

musical scale

Ramsay

"On December 24th, 1845, Mr. Ramsay announced to the people of Rothesay that he intended to open classes for the teaching of the [science of music](#), commencing with the **musical scale** mathematically demonstrated as being the result of a System of vibrations which constitutes the basis of music, and accounts for every musical phenomenon of [sound](#). Thus, by treating music in its origin, and viewing it not only in detached parts, but treating it as a whole, he would remove a multitude of unmeaning terms in common use, such as "[imperfect](#)" and "[superfluous intervals](#)," "[discords](#)," etc., etc., which tend to mystify and impede the learner's progress." [Scientific Basis and Build of Music, page 8]

In getting the [length](#) of a [string](#), in inches or otherwise, to produce the **scale of music**, any number may be fixed on for the [unit](#); or for the [vibrations](#) of the [root note](#) any number may be fixed on for the [unit](#); but in the [fractions](#) which show the [proportions](#) of the [notes](#) of the [scale](#), there is no coming and going here; this belongs to the invariables; there is just one way of it. Whatever is not [sense](#) here is [nonsense](#). It is here we are to look for the [truth](#). The [numbers](#) which express the [quantities](#) and the [numbers](#) which express the [motions](#) are always related as being of the same kind. The [fractions](#) bring their [characters](#) with them, and we know by this where they come from. $1/4$ of a [string](#) gives a note 2 [octaves](#) above the whole [string](#), no matter what may be its [length](#); 2 has exactly the same [character](#) as 1; $2/4$ gives the [note](#) which is 1 [octave](#) above the whole [string](#); but in the case of $3/4$ here is a new ingredient, 3; $3/4$ of a [string](#) gives a [note](#) which is a [fifth](#) below the [Scientific Basis and Build of Music, page 75]

Walter Russell

"The [lower diagram](#), marked C--C, represents their place in the [tonal octave](#) of the **musical scale**. The [inert gas](#) is the [keynote](#) of the [electrical octave](#) just as the note of C in the **musical scale** is the [keynote](#) for that [octave](#). The [keynote](#) is [omnipresent](#) in all of the elements of [matter](#) as well as being [omnipresent](#) in the **musical scale**. By [omnipresent](#) we mean that it is in each [note](#) as well as its own [tone](#). In [music](#), for example, one is always conscious of

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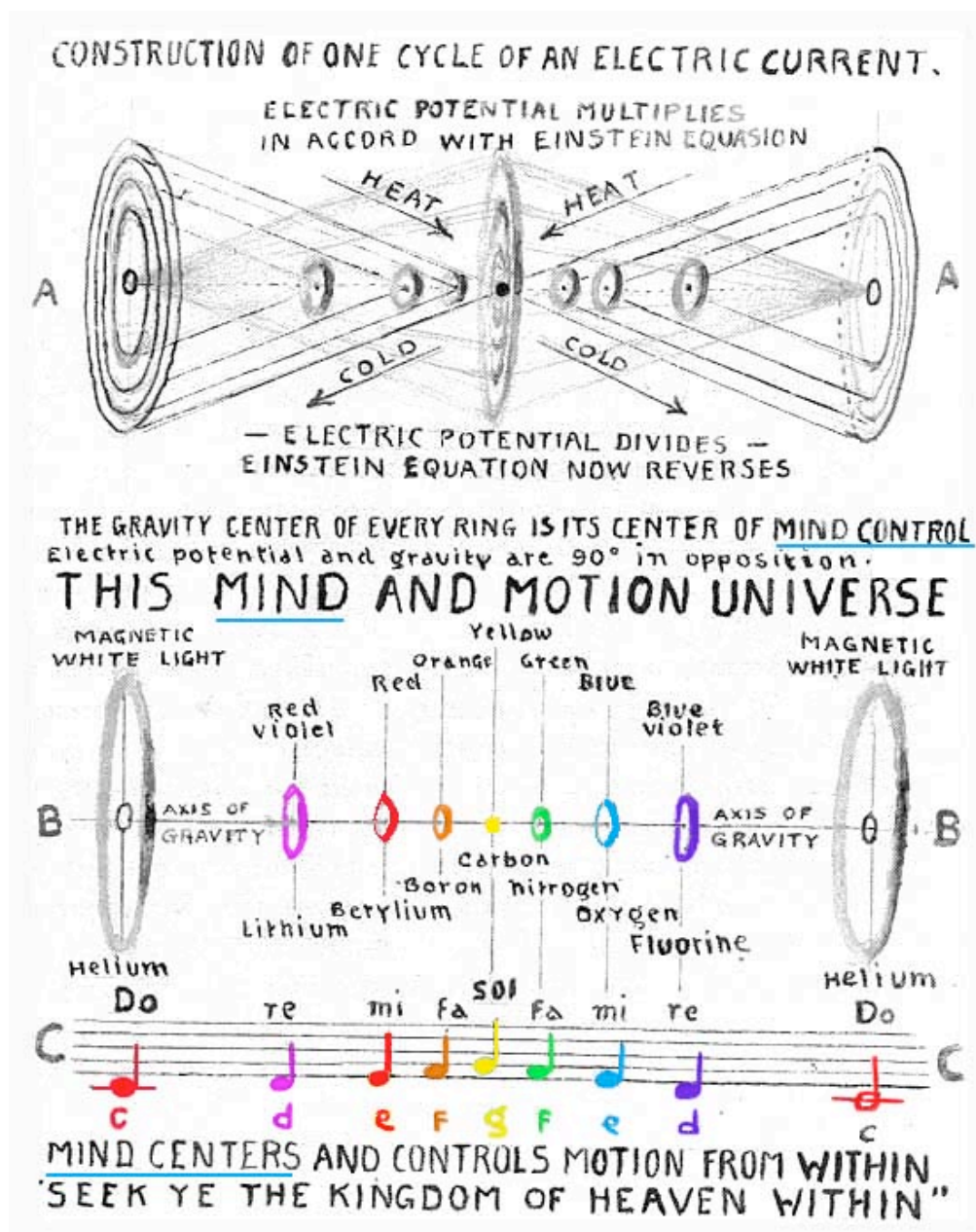


Figure 42 - Electric Current Cycle.

(scan courtesy of [University of Science & Philosophy](#))

(see [Atomic Suicide](#), original black and white version)

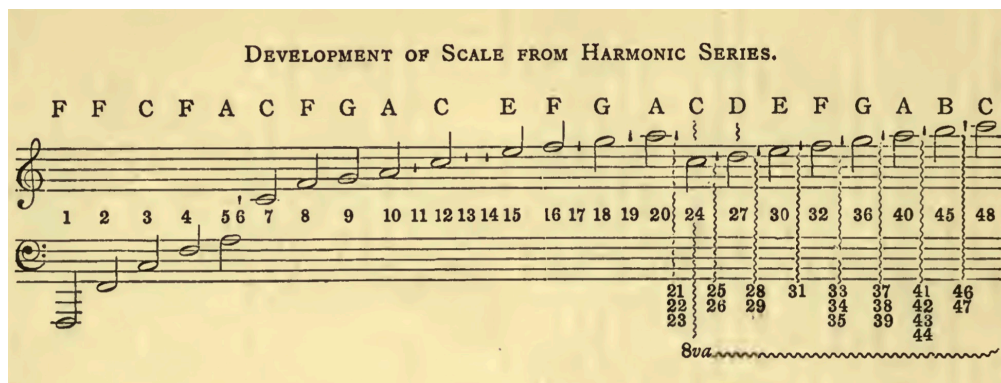
([click to enlarge](#))

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the presence of the [keynote](#), no matter which one is being sounded, nor how many of them. [[Atomic Suicide](#), page 162-164]

The seven tone Musical Scale is a formula of Cosmic Law which was worked out by the Ancient Esoteric Schools and applied to Music. The meaning of the notes is concealed in the names of the notes of the scale - Do, Re, Mi, Fa, Sol, La, Si, Do as follows : Do means Dominus; God as Creator; Re, means Regina Coeli, The Moon, Queen of Heaven; Mi means Microcosmic, The Earth; Fa means Fata- Planets, Fate, the spoken Word; Sol means The Sun; La means Lactea, The Milky Way; Si means Sider, the Star System. The Musical scale is like a Ladder - in fact the Latin word Scala means a Ladder. The Ancient Esoteric Schools understood it as the Order of all things and the Science of Harmonic Relationships of the Universe. Music rests on the Eternal Principles as expressed in Mathematical Laws. Taken downward the scale is a model for the descending levels of manifestation. In the C major scale the notes are given a certain meaning as follows: C represents the Absolute, B represents all

Created Worlds; A represents our Galaxy the Milky Way; G represents our Solar System , the Sun; F represents the Planetary World; E represents The Earth; D represents the Moon; and C represents the Absolute. [source unknown]



(from Stone's Scientific Basis of Music)
([click to enlarge](#))

See Also

04 - On the Pitch of Musical Sounds

05 - The Melodic Relations of the sounds of the Common Scale

Chromatic Scale

electrical octave

Figure 1.8 - Electromagnetic Scale in Octaves

Figure 12.01 - Russells 4 Power Centered Scale

Figure 12.02 - 0 Inertia Centered Scale

Figure 12.03 - Scale Showing Relations of Light Color and Tones

Figure 13.15 - Equilibrium as Musical Tonal Equivalents

Figure 14.01 - Overtones Developed Musically Showing Up as Isotopes along the Vertical Axis of this Chart

Figure 4.17 - Musical Relationships of Colors Tones and Attributes

Figure 9.12 - Scale of Locked Potentials over Time

fundamental

inert gas

inertial plane

keynote

Major Scale

minor scale

octave tonal scale

Scale

scale divisions

Scale of Locked Potentials

Scale of the Forces in Octaves

Table 11.05 - Comparison of Scale Structural Components and Relations

zero

1.21 - It Really Is a Musical Universe

12.01 - Scale of Locked Potentials