

CENTRE FOR SYSTEMATIC MUSICOLOGY

The how and why of music



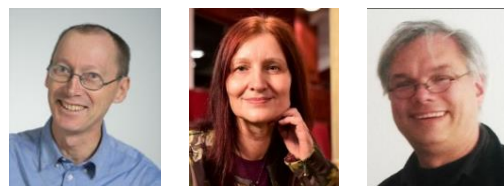
ANNUAL REPORT 2022

Richard Parncutt
Annemarie Seither-Preisler
Centre for Systematic Musicology
Glacisstr. 27
8010 Graz
Austria
+43 316 380 8162
sysmus@uni-graz.at
sysmus.uni-graz.at
Cover graphics:
Christian Tschinkel
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STAFF

Director/Professor

Richard Parncutt



Non-Tenured Associate Professors

Annemarie Seither-Preisler

Peter Schneider

Senior Researcher

Andrea Schiavio



Postdoctoral Researcher

Markus Christiner

Doctoral students

Adrian Kempf

Sabrina Sattmann

Bettina Zeidler

Anita Taschler

Siavosh Banihashemi



Student Assistants

Lara Spitzley

Jonas Böhm

Jakob Leitner

Elisabeth Felber

Lazar Radovanovic

Theresa Schallmoser



Office Managers

Theresa Halbritter

Evelyn Zimmel



Advisory Board

Andreas Dorschel, Department of Music Aesthetics, KUG

Gerhard Eckel, Department of Electronic Music and Acoustics, KUG

Andreas Schwerdtfeger, Department of Psychology, Uni Graz

HIGHLIGHTS OF 2022

The year 2022 was marked by a series of new personnel and new projects, in parallel with the continuation and completion of existing projects.

In January, **Peter Schneider** joined us as half-time senior researcher. With him, the *Music and Brain* research group moved from Heidelberg to Graz. The group comprises four centre members (**Schneider, Annemarie Seither-Preisler, Bettina Zeidler, and Markus Christiner**) and one previous centre member (Sabrina Turker, now at Max Planck Institute for Human Cognitive and Brain Sciences, Leipzig).

In March, we welcomed two new student assistants. **Lara Spitzley**, who replaced **Elisabeth Felber** (student contracts are limited to two years), is studying both musicology and psychology, as she supports our research and teaching. Her research for the centre addresses music making by older adults. **Jonas Böhm**, who replaced **Lazar Radovanovic**, is studying electrical engineering and sound recording (Elektrotechnik-Toningenieur). He is supporting our research and teaching while working on a project on the automatic transcription of piano scores to a tablature based on the structure of the piano keyboard. In the centre office, psychology student **Theresa Halbritter** replaced **Evelyn Zimmel** as office manager.

Also in March, we were joined by Oskari Koskela, a doctoral student from Department of Music, Art and Culture Studies, University of Jyväskylä, Finland, who worked with **Andrea Schiavio** for four weeks. His tentative dissertation title is “Enactive perspective on the aesthetic experience of videogame music.”

In September, **Schiavio** took up a new position as full-time Lecturer at School of Arts and Creative Technologies, University of York, UK. We thank him for his countless contributions to the centre and wish him and his family all the best in their new environment.

Also in September, Isabelle Engel from Leipzig joined us for a six-week internship. She worked together with **Parncutt** on current empirical research projects (perception of consonance and dissonance, and individual partials, in musical chords). She holds a bachelor's degree in psychology and is currently a master's student in Cognitive Affective Neuroscience at the Technical University of Dresden.

November marked the beginning of **Christiner's** 4-year APART fellowship from the Austrian Academy of Sciences. Congratulations! Also in November, **Jakob Leitner** replaced **Theresa Schallmoser** as our editorial assistant for the *Journal of Interdisciplinary Music Studies (JIMS)* and started work on a new special issue.

Among many publications produced or prepared by the centre in 2022, the following stand out.

On 17 March, **Parncutt** signed a contract with MIT press for a book entitled *Psychoacoustic foundations of major-minor tonality*, and submitted the complete manuscript in November. In 2022 he submitted two other book manuscripts to leading publishers, one on the origins of music and religion and the other on climate change and human rights.

New books were submitted by international colleagues to the Oxford University Press series “Music as Art and Science”, edited by **Schiavio, Parncutt**, and Jonna Vuoskoski (RITMO Centre for Interdisciplinary Studies in Rhythm, Time and Motion, Oslo, Norway). Three books have been offered a contract, and three other proposals have passed a first round of review. We expect three or four new submissions in 2023.

In September, our *Music and Brain* group, with **Schneider** as first author and **Seither-Preisler** as senior author, published a study in *Annals of the New York Academy of Sciences*. It showed that an active listening program (AULOS) can improve cortical auditory processing after only 1-2 weeks, leading to substantial improvements in auditory perception – comparable to years of musical training. The research has implications for the treatment of central auditory processing disorders, and for children and adolescents with developmental disorders.

At the end of the year, **Schneider** and **Seither-Preisler** wrote a paper (now being reviewed) entitled “Neuroplasticity of the human auditory system from childhood to adulthood: a 12-year study,” based on data from previous projects supported by BMBF and DFG in Germany. Using magnet resonance imaging, magnetoencephalography, and psychoacoustic tests, 112 children (musicians and non-musicians) were tested at different ages. The study revealed stable gray matter morphology, age-dependent maturational plasticity of white matter, and learning-induced plasticity of auditory evoked fields, combined with characteristic improvements in auditory perception from childhood to late adolescence. The findings show that the biological development of the human auditory system is not completed in infancy or childhood, but progresses through adolescence and early adulthood.

The centre’s media presence included **Seither-Preisler**’s contribution to the musical language learning program “BAKABU der Ohrwurm” for Austrian kindergartens (bakabu.at), initiated by philosopher Ferdinand Auhser. In October, a cartoon production was included in Austrian Broadcasting Corporation (ORF) children’s program OKIDOKI. Besides giving an interview (“Was Musik bei Kindern bewirkt”), Seither-Preisler participated in a press conference and panel discussion with the Minister for Education and Research (Martin Polaschek) und the Secretary General of ORF (Roland Weißmann).

RESEARCH

Projects

Christiner was awarded an APART project of the Österreichische Akademie der Wissenschaften for a project entitled “Crossing borders: Examining individual differences in the melodic perception of dialects and languages — A journey from musicology and (socio-) linguistics to neurophysiology.” Duration: 01.11.2022 - 31.10.2026. Cooperation with centre members Schneider and Seither-Preisler.

Seither-Preisler completed an FWF submission entitled “Neural predictors of dyslexia, AD(H)D, and ASD in the auditory brain and influence of auditory training on brain and behavior in children” that would include members of *Music and Brain* group (Schneider and Zeidler) plus local (R. Grabner, R. Kargl) and external (S. Turker, J. Benner, V. Bernhofs, M. Brunner) cooperation partners. The proposal could not be submitted due to the unclear future of the centre after retirement of Parncutt in September 2023 and the chain contract regulations of the university.

Administration

Parncutt served as president of the executive committee of the International Conference on Music Perception and Cognition (ICMPC), editor of *JIMS*, and vice-chair of the interuniversity curriculum committee Musikologie in Graz. **Schiavio** was president of the European Society for the Cognitive Sciences of Music (ESCOM), vice-president of the Society for Interdisciplinary Musicology (SIM), and deputy editor of the ESCOM journal *Musicae Scientiae*.

The centre is currently planning three international multi-hub conferences. This format has the potential to radically reform academic culture by improving both the sustainability and the inclusion of conferences: carbon emissions are drastically reduced at the same time as the conference is opened up to colleagues in new regions who could not otherwise have participated – a form of decolonization. At such a conference, all talks are heard in real time by both a live audience and one or more virtual audiences, and all discussions involve more than one hub.

- **Kempf** (with Schiavio and Parncutt) started to organize the second Global Arts and Psychology Symposium (GAPS2) that will take place in 2023 with hubs in Argentina, UK, Australia, and Austria.

- **Schiavio** (with Parncutt and Kempf) started to organize the 12th Triennial ESCOM conference (ESCOM12), with hubs in Argentina, UK, and Australia.
- As chair of the ICMPC Executive Committee, **Parncutt** started working with colleagues in India, South Africa, and Argentina to prepare for ICMPC18 in 2025, which could include six hubs: South Asia, Africa, Latin America, North America, Europe, and Asia-Pacific.

Parncutt forwarded a paper entitled “Uni Graz and the university rankings: Reform proposals and long-term strategies,” published in *Zeitschrift für Hochschul-, Berufs- und Bildungsrecht (HRZ)* in 2021, to the rector and vice-rectors of Uni Graz for discussion.

Cooperations

Christiner:

- Jazeps Vitols Music Academy, Riga, Latvia
- Language Institute, Riga, Latvia
- Institute of Linguistics, Österreichische Akademie der Wissenschaften
- Department of German Studies, University of Vienna
- Department of Comparative Linguistics, University of Vienna
- National Kaohsiung University of Science and Technology in Taiwan

Kempf:

- Pieter-Jan Maes, Ghent University, Belgium
- Michael Kimmel, University of Vienna
- Tudor Popescu, University of Padova, Italy

Parncutt:

- Organizers of conferences in Europe:
 - Blanka Bogunovic, Faculty of Music, University of Arts, Belgrade, Serbia
 - Nikki Moran, Edinburgh College of Art, Scotland
 - Sanja Kis Zuvela, University of Zagreb, Croatia
- Organizers of future conferences and future societies for music perception and cognition on other continents:
 - Vino Alluri, Cognitive Science, International Institute of Information Technology, Hyderabad, India
 - Shantala Hegde, Neuropsychology Unit, National Institute of Mental Health and Neurosciences, India

- Isabel Martinez, Laboratory for the Study of Musical Experience, Universidad Nacional de La Plata, Argentina
- Clorinda Panebianco, School of the Arts, University of Pretoria, South Africa
- Members of the ICMPC executive committee (as chair):
 - Jessica Grahn (president of the Society for Music Perception and Cognition, North America)
 - Masanobu Miura (president of the Asia-Pacific Society for the Cognitive Sciences of Music and ICMPC17 organizer)
 - Andrea Schiavio (ESCOM president)
 - Renee Timmers (ICMPC16 organizer)
 - Theodore Zanto (ICMPC14 organizer)

Schiavio:

- Jan Stupacher, Aarhus University, Denmark
- Michele Biasutti, University of Padua, Italy
- Maria Witek, University of Birmingham, UK
- Tudor Popescu, University of Vienna, Austria
- Mathias Benedek, University of Graz
- Luc Nijs, University of Luxembourg
- Roberta Antonini Philippe, University of Lausanne, France
- Dylan van der Schyff, University of Melbourne, Australia

Seither-Preisler and Schneider:

- Sabrina Turker, Max Planck Institute for Human Cognitive and Brain Sciences, Leipzig, Germany
- Valdis Bernhofs and Tine Gross, Latvian Academy of Music, Riga
- Susanne Reiterer, Institute for Language Learning and Teaching, University of Vienna
- Elke Hofmann, Academy of Music, University of applied Sciences and Arts, Northwestern Switzerland (FHNW), Basle, Switzerland
- Mascha Blatow, Section of Neuroradiology, Dept. of Radiology and Nuclear Medicine, Neurocenter, Cantonal Hospital Lucerne, University of Lucerne, Lucerne, Switzerland
- Narly Golestani, Brain and Language Lab, Cognitive Science Hub, University of Vienna, Vienna, Austria

PUBLICATIONS

Monograph

Van der Schyff, D., **Schiavio**, A. & Elliott, D. (2022). *Musical bodies, musical minds: Enactive cognitive science and the meaning of human musicality*. MIT Press.

Journal articles

Biasutti, M., Antonini Philippe, R., & **Schiavio**, A. (2022). E-learning during the COVID-19 lockdown. An interview study with primary school music teachers in Italy. *International Journal of Music Education*, online first. doi: 10.1177/02557614221107190.

Biasutti, M., Antonini Philippe, R., & **Schiavio**, A. (2022). Assessing teachers' perspectives on giving music lessons remotely during the COVID-19 lockdown period. *Musicae Scientiae*, 26(3), 585-603.

Bücher, S., Bernhofs, V., Thieme, A., **Christiner**, M., & **Schneider**, P. (2022/2023). Chronology of auditory processing and related co-activation in the orbitofrontal cortex depends on musical expertise. *Frontiers in Neuroscience*, 16.

Christiner, M., Bernhofs, V., & Gross, C. (2022). Individual differences in singing behavior during childhood predicts language performance during adulthood. *Languages* 7(2), 72.

Christiner, M., Renner, J., Gross, C., **Seither-Preisler**, A., Benner, J., & **Schneider**, P. (2022) Singing Mandarin? What short-term memory capacity, basic auditory skills, and musical and singing abilities reveal about learning Mandarin. *Frontiers in Psychology*, 13.

Christiner, M., Serrallach, B. L., Benner, J., Bernhofs, V., **Schneider**, P., Renner, J., Sommer-Lolei, S., & Gross, C. (2022). Examining individual differences in singing, musical and tone language ability in adolescents and young adults with dyslexia. *Brain Sciences*, 12(6), 744.

Gesbert, V., Hauw, D., **Kempf**, A., Blauth, A., & **Schiavio**, A. (2022). Creative togetherness. A joint-methods analysis of collaborative artistic performance. *Frontiers in Psychology*, 13.

Gross, C., Serrallach, B. L., Möhler, E., Pousson, J. E., **Schneider**, P., **Christiner**, M., & Bernhofs, V. (2022). Musical performance in adolescents with ADHD, ADD and Dyslexia—Behavioral and neurophysiological aspects. *Brain Sciences*, 12(2), 127.

- Kruse-Weber, S., **Schiavio**, A., Kirchgäßner, E.M., & Bucura, E. (2022). Reflective writing in a community music project with students in higher music education. *Research Studies in Music Education*, online first.
- Rus-Oswald, O. G., Benner, J., Reinhardt, J., Bürki, C., **Christiner**, M., Hofmann, E., **Schneider**, P., Stippich, C., Kressig, R. W., & Blatow, M. (2022). Musicianship-related structural and functional cortical features are preserved in elderly musicians. *Frontiers in Aging Neuroscience*, *14*.
- Schiavio**, A., & Nijs, L. (2022). Implementation of a remote instrumental music course focused on creativity, interaction, and bodily movement. Preliminary insights and thematic analysis. *Frontiers in Psychology*, *13*.
- Schiavio**, A., Maes, P.-J., & van der Schyff, D. (2022). The dynamics of musical participation. *Musicae Scientiae*, *26*(3), 694-626.
- Schiavio**, A., Moran, N., Antovic, M., & van der Schyff, D. (2022). Grounding creativity in music perception? A multidisciplinary conceptual analysis. *Music & Science*, *5*.
- Schiavio**, A., van der Schyff, D., Antonini Philippe, R., & Biasutti, M. (2022). Music teachers self-reported views of creativity in the context of their work. *Arts and Humanities in Higher Education*, online first.
- Schiavio**, A., Moran, N., van der Schyff, D., Biasutti, M., & **Parncutt**, R. (2022). Processes and experiences of creative cognition in seven Western classical composers. *Musicae Scientiae*, *26*(2), 303–325.
- Schneider**, P., Gross, C., Bernhofs, V., **Christiner**, M., Benner, J., Turker, S., **Zeidler**, B. M., & **Seither-Preisler**, A. (2022). Short-term plasticity of neuro-auditory processing induced by musical active listening training. *Annals of the New York Academy of Sciences*, *1517*(1), 176-190.
- Serrallach, B. L., Gross, C., **Christiner**, M., Wildermuth, S., & **Schneider**, P. (2022). Neuromorphological and neurofunctional correlates of ADHD and ADD in the auditory cortex of adults. *Frontiers in Neuroscience*, *631*.

Other publications

- Parncutt**, R. (2022). The inclusive, sustainable international conference. *Responsible Science* (Scientists for Global Responsibility), *4*, 28-29.
- Parncutt**, R., & Goebel, W. (2022). Piano. In G. McPherson (Ed.), *Oxford handbook of music performance* (2nd ed.) (Vol. 2, pp. 355-377). Oxford University Press.

Van der Schyff, D., & **Schiavio**, A. (2022). Musical creativity in performance. In G. McPherson (Ed.), *Oxford handbook of music performance* (Vol. 1). Oxford University Press.

Zemmel, E. (2022). Always Look on the Bright Side of Life! Liedtexte als Mittel der Emotionsregulation in Angstausslösenden Situationen. Master's thesis, Department of Psychology, University of Graz (supervisor: Ilona Papousek).

In press

Parncutt, R. *Psychoacoustic foundations of major-minor tonality*. MIT Press.

Parncutt, R., Engel, I., & **Radovanovic**, L. Consonance and dissonance of simultaneous trichords in Western music: A listening experiment to test models of harmonicity and roughness. *Psychological Topics*.

Schiavio, A., Ryan, K., Moran, N., van der Schyff, D., & Gallagher, S. By myself but not alone. Agency, creativity, and extended musical historicity. *Journal of the Royal Musical Association*.

Submitted

Antovic, M., Küssner, M., **Kempf**, A., Omigie, D., Hashim, S., & **Schiavio**, A. "A huge man is bursting out of a rock." Bodies, motion, and creativity in verbal reports of musical connotation.

Christiner, M., **Schneider**, P., Bernhofs, V., Benner, J., & Gross, C. Vocalization of song and foreign speech: Exploring individual differences in neural processing of musical stimuli and its relationship to the vocalization of singing and foreign speech. Special issue "The Effects of Music on Cognition and Action, Volume II," *Frontiers in Neuroscience*.

Coumel, M., Gross, C., Sommer-Lolei, S., & **Christiner**, M. The contribution of singing abilities and phonetic aptitude to second language pronunciation. *Languages*.

Dalboni da Rocha, J., Kepinska, O., **Schneider**, P., Benner, J., Schneider, L., & Golestani, N. Multivariate Concavity Amplitude Index (MCAI) for characterizing Heschl's gyrus shape. *Neuroimage*.

Kempf, A. & **Schiavio**, A. Does social cohesion affect creativity? Two behavioral studies in musical improvisation.

Parncutt, R. The origin of the dominant: Schoenberg's strong progression and the realization of implied virtual pitches.

Parncutt, R. *The preverbal carer schema and the origin of music and religion.*

Parncutt, R. *Carbon kills: How denial put a billion children on climate death row.*

Schiavio, A., Popescu, T., **Kempf**, A., & Timmers, R. Distinguishing between musical excerpts learned by novices individually or in pairs.

Schneider, P., Engelmann, D., Gross, C., Bernhofs, V., Hofmann, E., Christiner, M., Benner, J., Bücher, S., Ludwig, A., Serrallach B., Zeidler, B., Turker, S., **Parncutt**, R., & **Seither-Preisler**, A. Neuroplasticity of the human auditory system from childhood to adulthood: A 12-year study.

CONFERENCES

Keynote

Schiavio, A. (2022 October 26-29). Embodied musical synergies. Action and interaction in the musical moment. Keynote presentation at Psychology and Music: Interdisciplinary Encounters. University of the Arts, Belgrade, Serbia.

Talks

Curwen, C., Timmers, R., & **Schiavio**, A. (2022 June 8-10). Music-colour synesthesia: Sensorimotor features and synesthetic experience. Conference on Interdisciplinary Musicology “Participation,” University of Edinburgh, UK.

Kempf, A., & **Schiavio**, A. (2022 June 8-10). Exploring the influence of prosocial attitude on the creativity of musical novices in a quasi-social improvisation task. Conference on Interdisciplinary Musicology “Participation,” University of Edinburgh, UK.

Kempf, A., & **Schiavio**, A. (2022 September 7-9). Investigating the role of social cohesion in the creative process of rhythmical group improvisation. International Conference of Students of Systematic Musicology (SysMus), Ghent, Belgium.

Parncutt, R., & **Zemmel**, E. (2022 September 5). Psychoacoustic pitch analysis of common musical chords. 14. Tagung der Österreichischen Gesellschaft für Psychologie, Klagenfurt, Austria.

Parncutt, R. (2022 September 24). Can euphemisms exacerbate global warming? 6th International Conference on Ecolinguistics (ICE-6), University of Graz, Austria.

Dukić, H., & **Parncutt**, R. (2022 September 29). Elicitation of imagery in Guided Imagery and music therapy. Psychology and Music: Interdisciplinary Encounters, University of Arts in Belgrade and University of Belgrade.

Parncutt, R. (2022 October 27). Psychoacoustic foundations of major-minor tonality. Book presentation, Psychology and Music: Interdisciplinary Encounters, University of Arts in Belgrade and University of Belgrade.

Parncutt, R. (2022 November 19). Toward a modern, scientifically based music theory pedagogy: Answering questions about major-minor tonality that theorists of the past could not. International conference on the 25th anniversary of the Croatian Association of

Music Theorists (HDGT) “Teaching Music Theory Today,” University of Zagreb Academy of Music, Croatia.

Posters

- Leitner, J.** (2022 October 14). “Neue Besen kehren gut”- Anselm Hüttenbrenners Sprichwortvertonungen. Symposium der Jungen Musikwissenschaft- Jahrestagung der Österreichischen Gesellschaft für Musikwissenschaft (ÖGMw), University of Music and Performing Arts Vienna, Austria.
- Spitzley, L., & Parncutt, R.** (2022 September 30). Do older amateur musicians just wanna have fun? Internationales Symposium der Österreichischen Gesellschaft für Musik und Medizin (ÖGfMM) “Lebenslanges gesundes und freudvolles Musizieren”, University of Music and Performing Arts Graz, Austria.

Organization

- Kempf, A.** (2022 February 23-25). Technical support for online symposium “Music cognition in theory and practice: Prediction, creativity, and cultural evolution,” European Society for Cognitive Psychology (ESCoP).
- Parncutt, R.** (2022 June 8-10). Co-organizer, session chair, and respondent to keynote by Frederick Lau (Hong Kong): Music beyond its making. Conference on Interdisciplinary Musicology “Participation,” Edinburgh, Scotland.
- Parncutt, R.** (2022 October 26-29). Member of Organizing Committee, Psychology and Music: Interdisciplinary Encounters, University of Arts in Belgrade and University of Belgrade, Serbia.
- Parncutt, R.** (2022 December 2). Remote chair of session “Music Perception”, Music Mind Movement and Technology Workshop (Satellite of International Symposium of Music Information Retrieval), Bengaluru, India.

SPOKEN PRESENTATIONS AT THE CENTRE

- Banihashemi, S.** (2022 June). Perception of resolved partials of a harmonic complex tone: Implications for music and composition.
- Banihashemi, S.** (2022 November). Psychoacoustics of orchestration: A review.
- Benner, J.** (Heidelberg) (2022 March). Individual differences in the neuro-auditory profiles of musicians and non-musicians.
- Bertolo, M.** (Montreal) (2022 December). Global overlap in the prevalence, features, and effects of infant-directed song.
- Christiner, M.** (2022 October). Singing Mandarin? What elementary auditory skills, musical and singing abilities reveal about learning Mandarin.
- Gruhn, W.** (Freiburg) (2022 May). Perception as action: A neurophysiological theory of music perception and cognition and its relevance for music education.
- Kapsetaki, M.** (London) (2022 November). Eating disorders in performing artists.
- Kiss, L.** (London) (2022 December). The effects of self-selected background music on attentional state, arousal, and mood.
- Koskela, O.** (guest from Jyväskylä, Finland) (2022 March). Understanding fond relationship with music by investigating conceptual metaphors in memories of videogame music.
- Merseal, H.** (Penn State, USA) (2022 March). Sequence ordering in music improvisation.
- Parncutt, R.** (2022 October). Investigating spectral pitch patterns of common musical chords.
- Pousson, J.** (Latvian Academy of Music) (November 2022). Designing a Brain-Computer Music Interface (BCMI) for affective communication during embodied music interaction.
- Rabinowitch, T.-C.** (Israel) (2022 March). Musical interaction: Between tight and loose
- Sattmann, S.** (2022 January). Peak experiences in music perception: Emotions, situations, associations.
- Sattmann, S.** (2022 June). Why are we getting chills in response to music? Emotions, and the role of empathy and personality.
- Schneider, P.** (2022 May). Short-term plasticity of neuro-auditory processing induced by musical listening training.
- Seither-Preisler, A.** (2022 May). Auditory neuroplasticity from childhood to adulthood and effects of musical training: A 12-year study.
- Trevor, C.** (Zürich) (2022 April). Differentiating between terrifying and anxious music in emotion research.
- Tsirir, G.** (UK) (2022 January). Music therapy, spirituality, and palliative care.

Vear, C. (De Montfort, UK) (2022 April). How digital scores transform musicking.

Zeidler, B. (2022 April). Testing the auditory profiles of children with autism spectrum disorder: Challenges and methods.

MEDIA

4 October: Austrian TV program “BAKABU der Ohrwurm” (ORF 1) was launched with **Seither-Preisler** as academic consultant (see introduction), covered by Uni Graz homepage on 5 October.

16 November: Austrian newspaper *Die Presse* published an interview with **Zeidler** entitled “Warum hilft Singen gegen Angst?”

DOCTORAL SUPERVISION

Parncutt

1st supervisor:

- Siavosh **Banhashemi**, “Musical sound and its components”
- Sabrina **Sattmann**, “Peak experiences in music perception: Chills, emotions and the role of empathy and personality”
- Anita **Taschler**, “Musical ecstasy and trance: An intercultural, interdisciplinary approach”
- Bettina **Zeidler**, “Auditory-musical perceptual profiles of children with autism spectrum disorder and therapeutical implications”

2nd supervisor: **Kempf**

Schiavio

1st supervisor: Adrian **Kempf**, “Rhythmic creativity in music”

Schneider

1st supervisor:

- Steffen Bücher (Medizinische Fakultät Heidelberg), “Neurophysiological correlates of musical-aesthetic experience”
- Jan Benner (Medizinische Fakultät Heidelberg), “Auditory neuroplasticity in the adult musical brain”
- Inga Conzen (Medizinische Fakultät Heidelberg), “Neuro-auditory profile of singers and its influence on the speaking and singing voice”

2nd supervisor:

- Lana Burmistrova (Music Academy Riga), “EEG-Neurofeedback to substantiate criteria of intrinsic motivations to enhance components of musical giftedness”

Seither-Preisler

2nd supervisor:

- Sabrina **Sattmann**
- Bettina **Zeidler**
- Siavosh **Banhashemi**

TEACHING

Summer 2022

Parncutt

- Psychoacoustics and Music Cognition (BA)
- Empirical Music Psychology (BA)
- Current Musicology (BA & MA)
- Research Supervision (BA & MA)
- Doctoral colloquium (Konversatorium, MA)

Seither-Preisler

- Introduction to the Psychology of Music (BA)
- Data Analysis in Music Psychology (BA)
- Doctoral colloquium (Konversatorium, MA)

Zeidler

- Einführung in die Neuromusikologie (Lehrauftrag am Institut für Musikforschung der Julius-Maximilians-Universität Würzburg, BA/MA-Studium Musikwissenschaft)

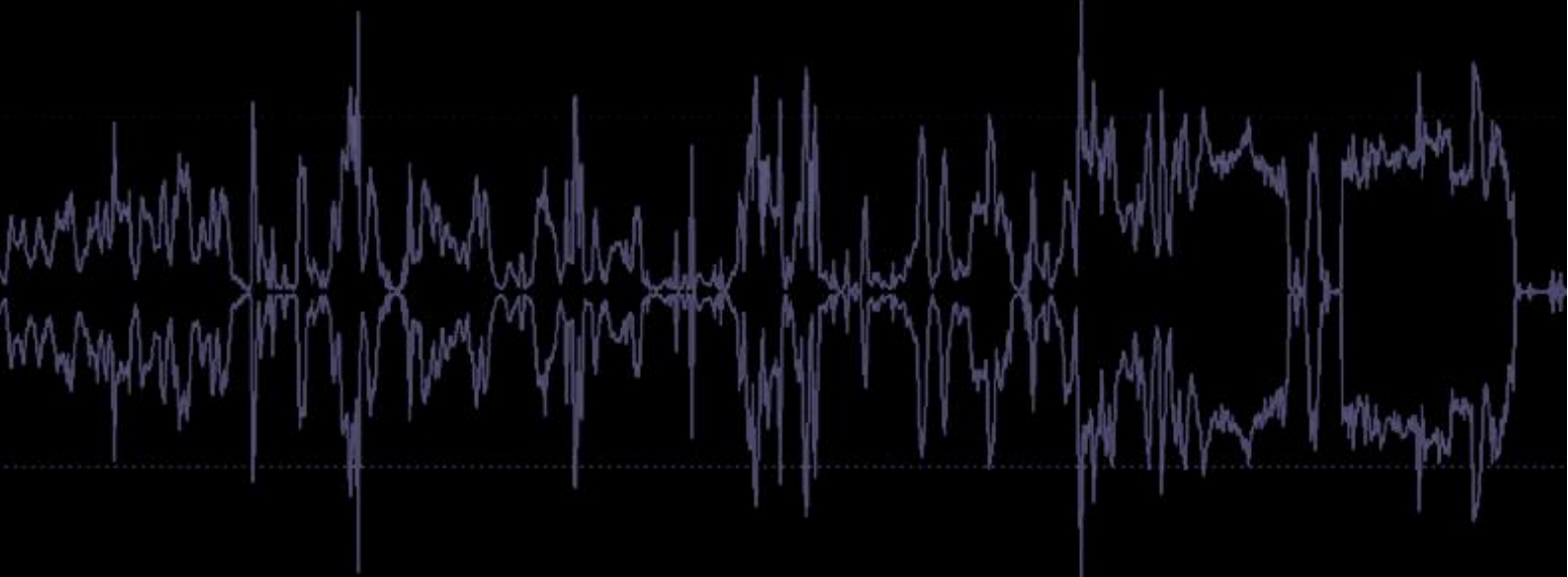
Winter 2022-23

Parncutt

- Introduction to Systematic Musicology (BA)
- Current Musicology (BA & MA)
- Research Supervision (BA & MA)
- A Cappella Pop (BA)

Seither-Preisler

- Seminar in Music Psychology (BA)



Richard Parncutt



Annemarie Seither-Preisler



Peter Schneider



Markus Christiner



Andrea Schiavio



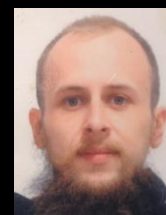
Theresa Halbritter



Lara Spitzley



Jakob Leitner



Jonas Böhm



Bettina Zeidler



Siavosh Banihashemi



Sabrina Sattmann



Adrian Kempf



Anita Taschler



Evelyn Zimmel



Theresa Schallmoser



Elisabeth Felber



Lazar Radovanovic