

**THE CORNER TREASURY OF ARCANE AND NEGLECTED PHILOSOPHICAL GEMS
(OF MY OWN MAKING)**

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Gem #4: JUST (!) ANOTHER 'JUST' MICROTONAL SCALE, DERIVED FROM SIMPLE ARITHMETIC OPERATIONS.

(25:24)	25:24	augmented unison						
(21:20)	21:20	diminished minor 2 nd						
(16:15)	16:15	minor second						
(12:11)	11:10	augmented minor second						11:10
(10:9)	10:9	diminished major 2 nd					10:9	
(9:8)	9:8	major second				9:8		
(8:7)	8:7	augmented major 2 nd			8:7			
(7:6)	7:6	diminished minor 3 rd			7:6			
(13:11)	6:5	minor third		6:5				12:10
(6:5)	-	augmented minor 3 rd						-
(11:9)	11:9	diminished major 3 rd					11:9	
(5:4)	5:4	major third		5:4			10:8	
(14:11)	9:7	augmented major 3 rd				9:7		
(9:7)	13:10	diminished 4 th						13:10
(4:3)	4:3	perfect fourth	4:3		8:6		12:9	
(15:11)	11:8	augmented 4 th				11:8		
(7:5)	7:5	diminished tritone		7:5				14:10
(10:7)	24:17	imperfect tritone						
-	10:7	augmented tritone				10:7	-	
(16:11)	13:9	diminished 5th						13:9
(3:2)	3:2	perfect fifth	3:2	6:4	9:6		12:8	15:10
(14:9)	14:9	augmented 5 th						14:9
(11:7)	11:7	diminished minor 6 th				11:7		
(8:5)	8:5	minor sixth		8:5				16:10
(13:8)	13:8	augmented minor 6 th					13:8	
(18:11)	5:3	diminished major 6 th	5:3		10:6		15:9	
(5:3)	17:10	major sixth				12:7		17:10
(12:7)	12:7	augmented major 6 th						
(7:4)	7:4	diminished minor 7 th		7:4			14:8	
(16:9)	16:9	minor seventh						16:9
(9:5)	9:5	augmented minor 7 th		9:5				18:10
(20:11)	11:6	diminished major 7 th			11:6			
(11:6)	13:7	major seventh				13:7		
(15:8)	15:8	augmented major 7 th					15:8	
(21:11)	17:9	diminished octave						17:9
(40:21)	19:10	imperfect octave						19:10

For comparison, Harry Partsch's 43-tone 'limit-11' 'microtonal just interval scale' shown as reduced to 37 steps consisting (except for the triton, an 'unjust' ratio) of two microtones on either side of the 12 Ptolmaic chromatic intervals (in bold face). The most natural complete microtonal interval scale thus consists not of a division of the successive half-tones into ¼ tones but, rather, a 6th tone scale in which each semi-tone is embedded in an augmented and diminished variant.