

# 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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