

Ramsay - The Octave Scale like Sensation and Reflection

the *apotome minor*; but one of these is the *original comma* which is genetically between the *two D's*; and it occurs here again at the *13th scale*, the first of a new *circle*; it really corresponds to the *two D's* at the beginning of this first series. Whenever there is more than one *comma* and the *apotome minor* between *G#* and *A?*, it is because there has been a mistake in counting this one over again; or some other mistake.

In respect of *harmony*, the *natural scale* of five notes is like the *scale* of man's five *senses*; as the other *notes* can be *compounded* so as to form the *octave of harmony*, so *sensation* is joined by *reflection*, and new *elements of knowledge* come into existence in the process of *reasoning*. But the *knowledge* we have in our *logical deductions* is *knowledge* on different terms from *sensation*, which is *intuitive*; though if the *logical* process be rightly done, it is *knowledge* as certainly as the *compound chords* of the *octave scale* are *harmony*, quite as much, and a little more, perhaps, though on more complex terms, as that of the five *notes* of the *natural scale*.

"To say that I was surprised at what Mr. *Keely* has discovered would be saying very little indeed ... It would appear that there are three different *spheres* in which the *laws of motion* operate.

1 - The first is the one in which *Nature* plays her *grand fugue* on the silent *harp* of *Pendulums*. In one *period* of *Nature's grand fugue*, as illustrated by *pendulums*, there are 19 *ratios* in *25 circles of oscillations* ranging over 6 *octaves*; but all in *silence*.

2 - In the second *sphere* the *tension* of *strings* and other elastic bodies imbues them with forces operating upon the elastic *air*, producing *vibrations* quick enough to awaken *sounds* for the human *ear*. Here *Nature* plays on her tuneful *harp* the same *grand fugue*; from which everything in *music* is derived.

3 - In the third *sphere*, vibrating things, *molecules*, *atoms*, etc. *gaseous*, *liquid*, or *solid* have *tensions* and *forces* far beyond the requirements of *music*, and far above the *audible* region where *musical sounds* have been located by the *Great Numberer*. The *multiplication* of *forces* there, and their *augmentation* derived from *sympathy*, of which *sympathy* we have faint illustrations in the region of

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