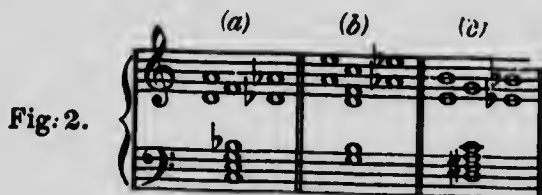


The three chords of the thirteenth in their complete forms may be exhibited thus :



These chords, having once been established, became the harmonic basis of the chromatic scale which Dr. Day adopted, and which has since become known as the harmonic form of the chromatic scale. But, it may be said, so far as this scale itself is concerned, that it is obtainable from the chords of the minor ninth on the tonic, dominant and supertonic, without any reference to the elevenths or the major or minor thirteenths.

Mention must be made of Dr. Day's valuable arguments on the difference between the diatonic and chromatic semitone. He conclusively proves that theoretically the diatonic semitone is the larger of the two, in other words, that the interval C to D flat is slightly greater, from the standpoint of acoustics, than the interval C to C sharp. This point, however, is of no practical importance in connection with harmony, for, according to the laws of equal temperament, these semitones are identically the same in point of size ; they differ only in notation and use.

Reference must also be made to one particular chord which is considered under the heading of the dominant eleventh, namely, the chord generally known as the " Added sixth." This chord is claimed to be the third inversion of the dominant eleventh, the root and third of which are, of course, omitted.