

1. Record Nr.	UNINA9910817273203321
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Titolo	The psychophysical ear : musical experiments, experimental sounds, 1840-1910 // Alexandra Hui
Pubbl/distr/stampa	Cambridge, Mass., : MIT Press, c2013
ISBN	0-262-30503-8 1-283-74161-X 0-262-30595-X
Edizione	[1st ed.]
Descrizione fisica	1 online resource (257 p.)
Collana	Transformations : studies in the history of science and technology
Disciplina	612.8/54
Soggetti	Psychoacoustics - History - 19th century Psychoacoustics - History - 20th century Sound - Experiments - History - 19th century Sound - Experiments - History - 20th century Avant-garde (Music) - History - 19th century Avant-garde (Music) - History - 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
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.