

semitonic interval

Ramsay

CHROMATIC - A name given to the **semitonic intervals**. [[Scientific Basis and Build of Music, page 40](#)]

There are two [semitones](#) in each system, B-C and E-F. But when the [notes](#) of the two systems are being generated simultaneously, the two **semitonic intervals** originate separately. While the [major](#) is generating the [semitone](#) E-F, the third and fourth of the [major scale](#), the [minor](#) is generating the [semitone](#) B-C, the second and third of the [minor scale](#). So E-F is the [semitone](#) which belongs genetically to the [major](#), and B-C to the [minor](#).¹

These two [semitones](#) are the two [roots](#) of

THE [CHROMATIC SYSTEM](#), and they are found together in what has been called the "[Minor Triad](#)," and by other names, namely, B-D-F. [[Scientific Basis and Build of Music, page 50](#)]

"What we have thus said about the [resolving notes](#) to the [major tonic](#) has been allowed in the case of the [minor](#). No one ever said that the [second](#) of the [minor scale](#) [resolved](#) to the [root of the tonic](#). Notwithstanding the importance of the [tonic notes](#), the **semitonic interval** above the [second](#) of the [scale](#) decided the matter for the [Law of Proximity](#); and no one ever said that D, the [root of the subdominant minor](#), did not [resolve](#) to C, the [center of the tonic minor](#), on the same terms that two [notes](#) are brought to the [center of the tonic major](#); with this difference, that the **semitonic interval** is *above the center* in the [major](#) and *below* it in the [minor](#). The other two [notes](#) which [resolve](#) into the [tonic minor](#) are on the same terms as the [major](#); with this difference, that the **semitonic interval** is below the [root of the tonic major](#) and above the [top of the tonic minor](#). And the [small tone ratio](#) 9:10 is above the [top of the tonic major](#) and below the [root of the tonic minor](#). If it has been the case that D [resolved](#) to the [root of the tonic major](#), then, according to the [Law of Duality](#), there would have been another place where everything would have been the same, only in the inverse [order](#); but, fortunately for itself, the [error](#) has no other [error](#) to keep it in [countenance](#). This [error](#) has not been fallen into by [reasoning](#) from analogy. [[Scientific Basis and Build of Music, page 99](#)]

See Also

[Comma](#)

[Interval](#)

[Note](#)

[Semitone](#)

[Step](#)