

# Diagram XI - The Twelve Minor Keynotes with the Six Note of Each

## CHAPTER XIV .

DIAGRAM XI.—THE **TWELVE MINOR KEY-NOTES**, WITH THE **SIX NOTES** OF EACH, ARE AGAIN WRITTEN AS THEY VEER ROUND IN **TRINITIES**, AND THE **SCALES** ADDED.

"Unfaith in aught is want of **faith** in all.  
It is the little rift within the **lute**  
That by-and-by will make the **music** mute,  
And, ever widening, slowly **silence** all."—Tennyson.

THE same **laws** are followed here as in the development of the **major scales**. In that of A, F, the **sixth note**, has risen to **F#**, in order to meet B, which has previously sounded. In **descending**, the **seventh note**, B, falls to **B?**, in order to meet F, which has also previously sounded. The **notes**, **ascending** or **descending**, always follow the **harmony** of their **key-note**, except when rising higher or falling lower to **meet in fifths**. We may here trace the **twelve**, the **ascending scale** sounding the **fifth harmony** higher than its **key-note**, and, in **descending**, sounding the **fifth lower harmony**. The **four pairs** of each **scale** are written at the end of the lines. If we strike the **twelve scales** as they follow in **succession**, the **thirteenth note** being the **octave** of the first, and leader of a higher **twelve**; having gained them **six** times, at the **seventh** they gradually rise (though beyond the power of a **keyed instrument**) into the higher **series** of **seven octaves**, and again, in **descending**, they fall lower, and are linked into the lower **series** of **seven octaves**. **Nine notes** of any **ascending minor scale** may be struck without the necessity of **modulating** beyond the **fifth harmony**. For example, in the **scale of A**, its **tenth note**, **C#**, rises to meet the **sixth note**, which has previously sounded. In **descending**, **E?**, the **eleventh note**, meets **B?**, the **seventh note**, which has previously sounded. The **scale of A** may be traced veering round by reference to **Diagram IX.**, beginning with A, and carrying the four lowest **notes** an **octave** higher, F rising to **F#** in **ascending**, B falling to **B?** in **descending**.

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## Hughes

### The minor harmonies

—The **eighteen tones** repeated veering round, and in musical **clef** below, showing the **twelve** that develop minor harmonies

—The **twelve minor key-notes** as gained from the **twelve major**, . . . . . 32 [[Harmonies of Tones and Colours, Table of Contents3 - Harmonies](#)]

### The twelve major and the twelve minor keys written in musical clef

—First, the **twelve major keys** rising mingled as they develop **seven** times through **seven octaves**

—Second, one **series** of the **twelve meeting by fifths**, **keys** not mingled

—Third, the **twelve minor keys** mingled

—Fourth, the **twelve minor key-notes** and their **trinities**, the **keys meeting by fifths** in the line above the **keys of the ascending scales**, and in the line below the **keys of the descending scales**, 42 [[Harmonies of Tones and Colours, Table of Contents3 - Harmonies](#)]

Below the circular diagram are seen in musical **clef** the **twelve minor key-notes**, as gained from the **majors**. There is only one meeting of the same **note** in the **seven** of every **major harmony**. All the **twelve** follow the same plan; the lowest **note** of the **seven** of C is F, the highest **note** of the **seven** is E. The lowest **tone** sounded by E and the highest **tone** sounded by F is the same, A—leading the **ear** from C to its **relative minor** A. [[Harmonies of Tones and Colours, The Minor Harmonies](#), page 33a]