

# three chords of the musical system major

In the [laws of quantities and motions](#) the [three primary ratios](#), 1:2, 1:3, 1:5, with the three different [units](#), F1, C3, and G9, the [roots of the chords of the subdominant](#), [tonic](#), and [dominant](#), produce the **three chords of the musical system major**, the one not interfering with the other; and by an [inverse process](#) are produced, from B720, E240, and A80, its [generating notes](#), the [three chords of the musical system minor](#); the one [chord](#) not interfering with the other. In a similar way the [chromatic chords](#) can be produced from three different [units](#), without the one interfering with the other; and, like the [subdominant](#), [tonic](#), and [dominant chords](#) of the [diatonic scale](#), they are [fifths](#) apart. So we may call them the [subdominant](#), [tonic](#), and [dominant chromatic chords](#). Each of the three [chromatic chords](#) has also kinship with the [major](#) and [minor modes](#), from the way in which the [diatonic minor triad](#) is constituted a [chromatic chord](#) by its supplement coming in the one side from the [minor](#), and on the other side from the [major system](#). [[Scientific Basis and Build of Music](#), [page 53](#)]

See Also

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[Dominant Chord](#)  
[Musical System](#)  
[Subdominant Chord](#)  
[Tonic Chord](#)