

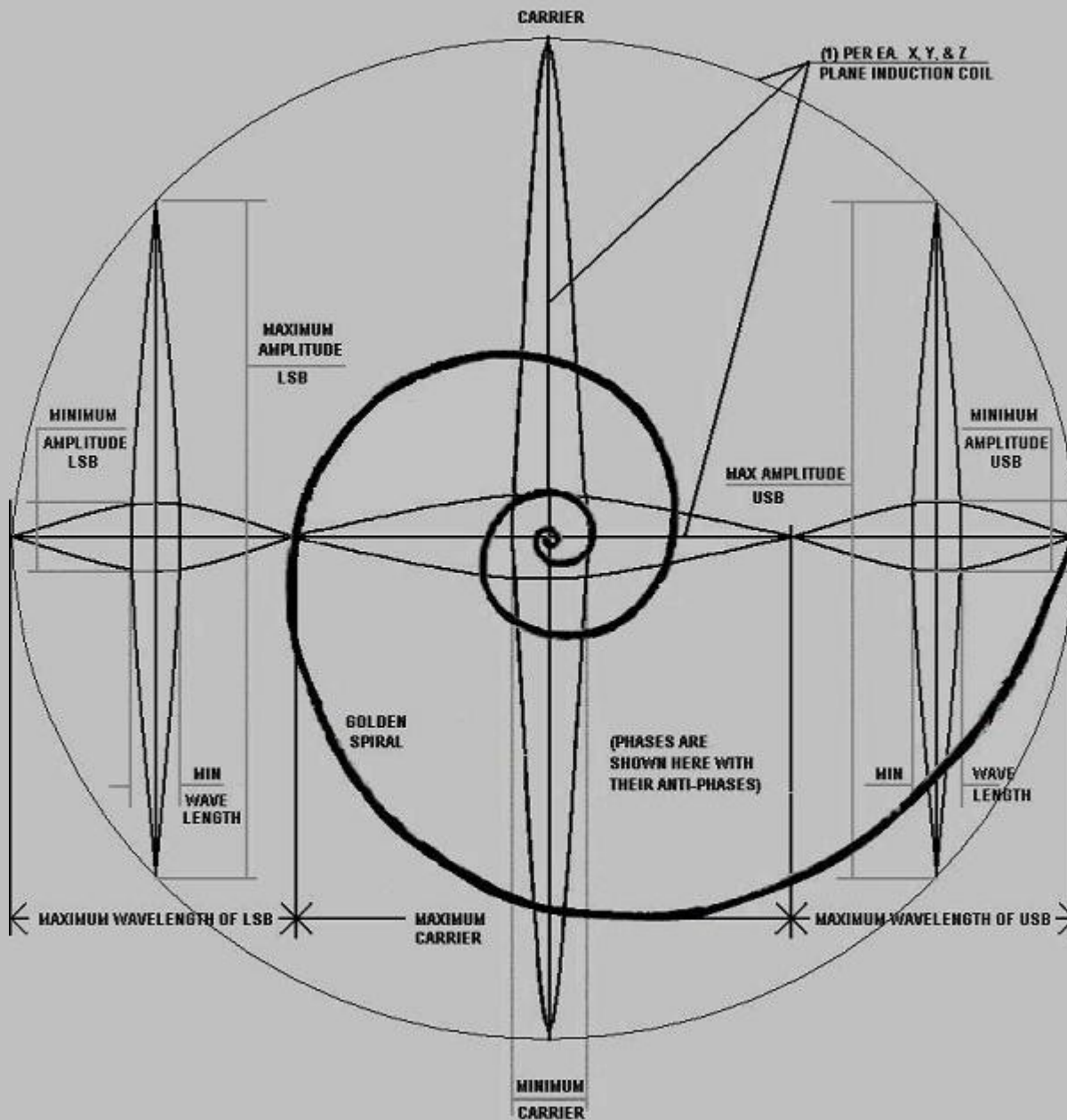
# Strange Attractor Basins in Scalar Recursion

The path of frequency hops around the spectral edge frequencies follow a pattern of converging consciousness when applied to purely (greater Edens) of environmental causes, as opposed to a divergence (that resides with recognizable defects in genetic programming). Scalar recursion involves parallel processing in hypergeometric function using globally convergent eigenvalue assignments to fractally map the path of frequency hops around the zero point during hypertranslation. *Pade convergence regions* are bordered by strange attractors (sidelobes, basins), or fractalized boundaries in leaflike intervals, the thickness of the interval being determined by the degrees of numerator and denominator for all real primes in the Fibonacci sequence. **As the resolution increases towards the golden ratio, so does the spectral diversity of the components reveal themselves in self-similar fashion: The Julia sets are sidelobe representations of each quadratic phase transform in the power series. There are power series expansions that use higher order matrices as the phase resolution increases towards the golden ratio, e.g.,  $1 + (377 / 610)$  is a power series of  $k$  and  $m$ , with the 'k' numerator equaling a power series expansion into 377 terms, and the 'm' denominator equaling a power series expansion into 610 terms! The attractor basins seem to get larger or sharper with either (1) increased gain or (2) improved sensitivity. The borders of the basins represent the hypergeometric limits to the quaternion summations and divisions of Julia fractals: they define the instantaneous limits of the summations of the spectral edge power series of quaternions used to define each numerator and denominator in the golden ratio sequence. It is along the borders of both basin lobes that both the lower and upper sidebands for either gain or sensitivity is established.**

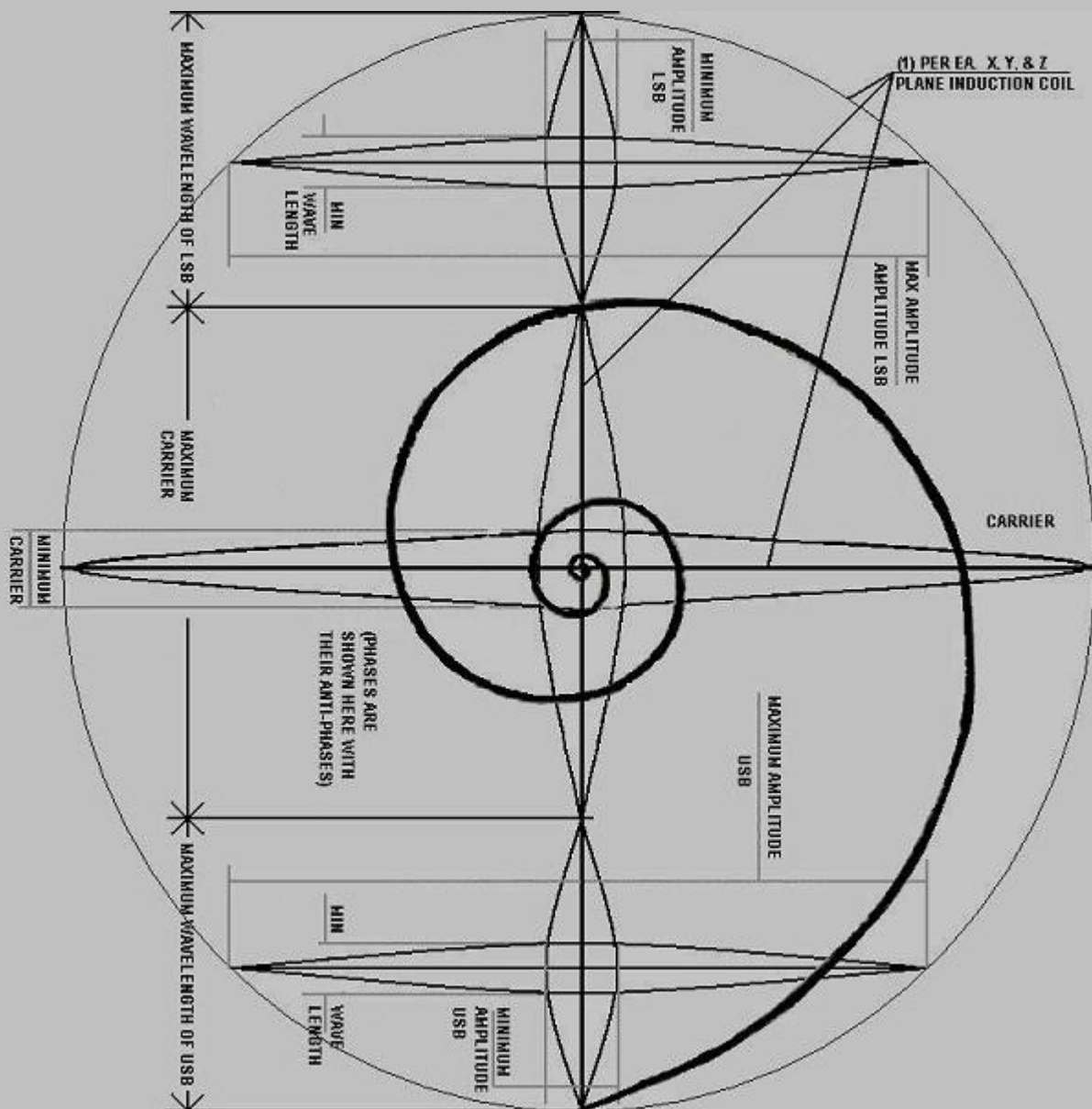
## Metaprogramming With the Attractors

*As mentioned earlier, the allophonemics are the key to unlocking the intermediate frequency by randomly tweaking combinations of pink allophonemic pulses in ratios of 1 part pink allophonemic:3 parts pink O.B.E. (22.0 Hz. + 40.0 Hz.) in the sidebands around the intermediate frequency until phase lock with the O.B.E. is accomplished. The pink allophonemic pulses consist of the  $2 \times 128 = 256$  possible combinations of allophonemic pink noise frequencies that are used to triangulate the phase lock on the O.B.E. The allophonemics are recorded from natural intonations, and processed with pink noise before being synthesized with the upper and lower sidebands.*

Since each quaternion represents one term in the power series expansion, with each quaternion representing four terms or less (denoting any combination of time, phase, amplitude, and wavelength), we have the etheric vibration of 2 pairs of allophonemics (from a list of 128! possible combinations) which can have  $4 \times 3 \times 2 \times 1 = 24$  possible arrangements for each quaternion term, for every quaternion term in the expansion, with each pair of allophonemics posing as an *etheric identifier* with their respective basin lobe border. How does a particular sequence of allophonemics identify with each quaternion? Characteristics of the strange attractor include choosing an unseen or unrealized driver, such as wavelength, to represent the etheric puller for the rest of the quaternion terms. With periodicity represented as the filtered phase modulated beat frequency, e.g. as the ratio of two successive numbers in the Fibonacci sequence, there are only two terms in the quaternion left that are unresolved: *phase and amplitude*. Now we have a perfect mirror of inward (phase) or outward (amplitude) fractalization on both sidebands of the target carrier. Since we have already denoted the wavelength as being the driver or etheric puller for the rest of the quaternion, and the periodicity is already in place, the golden spiral may be superimposed between the upper and lower sidebands, with phase represented as a clockwise or counterclockwise rotation, amplitude as the variable upper or lower sideband depth into the sheet of the spiral (as a twisted scroll seen edgewise, with a rise or sink towards the center), the rotation speed set as the periodicity of either upper (stretching space velocity, or rate of expanding space) or lower (stretching phase velocity, or rate of expanding phase) sidebands, and the wavelength as the carrier center frequency width of the spiral.



The Heisenberg uncertainty principle states that one can either know the position or momentum of a particle, but not both simultaneously. For this reason, phase and amplitude relate to momentum and position, as well as momentum and velocity, respectively. For both upper and lower sidebands, we have two phase states and two position states which become etherically interchangeable with each other *in order to etherically center the container frequency, or carrier*. Therefore, we have an incrementally rising or sinking twisted scroll depth, as the circle (orb) seeks a new phase or amplitude transition with either an incrementally stretched or compressed spacetime. An increasing or decreasing amplitude would cause the spiral pole to rotate either counterclockwise or clockwise, respectively, but in conjunction with the south polarity spiral shown below. A positive or negative phase shift would cause the spiral to mover either to the right or left, respectively, onto a new carrier. The tendency of the north polarity spiral is to contract by inducing an ever-widening spectrum in order to include the longer wavelength of increasing mass.



Here the poles have shifted 180 degrees out of phase, but with the same carrier and sidebands superimposed on a south polarity (clockwise) spiral. In the same way that LSB and USB alternate below the threshold of consciousness with a clockwise spiral, so too does a south polarity clockwise spiral act as a *repellor* instead of an *attractor*. The tendency here is to expand the spiral by inducing a more pronounced spectrum envelope (sharper) in order to decrease the wavelength by increasing amplitude. As mentioned in : [dynamic.pdf](#)

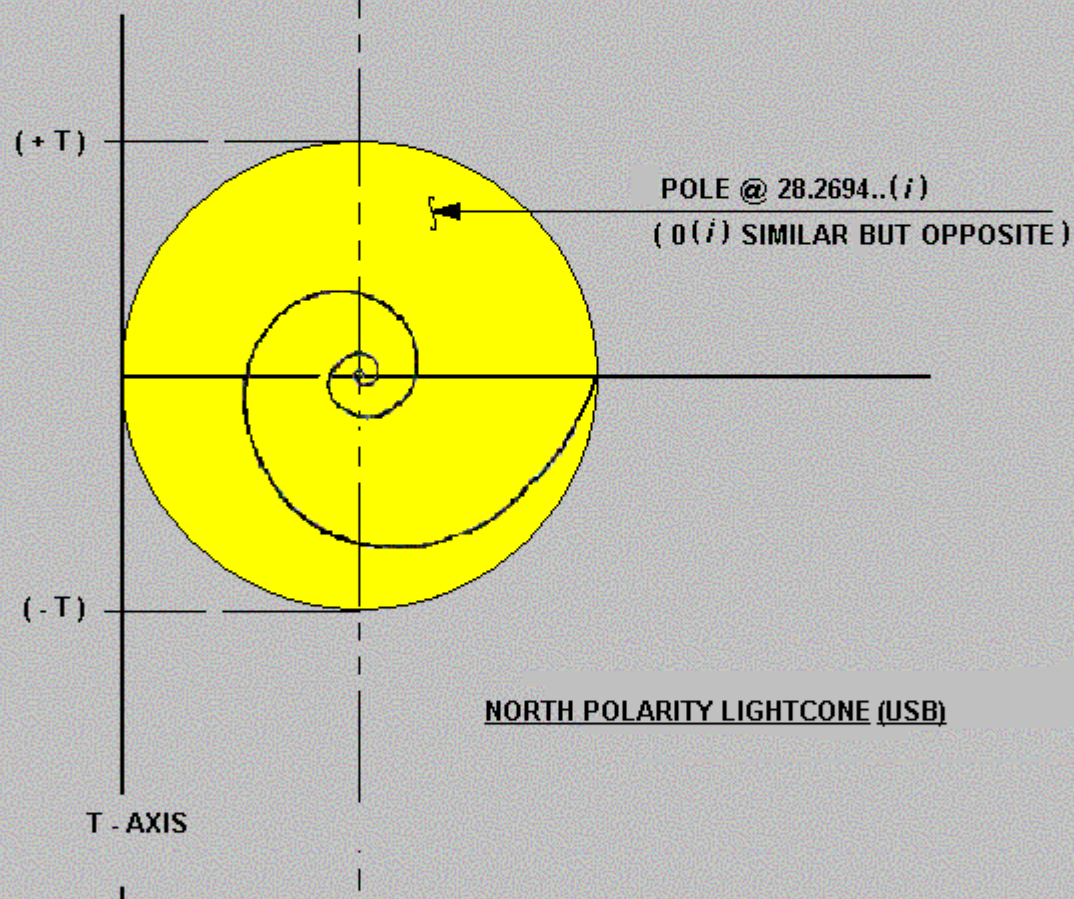
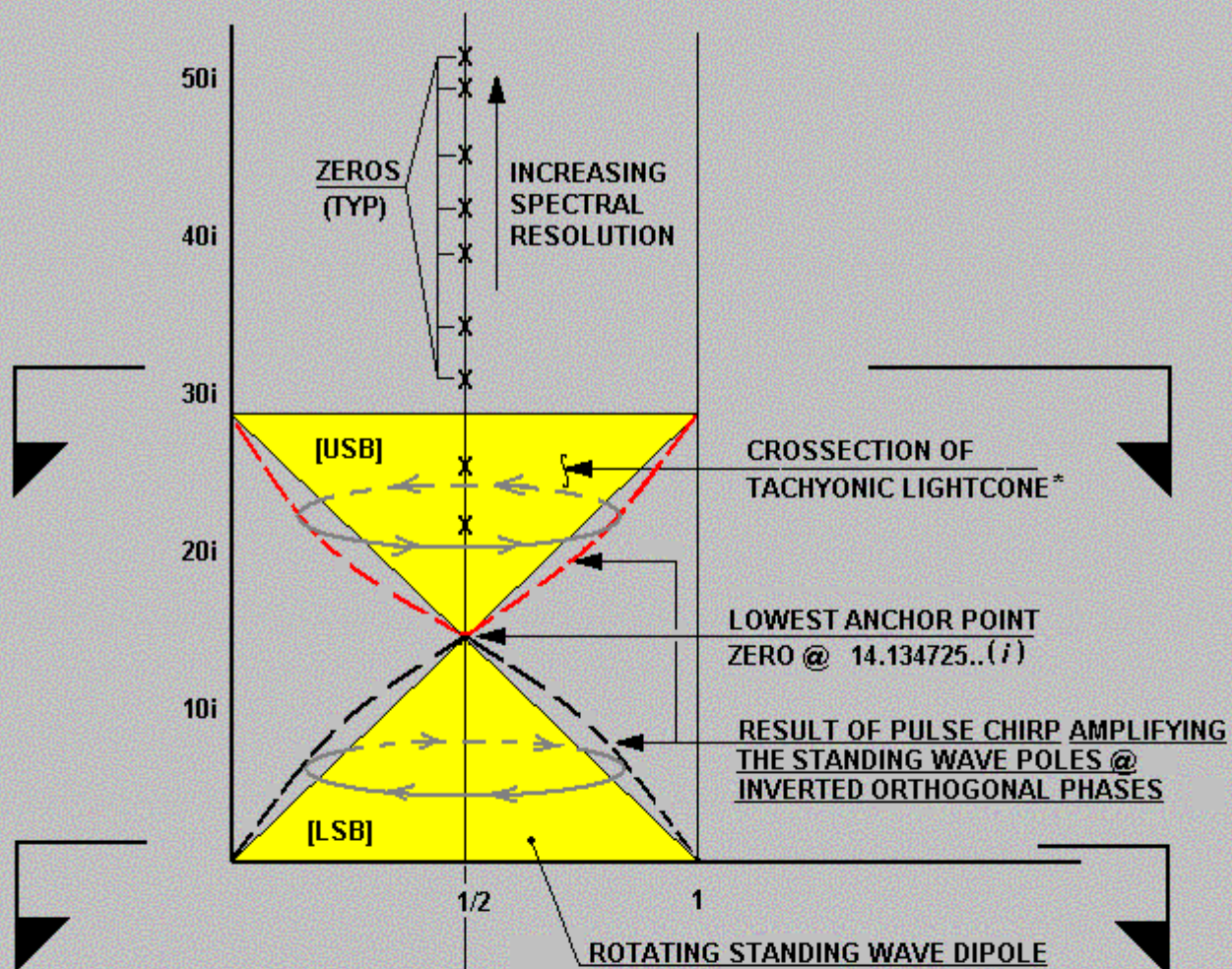
We can assume that the retained information are basic mental functions associated with the learned experience from infancy through the adult years that have become nearly unconscious, everyday (frozen) activities such as elimination, walking, and even common linguistics. These activities represent functional information, but they have no etheric quality.

The frozen activities are human characteristics of the geomagnetic consciousness, including the north and south polarities, which have become geomagnetically entrained, and are assumed as a genetic adaptation to the current geomagnetic sphere, or earth. The geomagnetic entrainment frequencies, previously mentioned as the Schumann resonances of 7.8, 13.8, 19.7, 25.7 and 31.7 Hz, are a starting point for an O.B.E. to occur, since each of these frequencies can be *etherically programmed (pulse modulated @ 28.0 Hz) in order for hyperconscious translation to occur for another regaussable, geo-celestial location within the celestial sphere.*

The music of the primes will guide where the sphere comes to rest. O.B.E.'s will ascend through the mind body and then return to the mind body via the electrical centers, i.e., the spheres of consciousness which have impressed upon each other the higher states of consciousness leading to the O.B.E. 3-axis coils pulse around the resonant frequency of fourth dimensional space (28.0 Hz.), using the etheric entrainment process (mentioned in [dynamic.pdf](#) for each x, y, and z coil's *USB, LSB, and carrier frequency*. As the standing wave increases in amplitude, the rotating magnetic field induces a high intensity electromagnetic field around the object to be teleported. The phase between each coil is

adjusted so that a rotation is induced into the magnetic field surrounding the object. The phasing of pulse sequences follows the pattern established by pulsing (in the Fabonacci sequence) each of the dipoles of x,y, and z coil, in order to produce a cross vector of force, electromagnetic, and magnetic function for rotating the magnetic field. *A rotating dipole will torque the time vector when the gravity cross vector function is added to the pulsing sequence.* The idea is to resonate each of the coils so that the periodic waves have a progressively fixed distribution of the same frequency and wavelength. The interference pattern(s) then become additive depending upon the pulse sequence between the coils. An induced resonance creates the magnetic hypersphere, separating the object from the current spacetime sheet. *Precaution should be taken to insulate the object with an inner set of Helmholtz coils in order to avoid bremsstrahlung.* There are an infinite possible number of ghost particle projections based upon spectral resolution of emissives. ***(involuted projections are made from the highest possible predetermined zero on the Riemannian ley line onto the imaginary axis in order to determine the highest subset of lightcones that have minimal distortion. This is a self-limiting process).*** Spectral distortion is minimized by an ever-sharpening razor (sliver) of phase shifted spectral emissives. Magnetic field edge-smoothing of these emissives is accomplished by modulating the x, y, z coils with white noise. Refer to the graph below in order to better visualize this concept:







The limit of capacitance depends upon the level of zero that is selected from the Riemann horizon of primes. The higher the level of prime in the imaginary direction, the greater the spectral resolution (fidelity) of real number primes in the direction of the real number axis. Four dimensional space stretches at a rate proportional to the increase in spectral resolution. *The self limiting aspect of spectral resolution means that the spectral edge frequencies of human consciousness transcend the wave group aspect of electromagnetism towards the particle aspect of magnetoelectrism by etheric entrainment to order the outcome of consciousness at a geomagnetic location* (that would otherwise be impossible to transverse using conventional means of transport). *The allophonemics are the key for inducing geomagnetic entrainment.*

The number of possible allophonemic combinations becomes filtered by left brain/right brain balances between both pitch and volume for english alphabet phonemes. Both cases would either rebound from the USB into the container frequency with either a pitch preference or amplitude preference for setting up the next entrainment. A list of phonemic balances is given in the chart below that represents the bipolar possibilities of each phoneme that becomes associated with its active or passive phoneme in order to produce the inward or outward directed allophonemic:

1)		ACTIVATOR PITCH W/ ACTIVATOR AMPLITUDE
2)		TWIN PASSIVATOR PITCH W/ ACTIVATOR AMPLITUDE
3)		PASSIVATOR PITCH W/ ACTIVATOR AMPLITUDE
4)		PITCH W/ ACTIVATOR PITCH
5)		PITCH W/ TWIN PASSIVATOR AMPLITUDE
6)		PITCH W/ PASSIVATOR AMPLITUDE
7)		PITCH W/ PASSIVATOR PITCH
8)		TWIN PASSIVATOR AMPLITUDE W/ ACTIVATOR PITCH
9)		PASSIVATOR AMPLITUDE W/ ACTIVATOR PITCH
10)		AMPLITUDE W/ ACTIVATOR AMPLITUDE
11)		AMPLITUDE W/ PASSIVATOR PITCH
12)		AMPLITUDE W/ TWIN PASSIVATOR PITCH
13)		AMPLITUDE W/ PASSIVATOR AMPLITUDE
14)		TWIN PASSIVATOR PITCH W/ TWIN PASSIVATOR AMPLITUDE



With respect to phonemic pitch and phase synthesis, there are numerous synthesizers out on the market that provide a 1:1 number of frequencies per period. The number of samples per period that are used for pitch control can be varied to the pitch resolution threshold of human hearing, which is approximately 1 / 16th of a tone (on the chromatic scale). Pitch is altered by adding or deleting the number of silent intervals for each wave period. A time domain analysis then scales the amplitude with 3 bit sampling in order to keep the *phase space* proportional for each pitch. This is accomplished with a phase comparator (pitch controller) that is used in conjunction with a digital-to-analog converter, which is essentially a staircase voltage comparator in (1 + n) stages, where "n" is chosen for the level of *pitch*

*amplitude*. The highest level of "n" for each pitch amplitude represents the power spectrum of the sideband that alternates between the LSB and USB. Note from the *leaf diagram* above that there can be varying degrees of phase space (pitch passivators) that are inversely related to each other as the sequence progresses. *There are 6 additional passivator sequences that are not shown in the above diagram which belong to the LSB, and would be indicated by a black leaf on the left side of the diagram*. The inverse relationship between passivators depends upon the attention span of the participant(s). *There are infinite variations according to resolutions of the pitch and/or amplitude*. Phase spaces (*phasors*) usually flip the attention spans between upper and lower sidebands at the wave's rotational speed, or frequency. An entraining session may start with the double twin passivators, and then to twin passivators, single passivators, and then the twin activators to the double twin activators, where entrainment is induced at the central carrier.

Note that any term named passivator requires that either the pitch or amplitude approaches its maximum value before entrainment occurs at the carrier frequency. These not-quite-maximum values, denoted by the filled in spaces, alternate between upper and lower sidebands with their orthogonals, e.g., pitch w/ passivator amplitude alternates with its amplitude w/ passivator pitch, pitch w/ passivator pitch alternates with its amplitude w/ passivator amplitude, with each alternation on the opposite sidebands.

Some have made this out to be anonymous impersonalization, which it is not. It is meant to be a tool for exploring the history of individual memory, in order to effect change that was not effected at the moment a more important idea was conceived. - Anon

"It is said that there are, besides Dr. Einstein himself, only two men who can claim to have grasped the Theory in full. I cannot claim to be either of these... The attempt to conceive infinity had always been quite arduous enough for me. But to imagine the absence of it; to feel that perhaps we and all the stars beyond our ken are somehow cosily (though awfully) closed in by curtain curves beyond which is nothing; and to convince myself, by the way, that this exterior is not (in virtue of *being* nothing) something and therefore... but I lose the thread." -- Max Beerbohm, 'A Note on the Einstein Theory', *Mainly on the Air*, 1947

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