

Dual

Dual, Duality, Dual Motion, Polar, mate-pairs, or Tendencies

Keely

"The *positive vibrations* are the *radiating* or *propulsive*, the *negative vibrations* are the ones that are attracted towards the *neutral center*. The *action* of the *magnetic flow* is **dual** in its *evolutions*, both *attractive* and *propulsive*. The *sound vibrations* of themselves have no *power* whatever to induce *dissociation*, even in its lowest *form*. Certain *differential*, *dual*, *triple* and *quadruple chords* give *introductory impulses* which excite an *action* on *molecular masses*, *liquid* and *gaseous*, that increase their *range of molecular motion* and put them in that *receptive state* for *sympathetic vibratory interchange* which favors *molecular disintegration*, then, as I have shown, the **diatonic enharmonic** is brought into play, which further increases the *molecular range of motion* beyond fifty percent of their diameters, when *molecular separation* takes place, giving the tenuous *substance* that is necessary to induce *progressive subdivision*. This molecular *gaseous substance*, during its *evolution*, assumes a *condition* of *high rotation* in the *sphere* or tube in which it has been generated, and becomes itself the *medium*, with the proper *exciters*, for further *progressive dissociation*. The *exciters* include an illuminated revolving *prism*, *condenser*, and colored *lenses*, with a *capped* glass tube strong enough to carry a *pressure* of at least one thousand pounds per square inch. To one of these *caps* a *sectional wire* of *platinum* and *silver* is attached; the other *cap* is attached to the tube so screwed to the chamber as to allow it to lead to the *neutral center* of said chamber." [Snell Manuscript - The Book, ANSWERS TO QUESTIONS, page 6]

Editor's Note: This page is labeled as a "figure". The figure is the Table below if taken as a screen capture. There is no .gif or .jpeg image.

This is a table (below) of seeming opposing states, conditions, *motions* or *vectors*. For dualities of state, condition or *cause* and *effect* see **Table of Cause and Effect Dualities**. [See *Celestial and Terrestrial Domains*]

"Applying these fundamental *laws* to an explanation of the universe, as it is brought to human cognition, all manifestations of force may be treated as *modes* of vibrations. The essential differences give rise to three *modes* of *vibration*:

I. **The Radiating**: called also the "*Dispersing*", the "*Propulsive*", the "*Positive*", and the "*Enharmonic*".

II. **The Focalizing**: called also the "*Negative*", the "*Negative Attractive*", the "*Polarizing*", and the "*Harmonic*".

III. **The Dominant**: called also the "*Etheric*", or the "*Celestial*".

"These, it will be noted, correspond to the three *laws of being*. It is not to be understood that any one of these three *modes* of *vibration* can exist independently. Each by itself is called a "*current*", and all three must be present in every "*stream*" or "*flow*" of *force*. The relations of the currents in every flow are expressible in *thirds*, and it is experimentally demonstrable that the relation of the three are in the order named: as $33\frac{1}{3} : 66\frac{2}{3} : 100$. [KEELYS PHYSICAL PHILOSOPHY - Snell]

Syntropy	Entropy
The Focalizing	The Radiating
Absorbing	Emanating
Accumulating	Dissipating
Plus	Minus

Affinity	Disunity
Affinity to Neutral Center[2]	Affinity to Celestial[2]
Amperage	Voltage
Anode	Cathode
Appearance	Disappearance
Assembling	Distributing
Assimilation	Dispersion
Association	Dissociation
Attracting	Repulsing
Attractive	Propulsive
Attractive	Repulsive
Center seeking	Center fleeing
Centropy	Entropy
Centralizing	Decentralizing
Charging	Discharging
Composing	Decomposing
Concentrative	Dispersing
Concordant	Discordant
Condensation	Ionization
Contracting	Expanding
Cooling	Heating
Decreasing volume	Increasing volume
Density	Evaporization
Distinctness	Nebulousness
Earth	Heaven
Electricity	Magnetism
Endothermic	Exothermic
Fast revolution	Slow revolution

Fast orbit	Slow orbit
Focalizing	Radiant
Generating	Degenerating
Genero-active	Radio-active
Gravitation	Radiation
Gravity	Magnetism
Hardness	Softness
Harmonic[1]	Dominant[1]
Harmonic	Enharmonic
Health	Disease
High melting point	Low melting point
High pressure	Low pressure
Increasing Pressure	Decreasing Pressure
Integrating	Disintegrating
Inhalation	Exhalation
Induction	Conduction
Life	Death
Male	Female
Massive	Tenuous
Negative (Keely)	Positive (Keely)
Order	Chaos
Order	Disorder
Point	Circumference
Polar Propulsion[1]	Polar Attraction[1]
Polarization[2]	Depolarization[2]
Positive	Negative
negative vibration[1]	positive vibration[1]
Polar	Depolar

Receptive	Propulsive
Red	Blue
Rising potential	Lowering potential
Slow rotation (spin)	Fast rotation (spin)
Slow spin	Fast spin
Solidity	Tenuousity
Solution	Dissolution
Storing	Leaking
Sympathetic	Anti-sympathetic
Centripetal	Centrifugal
Terrestrial	Celestial

Figure 2.12.1 - Polarity or Duality

[1] see [MAGNETISM AND ELECTRICITY](#)

[2] see [POLARIZATION AND DEPOLARIZATION](#)

Russell

"Within a cubic [wave field](#), [thought](#) expresses outwardly from cubic centers and simultaneously inwardly from cubic planes. Sequentially, as the outbound [thought](#) wave reaches a Zero-curvature cubic [wave field](#) boundary plane it reverses to an inbound [thought](#) wave seeking the [center](#) from which it originated, and vice versa.

"The fundamental process is one of outbound [thought waves](#) from [center](#) Zero-points and inbound [thought waves](#) from cubic Zero-planes. The centers are pulsing with sequential [waves](#) of radiative [thought](#), while the cubic planes are pulsing with sequential [waves](#) of generative thought. It is the interaction and interchange of the potential pressures generated by these two opposed, complementary forces within the cubic [wave field](#) that create the standing, resonant wave-events we identify as an [atom](#), planet, star or galaxy. The resultant [standing wave](#) has the appearance of a particle or an [atom](#). Or, on a different scale, it creates a [gravity](#) field of [potential](#) that accumulates atoms, molecules, dust and rocks into planets." Chester Hatstat

Ramsay

among the Greeks on account of having [symmetry](#) in itself. The [primitive scale](#) was doubtless that which is the model of all [major music](#); and our [minor model](#) is its **dual**, as [Ramsay](#) has shown, which in its [genesis](#) indicates the [duality](#) of all the rest of the notes, although it is not probable that the Greeks saw the [musical elements](#) in this light. It is remarkable and significant that in their modes the Greeks did not lift up the [scale of Nature](#) into different [pitches](#), preserving its [model form](#) as we do in our [twelve major scales](#), but keeping the [model form](#) at one [pitch](#) they built up their symmetrical [tetrachords](#), allowing the larger and lesser [tones](#) of the [primitive scale](#) to arrange themselves in every variety of place, as we have shown in the table of [tetrachord](#) modes above. Without seeing the [genetic origin](#) of music's [duality](#) they were led to arrange the modes by [symmetry](#), which is one of the phases of [duality](#). [Symmetry](#) is [duality](#) in practice. It may not always be apparent how [symmetry](#)

originates in [Nature](#); but in [music](#), the art of the [ear](#), [duality](#) emerges in the [genesis](#) of the [minor scale](#); in the true mathematical build of the [major](#) on the [root of the major subdominant F](#), and the true relation of the [minor](#) to it in the [inverse genesis](#) descending from the [top of the minor dominant B](#). [[Scientific Basis and Build of Music](#), page 46]

There was, then, something of truth and [beauty](#) in the [Greek modes](#) as seen in the light now thrown upon them by the [Law of Duality](#), at last discerned, and as now set forth in the [genesis](#) and wedlock of the [major](#) and [minor scales](#). The probably symmetrical arrangement of the [modes](#), all unwitting to them, is an interesting exhibition of the true [duality](#) of the [notes](#), which may be thus set in view by [duality lines of indication](#). We now know that B is the **dual** of F, G the **dual** of A, C the **dual** of E, and [D minor](#) the **dual** of [D major](#). Now look at the [Greek modes](#) symmetrically arranged:

D EF G A BC D
C D EF G A BC EF G A BC D E
A BC D EF G A G A BC D EF G
F G A BC D EF BC D EF G A B

Thus seen they are perfectly illustrative of the [duality](#) of [music](#) as it springs up in the [genetic scales](#). The lines reach from [note](#) to [note](#) of the **duals**. [[Scientific Basis and Build of Music](#), page 46]

The **Dual** Genesis of the Two [Diatonic Semitones](#)

CHAPTER VI

TREATISE ON THE [CHROMATIC SYSTEM](#)

[[Scientific Basis and Build of Music](#), page 50]

By taking four [minor thirds](#) upward from [G#](#) or downward from [A?](#), we have the *first chromatic chord* in its twofold form. Its central [note](#) is D, the [top of the dominant major](#), and the [root of the subdominant minor](#), being its own **dual**, that is to say, its [minor birth](#) being **dual** to its [major birth](#).¹ On the [keyboard](#) it has the same order of [keys](#) above it and below it; this **dual D** [[Scientific Basis and Build of Music](#), page 56]

being also the [center](#) of the [diatonic triplet](#), B, D, F, which is the [diatonic germ](#) of the [chromatic system](#). Four [minor thirds](#) upward or downward from [C#](#) we have a *second chromatic chord*, its [central note](#) being G. The **dual**¹ of [C#](#) is [E?](#); and there is the same order of [keys](#) on the [keyboard](#)² below [C#](#) as there is above [E?](#). Four [minor thirds](#) from [E?](#) upward or downward forms a *third chromatic chord*, the [central note](#) of which is A. The **dual** A, the [center](#) of the *third chromatic*, is G, the [center](#) of the *second*; and these two [notes](#), by their [duality](#), and by the [duality](#) of the two [chords](#) throughout, [balance](#) each other exactly on the [keyboard](#) on either side of the *first chromatic chord*, which contains all its own **duals**, and by this self-duality sits in the [center](#), like the [tonic chord](#) among the [diatonic three](#). [[Scientific Basis and Build of Music](#), page 57]

If we view the [Diatonic scale](#) from the standpoint of their harmonizing, it is the first five notes of the [octave](#) which are the [natural scale](#). The eight notes of the [octave](#) form a [compound scale](#). So, in this view, in the [octave](#) of notes we have before us two scales; and this is true in both [major](#) and [minor modes](#) after their own **dual** fashion. In each of these two [diatonic modes](#), the [major](#) and the [minor](#), there are two [semitones](#); but there are only two [semitones](#) altogether in the [twofold system](#). When the [major](#) is generated by itself it has them both; and when the [minor](#) is generated by itself it also has both; but when the [major](#) and the [minor](#) are generated simultaneously, or as one great **dual** outgrowth, while the [major](#) in the ascending [genesis](#) is producing the [semitone](#) E-F, the third and fourth of its [octave scale](#), the [minor](#) responsively in the descending [genesis](#) is producing the [semitone](#) B-C, the second and third of its [octave scale](#). In this view of them, therefore, the [semitone](#) E-F belongs genetically to the [major](#), and B-C to the [minor](#); and this claim is asserted in the [major tonic chord C E G](#), in which its own [semitone](#) is [[Scientific Basis and Build of Music](#), page 64]

Another remarkable thing is that these **dual numbers**, when multiplied into each other, always come to 720. Now this [number](#), as we see in the great [genesis](#), corresponds to 1 in the [major](#), being the [point of departure](#) for the development of the [feminine mode](#), as 1 is the [point of departure](#) in the [masculine mode](#). This 720 is the

octave of 360, which is the [number](#) of the [degrees of the circle](#), so divided in the hidden depths of human antiquity; and when F1 becomes F2, then B360 is the answering [note](#) and [number](#) in the **dual system**. All the [notes](#) in the [masculine](#) development are above F2; and all the [notes](#) in the [feminine](#) development are below B360. The unoccupied [octave](#) between F1 and F2 and that between B720 and B360 may be counted as the [octave](#) heads or [roots](#) of the two [modes](#), and then F2 and B360 as the points from which the development of [music](#)'s diversity begins; and it is noteworthy that the [number](#) of the [degrees of the circle](#) should be found in this connection. When was the [circle](#) so divided? Who divided it so? And why did he, the unknown, so divide it? Was [Music](#)'s [mystery](#) known in that far-off day before the confusion of man's sinking history had blotted out so much of the pure [knowledge](#) of pristine days? [[Scientific Basis and Build of Music](#), [page 119](#)]

See Also

15.16 - Controlling Ether by Will Force

3.17 - Magnetic Electric Poles

3.20 - Poles within Poles

7.8 - Matter and Spirit are Opposite Poles

circle of control

complementary pair

Controller of all action

curvature of gravity control

direction of gravity control

divided and extended pairs

Dominant as Controller

Dominant

double pole

dual chord

dual force

dual genetic scale

dual note

dual sex condition

dual system

Dual

duality in unity

duality lines of indication

duality of D

duality of response

Duality

Duality

Father-Mother

Figure 15.05 - Nine Pairs of Gravity Poles

Figure 18.04 - Two Minds - Split and Whole

Figure 18.05 - Two Power States of Mind Force

Figure 6.9 - Russell depicts his waves in two ways

Figure 7B.17 - Multiplying Force to Poles of a Bar Magnet

Figure 7B.18 - Four Poles of a Bar Magnet

gravity center of control

Law of Duality

mate-pairs

Neutral Center

omnipresent gravity control

One Universal Controlling Medium

pair of fifths

Polar

Polarity

Poles in Harmonies

Principle of Polarity

Ramsay - CHAPTER V - THE LAW OF DUALITY

Ramsay - Duality as a Test-agent in Composition

Ramsay - Duality as in the Greek Modes

Ramsay - Mysterious Depth of Duality of Music

Ramsay - PLATE XXIX - Illustrations of the operations of DUALITY in various spheres

Ramsay - The Mystery of Duality

self-duality

Sex

Sympathetic Outreach

three poles

two centers

two controlling points of stillness

two dividing poles

two lights of the spectrum

two opposed electric forces

two points of stillness

two poles