

Diagram VII - The Modulating Gamut of the Twelve Keys1

CHAPTER X.

DIAGRAM VII.—THE MODULATING GAMUT OF THE TWELVE KEYS MEETING BY FIFTHS, ADVANCING OR RETIRING IN MUSICAL CLEF THROUGH SEVEN OCTAVES, AND VEERING ROUND, ASCENDING AND DESCENDING THROUGH SEVEN CIRCLES.

"What we want is not opinions, but facts, facts, facts."—Laplace.

THE twelve keys have been traced following each other seven times through seven octaves, the keys mingled, the thirteenth note being the octave, and becoming first of each rising twelve. Thus developing, the seven notes of each eighth key were complementary pairs, with the seven notes of each eighth key below, and one series of the twelve keys may be traced, all meeting in succession, not mingled. When the notes not required for each of the twelve thus meeting are kept under, the eighths of the twelve all meet by fifths, and as before, in succession, each key increases by one sharp, the keys with flats following, each decreasing by one flat; after this, the octave of the first C would follow and begin a higher series. It is most interesting to trace the fourths, no longer isolated, but meeting each other, having risen through the progression of the keys to higher harmonies. In the seven of C, B is the isolated fourth, meeting F#, the isolated fourth in the key of G, and so on. Each ascending key-note becomes the root of the fifth key-note higher; thus C becomes the root of G, &c.

In the retrogression of harmonies, a key-note and its trinities, by sounding the same tones as when ascending, leads the ear to the same notes, and the root of each key-note becomes the fifth lower key-note. F, the root of C, becomes key-note; B?, the root of F, the next key-note, and so on.

The following table shows the regularity of each seven of the twelve key-notes ascending by fifths, and the use of the two poles is again seen. The key-notes and their trinities are closely linked into each other, the three highest notes of the lower fifth key becoming the three lowest of the higher fifth key, and the four lowest becoming the four highest in an octave higher. The twelve keys, rising in each note a tone higher and descending a tone lower, cause the meetings by fifths. Having examined the table, we may strike the keys by fifths as written in the musical clef, beginning with the lowest C in

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