


Enharmonic

Enharmonic		Enharmonic
Sympsionics Symbol		

Mode	Subdivision	Particle
Dominant	Etheric	Etheron
Harmonic	atomic	Atom
Enharmonic	Molecular	molecule

see [Etheric Elements](#), [Subdivision](#)

Generally speaking there are no **enharmonic** or inharmonic frequencies per se ([excepting cases](#)). As degree of harmonicity or enharmonicity is relative (relationship between two or more quantities) there are **enharmonic** relationships, [ratios](#), [chords](#) or [intervals](#).

A shortcut (general rule of thumb) to determining enharmonicity as opposed to [harmony](#) is if the number is divisible by 2 (with no remainder) it is considered [harmonic](#) but on the [natural scale](#). All other divisions are some degree of [enharmonic](#) in relation to the [harmonic](#).

In [SVP](#) or [Keely's](#) jargon, [Harmonic](#), [Dominant](#) and **Enharmonic** refer to, respectively, [Syntropic](#), Dominant and [Dispersive](#) or [Entropic](#). **Enharmonic** may be considered as [dispersive](#) or [entropic](#). [See [2.19 - Male-Father and Female-Mother Forces](#) and [Triune States of Matter and Energy](#)]

Keely
All the [forces](#) of [nature](#), writes [Keely](#), proceed from the [one governing force](#); the [source](#) of all [life](#), of all [energy](#). These [sympathetic flows](#), or [streams of force](#), each consists of [three currents](#), [harmonic](#), **enharmonic**, and [dominant](#); this [classification](#) governing all [orders](#) of [positive](#) and [negative radiation](#). The [sympathetic flow](#) called "[Animal Magnetism](#)" is the [transmissive link of sympathy](#) in the [fourth](#), or [interatomic](#), [subdivision](#) of [matter](#). It is the most intricate of problems to treat philosophically; isolated as it is from all approach by any of the prescribed [rules](#) in "[the orthodox scheme of physics](#)." It turns upon the [interchangeable subdivision](#) of [interatomic](#) acting [agency](#), or the [force of the mind](#). The [action](#) of this [etheric flow](#), in [substance](#) of all kinds, is according to the [character](#) of the [molecular interferences](#) which exist in the [volume](#) of their [atomic groupings](#). These [interferences](#) proceed from some [description](#) of [atomic chemical nature](#), which tend to vary the [uniformity](#) of [structure](#) in the [atomic triplets](#) of each [molecule](#). If these [groupings](#) were absolutely [uniform](#) there would be but one [substance](#) in [nature](#), and all [beings](#) inhabiting this [globe](#) would be simultaneously impressed with the same [feelings](#) and [actuated](#) by the same [desires](#); but [nature](#) has [produced](#) unlimited [variety](#). Since, as yet, has not made so much as an introductory [attempt](#) to solve this [problem](#) of "[the mind flow](#)," but has left it with the hosts of [impostors](#), who always beset any field that trenches on the land of [marvel](#). [[Vibratory Physics - The Connecting Link between Mind and Matter](#)]

"All the forces of nature, writes [Keely](#), proceed from the [one governing force](#); the [source](#) of all [life](#), of all energy. These [sympathetic flows](#), or streams of force, each consists of [three currents](#), [harmonic](#), **enharmonic**, and [dominant](#); this classification governing all orders of [positive](#) and [negative radiation](#)." [[Vibratory Physics - The](#)

Connecting Link between Mind and Matter] [See Laws of Being]

"Reception and dispersion are kept up on the atmospheric envelope of the earth by the atomic and interatomic conflict as "between the dominant and the **enharmonic**". This is brought about by the reception and dispersion of sympathetic streams, the ruling mode of whose vibration is the dominant, and the density of the coarser grades of matter, whose ruling vibratory mode is the enharmonic.

As every mass consists of vibrations in thirds, balanced in harmonic equilibrium without cancellation or diminution of energy, it stands therefore in harmonic relation to every other mass. All forms of matter and of motion are thus interrelated and interchangeable. Through resonance, increasing this sympathy, we can control the states of matter." [Mass Action, Snell Manuscript - the book]

"All vibrations that are negative in their character as toward destroying the harmonic relations that exist between the magnetic current and its coincident polar, to carry out the simile, close up the aperture whereby illumination (or transfer) is continuously conducted.

The thirds, on the subdivision of the one hundred and twenty-eight thousand four hundred vibrations, represent the negative antagonism, whereby this peculiar condition is brought about, viz., forty-two thousand eight hundred on the positive; the same on the negative and on the neutral, as associated with the sympathetic negative transmitter.

The keeper is first placed on the magnet, which has an attachment whereby a transmitter can be centrally associated with it; the other terminal having three connections that can be attached to this medium. The impulse is given simultaneously to the three leads after setting the instrument to represent forty-two thousand eight hundred vibrations on the harmonic, the same on the **enharmonic** and on the diatonic.

If this impulse is given properly, the neutralization will take place within fifteen seconds." [The Operation of the Vibratory Circuit]

"Electricity is the result of three differentiated sympathetic flows, combining the celestial and terrestrial flows by an order of assimilation negatively attractive in its character. It is one of Nature's efforts to restore attractive differentiation. In analyzing this triple union in its vibratory philosophy, I find the highest order of perfection in this assimilative action of Nature. The whole condition is atomic, and is the introductory one which has an affinity for terrestrial centers, uniting magnetically with the Polar stream, in other words, uniting with the Polar stream by neutral affinity. The magnetic or electric forces of the earth are thus kept in stable equilibrium by this triune force, and the chords of this force may be expressed as:

1st.: The Dominant

2nd.: The Harmonic

3rd.: The **Enharmonic**. [WHAT IS ELECTRICITY]

The value of each is, one to the other, in the rates of figures, true thirds. E?- transmissive chord or dominant; A?- harmonic; A??- enharmonic. The union of the two prime thirds is so rapid, when the negative and the positive conditions reach a certain range of vibratory motion, as to be compared to an explosion. During this action the positive electric stream is liberated and immediately seeks its neutral terrestrial center, or center of highest attraction." [Vibratory Physics - The Connecting Link between Mind and Matter]

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"Keely has discovered and was the first to demonstrate that **electricity** has never been handled; that it is not merely a **force** or a form of **energy**, - that it is **matter**; and that what we call **electricity**, and have diverted for commercial use in electric lighting, is but one of the **triune currents**, **harmonic**, **enharmonic**, and **diatonic**, which are united in pure **electricity**; that the **enharmonic current** seems to be sympathetically and mysteriously associated with the **dominant current**; and that the **dominant current** can no more be brought under control than can the **lightning** itself. The diversion of the **dominant current** would mean destruction to any mechanical medium used for that purpose, and **death** to the operator. The intense **heat** evolved by the electric stream Keely attributes to the **velocity** of the triple **subdivision** at the point of **dispersion**, as each triple seeks its medium of **affinity**. Sudden union induces the same effect; but demonstration shows that the **concentration** of this triple force is as free of **percussion** as is the breath of an infant against the atmosphere; for the **three currents** flow together as in one stream, in the mildest **sympathetic** way, while their **discharge after concentration** is, in comparison to their **accumulation**, as the tornado's force to the waft of the butterfly's wing. The **enharmonic current** of this **triple stream**, Keely thinks, carries with it the **power** of **propulsion** that induces **disturbance of negative equilibrium**; which **disturbance** is essential to the co-ordination of its flow, in completing the **triune stream of electricity**. When this fluid is discharged from the clouds, each **triplet** or **third** seeks its **terrestrial concordant**, there to remain until that supreme law which governs **disturbance of equilibrium** again induces **sympathetic concordant concentration**, continuing to pass through its evolutions, positively and negatively, until the solar forces are expended." [Keelys Contributions to Science]

"The **sympathetic acoustic impulses** are:

"the **DOMINANT** - a **diatonic third** -

"the **HARMONIC** - the connective "**sixth**" - and

"the **ENHARMONIC** - or **diminished seventh** - which Keely calls a **ninth** -

"inducing "**infinite trajectory velocity**" or "**neutral radiation**" from **neutral centers**. [Snell Manuscript]

"If a violin string is bowed steadily, the frequencies of the **partials** of the resulting complex **tone** will be integral multiples of the lowest **fundamental frequency**, and the **partials** may properly be called **harmonics**. If, however, the same string is struck or plucked and then allowed to vibrate freely, the frequencies of the **partials** in the airborne sound and the frequencies of the corresponding **modes** of **vibration** are, in general, no longer exactly in the **ratios** of integers, and the **partials** and **modes** of **vibration** are **inharmonic**." [A Dictionary of Musical Terms; Novello, Ewer and Co., London, pre-1900]

""in concord"; relating to that genus or **scale** employing quarter tones; comprising a **major third** and two quarter tones also the difference between three conjunct major thirds and an **octave** (ratio of 125:128); relating to the difference in **pitch** that results from the exact tuning of a **diatonic scale** and its transposition into another **key**.

"In Greek **music** the **enharmonic** genus was the oldest of three ways of subdividing a **tetrachord**, the other two being the **diatonic** and the **chromatic**. In its original form it seems to have consisted simply of a **major third** with a **semitone** below, but in quite early times the **semitone** was divided into two quarter-tones, so that there were four notes in all, instead of three.

"The existence of these small intervals, which were in use until Hellenistic times, is evidence of the close association between Greek **music** and Oriental **music**.

"In modern acoustics the **enharmonic diesis** is the **interval** between an **octave**, i.e., 2/1; and the three major thirds, i.e., $(5/4)^3 = 125/64$; B# is therefore flatter than C, and the **interval** is $(2)/(125/64) = 128/125$.

"On keyboard instruments, however, B# and C are identical, and this has encouraged composers to use **harmonic** changes which exploit this identity, where D# becomes E?. Substitution of this kind is known as an **enharmonic** change. An **enharmonic** modulation is one which makes use of such a change to facilitate the progress from one **key** to another." [Collin's Music Encyclopedia; William Collins Sons, & Co., Ltd., London, 1959]

"One of the three genera of Greek **music**, the other two being the **Diatonic** and **Chromatic**. Having intervals less than a **semitone**, e.g., an enharmonic organ or **harmonium** is an instrument having more than twelve divisions in

the *octave*, and capable, therefore, of producing two distinct sounds where, on the ordinary instrument, one only exists, as, for instance, G# and A ?, etc." [A Dictionary of Musical Terms; Novello, Ewer and Co., London, pre-1900]

See Also

Bjerknes Effect

Chord

destructive force

diatonic enharmonic

Diesis

Discord

Discordant

Dispersion

Enharmonic

enharmonic diesis

Entropy

Figure 14.01 - Overtones Developed Musically Showing Up as Isotopes along the Vertical Axis of this Chart

Interval

Law of Assimilation

Law of Cycles

Law of Harmonic Pitch

Law of Harmonic Vibrations

Music

Overtone

Overtone Series

perpetual restlessness

Proportion

Ratio

Triune States of Matter and Energy

Vacuum

2.19 - Male-Father and Female-Mother Forces

9.9 - Sympathy or Harmony Between Harmonics or Overtones

13.11 - Triple Currents and Streams