

Diagram V - The Chords of the Twelve Major Keys

CHAPTER VIII.

DIAGRAM V.—THE CHORDS OF THE TWELVE MAJOR KEYS.

"A [threefold cord](#) is not quickly broken."—Eccles. iv. 12.

"What is [beauty](#) but the aptitude of parts [harmonious](#)?"—Southey.

ON a [keyed instrument](#) only [twelve](#) are [major key-notes](#), but as the [double tones](#) [C#-D?](#) and [F#-G?](#) are [roots](#), there are [fourteen different chords](#). The [fourteen](#) that are [roots](#) are written in musical [clef](#). As an example of the [major chords](#) in the different [keys](#), we may examine those in the [key of C](#). A [major fifth](#) includes [five](#) out of the [seven](#) of its [key](#); with the [third](#) or [central note](#) it is the [threefold chord](#), or [fourfold](#) when the [octave note](#) is added. Including the [silent key-notes](#), a [threefold chord](#) embraces [eight](#), or, counting the [double tones](#), not including [E#](#), [eleven](#). The [first](#) and [second chords](#) of the [seven of the harmony](#) are [perfect major chords](#) in the [key of C](#); the [central note](#) of the [third chord](#), being [#C-?D](#), is a [discord](#). The first [pair of fifths](#) in the [scale](#), with its [central note](#), is a [chord of the key](#); if we include the [octave](#), the last [pair of fifths](#), with its [central note](#), is the same [chord](#) an [octave](#) higher than the lowest [chord](#) of the [seven](#). Of the [chords](#) written in musical [clef](#) of the [twelve keys](#), the [octave chord](#) is only written to C, the [seven](#) of each having two [chords](#) and the [scale one](#), [thirty-six](#) in all, or [forty-eight](#) if the [octave chords](#) are added. Notice how the [chords](#) of each [seven](#) and the [chord](#) of its [scale](#) are altered.

If the [chords](#) of the [twelve keys](#) and the [thirteenth octave](#) are struck, all agree in their method of development. We see here the [order](#) in which the [chords](#) are repeated, and the working of the [double tones](#). As an example of the latter, we may trace the [chords](#) belonging to the [key of D?](#), and compare them with those belonging to the [key of F#](#), also the [first chord](#) in the [key of A?](#). The [fourth note](#) in depth, sounded last of the [seven of each harmony](#), has been seen as preparing for the [chords](#); it prepares equally for the [scale](#), and the [scale](#) for the [chords](#), the [octave chord](#) of the [scale](#), [ascending](#), preparing for the latter to [descend](#). [Descending](#) is [ascending](#) reversed.

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Hughes

The chords

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- A [threefold major chord](#) examined, [fourfold](#) with its [octave](#)
- The [seven](#) of each [key](#) seen to have two [chords](#) and its [scale](#) one [chord](#), [thirty-six](#) in all, [forty-eight](#) with [octaves](#)
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The minor harmonies

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The difference in the development of a [major](#) and a [minor harmony](#)

- The [twelve developing keys](#) mingled
- [D?](#) shown to be an imperfect [minor harmony](#)
- [E?](#) taking [B?](#) as [C?](#) to be the same as [D#](#)

- The [intermediate tones](#) of the [seven white notes](#) are [coloured](#), showing gradual [modulation](#)
- As in the **diagram of the majors**, the [secondaries](#) are written in musical [clef](#) below the [primaries](#), each [minor primary](#) sounding the [secondaries](#) of the [third harmony](#) below, but in a different [order](#), and one [tone](#) rising higher, 34 [[Harmonies of Tones and Colours, Table of Contents3 - Harmonies](#)]

The [roots](#) of the [minor chords](#)

- The [difference](#) between a [major](#) and a [minor chord](#)
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