

After the treatment of the fundamental discords has been thoroughly exhausted, Dr. Day next considers the chords of the Augmented sixth. For these chords, probably for the first time in the history of music, a double root is claimed. The bass-note of the following chords, for example, is regarded as a primary harmonic of the generator



G, the dominant, while the upper notes are regarded as primary harmonics of the generator D, and, therefore, as secondary harmonics of G. By secondary harmonic is understood a note generated from one of the harmonics of a given generator. Dr. Day states that the interval of the augmented sixth "should not be inverted, because the upper note, being a secondary harmonic *and capable of belonging only to the secondary root*, should not be beneath the lower, *which can only belong to the primary root*." The three forms of this chord may occur, not only on the minor submediant, as exemplified in Fig. 3, but also on the minor supertonic ; in the latter case the tonic and dominant are the roots.

The chromatic element in music is finally considered in connection with "Passing notes in the free style," when, in certain cases, the necessity for the use of the melodic form of the chromatic scale, which has hitherto been excluded, is recognized. After which a chapter on enharmonic modulation brings this notable treatise on harmony to a conclusion.