

explained by the theories at present in vogue? Such questions as these will now be considered, but, it may here be said that little or no advance has been made in the science of Harmony since the year 1850; that the theory which arose about that date fails to meet modern requirements; and that the system employed by Beethoven is the only true system, but that it has never, hitherto, been either *consistently* or *comprehensively* expounded.

Just as the diatonic scales constitute the basis of diatonic chords, so the origin of chromatic chords is to be found in a chromatic scale.

The introduction of the chromatic element into musical composition is attributed to Orlandus Lassus (Roland di Lattre), 1520-1594, and though employed more or less freely by all succeeding composers, yet from neither a melodic nor harmonic standpoint was any attempt apparently made to *systematize* the subject until about the middle of the nineteenth century, when the notable work on Harmony by the above-mentioned Dr. Day appeared.

The text-books of Germany, the home of the greatest masters of music; of France, a country noted for its scientific researches; of Italy, the birth-place of modern music; and of England,* second to none in her love for the art; all simply refer to a few of the most frequently employed chromatic chords, explaining their treatment and giving examples of their use; but, while the diatonic element is treated systematically, in no case is the chromatic element so treated, in no case is the origin, from which chromatic notes are derived, explained, and in no case is the theory expounded in such a manner that the student

* Whenever reference is made in this paper to the "English" theory, it is understood to be that which was in existence prior to the advent of the Day theory. The English theory comprises chords of the ninth and their derivatives, a feature not generally accepted by the German authors.