

six notes

Hughes

The [twelve major scales](#)

—The term [key-note](#) employed in the ordinary sense of the musician

—The [twelve key-notes](#), with the **six notes** of each as they veer round in [trinities](#), are written in musical [clef](#), and the [scales](#) added

—The [reversal](#) of the [four](#) and [three](#) of the [key-note](#) and its [trinities](#) in the [seven](#) of its [scale](#)

—The [twelve keys](#) follow each other [seven](#) times through [seven octaves](#) linked into the lower and higher [series](#)

—[Keys](#) mingled

—The [modulating of scales](#), the [eleventh notes](#) rising to higher [keys](#), 26 [[Harmonies of Tones and Colours](#), [Table of Contents2 - Harmonies](#)]

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](#). [[Harmonies of Tones and Colours](#), [Diagram IV - The Development of the Twelve Major Scales](#), page 26a]

DIAGRAM IX.—THE [MINOR KEY-NOTE "A"](#) AND ITS **SIX NOTES** VEERING ROUND IN [TRINITIES](#)—THE [TWELVE KEY-NOTES](#) THUS DEVELOPING WRITTEN IN MUSICAL [CLEF](#) BELOW.

"Lord, on Thee [Eternity](#) had its foundations—all

Spring forth from Thee; of [light](#), [joy](#), [harmony](#)

Sole origin:—all [life](#), all [beauty](#) Thine!"—Sir J. Bowring.

[[Harmonies of Tones and Colours](#), [Diagram IX - The Minor Keynote A and Its Six Notes](#), page 34a]

The diagram represents the [Minor Key-note A](#) and its **6 notes** veering round in [trinities](#); A and the other [11](#) developing their [trinities](#) in musical [clef](#). Below each is the [order](#) in which the [pairs](#) unite, avoiding [consecutive fifths](#). Lastly, [D?](#) is shewn to be an [imperfect minor harmony](#), and by employing B as [C?](#), [E?](#) is seen to be the same [harmony](#) as [D#](#). As before, it should be remembered that the [sharp](#) and [flat notes](#) should, strictly, have [intermediate tints](#). [[Harmonies of Tones and Colours](#), [The Diagram Represents the Minor Keynote](#), page 34c]

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.

[Harmonies of Tones and Colours, Diagram XI - The Twelve Minor Keynotes with the Six Note of Each, page 36a]

TO recapitulate from the beginning, observe, firstly, the [twelve major key-notes](#) as they have developed from within themselves in [succession](#), [six tones](#) in [trinities](#) seven times through [seven octaves](#), each [thirteenth note](#) being the [octave](#) of the [first note](#) of the [twelve](#) that have developed, and being also the first of the higher [series](#). We may retrace all as still sounding their [tones](#), the [key-notes](#) leading the [ear](#) to the **six notes** of each [harmony](#), the [keys](#) with [sharps](#) and those with [flats](#) being mingled. The [ascending](#) and [descending scales](#) always agree in their [harmonies](#) with the [key-notes](#) and their [trinities](#). [Harmonies of Tones and Colours, Diagram XV - The Twelve Major and the Twelve Minor Keys, page 42a]

See Also

[six tones](#)