

Primary

Of first importance.

[Center](#), [nucleus](#) or [star](#) about which secondary bodies orbit.

Hughes

We find that on a [keyed instrument](#) each **primary** sounds the same [tones](#) as the [secondaries](#) of each [third harmony](#) below, but in a different [order](#), and the [double tones](#) are altered [sharp](#) or [flat](#) as the [harmony](#) requires. For example, the [secondaries](#) of B are [sharps](#); when **primaries** of D?, they are [flats](#). In order to trace this quickly, the [sharps](#) and [flats](#) are written to each [note](#). [[Harmonies of Tones and Colours](#), [Combinations of dissonance, rests](#), page 24]

This diagram represents the two last major [primaries](#) of a [series](#) of 12; 12 of a higher [series](#) follow, and the two first of a still higher [series](#): the [secondaries](#) are written below the [primaries](#), the [sharps](#) or [flats](#) belonging to the different [harmonies](#) are written to each [note](#). Each **primary** sounds the same [tones](#) as the [secondaries](#) of each [third harmony](#) below, but in a different [order](#); and the [double tones](#) are altered [sharp](#) or [flat](#) as the [harmonies](#) require.

By reference to previous coloured [notes](#) it will be seen that all these agree. [[Harmonies of Tones and Colours](#), [The Two Last Major Primaries](#), page 24e]

The **primaries**, with their [secondaries](#) written below each in musical [clef](#), show that the [notes](#) of each **primary** are the same as the [third secondary](#) below, with the exception that one of the **primaries** rises a [tone](#) higher. The [order of rising](#) varies as in the [majors](#). [[Harmonies of Tones and Colours](#), [Diagram IX - The Minor Keynote A and Its Six Notes](#), page 34a]

See Also

primaries

Prime Neutral Center