

minor primary

Hughes

The [difference](#) in the development of a [major](#) and a [minor harmony](#)

—The [twelve developing keys](#) mingled

—[D?](#) shown to be an imperfect [minor harmony](#)

—[E?](#) taking [B?](#) as [C?](#) to be the same as [D#](#)

—The [intermediate tones](#) of the [seven white notes](#) are [coloured](#), showing gradual [modulation](#)

—As in the [diagram of the majors](#), the [secondaries](#) are written in musical [clef](#) below the [primaries](#), each **minor primary** sounding the [secondaries](#) of the [third harmony](#) below, but in a different [order](#), and one [tone](#) rising higher, 34 [[Harmonies of Tones and Colours, Table of Contents3 - Harmonies](#)]

This diagram shews the two last **minor primaries** of a [series of 12](#), with the 12 of a higher [series](#), and the two first of a [series](#) higher still. As in the diagram of the [Major](#), the [secondaries](#) are written below the [primaries](#), and the [sharps](#) or [flats](#) of each [harmony](#) are written to their respective [notes](#). With the exception that one of the [primaries](#) rises a [tone](#) higher, it will be observed that in the same way the [notes](#) of each **minor primary** are identical with the [secondaries](#) of each [third harmony](#) below, but in a different [order](#); and the [double tones](#) are altered [sharp](#) or [flat](#), as before. [[Harmonies of Tones and Colours, Diagram Shews the Two Last Primaries](#), page 34e]