

harmony of the key

Ramsay

PLATE III.

THE KEYBOARD AND THE CHORDS OF HARMONY.

Here on the [keyboard](#) we see, nearest to the front, the great [3-times-3 chord](#) of the full [genesis of the scale](#) from F1 to F64. When this [chord](#) is struck by the notched [lath](#) represented in front of the [keyboard](#), the whole **harmony of the key** is heard at once. Behind this great [chord](#) are placed, to the left the [subdominant](#), [tonic](#), and [dominant chords](#) of the [minor](#). D F A, A E C, E G B; and to the right the [subdominant](#), [tonic](#), and [dominant chords](#) of the [major](#), F A C, C E G, G B D. When the notched [lath](#) is shifted from F to D, the [minor third](#) below F, and the [3-times-3 minor](#) is struck down in the same way as the [major](#), the whole [harmony](#) is heard; and the complete [contrast](#) of [effect](#) between [major](#) and [minor harmony](#) can be fully pronounced to the [ear](#) by this means. Behind these six [diatonic chords](#), [major](#) and [minor](#), on the part of the [keyboard](#) nearest to the black keys, are the [three chromatic chords](#) in their [four-foldness](#), in both [major](#) and [minor form](#). The [center](#) one shows the [diatonic germ](#) of the [chromatic chord](#), with its supplement of [G#](#) on the one hand completing its [minor form](#), and its supplement of [A?](#) on the other hand completing its [major form](#). A great deal of teaching may be illustrated by this plate.

ERRATUM. - [B?](#), first [chromatic chord](#), misplaced.

[[Scientific Basis and Build of Music](#), page 104]