

1887), who in 1860 published his own work, entitled, "The Rudiments of Harmony," in which he not only advocated, but also somewhat further developed, the principles originated by Dr. Day. Macfarren succeeded Sir Sterndale Bennett as Professor of Music at Cambridge in 1875, in the following year became principal of the Royal Academy of Music, and in recognition of his services in the cause of music, was knighted in 1883. With such a champion, the Day theories were rapidly promulgated, and before the end of the nineteenth century many eminent theorists in both Europe and America had adopted the same, had taught the same to their pupils, and had written further treatises upon the same. Yet, notwithstanding its numerous adherents, since, theorists, equally eminent, have refused to accept the Day theory, would it not appear, and may it not be assumed, that up to a certain point this theory must be logical, and the arguments conclusive, but that beyond this point it and they give rise to diversity of opinion?

Dr. Day divides the subject of Harmony into two distinct parts, namely, (1) the Diatonic or strict, and (2) the Chromatic or free; each part is treated independently of the other, but they are united, as it were, by a chapter on what he terms, Diatonic free harmony. Since the principles enunciated in Part I. have not been adopted, so far as any original treatment of the subject is concerned, by any of his successors, and since they have practically no bearing on the subject under consideration, namely, the chromatic element in music, it will not be necessary to devote any attention to them on this occasion. It is in his treatment of "Chromatic harmony, or harmony in the free style," as he calls it, that Dr. Day's reputation was established.

"His explanation of the chromatic system," says Sir Hubert Parry, in the able article on Day, above mentioned, "was quite new, and his prefatory remarks so well explain