The **CHORDS** in MIT shown as chord structures with C as the chords fundamental note. See about additional chords below.

Numbered 56 chords are from the book 'GuitarGuide' by Soeren Prom. The extra 5 chords below are solely in MIT.

Added in MIT to above 56 chords are the chords: **majb5, majadd4, maj7b5#9, mi7b9 and mi9b5**.
**Tonality**

The leading theoretical principle behind the connection between the 12 keys in western music emerge from the 'Circle of Fifths'. The circle of fifths is a clockface arrangement of the twelve pitches in the order of the number of accidentals in the key signature.

The circle of fifths with its 12 keys and an arrow showing the parallelism between the tonality genders A minor and C major (general principle).

The interval between the 12 tonics, i.e. the 12 scales or tonalities, are an ascending fifth in the clockwise direction and an ascending fourth in the counterclockwise direction. The western musical system thus contains 12 major and 12 parallel minor tonalities, from which the 12 + 12 melodic and harmonic minor scales are derived.

These principles reveals the following list over the Circle of Fifths 12 tonalities, their fixed key signatures, and their parallel pure minor tonalities.

The 12 major tonalities (M), their fixed key signatures and their parallel minor tonalities (P).

The tonality F sharp major with its 6 #’s are enharmonically equivalent to G flat major with 6 b’s. Instead of the tonalities F# maj and D# min the harmonically equivalent tonalities Gb maj and Eb min are used all over. This is indicated by the hatched fields in the table above.
The grey fields in the table above - the P-line - indicates the three minor tonalities whose names are different from the major tonalities with the same fundamental note. E.g.: The tone C# is enharmonically the same tone as Db. But the C# (sharp) minor tonality is the derived parallel from E major with # accidents, wherefore the tonic in E majors minor parallel is C# not Db.

The blue fields in the Circle of Fifths indicates that the allotment of fixed accidents may have been continued 'endless' around the circle, so that all 12 (11 minus C) tonalities could have either #'s or b's. But for the matter of notational convenience the development is stopped at 6 b's resp. 5 #'.s.