

In order to avoid unwieldy dimensions, this treatise has been divided into three parts, the contents of which may be summarized as follows :—

PART I. *First Year* : The major and minor diatonic scales, intervals, the common chord and its inversions, cadences, sequences, the dominant seventh, and natural modulation.

PART II. *Second Year* : Secondary sevenths, the dominant ninth with its derivatives—the leading and diminished sevenths, suspensions, auxiliary notes, and extraneous modulation.

PART III. *Third Year* : Chromatic concords and discords, enharmonic modulation, certain modified chords, harmony in other than four parts, contrapuntal part writing, and the string quartet.

No mention, it will be seen, is made in the above synopsis, of chords of the eleventh and thirteenth. To this theory of chord construction the author is altogether opposed, though at the same time fully appreciating the great work which Alfred Day, the originator of the theory, accomplished for the advancement of the art, and fully recognizing also the strong support which it has received at the hands of many of the most eminent theorists in England and America.

The various theories of harmony, however, after all is said and done, may well be likened to the different paths up Mount Parnassus. The originator of a theory is simply the discoverer of a new path, the teacher is the guide, and the student is the pilgrim. To reach the summit is the object of all. Are we not too frequently prone to believe that the path we ourselves trod is the only path? May not the pilgrim occasionally take another path? Should not the guide be acquainted with every path? Is it not the part of the discoverer to find, if possible, the smoothest path, to remove obstructions and to grade the road where necessary, and thus to prepare a way which from his heart he feels will be welcomed by all? A path of joy to the guide, a path of comfort to the pilgrim.

