

says that he bases his system "on the Diatonic, Chromatic, and Enharmonic scales, and ventures to prophesy that the text-book of the future must and will follow some such plan, in order consistently to explain modern combinations, which, under the theoretical systems at present in vogue, require a wrong application of the laws of acoustics and a complex multiplication of roots."

Another work on Harmony, one of the most recent works on this subject,* in the chapter on Chromatic Triads, contains the following significant statement: "The works of modern composers, such as Dvorak, Grieg, and Wagner, show that it is possible to employ a major triad on every chromatic degree of the scale. For the present, however, the student should confine himself to the chords here given." Again, in the chapter on Other Chords of the Seventh, a similar statement is made, namely, that "the works of modern composers, *e.g.* Dvorak, Grieg, and Wagner—furnish examples of many other chromatic sevenths used in a key without modulation. It is well for the student at present to use only those already given." Here we see the genuinely honest intentions of the authors completely baffled by the limitations of their theory. The work is admitted to be based on the system advocated by Macfarren, the immediate successor of Day; it is therefore one of the many existing treatises on the Day theory, and consequently *the works of the best modern composers are not written in accordance with this theory.* With regard to the expression, "for the present," it may be said that the "present" lasts throughout the work, so that the student (the hapless student) is left to discover for himself what chromatic triads and chords of the seventh are at his command when he enters the realm of composition.

* "A Course of Harmony," by Sir Frederick Bridge and Dr. Frank J. Sawyer, a work written at the request of the Council of the Royal College of Music.