

starting-point

Hughes

Of course, true [Art](#) cannot be opposed to [Nature](#), although all the [rules](#) of the musician are not the facts of [Nature](#). [Music](#), pure, natural, and harmonical, in the true and evident sense of the term, is the [division](#) of any [key-note](#), or **starting-point**, into its [integral](#) and ultimate parts, and the [descending divisions](#) will always answer to the [ascending](#), having reference to a general whole. The [essence](#) and [mystery](#) in the development of [harmonies](#) consist in the fact that every [key-note](#), or [unit](#), is a [nucleus](#) including the past, the present, and the future, having in itself an inherent [power](#), with a tendency to [expand](#) and [contract](#). In the [natural system](#), as each [series](#) rises, its contents [expand](#) and fall back to the original limit from any [point ascending](#) or [descending](#); we cannot perceive finality in any ultimate; every [tone](#) is related to higher and lower [tones](#), and must be a part of an organised whole. It is well known how deeply the late [Sir John Herschel](#) studied this subject; and it was his [opinion](#) that there was some [principle](#) in the [science of music](#) which had yet to be discovered.[[Harmonies of Tones and Colours, The Method of Development or Creation of Harmonies2](#), page 16]

See Also

[beginning](#)
[inaugurated](#)
[starting point](#)