

fundamental minor keynote A

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AS an example of the [twenty-four](#), compare [A major](#), developing, in [Diagram II.](#), with [A minor](#), [Diagram IX.](#), taking the [notes](#) in the [order](#) which they sound in [trinities](#). The [three notes](#) of the [primaries](#) sounded by [A minor](#) are, first, the same [root](#) as the [major](#); the two next are the [fourth](#) and [seventh](#) higher [notes](#) (in the [major](#), the [fifth](#) and [sixth](#)); the [secondaries](#) only vary by the [sixth](#) and [seventh notes](#) being a [tone](#) lower than in their [relative major](#). Observe the [order](#) in which the [pairs](#) unite; the [fourth](#) in depth, sounded [seventh](#), isolated. A and its [root](#) do not rise from the [chasms](#). The [fundamental key-note C](#) was seen not to be interfered with, neither is the **fundamental minor key-note A**; [G#](#) on the one side, and [B?](#) on the other, being the [key-notes](#). The [seven](#) of each [minor harmony](#) embrace only [seventeen tones](#). [C major](#) and [A minor](#) are the only two [keys](#) which sound the [seven white notes](#) of [keyed instruments](#). The [minor scale](#) and [chords](#) of A are not included in this remark.

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

In the musical [clef](#) the [sixth](#) and [seventh notes](#) from A, the **fundamental minor key-note**, are repeated, in order to show the use of the [poles D#-C?](#), and that the [colours](#) agree. The use of the [two poles](#), both in the [major](#) and [minor series](#), is strikingly evident. [[Harmonies of Tones and Colours](#), [Diagram X - Minor Keynotes Developing by Sevens](#), page 35a]