twofold system

Ramsay

If we view the Diatonic scale from the standpoint of their harmonizing, it is the first five notes of the octave which are the natural scale. The eight notes of the octave form a compound scale. So, in this view, in the octave of notes we have before us two scales; and this is true in both major and minor modes after their own dual fashion. In each of these two diatonic modes, the major and the minor, there are two semitones; but there are only two semitones altogether in the **twofold system**. When the major is generated by itself it has them both; and when the minor is generated by itself it also has both; but when the major and the minor are generated simultaneously, or as one great dual outgrowth, while the major in the ascending genesis is producing the semitone E-F, the third and fourth of its octave scale, the minor responsively in the descending genesis is producing the semitone B-C, the second and third of its octave scale. In this view of them, therefore, the semitone E-F belongs genetically to the major, and B-C to the minor; and this claim is asserted in the major tonic chord C E G, in which its own semitone is [Scientific Basis and Build of Music, page 64]

See Also

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dual
duality
Father-Mother
mate-pairs
polarity
sex