

Diagram IV - The Development of the Twelve Major Scales

CHAPTER VII.

DIAGRAM IV.—THE DEVELOPMENT OF THE TWELVE MAJOR SCALES.

"Oh, how unlike the complex works of man,

Heaven's easy, artless, unencumbered plan!"—Cowper.::

THE term "key" will now be employed in the ordinary sense of the musician, as a [note](#) which keeps all those other [notes](#) under [subjection](#) which do not belong to its [harmony](#). A good [ear](#) requires that the first [note](#) struck should govern and regulate the rest, carrying on the intricacies of the [key](#) through the [seven octaves ascending](#) and [descending](#).

The [twelve key-notes](#), with the [six notes](#) of each as they veer round in [trinities](#), are again written in musical [clef](#), and the [scales](#) added. The [key-note](#) leads the [scale](#), and, after striking the two next highest [notes](#) of the [seven](#) of the [harmony](#), goes forward, with its [four](#) lowest, an [octave](#) higher. The [seven](#) of each [harmony](#) have been traced as the [three](#) lowest, thus meeting the [three](#) highest in [three pairs](#), the [fourth note](#) being isolated.

Notwithstanding the curious [reversal](#) of the [three](#) and [four](#) of the [scale](#), the [three lowest pair](#) with the [three](#) highest, and the [fourth](#) with its [octave](#). The [four pairs](#) are written at the end of each line, and it will be seen how exactly they all agree in their [mode of development](#). [Keys](#) with [sharps](#) and [keys](#) with [flats](#) are all mingled in [twelve successive notes](#). If we strike the [twelve scales ascending](#) as they follow each other, each [thirteenth note](#) being [octave](#) of the [first note](#) of the [twelve](#) that have developed, and first of the rising [series](#), the [seventh](#) time the [scales](#) gradually rise into the higher [series](#) of [seven octaves](#) beyond the power of the instrument. [Descending](#) is [ascending](#) reversed. After the [seven](#) and [octave](#) of a [scale](#) have been sounded [ascending](#), the [ear](#) seems to lead to the [descending](#); but [ten notes](#) of any [scale](#) may be struck without the necessity of [modulation](#); at the [seventh note](#) we find that the [eleventh note](#) in the [progression of harmonics](#) rises to meet the [seventh](#). For instance, B, the [seventh note](#) in the [scale of C](#), must have [F#](#). This point will be fully entered into when examining the [meeting of fifths](#). To trace the [scale of C](#) veering round as an example for all, we may begin with C in [Diagram II.](#), and go forward with F, G, A, and B an [octave](#) higher. If the [twelve scales](#) were traced veering round, they would be found to correspond with the [twelve](#) as written in musical [clef](#).

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