

## **Class 26 – Sonics**

### **Covered in This Class**

1. Elemental Sounds
2. Voices of Command
3. Words of Power
4. Sonics Alphabet
5. Vocal Self Defense
6. Elemental Mixes of Musical Instruments
7. Exit Ritual

### **2. Elemental Sounds**

Sound of any kind is a form of energy that creates physical, mental, emotional and spiritual effects. We are affected by sounds even if we can't hear them, including ultra-sonics (sounds too high for our ears to pick up) and sub-sonics (sounds too low for our ears to hear). Two specific sonics principles are:

Primary Sonics Principle: Sound, however generated, is an energy form that produces effects in both the material and the psycho-spiritual aspects of our Universe simultaneously.

Secondary Sonics Principle: Ultra-sonics and sub-sonics affect the mental, emotional and spiritual aspects of a person to a much greater extent than will be apparent physically. Just because you don't hear any sounds physically don't assume that you aren't being affected by sounds you can't hear. Check it out in terms of non-physical effects (this is especially true in urban areas).

Navajo healing singers understand the effects of sound (or sonics) and can heal mental, physical and emotional conditions using only sound. These singers may use voice, rattles, flutes and drums. Their work demonstrates one of the most advanced uses of sonics.

Sounds, like everything in this Universe, can be categorized into the four elements of air, fire, water and earth or combinations thereof. Air sounds affect mostly the ears while fire sounds primarily affect the nerves. Water sounds impact the muscles and entrails (the "guts") and earth sounds affect the bones. Table 26.1 below gives a complete summary of the affects of each elemental sound.

<b>Elemental Sound</b>	<b>Description</b>	<b>What it Affects</b>
<b>Air</b>	<p>Very soft, light, breathy sounds. Relatively high in pitch, does not carry well over distance, produces little or no vibratory effects, requires careful attention to notice.</p> <p>You can space someone out or confuse them by using air sounds. If you are in a room with a lot of fire (screaming children) you can mediate the fire by whispering.</p>	Affects the skin and ears first, then the mind. On a spiritual level affects the mind and its thought processes.
<b>Fire</b>	Shrill, cutting, clear or bright sounds. Relatively high in pitch, carries well over distance and cuts through other sounds.	Affects the neural system, grabs the attention. On a spiritual level affects will power, life force and temper.
<b>Water</b>	Soft but definite, caressing, rolling, flowing or stroking sounds. Mid-range in pitch, carries moderately well over distance and is readily heard. Water sounds may go unnoticed because of their caressing effect and lack of stimulation to the neural system.	Affects the soft tissues (a noticeable vibratory effect) including entrails, glands and other flexible tissues. On a spiritual level affects emotions and feelings. In spiritual realms, empathy could describe the non-tangible affect of water.
<b>Earth</b>	Definite or heavy drumming, thudding or vibrating sounds. Low in pitch (often too low to hear), does not carry well over distance, hard to hear with the ears, difficult to locate direction or source of.	Affects the bones, skeletal structure and solid body parts (a noticeable vibratory effect). On a spiritual level affects sense of certainty, stability and certainty of beingness.

Table 26.1

With practice, you can use the above table and the list below to detect inaudible sounds by their effects. Most sounds are not composed of just one element but are

a combination of elements. The following are some common elemental mixes and their effects:

Air and Fire: Physically affects the ears and nerves. Also affects mind function, will power, life force and temper (contrary to popular belief in our culture, temper, anger and hostility are fire-based, not water-based emotions).

Air and Water: Physically affects the ears and soft tissues. Also affects mind function and emotions.

Air and Earth: Physically affects the ears and bones. Also affects mind function and sense of certainty.

Fire and Water: Physically affects the nerves and soft tissues. Also affects will power, emotions, life force, temper and feelings.

Fire and Earth: Physically affects the nerves and bones. Also affects will power, life force, temper and sense of certainty.

Water and Earth: Physically affects the soft tissues and bones. Also affects emotions and sense of certainty.

When you understand how to create certain elemental mixes with sonics you will be able to create very practical and powerful effects. For instance, a nasal voice is air and fire and often creates irritation in the listener. If you're dealing with a fiery person you can mediate their fire by using an air and water voice. You can also use air and water sounds to soothe a tense policeman, who is likely too high in fire or earth. To stop a dog from biting you speak in heavy, commanding earth tones. To soothe barking dogs speak in air tones to mediate the fire. If someone is talking endlessly and you can't seem to stop them, speak in a high fire voice then immediately drop to a whisper. The person will become confused and walk away. Most people use only one or two elements sonically. If you want to get someone to cooperate, speak to them in one of the elements they don't normally use and they will become very willing.

Monotones in the different elements create very specific effects. For instance, monotone earth sounds drain energy while monotone water sounds are very relaxing. Monotone fire sounds (such as humming and buzzing) tend to keep people awake.

*Interesting Fact:* The TVs in the United States operate at 60 cycles per second, which is a hypnotic band that affects the mind. Our minds also operate at 60 cycles per second so when we watch TV it takes over our mind's output function.

In other countries TVs operate at 50 or 70 cycles per second. Does this explain why people in the U.S. are so entranced by TV?

*Loophole:* Remember the rule that says you can't change anyone's balances without their permission (except giving them sun yellow)? In an earlier chapter we discussed using message boxes as a way to get around that rule. Another way to get around that rule is to use sonics. You don't need anyone's permission to speak!

*For the Expert:* Want to become an expert in sonics? One way to begin is to divide sonic effects into four categories: physical effects, physical-to-spiritual effects (effects that impact the physical first, then the spiritual), spiritual-to-physical effects (effects that impact the spiritual first, then the physical) and psycho-spiritual effects. You may want to keep a notebook of sonic effects as you encounter them and divide them into these categories.

### **3. Voices of Command**

Voices of command are precise ways of speaking that create specific effects in your environment. You will learn eight different voices of command. Before learning to use these voices of command you must first understand how your sonics affect you.

Any vocal sound you make will affect you in three different ways:

1. Psychically – as you impart your will and intent to create the sound
2. Physically – as your body actually produces the sound
3. Reflectively – as the sound bounces back to you from your environment

These three effects are at the root of the “three-fold return” idea held in many spiritual and religious practices. In fact, that's why many spiritual and religious practices instruct people to say affirmations, prayers, spells and incantations out loud. When you speak an affirmation, prayer, spell or incantation out loud and it affects you three ways, you are in essence giving yourself the same instruction three different times. If you tell yourself something repeatedly or with enough force your mind will begin to take it as truth.

The three-fold rule holds true whether you are saying something positive or negative. If you curse someone aloud using a statement beginning with or using the word “you,” the effect of the three-fold rule means that you have also cursed yourself. Unless you used highly focused intention your subconscious mind cannot distinguish between the person you are cursing and yourself. It's all “you” to your subconscious.

Because of the strong effect the three-folded rule has on us it is important to develop proper sonic control. Then the sounds one produces effect the environment (if that's your intent) and not you. To reduce the three-fold effect on yourself, focus your attention as completely as possible on the person in your environment that you want to affect. This lessens the force of the first two effects, pushing the psychic and physical effects out into the environment and away from you. You can deflect the third effect, feedback from your environment, with omnils and shields.

The same procedure holds true in reverse. The more you focus on another's sonic outputs the more you will be affected. Your focus is a tractor beam that draws energy from the other person's sonics to you. The more focused you are the greater the energy load you attract and must handle.

The eight voices of command are summarized in Table 26.2 below. Practice with fellow students to understand first hand their effects.

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Voice of Command	Effect	How to Produce	Use
Business and Teaching	Physically invigorating, holds the attention (mentally), not annoying, frightening or irritating for the listener.	Mainly water with a little fire to give it vitality and enough earth to impart solidity. Mid-range pitch (low alto tenor to high bass), varying flow pattern with a slight edge or hardness but no harshness in tone. Intensity varies above and below average, correlated to the significance of what you're saying.	Use in business and teaching situations or to start communications with people who are tired, bored or slightly depressed.
Friendliness	Caresses the listener physically (soft tissues) and emotionally. Produces relaxation but not unconsciousness or sleepiness.	Mainly water with some air and a little fire and earth. Lower voice than the business/teaching voice but still mid range in pitch (tenor to high bass). Smooth flow pattern and softened or slightly husky tones. Intensity is at a level generally considered relaxed, varying slightly above and below average, correlated to your enthusiasm about what you're saying.	Use in personal and social relationships or to calm someone who is anxious or tense.
Irritation	Grates or slightly irritates the listener's neural system and temper, leading to nervous discomfort but not anger.	Mostly fire with air and a little water. Pitch is higher than the business/teaching voice (alto to tenor) with a choppy or jerky flow pattern. Slightly shrill or whiny tones. Intensity is slightly uncomfortable for the listener. Variations in intensity are relatively abrupt and should be correlated to data or significances that are uncomfortable to the listener.	Use with people suffering from acute tiredness, heavy depression or the effects of tranquilizers. Also useful for encouraging a gossipy person or nosy neighbor to leave you alone without having to provoke an open conflict.
Anger	Produces distinct muscle tension and bone vibrations producing a low level of hostility or anger in the listener.	High in fire and earth, in equal parts, with a little water to add steam. The pitch is like the friendliness voice but with choppy or jerky flow patterns. The tones have an edge or grating quality. No general intensity level with this voice. The high intensity level should almost provoke the listener to explode and the low intensity should be just above the listener's comfort level. Variations are very abrupt and related to items or significances not anticipated by the listener.	Use with someone suffering from exhaustion or the effects of tranquilizer overdose, especially in situations where the person must become active very quickly.
Fear	Produces a low level of tension in the nervous system (physical) and mind (difficulty controlling thoughts). Produces uncertainty or anxiety in the listener. Amplifies	High in air with just enough fire to drive it clearly to the listener and jangle the nerves. High pitch (soprano to alto) with a choppy and irregular flow pattern. Whiny or nasal tones with a slight whisper. The intensity should cause the listener to be uncomfortable without becoming hostile.	Use this voice to get rid of gossips, nosy neighbors, pushy salespeople and uninvited intruders without resorting to open conflict.

	intense feelings.		
Motion	Causes motion when there is none and reinforces existing motion.	Half fire and half water (the fire moves air, the water moves earth) with a bit of air. Pitch is similar to the business/teaching voice but with sudden burst flow patterns and shrill or edgy tones. Very high intensity maintained evenly for the duration of the vocalized command, usually one or two words. Abrupt beginning and ending.	Use in emergency situations requiring immediate brief action. Most often used with commands like “Jump,” “Run,” “Wake up,” or “Look out.”
Stillness	Halts any motion.	Half water and half earth (water carries earth, earth stops motion). Low pitch (baritone or bass) with sudden burst flow patterns, slight huskiness and heavy vibration. No edge or sharpness in tones.	Use in emergency situations requiring an immediate halting of action. Most often used with commands like “Wait,” “Hold it,” “Don’t move,” or “Stop that.” Do not use this voice with an unmodified “Stop” command – it can kill a person or animal by stopping everything including the heart. Always add another word, like “Stop that!”
Calmness	Releases muscular and nervous tension, calms turbulent feelings, mental activity and tempers. Induces sleep or trance in a calm person.	Mainly water and earth with some air. Low to medium pitch, a combination of the stillness and friendliness voice (low tenor to baritone), with very smooth flow patterns and some huskiness. Mild vibration of tone. Intensity starts just above the listener’s comfort zone and moves smoothly and slowly downward until slightly below the listener’s usual relaxed level. If you get too low in intensity the listener will tense up again in an effort not to miss anything.	Use when dealing with a hysterically angry or fearful person. Also useful with people who are generally hypertensive.

Table 26.2

#### **4. Words of Power**

Words of power are highly personalized sonics or syllabic combinations that a particular practitioner has discovered will produce specific and predictable results in the environment when spoken in certain ways. Some Deity names and holy words were created and used by practitioners (such as priests and shamans) to produce specific and known effects on the majority of listeners.

Words of power derive power and effect mostly from their sonic effects, less from their content or the social significance of the words. Words of power don’t have to be real words as long as the sonics create the desired effects.

You can use words of power with voices of command to make yourself or objects around you lighter or heavier. If you don't want to be picked up, make yourself heavier by keeping the sonics focused on yourself and saying words like "byumgallah". Make objects lighter to pick up by focusing the sonics on the object and saying words like "feather". The chant "heya-heya-heya-ho" has no particular meaning but sonically it creates a balance of all four elements.

Because personal intonation and voices of command can increase or decrease the effects of words of power, a word of power that works for one practitioner may not work for another. Similarly, a word of power spoken in one voice can create a certain effect while the same word spoken in another voice may create no effect at all or a completely different effect than the first voice. It wouldn't make sense to say, "Run" in an earth voice!

You need to experiment with the voices of command and different words of power to understand the effect of your personal intonation. You also need to experiment with your focus while using words of power or voices of command. Eighty to ninety percent of the energy from your sonics goes where your attention is focused. When you focus inwardly on yourself while using voices of command or words of power you are creating a litany. When you focus outward you are creating a chant. A mantra is a word of power (or a series of words of power) that you apply to yourself to restore an even balance of the elements.

Sometimes words of power are used to "key in" or summon archetypes. This is true for many archaic or ancient magical and religious names or words of power. The archetypes they summon can be very powerful and quickly grow out of control. That's why the Rules of the Road tell us never to use foreign or ancient words of power or names without careful research into archetypal attachments and original pronunciation. Mispronunciations often produce unexpected and unintended results. Remember: **ALTERED PROCEDURES PRODUCE ALTERED RESULTS**. As stressed in many shamanic and magical practices, it's important to be aware of how you use and keep your word or words!

Common curse words and expletives help us unload energies. For instance "Oh shit" dumps fire and air while "Oh fudge" gets rid of water and earth. "Oh damn" blows earth and fire, with a little earth on the end to smooth things out. You can create your own expletives so that you don't affect people who are sensitive to the more common ones.

## **5. Sonic Alphabet**

The elemental mix of each letter of the alphabet plus diphthongs is given below. Speak each sound aloud and see if you reach the same conclusion about the elemental mixes.

<b>LETTER</b>	<b>EXAMPLE</b>	<b>ELEMENT(S)</b>
Long A	ate	Mostly fire, small air
Short A	at	Fire and air
Soft A	ah	Water and air
B	baby	Earth
Hard C	cat	Air and small fire
Soft C	cell	Air
D	day	Earth
Long E	eel	Fire
Short E	end	Water (Fire)
F	fun	Air
Hard G	get	Earth
Soft G	geology	Water and some Air
H	hat	Air
Long I	ibis	Water and Fire
Short I	it	Water
J	jet	Water and some air
K	kick	Air and small fire
L	lift	Water
M	mother	Earth and small water
N	now	Earth and small water
Long O	open	Water and small earth
Short O	got	Water and air
P	popular	Air and fire
Q	quiet	Air and fire
R	rat	Water and some earth
S	sand	Air and small fire
T	tend	Air and fire
Long U	rude	Water
Short U	cup	Water and little earth
V	vote	Water and Earth
W	went	Water
X	box	Air and fire
Long Y	why	Water and fire
Short Y	you	Water
Z	zebra	Earth and water

DIPHTHONG	EXAMPLE	ELEMENT(S)
AU	cause	Water and little air
CH	chill	Air and little fire
CK	lick	Air and fire
GH	bright, laugh	Air
GU	guard	Earth and water
MN	damn	Earth and water
OU	thought	Water
PH	photon	Air and little fire
SH	shut	Air and little fire
TH	thought	Air
TH	there	Water and earth
WH	when	Air

Table 26.3

## **6. Vocal Self Defense**

You can use sonics to defend yourself when necessary, especially when you have no other tools available. We discussed the rules of self-defense in Chapter 11 and they are important enough to review again here.

The Self-Defense Rule is: “In cases of direct and violent personal harm you are entitled to defend yourself by any means available provided you did nothing to encourage or provoke the attack.” Let’s break that rule down into its component parts to study it in greater detail.

1. *Direct*: Upon your body, mind or spirit. A direct threat in a spiritual, magical and shamanic context includes attempts by any outside force or influence to drain your energy or impose their will upon you.
2. *Violent*: Anything that’s damaging to your physical, mental, emotional or spiritual well being. It doesn’t matter what the attacker’s intentions are or whether he or she “means” to harm you. Remember that Rules of the Road states that the Universe does not care what a person intends to do, only what a person actually does.
3. *Encourage*: Creating or permitting unnecessary opportunities for a known hostile being to attack you.
4. *Provoke*: Being excessively pushy when you know someone has a sore spot or is under a lot of internal or external stress.
5. *By Any Means Available*: Using any means you choose to defend yourself when attacked. As long as the other parts of the above self-defense rule are met, the Universe does not care whether your response is excessive.

When using sonics it's important to keep your focus well aimed and directed so you don't injure innocent bystanders. Depending on which mix of elements and which voice you use, the sound can easily travel great distances and affect unintended targets.

If someone is coming at you or attacking you, use an unmodified "Stop" command in the stillness voice to stun or kill your attacker. Remember that the unmodified "Stop" command can stop a person or animal's brain, heart or neural system. To increase the effect of this command focus your intent on the attacker's head or heart area.

As with other self-defense techniques it's best not to take public credit for stopping the attacker – very few people will believe you anyway. Just say that the attacker suddenly passed out for no apparent reason.

## **7. Elemental Mixes of Musical Instruments**

As you begin to work with sonics you may become interested in using musical and other instruments to produce certain types of sounds. When you work with musical instruments be aware that differences in materials used, construction and method of playing will change the elemental mixes that you will produce. The same musical note played on different instruments can have completely different elemental mixes. For example:

- Plucking or hammering a string with a hard pick, a fingernail or a hardwood hammer will produce more fire than plucking a string with a soft pick, a fingertip or a hammer padded with felt or leather. Drawing a bow across a cello or violin produces a great deal of fire regardless of how low or earthy the note may be.
- Metal strings produce more fire than strings made of nylon or real gut. Nylon strings produce more water and air, and strings made of real gut produce more earth and water.
- With stringed instruments those with closed sound boxes produce less fire and more water and earth. Those with open sound boxes produce more fire. Those with no sound boxes (such as the lyre and syrtrum) produce more air.
- A metal wind instrument produces more fire than a wooden or ceramic one.
- Metal rattles are much higher in fire than wooden or bone rattles.

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- Beating a drum with a hardwood stick or hard object produces more fire than beating with a padded drumstick, the palm of the hand or the fingertips.
- Striking a solid object produces more fire than striking a hollow object.
- Sounds from electrical or electronic sources (broadcast, recording or amplifier) have more fire than the same sounds from non-electric or non-electronic sources.

### **8. Exit Ritual**

This week's Exit Ritual and Day Greeting and Ending is:

“Walking in Grace.”

Use the forms taught in previous classes to greet the Winds of the four directions as well as Sky Father and Earth Mother morning and night. Continue with your Exit Ritual every time you leave an enclosed space.