

THE MODERN ENHARMONIC SCALE.

ALTHOUGH the subject of this paper is nominally that of a scale, yet the object, and real purpose in view, is to offer to the world of music a new theory of Harmony; a theory having reference to the origin, basis and use of the chromatic element in Music; and a theory to supersede that originated by Dr. Day, which fails to explain satisfactorily the progressions employed by modern composers.

■ Sir Hubert Parry, the musical director of the Royal College of Music, in the article on "Day," in Grove's Dictionary of Music and Musicians, says: "This is not the place to point out in what respects Dr. Day's hypothesis is vulnerable." Is not this an avowal on the part of one of the most eminent of living composers and theorists, that the Day theory is vulnerable? and vulnerable means open to attack and defeat. Again quoting from this article: "No other theory yet proposed," says the author, "can rival it in consistency and comprehensiveness." This distinguished musician, therefore, is presumably of the opinion that a theory may yet be proposed which will be both more consistent and more comprehensive.

A modern author of a valuable text-book on Harmony,*

*Dr. Charles Vincent, author of "Harmony, Diatonic and Chromatic." The theories on the origin of the chromatic element in modern music, about to be proposed, differ materially, however, from those advocated by Dr. Vincent.