

perturbation

noun: (physics) a secondary influence on a system that causes it to deviate slightly

noun: the act of causing [disorder](#)

Ramsay

"lower effect than the [fifth](#); the [seventh](#), B, has a higher [effect](#) than the [sixth](#); but the [eighth](#), C, has a lower effect than the [seventh](#). If the effects of notes or chords depended wholly on the mathematical [primes](#) by which they are measured and located, or the [ratios](#) inherent in them, then the effects of the [tonic](#), [subdominant](#), and [dominant](#) chords would have been alike, for these chords are measured by exactly the same [primes](#), and have exactly the same ratios. It is the [position](#) of the [tonic chord](#) which gives it its importance and not any special primes by which it is produced, nor any special ratios inherent in it. Notes by the power of 2 have a pure unmixed and invariable [character](#). Notes by the first, second, and third powers of 3 have different degrees of [centrifugal force](#); and the [character](#) of the notes produced by the first power of 5 depends on the [character](#) of the notes from which they are derived. The final character of notes and chords is determined by the amount of [force](#) which they have acquired from the way in which they have been derived, and from their [position](#) in the system. And no matter where these notes may be afterwards placed, like chemical elements, they never lose their original forces and tendencies. What [Tyndal](#) says of the [inorganic](#) chemical elements of the [brain](#) is true of the [inorganic](#) notes of [music](#), "They are all dead as grains of shot." It is the [organic](#) state which gives the notes and chords their [gravities](#) and [levities](#), and these two tendencies, the one upward and the other downward, constitute the [vital principle of music](#). It is true that the mathematical operation is required to give [birth](#) and [life](#) to [music](#), and that the [mathematical system](#) gives the [knowledge](#) of [causes](#) down to the [law of gravitation](#), yet the artistic effects are fully realised from the [tempered system](#) deriving its [organic harmony](#) from this [vital principle of music](#). The [centrifugal](#) tendencies of the notes of the [subdominant](#), are too strong to be at all disturbed by the system being tempered. The enormous power of these chords corrects the [effect](#) which might otherwise arise from tempering, as the enormous power of the [sun](#) corrects the **perturbations** of the [planets](#)." [Scientific Basis and Build of Music, page 29]

See Also

[Balance](#)

[Chaos](#)

[Disorder](#)

[Harmony](#)

[Order](#)