

Most likely, these people-synesthetes have special properties inherent in their brain genotype.

F. D. Shkrudnev not in vain hints to us in his publications that sound and color go side by side. I assume that they are not separable from each other we just don't see it because of imperfections in the design of our brain, but if we remember that the IDEA of FAITH and REASON and all mental, and hence invisible to human eye, has a definite three-dimensional geometric structure, and the sound is also this volume, the structure should be the same as the color of each tone. As the sound changes, so does the color.

When we see the work of the generator in the Video "Session 369", we very clearly see the constantly changing color structure of the "SvetL" generator depending on the tasks it solves and hear the "Moonlight Sonata" of the great Beethoven.

I assume that the generator also has its own beautiful POLYPHONIC melody, which changes visually along with changes in the color of the generator structure, but we can't hear it yet. In order to really hear it, you need to improve your Brain!

Currently, Man is in a transitional process of his active previous reconstruction on a certain scale and in the territories designated for this since 19 January, 2019. And this is very important for understanding the processes taking place on our planet. Our Brain - can only work so far WITH MANDATORY energy-INFORMATIONAL GUARDIANSHIP from the objects of the Sun and the Earth at the same time. So the broadcast "music of the Cosmos", given to us from outside with the help of 64 Pulsars of stellar systems, is for us one of the very important ELEMENTS of life SUPPORT. Without this "musical translation" and the ability to decipher it, it would be impossible on our planet to form, in systemic terms, a RATIONAL orientation of the Civilizational development of Humanity, The human Brain and the Earth as a whole. The human brain has a special "Solar" technological similarity of connections that distinguishes us with our Brain from all other representatives of any other civilizations, no matter how many of them there are in the entire Universe.



Music (*mostly classical and folk*) has the strongest health-improving effect on various human organs and their psychological state. All types of music activate the part of the cerebral cortex that perceives air vibrations caused by certain sound waves. The health-improving effect of music is due, among other factors, to the fact that it contains a lot of high-frequency sounds.

The abundance OF HIGH FREQUENCIES in musical compositions carries a powerful energy charge not only for the brain, but also for the entire body as a whole. Even in ancient times, it was known, and to be more precise, at that time, few people who lived in the "so-called ancient times" received information from the period "before the invasion" that sound vibrations (*and, in particular, music*) can have an effective therapeutic (health-improving) effect on the human body and psyche.

When listening to complex, rich music (*higher — frequency - classical, folk ethnic, especially Russian folk*), many different areas of the brain are involved. The brain "trains", strengthens SYNOPTIC connections between different, even very remote parts of the brain. Harmonically "complex music" that gives us pleasure (*and this is also important*) makes our Brain "more talented".



Here is such an interesting and very serious "musical" literacy, so more often listen to real life music classics and the most useful for health and Brain development music in the style of "a CAPPELLA" (*"that is, like in the Sistine chapel", without using musical instruments*), preferably in a choral multi-voice performance and you will undoubtedly be "healthier" in body and more perfect in Brain.

References:

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4. [Fret in music: major and minor](#)
5. [Formula of the Golden "SvetL"](#) Author: Rekhtin A.V