low silence

Ramsay

"The numbers which express the motions of these twenty-five quantities have among themselves nineteen different ratios, or rates of meeting; and when these ratios are represented by the oscillations of twenty-five pendulums, at the number of 64 for the highest one, they will all have finished their periods, and meet at one for a new series. This is an illustration, in the **low silence** of pendulum-oscillations, of what constitutes the System of musical vibration in the much higher region of vibrating strings and other elastic bodies, and determines the number of undeveloped sounds which form the harmonious halo of one sound, more or less faintly heard, or altogether eluding our dull mortal ears; and which determines the number of sounds which, when developed, constitute the System of musical sounds." [Scientific Basis and Build of Music, page 16]

ratio of 5:8; three, 3:5; and one, 16:27. There are seven fifths - one in the ratio of 45:64; one, 27:40; and five, 2:3; and seven corresponding fourths - five in the ratio 3:4; one, 40:54; and one 32:45. These are the ratios of the intervals in their simplest expressions as given in the second outer space above the staff in the plate. In the outer space the intervals are given less exactly, but more appreciable, in commas. The ratios of the vibration-numbers of each interval in particular, counting from C24, are given in the inner space above the staff. These vibration-numbers, however, are not given in concert pitch of the notes, but as they arise in the low audible region into which we first come in the genesis from F1, in the usual way of this work. The ratios would be the same at concert pitch; Nature gives the numbers true at whatever pitch in the audible range, or in the **low** and high *silences* which lies out of earshot in our present mortal condition. [Scientific Basis and Build of Music, page 110]

See Also

Inaudible Vibration
INAUDIBLE VIBRATIONS
Silence
high silence
infrasound
low silence
ultrasound