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Nota di contenuto	Transformations: Studies in the History of Science and Technology; Contents; Acknowledgments; Introduction; 1 Gustav Fechner, the Day View, and the Origins of Psychophysics; 2 From Sonically Moving Forms to Inaudible Undertones: The New Musical Aesthetics of A. B. Marx, Eduard Hanslick, and Hugo Riemann; 3 Sound Materialized and Music Reconciled: Hermann Helmholtz; 4 The Aesthetics of Attention: Ernst Mach's Accommodation Experiments, His Psychophysical Musical Aesthetics, and His Friendship with Eduard Kulke 5 The Bias of Musikbewusstsein When Listening in the Laboratory, on the City Streets, and in the FieldCoda; Appendix; Notes; References; Index
Sommario/riassunto	An examination of how the scientific study of sound sensation became increasingly intertwined with musical aesthetics in nineteenth-century Germany and Austria.