

middle of the tonic dominant

Ramsay

In the first six **chords** of the **scale** the **tonic** is the first of each two. The **tonic chord** alternating with the other two produces an **order of twos**, as - **tonic dominant**, **tonic subdominant**, **tonic subdominant**. The first **three notes** of the **octave scale** are derived from the **root**, the **top**, and the **middle of the tonic dominant** and **tonic**; the second three are derived from the **root**, **top**, and **middle of the subdominant**, **tonic**, and **subdominant**. The **roots**, **tops**, and **middles** of the **chords** occurring as they do produce an **order of threes**, as - **root**, **top**, **middle**; **root**, **top**, **middle**. The first, third, fifth, and eighth of the **scale** are from the **tonic chord**; the second and seventh from the **dominant**; and the fourth and sixth from the **subdominant**. In the first two **chords** of the **scale** the **tonic** precedes the **dominant**; in the second two, the **subdominant**; and in the third two the **tonic** again precedes the **subdominant**; and as the **top of the subdominant chord** is the **root of the tonic**, and the **top of the tonic** the **root of the dominant**, this links these **chords** together by their **roots** and **tops**. The second **chord** has the **top of the first**, the third has the **root of the second**, the fourth has the **root of the third**, the fifth has the **top of the fourth**, and the sixth has the **root of the fifth**; and in this way these successive **chords** are woven together. The only place of the **octave scale** where there are two **middles** of **chords** beside each other is at the sixth and seventh. The seventh **note** of the **octave scale** is the **middle of the dominant**, and the sixth is the **middle of the subdominant**. These two **chords**, though both united to the **tonic**, which stands between them, are not united to each other by having a **note in common**, inasmuch as they stand at the extremities of the **system**; and since they must be enabled to succeed each other in **musical progression**, **Nature** has a beautiful way of giving them a **note in common** by which to do so - adding the **root of the subdominant** to the **top of the dominant**, or the **top of the dominant** to the **root of the subdominant**, and this gives natural origin to **compound chords**. The **tonic chord**, being the **center** one of the **three chords**, is connected with the other two, and may follow the **dominant** and sub-
[Scientific Basis and Build of Music, page 97]

See Also

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tonic