fourteenth key

Ramsay

PLATE XVI.
SYSTEM OF THE THREE PRIMITIVE CHROMATIC CHORDS.

The middle portion with the zigzag and perpendicular lines are the chromatic chords, as it were arpeggio'd. They are shown 5-fold, and have their major form from the right side, and their minor form from the left. In the column on the right they are seen in resolution, in their primary and fullest manner, with the 12 minors. The reason why there are 13 scales, though called the 12, is that F# is one scale and G? another on the major side; and D# and E? separated the same way on the minor side. Twelve, however, is the natural number for the mathematical scales as well as the tempered ones. But as the mathematical scales roll on in cycles, F# is mathematically the first of a new cycle, and all the notes of the scale of F# are a *comma and the apotome minor* higher than G?. And so also it is on the minor side, D# is a comma and the apotome higher than E?. These two thirteenth keys are therefore simply a repetition of the two first; a **fourteenth** would be a repetition of the second; and so on all through till a second cycle of twelve would be completed; and the thirteenth to it would be just the first of a third cycle a comma and the apotome minor higher than the second, and so on *ad infinitum*. In the tempered scales F# and G? on the major side are made one; and D# and E? on the minor side the same; and the circle of the twelve is closed. This is the explanation of the thirteen in any of the plates being called twelve. The perpendicular lines join identical notes with diverse names. The zigzag lines thread the rising Fifths which constitute the chromatic chords under diverse names, and these chords are then seen in stave-notation, or the major and minor sides opposites. The system of the *Secondary* and *Tertiary* manner of resolution might be shown in the same way, thus exhibiting 72 resolutions into Tonic chords. But the Chromatic chord can also be used to resolve to the Subdominant and Dominant chords of each of these 24 keys, which will exhibit 48 more chromatic resolutions; and resolving into the 48 chords in the *primary*, *secondary*, and *tertiary* manners, will make 144 resolutions, which with 72 above make 216 resolutions. These have been worked out by our author in the Common Notation, in a variety of positions and inversions, and may be published, perhaps, in a second edition of this work, or in a practical work by themselves. [Scientific Basis and Build of Music, page 115]