

Ramsay - How the Diatonic Germ becomes a 4-Note Chord

not mathematically identical, the [genetic number](#) of the last D, the [top of the dominant major](#), being 27, and that of the first D, the [root of the subdominant minor](#), being 26 $\frac{2}{3}$. Well, in the [triplets](#) of the [minor](#) we have [minor thirds](#) below their middles, D-F, A-C, E-G. In the [triplets](#) of the [major](#) we have [minor thirds](#) above their middles, A-C, E-G, B-D. But here between the [triplets](#) of the two [modes](#) we have a [triplet](#) which has [minor third](#) both *below and above* its middle note, two [minor thirds](#) and nothing else, B-D-F. Here, then, the [Diatonic progression chords](#) presents us with a [3-note Chromatic chord](#), and marches us the way that we must go to find

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of new [chords](#) and [progressions](#) now for the first time reduced to scientific order in

THE CHROMATIC SYSTEM OF CHORDS.

But, as the [subdominant sixth](#) and [dominant seventh](#) suggest that the [chromatic chord](#) should be a [4-note chord](#), we must find out how [Nature](#) completes this [diatonic chromatic triad](#) and makes it a [4-note chord](#), and that according to its own intrinsic [character](#) as of [minor thirds](#). [Nature](#) has always a *rationale* in her operations which it is ever delightful to discover. Wedged in between the [minor dominant](#) and the [major subdominant](#), this [triad](#), B D F, has already B, the [top of the dominant minor](#), for its [root](#); and F, the [root of the subdominant major](#), for its [top](#); and its middle is the mysterious D which, in its two positions as [root of the minor subdominant](#) and [top of the major dominant](#), stands at the two extremes of the whole twofold [diatonic key](#), bounding and embracing all; and which in its two degrees as D26 $\frac{2}{3}$ and D27 claims kindred with both [minor](#) and [major modes](#) of the twofold [key system](#). Surely this [Janus-faced D](#), looking this way toward the [minor](#) and that way to the [major](#), seems to say, "the complement of this [chord](#), of which I am the [heart](#), is not far to seek nor hard to find on either side." It has already B in common with the [minor dominant](#); the very next step is to the middle of this [chord](#), G. [Roots](#) and tops of chords may not be altered, but middles may with impunity be [flattened](#) or [sharpened](#) as occasion may require. No two of them in succession in the [chord-scale](#) have the same structure; the [chromatic triad](#), in claiming this middle, claims it [sharpened](#), for it must have [[Scientific Basis and Build of Music](#), [page 54](#)]

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