

# discordant

A **chord** which when struck or sung requires to be resolved into a **concord**. [A Dictionary of Musical Terms]

A combination of tones that are unresolved, jarring.

## Keely

"That **tuning forks** can be so constructed as to show **coincident** or **concordant association** with each other, is but a very weak illustration of the fact which governs pure **acoustic assimilation**. The best only approach a **condition** of about a fortieth, as regards pure **attractive and propulsive receptiveness**. By **differentiating** them to **concordant thirds**, they induce a **condition** of **molecular bombardment** between themselves, by **alternate changes** of **long and short waves of sympathy**. **Bells** rung in **vacuo liberate** the same number of **corpuscles**, at the same **velocity** as those surrounded by a normal **atmosphere**, and hence the same **acoustic force** attending them, but are **inaudible** from the fact that, in **vacuo**, the **molecular volume** is **reduced**. Every **gaseous molecule** is a **resonator** of itself, and is **sensitive** to any and all **sounds induced**, whether **accordant** or **discordant**." [attractive and propulsive receptiveness] [Snell Manuscript - The Book, GRADUATION OF MACHINES, page 5]

"Every harmonious **condition** of Nature's **evolutions** is governed by one incontrovertible law; that of **concordant assimilative harmony**. This **concordant key** is the **ruling** one over all the antagonistic, **negative**, **discordant** ones; the one that diverts the **disturbance of sympathetic equilibrium** to one general **concentrative centre** for **redistribution**. **Harmony** concentrates, **Harmony** distributes. The **focalising point** of **concordant sympathetic concentration** is the **percussive electric field**, where the **velocity** of its **sympathetic streams** rebounds with a power that throws them far out into **universal space**; and so far beyond their **equative centre of equilibrium**, as to bring them in **sympathy** with the **universal attraction** of the combined **neutral centres** of all planetary masses." KEELY. [True Science]

"No such thing as **discord** exists in the **molecule**. **Discordance** results from **chords** producing **differentiation** and may be equated by the proper **chord of harmony**. Every gaseous **molecule** is a **resonator** to any and all **vibrations**, whether **concordant** or **discordant**. That which we term **discord** exists in **sound** itself, not in **matter**." [Snell Manuscript - the book, DISCORD - Snell]

"I find in my researches, as to the condition of molecules under **vibration**, that **discordance** cannot exist in the **molecule** proper; and that it is the highest and most perfect structural condition that exists; providing that all the progressive **orders** are the same. **Discordance** in any **mass** is the result of **differentiated** groups, induced by antagonistic chords, and the flight or motions of such, when intensified by **sound**, are very tortuous and **zigzag**; but when free of this **differentiation** are in straight lines. Tortuous lines denote **discord**, or **pain**; straight lines denote **harmony**, or **pleasure**. Any differentiated **mass** can be brought to a condition of **harmony**, or **equation**, by proper media, and an equated **sympathy** produced." [Keely and His Discoveries, Chapter VII]

"**Differentiation** of **mass**, produces **negatization** to **coincident action**. By changing the **balance** of the **triune polar flows**, one differentiates the **mass chord** and disrupts any possibility of harmonious or "**coincident action**". The **mass** is the result of a combination of these flows." [Keely and His Discoveries]

"**Discord**, indeed, involves a continuous change of **phase**, and it will be seen that if the pendulums are purposely adjusted for a slight **discord**, the pen will trace all the possible phases of the approximate **harmony** in succession." [Harmonies of Tones and Colours - Developed by Evolution, page 38]

"Inaudible vibrations are tested by the **magnetic needle** and **sound colours**. Every gaseous **molecule** is a **resonator** of itself and is sensitive to any and all sounds induced, whether **accordant** or **discordant**. At the normal **density** of the atmosphere we hear a volume of **sound**, focalized by the combined association of every **molecule** brought under sound influence. When we reduce the atmospheric volume of a chamber to  $\frac{50}{100}$ , then the ear is sensitive to the reduction of the **acoustic force** evolved on the same **ratio**, and so on, until **sound** becomes inaudible. This inaudibility to our organ of hearing is no proof whatever of any reduction of the **acoustic force** evolved on the **introductory impulse** given to the bell. It is only a proof that the number of the **molecules** left for the **acoustic force** to act upon has been so reduced by increasing the **vacuum**, that the **concentration** of **sound** from the diminished number cannot be heard. The ear is not susceptible to the **acoustic force** emanating

from one [molecule](#), nor even from the [concentration](#) of one hundred millions of billions [molecules](#). The highest [vacuum](#) that can be induced, taking but a cubic inch in volume to act upon, will leave a residual number of [molecules](#) one hundred billion times as great as the above given number and yet be perfectly inaudible when all their [acoustic force](#) are focalized." [[Vibratory Physics - The Connecting Link between Mind and Matter](#)]

"There is good reason for believing that [insanity](#) is simply a condition of [differentiation](#) in the [mass-chords](#) of the [convolutions](#), which creates an [antagonistic molecular bombardment](#) towards the [neutral](#) or [attractive centres](#) of such [convolutions](#). This may be compared to a knot on a violin string. As long as this knot remains, it is impossible to elicit, from its [sympathetic](#) surroundings, the condition which transfers pure [concordance](#) to its resonating body. **Discordant** conditions (i.e., [differentiation](#) of [mass](#)) produce [negatization](#) to [coincident action](#). Pure [sympathetic concordants](#) are as antagonistic to **negative discordants** as the negative is to the positive; but the vast volume the [sympathetic](#) holds over the [non-sympathetic](#), in ethereal [space](#), makes it at once the [ruling medium](#) and re-adjuster of all opposing conditions, when properly brought to bear upon them. [Josiah Royce](#) is right as regards correspondent [sympathetic association](#) between two conditions. If [concordance](#) can be established, even of unlike states, no matter whether it be of the high tenuous forces of nature, gases with liquids, liquids with solids, solids with gases, the structural conditions can be perfectly adverse. Their [neutral centres](#) are the [focalized seat](#) of [sympathetic concordance](#) for controlling any [differentiation](#) that may exist outside, or in the [mass](#) that surrounds them. Certain [orders](#) of [vibration](#) can reach these centres and establish a [concordant flow of sympathy](#), independent of any [mass antagonism](#); in other words, certain orders of [sympathetic vibratory transmission](#) can correct and equate all [differentiation](#) that may exist between physical organisms and their [cerebellic flows](#). **Discord is disease. Harmony is health.**" - [[Keely](#)]." [[Vibratory Physics - The Connecting Link between Mind and Matter](#)]

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## [Ramsay](#)

circumstances. And if we may add D to the [subdominant chord](#) of d F A C, so we may also, in other circumstances, add the [subdominant chord](#) as [harmony](#) to D, thus - D f a c, and no [discord](#) occur. There is only the [interval](#) of a [second](#) between F and G in this [dominant 9th](#), and only an [interval](#) of a [second](#) between C and D in this [subdominant 6th](#); a [second](#) standing alone is a **discordant interval**, as a poison by itself may kill; but as a poison by the processes of nature in [chemistry compounded](#) with something else may be an excellent medicine, so may a [second](#) when mixed and [compounded](#) with something else in [music](#) become an excellent [harmony](#). [Music](#) is a great [apothecary](#), skillful in [compounds](#). [[Scientific Basis and Build of Music](#), page 81]

See Also

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**destructive force**

**discord**

**Enharmonic**

**Figure 1.7 - From One on left comes all diversity**