

# Music Theory And Epicurean Philosophy

Post by "Eikadistes" of May 25, 2019 at 5:08 PM

Let me add these to visually demonstrate the thesis: "Majors" and "Minors" are subjective reflections of our language and culture, and not of an inherent mathematical purity.

For example, consider all notes modeled on a circle that grows as it proceeds, like a spiral. Consider it spirals from the center. Now, consider, like a clock with 12 hours, that each tick-mark represents a different note of 12 tones.

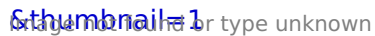
If we diagram a "Major" chord, being the root note, a major third, and a perfect fifth, it looks like this:

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If we diagram a "Minor" chord, being the root note, a minor third, and a perfect fifth, it looks like this:

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BUT, if we diagram the messy, weird-sounding "Augmented" chord, we have perfect symmetry:

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So, there isn't something physically *pure* about "Majors" and "Minors"--they just work really well with classical music, and contemporary, popular music (to our ears). Plato and Aristotle would have heard the "Major" chord to be absolute garbage (sort of how we hear an augmented chord), while they may have found the weird, augmented chord to be rather beautiful.