

With regard to the theory that is about to be proposed, in one sense it may not be new; it is, possibly, the theory upon which the older classical masters, such as Bach and Beethoven, wrote their immortal compositions, and it is probably the theory adopted by modern composers, such as Dvorak, Grieg, and Wagner. This theory is simply reduced to a *practical system*, so that the works of the great masters may be analysed without the necessity of having to offer any apology, or what is worse, without the necessity of having to state that they—the great masters—employed incorrect notation, which is one of the most unfortunate features and defects of the theory advocated by Dr. Day.

And with regard to the Modern Enharmonic Scale, it is simply a chromatic scale, in which certain notes—to be exact, three of the chromatic notes—appear each under two different names. This scale is intended for students of *harmony* only, and particularly for those who are taking up *composition*, so that they may see at a glance what chromatic notes are available for use, and that they may be able to understand the principles upon which the great composers employed the chromatic element in music.

It must be apparent to every lover and connoisseur of music that a great change has been effected in the art of music during the past 30 years or so. This change may be said to have been inaugurated by Richard Wagner. The school, of which Wagner is the prototype, was, thirty years ago, ironically alluded to as "the music of the future," but many a true word is spoken in jest, and the music of the future it proved to be, notwithstanding the critics of the last generation. Wagner now holds the honored position of being regarded as one of the greatest of musicians. The names of Dvorak and Grieg have already been mentioned; to these may be added such names as Brahms, Coleridge-