

kinship of keys

Ramsay

THE OPENING FOR MODULATIONS.

In passing from one [key](#) to another in the [fellowship of keys](#) in a [composition](#), the new [key](#) grows out of the [top of the dominant](#) and converts the old [dominant](#) into a [tonic](#). The [dominant](#) and [subdominant](#) being at the opposite extremes of the [key](#), with the [tonic](#) between them, are not related by [affinity](#). This want of [affinity](#) makes an *opening* in the system for the new [chord](#) to come in by, and it, being related by [affinity](#) to the [chord](#) of the old [dominant](#), which is now the new [Tonic](#), comes in and establishes itself and the new [key](#) for the time. It is this gap between [subdominant](#) and [dominant](#), along with the [affinity](#) existing between the new [key](#) and the old [dominant](#), which makes this musical event to be so gracefully accomplished. This is what is called *natural modulation*, the passing for a time into another [key](#) in the course of a [composition](#); and its abundant and habitual use in [music](#), even in the simplest [chorales](#), shows how natural and acceptable it is. The young student will find illustrations in the second lines of the [Psalm tunes - Watchman](#), Sicily, Tranquility, Eaton, Birmingham, Jackson, Bethel, Bedford, and Sheffield. Take [Watchman](#), for example, and let the young student follow carefully, noting each [chord](#) of the little passage, which we shall analyse for his help. It is by such practice that he will become by-and-by familiar with the **kinship of keys** and the legitimate resources of [harmony](#). [[Scientific Basis and Build of Music, page 93](#)]

See Also

[fellowship of keys](#)

[kindred](#)

[kinship of chords](#)