

Ramsay - Ramsay's Letter-lessons4

[dominant](#); and either of these [chords](#) may also follow the [tonic](#); but when the [dominant](#) follows the [subdominant](#), as they have no [note in common](#), the [root of the subdominant](#) is added to the [dominant chord](#), and this forms the [dominant seventh](#); and when the [subdominant](#) follows the [dominant](#), the [top of the dominant](#) is *added* to the [subdominant](#), and this forms the [subdominant sixth](#). The [sixth](#) and [seventh](#) of the [octave scale](#) is the only place these two [compound chords](#) are positively required; but from their modifying and resolvable [character](#) they are very generally used. When the [dominant](#) is [compounded](#) by having the [root of the subdominant](#), its specific [effect](#) is considerably lower; and when the [subdominant](#) is [compounded](#) by having the [top of the dominant](#), its specific [effect](#) is considerably higher. In the [octave scale](#) the [notes](#) of the [subdominant](#) and [dominant chords](#) are placed round the [notes](#) of the [tonic chord](#) in such a way was to give the greatest amount of [contrast](#) between their [notes](#) and the [tonic notes](#). In the [tonic chord](#) the [note](#) which has the greatest amount of [specific gravity](#) is its [root](#); and in the [octave scale](#) it has below it the [middle](#) and above it the [top of the dominant](#), the two [notes](#) which have the greatest amount of [specific levity](#); and in the [octave scale](#) it has above it the [middle](#) and below it the [root of the subdominant](#) - the two [notes](#) which the greatest amount of [specific gravity](#). The [third note of the scale](#), the [middle of the tonic chord](#), is the [center of the system](#), and is the [note](#) which has the least [tendency](#) either upwards or downwards, and it has above it the [root of the subdominant](#), the [note](#) which has the greatest amount of [specific gravity](#), and it has below it the [top of the dominant](#), the [note](#) which has the greatest amount of [specific levity](#). Thus the [root of the subdominant](#) is placed above, and the [top of the dominant](#) below, the [center of the system](#); the [specific gravity](#) of the one above and the [specific levity](#) of the one below cause them to move in the [direction](#) of the [center](#).

ANOTHER LETTER.

"Each [note](#) in the [scale](#) is attracted to the [note](#) above it or the one below it. B is attracted to C. If F and G were attracted to each other by [proximity](#), then A would be left alone without a [note](#) to attract or by which to be attracted by [proximity](#). All the

page 98

[<- GO PREVIOUS PAGE](#) | [GO NEXT PAGE ->](#)

[RETURN to [Scientific Basis and Build of Music](#)]