

Sympathetic Vibratory Physics

Roots of the Vibratory Etheric Tree

Dale Pond
1997.

“My system, in every part and detail, both in the developing of this power and in every branch of its utilization, is based and founded on *sympathetic vibration*. In no other way would it be possible to awaken or develop this force, and equally impossible would it be to operate my engine upon any other principle.”

John Keely, 1888

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Roots of the Vibratory Etheric Tree

or the Creation, Transmission and Reception of Vibrations

Dale Pond, March, 1997

In getting to the root of the cause of useable energy from vacuum, zero-point or The Continuum is of course a fundamental issue and of grave importance. It will be shown how finding and releasing this energy was accomplished in no small way as early as the 1880s by John W. Keely. Later some of this work was replicated by Tesla using electromagnetics and possibly others such as Moray and Russell. Keely's original work is being mirrored today by various researchers and in various ways. Some are using acoustics and etheric (subtle) energies but for the most part this field is being re-opened via electromagnetics following leads from Tesla, Whittaker and Bearden. This paper will demonstrate the base from which this work was originally done and how it is being reworked and reinvented today. It will also show a comprehensive, understandable and useable model for future endeavors whether using acoustics or electromagnetics because the connection between the two will elegantly be shown to be vibration and vibration physics.

During the development of the Musical Dynasphere Project¹ we are confronted with a multitude of dynamics and issues not referenced in the general literature *per se*. However, most of these principles can be found scattered throughout many *diverse* fields of science. These portend to dynamics associated with rotation from a purest standpoint; i.e., the seemingly ceaseless and effortless rotation of atoms, molecules and planets. It was believed at the onset of this project that Keely had developed the answers to these enigmas of nature and left a remnant of information from which we hoped to re-discover these elusive principles. By working through the design, construction and *graduation* of the Dynasphere we were brought face to face with a myriad of questions for which we required answers. This paper is a result of twelve years of searching for these answers and 18 months of hands-on mechanical problem solving with the physical construction of the Musical Dynasphere as a scientific instrument. It is felt a large portion of these answers have been found.

One clarification should be presented at the beginning. Several quotes from Keely are presented wherein reference is made to negative (attractive) and positive (radial) vectors, forces or polarizations. These refer to specific polar states of a scalar quantity. (See fig. 1.) The negative polarizations are attractive to the center of the vibrating aggregate and medium while the positive polarizations become radial or radiate away from the center of such a point source and medium. These are qualified characteristics of infolded scalar phenomena or latent attributes of the scalar

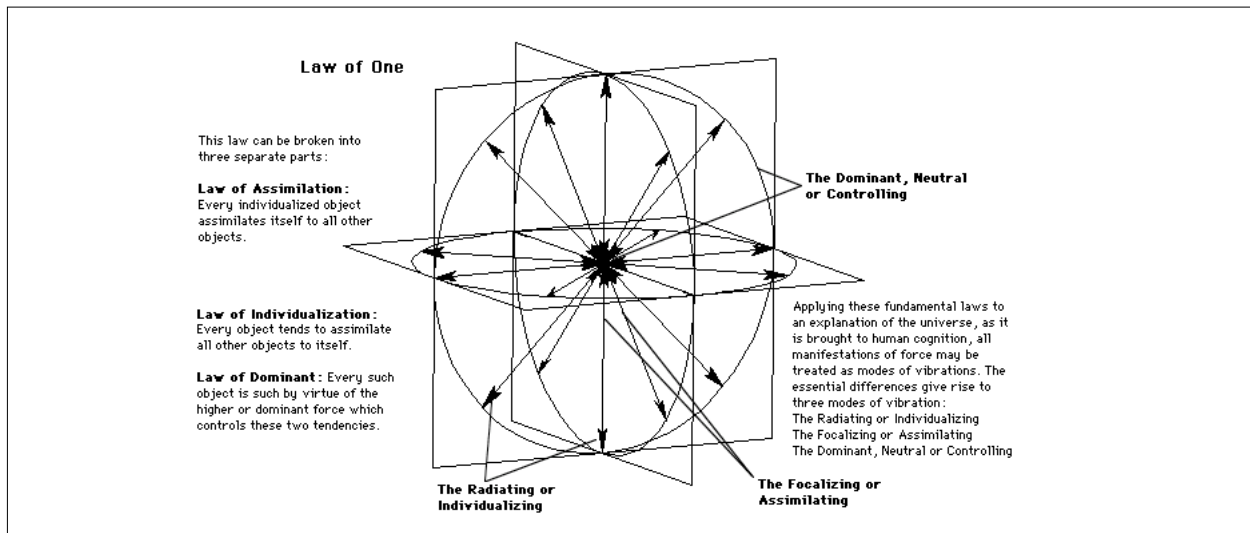


Fig. 1 - Law of One. Idealized pattern of the three modes of a vibration. The Positive radiates outward which is represented by the positive phase of a waveform (see fig. 4) while the Neutral is the zero line (shown here as the central circle) and Negative is the downward phase curve. View as a spiral from the end and the small central circle is the cross-section of the zero line.

state. There are also quotes wherein scalar phenomena are referenced as random and without qualification as to polarization; i.e., whether these are positive or negative or whatever. The point being that it is a stated belief of this author (as evidenced from Keely's work) that these fundamental scalar states are either one or the other and not random as sometimes postulated in various views of quantum electrodynamics. Not only are they definable but they are predictable, engineerable and useable. It should be mentioned that Bearden, in his more recent work, does differentiate these states. *"Note also that, if one rhythmically varies all the individual summation vectors in the substructure by the same factor, one produces pure potential stress waves - scalar waves - without ever creating external electric and magnetic fields. These are pure waves of spacetime, and they are oscillating curvatures of spacetime itself. They are pure waves of compression and rarefaction of the massless charge of spacetime, and are properly represented as longitudinal waves rather than transverse waves. Thus they are non-Hertzian in nature. Among other things, they may be used to generate mass and inertial fields directly."* Bearden, various articles and speeches.

In Figure 2 we can see that rotation is a natural phenomenon - not dependent on Man's manipulation of levers and fuels. It occurs whether we are involved in the process or not. The very existence of a longitudinal or transverse wave train gives rise in a natural form a third vibratory component that easily and effortlessly rotates about and with the longitudinal and transverse wave trains. Should we be able to understand these three forms of vibration and their inter-relations we would be in a better position to 1) de-emphasize the first two while 2) giving preponderance to the third mode which would result in pure rotary motion without the need for complex levers and expensive fuels.

The question then is: What is a vibration and how do we gain control over its three modes? This is the essence of SVP - understanding and controlling vibratory phenomena. There are ways to gain control and even ways to differentiate a wave train or ray into its constituent parts. A rainbow is a natural example of how a Full Harmonic Chord of tones can be differentiated into the myriads of its components or frequencies. This process of differentiation is akin to refraction whereby discrete frequencies can be isolated from a scalar or phase conjugate assembly of tones. This is similar to how harmonics and notes of a scale are derived from a fundamental tone.

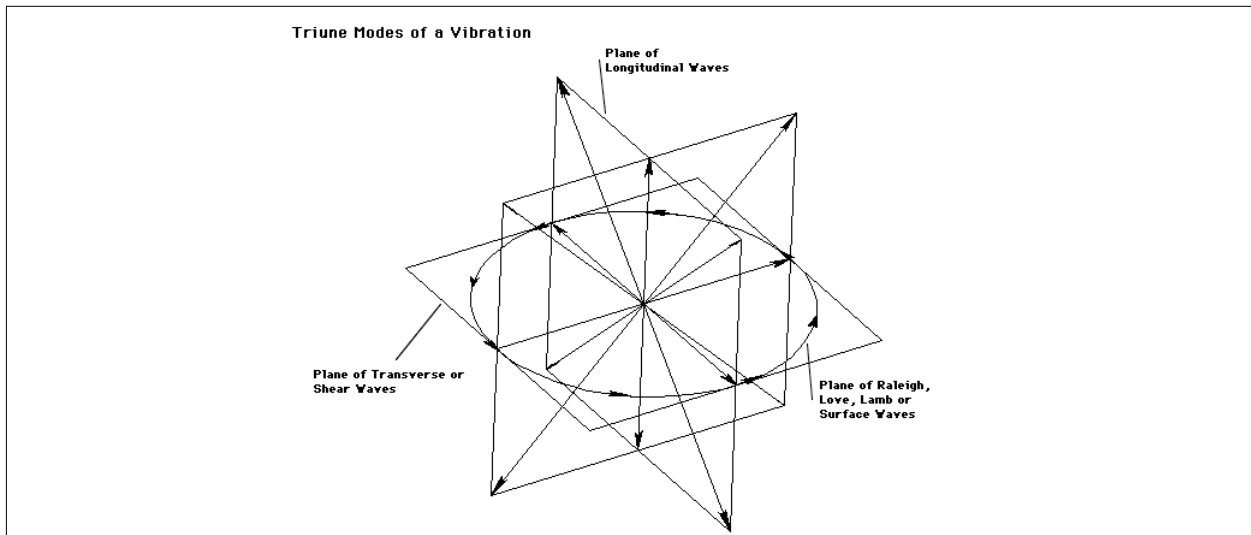


Fig. 2 - Triune Modes. Three modes of a vibration: Longitudinal as straight-line or back and forth; Transverse or zig-zag 90° to the first and Raleigh or Love waves 90° to the first two modes and which are circular or vortexian and manifest primarily as elliptical or apsidal in shape. None of these modes can exist independent of the other two.

Keely: "The human ear cannot detect the triple chord of any vibration, or sounding note, but every sound that is induced of any range, high or low, is governed by the same laws, as regards triple action of such, that govern every sympathetic flow in Nature. Were it not for these triple vibratory conditions, change of polarity could never be effected, and consequently there could be no rotation."

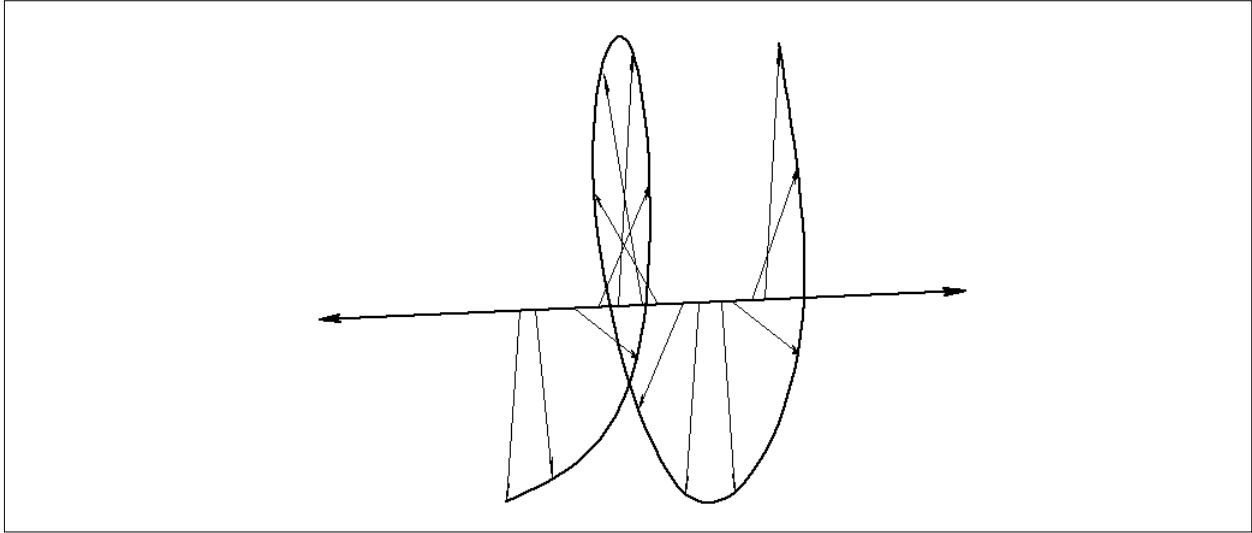


Fig. 2.1 - 3D Image of Vibratory Modes. These modes manifest in three perpendicular directions. The straight-lined is Longitudinal; the radial from the center line to the spiral is the Transverse or Shear waves; the spiral is the Raleigh, Lamb or Love wave. When any one of them is present they are all present. Magnitude may vary for each. Superimposing opposite phases will make the energy scalar or latent. Wave forms can be misleading. There are actually no waves per se. Energy moves as a polarization vector. What we see as a wave is actually the result of other forces acting on subtler and higher levels of causative actions.

One of the prime areas of difficulty is in the definition of a vibration. Before the turn of the century a vibration was considered in a different light as we now do today. In Figure 3.1 we can see this difference. Conventionally (Figure 4) we count the oscillation back and forth as a single cycle or vibration. But using a clearer and more definite interpretation of natural phenomena we see, in actuality, two distinct yet opposite vibrations where orthodoxy sees but one. Under our studies we see three distinct vibration modes or types of vibrations: 1) Longitudinal or straight-line; 2) Transverse, Shear or zig-zag; 3) Lamb, Love, Surface, Raleigh or vortex waves. Each of these vibration forms are composed of the three polarizations of positive, negative and neutral phases or *states* of a vibration. These have been and are being referred to in a number of ways and with differing terms:

| Table 1 - Nomenclature of the Triple States of Polarization | | |
|--|-------------|----------------|
| + | - | ± |
| Positive | Negative | Neutral |
| Male | Female | Neutral |
| Enharmonic | Harmonic | Dominant |
| Red | Blue | Yellow (white) |
| Odd | Even | Prime |
| Expansive | Contracting | Balanced |
| Expressive | Receptive | Quiet |
| Adam | Eve | God |
| Radial | Attractive | Neutral |
| Explode | Implode | Latent |

"The human ear cannot detect the triple chord of any vibration, or sounding note, but every sound that is induced of any range, high or low, is governed by the same laws, as regards triple action of such, that govern every sympathetic flow in Nature. Were it not for these triple vibratory conditions, change of polarity could never be effected, and consequently there could be no rotation. Thus the compounding of the triple triple (see fig. 3), to produce the effect, would give a vibration in multiplication reaching the ninth, in order to induce subservience, the enumeration

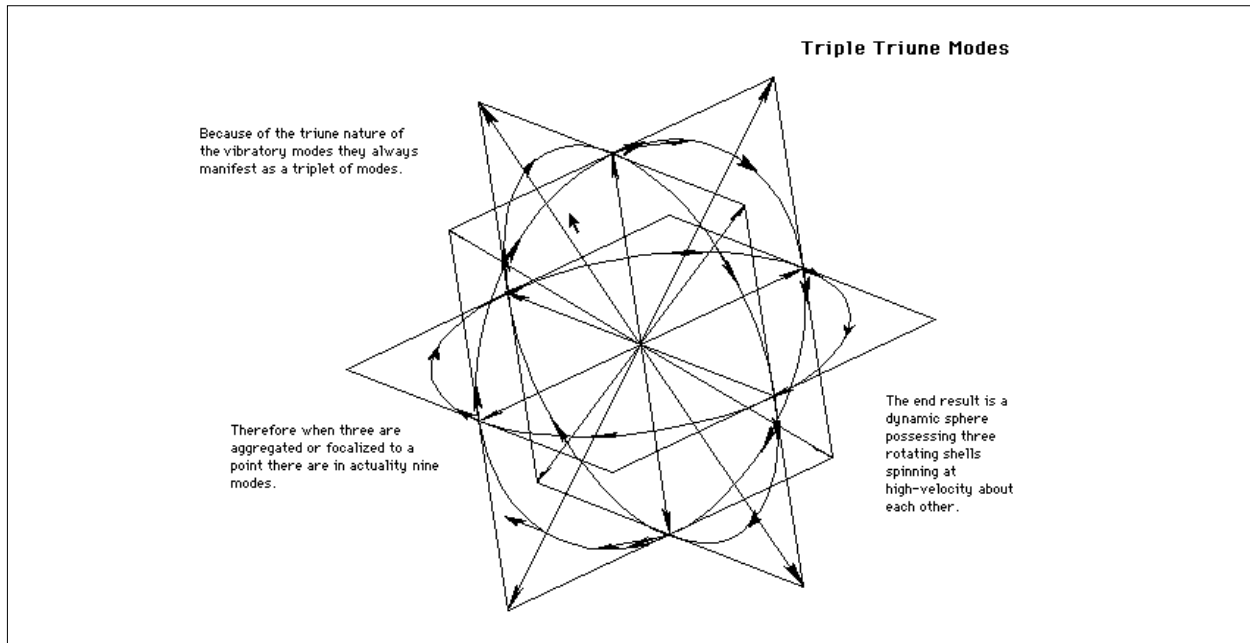


Fig. 3 - 3D Image of Vibratory Modes. These modes actually manifest in all three vector directions and modes *simultaneously*. Therefore each of the three modes are actually a triune association of the three from three different orientations. Therefore there are actually nine modes simultaneously which manifest as One Unity. These must be described mathematically using three different sets but never with a negative number. This can be done using music notation. See fig. 11.

of which would be folly to undertake, as the result would be a string nearly a mile in length to denote it." Keely³

When a vibratory amplitude departs from the Neutral Line it is either proceeding into the positive or the negative zone (figure 3.1). It will either become a positive quantity or a negative quantity. These two phases are mirror images of each other and are not mathematical positive and negative quantities. However we have used these mathematical terms in our work. This use of a negative quantity has been misleading. Work from Embleton² and others has substantiated the fact that the negative phase is not a negative quantity but is a real thing possessing real power and has real effects on its environment. Likewise the Neutral is a real quantity - ZERO. But zero implies nothing while the truth of the concept is this zero-point or neutral is actually a merging of the Positive and Negative quantities. If we use a negative number matched to a positive number possessing equal but reverse amplitude from zero we have a null quantity or zero. This is where zero-point comes from but the premises of its definition are in error and lead our work and research into error.

The actual nature of the zero-point or as I prefer to call it Neutral state is a merging (Sum or Difference) of the Positive and Negative as distinct and positive quantities. By using a system of math inherently positive and working with positive concepts we can define and develop a useable system of engineering. When the two phases are merged or summed they become complementary and One With each other to form the third mode; i.e., scalar or neutral. Thus the characteristics of each become latent all the while retaining full individuality and potency. They each can be awakened or disturbed from this cozy arrangement by acoustic modulation with a pitch discordant to their chord of union. These pitches and tones are all defined mathematically.

In music there exist a plethora of terms, arithmetical constructs (numbering and computational

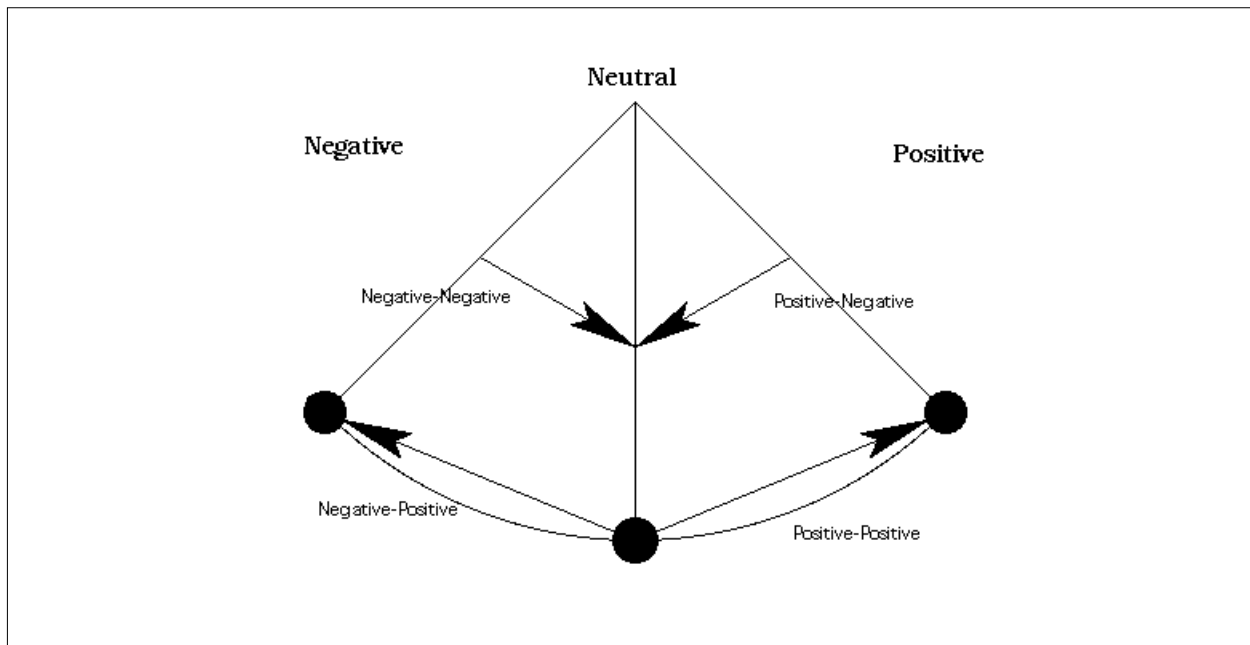


Fig. 3.1 - Pendulum Swing as Vibration. According to the more accurate definition of a vibration what we consider as one vibration is really two which are mirror images of each other. One is positive or male (Positive-Positive and Positive-Negative) while the other is negative or female (Negative-Positive and Negative-Negative).

A pendulum swings to and fro. On the left side is the Negative phase with the Positive phase on the right. When swinging to the right the action is expanding to the Positive. So the motion is a Positive-Positive one. After reaching the full extent of its swing it begins to collapse back to the Neutral line. This is a negative motion (to the center) so it is a Positive-Negative phase. Just the opposite occurs on the left and Negative phase side. The conventional two phases of a vibration are in actuality four phases. See fig. 4 where a sine wave is illustrated showing this dramatic difference and understanding.

systems) and concepts defining these and other conditions of vibratory (sound) phenomena. There are expansive chords, quiet chords, chords having gravity and lightness, etc. These are derived from the specific construction and use of simple and compound tones (vibrations of given waveform structure). Why is music so key and important?

Because unorganized sound or vibration is noise while organized sound is music.

The ordering is done by the Mind of Man using arithmetic, geometry and quantifiable conceptualizations. Therefore Mind plays an important role as well and will be touched on hereinafter.

Keely said rotation arises “by giving control of the negative attractive or enharmonic current of the triple flow.” Does this mean gaining control of either the radial/enharmonic or attractive/harmonic currents? or both? (See Table 1.)

Controlling the negative attractive (harmonic, female) and/or the positive propulsive (enharmonic, male) phases of the three fundamental modes is a feat postulated among the roots of applied *Sympathetic Vibratory Physics*. The control of these will result in the control of the Neutral or Dominant (scalar) which is the desired end technique. It is surmised these two states of polarization are nothing other than chords of specific tones. The differences being found in the aliquot parts (individual notes) that comprise the vibration signature (chord).

Keely further says: “rotation arises from the harmonic interaction of the dominant and enharmonic elements of the flow 1/3 part to 3rd and 3rd to 9th.” This seems to contradict the first state-

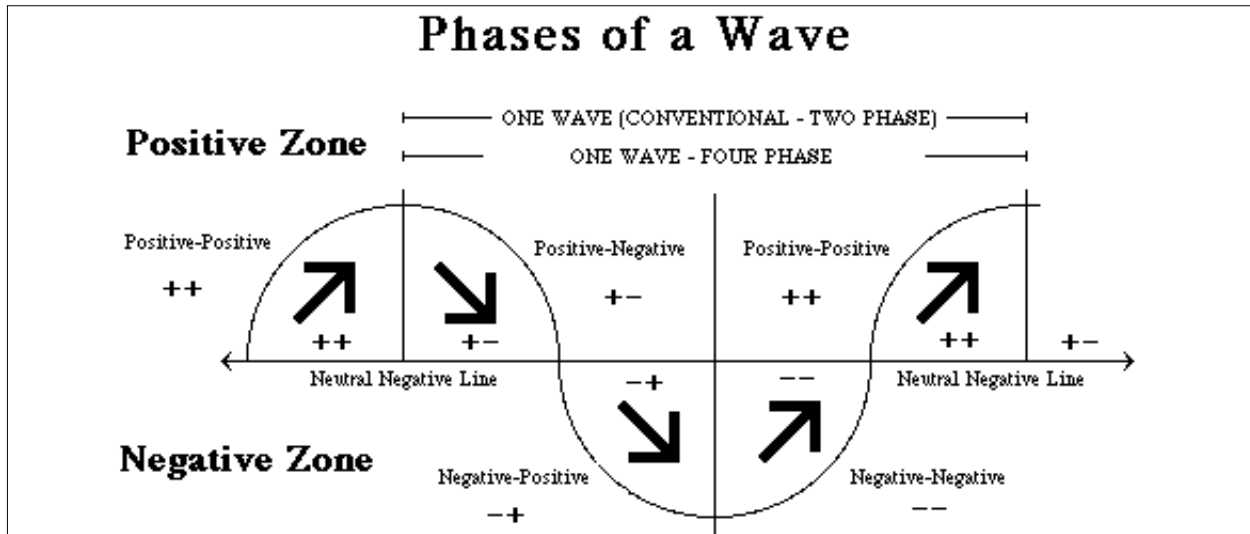


Fig. 4 - Four Phases of a Wave. This image reflects a more comprehensive view of a wave form and its four phases. The Positive-Positive radiates away from the Neutral Line. The Positive-Negative is on the positive side but reassociates to the Neutral. The Negative-Positive radiates away from the Neutral Line and the Negative-Negative reassociates to the Neutral. The Positive expands outward while the Negative contracts towards the center. The Law of One is not violated. See fig. 1.

ment. This is at the root of our work in the field. (If it is possible to define the three flows in terms of notes (cps or pitch) this would greatly help to make the matter more understandable.)

I do not see the second quote as a contradiction. The actual quote is: "*Rotation arises through the harmonic interactions of the dominant and enharmonic modes of vibration, in the ratio of 3:9. To produce and control rotational force or commercialized energy, we must control through its properties, the negative attractive or enharmonic current. This will solve the problems up to any limit of power.*" The positive and negative are naturally a balancing act - the ancient *Dance of Shiva*. By destabilizing either one or the other its counterpart reacts in a mirroring fashion. An analogy of a see-saw is not inaccurate. By manipulating either harmonic or enharmonic phases one can get an opposite (mirror) effect in the other. Bearden references this manipulation as "*Indeed, we assume total primacy of scalar potentials, after the work of Whittaker, holding that all the effects of present electrostatics can be produced by utilization and interference of two or more scalar potentials.*" Bearden, various speeches and articles.

The Dominant (neutral) polarization is the same as what has been called by Bearden the "scalar potential" of which he says: "*We first define scalar electromagnetics as the quantum mechanical effects and influences that can be accomplished by electrical and magnetic scalar potentials, even in the absence of electric and magnetic fields, or - in other words - that can occur even in otherwise zero-E (electric) and zero-B (magnetic) force-field regions. Note that this definition includes as subsets both the ordinary classical EM field approach and the more fundamental approach of quantum electrodynamics. In the latter approach, one replaces the fields E and B in modern theory with the O (electrostatic scalar potential) and A (magnetic vector potential), with the view that these potentials create E and B fields in the first place. (See fig. 3.) The Bohm-Aharonov effect shows that the E and B fields can remain zero, and yet the potentials can still cause physical effects.*

"Thus scalar electromagnetics encompasses two cases: (1) the normal case, in which the potentials are viewed as first creating the fields E and B, and these force fields in turn produce physical effects on charged particle systems; and (2) the case in which fields E and B are zero, yet potentials still exist and produce physical effects on charged particle systems. (As shown in fig. 3.)

"Indeed, we assume total primacy of scalar potentials, after the work of Whittaker, holding that all the effects of present electrostatics can be produced by utilization and interference of two or more scalar potentials.

Wave Form Components - aliquot parts

Diagram showing the component notes (aliquot parts) when merged or synthesized together combine to form the different waveforms pictured above the chart.

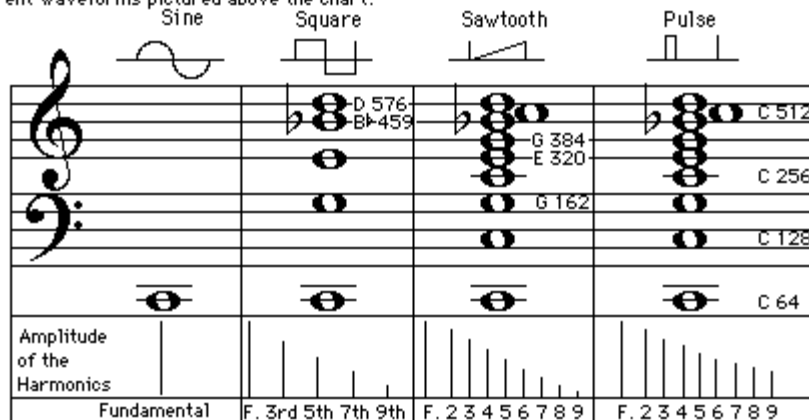


Fig. 5 - Wave Form Componentets. All wave forms are really a composite of discrete, unseen or occulted forces acting in concert. Graphic shows four different complex waveforms as being the result of other discrete forces. These forces being defined by frequency and amplitude. By a process of FM and AM Additive Synthesis these discrete and manipulatable elements can be arranged and re-arranged to form any desired waveform.

"Note particularly that one may deliberately create the zero-field, pure potential condition by opposing magnetic and or electric fields so that they sum to zero. That is, the "zero-fields" can be resultant vector zeros, where the combining vector components still exist. In this case one creates a deliberate, artificial scalar potential which contains all the energies of the separate infolded [Bohm's term] vector fields used to make the resultant vector zero. All this infolded energy has been transformed to stress of spacetime, or pure potential. However, it does not have a randomized substructure as is usual in quantum electrodynamics, but has a determined, known substructure consisting of the constructed infolded E and B field vectors.

"Conceptually, a magnetic pole is such a spatiotemporal stress potential - but usually with a randomized substructure - as is an electrical charge.

"Note also that, if one rhythmically varies all the individual summation vectors in the substructure by the same factor, one produces pure potential stress waves - scalar waves - without ever creating external electric and magnetic fields. These are pure waves of spacetime, and they are oscillating curvatures of space-time itself. They are pure waves of compression and rarefaction of the massless charge of spacetime, and are properly represented as longitudinal waves rather than transverse waves. Thus they are non-Hertzian in nature. Among other things, they may be used to generate mass and inertial fields directly." Col. Thomas Bearden, *Various Articles & Speeches*. **Please note the underlining above. Compression and rarefaction waves are SOUND WAVES!!!**

For our work we only need to substitute into the above *acoustic waves* and we have a very accurate definition of Keely's Dominant or Neutral third leg of the polar forces. (This third leg is also similar to mystic/scientist John Dalton's original work with the Law of the Triangle.) This neutral pole has within it pure (vibratory) energy in a potential state (neutralized, latent). This is a result of the perfect balancing of the two harmonic (= *magnetic*) and enharmonic (= *electric*) flows. These two then, perfectly balance together - becoming One - is the Dominant, scalar or third point of the triangle. Further this may be further conditioned to augment its quiescent nature to allow access to and subsequent manifestation of literally unlimited energy. This liberated energy may manifest as Bearden quotes in his last sentence: "*they may be used to generate mass and inertial fields directly.*" I would like to add that since they can generate these types of fields they can also

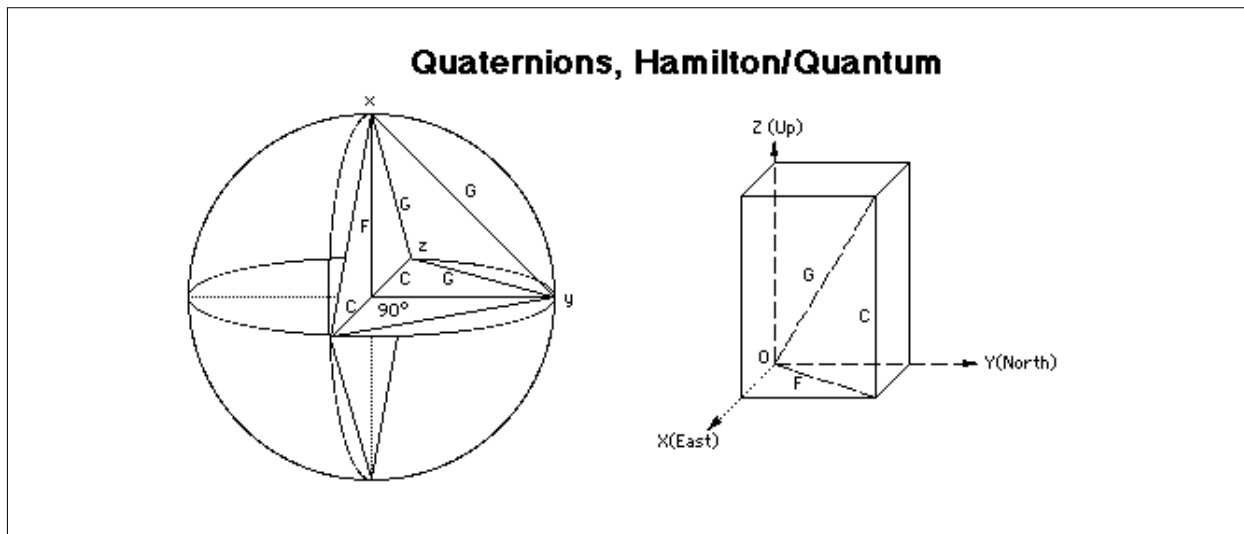


Fig. 6 - Quaternions - aliquot parts. All wave form vectors are really a composite of unseen or occulted forces acting in concert. Graphic shows the standard Hamiltonian method (above right) of describing vectors using Newtonian calculus and the more natural way (on the left) using Quantum Arithmetic and ellipses as opposed to squares which always have inherent inaccuracies. Using X-Y coordinates can at best be only approximations of the truth. See fig. 11.

generate these fields' opposite states; i.e., less than zero to infinite *mass* and from less than zero to infinite *inertia*. In other words mass and inertia are results of these forces and may subsequently be manipulated by manipulating the aliquot parts of these forces (chords of vibrations). And this is why I claim the Keely Musical Dynasphere will, once operational, demonstrate virtually unlimited torque - at least for any practical demonstration. How is this unlimited energy derived and from where?

Reviewing Figures 2 and 3 we can visualize a dynasphere of force rotating around the periphery of an axis of a centralized vibratory complex (particle). This is much like holding a bicycle wheel by its axle while it spins rapidly. The rapidly spinning wheel resists motion contrary to its orientation. We know these modes always manifest in a triune configuration therefore we can further extrapolate this spinning shell as being three in number with each rotating at extreme velocities 90° to each other. Given the principles of gyroscopic motion and inertia it can be understood how these spinning motions will create substantial inertia and resist movement from their pre-established orientation. Considering these three axes are 90° to each other it can be imagined there is a tremendous inertia in three planes which resists motion in all directions with substantial inertia. This being the case - how can anything be moved?

By modulating rhythmically the spin and precession of the axis of each of the spinning dynaspheres. This is accomplished by using Amplitude or Frequency Modulation of the eigenfrequencies via their aliquot parts as discussed elsewhere in this paper. This modulation of the spin and triple axis is the key to liberation of immense quantities of so-called Free Energy. Manipulations in other manners may easily be visualized as to vary what are considered fundamental properties of matter and energy: mass, inertia, momentum, molecular and atomic weight, velocity, energy states, direction, etc. The manipulation of these properties is done by manipulating the aliquot parts of the vibratory signatures. Preservation of molecular structure is attained by manipulation of the higher realms such as lepton and higher. Looking into these higher dimensions Keely said in the Snell Manuscript: "*Were our sight able to penetrate the interstitial spaces that exist inside the orbits of the oscillating intermolecules and analyze the conditions in those interstitial spaces, where dwells incalculable latent energy, we would be bewildered with amazement. And assuming*

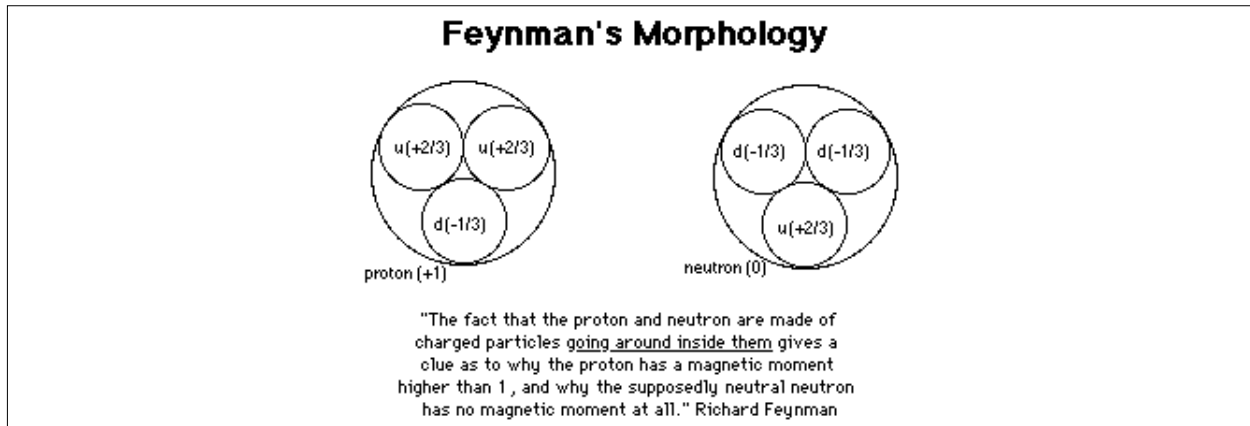


Fig. 7 - Feynman's Morphology. Feynman was not happy with the conventional view of orbiting electrons around a centralized nucleus. Just prior to his passing he conceived and published this "new" idea of what he thought was a better representation of the truth. See fig. 8.

our vision, which is limited by persistency, could follow the intermolecules in their rapid oscillations and the intermolecular etheric capsule as it revolves with infinite velocity like a transparent shell about the three component atoms that exist inside it, which in turn revolve in their orbits and oscillate with even a higher frequency than the intermolecules, we would still be only on the border gazing into the remote depths of the interstitial realms that stretch far down into the interatomic, etheric and interetheric subdivisions, and, within the interetheric subdivision at last arrive at the neutral center, the nucleus of everything we know as substance. This neutral center bears about the same relation to the etheric subdivision that the atomic subdivision bears to the crude molecular, in other words, its texture is as much finer than electrons as electrons are finer than coarse molecules."

According to Keely's ideas this neutral field or Dominant state is never really fully neutral. (See Figure 11.1.) It can be predominantly negative (harmonic) or positive (enharmonic). (See fig. 7.) This is the clue to controlling the Dominant and its manifesting phenomena. From the scalar research we can see this state of affairs is generally acknowledged: "In present quantum field theory, the spin-2 graviton is taken to be the quantum particle of the gravitational field, while the photon is the quantum particle of the electromagnetic field. Essentially every field is so visualized, hence the name quantum field theory. In scalar EM, the graviton is envisioned as an average over time of the constantly changing photon coupling/decoupling less than, equal to, or greater than two, according to whether local spacetime is negatively curved, flat, or positively curved. This is also consistent with the modern view of a field: because of vacuum fluctuations, rigorously one no longer speaks of "the" field, but of the probability of a particular field configuration." See Charles W. Misner, Kip S. Thorne, and John Archibald Wheeler, Gravitation, W. H. Freeman and Co., San Francisco, 1973, p. 1191. Underlining is mine and if one were to substitute Keely's word of *polarization* with the word *configuration* we could begin to see Keely's philosophy emerging. The field configuration can be manipulated by changing the aliquot parts of the vibratory chord or signature making up the field. The field is not primary as often thought but is instead the result of these primary chords or vibration signature's discrete components.

Here again we have confirming research as to the quantizations of this virtual energy domain always residing in a latent state: "Fixing a frame and metric to the vacuum actually prescribes the behavior, characteristics, and structure assumed for the entire vacuum/spacetime of the universe. Properly, the characteristics (structure, intensity and dynamics) of the vacuum potentials must determine the frame and metric, not vice-versa. Further, we take the unorthodox modeling view that normal observer 3-space (i.e., mass) exists "outside" the dimensionality of the vacuum structure. The normal 3-space, however, exchanges discretized flux with the vacuum substructure via virtual particle interactions which are hyper-dimensional a priori. The only common dimension between the unobservable vacuum and the 3-space of observable mass is time, which is taken to be fragmented and disintegrated into pieces, quite in contradistinction to Minkowski's continuous 4th (time) dimension." Col. Thomas E. Bearden, *Analysis of Scalar/Electromagnetic Technology*.

Keely's Molecular Morphology

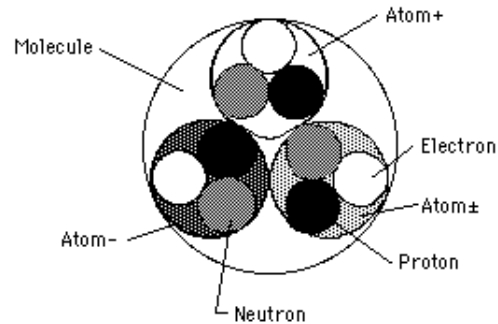


Fig. 8 - Keely's Morphology. Keely developed this idea in the 1880s - years before the electron was officially accepted in 1893. His concept bears near identical resemblance to Feynman's idea pictured above. Unlike Feynman, Keely went on to develop an entire science and applied technology using this paradigm. (See fig. 7.)

And from the same work we can see a further illucidation of these principles and how they are defined mathematically via quaternions which in music or SVP may be likened to the aliquot parts of a complex wave form (fig. 5 & 6): “A quaternion has four parts – three vector components, and an associated scalar component which itself may be a function of vectors. When the three vector components reduce to zero (by phase conjugation), the scalar component still exists, and may vary in both magnitude and vector composition. That is, when the three vector components of the quaternion are zeroed, the quaternion does not necessarily disappear at all. In modern vector analysis, however, the associated scalar component is not used; only the three vector components make up the vector. When the three vector components are zeroed, the entire vector disappears without any remaining residue being accounted for. In quaternions, for example, one could still remain, and could actually change if the sum-zeroed components were dynamically varying while yet maintaining their zero summation. In this manner, one could easily have the scalar function represent the stress of local spacetime, and could unite gravitation and electromagnetics on a local, engineerable basis. One could use infolded (zero-summed) EM force vectors to create gravitational scalar stress potential waves.

A quaternion consists of a triple vector part and a scalar part and can readily take into account the stress and strain of the medium, including internal structuring of the stress or strain, whereas a vector (Heaviside's vector) consists only of the vector part. Quaternions are difficult, and even in the time of their founder, Hamilton, few mathematicians and scientists ever mastered them. When Maxwell's theory was transposed to its modern vector form many of the characteristics of this scalar part were effectively discarded and only the vector part was retained.” Col. Thomas E. Bearden, *Analysis of Scalar/Electromagnetic Technology*.

Quaternions describe mathematically the structure of Keely's triple streams or concordant flows as he called them when harmoniously balanced thus becoming his *Full Harmonic Chord*. This triple flow is then an undifferentiated flow as a scalar phenomenon. Keely onced mentioned that Maxwell was substantially correct and apparently went on to make full use of his mathematics *but in a parametric fashion*. Which is to say *music notation* as shown in his marvelous charts but only in its most rudimentary presentations. Quaternions are needlessly made complicated by the introduction of the negative numbers. In nature there are no negative numbers or quantities. We generally use the negative notation to indicate a reverse of a positive mathematical situation. In our current work we find a need and desire to work with three states of energy: positive, negative and neutral. In order to work with them we must confine ourselves to positive quantities. How are these to be presented mathematically all the while preserving each of their integrities, individualities and potentialities?

By using a positive number system for each of the three states we manage to stay within the realms of dynamical forces. This numbering system must address all parameters within the state itself and must also cross-over or hook into the other two states. Quantum Arithmetic can do this and music arithmetic can do this. (While neither of these two disciplines fully addresses all the

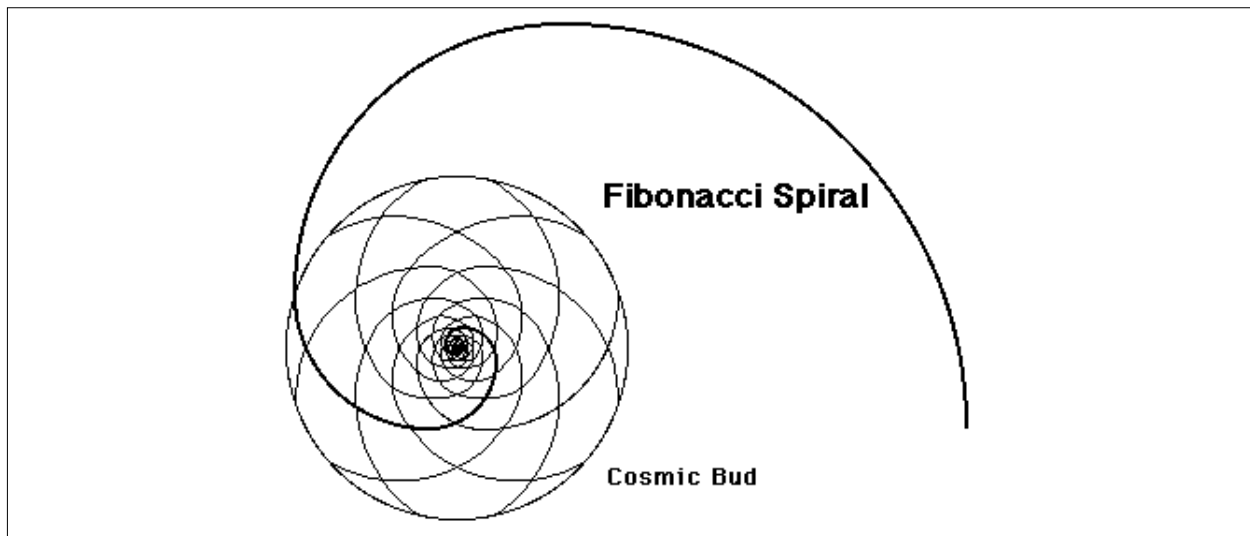


Fig. 9 - Fibonacci Spiral. Radial components are an integral part of all waveforms. These manifest according to music (see fig. 11) which is an organized system of vibration and arithmetic. The center of this spiral is infinite in that it can never be reached mathematically. The numbering begins with One (not zero) and has no culmination or completion in its out-growth series.

issues found in SVP I believe a synthesis of the two and others are required to more fully express and understand the vibration work at hand.) The point being is that each of these states of positive, negative and neutral are distinct and discrete states unto themselves. They must be treated philosophically, scientifically and mathematically each one separately within a numbering system that is capable of expressing opposite quantities and dynamic qualities without using negative (fictitious) entities. This can be accomplished in music notation by using keys to develop unique and integral series (qualifications or qualities of forces) and chords (vibration signatures) to differentiate dynamics, phases shifting, etc.

It follows then that the sound vibrations of this periodically oscillating scalar medium is composed of a variety of aliquot parts functioning as a whole or having a whole effect. One set of vibratory parts (discrete tones or notes of the vibration signature) manifests as an attractive force (focalizing to the center) which periodically interchanges with the enharmonic state of radiation or possessing a radial component. The differences between the first harmonic state and the second enharmonic state are the individual tones, notes or components of the vibration signature of the chord of mass (in this case *volume of air*). Therefore by changing one or more of the component notes the resultant chord characteristic is changed from negative to positive and back. Thus it is possible to change an harmonic wave to an enharmonic wave by simply changing its aliquot parts. A quote from Keely shows how he went about doing just this: "*Setting the instrument to the proper triple introductory positions will induce either attractive focalization or positive radiant dispersion, resulting from the relation of these vibrations to the mass chord. This is disintegration induced by intensified oscillations of the combined interatomic and electromagnetic waves.*" Keely, *The Snell Manuscript*. This quote also shows that Keely recognized and developed machinery operating on principles which matched, merged and delineated relations between acoustic (sound as compression and rarefaction waves) and electromagnetic waves. But he did not use electromagnetic waves per se; he used the *cause* of these which being accomplished through manipulations of photons making up electrons which in their interactions we perceive as electricity, magnetism, etc. These substates or aliquot parts are what is quantified, referenced and systemitized via the so-called quaternion mathematics. It is perhaps becoming clear why music is so important as it greatly simplifies that which was needlessly made complicated.

Fibonacci Series is Music

1 : 1 : 2 : 3 : 5 : 8 : 13 : 21

1 : 1 Unison
3 : 2 Perfect 5th
8 : 5 Minor 6th
21 : 13 Minor 6th
 ∞ : ∞ Harmonic 6th
21 : 13 Minor 6th
13 : 8 Minor 6th
5 : 3 Major 6th
2 : 1 Octave

The Fibonacci series has a base in music. Here we have the series going up which breaks into a smooth series of even musical intervals.

When the numbers are going in reverse order we can see the spontaneous generation of odd or enharmonic musical intervals.

The two series will progress to infinity always attempting to form an Harmonic 6th which does not exist in music or nature because the Harmonic 6th signifies perfect unity or harmony or equation of forces. Should this happen the forces then become latent and non-perceptable.

This is symbolic of an endless seeking for perfection in whatever terms that may apply.

Fig. 10 - Fibonacci Is Music. Even the simplest series can be set to music and accurately reflects pure musical tones. These tones and numeric sequences are the root of vibratory phenomena and Sacred Geometry. Thus the four Great Studies are: **Geometry, Music, Arithmetic, Astronomy** - after the ancient Greeks.

When I say manipulating photons to cause electron(ic) effects I am referring to manipulating the *cause* or aliquot part or that which makes up the sub-structure of the electron. Quantum electrodynamics recognizes the electron as a triplet of photons after Feynman. (See figures 8 & 9.) This triune structure was first mentioned by Keely in the 1880s and forms the base of all his subsequent research. The fundamental idea is always the same: it is far easier and economical to instigate (high frequency) force as modulation upon the substructure (quark, photon or electron) in order to derive a lower frequency manifestation of the grosser outer structure (atom or molecule). This means putting a little quantum energy in and getting a lot of Newtonian effects out. In this manner these structures can be manipulated with perfect safety as long as the proper laws are acknowledged and employed. Transgressing these laws, on the other hand, will cause immense and uncontrollable releases of energies of a destructive nature. How may we be permitted to accomplishing these manipulations? By developing the existing paradigm into a more comprehensive one. We can begin with a cosmological view afforded by an indepth portrayal of Keely's vibratory philosophy and science. We best begin this expansion by illucidating a few misunderstood words and the concepts they are to illustrate a finer perception.

There exists a confusion concerning the true nature and meaning of *resonance* and *sympathetic vibration*. It is this imperfect discernment between these two ideas that prevents a greater understanding and use of Keely's *Sympathetic Vibratory Physics*. Resonance and sympathetic vibration are two entirely separate and different phenomena. I feel this confusion has held back science and applied sympathetic vibration technology for a long time.

What is the difference between Resonance and Sympathetic Vibration? By way of answer we must look to a greater paradigm and cosmology than usually considered because universal principles cannot be isolated but are in fact integral parts of a Greater Whole of interrelated natural phenomena.

Initially a view of this larger concept is reflected accurately by Keely's first of forty **Laws of Sympathetic Vibratory Physics**. This is the beginning of matter as deriving from force or *energy in motion*. The energetic or force fields will be discussed further on under the **Law of Force**. We will see how a number of other interesting laws are intertwined into this whole.

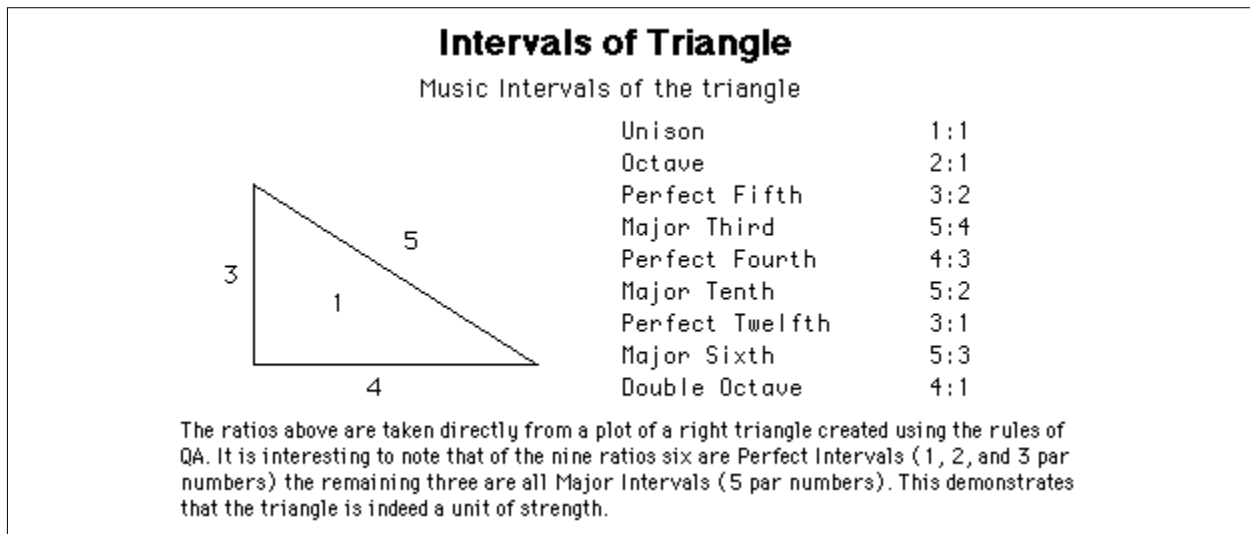


Fig. 10.1 - Music Intervals of a Triangle. Even the simplest series of geometrically derived numbers can be set to music and accurately reflect pure musical tones. These tones and numeric sequences are the root of vibratory phenomena and Sacred Geometry. Thus the four Great Studies are: **Geometry, Music, Arithmetic, Astronomy** - after the ancient Greeks. From the triangle we can extrapolate to many other forms.

Law of Matter and Force - "*Coextensive and coeternal with space and duration [time], there exists an infinite and unchangeable quantity of atomoles, the base of all matter; these are in a state of constant vibratory motion, infinite in extent, unchangeable in quantity, the initial of all forms of energy.*"

There is an infinity of "ultimate particles" or those centralized states of neutralized (equilibrated) force/energy fields (sometimes reminiscent of the ether of the ancients). (Negative attraction causes the centralization.) Keely referred to these ultimate of all particles as *atomoles*. (Please keep in mind Keely developed his science and its jargon in the 1870s and 1880s years before even the simple electron was admitted to exist by orthodoxy.) Realizing that these atomoles (quantum units of centralized force or the ancient ether) are infinite in quantity, they must be very small indeed. However they themselves are divisible, Keely goes on to say, into *atomolini* a yet smaller (ancient *Æther*) and more energetic "quantum unit of centralized force". These are "ultimate units of atomoles, and when in a liquid state are the media for the transmission of gravism. The illimitable divisibility and aggregation of matter is a logical sequence." In our conventional orthodox terminology we refer to atomoles as leptons (positive, negative and neutral) and atomolini as quarks (also positive, negative and neutral) - generally speaking. (See fig. 7, 8 & 13.)

These considered together form a vast colloidal type substance of infinite density permeating infinitely throughout all space and duration (time). Of what are these things composed? In their inner depths and at the smallest conceivable level of substance they have the *idealized* form of a rose bud without coloration. This symbolic rose bud pattern is simply a human consciousness conceptualization. They are not really rose buds but the form helps us to visualize meaningful dynamics. What is in these tiniest of things? The internal portion is Infinite Consciousness while the outer form manifests as applied consciousness or what we would call intelligence (consciousness made manifest through application via geometry, arithmetic, music and astronomy). The forces engendered are definable via mathematical and geometrical formulations and expressions of pure creativity in its actions of Creative Beingness.

Intervals of Triangle

The various symbols used in Quantum Arithmetic are interchangeable with music notes and form Music Intervals when related one to another. The Music Intervals given to the right are derived from the primary symbols of QA which are found to be involved with a right triangle. (Below the interval name are given the numeric ratio of that interval and below that are given the QA symbol ratios.)





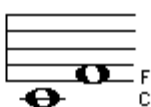
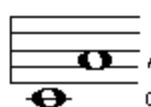
| | |
|---|--|
| <p>Perfect Fifth 3:2 F:X</p>  | <p>Major Tenth 5:2 G:X</p>  |
| <p>Major Third 5:4 G:D</p>  | <p>Perfect Twelfth 3:1 F:E</p>  |
| <p>Perfect Fourth 4:3 D:F</p>  | <p>Major Sixth 5:3 G:F</p>  |

Fig. 10.2 - Intervals from a Triangle set to Music. Even the simplest series can be set to music and accurately reflect pure musical tones. These tones and numeric sequences are the root of vibratory phenomena and Sacred Geometry. Thus the four Great Studies are: **Geometry, Music, Arithmetic, Astronomy** - after the ancient Greeks.

The aspect of the bud is such as to convey the concept of fertility, life, germination, flowering and the whole host of concepts that indicate the fecund nature of these Cosmic Eggs or Cosmic Buds. These creative *points of infinity* are the origin of the First Cause. They may well be *one with* the First Cause and are as scalar causative initiating forces in a latent state waiting to be activated by a simple thought. Nature is eternally creative, renewing, growing and constantly changing. It is these that are the seeds of materiality. These being infinite in number and location indicates the infinite abundance of Nature literally at our Mind's beck and call.

What connects these infinite Cosmic Buds and our Minds together *as one* is what Keely referred

Power of Beat Harmonics

| Harmonic | Note | Relative | |
|-------------------|------------------|-----------|-----------|
| | | Intensity | Frequency |
| First harmonic | C ⁱ | = 29 | 257 |
| Second harmonic | C ⁱⁱ | = 7 | 514 |
| Third harmonic | G ⁱⁱ | = 20 | 771 |
| Fourth harmonic | C ⁱⁱⁱ | = 1 | 1028 |
| Fifth harmonic | E ⁱⁱⁱ | = 2 | 1284 |
| Sixth harmonic | G ⁱⁱⁱ | = 6 | 1542 |
| Seventh harmonic | B ⁱⁱⁱ | = 6 | 1928 |
| Eighth harmonic | C ^{iv} | = 8 | 2056 |
| Ninth harmonic | D ^{iv} | = 16 | 2312 |
| Tenth harmonic | E ^{iv} | = 9 | 2568 |
| Eleventh harmonic | F ^{#iv} | = 30 | 2827 |
| Twelfth harmonic | G ^{iv} | = 35 | 3084 |

It is of interest to notice that the eleventh and twelfth harmonics, of frequencies 2827 and 3084 respectively, are both stronger than the fundamental note of frequency 257, and as the ear is many times more sensitive to notes of the higher frequencies than to notes of the lower, the sound which the ear perceives must consist almost entirely of tones of these higher frequencies.

In other words, the eleventh and twelfth harmonics are composed almost entirely of beats of the lower frequencies. Thus the eleventh and twelfth harmonics are referred to as the "beat harmonics".

Figure 11 - Power of Beat Harmonics. A fundamental gives rise to overtones representing arithmetical proportions of the fundamental. These overtones may be simple tones but are usually summations of harmonics and harmonics of harmonics. Therefore they may show differing levels of energy.

Music of an Ellipse

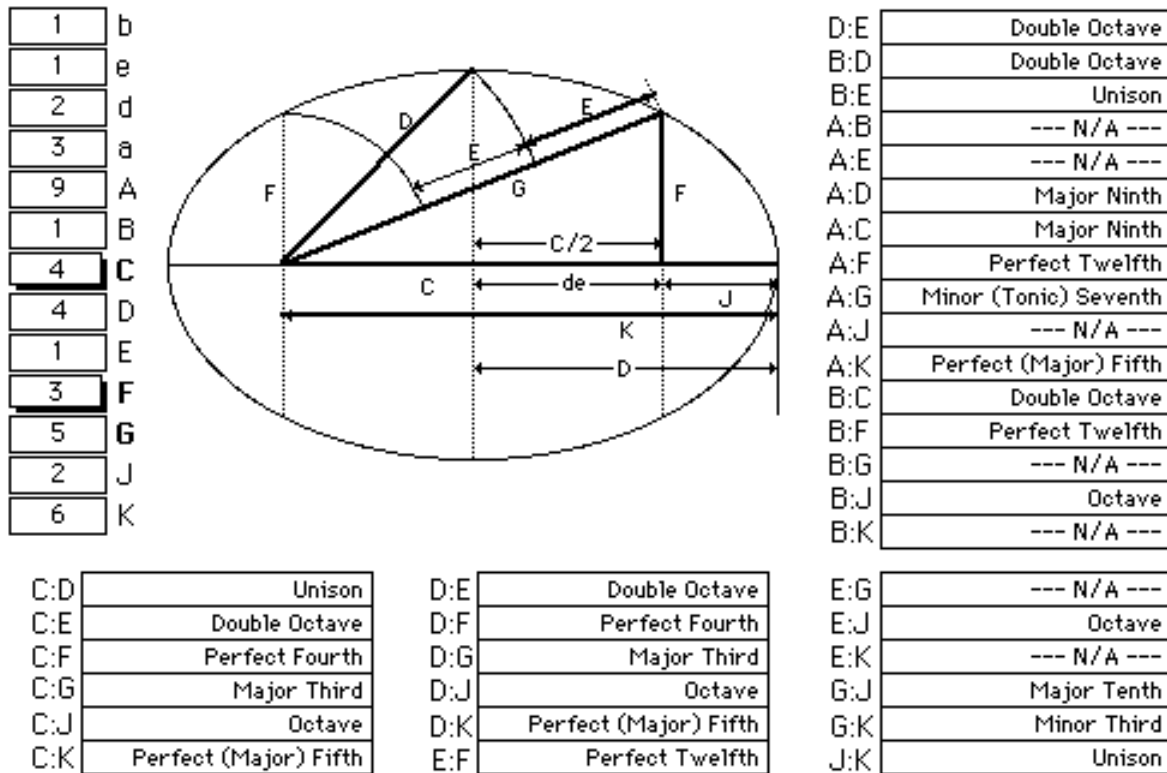
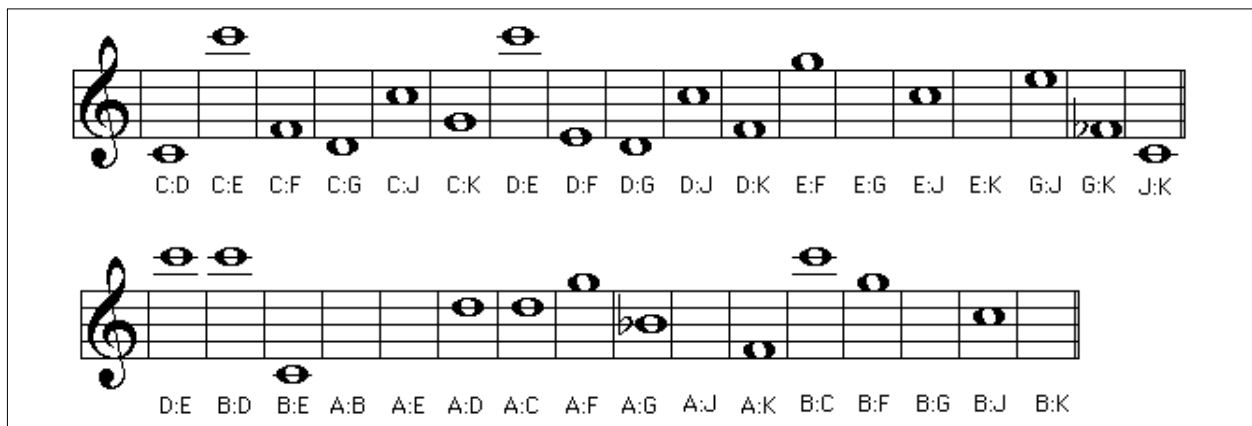


Fig. 11a - Music of an Ellipse. Quantizing to One and using musical intervals as relative proportions results in a natural development of geometry using arithmetic. This would be a scientific basis of sacred geometry and sacred science. Vibration signature patterns, as does all life, make use of the Fibonacci Series and ellipses as a foundation form. In the above figure the various dimensions of an ellipse are related one to another to determine their relative value. These ratios are presented as music intervals and show there is little chaos in the universe as all natural phenomena manifest via vibratory actions. These vibratory actions are resultants of vortexian or curvilinear or circular motions. Dimensioning and numbering developed using Quantum Arithmetic.

Fig. 11b, Ellipse set to Music. Below, shows the above music intervals "set to music" on the appropriate note notation position. This is beginning to resemble portions of Keely's fabulous charts which can be found in *Universal Laws Never Before Revealed: Keely's Secrets*.



to as gravism which is "the transmissive form [of force] through a medium of atomoles in the fourth state, or a medium composed of atomolini." (See fig. 12.)

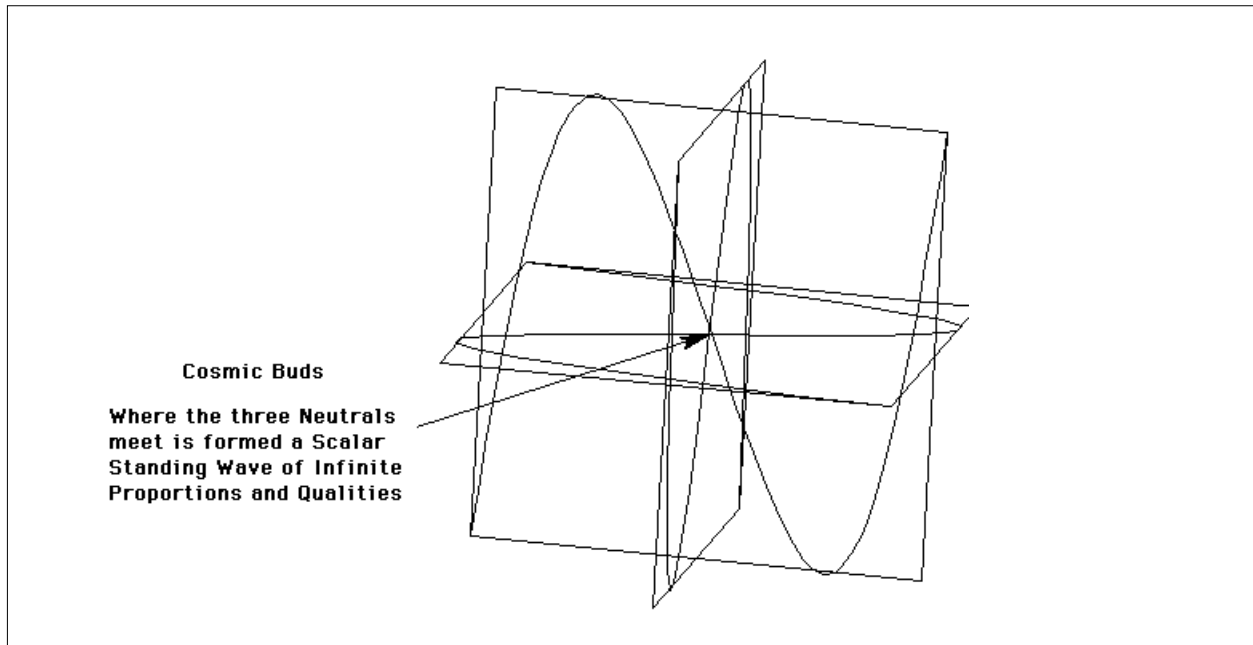


Fig. 11.1 - Neutrality is a Complex State of Balanced Energies. Taking the universe as a multi-dimensional interweave of dynamics it is possible to picture triple waves acting at 90° to each to coincide at a point. This point is infinitely small, possessing infinite quantities of positive and negative polarizations - merged as a single Oneness - in all their latencies - in six different phases or directions of orientation, action, manifestation and beingness. These Infinite Points contain all there is or will be - *as pure potential.*

To understand this we are obliged to review the **Law of Force** - "*Energy manifests itself in three forms: Creative, the vibrating aggregate; Transmissive, being the propagation of isochronous waves [having a fixed time or period] through the media in which it is immersed; Attractive, being its action upon other aggregates capable of vibrating in unisons or harmony.*"

So gravism is the Transmissive form of force and it is this that binds the universe of atomolini together into a homogenous colloidal mass not unlike gelatin having an infinite density and it may be added having a neutral polarization. The **Law of Transmissive Vibratic Energy** states: "*All coherent aggregates are perpetually vibrating at a period-frequency corresponding to some harmonic ratio of the fundamental pitch of the vibrating body; this pitch is a multiple of the pitch of the atomole.*" As these atomolini are infinitely small their frequency is infinitely high with an infinitely short wave length. These highest of high vibrations cause what is known as a standing wave field (fig. 11.1). At the junctures of the waves is where these Cosmic Eggs/Buds reside and have their existence. All of the above assumes a perfectly uniform and homogeneous field strength, quality and total lacking of any localized disturbance. The period-frequency of the creative wave forms synch with each other at discrete distances from their points of origin. Synch points can be a high neutral state (scalar) when undisturbed. These synch points are always the same in all directions - unless the media is disturbed by an outside discordant (enharmonic) tone. Enharmonic here means relative to the medium's chord of pitches. Walter Russell illustrated his idea of these points in his work (Universal One, pg. 155 & 157) wherein sine waves are superimposed inside of cubic spaces. These are but illustrations of the idea as fig. 11.1.

A standing wave field of this magnitude and density containing harmonic waves of this nature is by virtue of the **Law of Attraction** - "*Juxtaposed coherent aggregates vibrating in unison, or*

Relative States of Matter and Energy

"Matter is bound up energy and energy is liberated matter." - John Keely, 1893.

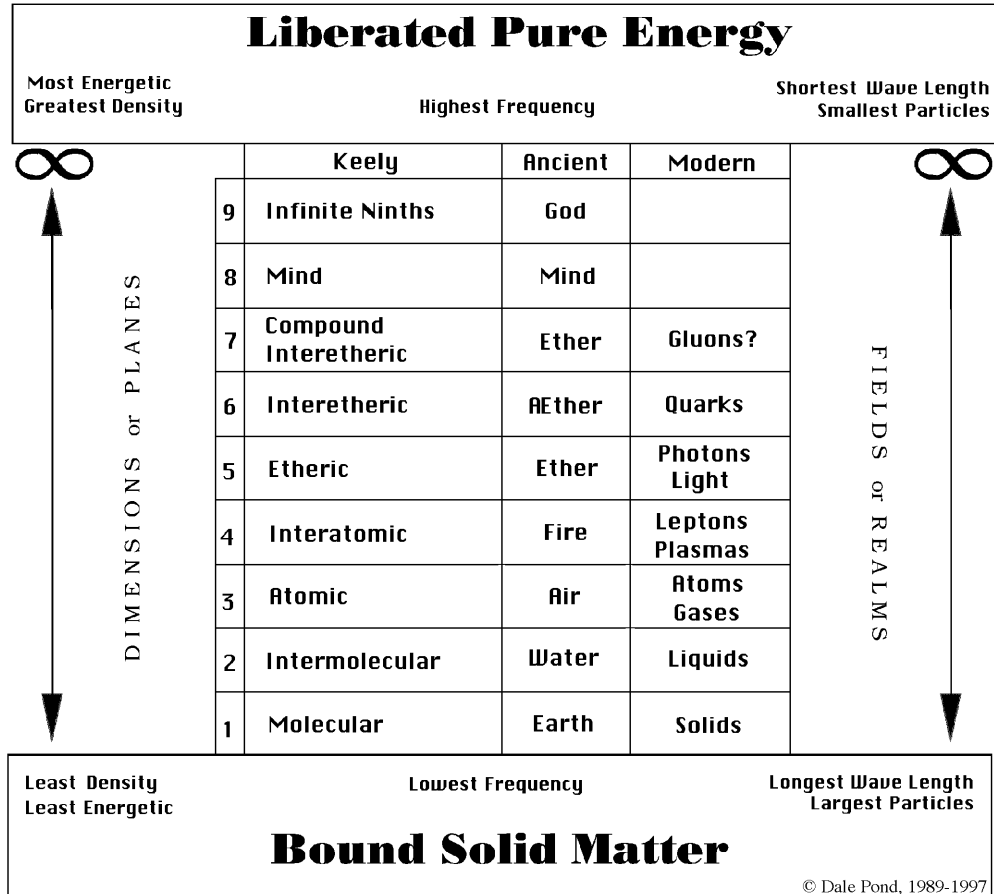


Fig 12 - Relative States of Matter and Energy. There are realms or organizations of matter and energy based on vibratory characteristics. On the first dimension we find the courser, heavier and lower frequency substances such as earth elements in a solid form. The next higher realms are of semi-liquids and liquids then onto gases and plasmas on the third and fourth states or dimensions respectively. The next level is the *liquid ether* which modern science is probing in many ways. According to ancients ether descends from æther or Akasha which originates from still finer sources. The finer/subtler energies descend to lower realms - the lower realms are results of the higher. Spirit/energy precede and define matter. To work with matter in new and unique ways one must work the causitive forces of those First Cause forces. These are the aliquot parts, notes of the chord or quaternions. Working on these subtler levels one becomes associated with the cause of matter.

harmonic ratio, are mutually attracted." It is assumed the higher the "Q" or *degree of unison* the greater the degree of attraction and hence the greater the density. This may better be expressed as a degree of sympathy. The greater the sympathy (coincidence or concordance) the greater the attraction.

A well-known and accepted property of infinite density is instantaneous transmission (infinite rate of propagation) of vibratory phenomena such as sound or an impact or a thought. The standard rule-of-thumb is to the effect: the higher the density of the transmissive media the higher the rate of propagation of a vibratory phenomena. Therefore gravism (possessing infinite density) is

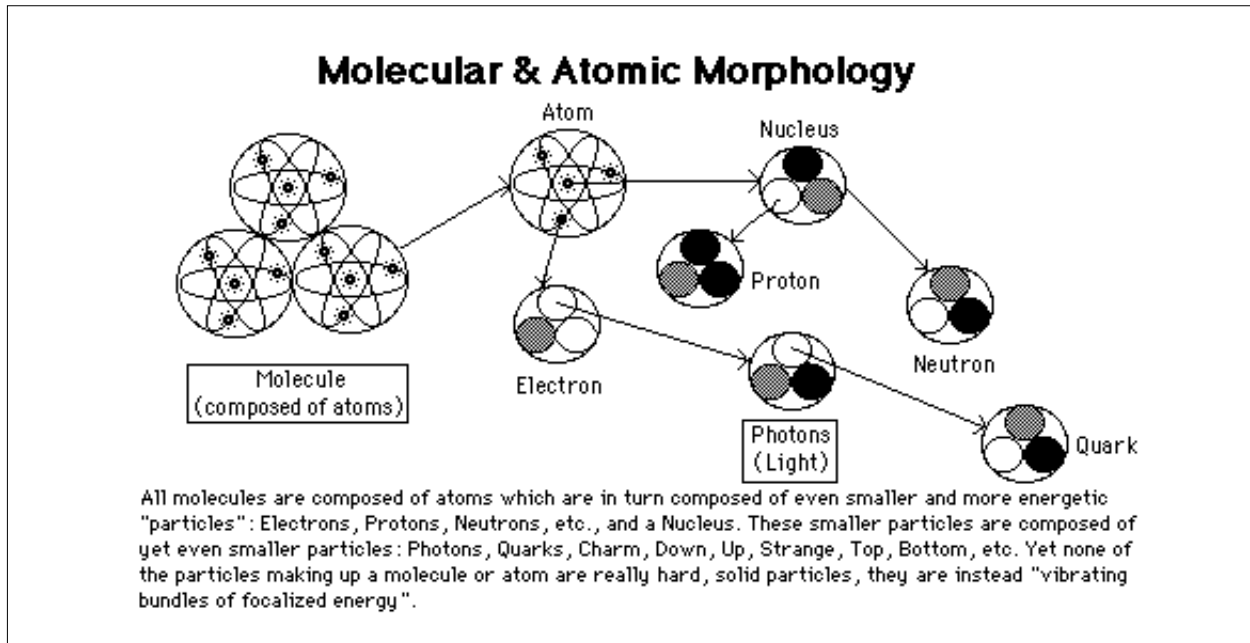


Fig. 13 - Molecular and Atomic Morphology. Vibrations will centralize into a coherent aggregate. This centralization force (Negative Attraction) is a result of the aliquot chordal parts. Thus gravity. The only difference between a larger aggregate and its aliquot structural part is the quantity and quality of the aggregating, centralizing vibrations. These projections are *holographic fractals* arithmetically derived in simple ratios and terms.

synonymous with pure sympathy, love, thought, Mind and even Christ Consciousness.

This latter because thought released is instantly everywhere because as this medium transmits instantly it may be said to be as a single solid monolithic substance evidencing the initiated and transmitted thought without time or discordant modulation (interference). Many if not all of the psychic events occur in this medium which accounts for instantaneous thought transference and spontaneous creation of ideas, thoughts and events. Even though it acts as if it were one limitless thing in actuality it is an infinitely large collection of an infinite number of individual parts behaving as One unit yet retaining their individuality. They are all perfectly sympathetic or concordant one to another - pure love - and at-one-ment.

This simultaneous action and reaction is the result of the *isochronous waves* which are in reality vibrations sympathetic to the original and the recipient nodes. These may also be referred to as standing scalar waves reaching from one Cosmic Bud center to centers (synch points) around it. Each Bud center is located at the center of one of the nodes formed by these waves as they form outward propagating interference patterns. Thus the centers are juxtaposed or equi-distant (or equal aliquot harmonic divisions thereof) from each other, in all directions, and subsequent centers are likewise located at the subsequently developed node centers. So the end effect is placement of centers at every harmonic wave interference point with relation to all centers simultaneously. This action is explained rather clearly in the **Law of Transmissive Vibraic Energy** - "*All oscillating and vibrating coherent aggregates create, in the media in which they are immersed, outward propagated concentric waves of alternate condensation and rarefaction, having a period-frequency identical with the pitch of the aggregate.* - Scholium: *All forms of transmissive energy can be focused, reflected, refracted, transformed, and diminished in intensity inversely as the square of the distance from the original source.*" So we can see that those waves of gravism are sympathetic with/to its source as they are created by that source and received by another sym-

pathetic body by virtue of their inherent harmonic (being in tune) quality.

An analogy of this dynamic is an orchestra. As long as the players of the various instruments perform their toning in perfect or close to perfect tuning they will stay aggregated, associated and perform beautiful music together *as one* unit made of many individual parts. If one or more players sound discordant or enharmonic tones the cohesion will begin breaking down and dissociation takes place. So integrity of the individual parts is paramount because the whole is not a thing of and by itself but is in reality a *composite of the individuals* acting *as one* or in *concert* as it is often said. Social implications of this dynamic are important.

These waves are also obedient to the **Law of Harmonic Pitch** - "*Any aggregate in a state of vibration develops in addition to its fundamental pitch a series of vibration in symmetrical sub-multiple portions of itself, bearing ratios of one, two, three, or more times its fundamental pitch.*" This, of course, describes the law whereby harmonics and partials are created naturally from a fundamental tone. Harmonics are herein referred to as those self-generated tones multiples or divisions by 2 of the fundamental. Partial is all other arithmetic multiples or divisions such as by 3, 5, etc. Symmetrical sub-multiple portions refers to the arithmetic ratios as are used in music math and notation. Figure 11 shows how proportionate numbers of a whole base number manifest as *symmetrical sub-multiple portions* of a whole. These relative sub-portions are as real as the originating creative vibrating pitch. These are a manifestation of the aliquot parts or so-called quaternions. It is because of this law and the natural series of harmonics we may use to enter into the highest realms of energy and matter with adroitness and purpose. These higher realms are unattainable in convention machinery, devices and science. However by using the appropriate understandings and principles as we are discussing here these realms can be manipulated as easily as any other and with complete safety. The law simply implies that these realms can be manipulated by a sympathetic acoustic impulse (sound) of the proper chord (wave form or signature pattern) because of the sound's inherent and self-engendered harmonic series.

Manipulation of a harmonic by using its fundamental is a straightforward concept. However it can only be done by using sympathetic tones or vibrations. A portion of this work is already done for us when using a sympathetic tone and allied constructs and therefore our "energy in" is lessened right from the start at the same time assuring greater response. *Natural* resonance (as opposed to *forced* resonance) of the participatory vibration source, vibrating medium and energized target objects are factored in using terms of concord (conductance), discord (resistance) and sympathy (inductance).

Resonance and *sympathetic vibration* are more often confused as each other than not. They are most definitely NOT the same. For instance in *McGraw-Hill's Dictionary of Scientific and Technical Terms*, 3rd. ed., 1984; we find these two very somewhat confusing definitions:

Resonance - [PHYS] 1. *A phenomenon exhibited by a physical system acted upon by an external periodic driving force, in which the resulting amplitude of oscillation of the system becomes large when the frequency of the driving force approaches a natural free oscillation frequency of the system.* 2. *In general, any phenomenon which is greatly enhanced at frequencies or energies that are at or very close to a given characteristic value.*

Sympathetic Vibration - [PHYS] *The driving of a mechanical or acoustical system at its resonant frequency by energy from an adjacent system vibrating at the same frequency.*

As can be seen the two definitions are pretty much the same thing said with different words unless read with great discernment. These definitions are descriptive of the perceived result as though each phenomenon was an isolated event. However we must make a distinction because this distinction will be all important in the pursuance of greater understanding of vibratory phe-

nomena. In SVP we refer to a sympathetic vibration as a specific type of vibration and dynamic. We do not consider it an end result of something else although these vibrations and vibratory actions are emitted from a source and are in actuality, in their introductory phase, a result of the source's vibration. This is much like a baby that is the end result of it's mother's pregnancy. A little later in its development it is considered as a *causer of actions* in its own right. In the definition of *resonance* it refers to a dynamic as: by an external periodic driving force. This external driving force is the sympathetic vibration in its vibratory activity. The outside vibrating aggregate does nothing to the resonating receptive body as there is no direct contact between them. A media or method of contact is the vibrating media moving in a periodic fashion. This periodic motion, when in synch with the causer and the receptor of the vibrations, is the sympathetic associative mechanism through which propagate those vibrations sympathetic to the three vibrating bodies: i.e., the creative aggregate, the transmissive media and the receptive aggregate.

For instance take two vibrating or oscillating objects. They are under self or natural resonance (as are all objects) conforming to the **Law of Harmonic Vibrations** and produce a wave train as described above under the **Law of Transmissive Vibratic Energy**. They are putting out a series of harmonic waves arithmetically relative to their fundamental pitches. These waves radiate outward according to the **Law of Force**. Therefore we have the first object in a state of vibration creating a series of waves that speed outward establishing a modulation on the medium which surrounds this object. These then, at this point are the Transmissive Waves as they propagate outward. The second object by virtue of its natural resonance is therefore subject to modulation according to the **Law of Sympathetic Oscillation** as mentioned above. *Due to the fact that the second object has vibrations synchronous with the waves being created and propagated by the first we say it is sympathetic to the first.* Therefore the vibrations traveling to and from each object that are sympathetic to each other are sympathetic vibrations. The vibrations themselves are sympathetic to the Creator object and the Attractor object. So where in the above definition there is reference to the "mechanical or acoustic system" and "an adjacent system" being two systems - in our more precise definition we acknowledge three discrete systems acting coherently *as one system*. The missing third system is the peculiar vibrations sympathetic to both systems. The third system is the vibrations themselves.

There are also, in this particular vibrating media, vibrations that are not sympathetic and may be classed as antisymphathetic, unsymphathetic, anharmonic, enharmonic or discordant. These latter ones being developed by the **Law of Cycles**. Why there are discordant phases or cycles that appear to spontaneously appear, merge, converge and phase away is explained in the **Law of Cycles** - "*Coherent aggregates harmonically united constitute centers of vibration bearing relation to the fundamental pitch not multiples of the harmonic pitch, and the production of secondary unions between themselves generate pitches that are discords, either in their unisons, or overtones with the original pitch; from harmony is generated discord, the inevitable cause of perpetual transformation.*" Secondary unions are *beat tones* and are generally considered very enharmonic as also secondary harmonics may form discordant intervals with primary, secondary and terciary generated harmonics. There are five sources of these terciary tones. They may be discordant, harmonic or latent (scalar) and all derive from interaction among themselves. It is this interaction that is the sympathetic nature of the universe causing it to be what it is and what it does.

Beats may arise

- 1) Between fundamentals;
- 2) Between one fundamental and a partial (harmonic) of another;
- 3) Between overtones;
- 4) From the occurrence of Differentials; and
- 5) From the occurrence of Summation tones.

This plethora of derived harmonics constitutes the real inner nature of vibratory phenonema and

a properly tuned system will have a number of these harmonics identified and included in the tuning process. These numerous harmonics account for why there is no such thing a simple vibration or isolated and discrete dynamical phenomena. This arithmetic structure and dynamic of tones is more fully explored in the HyperVibes Music Reference Stacks.⁴

All these spontaneous tones are arithmetically relative to each other. They are derived in a way as used in fractal math and the result is always a multiple of some other set and or subset. These configurations are therefore *parametric* in all cases and at all times. This is the beauty of music notation. All notes of a scale, key and staff are parametric to all other notes. See figure 10.1, 10.2 and 11.) This explains why Keely used music notation so extensively in his work. For a full set of his illustrations using music notation please see *Universal Laws Never Before Revealed: Keely's Secrets*.⁵ There are other principles of music just as easily and importantly applicable to vibration science.

To clarify even more we would state the second object is now in a state of forced resonance or amplified resonance (entrainment) brought on by the sympathetic vibrations created by first object and transmitted by the medium as an image or reflection of its own natural resonance. Therefore resonance is an effect brought on by the modulating influence of sympathetic vibrations. This is referred to in modern audio circles as Frequency Modulated Additive or Subtractive Synthesis (as in FM radio) or at times it is Amplitude Modulated Additive or Subtractive Synthesis (as in AM radio) . So for purposes of SVP we redefine and clarify the definition of:

Sympathetic Vibration - *The vibrations themselves emitted from a vibrating body that are synchronous to both their creative source (the emitting body) and another body's natural resonance. This second body will naturally attract, absorb or assimilate sympathetic vibrations to itself. The second body will not be attractive or sympathetic to discordant vibrations.* According to research already done⁽¹⁾ these attractive waves may have an effect many times greater in force than the propulsive or creative waves.

You see, here is where the usual sledge hammer approach is demonstrated. Usually a transmitting body is given tremendous power of amplitude to overcome the antisymphathetic conditions it is forced to operate in so it can create and then transmit sufficient "power" to literally pound or force the nonreceptive or unsympathetic second body into resonance. Its "broadcast" or creative energy must be pumped to tremendous levels to force a propagation through an unsympathetic medium of transmission to weakly reach the target where it again must force compliance or obedience to its tune. These concepts are universal as they are applicable universally. Force of Will of despotic or tyrannical governments operate in the same way. If they would only use love instead of force it would be a different world...

Usually the created waves are to be propagated through an unsympathetic media such as radio waves through the atmosphere. Recently some military applications were developed whereby certain lasers were being fine tuned to more easily transmit (propagate) through the atmosphere with least interference (resistance). It was found that a certain discrete tone or frequency of a blue laser light propagated with a greater degree of sympathy (less resistance) than others. As a result of this work the weapon was able to deliver greater power on target than hithertofore accomplished. In other words a vibration tone was found that was sympathetic to a discrete vibratory component of the oxygen atom/molecule. This is the art or finesse. The art comes in as we learn how to tune or graduate machines and devices in a multi-dimensional manner thus insuring a more perfect concordant action/reaction (sympathy between the creative source, the transmissive medium and the receptive target). SVP is concerned with the discovery, learning and application of this art and science. SVP is not intended to be used or developed as military tools for the controlling, killing, destroying or terminating of life. SVP is intended to enhance and improve all aspects of a free and expressive life for all. Low uses of this technology can be used when de-

veloped imperfectly for less than perfect uses - such as killing.

However, a higher “Q” tuning of multiple harmonics of a chord signature and closer approximation and unition of dynamics precludes such destructive and ill-conceived uses.

We are just breaking into a deeper awareness and applicability with our SVP research. Work involves 4th and higher dimensions as working units of the dynasphere device. Please see *Chart of Matter and Energy* (fig. 12) which depicts these dimensions (realms) in a relative and understandable fashion. These lines fall in with the Keely intent-chi-Will factors. Our new machine is designed to encompass and utilize these paramters.

Mankind as a whole is moving into realms of greater (higher?) awareness and abilities to use such. Remote viewing (far-sight; far-seeing) is gaining a public forum and acceptance. This is the ancient *telegnosis* used by alchemists and practioners of the mystical and occult arts. So the name is changed to get acceptance of what used to be taboo and a one-way ticket to the burning post. We no doubt will be seeing more of these cross-overs from the taboo taking place in the near future. Isn't this how Cayce derived a good deal of his conveyed knowledge - by visiting remote persons, places (and times) while in trance? HPB used the same technique while compiling her extensive works on etheric physics. The 4th dimension and higher do not operate within or are predicated on materiality therefore these higher realms are supra-3-dimensional which also includes TIME (being defined as the *awareness of the progression of events*). They are not supra-natural or super-natural as some would have them. A true view of nature is not limited to 3 dimensions. Only a materialistic view is so limited or narrow. How many of those interested in remote viewing realize they are taking up an ancient occult art?

According to my work, all 3-space has 4-space (and above) inherent *in* it. There is no other way 3-space can exist without this latent 4-space as it is derived from the higher planes which are energetic rhythmic periodicities. Energy preceeds matter or in other words, matter is a result of certain *states* of energy. These states of energy are derived from conditions of vibratory activity which is to say number. Number applied to vibration is MUSIC. So at the very essence of matter is an energy driven or guided by MIND (volition) as it is MIND that assigns dimensions or quantization of perception (geometrizes). So it really is a musical universe!

When the three modes vibrate as One there is Pure Undifferentiated Sympathy or Love. This is what Sympathetic Vibratory Physics is all about.

References

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