

Egyptian and Celtic Tuning Forks

Anna visited the Egyptian exhibit at the Metropolitan Museum of Art in Manhattan. There she found a tablet showing 2 tuning forks with lines of energy - force - connecting them.

<http://www.crystalinks.com/tuningforks.html>



"Anomalous" Ancient Egyptian artifacts

Date : Wed, 10 Dec 1997 17:10:09 +0000

Hi Jerry

Having just accessed Keelynet for the first time, I was struck by the Ancient Egyptian hieroglyph adjacent to your e-mail address.

Indeed, this prompts me to ask if you know about the "tuning forks" which were discovered by Egyptologists who, presumably because they were unable to ascribe a utility to these items, deemed them to be "anomalous".

Some years ago an American friend picked the lock of a door leading to an Egyptian museum store-room measuring approx 8 feet x ten feet. Inside she found "hundreds" of what she described as "tuning forks".

These ranged in size from approx 8 inches to approx 8 or 9 feet overall length, and resembled catapults, but with a taut wire stretched between the tines of the "fork". She insists, incidentally, that these were definitely not non-ferrous, but "steel".

These objects resembled a letter "U" with a handle (a bit like a pitchfork) and, when the wire was plucked, they vibrated for a prolonged period.

It occurs to me to wonder if these devices might have had hardened tool-bits attached to the bottom of their handles and if they might have been used for cutting or engraving stone, once they had been set vibrating.

Any information you have on this will be greatly appreciated.

<http://www.keelynet.com/keely/fork.htm>

Pictish Symbol Stones

There are many kinds of evidence of prehistoric life in Scotland; a little information can be gleaned from burial sites where grave-goods have survived, but many sites are so old that all evidence of wooden structures and the inevitable rubbish left behind by their builders has long-since mouldered away. Some very brief explanation of the different types of monument is given here.

These stones were studied and classified by Joseph Anderson and Romilly Allen about sixty years ago. Part of this work was the classification of the stones into three distinct groups:

Class I comprise designs which are incised onto natural (or roughly dressed) rocks. These contain no Christian references. They are thought to date from a period between the 4th and 9th centuries.

Class II stones are typically a heavy upright slab, with Christian carvings on one face, and designs on the other face. The edges are sometimes covered with intricate patterns. A notable exception is Dyce II which has Christian and Pictish symbols carved on the same face.

Class III stones are similar to Class II, but without the pre-Christian designs.

Abernethy Symbol Stone

The stone is now located on the side of the round tower at Abernethy. It was found in the village of Abernethy.

This is a class I symbol stone.

Visible on the stone are: A tuning fork in the centre, with crescent and V-rod below, a hammer to the left and an anvil to the right. Part of the whorl-ended handle of the tuning fork has been removed. The central decoration of the crescent and V-rod is called a "pelta" pattern.

<http://www.garioch.demon.co.uk/pictland.htm>



Pictish (Celtic) stone showing: tuning fork, hammer, sound fuser ("anvil"), flower, and cymatic-like swirly pattern.



Egyptian statue of Isis and Anubis, both holding U-shaped tuning forks. See inscription: two tuning forks in 3:2 configuration, notice similarities.

As can be seen in the above excerpts and images, tuning forks existed in Egyptian and Celtic times. Interesting that these were the two cultures best known for their involvement in constructing with giant stone blocks. Obviously there is a connection between their use of sound technology and the shaping and moving of stone blocks and megaliths.

Peruvian Whistling Vessels



Millennia ago, a technology was born that was to continue being a part of a people's life for over two thousand years. A discovery utilizing sound that could transport human beings into a new and unique realm of experience...possibly to other worlds of existence. This sound was not music, but instead a special toning of whistles which, when blown together with other such vessels, had the ability to induce what has been described as a "trance state of a spiritual nature." The sound was produced by a clay instrument which was such a personally treasured item to its owner, that it was not passed on to another person when he or she died, but followed the owner to the grave.

After being part of the life of two thousand years of generation after generation of people, the "technology" apparently was abruptly stopped and hidden when their land was invaded and conquered in 1532 AD.

Peruvian whistling vessels are instruments of sound, tuned, not by electronically controlled measuring and adjusting mechanisms, but by utilizing an innate expanded human sensing ability. While it is an ability which we all have, few realize or consciously experience this state. This particular sense is one which may be closely described as a perception resulting from a mixing or blending together of several senses (synesthesia), so that they become a single new sensory input.

The toning of the vessels is such, that one does not hear music when several vessels from one of the originating cultures are blown

together, but rather is "shifted" into another realm and state of being for the duration of the whistling session.

The first experience of this is often recognized as being familiar, yet new. It seems to include a profound enjoyment of an emotional/kinesthetic/sound creation which one not only shares in creating, but also essentially becomes. An awareness also seems to develop of the participation of other beings, not of our material world, yet clearly kindred in spirit. When within this realm, timeflow awareness, self-observation, past and future preoccupation, constant internal self-dialogue, and instinctual concerns such as hunger, thirst, or sexual desire clearly diminish.

The effect of the vessels may, in fact, be the only existing doorway to this beautiful and intensely profound type of experience that doesn't require altering the body chemistry with an ingested entheogen (shamanic inebriant such as peyote, ayahuasca, psilocybin mushrooms, etc.). Because there is no lingering substance in the body, shortly after the whistling session has stopped, everyone returns to their pre-experience state, beautifully enriched by the memory of what happened.

For several seconds, to usually less than five minutes, after the session, most people realize an empathetic and almost sibling feeling for other people in the group, even though they may all be complete strangers. Most people also discover a heightened enjoyment and appreciation of sound, humor, and softness in speaking. After a few minutes I have, upon occasion, ended the silence which follows a vessel session, by playing a recording of Pachelbel's Canon in D, frequently observing one or more members of the group crying with joy in the beauty of the music.

"Where in the world did they come from?" "What did the people who made them use them for?" "Why, after two thousand years of making them, would they suddenly stop?" These are questions often asked when I present a set of vessels. They originated in pre-Columbian Peru. As to how they used them, and why they stopped, we don't know. The vessels, made by those pre-Columbian cultures in Peru, appear to have been personal, treasured possessions, even to the extent of being placed into the grave with its owner. There has even been speculation that extraterrestrial technological contributions to ancient these Peruvian cultures which could possibly also be reflected in the vessels.

I find it profound that a people, culture after culture, through two thousand years of making and having whistling vessels as part of their life, would abruptly cease making and using them. They stopped making them when the Spanish conquered their land around 1532 AD.

Not only did the Spanish--who kept copious records of the cultures they conquered--not mention the vessels, but the Peruvians themselves did not, in any way we have yet discovered, create images of the vessels and their use. Because of this, we don't have a clue as to how or why they were used. Recent research, however, has proven that the vessels were in fact finely tuned, with each culture having its own primary frequency around which the culture's vessels were tuned. Because of the difficulty of such precision tuning, it is only rational to assume that the whistle was not a novelty afterthought in a drinking pot, a theory often proposed in scientific articles about vessels of this period.

We don't have language sufficient to describe the experience of the vessels, or scientific knowledge of its precise method. I have tried to describe it somewhat in this article, but my only tools to accomplish this are metaphors which barely carry the same "flavor or feeling tone" of the experience itself. While similar to an "out-of-body" or hallucinogenic experience, analogies simply do not exist. Someone might say that an aspect of the experience is "being in an ocean of experience when a wind of sound, physical feeling, and emotion drifts over and enters your body flowing inside, and then moves out and on to somewhere else." This makes writing or talking about the vessels quite difficult.

A PERUVIAN WHISTLING SESSION

Participants at a typical "whistling session" as we call them, might be described as sober, non-altered people of different age, education, experience, physical condition, etc., often strangers to one another. This group will sit down on the floor together in a close circle. After brief instructions, without any common goal, or clear expectation of what is about to happen, they put the spout of the clay pot they are holding to their mouths and blow into them, creating a unique "whistle." They blow continuously from forty-five minutes to hours without a break, doing nothing else, with nothing else occurring in the room.

The "participants" usually will be completely surprised about the length of time they were blowing the vessel, and will feel deep gratitude for having had the experience, often expressing regret that it is over. I can't recall one group process, other than a Peruvian Whistling session, that commands the absolute attention, without cough, without quiet whispered remarks or conversation between participants, without spontaneous sighs, yawns, stretches, or looking about, for even a fraction of the time most groups blow the vessels.

[...]

The Journal of the Acoustical Society of American
Peruvian Whistling Bottles

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by Steven Garrett and Daniel K. Stat (a)
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Measurements were made of the frequency and sound pressure level from 73 ceramic whistling bottles blown by compressed air. The bottles represent nine pre-Columbian civilizations which inhabited the north and central coasts and highlands of Peru during a 2000-year time span from 500 B.C. to A.D. 1550. We have found that Peruvian whistling bottles group acoustically by culture. The bottles are generally regarded by anthropologists as utilitarian liquid containers with the whistle providing an amusing method of venting. We are suggesting an alternative interpretation of the bottles as having been specifically produced as whistles. We base this interpretation on the clustering of frequencies by individual cultures, the fact that the frequencies fall in the region of the ear's greatest sensitivity, and the high sound pressure levels produced by the bottles when blown orally.[...]

We have collected data on the harmonic structure of the sounds from 73 whistling bottles. The 73 bottles represent nine cultures from the north and central coasts and highlands of Peru, encompassing a time span from ca. 500 B.C. to A.D. 1550. [...]

All of the whistling bottles tested were made of ceramic. The physical dimensions are 15-30 cm high, 20-30 cm long, and 10-20 cm wide. The bottles are comprised of one or more chamber(s) connected by an upper bridge handle, often containing the whistle, and a lower pottery tube that enables liquid or air to flow from one chamber to the other [...]

With respect to the multiple chambered bottles, the traditional explanation for the whistle's function is that it acts as an air vent to permit the flow of liquid from one chamber to the other. In the case of the single chambered bottles, the function of the whistle is again that of an amusing way to vent the vessel. When a bottle containing liquid is returned to an upright position after a portion of its liquid is poured from the tubular spout, the remaining liquid, seeking its own level,

displaces the air in the effigy chamber. This produces an air stream which is directed across the whistle's orifice.

The current interpretation is that whistling bottles were "sounded" in this manner by means of a displacement of air by liquid. However, when a bottle is "sounded" in this way, the tone produced is barely audible, not at all the intense sound created when a bottle is blown orally through the tubular spout. When a whistle is "sounded" orally the chamber(s) act as a surge tank to reduce wavering in the tone which may occur because of slight short-term variations in pressure at the spout. [...]

IV. Discussion and Conclusion

An examination of the frequency data in Table I and Fig. 7 strongly suggests that the nine cultures represented produced whistles in a frequency range specific to the particular culture which produced the bottles. The standard deviation for any one culture is significantly less than the standard deviation for the entire sample. The average frequency is not the sole distinguishing cultural characteristic of the bottles. [...]

[...] The average frequency of the Gallinazo, Vicus, Moche, and Huari whistling bottles is **1320 Hz** while the average frequency for the Recuay bottles is **2000 Hz**. The average frequency for the Chancay, Chimú, and Inca bottles is **2670 Hz**. It is apparent that the earlier cultures tended to produce double-noted, low-frequency, "enclosed-type" whistles while the later cultures generally produced single-noted, high-frequency, "exposed-type" whistles. In that the frequency is determined by the whistle cavity and not the pottery style, the frequency would be an additional method for determining cultural origins of whistling bottles.

On the basis of these data we suggest the possibility of using the frequency and type of whistle (enclosed vs exposed) as an additional means for determining cultural origins of Peruvian whistling bottles.

<http://www.peruvianwhistles.com/jasa.html>

Here we have another example of ancient sound technology – clay whistles that produced altered states of consciousness. The frequency of these whistling vessels ranged between 1320 Hz and 2670 Hz. As will be shown below, that is within the same frequency range that they voice can generate using the technique of Overtone Singing, and it is also with the resonant frequency range of megalithic stones.

Cassiopaeian Transcripts

These are excerpts from Ouija board communications with sixth density service-to-others entities calling themselves the Cassiopaeians, done by the folks at <http://www.cassiopaea.org> -- It is in question and answer format, with "A:" signifying their reply. Pay attention to what they say about sound and its use, and how it might correlate with the Dolores Cannon material.

Q: (L) We would like to have comments on the thumping noises reportedly heard off the coast of California?

A: Expansion of a base.

Q: (L) What kind of base?

A: It's a transfer center for those beings known as the Grays.

Q: (L) And what was the thumping?

A: They are expanding it.

Q: (L) Is it construction work?

A: Yes except that they are using sound waves to disintegrate rock in the crust under the ocean. This disintegration causes the atomic structure of the particles being disintegrated to completely disappear which has something to do with why those sounds are heard in that particular rhythm.

Q: (L) Who built Stonehenge?

A: Druids.

Q: (L) Who were the Druids?

A: Early Aryan group.

Q: (L) How did they move the stones and set them up?

A: Sound wave focusing; try it yourself; coral castle.

Q: (L) Who taught the Druids to use the sound waves?

A: They knew; handed down.

Q: (L) When was Stonehenge built?

A: 6000 approx. BC

Q: (L) What was Stonehenge built to do or be used for?

A: Energy director.

Q: (L) What was this energy to be directed to do?

A: All things.

Q: (L) Was the energy to be directed outward or inward to the center?

A: Both.

Q: (J) So, we should take a different tack on a subject. (LM) Well all the textbooks show a hundred thousand slaves rolling blocks on logs to build the pyramids.

(L) It was done with sound wave focusing.

A: Textbooks are propaganda.

Q: (T) Was it built the same way the Coral Castle was built?

A: Close.

Q: The Queen's chamber is lined with limestone; the King's chamber is lined with black granite. Why the difference?

A: Perfection in methods of sound wave construction.

Q: If the flood of Noah, as you have said before, occurred 10,662 BC, that means that the Pyramid and Stonehenge were built more than 2,000 years after this event.

A: Yes.

Q: Did it take 2,000 years for them to develop or create the technology?

A: No.

Q: What were they doing in those 2,000 years?

A: Reassembling.

Q: In that 2,000 years of reassembling, do you mean reassembling as a group through reincarnative processes...

A: All. Built using sound wave technology.

Q: When you say that it was built using sound wave technology, were these sound waves produced by human voices or by instruments or mechanical devices of some sort?

A: Mostly latter.

Q: What kind of a device would this be? What would you call it?

A: Something like tuning fork.

Q: It would be something that could be struck and would produce a sound that could then be directed in some way?

A: A sound enhancing collector/focuser.

Q: Can we build such a thing?

A: Must be like a two-way antenna; solidly brass or bronze.

Q: Other than a solid piece of metal, were there any other internal parts such as a mechanism of some sort?

A: Silicon arterial wand.

Q: (A) Can we see somewhere a picture of this?

A: No pictures exist to where you have access.

Q: [...]I wrote to this anti-gravity group and asked them if there was one, just one, repeatable experiment that I can do myself, which cannot be explained by standard theories. Is there one?

A: Is there such an experiment, yes. But one needs the necessary equipment, and that is difficult to come by. One needs the means to supply the adequate power for an artificially created EM field.

Q: (A) But that would mean that what is in this book by Leedskalnin is just normal experiments because, for the most part, they just use car batteries.

A: More power than that is needed, because the grid is too weak for substantive results.

Q: (A) But, when he was building this Coral Castle,

apparently he was using such effects! What power was he using?

A: Sound waves.

Q: (A) How was he producing these sound waves?

A: Through correlation of rocks and power source, obtained "illegally." Instrument was similar to a tuning fork, but energized to a level that was lethal if one were to come in contact with it, or its ground.

Q: (A) Have we been discouraged from experimenting here?

A: No.

Q: (L) Did he use this tuning fork while sitting in his suspended swing?

A: Yes, because to do otherwise would have been fatal!.

Q: (L) Where did he illegally obtain this power source?

A: Tapped into high energy power lines.

Q: (L) So, he was an energy pirate! But, that certainly makes it less mysterious! (A) Can we obtain the necessary equipment? I know what we need.

A: Be careful.

Q: Raymond Lully was rumored to have transformed a great deal of base metal into gold for Edward II of England. Did Raymond transmute for Edward in 1311 or 1312?

A: Only method which will accomplish this uses high pitched melodic sounds, brought forth while in a trance state.

Q: Brought forth from what, the human voice?

A: From the center of within.

Q: Well, back to my question, did Raymond transmute gold for Edward, because there was supposedly some special treatment given Lully by Edward, and we know that Edward II was the arch enemy...

A: If you learn to concentrate on the present for such answers, the dividends realized will far exceed expectations.

A: Why have you not brought up Stonehenge?

Q: (L) Well, we talked about Stonehenge before, that it was an energy transducer, so to speak. So, was Stonehenge put there because of the location, or did Stonehenge create... (T) Why don't you just ask what it is about

Stonehenge? (L) Okay, what is it about Stonehenge?

A: Location attracted those spirit types on the proper frequency, who in turn, placed stones in proper location to receive the coded communications in code telepathically, in order not to have to chase around the countryside reading encoded pictographs.

Q: (L) What was the technique used within the circle to receive the information telepathically? [Planchette spiraled in, and spiraled out.]

A: Transcendent focused thought wave separation.

Q: (L) OK, so that you're saying that moving in a spiral...

A: The spiral serves to translate message by slowing down the wave

and focusing thought wave transference energy. Utilizes/transduces electromagnetic waves, the conduit, by breaking down signal from universal language of intent into language of phonetic profile. This is for multiple user necessity.

Q: (L) Multiple user necessity implies that a number of people must do the spiral. Is that correct?

A: No. Must hear and feel and understand precisely the same thing. The molecular structure of the rock, when properly sculpted sing to you.

Q: (L) Is there any possibility that Stonehenge still has any capacity along this line?

A: Has fragmented energy only.

Q: Is it the case that some of them communicated with higher density beings via Stonehenge, and that these communications they received...

A: Stonehenge used to resonate with tonal rill, teaching the other wise unteachable with wisdoms entered psychically through crown chakra transceiving system.

Overtone Singing

"Overtone singing is a technique with which a single human voice can simultaneously produce two or more clearly audible tones. The usual sensation of hearing a single tone in the voice shifts to hearing a low drone with seemingly independent tones high above it. This unique style of singing challenges the ears and the voice to explore the subtle dimensions and colors of sound. In central Asia this way of vocalising has been practiced for centuries by Tibetan monks and several Turco-Mongol nomadic tribes."

"Whenever a tone is sung, overtones (harmonics) naturally occur at fixed intervals above the fundamental tone. The combination of harmonics is what gives a particular voice or instrument its distinctive timbre. Through careful listening and subtle adjustments of the lips, tongue, jaw, soft palate, throat, and the rest of the vocal apparatus, harmonic singers isolate and amplify chosen harmonics while suppressing others. This enables a single person to produce two (sometimes three or four) distinct tones at once. With practice and control, it becomes possible to harmonize with oneself. Another kind of harmonic singing involves subfundamentals, which do not occur under normal conditions, but can be produced at fixed intervals below the "normal mode" vocal fold fundamental tone.

Harmonic vocal techniques often seem mysterious partly because their effects are so extraordinary. Researchers have found that harmonic singers use their mouth/throat anatomy to create interconnected but distinct resonating chambers of varying sizes and shapes that alter the loudness and distribution of harmonics."

<http://www.spectralvoices.com/secondpg.htm>

The question is, if the human voice is capable of interacting with stones – among other things – then how would the voice resonate with the natural resonant frequency of a stone if the voice consists of a multitude of notes sounding together? Above, the answer is evident: through a special vocal technique that creates a distinctive "ringing" sound on top of the fundamental vocal frequency by isolating only a particular harmonic. This ringing is precisely the resonant frequency of the stone, thereby vibrating it.

Other means may be used, including the whistling vessels or tuning forks to produce this frequency. The Cassiopaeans stated: "A: Stonehenge used to resonate with tonal rill, teaching the other wise unteachable with wisdoms entered psychically through crown chakra transceiving system." – a rill is a breathy sound made by forcing air through the space between the tip of the tongue and roof of the mouth, and when one hums along with it, that is precisely the technique used in Overtone Singing. So it's very likely this vocal technique was employed in levitating stones.

Bringers of the Dawn

Barbara Marciniak channeled this book, the source claiming to be the Pleiadeans. There is some fascinating info in there about sound:

Sound is another way to carry information because it is part of light. To you it may seem that sound and light are two separate things, because from your point of view you perceive light with your eyes and sound with your ears. Because you use two separate areas of perception on your body, it seems that sound and light are separated as well. In actuality, they are very connected. They wind themselves around one another because they both carry information.

Many of the structures built on this planet, particularly ancient sacred sites, have information stored within stone. In the same way, you have information stored within the bones of your skeletal form. When you allow sound to move through you, it unlocks a doorway and allows information to flood into your body. It also penetrates the ground, affecting the vibrations of Earth and allowing a rearrangement of a molecular alignment of information to take place. Those of you who use sound when you are working on others' bodies bring about a rearrangement of the molecular structure and create an opening for information to flood in. This kind of work will become more and more profound.

In Tibet, when a master who was able to transcend realities passed over, the body was kept and allowed to move into its own natural deterioration because the skeletal form held a sensibility to frequencies. Information is stored in bone and stone. In some places in Tibet where the lines of continuity in sects of monks can be traced back for thousands and thousands of years, people have kept the skulls of different masters. They have very secret crypts and rooms filled with these skulls.. When one walks into these places, one can, through sound, access the intelligence factors of the humans who once occupied those skulls.

Do you understand why crystal skulls were designed? Crystalline structures are like holographic computers: they can transmit to the evolved or plugged-in human a tremendous amount of information. They are designed like skulls to act as a code for understanding your own skull and understanding that the bone in your body is very valuable.

Sound is a tool for transformation. Keepers of Frequency, which is what we are encouraging you to become, learn how to modulate the frequency they hold through sound. Sound can penetrate any substance, move molecules, and rearrange realities.

In ancient Egypt, the ankh, or symbol that represented life, in actuality was a frequency modulator. It was utilized by individuals who were masters of keeping frequencies and able to do many things with those frequencies. The ankh is similar to a tuning fork and can direct sound. That is how it was used a long time ago. Before you will be able to experience using sound in the manner of the ancient Egyptians, you will have to demonstrate your integrity. You will have to pass an initiation or a testing to see whether you can be trusted with this kind of power. This planet is not ripe for this kind of energy simply to be thrust into anyone's hands. If you were capable of this kind of work at this time, your life would not be safe because there would be too many who would want to misuse your gift. You will be given abilities as you can best mature into them.

You can begin to work with sound by allowing it to "play" your body. Get yourself centered, clear your mind, and allow tones to come through you. The ancient mystery schools worked with sound in this manner, and it is a very powerful technique when done in a group. Many years down the road, but within this decade, you will amaze yourselves with what you will perceive as the results of your cooperative sounds or symphonies of consciousness playing themselves. When you tone together, you will be shown what you can do without even knowing you can do it. You will learn how to use and cultivate this kind of energy to make your own ankh. When you buy a child clay, the child at first doesn't know how to make many things, so you make little balls and spaghettis for the child so he or she can see the potential within the clay. Then the child, after playing with the clay for awhile, discovers his or her own sense of creativity with form.

The creative form of sound is shown to you first as a potential. You are led and orchestrated through the use of this sound. Eventually, you will discover on your own some of the things that sound can achieve. Then you will become more daring, and you will learn what sound can create. Energies are introduced this way to make certain there is not a misuse of them and that you don't overextend yourself or overdo out of enthusiasm.

You will go very far with your use of sound after working with it for awhile. It is like a powerful tool being given to an infant. Without proper awareness, you could do things and not realize the ramifications of what you are doing. Think about what sound does in stadiums and auditoriums. The cheering or booing of a crowd creates an ambience. When groups of you make sound together, you create an

ambience for yourselves. You allow certain energies to play the instrument of your bodies. You let go of preconceived ideas and allow different melodies and energies to use your physical bodies as opportunities to represent themselves on the planet. In actuality, what you experience is the life force of energies that you allow to express through your own selves. You become channels. Just as our vehicle allows us to come into your reality through her body, you allow a vibration to come onto the planet in its full glory through your bodies and your joint cooperation. You birth something. You create an opportunity, and an energy takes advantage of that opportunity.

The effect of group sounding should be obvious, be it a singing bowl session, whistling vessel section, humming, or overtone singing. There is a practice in Sufism whereby students are taught to chant "hoooooooooooooooooooo" in unison which puts them into an enlightened trance. The Eckankar Foundation employs this same practice as part of its teachings.

The whistling vessels were played in a circle, and one account describes it opening a columnar portal at the circle's center. There is something very special about the circular configuration – Stonehenge was a circle, for instance. Skulls are also somewhat circular if viewed from the top, and both Stonehenge and skulls create circular / spherical waves when resonated. It should be noted that the center of the skull is the pineal gland, and if circular resonance can create portals, the pineal gland would thereby be at the focal point of any vibrations played into the skull. Therefore, humming, overtone singing, etc... can help activate the pineal gland.

What *Bringers of the Dawn* states about bones storing information, skulls especially, is also significant as the following section shows.

Skulls

Sometime in the early 1830s, a Yale student named William H. Russell - the future valedictorian of the class of 1833 - traveled to Germany to study for a year. Russell came from an inordinately wealthy family that ran one of the United States' most despicable business organizations of the nineteenth century: Russell and Company, an opium empire. Russell would later become a member of the Connecticut State Legislature, a General in the Connecticut National Guard, and the founder of the Collegiate and Commercial Institute in New Haven. While in Germany, Russell befriended the leader of an insidious German secret society that hailed the death's head as its logo. Russell soon became caught up in this group, itself a sinister outgrowth of the notorious eighteenth century society of the Illuminati. When Russell returned to the U.S., he found an atmosphere so anti-Masonic that even his beloved Phi Beta Kappa, the honor society, had been unceremoniously stripped of its secrecy. Incensed, Russell rounded up a group of the most promising students in his class - including Alphonso Taft, the future Secretary of War, Attorney General, Minister to Austria, Ambassador to Russia, and father of future President William Howard Taft - and out of ven geance constructed the most powerful secret society the United States has ever known.

The men called their organization the "Brotherhood of Death," or, more informally, "The Order of Skull and Bones." They adopted the numerological symbol 322 because their group was the second chapter of the German organization, founded in 1832. They worshipped the goddess Eulogia, celebrated pirates, and covertly plotted an underground conspiracy to dominate the world.

This society also encourages grave robbing: deep within the bowels of the tomb are the stolen skulls of the Apache Chief Geronimo, Pancho Villa, and former President Martin van Buren.

<http://www.secretsofthetomb.com/excerpt.asp>

The Jolly Roger is the traditional flag of European and American pirates, envisioned today as a skull over crossed bones (see skull and cross bones), on a black field. However, there were many variations and additional emblems on actual Jolly Rogers.

In his book "Pirates & The Lost Templar Fleet," David Hatcher Childress claims that the term was coined after the first man to fly the flag, King Roger II of Sicily (c.1095-1154). Roger was a famed Templar who had a public spat with the Pope over his conquests of

Apulia and Salerno in 1127. Childress claims that, many years later after the Templars were disbanded by the church, at least one Templar fleet split into four independent fleets that dedicated themselves to pirating ships of any country sympathetic to Rome. The flag was thus an inheritance, and its crossed bones are an obvious reference to the original Templar logo of a red cross with blunted ends.
http://en.wikipedia.org/wiki/Jolly_Roger

In the list of charges drawn up by the Inquisition against the Templars on 12 August 1308, there appears the following:

"Item, that in each province the order had idols, namely heads, of which some had three faces and some one, and others had a human skull.
Item, that they adored these idols or that idol, and especially in their great chapters and assemblies.
Item, that they venerated (them).
Item, that (they venerated them) as God.
Item, that (they venerated them) as their Savior....
Item, that they said that the head could save them.
Item, that [it could] make riches.
Item, that it made the trees flower.
Item, that [it made] the land germinate.
Item, that they surrounded or touched each head of the aforesaid idols with small cords, which they wore around themselves next to the shirt or the flesh.
Item, that in his reception, the aforesaid small cords or some lengths of them were given to each of the brethren.
Item, that they did this in veneration of an idol.
Item, that they (the receptors) enjoined them (the postulants) on oath not to reveal the aforesaid to anyone."
- The Articles of the Accusations
more:

<http://www.mystae.com/restricted/streams/masons/mysteries.html>

One of the most intriguing mysteries about the Knights Templars is that of the Head of Baphomet, a Satanic relic they supposedly worshipped. New dating techniques have revealed that the Head of Baphomet, supposed lost for ages, may have actually been sitting in a museum unknown to us.

Supposedly, the Head is actually on and the same as the Lubaantun Crystal Skull, supposedly discovered by E.A. Mitchell-Hedges in 1918. Mitchell-Hedges reputedly found the skull on a 1918 expedition to the ruins of Lubaantun, a Mayan city. But an article in FATE magazine (FATE 547, October 1995, on pp. 22-24, "The Mitchell-Hedges Crystal

Skull, Part 2: The Skull's Origin," by Mark Chorvinsky) disputes his claim.

They cite several discrepancies:

1. Mitchell-Hedges reputedly found the Mayan skull in 1918. Why then was any mention of it not found in the logs from the Lubaantun expedition?? Indeed, the Skull was not mentioned until 1937.
2. Scientific dating reveals that the Skull is much more recent than Mitchell-Hedges thought, and is probably of Arabic origin c. 1200.
3. A few of the Templars' confessions describe the Head as a human skull.

Today, the Skull is held at the British Museum, and has been since 1937. Mysterious events (visions, etc.) are associated with the Skull, which would certainly support the Skull as the Head claim. If the Skull was indeed of Arabic origin c. 1200 it would certainly support the claim, as the Templars were founded during the Crusades, which were in the Arabia area.

Support for this claim is minimal and mostly circumstantial, but it is nonetheless an intriguing theory.

<http://www.webpages.free-online.co.uk/portcull/pubcryst.htm>

The Templar legends regarding the head's origin are numerous and confusing. Some said it was a man's head, and some said that it was a woman's head. Some said that it was bearded, and some said that it was clean-shaven. Some said that it was made of glass or crystal, and some said that it had two faces. A popular tale held that it was the head of the Templars' first Grand Master, Hughes de Payens. Others said that it was made of gold and called "Caput LVIII", meaning Head 58", combined with the symbol for Virgo. One recurrent story that kept popping up in several confessions says that a Templar called "the Lord of Sidon" was in love with a young woman named "Yse" (possibly derived from "Isis") who died suddenly. On the night of her burial, the knight dug up her body and copulated with it. Nine months later a voice "from the Void" told him to go back to the grave, where he would find his son. There he discovered a head resting on a pair of leg bones (perhaps the origin of the Templar's famous "skull and crossbones" symbol). The voice told him that if he was careful to guard the head, it would be "the giver of all things." He took it with him, and for the rest of his days it protected him. Later on the Templar order got a hold of it and incorporated it into their rituals.

http://www.dragonkeypress.com/articles/article_2004_10_18_5203.html

So we see that the Templars were known to possess a skull which they "worshipped." Being a gnostic group, the Templars would have a strong affinity for that which opens one up to Gnostic insights. Rituals would play heavily into this, rituals that are actually a type of technology that can help one receive higher knowledge.

As mentioned, the Cassiopaeans stated: "A: Stonehenge used to resonate with tonal rill, teaching the other wise unteachable with wisdoms entered psychically through crown chakra transceiving system." This ties into what *Bringers of the Dawn* said about skulls containing information that can be accessed through sound. Stonehenge is just a macroscopic implementation of the same principle that occurs naturally in a resonating skull.

Therefore it appears the Templars owned some type of skull which in their rituals allowed the initiate to receive through his "crown chakra transceiving system" some Gnostic awareness. It would be expected, therefore, that any corrupt offshoots of the templars would have some semblance of this ritual in degraded form.

The Skull and Bones society is one such offshoot. Their symbol is the same as the Templar naval flag, the Jolly Roger, ie skull and crossed bones. In the excerpts above, Skull'n'Bones is notorious for having stolen Geronimo's skull. Geronimo was the fierce Native American warrior said to have supernatural powers. What knowledge might his skull contain if accessed? One account of a Skull'n'Bones ritual involves members standing around this skull and making a high screeching noise. That makes no sense unless we remember it may be a degraded version of the original Templar / Baphomet ritual that accessed knowledge by singing a high pitched noise, perhaps via overtone singing, into their skull. So the Skull 'n' Bones ritual supports the idea that the Templars used sound technology to gain Gnostic awareness from skulls, which in turn supports what the Cassiopaeans and *Bringers of the Dawn* claimed.

Megaliths

For a while I had a hunch that overtone singing was used to resonate certain stones in order to levitate them. To recap, Overtone Singing is a vocal technique that isolates certain frequencies of the human voice, allowing one to make a pure sine wave tone much like a tuning fork.

So the question is, do the frequencies produced by overtone singing match the resonant frequencies of stone? Indeed. The speed of sound through limestone is around 6000 meters per second. This means a 1 meter long block of limestone will have a resonant frequency of 6000 cycles per second, which is pretty high. Using a spectrum analyzer, I recorded the lowest and highest overtone notes I could clearly produce through Overtone Singing. The lowest was 600 Hz, the highest was 2700 Hz. This allows me to calculate the size range of stone blocks I could resonate. Answer: anything from 2 meters to 10 meters long. Compare this size range to the height of Stonehenge blocks -- the main support columns are about 9.5 meters high (including the part below ground), giving an approximate resonant frequency of 650 Hz, well within the overtone voice range.

Paradoxically, the larger the block, the easier it is to levitate because the frequency is lower and thus more within voice range. Smaller blocks require either a less dense material or higher frequencies. The inner stones at Stonehenge, which are smaller, happen to be made of a less dense material than those comprising the larger outer ones.

Also, evidently the Egyptians knew of sound levitation techniques and used various types of tuning forks toward that end because tuning forks have high frequencies...when working with granite, for example, smaller blocks require ultrasonic frequencies. The only way to make ultrasonic frequencies is by using quartz tuning forks, perhaps ones that have multiple tines. Both the Dolores Cannon and Cassiopaeon material describe just such a device.

Tibetan Levitation

The following account you may already be familiar with, but here it is for inclusion since it supports everything else:

[...] One day his friend took him to a place in the neighbourhood of the monastery and showed him a sloping meadow which was surrounded in the north west by high cliffs. In one of the rock walls, at a height of about 250 metres was a big hole which looked like the entrance to a cave.

In front of this hole there was a platform on which the monks were building a rock wall. The only access to this platform was from the top of the cliff and the monks lowered themselves down with the help of ropes.

In the middle of the meadow, about 250 metres from the cliff, was a polished slab of rock with a bowl like cavity in the centre. The bowl had a diameter of one metre and a depth of 15 centimetres. A block of stone was manoeuvred into this cavity by Yak oxen. The block was one metre wide and one and one half metres long. Then 19 musical instruments were set in an arc of 90 degrees at a distance of 63 metres from the stone slab.

The radius of 63 metres was measured out accurately. The musical instruments consisted of 13 drums and 6 trumpets. (Ragdons) Eight drums had a cross-section of one metre, and a length of one and one half metres. Four drums were medium size with a cross-section of 0.7 metre and a length of one metre. The only small drum had a cross-section of 0.2 metres and a length of 0.3 metres. All the trumpets were the same size.

They had a length of 3.12 metres and an opening of 0.3 metres. The big drums and all the trumpets were fixed on mounts which could be adjusted with staffs in the direction of the slab of stone. The big drums were made of 1mm thick sheet iron, and had a weight of 150kg. They were built in five sections. All the drums were open at one end, while the other end had a bottom of metal, on which the monks beat with big leather clubs. Behind each instrument was a row of monks.

When the stone was in position the monk behind the small drum gave a signal to start the concert. The small drum had a very sharp sound, and could be heard even with the other instruments making a terrible din. All the monks were singing and chanting a prayer, slowly increasing the tempo of this unbelievable noise. During the first four

minutes nothing happened, then as the speed of the drumming, and the noise, increased, the big stone block started to rock and sway, and suddenly it took off into the air with an increasing speed in the direction of the platform in front of the cave hole 250 metres high. After three minutes of ascent it landed on the platform.

Continuously they brought new blocks to the meadow, and the monks using this method, transported 5 to 6 blocks per hour on a parabolic flight track approximately 500 metres long and 250 metres high. From time to time a stone split, and the monks moved the split stones away. Quite an unbelievable task.

The key information in this account involves the stones having to be "entrained" with the sound. In other words, levitation was not instant. Two components to the technique are illustrated, the first being a constant sound of trumpets, and another the booming sound of drums. It might be the case that a constant sound resonates a stone and gets it into a coherent, ordered, aligned state. Then when a booming sound occurs, it injects a load of energy into the conditioned stone which might help it levitate or sometimes split apart. Recall the first part of the Cassiopaeon excerpts, where booming noises off the coast were explained as Grays demolecularizing rock for an underground base. Apparently the booming sound plays a role in certain sound applications. In the photo of the Celtic stone, there is shown an "anvil" which might actually be a drum, perhaps.

Drum beats are actually a multitude of frequencies that fall into the same phase everytime the lowest frequency in the bunch repeats a cycle. For instance, if you take the first fifty prime numbers and make each its own frequency, you will end up with a sound that has big booming pulses once each second. Therefore a boom may be important in it having such a wide spectrum of frequencies. The Celts were known to go into battle blowing on their horns a very dissonant sound. Dissonance creates pulses, beat frequencies, and these may have played a role in using sound technology for warfare. Whether booming or constant, such sounds have power when used correctly...think of the story about the Walls of Jericho, for instance.

Edward Leedskalnin

I visited Coral Castle a few years ago, and clearly there was no way a small man could build it using conventional technologies. Here is some information about Edward Leedskalnin:

Beginning in 1920, Edward Leedskalnin, a 5-ft. tall, 100-lb. Latvian immigrant, began to build a remarkable structure in Homestead, Florida. Over a 20-year period, Leedskalnin single-handedly built a home he originally called "Rock Gate Park," but has since been named [Coral Castle](#). Working in secret - often at night - Leedskalnin was somehow able to quarry, fashion, transport and construct the impressive edifices and sculptures of his unique home from large blocks of heavy coral rock.

It's estimated that 1,000 tons of coral rock were used in construction of the walls and towers, and an additional 100 tons of it were carved into furniture and art objects:

- An obelisk he raised weighs 28 tons.
- The wall surrounding Coral Castle stands 8 ft. tall and consists of large blocks each weighing several tons.
- Large stone crescents are perched atop 20-ft.-high walls.
- A 9-ton swinging gate that moves at the touch of a finger guards the eastern wall.
- The largest rock on the property weighs an estimated 35 tons.
- Some stones are twice the weight of the largest blocks in the Great Pyramid at Giza.
-

All this he did alone and without heavy machinery. No one was ever witness to how Leedskalnin was able to move and lift such enormous objects, although it is claimed that some spying teenagers saw him "float coral blocks through the air like hydrogen balloons."

Leedskalnin was highly secretive about his methods, saying only at one point, "I have discovered the secrets of the pyramids. I have found out how the Egyptians and the ancient builders in Peru, Yucatan and Asia, with only primitive tools, raised and set in place blocks of stone weighing many tons."

If Leedskalnin had indeed rediscovered the ancient secrets of levitation, he took them with him to his grave.

Leedskalnin's workshop also contained chains, blocks and tackle and other items that one might find lying around a junkyard. Some items are missing, though. Photographs of Leedskalnin at work show three tripods, made of telephone poles, that have boxes attached to the top. These objects, however, are not to be found at Coral Castle. What is striking here, is that the block of coral being moved is seen off to the side of the tripod. Perhaps Leedskalnin had moved the tripod after raising the block out of the bedrock. Though another interesting observation is that the block and tackle that can be found inside his workshop are nowhere to be seen in this photograph. There are spools of copper wire in his workshop, and there were also two wrappings of copper wire. One was round copper and the other flat copper. In a narrative that visitors can hear at various recording stations around the compound, it is stated that at one time Leedskalnin had a grid of copper wire suspended in the air. Looking at the photograph, again, one can see that there is a cable draped around the tripod and running down to the ground. Perhaps the arrangement of tripods was more related to the suspension of his copper grid than the suspension of block and tackle.

<http://www.atlantisrising.com/issue12/ar12coralcastle.html>

A couple things to notice. First, he was rumored to have sung to his stones in order to levitate them. Later, some claim he had a type of tuning fork system. Other times he was said to have suspended a copper grid above his quarry. What do all these have in common? Namely, the production or alteration of something called the "neutral center" of an object. It's the object's center of gravity, which if manipulated can manipulate the object's gravitational attraction to the earth. How this is done will be explained below.

Neutral center

The Neutral Centre can best be visualized as a drain through which Aether continually flows. The volume of the Aetheric flows throughout a structure are determined by the size of the Neutral Centre opening, exactly like increasing or decreasing the size of the drain in a tank of water. Control of the flow of Aether through this drain therefore determines the density and weight of a mass aggregation. The character, signature or virtual state pattern of the mass aggregation determines the nature of the interferences which present themselves to the flow of Aether into the Neutral Centre. This mass nature not only determines what the elemental structure of a mass aggregation will be but also the properties exhibited. By altering the frequencies and phase relationships of a mass, we can change the weight, density and nature of the mass by reducing or increasing the Neutral Centre opening to the flow of Aether.

http://www.totse.com/en/fringe/fringe_science/neutral1.html

The second major discovery by Keely was the concept of the Neutral Centre. Keely found that the entire spectrum was generated as "cascading forcefalls" of energy from the primary source of all mass and energy, the Aether. A point of lowest density was manifested from the interaction of compound vibrations which acted as a "drain" for the Aetheric flow. This point is the Neutral Centre. It corresponds to the center of mass in modern day physics. [...]

All mass aggregations are composed of all the preceding levels of matter which in turn blend to form compound Neutral Centres which rule the character of a mass.

One of Keelys' primary discoveries was a technique which allowed the experimenter to establish an "artificial Neutral Centre". Once this was accomplished and maintained, the mass could be subjected to compound vibrations or "orders of vibrations" which would either infuse or remove energy from the mass on multiple levels. The controlling of the energy in the mass aggregation would determine its' reaction to any surrounding masses.

<http://www.skepticfiles.org/mys1/7thpsi.htm>

This "neutral center" is a window through which aether/gravity flows from one dimension into another. This energy flow can be used in a number of ways. An object's internal neutral center can be desynched from the neutral center of the earth, thus losing its weight.

Waves, Crystals, and EM Fields

So far what this is all pointing to is an unconventional application of waves in order to open or manipulate portals. These waves may begin as soundwaves, but as shall be explained, these sound waves are mere carriers or templates or tools that assist in creating "mind waves" and "scalar waves" which together lead to the fantastic results discussed in this document.

Standing longitudinal waves, that is the key. More info follows:

In 1967, the late Hans Jenny, a Swiss doctor, artist, and researcher, published the bilingual book *Kymatik -Wellen und Schwingungen mit ihrer Struktur und Dynamik/ Cymatics - The Structure and Dynamics of Waves and Vibrations*. In this book Jenny, like Chladni two hundred years earlier, showed what happens when one takes various materials like sand, spores, iron filings, water, and viscous substances, and places them on vibrating metal plates and membranes. What then appears are shapes and motion- patterns which vary from the nearly perfectly ordered and stationary to those that are turbulently developing, organic, and constantly in motion.

Jenny made use of crystal oscillators and an invention of his own by the name of the tonoscope to set these plates and membranes vibrating. This was a major step forward. The advantage with crystal oscillators is that one can determine exactly which frequency and amplitude/volume one wants. It was now possible to research and follow a continuous train of events in which one had the possibility of changing the frequency or the amplitude or both.

The tonoscope was constructed to make the human voice visible without any electronic apparatus as an intermediate link. This yielded the amazing possibility of being able to see the physical image of the vowel, tone or song a human being produced directly. (see below) Not only could you hear a melody - you could see it, too!

Jenny called this new area of research cymatics, which comes from the Greek *kyma*, wave. Cymatics could be translated as: the study of how vibrations, in the broad sense, generate and influence patterns, shapes and moving processes.

What did Hans Jenny find in his investigations?

In the first place, Jenny produced both the Chladni figures and Lissajous figures in his experiments. He discovered also that if he

vibrated a plate at a specific frequency and amplitude - vibration - the shapes and motion patterns characteristic of that vibration appeared in the material on the plate. If he changed the frequency or amplitude, the development and pattern were changed as well. He found that if he increased the frequency, the complexity of the patterns increased, the number of elements became greater. If on the other hand he increased the amplitude, the motions became all the more rapid and turbulent and could even create small eruptions, where the actual material was thrown up in the air. The shapes, figures and patterns of motion that appeared proved to be primarily a function of frequency, amplitude, and the inherent characteristics of the various materials. He also discovered that under certain conditions he could make the shapes change continuously, despite his having altered neither frequency nor amplitude!

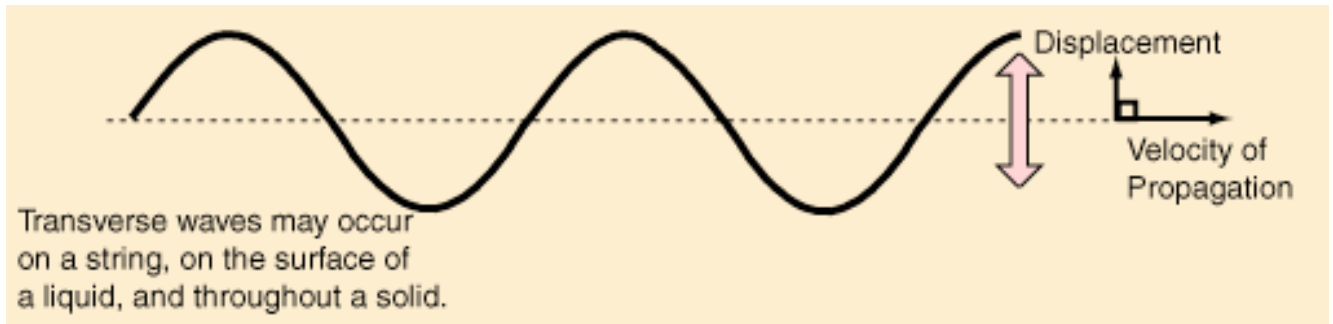
When Jenny experimented with fluids of various kinds he produced wave motions, spirals, and wave-like patterns in continuous circulation. In his research with plant spores, he found an enormous variety and complexity, but even so, there was a unity in the shapes and dynamic developments that arose. With the help of iron filings, mercury, viscous liquids, plastic-like substances and gases, he investigated the three-dimensional aspects of the effect of vibration.

In his research with the tonoscope, Jenny noticed that when the vowels of the ancient languages of Hebrew and Sanskrit were pronounced, the sand took the shape of the written symbols for these vowels, while our modern languages, on the other hand, did not generate the same result! How is this possible? Did the ancient Hebrews and Indians know this? Is there something to the concept of "sacred language," which both of these are sometimes called? What qualities do these "sacred languages," among which Tibetan, Egyptian and Chinese are often numbered, possess? Do they have the power to influence and transform physical reality, to create things through their inherent power, or, to take a concrete example, through the recitation or singing of sacred texts, to heal a person who has gone "out of tune"?

<http://www.mysticalsun.com/cymatics/cymatics.html>

Transverse Waves

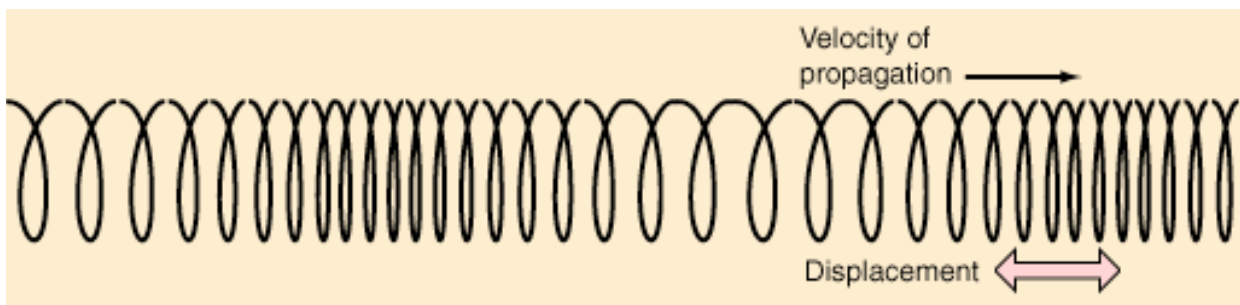
For transverse waves the displacement of the medium is perpendicular to the direction of propagation of the wave. A ripple on a pond and a wave on a string are easily visualized transverse waves.



Transverse waves cannot propagate in a gas or a liquid because there is no mechanism for driving motion perpendicular to the propagation of the wave.

Longitudinal Waves

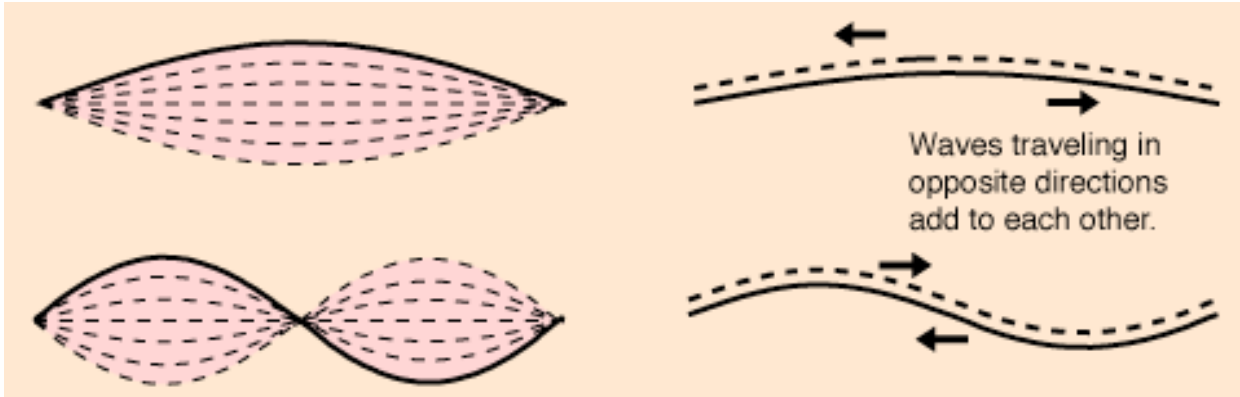
In longitudinal waves the displacement of the medium is parallel to the propagation of the wave. A wave in a "slinky" is a good visualization. Sound waves in air are longitudinal waves.



<http://hyperphysics.phy-astr.gsu.edu/hbase/waves/standw.html>

Standing Waves

The term standing wave is often applied to a resonant mode of an extended vibrating object. The resonance is created by constructive interference of two waves which travel in opposite directions in the medium, but the visual effect is that of an entire system moving in simple harmonic motion. The sketches illustrate the fundamental and second harmonic standing waves for a stretched string.



Piezoelectricity is the ability of certain [crystals](#) to generate a [voltage](#) in response to applied mechanical [stress](#). The word is derived from the [Greek](#) *piezein*, which means to squeeze or press. The piezoelectric effect is reversible in that piezoelectric crystals when subjected to an externally applied voltage, can change shape by a small amount.

Crystals which acquire a charge when compressed, twisted or distorted are said to be piezoelectric. This provides a convenient transducer effect between electrical and mechanical oscillations. Quartz demonstrates this property and is extremely stable. Quartz crystals are used for watch crystals and for precise frequency reference crystals for radio transmitters.

<http://en.wikipedia.org/wiki/Piezoelectricity>

Electromagnetic radiation is a propagating wave in space with electric and magnetic components. These components oscillate at right angles to each other and to the direction of propagation.

The term electromagnetic radiation is also used as a synonym for electromagnetic waves in general, even if they are not radiating or travelling in free space. This sense includes, for example, light travelling through an optical fiber, or electrical energy travelling within a coaxial cable. Electromagnetic (EM) radiation carries energy and momentum which may be imparted when it interacts with matter.

Any electric charge which accelerates, or any changing magnetic field, produces electromagnetic radiation. Electromagnetic information about the charge travels at the speed of light.

Studies to date of the cyclic effects appear to indicate the existence of two related phenomena:

1) Radio frequency noise (wide range of spectral bands) spontaneously and intrinsically generated in dielectric materials as a function of mass and dielectric constant.

2) Self-potential (dc) in certain rocks.

This leads to a tentative hypothesis that the energy represented in the so-called "rock" electricity, as exhibited by certain rocks, originates in a specific spectral band of radio frequency currents set up by a penetrating external flux.

It is noted that rocks have a wide variety of cyclic patterns, the phasing of which differs from one rock to another. The interpretation of this phenomenon might be, therefore, that the spectral band (rf) to which each individual rock is attuned is different. Hence, each rock senses only that portion of the very broad spectrum of the ambient flux to which it is resonant.

In the case of rock electricity, rectification from rf to dc, presumably, could take place internally. The natural capacitance of the rock could serve to store the rectified dc, so that a more or less continuous output is observed. In a sense, the rock becomes a quasi-permanent electric dipole or electret and, actually, is a continuous converter of energy.

<http://www.soteria.com/petro/secular.htm>

Regarding the ancient sound technology used to shape, levitate, and utilize megalithic stones, it is clear that sound was used to induce three dimensional standing waves within these stones. At resonance, the standing waves manifest in the form of pressure waves within the stone and via a piezoelectric effect this creates spherically compressive and expansive electric fields.

That sounds complicated, but stated another way it says this: when you compress certain EM fields inward towards a common center, or expand them outwards from a common center, or compress them like a slinky, you generate longitudinal waves which alter the neutral center of an object. It actually changes the position or size of the gravitational portal, the dimensional window, that resides at the center of every mass. By doing so, the object can be detached from the planet's gravity, among other things.

This is where the "circular" configuration comes in, as in the circular shape of the skull or Stonehenge. When either are vibrated, the piezoelectric effect causes them to emit electromagnetic waves which travel inward to the center. In the skull, it would be inward to the pineal gland which is where

the portal is established or manipulated. This portal is to higher realms, and therefore higher information can come in through the use of sound. To summarize: sound vibrates mineral, mineral generates EM waves, these waves are directed towards a common center and thereby manipulate the dimensional window that resides or is created there. Notice that crystal singing bowls are circular piezoelectric devices – they are perfect for just this application.

To recap the applications of this technology:

- 1) the stone's neutral center (spacetime stress point where its center of gravity coincides with the vibrational antinode of the spherical standing wave) can be modulated to dephase from the earth's neutral center vibrations, and thus the stone can be made to decouple from earth's gravity field altogether;
- 2) the neutral center, being a point toward which the gravitational substrate is alternately collected and dispersed, stresses spacetime and hence can become a portal into other dimensions and densities if spacetime is breached. This portal only opens when the local gravitational potential density reaches a critical threshold, which demands a minimum level of mechanical resonance in the stone. Upon opening, the portal allows an influx of extradimensional potential energy that becomes mechanical energy when it amplifies the mechanical oscillation in the stone, which in turn increases the portal size. This sets up a positive feedback cycle whereby minimal input energy leads to catastrophically increasing energy output. Because this energy is tapped on the atomic scale, its first effect is overwhelming molecular bonds and this can lead to an anomalous softening or breakdown of stone.
- 3) because the portal thus created is an opening into other dimensions and densities, intelligence native to those other realms can use the open doorway to psychically interface with persons in this world. Thus resonant stones can serve as psychometric communications devices. For this to work best, a neutral center must be created within a person's own body. Stonehenge, being circular in nature, allows a person to reside at the center and thus be at the maximal antinode of the standing waves created when Stonehenge is resonated acoustically.

Overtone singing involves shaping the tongue, lips, and teeth to create a resonant cavity that isolates singular harmonics of the otherwise broad spectrum of harmonics emitted by the larynx. In other words, it allows the vocal generation of high pitched ringing tones without need for any external instruments. The human voice can comfortably produce overtones between

600Hz and 2700Hz, and figuring in the speed of sound in sarsen and bluestones comprising Stonehenge it's not surprising that their size is tuned precisely to resonate at those frequencies.

This technique was unwittingly mentioned in another section in the Cassiopaeon Transcripts:

Q: Yes, I know, but he writes that someone described the chanting of these vowels in this particular order by Egyptian priests as being so melodic that it seemed as though musical instruments were being played. So, I remembered what you said about the 'melodic' sound that must be produced from the 'center' of within, as you put it, and I thought that this series of vowels might be what could move objects with sound.

A: Then maybe you should attempt this?!?

Q: (A) Are you joking?

A: Maybe and maybe not.

Regarding the 'center' of within, let us remember that the human skeletal system is made from a mineral (stone-like) substance, calcium phosphate. Toning in its various forms, from khoomei to Eckankar and Sufis chanting "huuuuu", can set up three dimensional standing waves within the skull (or within the bones of the body) which create neutral centers (portals) within and connects one's consciousness with extradimensional knowledge and energy. It is no accident that the pineal gland resides at the center of the brain cavity where the neutral center forms, this being an analog to the same process applied externally via Stonehenge.

And if you recall, that "skulls and bones" can be acoustically resonated was bodily discussed in *Bringers of the Dawn*:

Many of the structures built on this planet, particularly ancient sacred sites, have information stored within stone. In the same way, you have information stored within the bones of your skeletal form. When you allow sound to move through you, it unlocks a doorway and allows information to flood into your body.

In Tibet, when a master who was able to transcend realities passed over, the body was kept and allowed to move into its own natural deterioration because the skeletal form held a sensibility to frequencies. Information is stored in bone and stone. In some places in Tibet where the lines of continuity in sects of monks can be traced back for thousands and thousands of years, people have kept the skulls of different masters. They have very secret crypts and rooms filled with these skulls.. When one walks into these places, one can, through sound, access the intelligence factors of the humans who once occupied those skulls.

Of course, the human voice isn't the only instrument capable of inducing resonance. Tuning forks, drums, whistling vessels, trumpets and stringed instruments can and have been used toward these ends.

Further info from Terra Research regarding how sound can alter matter:

Most people are familiar with the popular laser pointing devices. Laser light is unique in that it is a powerful beam of 'coherent' light. Coherent light means vibrating light with the same momentum, frequency, and phase. This type of light is 'triggered' in a material by an escalating light 'bouncing' back and forth between mirrored ends in an energized material. It is simply a photonic version of people doing 'the wave' in a stadium. Energized electrons in an atom are triggered into emitting a 'photon' of light as 'the wave' comes through. It is synchronized light – or coherent light.

When heat is applied to metal, the atoms will vibrate in a random way. This is like billiard balls bouncing off each other. The atoms have forces that keep them connected together even though they are vibrating. These connecting forces are charge based – like static electricity – and these forces are magnetic based – like magnets. These forces are described as Coulomb forces and Van der Waals forces. When heat (vibration) is applied to metal, the metal will start to soften. This softening effect is the changing of the Modulus of Elasticity (it becomes more rubbery). What is happening is that the vibratory movement is affecting the Coulomb forces and Van der Waals forces as these forces act on very small distances. Vibration changes some of the distances (and other complex effects).

Now let's throw in Casimir and ZPE. This is where it gets interesting. Science has proven the existence in one famous experiment of Zero Point Energy by the Casimir effect. This effect creates a powerful force when very smooth metal plates are moved together to very tiny separation distances. The Zero Point Energy then very strongly pushes the plates together as the middle becomes a void of the Zero Point Energy in this region. The result is energy comes from ZPE into our world. This violates in essence the second law of thermodynamics – translation: free energy or energy not from plates that is put into plates.

Now, back to vibration. All vibration should include three forces; Coulomb force, Van der Waals force, and Casimir effects at the atomic level. Dr. Willis Lamb in the 1940's measured a single atomic effect called the 'Lamb Shift'. This is an effect where Zero Point Energy affected the atom and caused an upward 'shift' in the orbital levels of the electrons. Now we are up to four types of factors.

Heat is considered a random vibration and will result in an average summation of effects. The net result is a softening of the mass as heat rises. However, if vibration were created that was very precise and involved the organized movement of the mass in a synchronized (coherent) way, the interesting phenomena start to occur.

Energy grows and is 'magnified'

Tesla was correct in stating how a little oscillator can create tons of force. It comes from within the atoms. Coherent vibration will cause atoms to synchronously collide in greater and greater intensity. This intensity pushes atoms closer together as the synchronous 'wave' bounces back and forth from the ends in a resonating material (such as a metal bar). This is a metal version of a light laser. Instead of triggering light photons, the atoms are physically rebounding from each other using the added Zero Point Energy in a miniature Casimir effect way. The rebound has more energy than the initial collision.

This escalation of energy within the resonating material will continue to grow as long as the coherent vibration wave is maintained – such as with small control energy of a precision oscillator. At a certain point, the Coulomb forces and Van der Waal forces are overwhelmed, the lattice structure of the material will become very elastic. At the same time, the power of the synchronized motion within the atomic structure will cause the material to undulate or expand and contract like a 'beating heart'.

This atomic interaction is how the oscillator became 'bonded at the atomic level' to the metal beam. It reveals the highly excited atomic condition.

Longitudinal waves spread to nearby mass

Longitudinal waves or scalar waves are induced into the surrounding medium ('ether' as Tesla referred) and begins to cohere synchronized movement of ordinary rock, dirt, or in other words, simple mass. This mass will then move to the symphony of these waves in unison. Remember that the energy for all of this is coming from the incredibly huge available energy – Zero Point Energy – that permeates everything (and the universe) as local waves in this medium cause its release. This is where the metric tons of force come from. This is how it spreads many blocks away. This is how rock transforms into a rubbery and undulating motion. This is the secret of the earthquake*.

But this whole process takes time to build. In nature, the process for natural earthquakes can take days to weeks in building in this coherent resonance.

<http://terraresearch.net/articles/GodsFirmament.htm>

Energy can be tapped to cause increasing oscillations as outlined in the TerraResearch article. Or, as the Cassiopaeans explained elsewhere, stones vibrated with sound can allow higher density intelligence to communicate through the stones, evidently through the null points created in them by the vibration. The null point must be a point in space from which forces converge or diverge. The earth's neutral center is where, according to the C's, electron currents and gravity field lines converge. So you can apply this to something besides a planet. In a block of stone, for example, key frequencies will create standing waves within the stone. This sets up one or more neutral centers within the stone around which molecules collectively compress toward and then expand away from. There are also electric and magnetic effects because stone is piezoelectric, meaning it converts mechanical pressure into electrical and thus magnetic fields. So you also get convergent/divergent electromagnetic fields from such standing waves, which may be the real key to creating these dimensional windows. This explains several things... for example, it explains why megalithic structures were so MEGA-lithic. If you're going to vibrate a stone using your own voice, for example, the stone's resonant frequency better be within your range. Sound moves at 4000 meters per second in limestone, 6000 meters per second in granite. For a block 1 meters thick, the lowest standing wave you can get for a limestone block would be one-half wavelength long, at 2000 Hz. Half that size requires double the frequency. That's a pretty high frequency, but the voice can indeed make that frequency using proper technique.

Overtone singing allows you to pick certain frequencies your vocal chords produce, creating a ringing sound on top of your voice. The frequencies of these ringing sounds range between 200 and 4000 Hz. I always had a hunch that overtone singing was significant in relation to levitating or using stones, and after finding the proper definition of "rill" this seems to confirm it. So anyway, the point is, if you use smaller block the resonant frequency will increase to the point where it becomes difficult to produce. Therefore, megalithic blocks must be big enough to have low enough resonant frequencies to allow those ancient builders to move them using what they had: their voices. Larger blocks were easier to move than smaller ones. It also explains why megalithic blocks are "blocky" rather than flatter plates. In order to get a material to compress when it vibrates, you must minimize transverse waves. Transverse waves involve twisting of molecular structure rather than compression. The flatter something is, the more it will contain transverse waves. A block is not good at twisting or contorting, only compressing, so that's what is needed.

Lastly, some correlating excerpts from Dolores Cannon's "Convuluted Universe"

D: There have been many different theories as to how the ancient pyramids in Egypt were built. Could we have some information on

that subject, please?

P: These structures were built with the aid of levitation, which is being rediscovered in some areas on Earth today. The act of moving these stones was accomplished with pure mental energy. This is as possible today, at this hour, as it was at that time. It requires total focus and concentration. There were a group of five to seven of the priests who were schooled in this science and many other sciences. This was merely one aspect of their training. The knowledge was transferred from Atlantis. The pyramids were a gift of the knowledge from Atlantis.

D: Was levitation the only method by which these stones were raised?

P: There was singing of tones that accompanied this. It was a religious experience as well.

D: I've also heard that maybe some pyramids were constructed in a different way.

P: There is much speculation in the world. Always when the knowledge does not exist on how something was constructed, it is theorized that it was constructed in a manner, theoretically which is common to the civilization at that time. It would not be natural to suppose a construction method which would be unknown at that time. There are many ways of building pyramids. Some are more relevant than others.

D: Another person told me she saw them being poured, as we would pour concrete today.

P: We see they were quarried and cut and then levitated. However, we will not discredit that information, for we are not in complete control of all information. And this may be entirely accurate. From what we see however, the stones that we are familiar with were cut and quarried in distant locations and then transported by telepathy. The priest would accompany the stones on the transport and then levitate them to that point from which they were erected. The work was more mental than physical.

D: Then they were transported by levitation also?

I was referring to the transportation of the stones, but Phil thought I mean the priests were levitated also.

P: The priests were transported in more conventional manners, as in chariots, but would accompany the stones and keep the stones in their sight, so as to firmly keep the stones in their concentration. The stones were transported from the quarries to the site by levitation and were then moved into place with levitation. The entire raising was done with levitation. The energies used and extended in those stones during their levitation was stored. Each stone stored a small part, and so the pyramid as a whole contained much energy. The stones act as crystals in that they can store human energy as well as many other energies.

D: You mentioned singing, music. What part did that play?

P: This is a physical manifestation of that energy which is being focused.

[...] She reported the information that remained in her conscious mind, "I saw this valley where as many as a hundred or two hundred people were sitting in rows. They were using sound to levitate a huge stone creation and move it where they wanted it to be. The sound was mystical, holy, and yet at the same time it was earthy. It was all the things of the universe combined. The sound was not only created by the voice, but was accompanied by certain types of horns. (She was not sure what to call the instruments because they did not resemble anything she had seen in this lifetime.) They were very long, some were curved and some were straight. They produced sustained clear notes, and this was done in unison. The combined sound never stopped until whatever they were doing was completed. In other words, no one breathed at the same time, so the sounds could be kept constant. The number of people participating depended on the job. The more difficult or grander the scale, the more people would be involved.

"Levitation was not the only use. Sound could be used for many different things. There were different tones or pitches that would render people powerless by causing unconsciousness, or cause them to behave in a crazy, angry or agitated manner. It was also possible to kill with sound, although the Essenes never went that far, since rendering people unconscious would serve the same purpose. They could also use sound to make themselves invisible. It had to do with harmonics, the natural method of finding the mathematical equation that makes any one object tick. This could be done by one person, but if there were an advancing army, it would take several people to deal with it."

D: I was interested in how these pyramids were built. Can you see that?

P: Can *you* see that? (Laugh) It has been already surmised through levitational means and electro-magnetic propulsion of many different sorts, including the use of tones and mental resonance. To further elaborate would be useless, as your level of understanding has not been raised to the point that you could comprehend that which we would give you. Therefore when you through your own *attempts* at understanding, have pulled yourself up to that level, such that you can understand these higher order realities, then you shall be given a more complete understanding. You must build your foundation before you can build your house.

D: That makes sense. I've heard it was done by music. Would that be going along with what you said about tones?

P: Music in the sense of tones, not in the sense of song.

D: Are these tones becoming more feasible with our synthesizers existing today? They are capable of generating tones we could not generate before.

P: Not so in the sense of simple sonic or vibrational realities. However conceptual realities, the tone of mental energies. Your

mental energy resonating at a single particular tone - the concept of a tone — being that your mental energy is not random noise, as many now operate on. But that your mental energy could be focused such that it is resonating at a particular tone. Not *noise* or even *harmony*. Although many chords of mental energy are possible with the further realization of the concept of mental tones. Such that these mental tones in unison generate a tremendous powerful energy which is capable of literally splitting your Earth in two, were a sufficient number of beings to join in a common effort. It would be as the destruction of Atlantis again.

D: Why was his spirit the most joyful around the pyramids?

S: It goes back to another lifetime. He was involved in the building of the pyramid. He was one of the main people to help construct it

D: How did he help with the construction?

S: The engineering of the placement of the blocks.

D: How was it done?

S: Different ways. He was just in charge of one way. The way to choose each stone for each placement. It was a very complicated science.

D: It had to fit together perfectly, didn't it? (Yes) Was it done with tools?

S: Some tools. Some mental powers.

D: How was it done with mental powers?

S: The brain waves tune in with the vibrations of the stone.

D: As to synchronize?

S: Yes, through sound and mental thoughts.

D: Did he do it alone, or was it done with other people?

S: It was done with highly evolved people. They performed their techniques, and we executed the construction.

D: Were these people that lived there at that place?

S: Yes, they lived there. They immigrated there.

D: You said it was done with sound also?

S: Yes. It is a high frequency type sound that could tune into the molecular construction of the blocks, and cut it the way they wanted to cut it.

D: Was the sound created by something?

S: Sometimes, yes.

I was thinking of a musical instrument.

S: It's like a tuning fork. It has to be done with the mind as well. Without the mind you have nothing.

D: Can you see what the instrument looks like that they created the tone with?

S: It was long, shiny like metal. It had many prongs on it. (As though observing.) And they touched the stone with it.

D: Was it big?

S: No, it was small, but elongated.

D: What happened when they touched the stone with it?

S: Sometimes it would levitate. Sometimes it would fracture. It was very powerful.

D: And it created this tone when it touched the stone?

S: Yes. Sometimes you could hardly hear it. It was like a spark almost.

D: But the other people had to use their minds with it whenever the individual touched the stone with the instrument?

S: Yes, that's right.

D: Could they amplify the power that way? (Yes) You said these highly evolved people migrated there. Where did they migrate?

S: We're not sure.

D: So they knew how to show the others how to do it.

S: Yes. But you had to be able to control your thoughts. Only certain ones could do it, or it would be very dangerous.

D: Why would it be dangerous?

S: It could kill you. The frequency would affect *you* molecularly. You had to mentally block it to protect yourself from it.

D: You had to direct it outward? (Yes) So if you didn't have the right thoughts it could more or less ricochet or bounce back?

S: Essentially, yes.

D: So only pure-minded or the right minded people could direct this energy.

S: Yes, only the right minded.

D: So everybody involved in the directing of the mind energy had to have more or less a pure mind?

S: Yes, very few people could do it.

D: If there were many workers, could they use the mass consciousness

of their minds? (No) It had to be those that knew how to direct tin energy. (Yes) And the instrument helped direct it into the stone.'

S: Yes, through mental energy.

The instrument Steve saw was approximately one foot long. It was made of a metal that was shiny like a mirror. The prongs were thin and there was a crystal in the handle.

Compare this with the following from the Cassiopaeon Transcripts:

Q: What kind of a device would this be? What would you call it?

A: Something like tuning fork.

Q: It would be something that could be struck and would produce a sound that could then be directed in some way?

A: A sound enhancing collector/focuser.

Q: Can we build such a thing?

A: Must be like a two-way antenna; solidly brass or bronze.

Q: Other than a solid piece of metal, were there any other internal parts such as a mechanism of some sort?

A: Silicon arterial wand.

The *Convolutd Universe* excerpts points to an important clue: that the sound itself is not effective alone, rather it is what causes the mind to resonate at the same tone which vibrates the object. So now we have the following process:

Sound -> resonates stone -> creates longitudinal waves -> opens neutral center

Sound -> entrains mind -> creates imaginary (mental) waves -> manipulates neutral center

It is mind and stone resonating *together* through the help of sound that such stones could be made to levitate. Overtone singing is therefore a powerful technique when the mind focuses upon that 'ringing note' and enters a trance state, which is a focused state of consciousness, all the while the skull or the object in question (or even space itself, as in the center of a toning circle or inside a crystal bowl) is vibrating at that same tone and phase.

Sound is therefore the bridge between mind and matter, physics and metaphysics, the way one can affect the other and vice versa – for healing, for levitation, for shaping and splitting of stone, and for many other amazing, and sometimes dangerous, feats.