

Music Theory And Epicurean Philosophy

Post by "Eikadistes" of May 25, 2019 at 3:56 PM

There are a variety of others, and I'd like to share my personal, artistic analysis of each of the twelve notes' relationship to the dominant root, or tonic, which determines the key of the song, and the relative starting point.

r - This is our root, the Tonic, wherein any interval is in Perfect Unison. This is our setting, and our context.

b2 - This is our minor 2nd, a perversion that mutates and distorts.

sus2 - This is our major 2nd, a cushion that clouds, buffers, thickens, layers.

m3 - This is our minor 3rd, a shadow which darkens, saddens, weighs, and depresses.

3 - This is our major 3rd, a light that brightens, lightnes, gladdens, and empowers.

sus4 - This is a perfect 4th, a reassurance that polishes, reinforces, and encourages.

dim5 - This is our diminished fifth, an opposition that contradicts, opposes, sickens, and poisons

P5 - This is our perfect 5th, a strength that dominates, reinforces, supports, cradles, and extends.

m6 - This is our minor 6th, the augmentation that hints, twists, puzzles, and complicates.

6 - This is our 6th, an enchantment that intoxicates and romanticizes.

m7 - This is our minor 7th, a playful invitation that loosens and challenges.

M7 - This is our major 7th, a beautiful, softening that inspires memory, familiarity, yet hesitation.

r - We're back to our root, refreshed, balanced, centered, at musical equilibrium--we are home.

Plato and Aristotle both came up with their own version of this. So did Goethe. (So has your mind!)

Even looking through my old, written scribbles (which is where this comes from), I unintentionally use the word "shadow" with "minor" (when we say "minor" we are always *specifically* referring to the "minor 3rd"), and "light" with "major" (when we say "major" we are always *specifically* referring to the "major 3rd"). If each note is a character, then the Major Character and the Minor Character have the biggest personalities--so, too, do pleasure and pain. The root defines our position, and the "major" or "minor" determines our disposition.

Everything else is a commentary on that disposition--in my **completely subjective opinion** . I herein purport that "Major" and "Minor" are--in a generalized sense--the values that we can, as a collective culture, identify as being the best reflections of pleasure, and of pain.

Again, though, at some point, we're all just aliens on different planets. That's why we all have unique musical tastes, and interpret those very slight nuances in chord structure quite differently. However, like culture, there are dominant trends that seem to direct our thought through the use of common language.

That is why "major" is "happy", and "minor" is "sad".