

Ramsay - Duality as a Test-agent in Composition

distant [subdominant](#), and the [root of the separated subdominant](#) is given to the [top of the distant dominant](#). Here also [duality](#) holds sway.

Fig. 4 is a setting of the [minor](#) and the [major chord-scales](#), showing how they stand linked by [notes in common](#) in their direct sequence from [dominant minor](#) to [dominant major](#). To each of the [six chords](#) is placed the first [chromatic chord](#), showing how it [resolves](#) in its [three-fold](#) manner by 1, 2, and 3 [semitonic progressions](#) in each [mode](#), and by 1 and 2 [notes in common](#) variously in each [mode](#); and here again the [law of duality](#) is seen in its always symmetrical adjustments. [Duality](#), when once clearly and familiarly come into possession of musicians, will be sure to become an operative [rule](#) and [test-agent](#) in [composition](#).

PLATE XXX.

VIBRATION-RATIOS AND PENDULUM PROPORTIONS.

The curved lines enclose the [three chords](#) of the [major mode](#) of the [scale](#), with the [ratio-numbers](#) for the [vibration](#) in their simplest expression, counted, in the usual way in this work, from F1, the [root of the major subdominant](#). The [chords](#) stand in their [genetic position](#) of F F C A, that is F1 by 2, 3, and 5; and so with the other two. The [proportions](#) for a set of ten [pendulums](#) are then placed in file with the [ten notes](#) from 1 to 1/2025 part of 1. Of course the [one](#) may be any [length](#) to begin with, but the [proportions rule](#) the [scale](#) after that.



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