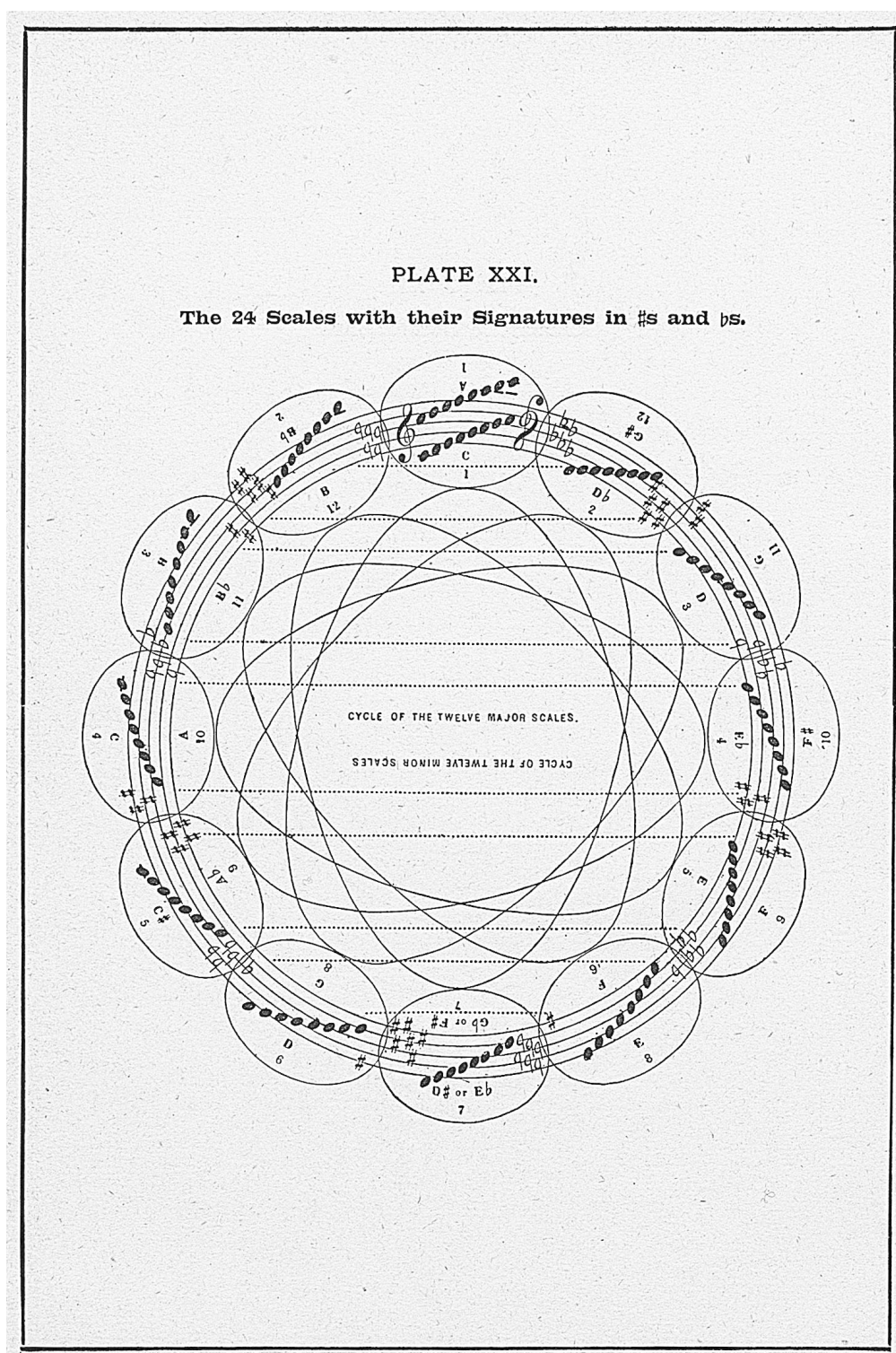


# Ramsay - PLATE XXI - The 24 Scales with their Signatures in



([click to enlarge](#))

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## PLATE XXI.

THE TWENTY-FOUR SCALES WITH THEIR SIGNATURES IN SHARPS AND FLATS.

The [scales](#) in this plate advance by [semitones](#), not in their normal way by [fifths](#); but their normal progress by [fifths](#) is shown by the [spiral-ellipse](#) line winding round under the [stave](#) and touching the [ellipses](#) containing the [scales](#) by [semitonic advance](#); the [scales](#) being read to the right for the [majors](#) inside, and to the right for the [minors](#) outside. In each of the [modes](#) the [scales](#) are written in [?s](#) and [#s](#), as is usual in [signatures](#); and since the [scales](#) [[Scientific Basis and Build of Music](#), [page 116](#)]

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PLATES XVII. & XVIII.  
CHROMATIC RESOLUTIONS, MAJOR AND MINOR.

These two plates show the [chromatic chord resolving](#) into the [twelve major](#) and [twelve minor tonic chords](#) of the **twenty-four scales**. There seems to be twenty-five, but that arises from making [G?](#) and [F#](#) in the major two [scales](#), whereas they are really only one; and the same in the [minor](#) series, [E?](#) and [D#](#) are really one [scale](#). C in the [major](#) and A in the [minor](#), which occur in the [middle](#) of the series, when both [sharps](#) and [flats](#) are employed in the [signatures](#), are placed below and outside of the circular [stave](#) to give them prominence as the types of the [scale](#); and the first [chromatic chord](#) is seen with them in its [major](#) and [minor form](#), and its typical manner of [resolving](#) - the [major form](#) rising to the [root](#), and falling to the [top](#) and [middle](#); the [minor form](#) falling to the [top](#), and rising to the [root](#) and [middle](#). The [signatures](#) of the [keys](#) are given under the [stave](#). [[Scientific Basis and Build of Music](#), [page 116](#)]

advance by [semitones](#), the [keys](#) with [?s](#) and [#s](#) alternate in both [modes](#). The [open](#) between [G#](#) and [A?](#) in the [major](#), and between [D#](#) and [E?](#) in the [minor](#), is [closed](#) in each [mode](#), and the [scale](#) made one. The dotted lines across the plate lead from [major](#) to [relative minor](#); and the solid spiral line starting from C, and winding left and right, touches the consecutive [keys](#) as they advance normally, because genetically, by [fifths](#). The [relative major](#) and [minor](#) are in one [ellipse](#) at C and A; and in the [ellipse](#) right opposite this the relative to [F#](#) is [D#](#), and that of [G?](#) and [E?](#), all in the same [ellipse](#), and by one set of [notes](#), but read, of course, both ways. [[Scientific Basis and Build of Music](#), [page 117](#)]