

# simple chord

## Ramsay

It is very interesting to observe how the [number seven](#), which is excluded from the [genesis](#) of the [system of vibration](#), comes into view after the [genesis](#) is completed, not only in the [seven seconds](#) of the [melodic scale](#), but also in the [seven](#) of each of the [intervals](#). As there are [seven](#) days in the week, though the [seventh](#) was only after the [genesis of creation](#) was finished, so there are [six intervals](#), but [seven](#) of each, as we have seen; and in each 7-fold group [three magnitudes](#) determined by the [three genetic magnitudes](#) of the [seconds](#). There is much symbolic [meaning](#) in all this. Any of the [intervals](#) may be used in [melody](#); in [harmony](#) also, either in **simple** or [compound chords](#), they all have the honor of fulfilling a part; and even those, such as [seconds](#) and [sevenths](#), which are less honorable in themselves, have great honor in [compound chords](#), such as [dominant sevenths](#) and [compound tonics](#), which fulfill exceedingly interesting functions in the [society of chords](#). [[Scientific Basis and Build of Music](#), page 110]

[subdominant](#) also moves by [semitonic progression](#) to the [middle of the dominant](#), and so, like the **simple chords**, they are brought into [continuity](#). When the [subdominant](#) follows the [dominant](#), the [top of the dominant](#) is lent to the [root of the subdominant](#), and they come to have also a [note in common](#); and the [middle of the dominant](#) moves by [semitonic progression](#) to the [top of the subdominant](#); and thus [resolving continuity](#) is established between them. [[Scientific Basis and Build of Music](#), page 112]

With perfect [duality of response](#) does [resolution](#) of [chords](#) go on in the [minors](#). When the [tonic chord](#) follows the [subdominant](#) one, they have for their [note in common](#) A, i.e., in the [key of A](#); and the [middle of the subdominant](#) moves by [semitonic progression](#) to the [top of the tonic](#). When the [tonic chord](#) follows the [dominant](#) one, the [top of the tonic](#) and the [root of dominant](#) E is a [note in common](#), and the [top of the dominant](#) goes by [semitonic progression](#) to the [middle of the tonic](#). These **simple chords** are thus linked together exactly with the same [degree of continuity](#) as the **simple chords** of the [major](#). When the [tonic chord](#) follows the [compound subdominant](#), this [compound chord](#), like the [compound dominant](#) in the [major](#), has two [semitonic progressions](#) - one to the [top](#) and one to the [middle of the tonic](#) - and they have one [note in common](#). When the [compound dominant](#) follows the [subdominant](#), the [root of the subdominant](#) is lent to the [top of the dominant](#), and thus a [note in common](#) is created, and the [middle of the subdominant](#) moves by [semitonic progression](#) to the [root of the dominant](#). When the [compound subdominant](#) follows the [dominant](#), the [top](#) is lent to the [root of the subdominant](#), creating a [note in common](#) between them, and the [root of the dominant](#) goes to the [middle of the subdominant](#) in [semitonic progression](#). This is the way of [Nature](#). The unbroken [continuity](#) of her ways is perfectly illustrated in the linked [sweetness](#) and [kinship of chords](#) in a [key](#); or when one [key](#) passes by [modulation](#) to another [key](#); and that through all the [chords](#) and all the [keys](#). We shall see wondrously more of this when we come to the study and contemplation of the [Chromatic System of Chords](#). [[Scientific Basis and Build of Music](#), page 112]

See Also

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**chord**  
**compound**