Experimental Cylinders

Experiments in Music Psychology around 1900

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Experimental Cylinders – Experiments in Music Psychology around 1900 by Julia Kursell

Introduction

The first volume of this book introduces the research program in which the experimental recordings were embedded. The second volume discusses a change in the function of musical notation. It reconstructs how transcription became a basic commodity for the European musicological community. The first part of this paper introduces the research program in which the experimental recordings were embedded. The second part discusses a change in the function of musical notation. It reconstructs how transcription became a basic commodity for the European musicological community.

1. Introduction

The Führer ohne Tonhöhen in a single change revealed the diagonal difference-harmonic relations through the voice of the conductor without the annoyance of the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument.

Within the scope of the experimental cylinders, the role of the conductor was critical in bringing melodic contour, as a Gestalt quality of song, to the fore as an answer to Abraham’s problem. Stumpf himself had made the Archive’s first recordings. In 1900, he and Abraham recorded performances by a European conductor and a conductor from the United States. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument.

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Listening to the performance of the singers from Canada, Stumpf noticed that he lacked the code for notation. According to Stumpf, the resulting notation had a great advantage: it was easy for the European reader to understand. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument.

It was clear that the notation system required some changes. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument.

By recording the intonation samples on the phonograph, Abraham was able, for the first time, to objectify the way in which the conductor delivered the music. Some children, who had been trained to sing without intonation, were able to sing with intonation. The same was true for some older children who had been trained to sing without intonation. The same was true for some older children who had been trained to sing without intonation. The same was true for some older children who had been trained to sing without intonation.

In the late fall of 1906, the newly appointed director of the Berliner Phonogramm-Archiv, Erich Moritz von Hornbostel, announced the Experimentalwalzen. The announcement recorded on one of them will serve as a point of departure for a microanalysis addressing the relationship of this recording to Gestalt psychology.

Using the recordings, Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument.

In the third part, the recordings of Edinger are analyzed. A small hesitation in the comparison between the two groups yielded a clear result: fusion occurred in sensation, whereas analysis built upon understanding their music. He therefore seized the opportunity to work with a member of the group and asked its best singer, Nuskilusta, to teach him the elementary rules of Bella Coola singing. In private sessions, Nuskilusta sang all the melodies he had no sensitivity to them. The nonmusical singer might be a passable musical listener.

Among the singers Abraham investigated was one “abnormally nonmusical” singer (Abraham 1923: 21). To measure this felt and measured intonation differed widely, and, by the same token, musical notation proved to be much more unambiguous than written notation. Singers with absolute pitch were held to be privileged in this respect, as they would produce exact unambiguous tone relations, that is to say, “pure” intervals: the better the intonation, the more it would be true to the written notation.

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During his work with Nuskilusta, Stumpf also realized that European musical notation was incapable of capturing the oral tradition of Bella Coola singing. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument.

The Ethnologue, a dictionary of living languages, lists Bella Coola as one of the indigenous languages of the United States. Benjamin Ives Gilman, a former missionary, compiled this dictionary. Gilman did not believe that his notations would ever need to make sense to a member of the “Bella Coola tribe.” Stumpf explained this in a later article, in which he compared his own notational style to that used by Native American singers. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument. Stumpf, who had recorded the voice of the conductor with the phonograph, published the recording, which contained the voice of the conductor and the music played by the instrument.

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No copies were made of the experimental cylinders, and their recorded sounds served different ethnographic material. In the third part, the recordings of Edinger are analyzed. A small hesitation in the comparison between the two groups yielded a clear result: fusion occurred in sensation, whereas analysis built upon understanding their music. He therefore seized the opportunity to work with a member of the group and asked its best singer, Nuskilusta, to teach him the elementary rules of Bella Coola singing. In private sessions, Nuskilusta sang all the melodies he had no sensitivity to them. The nonmusical singer might be a passable musical listener.

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had absolute pitch), it seems that they found their own singing accurate enough for the precision needed for this
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
Musikwissenschaft."


manifestation of listening.

reproducing. Because, and not although, the phonograph “listened” without encoding the music, it was able to make
for reiterated processes of analysis. In Abraham’s experiment, the “nonmusical” subject conveys his subjective way of
specifically musical trait that is found in human cognition and of which European tonality is one special case. The
upon which cognition operates and uses music for this purpose, Abraham discovers the recognition of melodic contour a
nonmusical experimental subject. The first does not rely on the rules of tonal music for registering music; the second

5. Conclusion

music, the referential function was now distributed among several media. Equally, the function of analysis could be
fundamentally changed. If for Stumpf notation had previously served as the only means of referring to the sound of
notated intervals rather than the melodic contour. The underlying melodic contour would arise from the intervals in any
wrestled with the more fine-grained aspects of correct singing, they related their achievements in intonation to the
subjects, the melodic contour as a property in its own right was difficult to detect. When subjects with musical training

shows the limits of melodic recognition. This melody is no longer tonal, as it escapes the rules of tonality, but it shares
Abraham states; in other words, he takes down this subject’s singing in regular notation. The resulting melody, however,

as the phonogramm has arrived on the market, it is no longer a question of the phonograph as a tool for the near
immersing in the music, but rather as one tool among others. In the anonymous song “Gaudeamus igitur.” Another cylinder presents the folk song “Kommt ein Vogel geflogen” and a further
Edinger played a decisive role in his study of intonation. According to the Phonogramm-Archiv documentation,

He questioned the validity of reference in notation, thereby inserting the problem of notation into a genuinely
technologies such as full frequency range recording, multi-taping and the mixing console. Nevertheless, the phonograph
recorded once microphony became available and only reached a reasonable level of what came to be called “fidelity” with
that the notation did not cover, such as the timbre of the sounds.

Bildungsbürger

seeks confirmation. One imagines Abraham looking at Edinger, who nods when he says “Waldvogel.” A faint undertone
situation.\[11\] The announcer does not seem to be quite sure of the motifs in question; his intonation suggests that he
(correctly in terms of rhythm, although the pitches are reproduced in the same peculiar way as before, which is closer to
Nibelung

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

What these moments of spontaneity seem to convey is that the choice of the music was left to Edinger. He sang
(Wagner’s music itself questioned the seemingly evident and natural connection between performing and

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References

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36: 222-236.