repetition chord

Hughes

ALTHOUGH only twelve notes of a keyed instrument develope 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 develope. [Harmonies of Tones and Colours, Diagram XII - The Chords of the Twelve Minor Keys, page 37a]

See Also

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repeat
repeated
The Twelve Keynotes with Their Trinities and Scales Repeated