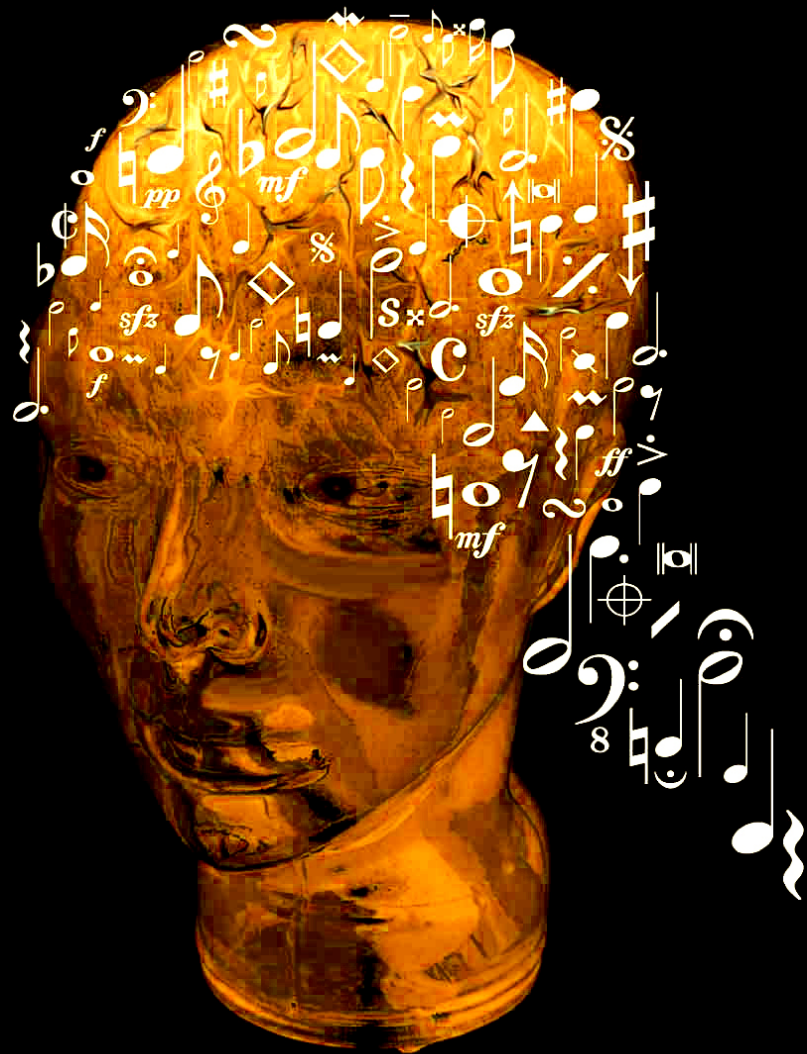


CENTRE FOR SYSTEMATIC MUSICOLOGY

The how and why of music



ANNUAL REPORT
2012/2013

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CENTRE FOR SYSTEMATIC MUSICOLOGY

ANNUAL REPORT 2012/13

HIGHLIGHTS

2012/13 was another successful year for the centre, marked by new sources of finance, new students, and a regular turnover of academic publications and presentations.

Gerd **Grupe** (University of Music and Performing Arts, Graz) and Richard **Parncutt** were granted 85K€ by Land Steiermark within the program “Exciting Science” for a project entitled *Music, Religion, Integration: Muslims in Styria*. The project is now financing a half-time project position. We welcome to our centre Hande **Sağlam**, former doctoral student with Ursula Hemetek at the Department of Folk Music Research and Ethnomusicology at the Music University in Vienna.

Other collaborations with the University of Music and Performing Arts included the FWF project *SysSon: A systematic procedure to develop sonifications*. **Parncutt** advised on research procedures and coordinated a masters-level seminar on “Aesthetics in Sonification”.

Martina **Koegeler-Abdi** and Richard **Parncutt** published a book of revised contributions to the conference on *Applied Interculturality Research* (cAIR) which the centre organised in 2010. The book is entitled *Interculturality: Practice meets Research*, and is published by Cambridge Scholars Publishing.

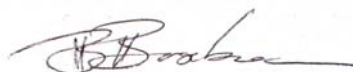
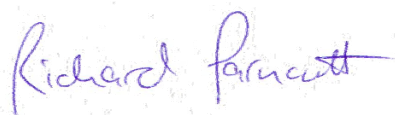
Among Bernd **Brabec de Mori**’s steady stream of international presentations and publications in the area of ethnomusicology was a special issue of *Ethnomusicology Forum* entitled “The Human and Non-human in Indigenous Lowland South American Music”, which he edited. It is the first collection of essays explicitly dealing with inter-specific communication as conceptualised in indigenous ontologies of that region. Contributors include Anthony Seeger and Rafael José de Menezes Bastos. In August 2013, **Brabec de Mori** took up a new five-year position as “senior scientist” at the Institute of Ethnomusicology at the University of Music and Performing Arts, Graz.

Zuzana **Cenkerová**, a doctoral student at Comenius University, Bratislava, was guest researcher at the centre from September 2012 to January 2013, funded by an Ernst Mach fellowship. She completed an empirical research project on the dependency of melodic expectations on learning and musical style under the supervision of **Parncutt**, and collaboration is continuing.

Another highlight was the conference “Music and Emotion” in Jyväskylä, Finland, organized by our colleagues at the Centre of Excellence in Interdisciplinary Music Research. The conference was attended by several members of our centre, all of whom were actively involved in presentations: Erica **Bisesi**, Florian **Eckl**, Richard **Parncutt**, and two informal doctoral students of **Parncutt**, Zuzana **Cenkerová** (Bratislava) and Karim **Weth** (Salzburg). Other conference presentations are listed in the chronology.

The centre’s internet presentation was given a facelift. After a protracted battle with innovative software, Bernd **Brabec de Mori** launched the centre’s new homepage at sasmus.uni-graz.at.

One is not supposed to mention failed grant applications in an annual report, but in this case an exception may be warranted. **Parncutt**’s FWF application entitled *Pitch perception and missing fundamentals in musical sounds* was highly praised by both anonymous reviewers, but one of them also criticised some detail, whereupon FWF classified the application as fundable but not funded. On almost the same day, a long letter from the FWF Kuratorium was published in the national newspaper *Der Standard* arguing for improved funding for FWF, since the number and quality of applications is steadily rising every year. We are revising and resubmitting.



STAFF DURING 2012/2013

Director

Richard Parncutt



Assistant

Ella Prem (until January 2013)

Bernd Brabec de Mori (from February 2013)



FWF Postdoc Researcher

Erica Bisesi



Student Assistants

Sabrina Sattmann

Andreas Gaich

Marlies Bodinger (FWF)

Florian Eckl (FWF)



Guest Lecturer

Manuela Marin (University of Vienna)



Doctoral Students

Ella Prem

Karim Weth (University of Salzburg)

Zuzana Cenkerová (Comenius University, Bratislava)



Secretary

Michaela Schwarz



Advisory board

Andreas Dorschel, Department of Music Aesthetics, University of Music and Performing Arts Graz

Gerhard Eckel, Department of Electronic Music and Acoustics, University of Music and Performing Arts Graz

Annemarie Seither-Preisler, Department of Psychology, University of Graz

TEACHING

Richard **Parncutt** taught four courses per semester in music psychology and systematic musicology within the Musikologie curriculum.

Lecture “Introduction to Systematic Musicology” (1st semester)

Proseminar “Empirical Music Psychology” (4th semester)

Seminar “Music Psychology” (5th semester)

Lecture “Psychoacoustics and Music Cognition” (6th semester)

Lecture “Cognitive Music Theory” (MA)

Seminar “Aesthetics in Sonification” (MA)

Research seminar (*Konversatorium*, 6th semester and MA)

Parncutt’s research seminar is a platform for research presentations by national and international guests. In 2012/13, the program featured Sebastian Flossmann (Linz), Martin A. Schmid (Innsbruck), Anders Friberg (Stockholm), Yuko Arthurs (Sheffield), Anka Slana (Vienna), Thomas Kupsch (Maranhão), Victor A. Stoichiță (Paris-Nanterre), Karin Bindu (Vienna), and Sylvain Caron (Montreal).

Bernd **Brabec de Mori** taught the “Introduction to Music Psychology” in the 2nd semester. At the Institute of Ethnomusicology (KUG), he taught two courses for the musicology curriculum in the winter semester: a proseminar “Musical Instruments of the World” (3rd semester) and a seminar on “Auditory Anthropology: Sound, Music, and their Magic” (MA). He also taught a seminar on “Auditory Anthropology” at the Department for Cultural and Social Anthropology of the University of Marburg, Germany.

Guest lecturer Manuela M. **Marin** (University of Vienna) again taught “Music Psychological Data Analysis”.



PUBLICATIONS

The following research results by centre members were published or accepted for publication during 2012/2013. Names of centre members (past and present) are bold. Peer-reviewed edited books, journal articles, and book chapters are marked with a single asterisk.* Proceedings contributions based on peer-reviewed abstracts are marked with a double asterisk.** The list does not include conference abstracts for conference presentations (see Chronology).

Edited Volumes

Brabec de Mori, B. (Ed., in press): *The Human and Non-human in Lowland South American Indigenous Music*. Special Issue of *Ethnomusicology Forum*, Vol. 22(3). *

Dahlig-Turek, E., Klotz, S., **Parncutt, R.**, & Wiering, F. (Eds., 2012). *Musicology (Re-) Mapped*. Strasbourg: European Science Foundation.

Koegeler-Abdi, M. & Parncutt, R. (Eds., 2013): *Interculturality: Practice meets research*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing. *

Journal Articles

Brabec de Mori, B. (in press). Los Iskobakebo: la historia de un pueblo originario en peligro de extinción. *Lengua y Sociedad. Revista del Instituto de Investigación de Lingüística Aplicada*.

Brabec de Mori, B. (in press). Shipibo Laughing Songs and the Transformative Faculty: Performing and Becoming the Other. *Ethnomusicology Forum*, 22, 3 (special issue on *The Human and Non-human in Lowland South American Indigenous Music*, ed. by Bernd Brabec de Mori). *

Brabec de Mori, B. (2012). About Magical Singing, Sonic Perspectives, Ambient Multinatures, and the Conscious Experience. *Indiana* 29, 73-101 (special issue on *Debating Animism*, ed. by Ernst Halbmayer). *

Brabec de Mori, B. & A. Seeger (in press). Introduction: Considering Music, Humans, and Non-humans. *Ethnomusicology Forum*, 22, 3 (special issue on *The Human and Non-human in Lowland South American Indigenous Music*, ed. by Bernd Brabec de Mori). *

Parncutt, R. (2012). Major-minor tonality, Schenkerian prolongation, and emotion: A commentary on Huron and Davis (2012). *Empirical Musicology Review*, 7, 118–137.

Parncutt, R. (2012). Musicologia Sistemática: A história e o futuro do ensino acadêmico musical no ocidente. *Em Pauta*, 20, 145–185 (translated from Parncutt, R., 2007).

Book Chapters

Bisesi, E., & Francescato, E. (2013). Applicazioni didattiche della ricerca scientifica sull'esecuzione musicale. In C. Guetti (Ed.), *A.A.V.V. La Musica in testa*. Milano-Udine, Mimesis Edizioni. *

Bisesi, E., & Vicario, G. B. (in press). The perception of an optimal tempo. The role of melodic event density. In A. Galmonte & R. Actis-Grosso (Eds.), *Different psychological perspectives on cognitive processes: Current research trends in Alps-Adria region*. Newcastle upon Tyne: Cambridge Scholars Publishing. *

Brabec de Mori, B. (in press). From the Native's Point of View: How Shipibo-Konibo Experience and Interpret Ayahuasca Drinking with "Gringos". In B. C. Labate & C. Cavnar (Eds.), *Ayahuasca Shamanism in the Amazon and Beyond* (Ritual Studies Series). Oxford: Oxford University Press. *

Brabec de Mori, B. (2013). A Medium of Magical Power: How to Do Things With Voices in the Western Amazon. In Zakharine, D. & Meise, N. (Eds.), *Electrified Voices. Media-Technical, Socio-Historical and Cultural Aspects of Voice Transfer* (pp. 379–401). Göttingen: Vandenhoeck & Ruprecht unipress. *

Brabec de Mori, B. (2013). La transformación de la medicina shipibo-konibo. Conceptos etnomédicos en la representación de un pueblo indígena. In E. Sigl, Y. Schaffler & R. Ávila (Eds.), *Etnografías de América Latina* (Estudios del hombre 30) (pp. 203–243). Guadalajara: Universidad de Guadalajara. *

Brabec de Mori, B. (2013): Religion=Medizin. Lebenswirklichkeiten in Westamazonien am Beispiel musikalischer Transzendenz. In V. Futterknecht, M. Noseck-Licul & M. Kremser (Eds.), *Heilung in den Religionen. Religiöse, spirituelle und leibliche Dimensionen* (Schriftenreihe der Österreichischen Gesellschaft für Religionswissenschaft Band 5) (pp. 167–194). Vienna: LIT-Verlag.

Brabec de Mori, B. (2012). Song Patterns and Sung Designs: the Invention of Tradition among Amazonian Indians as a Response to Researchers' Inquiries. In P. Richter (Ed.), *Musical Traditions. Discovery, Inquiry, Interpretation and Application* (pp. 266–280). Budapest: HAS Research Centre for the Humanities.

Friberg, A., & **Bisesi, E.** (2012). Using computational models of music performance to model stylistic variations. In D. Fabian, E. Schubert and R. Timmers (Eds.), *Expressiveness in music performance: Empirical approaches across styles and cultures* (pp. 14–41). Oxford: Oxford University Press. *

Parncutt, R. (2012). Psychoacoustics and cognition for musicians. In A. Brown (Ed.), *Sound Musicianship: Understanding the Crafts of Music* (pp. 76–87). Newcastle upon Tyne, UK: Cambridge Scholars Publishing. *

Winter, M. (2013). So, what kind of music do you like? An intersectional theory of genres as boundary-work in the social field of music. In C. Lessiak, T. Neuhold, S. Sackl & M. Sharif (Eds.), *Umfang, Methoden und Ziele der Musikwissenschaften* (pp. 190–208). Vienna & Berlin: LIT-Verlag.

Contributions to Conference Proceedings

Bisesi, E., Eckl, F. & Parncutt, R. (2013). What emotions and free associations characterize different musical styles? In G. Luck & O. Brabant (Eds.), *3rd International Conference on Music & Emotion, ICME3, Jyväskylä, Finland, 11-15th June*. University of Jyväskylä, Department of Music. **

Bisesi, E., MacRitchie, J. & Parncutt, R. (2013). Structural communication in piano duos: Musical compatibility and individual differences in interpretation. In A. Willamon & W. Goebel (Eds.), *Proceedings of the International Symposium on Performance Science, Vienna, Austria, 28-31 August 2013* (pp. 263–268). Brussels: Association Européenne des Conservatoires. **

Kruse-Weber, S. & **Parncutt, R.** (2013). Error tolerance and error prevention in music performance: Risk versus error management. In A. Willamon & W. Goebel (Eds.), *International Symposium on Performance Science, Vienna, Austria, 28-31 August 2013* (pp. 27–32). Brussels: Association Européenne des Conservatoires. **

Parncutt, R. (2013). Piano touch, timbre, ecological psychology, and cross-modal interference. In A. Willamon & W. Goebel (Eds.), *International Symposium on Performance Science, Vienna, Austria, 28-31 August 2013* (pp. 763–768). Brussels: Association Européenne des Conservatoires. **

Parncutt, R., Bisesi, E., & Friberg, A. (2013). A preliminary computational model of immanent accent salience in tonal music. In R. Bresin (Ed.), *Sound and Music Computing Conference, SMC, Stockholm, Sweden, 30 July - 3 Aug* (pp. 335–340). Stockholm: KTH. **

Parncutt, R., & Hair, G. (2013). Intervals as distances, not ratios: Evidence from tuning and intonation. In A. Willamon & W. Goebel (Eds.), *Proceedings of the International Symposium on Performance Science, Vienna, Austria, 28-31 August 2013* (p. 593). Brussels: Association Européenne des Conservatoires. **

Vogt, K., Goudarzi V. & **Parncutt, R.** (2013). Empirical aesthetic evaluation of sonifications. In P. Strumillo, M. Bujacz & M. Popielata (Eds.), *19th International Conference on Auditory Display (ICAD-'13), Lodz, Poland, 6-10 July* (pp. 175–179). Lodz: Lodz University of Technology Press. **

Weth, K. & Kicking, M. & Parncutt, R. (2013). Ambivalent Emotions in Music: We Like Sad Music When It Makes Us Happy. In G. Luck & O. Brabant (Eds.), *3rd International Conference on Music & Emotion, ICME3, Jyväskylä, Finland, 11-15th June*. University of Jyväskylä, Department of Music. **

Reports and Reviews

Brabec de Mori, B. (2013). Jonathan D. Hill and Jean-Pierre Chaumeil, eds., *Burst of Breath. Indigenous Ritual Wind Instruments in Lowland South America*. Book Review. *Latin American Music Review*, 34, 2, 286–288.

Brabec de Mori, B. (2013). Feld, Steven: *Jazz Cosmopolitanism in Accra. Five Musical Years in Ghana*. Book Review. *El oído pensante*, 1, 2. Online: <http://ppct.caicyt.gov.ar/index.php/oidopensante/article/view/2965/2890>

Nußbaumer, T., **Brabec de Mori, B.** & Hemetek U. (2012). Reports from ICTM National and Regional Representatives: Austria. *Bulletin of the International Council for Traditional Music*, 121, 27–29.

Parncutt, R. (2012). ESF Exploratory Workshop “Cognition of Early Polyphony: Bringing together humanities and sciences”. Project Report. Online: <http://sandbox.esf.org/activities/exploratory-workshops/humanities-sch.html?year=2012>.

Parncutt, R. & Brabec de Mori, B. (2012). Das Zentrum für Systematische Musikwissenschaft. *Nachhaltigkeitsbericht 2011/12 der Universität Graz* (pp. 46–47). Graz: Karl-Franzens-Universität.

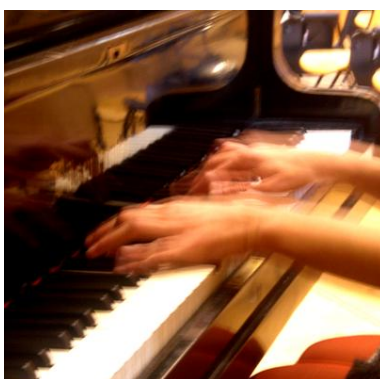
Weth, K. & Parncutt, R. (2013). Patrik Juslin and John Sloboda, *Handbook of Music and Emotion: Theory, Research, Application*. Book Review. *Psychology of Music*, 41, 4, 522–527.

RESEARCH DISSEMINATION AND MEDIA REPORTS

- 16 Nov 2012 Claudia Augustat, Brabec de Mori, and Laida Mori Silvano de Brabec lead a special guided tour of the *Völkerkundemuseum* in Vienna addressing “La battaglia di Caxamarca”, organised by the association La Pomerancia.
- 7 Nov 2012 Bisesi is interviewed by Lena Yadlapalli for the *Universum Magazine* for a double-page report entitled „Der Klang der Gefühle“.
- 16 Jan 2012 Bisesi is interviewed by Robert Czepel for *Der Standard* for a full-page report entitled „Eine Maschine kann den Künstler nicht ersetzen“.
- 31 Jan 2013 Brabec de Mori is asked by *Ask a Scientist* on www.scienceclip.at to explain “Wieso empfinden wir manche Melodien beruhigend und manche sehr aufwühlend?“
- 29 Aug 2013 Bisesi and Jennifer MacRitchie perform W.A. Mozart’s Sonata in C Major for piano 4 hands KV 521 in a recital related to their research presentation at the ISPS conference in Vienna.
- 2 Sept 2013 Bisesi, among others, is interviewed by Olivia Solon for *Wired UK* and a detailed report entitled “Rencon: a “Turing Test for musical expression”” is published.
- 18 Sept 2013 Brabec de Mori is interviewed by Maria Reininger for a radio series on ethnomusicology which will be broadcast on 4 – 7 November by radio Ö1.

In the category of social and political contributions, the Austrian Academy of Sciences published Parncutt and Mühlbacher’s chapter entitled “Öffi-Tickets für Autos” [Public transport tickets for cars] in the *Post Emission Particulate Matter Abatement Competition Awards* Report.

Brabec de Mori, among others, was interviewed by L. B. Horvath, J. Grillmayr, and T. Traxler for *Der Standard*, and a full-page report was printed entitled “Nachwuchs zwischen Prestige und Prekariat”.



COLLABORATIONS

SysMusGraz works together with researchers and institutions in Graz, in Austria and worldwide. Most collaborations mentioned in former annual reports are continuing. New collaborations and academic duties include:

Richard Parncutt

Parncutt received the usual stream of requests for peer review of submitted manuscripts and grant applications.

New board memberships:

- *Royal Musical Association Research Chronicle*
- *Journal of the Royal Musical Association*
- *Musicology Australia*

New research collaboration:

- Silke Kruse-Weber (University of Music and Performing Arts, Graz)

Bernd Brabec de Mori

New affiliation:

- SALSAS, *Society for the Anthropology of Lowland South America*

New research and teaching collaborations:

- Hein Schoer (Wiesbaden, Maastricht)
- Monika Glawischnig-Goschnik (Medical University Graz)

New editorial position:

- Assistant editor of the journal *El oído pensante* based in Buenos Aires, Argentina.

Erica Bisesi

New research collaborations:

- Sylvain Caron (University of Montréal)
- Caroline Traube (BRAMS, Montréal)

New artistic collaborations:

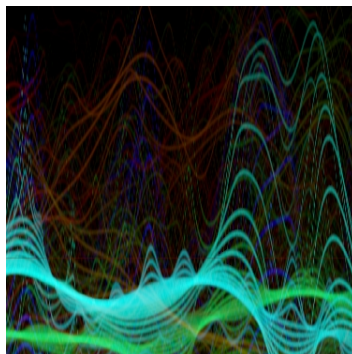
- Andreas Woyke (Piano, University for Music and Performing Arts Graz)
- Yuki Chiba (Piano, Graz)

CHRONOLOGY

- 15 October 2012, Centre: Sabrina Sattmann, Marlies Bodinger, and Florian Eckl start working as student assistants. Sabrina is working with Richard Parncutt on *Pitch perception and missing fundamentals in musical sounds* (data collection and data analysis) and supports the teaching of the centre. Marlies and Florian are employed by Erica Bisesi for her FWF project *Expression, Emotion, and Imagination in Music*. Marlies carries out a qualitative study, while Florian assists in research design. Also on 15 October, Sebastian Flossmann (Linz) gives a guest lecture entitled “Expressive performance modeling and the Magaloff Corpus”.
- 30 October 2012, Centre: Martin A. Schmid (KUG Graz) contributes a guest lecture on “Predicting the root of a musical chord: Theoretical principles and contemporary approaches”.
- 6 November 2012, Centre: Karim Weth (University of Salzburg) gives a guest lecture entitled “Emotional ambivalence in music: Felt and perceived”.
- 20 – 21 November 2012, Centre: Anders Friberg (KTH Stockholm) visits the centre. Among the activities related to current projects and teaching he gives a guest lecture entitled “From performer to listener: Encoding and decoding music performance”. In a separate session, centre members present their research projects and consider Friberg’s recommendations.
- 13 – 15 December 2012, Graz, Resowi: Brabec de Mori and Winter attend the conference *Akademische Wissenskulturen und Soziale Praxis* which inspires plans for the Conference *Auditive Wissenskulturen: Das Wissen musikalischer Praxis* to be held in 2014.
- 8 January 2013, Centre: Yuko Arthurs (Sheffield) gives a guest lecture about “Perception of augmented and diminished triads in musical contexts”.
- 9 January 2013, Leipzig, Germany: Brabec de Mori gives a guest lecture entitled “Schönheit: Kunst, Musik und Religion” at the Anthropology Department of Leipzig University and a public evening lecture at Grassi Museum about “Wesen in Schall und Rauch. Magische Gesänge in Westamazonien”.
- 14 January 2013, Paris, France: Brabec de Mori talks on “How to Charge a Voice with Power: Magical Singing in the Amazon Lowlands (Peru)” at the University Paris Oveste, Nanterre.
- 21 January 2013, Paris, France: Brabec de Mori gives a talk about “Agentes No-humanos en canciones, una forma transicional ontológica? Investigaciones en el valle del rio Ucayali, Peru” at Ecole Pratique de Hautes Etudes on the invitation of Andrea Luz Gutierrez Choquevilca.
- 22 January 2013, Centre: Anke Slana (Ljubljana) gives a guest presentation on “The effect of harmonic context on the perception of pitch class”.
- 29 January 2013, Centre: Thomas Kupsch (Maranhão, Brazil) gives a guest lecture entitled “The sense of time: Wilhelm Wundt, Karl Vierordt and modern music psychology”.
- 1 February 2013: Brabec de Mori returns from leave (he taught one semester at the Institute of Ethnomusicology, KUG) and resumes duties as assistant at the centre, replacing Ella Prem.
- 8 March 2013, Nashville/TN, U.S.A.: Brabec de Mori is invited to participate in the conference of the *Society for the Anthropology of Lowland South America* SALSA. His talk is entitled “Transformation and Sonic Production. Standing Up for an Auditory Anthropology”.

- 18 – 21 March 2013, Centre and KUG: Estelle Amy de la Bretèque (Lisboa) and Victor A. Stoichiță (Paris) are invited to the centre. Estelle gives a talk at KUG's Institute of Ethnomusicology, while Victor talks at the centre about "The Ontologies of Musical Experience: an Anthropological Approach".
- 22 March 2013, Lugano, Switzerland: Bisesi is invited to the Conservatorio della Svizzera Italiana, Lugano, to talk about "Expression, emotion and imagery in music performance".
- 22 March 2013, Graz, Institute of Linguistics: Brabec de Mori gives a lecture about "Ethnomusikologische Feldforschung: Methoden und Probleme" in a seminar about field research.
- 23 April 2013. Centre: Karin Bindu from Vienna gives a guest lecture on "Percussion art forms: Aspects in production and communication of south Indian talas in the Kutiyattam".
- May 2013, Graz: Parncutt, in collaboration with Gerd Grupe (KUG), receives a grant of 85K € from Zukunftsfond Land Steiermark for their project *Musik, Religion, Integration: MuslimInnen in der Steiermark* which starts on 1 October.
- 7 May 2013, Vienna: Brabec de Mori is guest speaker in a seminar at the Institute of Social and Cultural Anthropology. His talk is entitled "Religion, Heilung, Transformation, oder: Warum wir den Ton nicht abstellen sollten".
- 15 May 2013, Helsinki, Finland: Brabec de Mori initiates a series of collaborative multimedia conference installations together with Hein Schoer and Matthias Lewy. Their co-organised conference panel "The Sounding Museum: Auditory Ethnography and the Sound of Indigeneity" is complemented by a sound installation by Hein Schoer. Brabec de Mori addresses "The Ontology of the Sonic. Examples from the Western Amazon".
- 22 May 2013, Institute of Ethnomusicology, KUG: Together with two competitors, Brabec de Mori is invited to give a guest lecture for a job offered by the institute. Bernd talks about "Verwandlungen und Klangproduktion. Magische und ethnomusikologische Methoden in Westamazonien". He is offered and accepts a five-year, half-time contract as "senior scientist".
- 23 – 26 May 2013, Bonn, Germany: Together with Matthias Lewy, Brabec de Mori convenes the panel "Auditive Anthropologie in den Americas" at the *6. Treffen deutschsprachiger Südamerika-, Mesoamerika- und KaribikforscherInnen*. Part of this panel was the collaborative lecture "The Ethnographer's Ear" (by Brabec, Lewy and Schoer), and a corresponding sound installation.
- 27 May 2013, Centre: Sylvain Caron (Montreal) is invited to talk about "Mapping musical emotion: Finding meeting points between psychology, analysis and aesthetics". On the same day, Bisesi gives a public lecture entitled "How does music expression depend on structure?"
- 28 – 31 May 2013, Université Paris 8, Saint Denis, France: Schoer, Brabec de Mori and Lewy present a mobile sound installation at the international conference *Musique et ecologies du son* and give a joint talk entitled "The Sounding Museum: The Ethnographer's Ear".
- 31 May - 1 June 2013, Burgeis, South Tyrol, Italy: Brabec de Mori speaks on "The Ethnographer's Ear: Imaginary Soundscapes or an Auditory Epistemology?" at the joint meeting of the ICTM National Committees of Austria, Italy and Switzerland with the theme "Music and Space".
- 10 June 2013, Centre: Patrick Boenke (Vienna) gives a guest talk entitled "Hören wir den Ursatz? Zur kognitiven Relevanz der Schichtenlehre Heinrich Schenkers".

- 11 – 15 June 2013, Jyväskylä, Finland: SysMusGraz shows strong presence at the 3rd *International Conference on Music and Emotion* in Jyväskylä. The following talks were presented: “Listeners’ informal vocabulary for emotions and free associations in piano music” (Bisesi, Bodinger, Parncutt); “Ambivalent Emotions in Music: We Like Sad Music When It Makes Us Happy” (Weth, Kickinger, Parncutt); “Style-dependency of melodic expectation: Changing the rules in real time” (Cenkerová, Parncutt); “Schenkerian prolongation and the emotional connotations of major-minor tonality” (Parncutt); “What emotions and free associations characterize different musical styles?” (Bisesi, Eckl, Parncutt).
- 17 June 2013, Centre: Markus Neuwirth (Leuven) gives a guest lecture about “Formanalytische Konzepte und ihre kognitive Relevanz”.
- 25 June 2013, Innsbruck: Brabec de Mori is invited to give a talk at Haus der Begegnung about “Heilung in Schall und Rauch. Zur Bedeutung ritueller Musik in Westamazonien”.
- 8 July 2013, Lodz, Poland: Katharina Vogt presents her collaborative research with Visda Goudarzi and Parncutt at the 19th *International Conference on Auditory Display* with “Empirical aesthetic evaluation of sonifications”.
- 23 July 2013, Centre: Hande Sağlam is offered and accepts a position as a project assistant for Grupe and Parncutt’s project *Musik, Religion, Integration: MuslimInnen in der Steiermark*.
- 30 July – 3 August 2013, Stockholm, Sweden: At the *Sound and Music Computing Conference SMC 2013*, Parncutt, Bisesi, and Anders Friberg present their collaborative paper “A preliminary computational model of immanent accent salience in tonal music”. Immediately preceding the conference, Bisesi, Friberg and Parncutt take part in *Rencon 2013* (Music Performance Rendering Contest for Computer Systems).
- 28 – 31 August, Vienna: SysMusGraz impresses at the *International Symposium on Performance Science ISPS 2013* with a series of collaborative talks: “Structural communication in piano duos: Musical compatibility and individual differences in interpretation” (Bisesi, MacRitchie, Parncutt); “Error tolerance and error prevention in music performance: Risk versus error management” (Kruse-Weber, Parncutt); “Intervals as distances, not ratios: Evidence from tuning and intonation” (Parncutt, Hair); and “Piano touch, timbre, ecological psychology, and cross-modal interference” (Parncutt).



FUTURE PROJECTS

Graz Oriental. Parncutt and Sağlam, together with Gerd Grupe and Babak Nikzat of the Institute of Ethnomusicology at KUG, will investigate the role of music production and perception in the daily lives of Muslim immigrants in Graz. Their field research involves narrative interviews and other qualitative methods. The project is funded by Land Steiermark (Zukunftsfonds) and starts on 1 October 2013.

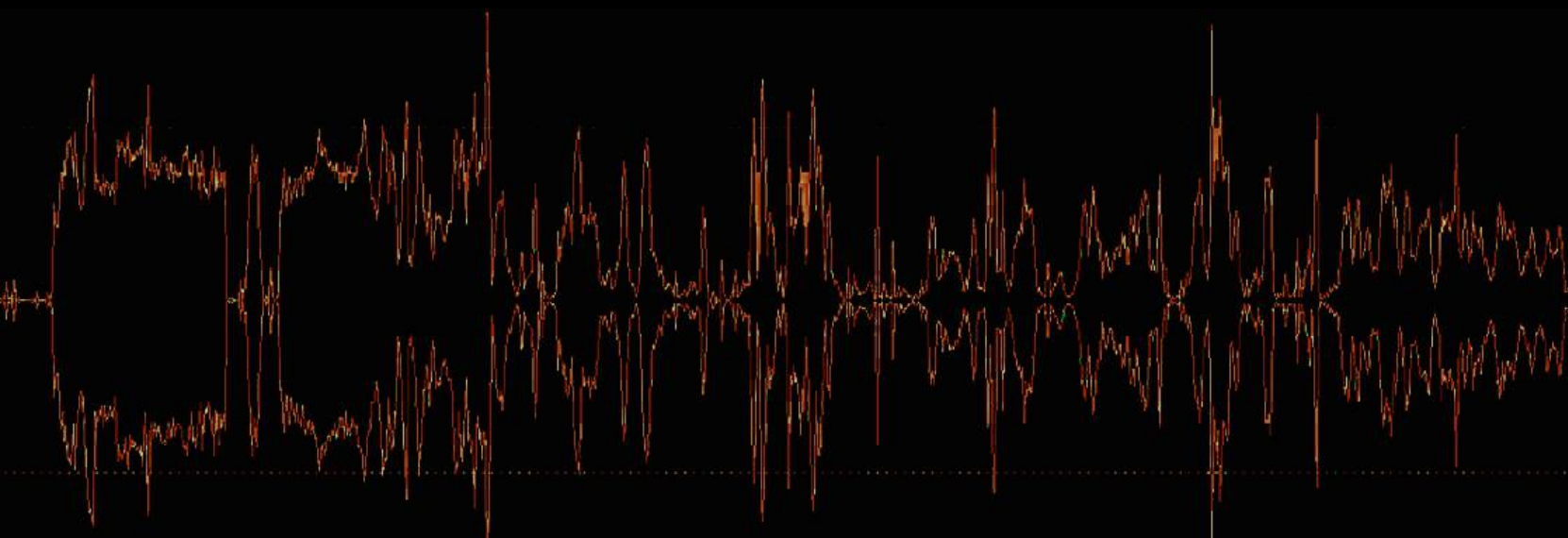
Sound Knowledge. On 19 – 21 June 2014, a conference co-organised by Winter and Brabec de Mori will take place as a collaborative project of the centre and the Institute of Ethnomusicology, entitled *Auditive Wissenskulturen: Das Wissen klanglicher Praxis* [Auditory Knowledge Cultures: The Practical Knowledge of Music]. Keynotes will be held by Karin Knorr-Cetina (Konstanz/Chicago) and Philip V. Bohlman (Chicago/Hannover). An edited volume is planned.

Feel the Emotion. Bisesi and Bodinger are preparing a qualitative study involving guided interviews and Grounded Theory. The aim is to understand the emotions associated with 18th – 19th century Western classical music in relation to the music's structure. Bisesi and Parncutt will strengthen collaboration with Sylvain Caron and Caroline Traube of the University of Montreal, Canada. They plan to model emotion as immanently coded in musical scores, applying a functional analysis based on a modernised version of Hevner's adjective circle.

Auditory Anthropology (continued). Together with Matthias Lewy (Berlin) and Miguel García (Buenos Aires), Brabec de Mori is working on a book *Sudamérica y sus mundos audibles* [South America and its Auditory Worlds] to be published in 2014 by Gebr. Mann Verlag, Berlin. A series of publications in collaboration with Lewy and Hein Schoer (Maastricht) about the epistemology of the sonic and its relevance for knowledge transfer via sound installations is planned.

Team Teaching. In the coming semester, Brabec de Mori will be employed by both the centre and KUG's Institute of Ethnomusicology. He will deepen collaboration by teaching a course on "Music Therapies of the World" that brings together two different areas of specialisation within the Musikologie curriculum, "Music Psychology and Acoustics" and "Ethnomusicology". He will be supported by guest speakers from Medical University Graz and the Institute of Musicology, Vienna. In summer semester, he will teach in collaboration with Sağlam and Nikzat about their joint project.

Bye bye Pythagoras. With Graham Hair (Manchester Metropolitan University, UK), Parncutt is preparing a book on the history and psychology of the concept of musical interval with general implications for music psychology, music theory, and composition.



Michaela Schwarz



Erica Bisesi

Sabrina Sattmann



Bernd Brabec de Mori



Andi Gaich

Marlies Bodinger



Florian Eckl

Zuzana Cenkerová



Ella Prem



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