

# 11.03 - Development of the Scale of Infinite Ninths

Sometime in the summer of 2002[2] a method was developed to calculate [intervals](#) as though they themselves were discrete and equal quantities. From this it was seen that two [Seconds](#) should and ought to always equal a [Third](#) and two [Thirds](#) equal a [Fifth](#) and two [Fifths](#) equal a [Ninth](#). From that humble beginning an entirely new scale was developed, piece by elegant piece, until it was not only clearly [harmonic](#) but also perfectly encompassed [Walter Russell](#)’s [Scale of Locked Potentials](#). As his scale is a reflection or recording of natural phenomena this new scale also reflects or records natural phenomena - the naturally occurring [overtone series](#) as found in many (but not all) vibrating bodies. This scale is then a natural music scale developed from naturally occurring phenomena instead of the hodge-podge patchwork of classic scales developed from the [intellect](#) for the [ego](#), [body](#), religious and political agenda and pocket book.

The classic scale reflects destruction, [discord](#), inharmonicity, [chaos](#) and dissipation of [energy](#) ([entropy](#)).

This new scale reflects creation, [concord](#), [harmonicity](#), order and [accumulation](#) of [force](#) ([syntropy](#)).[1]

## Part 11 - SVP Music Model

See Also

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[11.02 - Attributes of the Scale of Infinite Ninths](#)

[11.03 - Development of the Scale of Infinite Ninths](#)

[11.11 - Explanations of the Scale of Infinite Ninths](#)

[Ponds Original Notes on the Scale of Infinite Ninths](#)