

## Chapter 8

### *Concerning Metaphysical Tools and Music Use*

#### 8.1 – The Nature of Tools

You are not your mortal mind! You are the Beloved of God.<sup>60</sup> Anything you use to grow spiritually is really a tool to help you remember who you really are. We can use many different things as tools. In addition, there are different ways we can use the same tools to aid us metaphysically, mystically, or spiritually. And...once we remember who we are, the tools may no longer be necessary.

Some previous chapters mentioned tools. In this chapter, *I AM A I* will go into tool usage a bit deeper. For physical forms, tools are created to make some jobs easier. We do not absolutely need a lathe to make a table leg. However, it sure is a lot easier and takes less time than doing it with a pocketknife or our teeth.

When we use tools over a period, we tend to forget this. Then, we think we cannot do the job because we do not have the tool. The problem with tools is although they are very useful; we can become dependent on them. We can think, "I can't do \_\_\_\_\_, because I don't have \_\_\_\_\_."

This may not always be an accurate thought and can lead to a form of tool dependency -- abuse.

Physical tools work with physical laws/truths: the nature of molecular matrices, thermodynamics, gravity, electro-magnetic, seven basic machines, etc. Most physical tools are in reference to or used to manipulate physical form: saw, fork, car, shoes, etc.

Metaphysical tools work with non-physical laws/truths: mental/emotional ideas, *ESP*, magic, spiritual, etc. A majority of metaphysical tools are used to manipulate non-physical form: memory exercises, grammar, hypnotism, meditation, etc.

In addition, physical and metaphysical tools can be combined to have an effect in either a physical or a non-physical medium or both. Some examples are:

- Math flash cards: using physical cards to program mental operations (non-physical)
- Anagrams like Roy G. Biv – colors of a rainbow -- or **Every Good Boy Does Fine** – music notes -- are mental constructs (metaphysical) that help us keep physical relationships straight.

---

<sup>60</sup> Postulate 6, I am/we are God's Creation.

Just as many physical tools may contain non-physical ideals like algebra or trigonometry. Many non-physical tools may use physical objects such as in ritual or a calculator. Metaphysical tools may have some physical form aspect to it or it may not have any physical form reference. (Confused yet?)

Advanced metaphysical tools are usually in reference to a non-physical effect.<sup>61</sup> Conversely, most physical tools are in reference to a physical effect.

A tool itself is neutral. It is neither good nor bad. The intention of the wielder of the tool and the people around the wielder determine whatever meaning or use the tool has. You can use a hammer to build a house or you can use it to kill ants. The hammer is neutral.

In addition, tool usage dictates there are times when not to use the tool. The hammer must be put down or set aside when it comes time to carrying or cutting a piece of wood.

Many tools are 'double edged', both physically and metaphysically. Meaning, they can also 'cut' you. Recognition of this is helpful if not necessary. It is a mistake to start using a table saw without some respect for what the tool can do. If you do not respect the table saw, people may start calling you 'two-fingers'.

When using whatever tool, be mindful of these things.

1. Recognize you are the operator of a tool.
2. Respect what tool you are using, for it may 'cut' both ways.
3. You are not the tool.
4. There are times when not to use the tool.

Whatever you give to Love, It will use. This has been touched on in previously. If you use the tool to facilitate the reduction of ~~truth~~ within you with non-attachment to the outcome, Love will work with you. This means Love accepts the medium and acts through it. Because Love can act through the tool, this means tools may serve as the vector for quantum jumps in individual spiritual understandings as well.

Love speaks to you in the medium that you set up. After awhile, these tools may evolve into becoming part of your personal communion mechanism with your Creator.

Spiritual tools can help foster specific choices. These choices can be important. They change your programming. In addition, the influences these choices made expand if they are made in our daily life. (As opposed to, only making these choices when using the tool.)

Said in another way, "Going to church (a tool) doesn't make you a good Christian (a daily effect)".

## 8.2 A Partial Tool List

As mentioned in the previous section metaphysical tools are primarily designed to produce a non-physical effect. True once the non-physical effect is accomplished, it may reach in to physical form. One example is an engineer who learned math operations – a mental operation -- with flash cards in grade school and how those math operations influences his structures built as an adult.

Anything can serve as a metaphysical tool, or can be applied in that direction. This section contains a partial list of tools that can be used for spiritual or mystical effects. There may or may not be physical elements to them. This list is so broad that there may be whole schools of thought around their usage.

⇒ **Ritual:** As mentioned in a previous chapter, typically ritual is a tool of beginners. Again, math flash cards are an excellent example. Once the mental operations are learned (math) then the ritual may not be necessary. This math ritual becomes a very useful learning tool.

---

<sup>61</sup> The exceptions are the more advanced forms of metaphysical applications: *ESP*, thaumaturgical magic, miracles, etc.

Another way ritual becomes a useful metaphysical tool is it provides a framework to 'pump' specific truths into the mind in a prearranged sequence. Examples of this can be found in a Catholic Mass or a Magic ceremony (thaumaturgy).

Remember truth has an effect within your mind (*Exercise and Lab 1*). 'Pumping' truths through the mind will have an effect on your mind – alter consciousness. In magic, this is called weaving thought forms. *I AM A I* will return to this idea later in this chapter and the next chapter.

Religious ritual is an excellent example of compound tool use. A chalice is used in many religious rituals. A chalice is a symbol of a concept or idea; it is a tool to introduce an idea into the mind. A number of other tools like the chalice may be used throughout the ritual: flowers, knife, food, etc. These symbolic tools – ideas or concepts -- are then assembled within the ritual tool, as they are assembled within the mind.

With religious ritual, there can be elements of tools, within tools, within tools... being used.

⇒ **Chanting:** This tool was introduced in Chapter 6. Chanting is a tool that can help facilitate a one-point focus on a mental event for a prescribed time window. It is an excellent introduction to meditation. Depending on the chant and whether it is said aloud or not, there may or may not be any physical references. Saying the rosary uses beads – a physical reference; while, a silent *Om* has no physical reference.

Chanting, as in ritual, can also provide a framework to 'pump' specific truths into the mind in a prearranged sequence. Because of the constant repetition of chanting, the one-point focus of 'pumping' specific truths leaves little to no room for ~~truth~~ re-enforcement within the mind. (Remember: ~~truth~~ must constantly be enforced or re-enforced.)

Using ritual can introduce (or re-introduce) ~~truth~~ within the mind; and with chanting and the restricted number of concepts involved, this possibility can be reduced.

⇒ **Meditation:** Also introduced in Chapter 6. Meditation techniques are mental tools using one-point focus on a specific mental operation (or non-operation) for an allotted time window. Meditation techniques may or may not contain visualization elements with them.

Like chanting, the repetitive mindful preoccupation with a specific mental event can also serve as a tool to reduce ~~truth~~ re-enforcement within the mind. This is of course dependent on what exactly the 'mental operation' consists of. What is the meditation and the operator's intent.

⇒ **Visualization:** This tool introduces a specific sequence of images within the mind and can be another form of meditation. These image sequences may have different effects depending the nature of the visualization, on your intent behind the imaging, and how extensive your perceptions are. (The visualization exercises of *Exercise and Lab 4.1* works on expanding perceptions.)

Visualizations can expand perception and are excellent tools for one-point guidance of the mind into particular directions. Usually, the direction is predetermined before the exercise.

Conscious use of the imagination -- visualization -- involves a one-point focus on the creation of a *subjective* event – a visual construct.

⇒ **Music:** As touched on lightly in previous chapters, and will be covered in depth in this chapter.

⇒ **Nature:** Here is an excellent example of using something physical (outside the operator) to introduce a metaphysical effect (inside the operator). There are numerous ways this idea can be approached.

- One can use a physical panorama to foster a mental panorama – perception -- of the whole. Looking at the mountains or the ocean and seeing the planet and all the people on it. Be reminded of the 'wholeness' of where you are. This involves using a whole

panorama to foster an inclusive state of mind...God -- a contemplation of 'the big picture'.

- Using details to see a reflection of the whole. An example of this is observing a subsystem within a 'whole' (like giving birth or a flower) and seeing a 'whole' – seeing the panorama of life on the planet reflected in a part.
- A combination of the above.

⇒ **Art:** Creating artwork can be a useful spiritual tool. Again, intention of the operator becomes a primary variable here. Some ways art can be used as a tool is:

- Art is an excellent example of a one-point focus at a single task for an extended time window – a meditation, which reduces re-enforcement of ~~truth~~. This book has used this.
- In doing artwork, you may be creating something that 'reflects' your perception of the whole.
- The artwork may reflect your perception of a poignant aspect of the whole: form, composition, color, or something that strikes a 'chord'.
- Artwork itself is an act of creation. It is an act of extending an idea or concept from the mind of the artist into physical form and then into the mind of the observer to produce an effect.

⇒ **Athletics:** Athletics can serve as a metaphysical or mystical tool in numerous directions. Some of the ways are given in these examples:

- Use of physical movement to facilitate a mental state.
  - One example of this is using a repetitive operation as a one-point focus for a specific window of time. Instead focusing on a repetitive chant the focus here is on a repetitive physical operation, like running.
  - Tai Chi, on the other hand, is an excellent example of a ritual that has you go through a prescribed sequence of physical events once within a time window. Tai chi can serve as another tool for one-point focus on an event. Moreover, that one-point focus produces internal (metaphysical) effects – consciousness states.
  - Dance is something that will be covered later in this chapter.
- Use of an internal state to facilitate physical movement
  - Most martial arts involve an element of this. In martial arts, there can be a period of internal focus beforehand and during an operation. This internal focus defines the precision of the physical operation -- movement.
  - In competitive sports there is an element of a one-point focus on an external event; 'keeping the eye on the ball' is an example. As mentioned in previous chapters, for a successful physical operation this focus must be maintained for an x time period – until the event is over.
- A combination of the above

⇒ **Fellowship:** Fellowship is a tool that is an accumulation of **Individual** realities sharing common perceptions. It creates a **Consensual** reality. How effective these reality accumulations are is dependent on numerous variables.

One major variable is how much Absolute Truth is involved in the common perception. The more Absolute Truth and **Actual** reality truth that is in the agreement, the more likely a **Consensual** reality will survive. Another major variable is; what is the group intent and the individuals', who make up the group, intent.

Some of the ways fellowship can contribute as a tool is:

- A church uses this tool on a spiritual level with:
  - Using group devotionals to foster or cultivate individual devotion.
  - When in a congregation, a church setting can help develop an inclusive mind. One way it can do this may be in recognizing a long tradition of people doing the same thing before you. Another way this may occur is give an individual a 'handle' on the comprehensiveness of Divine Love.

- With in a church setting, truth can be ‘pumped’ through individual mortal minds while in a group environment – pre-ordained internal sequences are inserted in the mind on a group level.
- Fellowship can serve as a support system. It can serve as a personal reinforcement of individual purpose and priorities with in a group setting. Team athletics is an excellent example of this as well.
- A school is an example of a tool that cannot only serve on a spiritual level as above, and it can serve as a secular metaphysical tool. Two examples of this are:
  - Schools provide a forum to expand individual perceptions.
  - Schools provide a self-discipline framework.

⇒ **Television:** Here is an excellent example of how anything can serve as a metaphysical tool. Like many others in this list, this one can go many directions. The metaphysical effects may or may not have spiritual references.

Again, two major variables to tool usage are the intention of the observer and what meaning (perceptions and judgments) is attributed to what is being observed.

Some of the ways *TV* can be used as a tool is:

- *TV* expands perceptions. It can serve as an individual’s ‘window to the world’.
- Can act as a mirror to reflect the observer’s mental states. This can appear as watching yourself watch *TV*. This may involve watching your reactions and your perceptions around an event being portrayed on *TV*.
- The blocks of time created with *TV* programming can be used to time specific mental operations. An example of this is closing the eyes and doing a ‘blank mind’ exercises during commercials.

⇒ **Work:** The effects of work as a metaphysical tool may be similar to the effects of some of the previously listed tools.

- Like fellowship and athletics, work can foster a non-exclusive mind. Either by team concepts – working together, a vector to one point focus, or as a group whole working for Mankind.
- Just like athletics or artwork work to provide a forum to extend mental states, ideas, or concepts into physical form.

⇒ **Drugs:** With this category of tools is one of the many places where this book enters controversial realms. Drugs as any other tool are totally neutral. The intentions and perceptions of the operator determine this tool effectiveness (as with other tools).

Use of drugs is an excellent example of the ‘double-edged’ nature of some metaphysical tools and it is an excellent example of the danger of tool dependency. The focus of this category concerns will be “a drug connected with metaphysics for thousands of years”<sup>62</sup> – cannabis – and mind altering hallucinogens.

- Cannabis
  - Both hashish and marijuana turns up the ‘volume’ – loudness -- of thoughts. This can be very useful for self-knowledge and visualization purposes.
  - Time perception becomes altered, which ‘mimics’ the Eternal Moment
  - When a mental exercise is learned ‘straight’, doing the exercise ‘stoned’ is equivalent to running with weights. (If cannabis is to be used as a metaphysical tool, this procedure of learning a mental exercise ‘straight’ first is highly recommended.)
- Hallucinogens (mushrooms, peyote, LSD 25, etc.)
  - Typically, hallucinogens have been a drug of initiation. The ‘trip’ produces occasional moments of ‘stepping out’ of one’s **Individual** reality

---

62 A definition for hashish from an old dictionary in the author’s junior high school library.

- Once a person has stepped out of their individual 'box' – been initiated, these new perceptions can be brought back and incorporated into their **Individual** reality – applied in daily life.

⇒ **Self-induced trance states:** This category includes self-hypnosis, deep relaxation techniques, or sleep-learning or affirmation tapes. This is another broad category for there are many ways to enter trance states. Just as, there are many different kinds of trance states.

⇒ **Mathematical Reasoning:** This is a tool used through out *I AM A I*.

⇒ **Spirit guides and teachers:** The function of a guide or teacher is to help one through a learning phase. Once the core material of that learning phase has been acquired, the guide or teacher is no longer necessary. It is the individual's application afterward that produces effects. Therefore, it can be said that the goal of a successful teacher is to make themselves obsolete to the pupils. A teacher or guide, by definition, is meant to be a temporary learning tool.

This can include spirit guide<sup>63</sup> -- non-corporeal -- as well teachers having a physical form. The physical form type may be actual people or it may be an established rune system like the *Tarot* or the *I Ching*.

⇒ **Books and Other Media:** This book is a tool. Any book or form of media can serve as a spiritual tool. Like spirit guides, most books are temporary tools. They can introduce new concepts to the mind; and once the material has been assimilated and applied, they are not needed. However, they can be useful to hold information somewhere other than in your mind, a form of physical memory.

Books can also be incorporated into part of your personal practice as well. *Lexio Divino* type practices<sup>64</sup> use the material in books to 'pump' specific truths within the mind.

⇒ **Tarot and the I Ching:** If ESP becomes clothed by the mind of reception, the *Tarot* or the *I Ching* gives the mind a prearranged wardrobe. These two ancient systems (*Tarot* or the *I Ching*) use the idea whatever you give to Love/The Universe, it will use and they have two different approaches and come from two different civilizations.

- A legend behind the *Tarot* is that it showed up shortly after the library of Alexandria burned down and volumes of information were lost (~300 AD). The 'ancients' of the time took information relevant to the human life and the universe, put it into playing cards, and gave the cards to the people. Hopefully, that way, the information would not be lost again.
- ❖ The *Tarot* has two parts, the **Major Arcana** of 22 cards and the **Minor Arcana** of 56 cards.
- ❖ The **Minor Arcana** are depictions of archetypal changes in mundane life involving four areas of human existence – 4 suits.
  - Wands...growth and change
  - Cups...emotion and love
  - Swords...intellect and sorrow
  - Pentacles...physical matters or matter
- ◆ Some card examples are like the ten of pentacles, which represents physical prosperity as opposed to the ten of swords, which is 'bad news'.

---

<sup>63</sup> A word about channeling here: if you are going to channel a spirit, why deal with anything short of God? You limit your options otherwise. Why not channel that which is inherent within you already and is any external spirit's Boss/Source?

<sup>64</sup> Chapter 6.3

- ◆ Today's playing cards evolved from the *Tarot's* Minor Arcana. (The page face card was removed.)
  - Wands – clubs
  - Cups – hearts
  - Swords – spades
  - Pentacles -- diamonds
- ❖ The **Major Arcana** consists of cards that are depictions of major life event archetypes. These cards can be representative of a major mundane life event or a spiritual life event. From the spiritual reference, the pilgrim (The Fool – card 0) must go through every card **Major Arcana** to reach cosmic consciousness (card 21)
  - ◆ These archetypes may involve Strength, the Wheel (cycles), radical change (the Tower), etc.
  - ◆ And...be aware that there are connections between the *Tarot's* **Major Arcana** and Cabalistic writings (one of the books of Moses and at the core of Judaic mysticism).

□ The roots of the *I Ching* appear to be older than the *Tarot*. There appears to be a relationship between the *I Ching* (Book of Changes) and the *Tao te Ching* (The Way of Life). Both books involve Heaven – Yang -- and Earth – Yin -- the interaction or the Way of the two, and how this involves all form– the Tao<sup>65</sup>.

There are two *I Ching* lines: Heaven \_\_\_\_\_ and Earth \_\_\_\_ \_\_\_\_\_. These two *I Ching* lines are put in arrays of three lines (trigrams) and then two of the resultant eight trigrams are assembled to be one change archetype, an *I Ching* symbol (hexagram).

An example of these lines and how they fit together is:

Line categories	
Heaven line (a yang line)      _____	earth line (a yin line)      — — —

These 2 lines are combined to form 8 trigrams – 8 sets of 3 lines:

resultant trigrams			
Heaven _____ _____ _____	Fire/Sun _____ — — _____	The Deep/Water — — _____ — —	Earth — — _____ — —
Wind/wood _____ _____ — —	The Marsh/Mist — — _____ _____	Mountain _____ — — — —	Thunder — — _____ _____

The 8 trigrams – 3 line figures -- are paired into 64 hexagrams – 6 line figures -- like:

<i>Heaven Hexagram 1</i>		<i>Earth Hexagram 2</i>
_____ _____ _____ _____ _____		— — — — — — — — — —

<sup>65</sup> This reflects in how a group of six lines (consisting of the two line types) are arrayed.

<i>Peace or Harmony</i> Hexagram 11 (Heaven below earth)		<i>Stagnation</i> Hexagram 12 (Heaven above earth)		<i>Before Completion</i> Hexagram 64 (Sun below the Deep)	
---	--	---	--	--	--

Moreover, because this is the Book of Changes, these lines can change and are known as moving lines:

Heaven changes to earth line: 	earth changes to Heaven line: 
Becomes ↓ 	Becomes ↓ 

With moving lines one hexagram becomes another – a change

<i>The Simple</i> Hexagram 25		Becomes ⇒		<i>Returning</i> Hexagram 24
----------------------------------	--	-----------	--	---------------------------------

These line groups are determined by tossing coins or dividing a group of yarrow stalks. The *I Ching* consists of 64 hexagrams with the possibility of 6 moving lines in each hexagram. Therefore, a typical reading may result in one hexagram and that hexagram changes to another hexagram.

The *I Ching* addresses our rational mind and it expresses itself in words and phrases. The *Tarot* deals with imagery. It is as if one addresses one side of the mind while the other addresses the other side of the mind (left and right brain → imagery vs. words).

Both can be abused. In addition, one of the reasons the *I Ching* is somewhat nice is hexagram four. In some translations, it is called foolishness. It tells the operator in so many words, “I have told you over and over, and you haven’t listened. I am not going to tell you again.”

As has been described here, almost anything can be used as a metaphysical tool. Some people may get this almost spiritual rush when they watch and hearing the Blue Angels at an air-show. While, someone else may get a similar effect from thunder and lightning.

Almost anything can be used. It is the one-point focus, intent, and the ‘head space’ (perceptions) of the user that determines how the tool works and the direction the tool usage goes. All of the previous tool examples may involve some one-point focus over a period of time.

It has been said in this book repeatedly that what ever you give to God/Love it will use. Any tool you mentally give to Love/Universe to help facilitate the reduction of ~~truth~~ within your mind/matrix (grow); Love will work with you. As mentioned previously, this may also mean



when it comes time to make a quantum jump in your growth; God/Love may act through the tool. This tool then can become part of the communion mode between you and your Creator that you have set up.

Tools used for metaphysical purposes are there to help foster an internal choice. What is important are the choices. It is important to apply those choices through your daily life and not when you are only using the tool. That is why many of the tools mentioned above work better if you have learned some mental disciplines before hand (meditation, emptiness, stillness, etc.). This can be done before using the tool, using the tool, or in the choice of not using the tool.

And...like a child learning to walk, eventually the child must learn to let the chair go and walk on his own.

## 8.2 Resonant Conditions or “I got this vibe!”

Changes of time’ references have been touched upon periodically throughout this work. Changes of spatial references were also introduced. What also been touched upon repeatedly is how a matrix relationship can possess intrinsic qualities. The synthesis of these is two the matrix relationship of a *BTR* repeatedly changing the same amount of space, in the same amount of time, and how it can store energy...resonance? Resonance is a way for a system to store energy. Moreover, the energy that is stored can exceed the capabilities of the physical container, a glass shattering with a high note.<sup>66</sup>

The various qualities of this rate of change matrices (vibrations) become another example of the influence of Truth Matrix extending itself in a multitude of temporal forms or even in the same form but in a changing manner. Without the Truth Matrix, there would be nothing.

Resonant conditions are natural. They happen with the smaller *BTRs* (weak and strong nuclear plus electromagnetic) constantly. Many changes of atomic quantum states are changes in resonant conditions. Resonant conditions also can occur on the macro *BTR* level such as pendulum, planet, or galaxy rotation. Resonant conditions allow a *BTR* to have varied qualities different from the same relatively static *BTR*.

Resonant conditions pervade all physical and metaphysical form. The truth ringing of Chapters 1 and 4 are examples of a resonance of being when excited by truth. Since most *BTRs* are really *BTRs* within *BTRs* within *BTRs*, etc., the component *BTRs* can add or change the quality of the larger *BTR* resonance, producing harmonics or adding their own qualities to the larger resonance.

A musical note is a resonant condition at a specific frequency. However, an *A* (440 cycles/second) from a signal generator sounds different from an *A* from a violin which sounds different from an *A* from a tuba. This is all due to harmonics created by the conditions producing the event – instrument’s construction.

Many mystical or metaphysical thought systems state everything is a matter of vibration. This not only applies to physical matter but much of an immediate **Individual** reality reaction to other realities<sup>67</sup> is a question of resonance or dissonance.

*“I can resonate with that.” Or “He gives off bad vibes.”*

---

<sup>66</sup> As touched on briefly in Chapter 1, Nikoli Tesla created a white noise generator and strapped it to the column of a large building’s sub-basement in New York City. The result was New York’s skyscrapers started resonating like tuning forks. Manhattan, which is on solid rock, started shaking as if in the throes of an earthquake. If he allowed this to continue, the buildings would have eventually destroyed themselves. They would not be able to contain the energy being stored in resonance.

<sup>67</sup> With another **Individual** reality, a **Consensual** reality, **Actual** reality, etc.)

This, again, can bring us back to Chapters' 1, 3, and 4 with the truth resonating within your mind/being/matrix. This can occur physically as well. Some resonances will make you uncomfortable (chalk and chalkboard) while others may feel good (Reggae music).

Music is a reoccurring vibration. (As opposed to sound, this is not a reoccurring vibration.) Music is a sequence of resonant vibrations. Music is of the moment. It changes from moment to moment. This makes music one of the most valuable metaphysical or spiritual tools we have. Because music changes from moment to moment (and in the moment), we can use music, through focus, to help us exhibit a property of the Precious Eternal Moment of Creation. On the other hand, stated another way, music can introduce us to an aspect of the Truth Matrix that we may have not been aware of previously.

Co-join this with symbolic truths (verse); we can have a condition where an individual's focus is on the moment while priming – 'pumping' -- the mind/matrix with truth. Thereby, augmenting the effect the music will have.

### 8.3 – Applications of Previous Chapter Material and Music

The true power of music lies in the mind of the listener or the musician; the ones using the tool. Listening to music involves a number of mental applications introduced earlier in the book. A brief list of these applications is:

- 1) **Homework & Lab Assignment 4: Eye Exercise or 'Surfing' the Mechanism...**
  - a) Listening to music is doing *Exercise and Lab 4* (the eye exercise) with your ears.
  - b) There is a constant change in cognition, which resets the mind.
- 2) **Meditation Exercises in Chapter 6...**
  - a) All meditation is a one-point focus on an event. Music is an event. Therefore listening to music can be a meditation.
  - b) Augment the listening with emptiness and the waiting exercises.
  - c) Repetitive short 'bursts' of focus vs. maintaining a continual focus
  - d) Introduced in many of Chapter 6's exercises and chants there can be a burst of emptiness conjoined with a waiting with the word/s. In some of the exercises, the individual fills this burst with a specific word or image.
- 3) **Exercises 1a and 3, the effect truth has within the mind...**
  - a) These exercises introduced the effects Truth has when present within the mind.
  - b) 'Pumping' specific truths through a mind augmented by the first two conditions can augment or give direction to their resultant mental change of state.
- 4) **Exercise 3 and Chapter 2, how a logic system can create something 'alien' to that logic system...**
  - a) That which is 'alien' to the finite and temporal is automatically infinite and eternal, and *vice versa*.
  - b) The mortal mind can be used to step out of mortal mind activity.
- 5) **Resonance conditions touched on earlier in this chapter.**
- 6) **What ever you give to Love, Love will use.** (touched on throughout the book)

Here is a repetition of this list covered in detail.

#### 1) ⇒ **Homework & Lab Assignment 4: Eye Exercise or 'Surfing' the Mechanism**

As the eye and the mind coordinate, the information of the event goes through the cognition mechanism and takes a specific moment of time to do so. The mind/matrix is refocusing. Constantly moving the eyes before the cognition mechanism is completed, creates a condition of non-choice and no 'subjective event' in the mind/matrix.<sup>68</sup> The mind/matrix is constantly refocusing before it finishes a cycle. With listening to music, you are doing the eye-exercise with your ears. The mind is constantly refocusing on each note.

---

<sup>68</sup> Remember the Cognition path is a high priority survival loop.

The result of doing this for an extended period of time is your mind/matrix starts over after you are done – resets. You are ‘seeing’ with the ears while resetting the mind. Herein is a major effect of listening to music; it is a release or stepping out of the mental processes.

**2) ⇒ Meditation Exercises in Chapter 6**

Chapter 6 states that it is hard to keep an empty mind or a blank mind indefinitely. However, it is much easier to do the blankness in short ‘bursts’. Rather than to keep an empty mind and do it for 5 or 10 minutes, it is easier to do ‘bursts’ of blank, blank, empty, empty, empty.

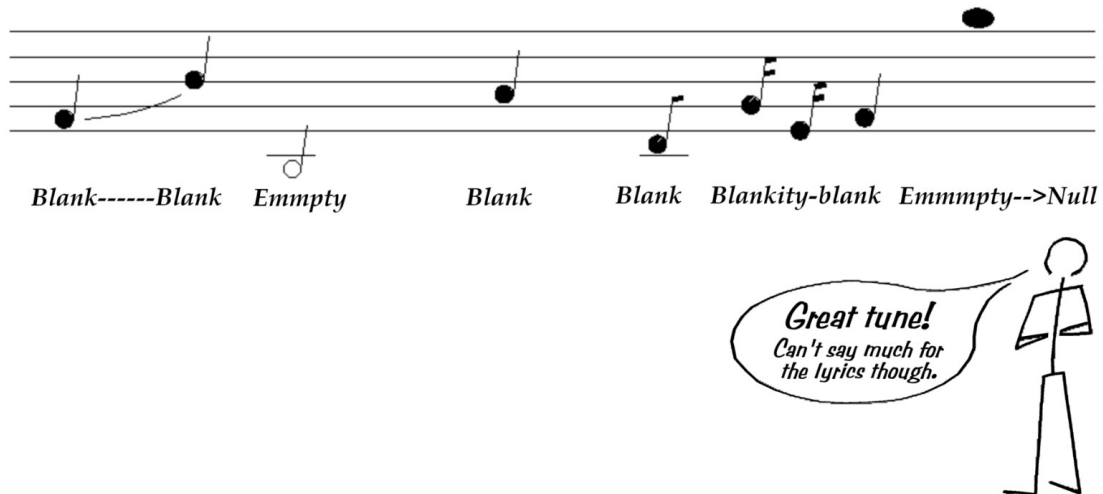
When first emptying the mind, there is a focus on an initial effort to have an empty mind; and then, a focus on maintaining the emptiness. These repetitive ‘bursts’ can be seen as a repetitive initial effort (as opposed to making the effort to be empty and holding it).

Chapter 6 introduced the idea that with chanting and some meditations, you can use the words as the vehicles for this emptiness or blankness. With instrumental music, you can introduce the emptiness or blankness with each note or sets of notes -- chords.

In the case of music and with a singular instrument, the emptiness can also be initiated between the notes. This can also be done with multiple instruments and following a melody. Your mind introduces ‘bursts’ of emptiness between the notes of the melody. You can use the notes and words. Listening to music serves as a vector to one point focus -- meditation. This has numerous applications.

- ◆ Filling the mind with each note or word
- ◆ Emptying the mind with each note or word
- ◆ Emptying the mind between notes

For the beginner though, it may be easier to learn to do an empty focus with only instrumentals. That way there are no words to distract or to initiate any mentation.



**Figure 8-1, Music and Blank Mind**

Be advised, that repetitive use of the mind’s focus on emptiness is a similar use of the mind as the eye exercise of Chapter 4. It is also similar to the quick repetitive use of a word as was introduced with meditation in Chapter 6. And...a one-point focus of performing this act/event makes this a meditation. All of these are combined in one exercise.

**3) ⇒ Exercises 1a and 3, the effect truth has within the mind**

Through out *I AM A I* it has been mentioned that truth has an effect on the mind. From *Exercise and Lab 1.1* to ‘pumping’ truth through the mind or weaving thought forms, Truth can alter consciousness. Taking the two previous examples of how music can alter consciousness

through a constant reset and having an empty mind for a window of time (a  $\Delta t$ ), 'pumping' truths through that same altered mind will augment the effect of the previous two examples.

This is the power of verse. The one-point focus on the words of the music serve the same purpose as the one-point focus on the words of a chant (Chapter 6). In addition, it introduces to the mind a sequence of concepts that will alter consciousness depending on how much Truth is in these concepts – weaving thought forms.

**4) ⇒ Exercise 3 and Chapter 2, how a logic system can create something 'alien' to that logic system...**

Remember that the concepts of infinite and finite or eternal and temporal are mutually exclusive. Anything created which is alien to a finite temporal mind – mortal mind, must be infinite and eternal related.

**5) ⇒ Resonance conditions touched on earlier in this chapter.**

One can use one-point focus on each note or word, using the vibration like the 'mmmmmmmm' part of OM. Listening to music, one can ride the vibrations of the music into one's self. Riding the music into your self adds another element to 2a).

Quick and slow tempos – various resonance conditions<sup>69</sup> -- have effects on us. Quick tempos tend to speed the mind up and engage it more while slow tempos tend to do the opposite.

There is a story about Pythagoras that the author recalls somewhere from college research a gazillion years ago. One time, when on the street, he saw a man taking firewood from a cart and stacking it against a house. He watched the man for a while then finally asked him what he was doing. He stated that he was angry. The house was where he lived with his wife and she was inside the house with her lover. He wanted revenge and to teach them a lesson. Down the road, a street musician was playing a martial song (a march).

The story goes that Pythagoras pulled back and watched the man some more. Then he walked over to the street musician, gave him some money, asked the musician to play something like a lullaby, and went back to watching the man.

Shortly, the man's actions slowed and then he stopped. He looked at the firewood; then, looked at the almost empty cart that carried it. He looked at the house and then at the firewood. Eventually, he started to pick up the firewood around the house and replaced it on the cart. This went on for a bit. Then Pythagoras asked him again what he was doing.

He said he realized he was probably better off without her and was at least glad he learned this about her. He also stated that the firewood cost money and he did not want to spend any more money on her. He was going to take the firewood to market and resell it.

Everything vibrates in storing energy be it *Music of the Spheres*<sup>70</sup> and its cosmic resonances with harmonics to white paint. When a frequency that is in harmonic to a resonant system enters that system, it will affect that system. This can occur on a physical level or metaphysical level.

Music can affect us on this level as well. There are so many layers to this one – music -- that covering them all would be prohibitive.

It is important to point this out though. This story is an example of the power of music tempo affects us subconsciously.

**6) ⇒ What ever you give to Love, Love will use.**

There are many ways to build a house. Yet, every house must obey the laws of physics – of matter.

This God's Love arrangement allows us to custom design our own spiritual trip. Religious contemplatives agree; all spiritual journeys work with the same internal mechanics.

---

<sup>69</sup> When two frequencies enter a non-linear amplifier (the ear) four frequencies result. The original two frequencies are there as well as the sum of the two frequencies and the difference between two frequencies (400hz and 600hz create 400hz, 600hz, 1000hz, and 200hz). This is one of many ways harmonics are created. (400hz is the first harmonic to 200hz.)

<sup>70</sup> The vibrations emitted by celestial bodies like planets, stars, constellations, etc.

The individual changes the constructs and how they are applied -- the forms. The end is the same. Love dictates that we will be aware of our union with God. It is a closed system.<sup>71</sup> It is only a question of time, which does not exist from Love's reference.

There are many other ways to apply the material of the previous chapters to tools on a daily basis, without stopping everything to meditate. One way is to do the exercises while you are waiting for something (like the phone or in an elevator). Any situation that requires you to just sit and wait can be used. As mentioned earlier, the author learned to apply many of these exercises while in the army. There were many times the military had the author waiting.<sup>72</sup>

One application that has been introduced before can be when driving long distances or driving in areas that are familiar. You can be empty and waiting, while guiding the vehicle. Recognizing and applying that there should be no thought is appropriate can help cultivate your intuition...no thought is appropriate!

Sports are another mentioned application and are another way to be empty of mind. Focus must be on a total overall situation -- objective event -- or you 'blow it'. No thought can be entertained -- no subjective event.

Using the exercises in this book in other daily applications is going to affect significantly your daily consciousness or individual awareness and growth. One-point focus combined with a single encompassing desire and a perception of a whole system, i.e. golf, archery, surfing, skiing, pool, etc. produces effects.

You, as a metaphysical student or operator, will also find that when you start using these things daily, you may notice that there is a direct relationship between thinking and 'screwing up'. When a person leaves the one-point focus of the *external* event and starts working with their internal event, they tend to blow it. Their focus becomes split between an 'objective event' and a 'subjective event'.

This cannot be stressed enough: Until you take your daily internal disciplines into everyday life -- whatever disciplines you have -- it will not mean a thing. You need to learn to 'take it to the street'.

There can be a form of 'peripheral vision' involved with the one-point focus both mentally and physically. Two examples of this are dancing and driving. Dancing will be touched on later in this chapter. The driving thing relates to what is already in your programming and storage (the 'back of the mind' or the subconscious) and driving works with direct cognition.

With the driving example, there is cognition of what is before you, and at the same time, 'subjective events' (mental/emotional sets) may be allowed through the mental lens array.

Cognition is guiding the driving, while the *Perceptual Lens Array* is working in a peripheral vision mode. This can mean the lens is not focused on anything in particular or it is multiplexing -- short time here, short time there, short time here... Both allow an 'objective event' and a 'subjective event' through the lens array. One is switching time blocks of focus while the other is equivalent to looking past someone and not focusing the eyes on anything in the foreground or the background.

With the latter, perception is 'tweaked' open enough to allow focus on the occurrence of both events -- a form of peripheral vision. It is kind of having a camera's focus set between two objects of separate distances. Because focus is set on neither object but somewhere in between, both objects are seen and have a blurred appearance or are not seen clearly.

As with the eyes or camera example, if mental focus becomes localized on either the foreground or background ('objective event' or 'subjective event') the other is blurred to us as it passes through the lens array.

Furthermore, as mentioned previously, there are many daily applications where the material of this book can be used. The imagination and motivations of you as the individual are

---

<sup>71</sup> Due to God's All Encompassing Love.

<sup>72</sup> "Hurry up and wait", is the military credo.

the only limit to the applications. Motivation, your individual intention,<sup>73</sup> will always be a major variable in any successful applications.

If motivations are orientated to the whole -- whatever you choose -- the inclusiveness of God's Love will use whatever you set up. You need to recognize that there are mechanics involved -- relationships, connections, and karma. The inclusiveness of God's Love allows you to work out the details of your own personal applications using the specific mechanics and relationships of those applications. Why do this? Why use music to remember God?

Not being with God means pain. Pain involves a perception of other-ness. God is a complete union -- with no other-ness -- and there is no pain/perception. It is One; it is bliss, the Eternal moment of Creation, etc. There is no pain. The only time we have conscious pain is when we are not consciously participating in Creation within us. Pain cannot exist when we are in God.

It is as if the dichotomies set up the angst; in a duality, there is a tension. It is not being with God lies angst, anguish, and pain. Ironically, Absolute Love will not fight you and allows you to choose anguish, if that is what you want to be your primary focus. Love will reflect the mistaken thinking back on the thinker (Karma), but it will not fight your mind directly.

It is only a question of how long you want to be a masochist; how long do you want to be separate and in pain. How long do we want to be spiritual masochists? Whether, it is 1 lifetime or 50,000 lifetimes. From an Eternal reference point, it does not make any difference how long an individual wants to take to do this. The temporal end will be the same.

It can be seen that the affects of listening to music can go in a multitude of directions. Most of these directions involve the music listener as they are applying numerous mental metaphysical operations (whether they know it or not).

All of the above affects become augmented when done on an assembled group level, specifically, with live music. Music can have an effect on an individual level or a group level. The idea of using music to produce group mind focus and emptiness is at the core of all religious use of music, from shamanic use of drums, to musical religious chants (e.g. Gregorian), to church choirs, or to a 'Dead' concert.

Eliminate ~~truth~~ and there is only Truth. If a group of people is doing the same things in their mind (music effects stated previous) and no ~~truth~~ is enforced or re-enforced within that window of time on a group level, Truth is what remains. Because of this, a secular music event can turn spiritual without warning.

*"Once and a while you can get shown the light, in the strangest of places if you look at it right."*  
Scarlet Begonias, Grateful Dead.

The audience affects the musician/music, which affects the audience, which affects the musician...a feedback loop. This can create a group experience.<sup>74</sup>

The effects of a combination of all these applications show up in gospel music. Prayers or heart-songs are bursts of heart or emotional energy united with a perception/idea/concept (as opposed to a burst of an empty mind). With religious music, the prayer is riding the music vector and the empty mind created by listening to the music.

#### 8.4 - Usage: Active and Passive Applications

**A**ctive use of music is the instrumentalist/singer and in some respects the dancer (a dancer uses both active and passive elements of music). For the moment, we will look at the active use of music as being the musicians with one-point focus.

There are numerous approaches to this. One is using or riding the vibration/sound;<sup>75</sup> while the other, is being empty.

---

<sup>73</sup>  $P_S, D_{Tp}, A_S, D_S$ , etc.

<sup>74</sup> "They are not the best at what they do. They are the only ones that do what they do." Bill Graham, the promoter, about the Grateful Dead

<sup>75</sup> Like riding the 'mmmmmmmm' part of *OM*

With the latter, the player can use the repetition, as in percussion, to foster reoccurring bursts of emptiness within the player as he or she plays. First, the musician must wait until each note is to occur; then, they can use the repetition and the percussion to do the empty bursts and blanking; to work with it, to ride the notes, etc. It works best with well-known songs (songs they have worked on and practiced so there is an automatic established cognitive link).

The musician's one-point focus is on the music and the song, and in-between when there are no words, there is only an emptiness to be filled by the music... Nothing, no thoughts are in the mind.

As to the words, it may be more effective if the words can slip into some kind of spiritual parallel, to something that is in reference to the whole.

Some musicians may argue that the notes to the music are not as important as the rests -- the quiet places in-between. Which can be referenced directly back to the *Tao Te Ching* again,

*"The use of the clay determines the pot.  
The usefulness of the pot is determined by where the clay is not."*

It is the combination of is and is not, that determines all form.<sup>76</sup>

With musical improvisation, in some ways, the player must be like their own instrument. Their instrument is empty and silent until the player plays it. The player must be as empty as their instrument. Whatever is coming out, is coming out. Many musicians have talked about surprising themselves, by letting go and entering this kind of state. It all depends on where their head goes and how they put the notes together.

Each note can almost float into the stillness of the Now, into the stillness of the Eternal Moment of Creation that the note is manifesting. Because that Eternal Moment of Creation is happening all the time, and because music is from moment to moment, it is very useful for entering the Eternal moment. There is only the music.

There are also schools of thought that maintain that the note is always there; it is Eternal, and we tune into it. It has been known as the *Music of the Spheres*, the lost chord, the Word, or the Song of God. It is the music that never stops:

*"They're a band beyond description,  
Like Jehovah's favorite choir.  
People join hand in hand,  
While the music plays the band,  
Lord they're setting us on fire."<sup>77</sup>*

Music is perceived as a vibration. It is very similar to any other physical law. Just because the individual does not see the law applying, it does not mean the law is not there. That perception of vibration has the ability to be applied at any moment in time, anywhere. A specific note has a specific frequency (vibration). The Music is perceived as particular frequencies or collections of vibrations.<sup>78</sup> The musician is an instrument reflecting this vibration.

Whatever instrument the player uses, it takes practice to be proficient. Practice with the instrument and with working inside the head. You have to work at it at first, as with everything else.

---

<sup>76</sup> Where the *BTRs* are, and where the *BTRs* are not, the space between, or their matrix array.

<sup>77</sup> Lyrics by John Barlowe, *The Music Never Stopped*, [Blues For Allah](#), The Grateful Dead, Copyright 1975 by Ice Nine Publishing, Inc.

<sup>78</sup> A side note: as one does mental exercises, you will begin to be aware of a ringing in your ears, specifically the left ear. As the consciousness and growth progresses, the ringing changes; it starts to develop into chords.

With the **passive aspect** of listening to music, it is possible to enter deeper consciousness states than the active. This is because you do not have to do any physical activity while listening; therefore, your mental focus is not split. Physical exertion can split your focus. In passive listening, part of the mind is not set aside for things like maintaining physical balance.<sup>79</sup> It is possible for you to let go, and dissolve -- so to speak -- into the music.

When working with the passive aspect of music, you should make yourself comfortable, but not too comfortable of a position. You do not want to go to sleep.

Whatever positions you do chose, it could be quite helpful for you co-join the event with a slow, deep breathing. This will be asked of you when you do a lab exercise. All this information is leading up to an exercise.

With passive use of music, each note is accompanied with focus and blankness -- with a 'burst' of emptiness. You ride the music out. All you are doing, is riding out each note, and existing quietly, waiting and being patient, until the song is done. No thought in the mind is appropriate until the music is done. In this way, the song acts like the kitchen timer in Chapter 6. The music itself becomes your objective time keeping mechanism.

It has been said how you can ride the notes and wait quietly. It also has been mentioned how each note is resounded in the empty mind. In addition, the influence that tempos have on people earlier in the chapter. The next thing to mention is a combination of usage with the drive-plateau concept.

This is a time of intense driving music, with an intense moment of focus followed by a plateau of soft quiet music, a release. The individual sinks into the emptiness of the soft slow notes. With some music or songs, it is possible to do both several times.

The music can leave an intense drive and then enter a plateau, then repeats. Therefore, the individual can go back and forth from this incredible moment of drive, to this stillness, to this drive, to this stillness. The author first learned about this mechanism when using the record album, the Moody Blues' *To Our Children's, Children's, Children*. They did that a lot in the first half of that album.

Jerry<sup>80</sup> used to do that a lot; the 'Dead' were masters of this. It can be almost like an orgasm when that plateau is reached. After an intense guitar riff, the music slows in tempo and very note is hanging in the air (and stillness) and in your mind at the same time.

The musician is an active vessel (like their instrument), while the listener is a passive vessel. Now we are going to cover a combination of both. Dance is an active and a passive form of music use. The mind is completely passive, in the listening mode, being there. As this is occurring, the body is in an active mode, physically expressing the music, through the mind of the dancer. There is an emptiness and music throughout. The mind is passive and open, while the body is expressing what is passing through the mind. The music is going all the way through you, to your tapping toes!

The deeper trance states tend to occur, though, when the individual is physically passive. The dance tends to be deeper the more passive it is, the more the dance is on the inside. Like doing the mantras, the most powerful mantra is the one done in stillness. This way the individual enters deeper consciousness. The same is with dance. The most powerful dance that is done is the 'dance in the stillness'.

There is no physical exertion or focus. A person does not have to do anything. An individual does not have to worry about gravity, laws of motion. You can enter stellar states by mentally 'dancing to the music'. To learn this though, physical dance can be an excellent introduction.

The author's personal preference is live music.<sup>81</sup> The author prefers not to have words or only a few words now and then to introduce ideas or concepts. This tends to be jazz, blues,

---

<sup>79</sup> Given, you are standing.

<sup>80</sup> Jerry Garcia, lead guitarist of The Grateful Dead



jam, improvisational rock, or spacey stuff with the drums like the 'Dead', when they really got 'out there'. If there are words, the author prefers the lyrics to have some kind of spiritual parallel.

A reminder: Whatever operation you are doing, maintain a disinterested-interest in it and the outcome. Do it with the recognition that the outcome is an unknown. Why boggle your brain with something you do not know? Just work with the mechanics of it now.

Again, for experimentation purposes, low emotional content is preferable. Maintain a balance between the head and the heart. Whatever metaphysical experiments you do, give them the **K.I.S.S.** An empty mind and one-point focus of desire is simple, simple-ness in the mind, and simple-ness in the heart. Music exercises can serve as a jumping board for the heart-song, such as the Psalms. Eventually, the Psalms and all these heart-songs evolve into non-verbal communion. These devotional songs/prayers eventually go beyond words and become non-verbal communion between you and your Creator.

However, one can use secular love songs as if talking to God or God is talking to you. St. John of the Cross talked about that. He would take secular love songs and translate it in his mind to a love song to God. He used them as a very important spiritual vehicle for him.

Therefore, when there are words, the words can be given a spiritual reference by the listener. An individual can take the words and slip them into a spiritual parallel through manipulation of their perceptions. You can use secular love songs and convert them to your heart songs<sup>82</sup> to God.

\*\*\*\*\*\*\*\*\*\*

### *Exercise and Lab #13: Music and an Empty Mind*

Because the book format allows the reader to work on their own, it will be left up to the reader to pick the music they want to work with.

Starting with drums can be helpful. Dance and move to the drums. Then, sit or lie in a relaxed position and, first, do a passive application of focus to music. This should be done for at least fifteen minutes.

Then, take a song -- any song -- that can slip in to a spiritual parallel. No attachment, and do either dance or sit. Do either one; it does not make any difference which; this is only an introduction.

Use the music and one-point focus to enter it. With live versions of some songs (like *Sugar Magnolia -- Sunshine Daydream*), it is possible to really boogie with the song when musicians are singing. When the song gets into strong instrumental, the boogie can get wilder while the mind can get stiller and stiller. Either way, the individual can enter deeper states.

Because the body can never do what all the notes or sounds are doing, the mind can enter the music as the body starts to get still. The body would never be able to relate to all the notes that it hears. It tends to relate to the gestalt of the music, the feeling.

This assignment is for you to:

- *Pick four pieces of music: two instrumentals only and two with vocals. The pieces should be ten to twenty minutes long.*
- *Find a place where you will not be disturbed and get in a comfortable (but not too comfortable) position.*
- *Do a short period of slow deep breathing, set your intention for this exercise, turn the music on, and enter.*
- *Focus on emptiness, or if you use an effort, 'bursts of blankness' of mind with each instrumental note or progression.*
- *Do this passive aspect once for each piece of music.*
- *Do also an active exercise -- a dance -- for each piece.*

---

<sup>81</sup> A feedback loop occurs between the listener and the player. The deeper the listener gets, can affect the players state.

<sup>82</sup> Chapter 6.2, *Exercise 8C*, Devotional Chanting

- After each exercise, sit and be still for several minutes, and notice any thoughts or sensations and perhaps record them in your notebook or journal.

\*\*\*\*\*\*\*\*\*\*

## 8.5 – Additional Mechanics and Exercises

*R*emember the Formula of Effectiveness of Chapter 5. The longer you spend focusing over a change of time [ $f(\Delta t)$ ], the more effective you will be in that focus. The effectiveness in this particular reference is a change of consciousness. The longer you focus, the more there is going to be a change inside you.

Also, remember in the formula relationship that as attachment approaches 0 ( $A_S$ ), effectiveness can approach infinite. As the individual starts working with this idea, and is reducing truth within their mind/matrix, their effectiveness can approach infinite. This concept is the springboard for magic and miracles.

Doing these music exercises, you are opening up your *Perceptual Lens Array* and allowing a free flow from the event (the music) through an empty lens array, going through the cognitive, contacting knowledge. Done in a consistent manner, you can change your programming this way. In addition, the constant exercise of one-point focus will make your focus stronger too, as in lifting weights. Your growth comes in choosing to focus the lens and returning when you drift.

As mentioned previously, one of the nice things about music is that the songs predetermine the length of the exercise. Instead of using a timing device as mentioned in Chapter 6, one can use the length of the song as the timing device. And...as in Chapter 6, having a specific time window for an exercise can help bring your focus back. "I am going to do this exercise until the song (or album) is over." (thereby reducing  $D_S$ )

In terms of motivation/intention, remember that all you are doing with these exercises is just 'messing around' with the lens array; playing with it this way and that. You are using the cognitive input of what is happening and avoiding the lower part of your individual matrix. Recognize that there are consistent cause and effect relationships involved. Things will automatically begin to happen if you start to apply these relationships.

That is why this course is laid out like a science program. None of what is being done here is new. It has all been said before, in other ways, by probably thousands and thousands of people. *I AM A I* is just attempting to demystify it.

Metaphysics tends to have cryptic mystical and esoteric presentations. They do not call it the occult for nothing.

As you do these exercises, remember your sense of purpose and the motivational analysis. By remembering your sense of purpose, if you drift, it is easier to come back when you remember: "What am I doing this for? What do I want? For this block of time I am only doing this."

What you do not want can be just as important as what you do want. It is very useful to bring your focus back by realizing, "No, I don't want to do that, I want to do this right now." Do the exercise just to do it. You do not know where it is going.

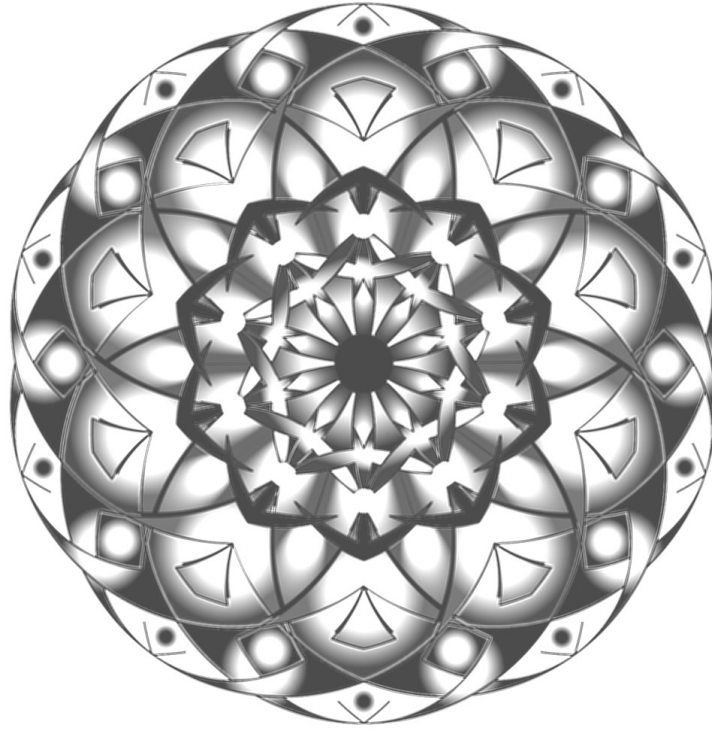
Many music pieces can help you do this work. Some are geared specifically to help, while other music pieces this was never the intention.

Be advised that there are seven music albums that have mystical references; and, the lyrics consistently keep in this vein. Each of the seven albums has a general theme and is performed by the same group, The Moody Blues.

The albums are:



- ❖ *Days of Futures Past*, Theme: A day in the life of a spiritual pilgrim.
- ❖ *To Our Children's Children's Children*, Theme: The internal work and journey.
- ❖ *In Search of the Lost Chord*, Theme: The quest, cycles, and experimentation.
- ❖ *A Question of Balance*, Theme: The balance between mind and heart.

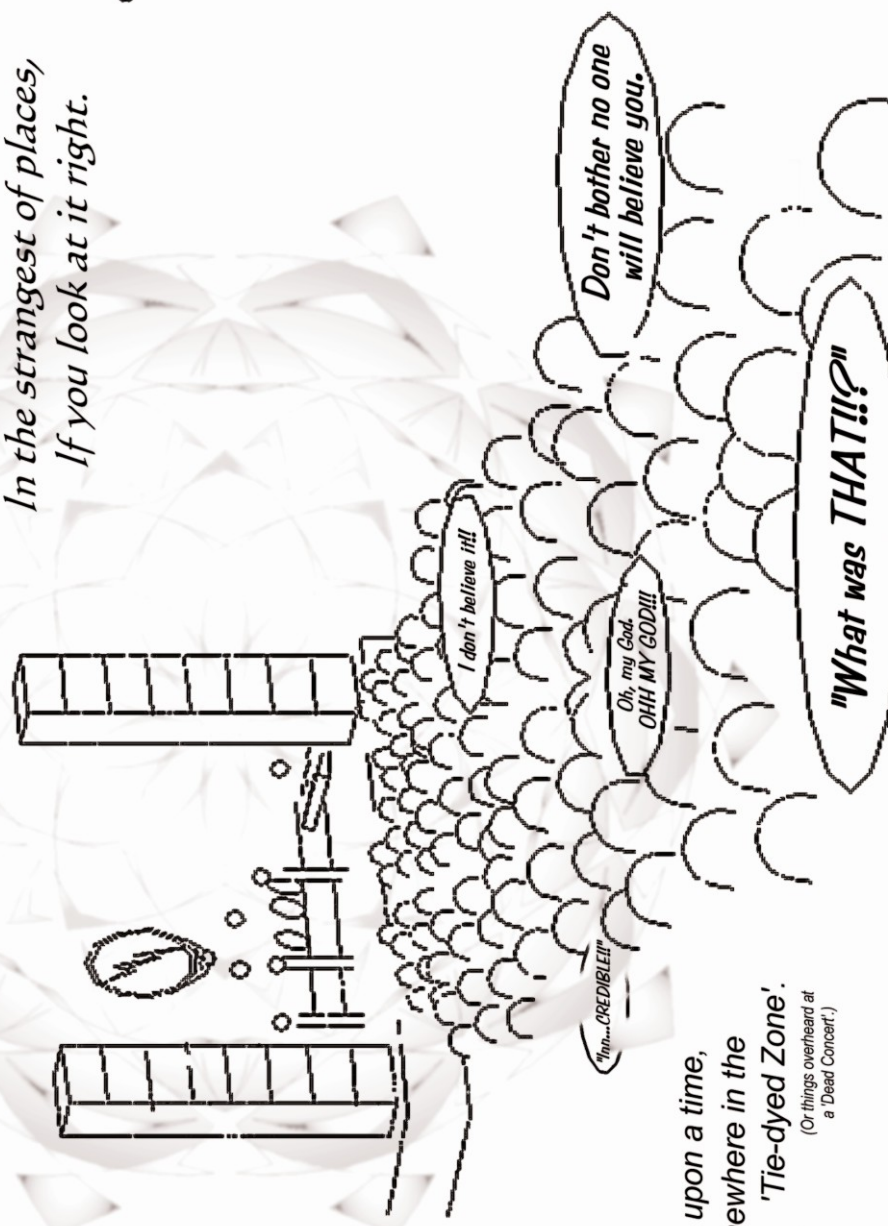
- ❖ *On the Threshold of a Dream*, Theme: The spiritual journey and the promise of 'something else'.
- ❖ *Every Good Boy Deserves Favor*, Theme: How what you are doing works into Mankind.
- ❖ *The Seventh Sojourn*, Theme: A completion of the previous material.



### 8.6 – Questions

- 1) What are the advantages to using instrumental music only?
- 2) What are active applications of music, passive, and combinations of the two?
- 3) Music is the most powerful \_\_\_\_\_.
- 4) How does listening to music affect the mind?
- 5) Tools are \_\_\_\_\_.
- 6) Skill dictates knowing when to \_\_\_\_\_.


  
*Once and awhile you get shown the light,*
  
*In the strangest of places,*
  
*If you look at it right.*




**Once** upon a time,  
 Somewhere in the  
 'Tie-dyed Zone'.  
(Or things overheard at  
 a 'Dead Concert'.)