

# top of the tonic minor

## Ramsay

"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

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[minor](#)

[root of the major tonic](#)

[root of the Tonic](#)

[tonic](#)

[tonic minor](#)

[top](#)