

minor ninth

Ramsay

That some of the elements of the [Chromatic System](#) were known 200 years ago, but have been known so long without being formed into a system, shows that what was known and in use of [chromatic chords](#) had been found out from experience, and not from any knowledge of the [laws](#) which generate and constitute them. Without the knowledge of these [laws](#) they could not be explained; and this accounts for the entire want of order in everything which relates to them, and for the names which been applied to those which are in use, such as "the **minor ninth**," "the [diminished seventh](#)," "the extreme [sharp second](#)," etc. One [chromatic chord](#) has all these things in it, but it does [[Scientific Basis and Build of Music, page 51](#)]

not follow that these are their proper names. In the first [chromatic chords](#), in its [major](#) form, B, D, F, [A?](#), G is supposed to be the [root](#); and accordingly the [interval](#) from G to [A?](#) has been called "a **minor ninth**;" from B to [A?](#) "a [diminished seventh](#);" and from [A?](#) to B "an extreme [sharp second](#)." These names will vanish like mist of the morning when the intervals so named are seen in the system to which they belong. [[Scientific Basis and Build of Music, page 52](#)]

See Also

Interval

[ninth](#)

[ninths](#)

[note](#)

[Table 14.06 - All phrases occurring in HyperVibes containing the term ninths](#)