

twelve notes

^Invalid YouTube URL provided

Ramsay

The inner [stave](#) contains the [chromatic scale](#) of **twelve notes** as played on [keyed instruments](#). The [flat](#) and [sharp phase](#) of the intermediate [notes](#) are both given to indicate their relation to each other; the [sharpened note](#) being always the higher one, although seemingly on the [stave](#) the lower one. The two [notes](#) are the [apotome minor](#) apart overlapping each other by so much; [?D](#) is the [apotome](#) lower than [C#](#); [?E](#) the [apotome](#) lower than [D#](#); [F#](#) the [apotome](#) higher than [?G](#); [G#](#) the [apotome](#) higher than [?A](#); and [A#](#) the [apotome](#) higher than [?B](#). The figures for the [chromatic scale](#) are only given for the [notes](#) and their [sharps](#); but in the [mathematical series of notes](#) the [numbers](#) are all given. [[Scientific Basis and Build of Music](#), page 120]

Hughes

The [key-note](#) C sounding from within itself its [six tones](#) to and fro in [trinities](#), the [tones](#) written as [notes](#) in musical [clef](#)

- The [trinities](#) hereafter termed [primaries](#) and [secondaries](#)
- The [seven](#) of each of the **twelve key notes** developing their [tones](#)
- The [order](#) in which the [tones](#) meet, avoiding [consecutive fifths](#)
- [Dissonance](#) is not [opposition](#) or [separation](#)
- The use of the [chasms](#) and [double tones](#) is seen
- The isolated [fourths](#) sound the **twelve notes**
- Each [double tone](#) develops only one [perfect major harmony](#), with the exception of [F#-G?](#); [F#](#) as the [key-tone](#) sounds [F?](#) as [E#](#), and [G?](#) as the [key-tone](#) sounds [B?](#) as [C?](#)
- The [primaries](#) of the **twelve key-notes** are shown to sound the same [tones](#) as the [secondaries](#) of each [third harmony](#) below, but in a different [order](#)
- All [harmonies](#) are linked into each other, . 23 [[Harmonies of Tones and Colours](#), [Table of Contents2 - Harmonies](#)]

the [artificial system](#) must not be mixed up. The wonders of [Nature's laws](#) in the developments of [harmonies](#), consist in the beautiful adaption of [keyed](#) and all other [musical instruments](#) to a [range](#) commensurate with human powers. The [chromatic scale](#) of **twelve notes** (the [thirteenth](#) being the [octave](#)) is not the [scale](#) of [Nature](#). To construct a [musical instrument](#) upon real [divisions](#) of musical [tones](#), each of them being in correct [ratio](#) with the others, it would be necessary to have a larger number of [tones](#) to the [octave](#). In the development of [harmonies](#) on the [natural system](#), we trace the perfect adaptation of means to ends, meeting the intricacies of every [musical instrument](#), including that most perfect of all— the human [voice](#). [[Harmonies of Tones and Colours](#), [The Method of Development or Creation of Harmonies3](#), page 17]

The [inequality](#) of the [equinoctial points](#) is a well-known fact. It will be seen how apparent this is in the developments of [harmonies](#). From the moment that [trinities](#) depart from [unity](#), the [balance](#) is unequal, and the repeated endeavours after closer [union](#) cause a [perpetual restlessness](#). May not this want of [equilibrium](#) be the [life](#) or [motive power](#) of the entire [universe](#), with its continuous struggle after [concord](#), even to [oneness](#)? "Closer and closer [union](#) is the [soul](#) of perfect [harmony](#)." In tracing [harmonies of tones and colours](#), the [double tones](#) of [keyed instruments](#) will be seen to correspond with the intermediate [tints](#) and shades of [colours](#). The **twelve notes**, [scales](#), and [chords](#) in the [major](#) and [minor series](#), the [meetings by fifths](#), &c., all agree so exactly in their [mode](#) of development, that if a piece of [music](#) is written correctly in [colours](#) with the intermediate [tints](#) and shades, the experienced musician can, as a rule, detect [errors](#) more quickly and surely with the [eye](#) than the [ear](#), and the correct [eye](#), even of a non-musical person, may detect technical [errors](#). Although the [arithmetical relation](#) has been most useful in gaining the [laws](#), it is not here entered upon; but [numbers](#) equally meet all the intricacies both of [tones](#) and [colours](#). The [bass notes](#) have been omitted, in order to simplify the scheme. [[Harmonies of Tones and Colours](#), [The Arabian System of Music](#), page 21]

THE five circles represent a musical clef on which the **twelve notes** of a keyed instrument are written. Six of the notes are shown to be double, i.e., sounding two tones, eighteen in all, including E#, which is only employed in the harmony of F#, all others being only higher or lower repetitions. [Harmonies of Tones and Colours, Diagram I - The Eighteen Tones of Keyed Instruments, page 22a]

We here trace the twelve harmonies developing in succession. Notice how exactly they all agree in their mode of development; also the use of the chasms between E and F, B and C. Remark also the beautiful results from the working of the double tones, especially C#-D?, and E#-F?, causing the seven tones of each harmony, when ascending, to rise one tone, and, descending, to reverse this movement. F#-G? is the only double tone which acts as F# when a key-tone, and G? when the root of D?. The root of each harmony is the sixth and highest tone in each succeeding harmony, rising one octave; when it is a double tone, it sounds according to the necessity of the harmony. The intermediate tones are here coloured, showing gradual modulation. The isolated fourths (sounding sevenths) were the previously developed key-tones; these also alter when they are double tones, according to the necessity of the harmony. Beginning with B, the isolated fourth in the harmony of C, the tones sound the **twelve notes** of a keyed instrument, E# being F?, and the double tones, some flats, some sharps. [Harmonies of Tones and Colours, Combinations of dissonance, rests, page 24]

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. [Harmonies of Tones and Colours, Diagram XII - The Chords of the Twelve Minor Keys, page 37a]

I had also hoped to write a very brief outline of a few of the innumerable Scriptural types which have guided me in the development of Tones and Colours; but my sight suddenly failed for reading and writing; and I only allude to the seven spirits of God (Rev. iii. 1) as regards tones and colours, and to the twelve fruits of the Tree of Life (Rev. xxii. 2) as regards the **twelve notes** of keyed instruments. [Harmonies of Tones and Colours, Supplementary Remarks and Diagrams, page 53]

See Also

chromatic
twelve
note
series of twelve
seven white notes