

relative scales

Ramsay

PLATE XXII.

THE MATHEMATICAL TABLE OF THE TWELVE MAJOR SCALES AND THEIR RELATIVE MINORS.

This is a twofold [mathematical table](#) of the [masculine](#) and [feminine modes](#) of the [twelve scales](#), the so-called [major](#) and [relative minor](#). The [minor](#) is set a [minor third](#) below the [major](#) in every [pair](#), so that the figures in which they are the same may be beside each other; and in this [arrangement](#), in the fourth column in which the figures of the [major second](#) stand over the [minor fourth](#), is shown in each pair the [sexual note](#), the [minor](#) being always a [comma](#) lower than the [major](#). An index finger points to this distinctive [note](#). The [note](#), however, which is here seen as the distinction of the [feminine mode](#), is found in the [sixth](#) of the preceding [masculine scale](#) in every case, except in the first, where the [note](#) is D26 2/3. D is the [Fourth](#) of the [octave scale](#) of [A minor](#), and the [Second](#) of the [octave scale](#) of [C major](#). It is only on this [note](#) that the two [modes](#) differ; the [major Second](#) and the [minor Fourth](#) are the [sexual notes](#) in which each is itself, and not the other. Down this column of [seconds](#) and [fourths](#) will be seen this [sexual distinction](#) through all the [twelve scales](#), they being in this table wholly developed upward by [sharps](#). The [minor](#) is always left this [comma](#) behind by the [comma-advance](#) of the [major](#). The [major A](#) in the [key of C](#) is 40, but in the [key of G](#) it has been advanced to 40 1/2; while in the [key of E](#), this [relative minor](#) to G, the A is still 40, a [comma](#) lower, and thus it is all the way through the [relative scales](#). This [note](#) is found by her own downward [genesis](#) from B, the [top of the feminine dominant](#). But it will be remembered that this same B is the [middle of the dominant of the masculine](#), and so the whole [feminine mode](#) is seen to be not a [terminal](#), but a [lateral outgrowth](#) from the [masculine](#). Compare [Plate II.](#), where the whole twofold yet continuous [genesis](#) is seen. The [mathematical numbers](#) in which the [vibration-ratios](#) are expressed are not those of [concert pitch](#), but those in which they appear in the [genesis of the scale](#) which begins from F1, for the sake of having the simplest expression of [numbers](#); and it is this [series of numbers](#) which is used, for the most part, in this work. It must not be supposed, however, by the young student that there is any necessity for this [arrangement](#). The [unit](#) from which to begin may be any [number](#); it may, if he chooses, be the [concert-pitch-number](#) of F. But let him take good heed that when he has decided what his [unit](#) will be there is no more [coming and going](#), no more [choosing](#) by him; [Nature](#) comes in [[Scientific Basis and Build of Music](#), [page 117](#)]

See Also

Ramsay - PLATE XXII - Mathematical Table of the Twelve Major Scales and their relative Minors