

# Diagram XII - The Chords of the Twelve Minor Keys

## CHAPTER XV.

### DIAGRAM XII.—THE CHORDS OF THE TWELVE MINOR KEYS.

"No development can help anything which does not have corrective [causes](#) working with it; some [power](#) must shape the [growth](#), and work correctively by [laws](#) impressed and authority maintained. The [law of progress](#) must be operated upon and moulded by guiding forces. That which acts, lives; and the universe lives as much by its [soul](#) as we do by ours."

"And what if all of animated [nature](#)  
Be but organic [harps](#) diversely formed,  
That tremble into [thought](#) as o'er them sweeps,  
Plastic and vast, one [intellectual](#) breeze,  
At once the [soul](#) of each and [God](#) of all?"—Coleridge.

"In all things, in all natures, in the stars  
Of azure [heaven](#), the unenduring clouds,  
In flower and tree, in every pebbly stone  
That paves the brooks, the stationary rocks,  
The moving waters, and the invisible air,  
. . . . From link to link  
It circulates, the [soul](#) of all the worlds."—Coleridge.

ALTHOUGH only [twelve notes](#) of a [keyed instrument](#) develop perfect [minor harmonics](#), there are fifteen different [chords](#), the [double tones](#) [D#-E?](#), [E#-F?](#), [A#-B?](#) all sounding as [roots](#). The [fifteen roots](#) are written in musical [clef](#). A [major](#) and a [minor fifth](#) embrace the same number of [key-notes](#), but the [division](#) into [threefold chords](#) is different. In counting the [twelve](#), a [major fifth](#) has four below the third [note](#) of its [harmony](#), and three above it; a [minor fifth](#) has three below the third [note](#) of its [harmony](#), and four above it. A [major seventh](#) includes [twelve key-notes](#), a [minor seventh](#) only eleven. As an example of the [minor chords](#) in the different [keys](#), we may first examine those in the [key of A](#), written in musical [clef](#). The [seven of its harmony](#) have two [threefold chords](#), and two of its [ascending scale](#). If we include the [octave note](#), the highest [chord](#) of the [descending scale](#) is a repetition (sounding an [octave](#) higher) of the lowest [chord](#) of the [seven in its harmony](#), and the second [chord](#) of the [descending scale](#) is a repetition of the first [chord](#) of its [ascending scale](#). These two [repetition chords](#) are only written to the [key of A](#): the [chords](#) of the other [eleven keys](#) will all be found exactly to agree with those of A in their [mode of development](#). We may again remark on the beautiful effect which would result if the [colours](#) of the [minor chords](#) could be seen, with the [tones](#), as they develop.

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## Hughes

The [roots](#) of the [Minor Chords](#). The difference between a [Major](#) and a [Minor Chord](#). The **Chords of the 12 Minor keys** follow. [[Harmonies of Tones and Colours](#), [The Roots of the Minor Chords](#), page 61]

The student may refer to **Diagram XII.**, where he will find the [chords](#) coloured. [[Harmonies of Tones and Colours](#), [The Roots of the Minor Chords](#), page 61]