

depth of meaning which is contained in their words.

In these the music must be simple; for, while it is still deserving of the name of music, its main function is to act as a convenient and pleasing medium for the recitation of the poem. To illustrate by some music of our day: The charm of Mendelssohn's "Magnificat" is in the music; but in such selections as "Scots wha hae," "Home Sweet Home," "Jesus Lover of my Soul," etc., as much power to excite emotions lies in the words as in the music. It seems therefore that the power of music lies not simply in the harmonious tones themselves, but frequently in the suggestiveness of the words which are set to the music.

Leaving the latter out of consideration we shall now consider what mental operations are being carried on as a person listens to the strains of a musical instrument:

I. He will perceive their quality. Much of the enjoyment of music depends on the overtones which accompany the fundamental tone. As a wave of the sea is accompanied by numerous little waves, so, it has been ascertained, each fundamental tone is accompanied by a number of fainter tones. While in all instruments the vibrations of these overtones are multiples of the vibrations of the fundamental tone, some instruments give prominence to those near the

fundamental tone, and others emphasize those more remote. The overtones nearest the fundamental tone are those which produce harmony, and this is what produces the rich tone as in the piano or organ; while, on the other hand, instruments which produce harsh tones are those which have their overtones farthest removed from the fundamental tone and are discordant with it, producing a shrill sound such as that of the flute or bagpipe. It might be remarked, however, that the instrument last mentioned, though placed in that class which is characterized more or less by the "noises" they produce, is by a portion of the Celtic race, considered superior to many of the more modern instruments with respect to richness of tone. The power of association is probably stronger in such cases than the desire to discriminate between rich and harsh tones.

II. The perception of relative pitch will also have its effect on consciousness. By pitch is meant the position the tone holds in the musical scale. The difference of position depends on the number of vibrations by which the tone is produced—treble notes being produced by rapid vibrations and bass notes by slow ones.

"The perception of relation pitch will apply either to consecutive or to simultaneous tones." *

* Dr. Murray's Handbook of Psychology.