

# minor phase

## Ramsay

The *intervening chord* between the *Diatonic* and *Chromatic systems*, B, D, F. - This *chord*, which has suffered expatriation from the society of *perfect chords*, is nevertheless as *perfect* in its own place and way as any. From its peculiar relation to both *major* and *minor*, and to both *diatonic* and *chromatic* things, it is a specially interesting *triad*. F, which is the *genetic root* of all, and distinctively the *root of major subdominant*, has here come to the *top* by the *prime 2*. D, here in the *middle*, is diatonically the *top of the major dominant*, and the *root of the minor subdominant*; and on account of its *self-duality*, the most interesting *note* of all; begotten in the great *genesis* by the *prime 3*. B, the last-begotten in the *diatonic genesis*, *top of the diatonic minor*, *middle of the dominant major*, and begotten by the *prime 5*, is here the *quasi root* of this *triad*, which in view of all this is a remarkable summation of things. This B, D, F is the *mors janua vitae* in *music*, for it is in a manner the *death* of *diatonic chords*, being neither a *perfect major* nor a *perfect minor chord*; yet it is the *birth* and *life* of the *chromatic phase* of *music*. In *attracting* and *assimilating* to itself the *elements* by which it becomes a full *chromatic chord*, it gives the *minor dominant* the *G#* which we so often see in use, and never see explained; and it gives the *major subdominant* a corresponding *A?*, less frequently used. It is quite clear that this *chromatic chord* in either its *major phase* as B, D, F, *A?*, or its **minor phase** as *G#*, B, D, F, is as natural and legitimate in *music* as anything else; and like the *diatonic chords*, *major* and *minor*, it is one of *three*, exactly like itself, into which the *octave of semitones* is perfectly divided. [*Scientific Basis and Build of Music*, page 101]