

Up to the chord of the dominant seventh, the German, the English, and the Day theories of harmony are practically in perfect accord, from this point onward, however, they commence to diverge. Chords of the seventh, or tetrads, as they may more conveniently be called, on other degrees of the scale, are acknowledged by the German and the English, and sometimes by the Day theory; at other times such chords are regarded as being derived from the dominant, with the dominant omitted, and not as independent chords.

Chords of the ninth, or pentads, are acknowledged by both the English and the Day theories, but according to the German theory, the ninth is regarded in the light of a suspension or an auxiliary note; and though undoubtedly the ninth is treated as one of these discords in the great majority of cases, yet there are exceptions, as in the following transcription from a string quartet by such a composer of the strictly German school, as Haydn :

Fig. 4.



According to the English theory the chord at * is the dominant major ninth. It would be interesting to know what name would be given to this chord by a theorist of the German school; possibly the ninth would be regarded as a "Changing note," a term which seems to be applied by some writers to any kind of auxiliary note when employed not in accordance with the generally accepted laws.