Ramsay - A Musical Key like a Balance-beam, not a Pillar

note by 2/4; and by the law of duplication, the law of the octave interval, a note which is a fifth below the note by 1/4, by 2/4, or by 1, the integer, *i.e.*, the whole string.

There is nothing extraordinary in this. It is another fact which gives this one its importance, and that is that the musical system is composed of *three fifths* rising one out of another; so this note by 3/4 becomes the root not only of a chord, but the root of all the three chords, of which the middle one is the tonic; the chord of the balance of the system, the chord of the key; the one out of which it grows, and the one which grows out of it, being like the scales which sway on this central balance-beam. Thus F takes its place, C in the center, and G above. These are the 3 fifths of the system on its masculine or major side. The fractions for A, E, and B, the middle notes of the three chords, are 4/5, 3/5, and 8/15; this too tells a tale; 5 is a new ingredient; and as 3 gives fifths, 5 gives thirds. From these two primes, 3 and 5, along with the integer or unit, all the notes of the system are evolved, the octaves of all being always found by 2. When the whole system has been evolved, the numbers which are the lengths of the strings in the masculine or major mode are the numbers of the vibrations of the notes of the notes of the major or masculine mode. These two numbers, the one for lengths and one for vibrations, when multiplied into each other, make in every case 720; the octave of 360, the number of the degrees of the circle.

The root of the subdominant is F, in the key of C major; and the top of the dominant is D. The difference between these two notes at the top and bottom of the chord-scale, is the quantity which two octaves is more than three fifths; it is the ratio of 27 to 30, a comma less than the minor third whose ratio is 5 to 6.

Taking the seven notes of the octave, we have among them 42 intervals in all, without including the octave. When two notes are sounded together, [Scientific Basis and Build of Music, page 76]

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