Experimental Cylinders
Experiments in Music Psychology around 1900
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For Stumpf, the experimental cylinders – experiments in music psychology around 1900 by Julia Kursell  

1 Introduction  

In his famous treatise, "The Perception of Music," Heinrich Schröder von Stauffenburg advocates the use of the "dietetic model" for the study of melody. He claimed that this model is a key to the understanding of music, and that it is the only way to make sense of the structure of musical sound. Schröder von Stauffenburg was a German musicologist who lived in the late 19th and early 20th centuries. He was a key figure in the development of music theory and psychology, and his work has had a lasting impact on the field.

Schröder von Stauffenburg believed that the structure of music could be understood through the use of the dietetic model. This model is based on the idea that music is a series of sounds, each of which has a specific place in the overall structure of the piece. Schröder von Stauffenburg believed that by understanding the relationships between these sounds, one could gain a deeper understanding of the music.

Schröder von Stauffenburg's work on the dietetic model was based on his own observations of musical performance. He believed that by studying the way that musicians performed music, one could gain insight into the structure of the music. He was particularly interested in the way that musicians used their bodies to create music, and he believed that this was a key factor in understanding the structure of the piece.

Schröder von Stauffenburg's work on the dietetic model was influential in the development of music theory and psychology. It was one of the first attempts to use psychology to understand the structure of music, and it helped to lay the foundation for the field of music psychology. His work continues to be studied and debated today, and it remains an important part of the history of music theory.

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Abraham or Hornbostel who made the announcement (both were probably involved in the recording session, and both normally played on a pitch pipe and intended to indicate the correct replaying speed – is sung here. Whether it was singing is preceded by a note that is provided by the supervisor of the experiment. Ironically, in this case the note – Musikwissenschaft."

Zeitschrift für Psychologie und ihre Grenzwissenschaften

Psychologische Forschung.

References

listening through the phonograph. Abraham uses measurement and a new visualization of melody (as a curve, guided by for reiterated processes of analysis. In Abraham's experiment, the "nonmusical" subject conveys his subjective way of

4. Melodic movement

No performance of the "Deutschlandlied" by Edinger is known to exist.[9] Another cylinder presents the folk song "Kommt ein Vogel geflogen" and a further experimental subject discussed in the article. Nevertheless, it is fair to assume that the recordings Arbaham made with

Music that he knew well and felt able to reproduce. Yet Wagner's music is not conducive to humming along. Edinger reaches a falsetto as well when he

singing in the highest register. Barely reaching the highest note of the "Deutschlandlied" when he sings it in falsetto,

situation.[11] The announcer does not seem to be quite sure of the motifs in question; his intonation suggests that he

speaking than to singing.

He is even able to reproduce these well enough for the supervisor of the recording to recognize them. He utters them

The Ring of the

drifted apart. The Wagnerphile

for awhile might have seemed to suggest that the "Deutschlandlied" of his youth, which he had memorized as an accompaniment

"Waldvogel" thus ends both times on a squeaky long "diii" syllable that hardly translates into any pitch.

What these moments of spontaneity seem to convey is that the choice of the music was left to Edinger. He sang

A small hesitation in the announcement of the motifs suggests the unrehearsed nature of the recording

second recording Professor Edinger, Frankfurt: Kommt ein Vogel geflogen." The song follows, then another announcement: "The same once again," and another rendition of the same

four different motifs are then heard, each performed twice. Edinger imitates instrumental parts on syllables such

in allowing for contour as a criterion for musical performance, Abraham to some extent removes melody from

fundamentally changed. If for Stumpf notation had previously served as the only means of referring to the sound of

the referential function was now distributed among several media. Equally, the function of analysis could be

writing down the notes. The second cylinder presents the folk song "Gaudeamus igitur." Another cylinder presents the folk song "Kommt ein Vogel geflogen" and a further

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