

minor tonic chord

Ramsay

The CHROMATIC SYSTEM of chords is developed from these three primitive chromatic chords, and in the course of its development one or two notes are brought in semitonic progression to the middle, one or two to the root, and one or two to the top of all major and **minor tonic chords**. Likewise, at one time or another in the course of the system, there is one note in common with the middle, one note in common with the root, and one note in common with the top of all the major and **minor tonic chords**. [Scientific Basis and Build of Music, page 57]

PLATES XVII. & XVIII.

CHROMATIC RESOLUTIONS, MAJOR AND MINOR.

These two plates show the chromatic chord resolving into the twelve major and twelve **minor tonic chords** of the twenty-four scales. There seems to be twenty-five, but that arises from making G? and F# in the major two scales, whereas they are really only one; and the same in the minor series, E? and D# are really one scale. C in the major and A in the minor, which occur in the middle of the series, when both sharps and flats are employed in the signatures, are placed below and outside of the circular stave to give them prominence as the types of the scale; and the first chromatic chord is seen with them in its major and minor form, and its typical manner of resolving - the major form rising to the root, and falling to the top and middle; the minor form falling to the top, and rising to the root and middle. The signatures of the keys are given under the stave. [Scientific Basis and Build of Music, page 116]

See Also

chord
minor
tonic
tonic chord