

major D

Ramsay

But let us proceed with our development, for we need another fifth, a lower one, a [subdominant](#) for our [minor scale](#). Well, let us divide A5 by 3 and we have D1 2/3, the root of the lowest fifth; and if we divide A5 by 5 we have for our middle to this fifth F1, and this is F just as we find it at the major start, and identical in quantity in both [major](#) and [minor](#). But let us examine the D1 2/3. It is not easy to compare D1 2/3 with D27 of the major; let us bring it up a few octaves by multiplying by 2. This will not alter its quantity, but simply give us the same quantity in a higher [octave](#), in which we may more easily compare it with the **major D1 2/3** multiplied by 2 is 3 1/3; multiplied again by 2 is 6 2/3; once more by 2 it is 13 1/3; and once more by 2 it is 26 2/3. Now we can compare it with D27 of the **major**, and we find this strange fact, that it is a *little lower* than the **major D**. The **two D's** are at the [center](#) of the [dual system](#), but the [center of the system](#) is neither in the one D nor in the other, but as an [invisible point](#) between them, like the [center of gravity](#) in a double star; for the [minor D](#) is pushed a little below the center, and the **major D** is pushed a little above the center of the two modes of the system. [[Scientific Basis and Build of Music, page 32](#)]

of the [major](#) being upward, and the [genesis](#) of the [minor](#) being downward. The ascending [genesis](#), beginning with the [root](#) of the [subdominant major F](#), produces in the ascent a [scale](#) of notes at varying distances, and of increasing [levities](#); the middle note, D27, being carried a little above the [center of the system](#). The descending [genesis](#), beginning with the top of the [dominant minor B](#), produces in the descent a scale of notes with identical variety of distances, but with increasing [gravities](#); the middle note, D26 2/3, being pressed a little below the [center of the system](#), thus giving rise to these two D's - one whose [genetic number](#) is 27, the **major D**, and one whose [genetic number](#) is 27 2/3, the [minor D](#) - the [duality of D](#) is thus residing in itself.¹ [[Scientific Basis and Build of Music, page 43](#)]

F is soft, grand, and solemn;

C is melodious and soft;

A is interesting and soft.

C is melodious and soft;

G is melodious and vigorous;

E is interesting and melodious.

G is melodious and vigorous;

D is interesting and vigorous;

B is light, airy, and vigorous.

Although the system is composed of only three [ratios](#), which in themselves moreover, are of a very fixed [character](#), yet mobility and variety are chief features among the [notes](#) of the system. Great changes are effected by small means. By lowering the second of the **major D** one [comma](#), the [ratio](#) of 80:81, [[Scientific Basis and Build of Music, page 61](#)]

PLATE XXVIII.

Fig. 1. - This figure shows the [major](#) and [minor](#) measured in [commas](#) and placed *directly* as they stand related, [major](#) and [relative minor](#), the [minor](#) being set a [minor third](#) lower than the [major](#). The [interval](#) between C and E in the [minor](#) is an [8-and-9-comma interval](#); between C and E in the [major](#) it is a [9-and-8-comma](#) one. This [difference](#) arises from the [minor D](#) being a [comma](#) lower than the **major D**. In all the other [intervals](#) [minor](#) and [major](#) are the same. [[Scientific Basis and Build of Music, page 120](#)]

See Also

Ramsay - The Two D's - The Rah and the Ray
Scale
Interval