

can grasp the principles upon which the great composers obtained their chromatic effects, or learn what material is available for use in his own compositions.*

The theory enunciated by Dr. Day has given rise to much controversy in the world of music, though rejected by many of the most eminent theorists as being illogical, it has, nevertheless, been accepted by other very eminent theorists as the correct basis of the chromatic element; consequently, the modern student, whatever his views may be, should at least be familiar with this theory.

The following brief account of Dr. Day is taken from the above-mentioned article in Grove's Dictionary.

"Alfred Day, M.D., the author of an important theory of harmony, was born in London, in January, 1810. In accordance with the wishes of his father, he studied in London and Paris for the medical profession, and, after taking a degree at Heidelberg, practised in London as a homœopathist. His father's want of sympathy for his musical inclinations in his earlier years having prevented him from attaining a sufficient degree of practical skill in the art, he turned his attention to the study of its principles and formed the idea of making a consistent and complete theory of harmony, to replace the chaos of isolated rules and exceptions, founded chiefly on irregular observation of the practice of great composers, which till comparatively lately was all that in reality supplied the place of system. He took some years in maturing his theory, and published it finally in 1845, three years only before his death, February 11, 1849."

Dr. Day's theory, even before his work on harmony was published, was endorsed by Sir George Macfarren (1813-

*This assertion is made in good faith; the author is not aware that any attempt has been made to *systematize* the chromatic element in music in any work on Harmony other than that by Dr. Day, or in a work founded on the Day theory.