

QUANTIOM ENERGY SCIENCE · A COMPANION TO THE ACOUSTIC HEALING FLOW

Vibroacoustic Frequencies

+ *Vibroacoustic Music*

What they are, how they reach the body, and why they do different work — the science, the lineage, and the design behind the 59-track Library.

◆ 45 Frequencies · four series

◆ 14 Music compositions

◆ Felt in the body

QUANTUM FIELD MEDICINE · FELT IN THE BODY

Everything carries *its own frequency*.

Everything around us has its own frequency. When these frequencies are run through transducers they produce a form of vibrational sound, transmitted directly into the body — creating a resonance that aligns with the body's own natural frequencies and offers a balancing, harmonizing effect.

Vibroacoustic music is music specifically composed to be felt through the body. Unlike conventional music intended primarily for listening, it emphasizes low-frequency content, slow structural movement, and physical resonance — supporting relaxation, body awareness, and deep experiential use.

Not heard — felt

Whole-body listening



TWO KINDS OF CONTENT

One instrument. *Two different jobs.*

TARGETED DELIVERY · 45 TRACKS · FOUR SERIES

Vibroacoustic Frequencies

Specific resonant frequencies chosen for the structures they engage. Vertebral and skeletal frequencies engage spinal and structural tissue. Organ frequencies engage tissue at its own resonant range. Each of the four series is built around selective resonance for a different kind of work. This is targeted delivery — the frequency goes where the frequency is built to go.

THE SESSION'S ARC · 14 COMPOSITIONS

Vibroacoustic Music

Music has shape, movement, a beginning and a middle and an end. Where a Frequency track delivers a specific resonance to a specific structure, a Music track gives the nervous system something to move through. It carries the session.

Neither replaces the other. It is easy to treat music as the “soft” option and frequency as the “real” work — that is not the right frame. They do different jobs inside the same held state.

THE LINEAGE

Held, honored, *and carried forward.*

OLAV SKILLE · 1939–2022

The Field's Founder

The Norwegian therapist and educator who developed vibroacoustic therapy across the 1970s and 80s and coined the term itself in the 1980s. He established direct transmission of low-frequency sound (30–120 Hz) through transducers into the whole body, and identified the 40–80 Hz band as the therapeutic working zone — with 60–65 Hz for calming an over-stimulated nervous system.

OUR ATLANTEAN BROTHER · HELD IN
CONFIDENCE

The Origin of the Series

The four Vibroacoustic Frequency series were designed by a sovereign brother whose name is held in confidence at his request, and who is honored here for his work. Beginning from Skille's foundation, he built the Spinal Vibrational Frequencies in 2004 from a chiropractor's research into vertebral resonance — then opened the work outward through neck and shoulder, knee, hip, foot, and on through the body.

CHRIS DEUEL

The Composer

Composer, multi-instrumentalist, and modular synthesis artist with a background in music, psychology, and vibroacoustic practice. Trained in the sound healing program at the Globe Institute in San Francisco, and raised inside the world of vibroacoustics. Every track in the Vibroacoustic Music Library is co-credited © Chris Deuel & Quantiom Energy Science.

THE MECHANISM

What happens in your body *during a session.*

From the outside it looks like rest. Inside, several things are happening at once.

THE BODY IS RECEIVING

Six things happening *at once*.

THE BODY RECEIVES

Mechanical Vibration Enters

Unlike airborne sound heard through the ears, these frequencies are transmitted physically through the surface you rest on. Because the body is largely water and soft tissue, vibration moves through it efficiently. When distribution is even, the experience feels smooth and immersive rather than localized or buzzy — not something pushing into the body, but something surrounding it.

THE SENSORY REPORT

Mechanoreceptors Respond

Embedded throughout skin, muscle, and connective tissue are receptors that respond to pressure and vibration. When low-frequency vibration reaches them, they signal through the nervous system, influencing how the body organizes tension, posture, and awareness. When the input is smooth and predictable, the nervous system reads it as safe sensory information.

REST AND RESTORE

The Autonomic Shift

Most people arrive in mild activation — muscles tense, breath shallow, mind busy. As the body receives consistent rhythmic vibration, breathing slows and deepens, muscles release, mental activity quiets. This reflects a shift toward parasympathetic activity. The transition is not forced; the body settles into it naturally when the sensory environment supports it.

A SLOW UNWINDING

Muscles and Fascia Let Go

Low-frequency vibration influences both muscle tissue and the fascia surrounding it. When vibration is distributed evenly, muscles release held tension. This is not aggressive mechanical massage — the change is gradual, a slow unwinding rather than a forced release.

ENTRAINMENT

Rhythms Synchronize

The body is full of rhythms — breath, heart rate, neural activity, muscle firing. When rhythmic vibration is introduced, the body begins to synchronize with it. A slow pulsing vibration encourages slower breathing; as breath slows, heart rate often follows, and the system moves toward a more coherent state where multiple systems work together.

A DIFFERENT KIND OF HEARING

Whole-Body Listening

Instead of hearing sound only through the ears, the entire body becomes part of the experience. Muscle, connective tissue, and sensory receptors all participate in how vibration is received. For many, this creates a state that feels both deeply relaxing and quietly alert.

The vagus is mostly *a reporter*.

The Nerve Itself

The vagus is the tenth cranial nerve and the longest in the autonomic nervous system, running from the brainstem down through the throat, heart, lungs, diaphragm, and gut. Roughly 80% of its fibers carry signals from the body up to the brain, not the other way around. The vagus is mostly a reporter — how the body feels has more influence on what the brain decides about safety than most of us realize.

The Mechanical Doorway

Sustained low-frequency vibration activates mechanoreceptors in skin, connective tissue, and viscera. Pacinian corpuscles, which respond specifically to vibration, are particularly dense in the abdomen — where they sit close to vagal afferent fibers. When those receptors fire under sustained low-frequency input, they signal up the vagus to the brainstem, and those signals tend to be parasympathetically activating. The brain reads them, accurately, as something close to: the body is safe enough to soften.

♦ When the vagus is engaged: HRV rises · breathing deepens · digestion resumes · the system shifts out of guard

A N A T U R A L P O S S I B I L I T Y

When the body feels supported and safe, *it sometimes allows what has been held to move.*

Because the nervous system and emotional regulation are closely connected, some receive emotional responses — from a simple sense of relief to moments of reflection or release. When the body feels supported and safe, it sometimes allows what has been held for a long time to move. Not every session produces this, and it is not the goal — but it is a natural possibility when the nervous system settles into a more regulated state.

RETHINKING INTENSITY

Felt is not the same *as received.*

WHAT PERCEPTION REPORTS

Felt

What you notice in the moment. One signal — and the smaller one. Turning the level up does not deliver more therapy; it delivers more perception. The body was already receiving the vibration.

WHAT THE BODY TAKES IN

Received

A much larger signal, most of it operating below the threshold of conscious sensation. Roughly 70% of you is water. Bone is a remarkable conductor. Connective tissue stretches and rebounds. Fluids organize around the wave; bone conducts and re-radiates; fascia responds without ever asking the brain for permission.

Comfort is the calibration target, not stimulation. The therapeutic outcome is not activation — it is the opposite. You cannot blast a nervous system into calm. You cannot pummel someone into rest. The settling is the point. The body does not need to be convinced; it needs to be invited.

COMFORT IS THE CALIBRATION TARGET

The body doesn't need to be convinced.
It needs to be invited.

A thirty-minute session is not a thirty-second demonstration. Intensity-on-demand is a marketing inheritance, not a clinical principle. What matters is a steady, evenly distributed, full-spectrum field the body can sink into — which is precisely what twelve transducers are for.

BIORECEPTION + BINAURAL RECEPTION

The *Two Paths*

Olav Skille named them: the body path and the ear path. They overlap, they share a sensory neighborhood, and from inside the experience they can feel like one thing. Mechanically they are distinct — and the distinction matters.

TWO PERCEPTION PATHS

The body is the receiver. *The ear is a different door.*

THE BODY PATH · THE MAT

Bioreception

Vibration enters through every contact surface at once. Bone conducts it. Fluid carries it. Soft tissue resonates with it. The skeleton, surrounded by fascia and muscle, behaves as a distributed receiver — picking the field up through the back, the pelvis, the legs, the shoulders, the back of the head. There is no single point of reception. There is a body in a field.

- ✦ A mechanical process — it does not require hearing
- ✦ The cochlea is not the receiver. The body is the receiver, all of it
- ✦ Specific frequencies engage specific structures at their resonant range
- ✦ A coherent field across the whole body tells the nervous system there is nowhere to brace against

THE EAR PATH · THE HEADSET

Binaural Reception

The auditory system processes small differences between the two ears. Deliver 200 Hz to the left ear and 207 Hz to the right, and the brain perceives a third frequency — a 7 Hz pulse — even though no 7 Hz tone exists in the room. The pulse is generated inside the auditory cortex, by the comparison.

- ✦ Requires the auditory system and the isolation closed headphones provide
- ✦ 7 Hz sits in the theta range · slower approaches delta and sleep · faster approaches alpha and beta
- ✦ The body cannot carry it — tactile pathways do not process inter-aural differences
- ✦ There is no left ear and right ear for the body. There is just vibration

A note on a common error: panning frequencies through left-side and right-side transducers does not create a tactile binaural beat. The auditory system is built to compare inter-aural timing — that is how we localize sound, and binaural beats are a byproduct of that capacity. The body's tactile pathways have no analogous mechanism. Two intentionally different fields delivered to two halves of the body is not a better version of one coherent field across the whole of it.

THE INSTRUMENTS

Each path, *its own doorway.*



WHERE THE FREQUENCIES LIVE

The Quantiom Vibroacoustic Mat

Twelve transducers distribute resonance evenly along the entire body — twice the coverage of a standard six-driver mat, custom-engineered for Quantiom. The Vibroacoustic Frequencies work best here, on the Mat, because bioreception is what the body path is for. And it travels: the Mat folds and locks for easy transport, so the field goes where you go.

♦ Frequencies · best with the Mat



WHERE THE MUSIC OPENS

The Immersive Hi-Def Headset

The headset creates an even more immersive experience, and is highly beneficial with the Vibroacoustic Music tracks. The reason is quieter than binaural hype: headphones isolate the ear path. Room noise stays out. The body path does its work, and the ear path stays out of the way of it. Chris composes with both paths in mind, so the Music sounds excellent through the headset and delivers through the Mat at once.

♦ Music · even more immersive with the Headset

Conscious Flight — a 45-minute journey composed in 2011 — is the single binaural track in the Library. The Music plays through the Mat for bioreception; if the headset is also worn, a 7 Hz theta component is delivered through the ear path at the same time. Two paths, two mechanisms, one session. It can be received either way.

45 TRACKS · FOUR SERIES

The *Vibroacoustic Frequencies*

The frequency goes where the frequency is built to go.

How a Frequency track *is built*.

01

Traditional VAT

One frequency in the 35–90 Hz range for just over twenty minutes — an internal massage for the whole body. Effective, and the foundation everything else is built on.

02

The Structure's Own Frequency

Muscles carry resonant frequencies ranging from 50 to 1000 Hz. The design begins from the base frequency of the specific structure — which, in most cases, is a high one.

03

Octavize Downward

That base frequency is taken down octave by octave, until frequencies land in the 35–90 Hz range where the body feels most. The base frequency remains as a minor component.

04

Blend, and the Overtones Arrive

The tracks are blended and wonderful overtones are created on their own. This is what allows the Frequency tracks to be received in any vibroacoustic equipment — even those with limited-range transducers.

THE FELT RANGE

Lower frequencies have longer, slower waves and are the most easily felt. Mid and higher frequencies become progressively shorter and faster — they do not register as strongly to conscious perception, yet they still do their work. Transducers deliver tactile vibration through the low end and up to approximately 1200 Hz.

TWO ROUTES TO THE SAME BODY

Skille's original frequencies were chosen empirically — matched to observed effect. The four series work from the structure outward instead, computed from each structure's own resonant frequency. Both are real. They are simply different routes to the same body.

THE FOUR FREQUENCY SERIES

Forty-five tracks, *each built for a different kind of work.*

16

TRACKS

Muscle & Structural

The spine, the supporting muscle groups around the major joints — knees, hips, shoulders, hands, feet — and full back, abdominal, and pelvic work. The series that started it all, opening from the Spinal Vibrational Frequencies of 2004.

11

TRACKS

Pain Management

Designed to address the body's pain architecture — the series the Muscle & Structural work inspired into being.

13

TRACKS

Human Body

The organ systems and the deep body — each engaged at its own resonant range.

5

TRACKS

Energy & Balancing

The subtle architecture — coherence, balance, and the energetic field.

♦ 45 Vibroacoustic Frequencies + 14 Vibroacoustic Music compositions = the 59-track Library

14 COMPOSITIONS

The *Vibroacoustic* Music

Hand-crafted sound journeys, shaped for physical resonance, emotional depth, and deep relaxation. Not generic meditation tracks.



ABOUT THE COMPOSER

Chris Deuel

Composer · Multi-Instrumentalist · Modular Synthesis Artist

A background in music, psychology, and vibroacoustic practice. Trained in the sound healing program at the Globe Institute in San Francisco, and raised inside the world of vibroacoustics. His compositions focus on emotional landscape, subtle frequency layering, and the sensation of music moving through the body.

Every track is composed while feeling each layer of vibration in his own body — frequencies and textures fine-tuned until the music resonates physically and emotionally, not merely sonically. He composes with both paths in mind, so each piece delivers through the Mat and sounds excellent through the headset at once.

© Chris Deuel & Quantiom Energy Science

He built the instrument *the track needed.*

After several months composing Hathor Immaterial in a friend's studio, Chris felt an essential piece was missing from his own. So he designed and built his own modular synthesizer. Lunar Circuits — a 20-minute track inspired by the phases of the moon — is what that instrument was made for.

RHYTHMIC · ENERGIZING

Section One

Regal melodies ascend while a steady bassline enhances bodily awareness.

GRACEFUL · EPHEMERAL

Section Two

The ascending and descending motifs of the first section weave together into a rich tapestry of enchanting sounds.

GENERATIVE · GROUNDED

Section Three

The true purpose of the instrument he built — a mesmerizing generative sequence where semi-random sounds emerge within a defined structure, grounded by an analog bass synthesizer.

Chris Deuel's path into modular synthesis began during his studies in music composition at SUNY Fredonia, where a wall-sized Moog synthesizer stood in the electronic music studio — imposing, exciting, intimidating. Watching his professor patch its modules together, he began grasping something fundamental: that sound is sine waves combined in different ways, and that rolling the harmonics off a triangle wave leaves only the fundamental behind. Manuals gave him some insight. It was the physical act of experimenting with patches that truly captivated him.

◆ Lunar Circuits · 20-minute track · © 2025 · 320 kbps

◆ Hathor Immaterial · 33 minutes · © 2025 · 320 kbps

◆ Conscious Flight · 45-minute journey · © 2011 · the binaural track

THE RESEARCH

Small, growing, *and consistent in direction.*

FRONTIERS IN SPORTS AND ACTIVE LIVING

Hauser et al. · 2025

Heart rate variability response to low-frequency sound vibrations. Parasympathetic metrics rose significantly 30 minutes after a low-frequency vibration session, indicating improved vagal tone as a recovery modality. 29 regularly active male participants · University of Lausanne & Swiss Olympic Medical Center.

FRONTIERS IN PSYCHOLOGY

Kantor et al. · 2022

Effect of low-frequency sound vibration on acute stress response — a double-blinded pilot randomized controlled trial with 54 university students. Low-frequency vibration increased HRV toward greater parasympathetic balance and reduced subjective stress and muscle tension.

SENSORS

Fooks & Niebuhr · 2024

Effects of vibroacoustic stimulation on psychological, physiological, and cognitive stress. ECG showed increased parasympathetic activity across all participants; EEG indicated increased concentration, reduced arousal, and increased relaxation. University of Southern Denmark.

SAID PLAINLY

The body of evidence is small. We will not dress it up. None of these studies used the Quantiom Vibroacoustic Mat specifically — they used pads, cushions, and chairs. But the underlying mechanism, sustained low-frequency vibration as a parasympathetic input, is the same mechanism the Mat works through, delivered more broadly and more coherently across twelve transducers.

The nervous system doesn't interpret. *It resonates.*

Neural Resonance Theory — developed by Edward Large at the University of Connecticut and published in 2025 in Nature Reviews Neuroscience as “Musical neurodynamics” — proposes that the nervous system does not interpret musical sound after the fact. It physically resonates with it. The cochlea converts incoming waves into signals firing at frequencies matching the notes, and those signals travel up through the brainstem to the auditory cortex still firing in step with the source.

What It Does Not Say

This should not be overread. Neural Resonance Theory describes the auditory pathway — a claim about the ear, the brainstem, and the cortex. It is not a claim about cellular entrainment, brainwave entrainment, or whole-body resonance with audible music. The body path is a different anatomy entirely; the cochlea is not in the picture.

What Carries Across

What the two share is the principle underneath: a nervous system that resonates with vibration rather than interpreting it. Vibroacoustic equipment simply carries that principle past the cochlea and into the body.

G R O U N D E D

What we *claim*.



WHAT IS REASONABLE TO SAY

- ✦ The Mat delivers sustained low-frequency vibration in ranges research has identified as parasympathetically activating
- ✦ The mechanism — mechanoreceptors and the afferent vagus — is well-established physiology
- ✦ The Frequencies are designed to address specific structures at their own resonant range
- ✦ People settle on the Mat in a way that most table-based approaches do not produce on their own

It is a tool that creates a particular set of conditions. What happens inside those conditions depends on the person receiving, and — where clinical work is involved — on the practitioner holding the session.

IDEAS FOR STACKING

One instrument in *a wider architecture.*

The Frequencies and the Music are one instrument in a wider sovereign architecture. Because vibroacoustic work opens a parasympathetic window — a settled, receptive state the body enters and holds — it stacks beautifully with the other Quantiom technologies. What follows are directions of interest, not prescriptions. Each stack is designed with you.

Stack the window *the Frequencies open.*

READ THE FIELD FIRST

Quantiom Vault

Rather than guessing which series to reach for, a Vault transmission reads the field and names what wants attention. The transmission becomes the tuning protocol — and the Frequency tracks become the delivery. Scan, then select, then receive.

PRECISION TUNING

Thermography System

The Quantiom Field Reader Intelligence — Thermal reads thermal asymmetry across the body. Scan before, choose the series the pattern names, receive on the Mat, and re-scan. Precision tuning, with the reading and the delivery held in one system.

CUSTOM PROGRAMS & SWEEPS

Rife + Plasma System

Proprietary custom programs and sweeps. Frequency stacking is already native to this work — the Rife and PEMF framework is built around layered protocols and scalar overlay. The Vibroacoustic Frequencies deliver through the body path; the plasma system works its own.

CUSTOM DESIGNED FOR YOU

Bioregeneration Mirror Chamber

Where the Frequencies open the settled state, the Mirror Chamber meets the body inside it. Stacked in sequence, the parasympathetic window the Mat establishes becomes the condition the Chamber's work lands in.

7-COLOR LIGHT + O₂

AeroLite Dome

Placed over the head, the Dome carries seven-color light therapy and oxygen at the crown while the Mat carries vibration through the body. Two channels, two anatomies, one session — light and oxygen above, bioreception below.

BREATH AS A CARRIER

Oxyhydrogen Inhalation

Oxyhydrogen received during the vibroacoustic window, when breathing has already slowed and deepened on its own. The settling is not a side effect here — it is what makes the breath work available.

GEOMETRY AROUND THE FIELD

Copper Pyramids

Sacred geometry held around the receiving body — the Pyramid Cities architecture at personal scale, wrapped around a session already underway.

THE BODY PATH AT DEPTH

The Atlantis Wave

Our water table, developed in direct collaboration with Stephen, whose lifetime of vibroacoustic table craft anchors this lineage. A more substantial sound system and a different flow entirely — vibration carried from the transducers through water and into the body. It is not portable; it is a destination. The same body path, at another depth.

INQUIRE WITHIN

And Beyond

New sovereign technologies flow into the ecosystem continually. Stacks are designed to the person, the field, and the moment. Inquire within for specific stacking interests.

✦ Every stack is designed individually with the Guardian stewardship. Reach us at info@quantiom.org to explore what your field is asking for.

QUANTIOM ENERGY SCIENCE

Felt in the body. *Heard by the soul.*

Forty-five Vibroacoustic Frequencies across four series, and fourteen Vibroacoustic Music compositions — received through the twelve-transducer Quantiom Vibroacoustic Mat, opened further by the immersive hi-def headset.

✦ Frequencies · best with the Mat

✦ Music · even more immersive with the Headset

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These statements have not been evaluated by the FDA. The Quantiom Acoustic Healing System is not intended to diagnose, treat, cure, or prevent any disease. Sovereign field work offered under the Quantiom & Pyramid Cities Guardian Ministry PMA · 508(c)(1)(a).