

Chords of the ninth, eleventh, and thirteenth, it may here be said, are mentioned in the work on Harmony by Albrechtsberger, 1736-1809, but the chords in this case are formed by adding a third, a fifth and a seventh, respectively, *below* a chord of the seventh. The idea of adding another third above a chord of the ninth, so forming a chord of the eleventh, and then another third, so forming a chord of the thirteenth, was presumably original on the part of Dr. Day.

The most important feature in the Day theory, however, is the *systematic method* in which the chromatic element in music is treated. Fundamental (or primary) sevenths on the tonic and supertonic are, for the first time in the history of music, regarded as chromatic chords; and the arguments brought forward to prove that these chords may be employed in a key without inducing a modulation should be sufficiently convincing to every modern theorist. Chords of the major and minor ninth on the tonic and supertonic are next considered. The chord of the eleventh on these notes is forbidden by Dr. Day: "The chord of the eleventh," he says, "unlike the chords of the seventh and ninth, can only be taken on the dominant." The reason given for excluding this chord, is "because its resolution if taken on either tonic or supertonic, would be out of the key." Finally, the chords of the thirteenth on the tonic and supertonic, the ninth and thirteenth being either major or minor, as in the case of the dominant thirteenth, are considered.

Although Dr. Day excluded the eleventh from the tonic and supertonic thirteenths, and notwithstanding that Macfarren endorses this particular feature of the theory, yet more modern authors have not only included the eleventh in these chords, but have also advocated the use of the chords of the tonic and supertonic eleventh.