

# top of the dominant major

## Ramsay

By taking four [minor thirds](#) upward from [G#](#) or downward from [A?](#), we have the *first chromatic chord* in its twofold form. Its central [note](#) is D, the **top of the dominant major**, and the [root of the subdominant minor](#), being its own [dual](#), that is to say, its [minor birth](#) being [dual](#) to its [major birth](#).<sup>1</sup> On the [keyboard](#) it has the same order of [keys](#) above it and below it; this [dual D](#) [[Scientific Basis and Build of Music](#), page 56]

it is changed from being the **top of the dominant major** to being the [root of the minor subdominant](#), and [levity](#) becomes [gravity](#) in it. [[Scientific Basis and Build of Music](#), page 62]

*The various raisings and lowerings of notes in advancing [keys](#), [major](#) and [minor](#).* - In each [fifth](#) of the [majors](#) ascending the [top of the dominant](#) is raised a [comma](#). A40 in the [key of C](#) becomes A40 1/2 in the [key of G](#); E60 in the [scale of G](#) is E60 3/4 in the [scale of D](#); B90 in the [scale of D](#) is B91 1/8 in the [scale of A](#). This alteration of the **top of the dominant major** goes on through all the [twelve scales](#). Similarly, by the [Law of Duality](#), each [fifth](#) in the [minors](#) descending has the [root of the subdominant](#) lowered a [comma](#). D54 in the [key of E minor](#) is D53 1/2 in the [key of A](#); G72 in the [scale of A](#) is G71 1/9 in the [scale of D](#); C48 in the [scale of D](#) is C47 11/27 in the [scale of G](#). This alteration of the [root of the subdominant](#) goes on through all the [twelve minor scales](#). [[Scientific Basis and Build of Music](#), page 62]

See Also

---

[dominant](#)  
[dominant major](#)  
[major](#)