

MUSICAL CHORDS

I	III	III	III	IIII	IIIII	IIIIII
I	II	III	IV	V	VI	VII
	(?)	Third	Electro-	Diatonic		
mass chord	mass chord		magnetic	Fifths	Harmonic	Enharmonic
		Dominant	Fourths	(Called		or Negative
				sixths)		Sevenths

III IIII etc. probably pertain to octaves as well as intervals.

He systematized the proper vibratory chords progressively from the introductory molecular to the interetheric, in seven distinct orders of triple subdivision. He writes "The introductory chord vitalizes the whole machine. The chords will all be set in progressive sympathy from the first octave to the fortieth." And on 12/17/85 writes "Am setting up the circles for computing the different lines of etheric chords, used in setting up the vibratory conditions to obtain continuity. My chief difficulty is in chording up the masses of the different parts composing the negative centers, in the inner one-third volume of the sphere. This neutral center is only established when the rotation exceeds one hundred revolutions per minute, which is sufficient to neutralize gravity on the neutral third with the vibratory circuit running at 100,000 per second."

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.

The relations of the components of the electric streams are: Dominant E flat, harmonic A flat, enharmonic C double flat.

The keynote of electro-magnetic sympathy in "transmissive combinations" is:

THIRDS ON FIRST OCTAVE SUBDIVISION B FLAT DIATONIC

SIXTHS ON SAME SUBDIVISION OF THIRDS OCTAVE HARMONIC

NINTHS ON SAME SUBDIVISION OF SIXTHS OCTAVE ENHARMONIC

Through concordant disturbance of molecular oscillations, the relations of the component vibrations of matter may be altered by sounding the third, sixth and ninth of the scale.

Of these the third or DOMINANT, acting on a harmonically resonant mass, completely rearranges the modes of oscillation, either transforming the mass into its component initial forces or into some other form of matter.

The sixth or HARMONIC, through reduction of the range of molecular oscillation increases concentration or solidification.

The ninth or ENHARMONIC accelerates and extends molecular oscillation, causing molecular dissociation. This takes place when oscillation approaches, if not fully reaches, two-thirds of the molecular diameter.

The properties of the third and ninth are only displayed after use of the harmonizing concentrative chord of the sixth.

He states the "full harmonic chord" governs the magnetic flow and he infers from this that the magnetic flow

moves in straight lines, free from [molecular interference](#).

"In [trexar](#) vibratory transmission, any [chord](#) on the [dominant](#) will induce [sympathetic affinity](#) by molecular [differentiation](#), the phenomena of which are similar in many ways to [magnetism](#), but without a trace of true [magnetism](#) being present."

By means of the [ninth](#)s, of which he was constructing an "infinite series" he believed he could perfect his "mechanical conditions" so far as to establish [sympathetic affinity](#) with pure, [polar negative attraction](#) minus [magnetism](#). He writes "The [infinite ninth](#)s I am now endeavoring to [graduate](#) to a sympathetic mechanical combination (his [magnetic engine](#)) will, if I succeed, complete my system and close my researches in [sympathetic physics](#)."

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