

series of six tones

Hughes

of [action](#) is the great law, and the same [force](#) that [excites sensation](#) with the [auditory nerve](#) lies at the bottom of [sensation](#) with organs of [vision](#). When I say my plan, I talk in the old groove, and there are difficulties to be smoothed, but in a way that might be much grumbled over. One very curious thing is plain: your system meets many of the cases on which our present theorists stumble so awfully. I saw this from the first time I had the pleasure of considering it with you, and on this account never relished the idea of giving it up; and the more thought bestowed on it led to its applicability to the more ancient forms of [melody](#)—the little tunes of the old world in the East. These are said to be independent of [harmony](#), but your system is perfect [harmony](#). The latest theorists in Paris are all at war with the old theory, and there is now a petition lying before the governing powers of the [Paris Academy of Music](#), praying for a total change in the teaching of [harmony](#) in that metropolis; and this memorial has been signed by all the rising celebrities in the musical world there. I really believe the best mode, after all, is the **series of six tones**—the [two trinities](#); and the [law of 'to and fro'](#) is impregnable. That is all right. I should like that term to get into vogue, for it is much more plain and clear than what we call the [inverse and reverse](#), or [counterchange](#)." "The grave, or rather extraordinary result of your system is, that so much, very much of it tallies with what may be termed the commonly unknown relatives of the [tones](#). You offer [affinities](#) which are termed abstruse, and, although admitted, are accepted without demonstration. Why you should be able to explain the much-quarrelled-over connections is beyond my comprehension, and if I could discover the key, the result would be most important for the well-being of [music](#). With this view your system always interests me. I suspect it lies in that wonderful adaptability of the [order of numbers](#). With the [artificial system](#), [music](#) is confined to a few single [harmonical tones](#)—none of which can ever be used without alteration—which we gently coax the [ear](#) into receiving." "Your system runs up the shortest way, and I find it of advantage in [composing](#)." [Harmonies of Tones and Colours, Extracts from Dr. Gauntlett's Letters², page 49]

See Also

mathematical series of notes

series

series of fifths

series of numbers

series of twelve