

modern music as well as their harmonic structure. For instance, even in the early 'Sonata Pathétique' of Beethoven, under a less comprehensive system, it would be held that in the first bar there was a transition from the original key of C minor to G; whereas under this system the first modulation would be held to take place in the fourth bar, to E flat, which is far more logical and systematic."

From this extended quotation it will be seen that Dr. Day advocates the formation of a chord upon the dominant consisting of a series of super-imposed thirds, and comprising every note in both the major and minor mode; this chord, known as the dominant thirteenth, could be employed in the following four different forms.



(a) With the major ninth and major thirteenth, (b) with the minor ninth and minor thirteenth, (c) with the ninth major and thirteenth minor, and (d) with the ninth minor and the thirteenth major.

It is not to be supposed that all the notes of these gigantic chords were intended to be sounded simultaneously, although such a discord might under certain conditions be possible; the special use of these chords was apparently in connection with the analysis of chords. The convenience of the system is most patent, for, since the chord at *a*, for example, contains all the notes of the major diatonic scale, so every diatonic chord might be regarded as a more or less incomplete form of this chord, and therefore could be readily explained.