

Ramsay - The Shifting Key with its unaltered form

round a [common center](#) which is lying between them, as the [double stars](#) do in the [astral heavens](#). When this plate is reversed we have before us exactly the [minor scale](#), and all the parts and [attitudes](#) related in exactly the [inverse](#) way, each to each, so perfect is the [duality in unity](#) of the two [modes](#).

PLATE XIV.

THE VERTEBRAL COLUMN IN MODULATION.

When [Plate XIII.](#) is divided up the middle of the column, as in [Plate XIV.](#), so as that one side may be slipped up a [fifth](#), representing a new [key one-fifth](#) higher, its [subdominant](#) made to face the old [tonic](#), the two new [notes](#) are then pictorially shown, the second being altered *one comma* and the [seventh four commas](#). The [key](#) at this new and higher [pitch](#) is by [Nature's](#) unfailing care kept precisely in the same [form](#) as the first; and wherever the [major scale](#) is [pitched](#), higher or lower, the [form](#) remains unaltered, all the [intervals](#) arranging themselves in the same [order](#). The [ear](#), and the [voice](#) obedient to it, carry [Nature's](#) [measuring-rule](#) in them, and the writing must use such marks as may truly represent this; hence the use of [sharps](#), [flats](#), and [naturals](#); these, however, be it observed, are only marks in the writing; all is [natural](#) at any [pitch](#) in the [scale](#) itself. All this is equally true of the [minor mode](#) at various [pitches](#). These two plates are only another and more pictorial way of showing what the [stave](#) and the [signature](#) are usually made to express.

PLATE XV.

THE CHROMATIC SCALE AND THE CHROMATIC CHORDS.

One purpose of this plate is to show that [twelve](#) times the [interval](#) of a [fifth](#) divides the [octave](#) into [twelve semitones](#); and each of these [twelve notes](#) is the first [note](#) of a [major](#) and a [minor scale](#). When the same [note](#) has two names, the one has [sharps](#) and the other has [flats](#). The [number](#) of [sharps](#) and [flats](#) taken together is always [twelve](#). In this plate will also be observed an exhibition of the [omnipresence](#) of the [chromatic chords](#) among the twice [twelve scales](#). The [staff](#) in the center of the plate is also used as to show the whole [24 scales](#). Going from the [major](#) end, the winding line, advancing by [fifths](#), goes through all the [twelve keys notes](#); but in order to keep all within the [staff](#), a [double expedient](#) is resorted to. Instead of starting from C0, the line starts from the [subdominant](#) F0, that is, one [key](#) lower, and then following the line we have C1, G2, etc., B6 proceeds to G? instead of F#, but the [signature-number](#) continues still to indicate as if the [keys](#) went on in [sharps](#) up to F12, where the winding line ends. Going from the [minor](#) end, the line starts from E0 instead of A0 - that is, it starts from the [dominant](#) of A0, or one [key](#) in advance. Then following the line we have B1, F#2, etc. When we come to D#5, we proceed to B? instead of A#6, but the [signature-number](#) continues as if still in [sharps](#) up

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