D minor

Ramsay

There was, then, something of truth and beauty in the Greek modes as seen in the light now thrown upon them by the Law of Duality, at last discerned, and as now set forth in the genesis and wedlock of the major and minor scales. The probably symmetrical arrangement of the modes, all unwitting to them, is an interesting exhibition of the true duality of the notes, which may be thus set in view by duality lines of indication. We now know that B is the dual of F, G the dual of A, C the dual of E, and **D minor** the dual of D major. Now look at the Greek modes symmetrically arranged:

D EF G A BC D
C D EF G A BC EF G A BC D E
A BC D EF G A G A BC D EF G
F G A BC D EF BC D EF G A B

Thus seen they are perfectly illustrative of the duality of music as it springs up in the genetic scales. The lines reach from note to note of the duals. [Scientific Basis and Build of Music, page 46]

There are 32 notes required for each octave for the 13 major and the 13 minor mathematical scales. These 32 notes are by the law of duality arranged symmetrically from D as a center upwards to G#, and downwards to A?. D itself serves for 2 of the 32 on the piano. The first black keys on each side of D serve for nominally 3 notes each = 6. The first white key above and the first below D serve for 2 notes each = 4. The second white key above and the second below serve each for 3 notes = 6. The second black keys above and below D serve each for 3 notes = 6. The third black key above D is G#, the third below is A?; this key, for it is one, serves for 2 of the 32. There is a comma of difference between **D minor** and D major. Six fifths below the minor D26 2/3 is A?, the root of the subdominant of the key of E? minor; and six fifths above the major D27 is G#, the top of the dominant of F# major. The difference between this minor A? and this major G# is two commas and [Scientific Basis and Build of Music, page 85]

In a similar and responsive way Duality provides for the six major scales with flats.
The two new notes required for the scale of
F major are the B? of D, and the D of A minor;
for B? major, the E? of G, and the G of **D minor**;
for E? major, the A? of C, and the C of G minor;
for A? major, the D? of F, and the F of C minor;
for D? major, the G? of B?, and the B? of F minor;
for G? major, the C? of E?, and the E? of B? minor.[1] [Scientific Basis and Build of Music, page 90]

sexual note in the scales of G major and E minor are the two A's; in D major and B minor, the two E's; in A major and F# minor, the two B's; in E major and C# minor, the two F's; in B major and G# minor, the two C's; and in F# major and D# minor, the two G's. These two last scales being the beginning of a second cycle of twelve scales when the scales are written half in flats and half in sharps, as we have done them in this case. Turning to the other half of our circle, those which we have, and which usually in music books are, written in flats, in F major and **D minor** the sexual notes are the two G's; in B? and G, the two C's, in E? and C, the two F's; in A? and F, the two B's; in D? and B?, the two E's; and in G? and E?, the two A's. [Scientific Basis and Build of Music, page 91]

Starting again at C major and A minor and going round by the keys in ?s, we come first to **D minor** and F major. The major gets its ? fourth from the ? sixth of the relative minor; and as the interval between D-E, the major sixth and seventh, must be a 9-comma interval, and its own D-E is only an 8-comma one, it must take the D of A minor, which is a comma lower, and this will correctly show the 9-comma interval between D and E. This is the way of their mutual providing in the region of ?s; the ? sixth of the minor is given to be the ? fourth of the relative major; and the comma-lower fourth of the sub-relative minor becomes the correct sixth of the major. The arrows indicate the source from which, and the place to which; the new notes come and go. [Scientific Basis and Build of Music, page 113]