

8. Through My Eyes

Looking through her eyes
This day has a reason
A place in the seasons
That make up the year

Looking through my eyes
I'm not sure what I'm seeing
Are these visions of what's been?
Or what's still to come?

The gods have their reasons
And I'd understand them
If I were looking through their eyes
But I'm looking through mine

Her children surround her
And that gives life meaning
I can see it in her eyes
But I'm looking through mine

Looking through his eyes
This world is a garden
Of wandering path ways
And unfolding dreams

His heart calls him onward
And that gives life meaning
I can see it in his eyes
But I'm looking through mine



Tablet CBS 1766 (700 BC) was thought, until 2007, to be a method “of relating the seven ancient planets to the seven days of the week”.



This song was written in 2016, when I was 52. Until then, my life had been very practical – living on a remote island, homesteading, having a family – but I had a secret life, too. For decades, I had been teaching myself music theory by exploring the geometric and numeric patterns that are encoded in music, creating a teaching tool: the Musicircle (<http://musicircle.net/>).

My research had led me to believe that I had stumbled on a very old way of seeing music, and that some of humanity's most ancient traditions – the major scale, the seven-day week, the traditional value system of the metals – are, in fact, based on one specific musical sequence: 4,1,5,2,6,3,7 – which is derived from the simple mathematics of music. I had derived this sequence myself, at my kitchen table, by folding a strip of paper (representing a musical string) in halves (which represent the interval of the octave) and thirds (which represent the interval of the fifth) – and, at the same time, I had derived an irregular seven-pointed star. The sequence and the star combine to explain virtually everything about the mathematics and theory of music – not to mention the reason behind the ordering of the days of the week...

I couldn't interest anyone in the academic world in my findings – until, one day, in an obscure academic paper on music theory, I saw the above photo, which shows a cuneiform tablet (CBS 1766) that describes the Mesopotamian musical system. I recognized the heptagram on the tablet as identical to the one I had derived, decades earlier. Furthermore, in the table on the tablet are written inversions of the sequence 4,1,5,2,6,3,7. I wrote a paper (<http://musicircle.net/about/about-the-inventor/>) describing the mathematical origin and theoretical application of the sequence and the star, and sent it to the *International Council of Near Eastern Archaeomusicology*, receiving the following endorsement: “Sara de Rose's research...is the missing link between linear and circular concepts and also the link between Mesopotamian and Greek constructions during the *Orientalising period*.” Since that time, I have been involved in the field of music archaeology.

When I wrote this song, I was seeing my life as coming to a close, but within a week, the gods revealed to me a whole new chapter – one which has given my life an even deeper meaning.