area of the scale

See area of a scale

Ramsay

PLATE VI.
THE **AREA OF A SCALE**.

This plate is a representation of the **area of a scale**; the major scale, when viewed with the large hemisphere, lowest; the minor when viewed the reverse way. It is here pictorially shown that major and minor does not mean larger and smaller, for both modes occupy the same area, and have in their structure the same intervals, though standing in a different order. It is this difference in structural arrangement of the intervals which characterizes the one as masculine and the other as feminine, which are much preferable to the major and minor as distinctive names for the two modes. Each scale, in both its modes, has three Fifths - subdominant, tonic, and dominant. The middle fifth is the tonic, and its lowest note the key-note of the scale, or of any composition written in this scale. The 53 commas of the Octave are variously allotted in its seven notes - 3 of them have 9 commas, 2 have 8, and 2 have 5. The **area of the scale**, however, has much more than the octave; it is two octaves, all save the minor third D-F, and has 93 commas. This is the area alike of masculine and feminine modes. The two modes are here shown as *directly* related, as we might figuratively say, in their marriage relation. The law of *Duality*, which always emerges when the two modes are seen in their relationship, is here illustrated, and the dual notes are indicated by oblique lines across the pairs. [Scientific Basis and Build of Music, page 106]

mathematical genesis, as seen in its D being a *comma higher* than that of the minor. This gravity and buoyancy of the modes is a striking feature of them. In the Thirds it is different from the Fifths; the larger hemisphere of each third seems gravitating toward the center of the tonic chord. The **area of the scale** has then the aspect of a planet with its north and south poles, and pervaded by a tendency towards the center; the center itself being neutral as to motion. [Scientific Basis and Build of Music, page 107]