

Ramsay - CHAPTER VII - NOTES

There are no bare and simple [sounds](#) in [Music](#)

CHAPTER VII

NOTES

After [vibrations](#) the next thing is musical [notes](#), the [sounds](#) produced by the [vibrations](#) falling into the [ear](#). Sounds arise in [association](#). There are no bare simple [sounds](#) in [music](#); it is a thing full of the [play of sympathy](#). Such a thing as a simple solitary sound would be felt as a strange thing in our ears, accustomed as we are to hear [affiliated sounds](#) only. These [affiliated sounds](#), called "[harmonics](#)," or "[partials](#)" as they have also been called, because they are the [parts](#) of which the [sound](#) is made up, are like [perspective](#) in [vision](#). In [perspective](#) the objects lying in the [line of sight](#), seem smaller and smaller, and more dim and indefinite as they stretch away into the distance; while nearer objects and those in the foreground are apparently larger, and are more clearly seen. This is the way of a musical [sound](#); one of its [component](#) elements, the [fundamental partial](#), being, as it were, in the foreground to the [ear](#), is large and pronounced; while the other elements are less distinctly heard, and are fainter and fainter as they recede into the musical distance in the [perspective](#) of the [ear](#). Few have any idea of the number of these weaker partials of a musical sound. [Tyndal](#)'s illustrations in his very instructive work on Sound show a [string](#) spontaneously divided into twenty segments, all vibrating separately, being divided by still [nodes](#) along its [length](#); and a vibrating [string](#) will keep thus [[Scientific Basis and Build of Music](#), [page 58](#)]

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