Richard Parncutt was appointed President of the European Society for the Cognitive Sciences of Music (2015-2018). ESCOM is the leading European academic society in the field of music psychology; it collaborates with European national societies including Deutsche Gesellschaft für Musikpsychologie and Society for Education, Music and Psychology Research (UK), and societies on other continents such as Society for Music Perception and Cognition (USA). In July 2018, the centre will host the largest international conference on music psychology: the 15th International Conference on Music Perception and Cognition (ICMPC), combined with the 10th Triennial Conference of ESCOM.

Peter Schneider from the University Hospital of Heidelberg (Department of Neurology, Neuroradiology Division, Biomagnetism Section) applied for a Heisenberg fellowship program (“Plasticity of the neuro-auditory network in musically trained adolescents”) in collaboration with Centre member Annemarie Seither-Preißler. The project was approved by Deutsche Forschungsgemeinschaft (funding: EUR 560K). Schneider will visit our Centre regularly from 2016 to 2018 and contribute neuroscientific and musical expertise.

Erica Bisesi continued her 3.75-year FWF research project entitled “Expression, emotion and imagery in music performance”. To strengthen the interdisciplinary foundations of her research, which already combines physics, psychology, music history, and music performance, she enrolled in a Master’s program in the area of music theory and analysis, organized by the University of Calabria in collaboration with Gruppo Analisi e Teoria Musicale (GATM). The individual courses

---

1 Previous annual reports covered the academic year from 1 October to 30 September. This report covers the calendar year from 1 January to 31 December.
address topics such as Schenkerian analysis, neo-Riemannian theories, set theory, storiography and semiotics.

Tatevik Shakhkulyan, a musicologist and expert on Armenian traditional music from Komitas State Conservatory in Yerevan and the National Academy of Sciences of Armenia, concluded her postdoctoral research at the centre on the structure and perception of traditional Armenian music, especially epic songs, collaborating with Richard Parncutt and Erica Bisesi.

Alfonso Meave, Professor of Musical Appreciation and Ear Training at Instituto Tecnológico y de Estudios Superiores de Monterrey (ITESM) and Professor of Music Theory and Ear Training at Escuela Nacional de Música of the Universidad Nacional Autónoma de México (UNAM), visited the centre for a postdoctoral research project on the theoretical and practical relevance of psychoacoustics for ear training, collaborating with Richard Parncutt.

Sabrina Sattmann continued her research as project assistant funded by Uni Graz (Initiative Forschung), concluding a series of psychoacoustical experiments in collaboration with Richard Parncutt and Annemarie Seither-Preisler on the perception of missing fundamentals in musical chords.

Student assistants Lukas Auer, Valentin Grbic, and Daniel Reisinger and contributed to research led by Richard Parncutt on the psychohistory of consonance and dissonance and the perception of pitch within musical chords, based on statistical analyses of a database of western polyphony.

Hande Sağlam continued her postdoctoral research on the role of music in Graz’s Islamic community in a project entitled “Music, Religion and Integration”, led by ethnomusicologist Gerd Grupe (University of Music and Performing Arts Graz) and Richard Parncutt, and funded by Land Steiermark.

Helena Dukic joined us as a doctoral student for a project entitled “Exploring the narrative nature of music: comparing descriptions of music heard during therapy with clients' statements”. A practicing music therapist in Zagreb, Croatia, she holds a BA in Piano Pedagogy from the Music Academy in Zagreb, a BA with Honours in Music from the University of Cambridge, and an MA in Composing for Film from Kingston University, London UK.

Gerlinde Knaus joined us as office manager in October. Her qualifications in education, German literature, and gender research are complemented by her experience in research methods, journalism, and project management.

The successful evaluation of the centre in 2014 enabled us to move (in the summer break) from our previous location above the main entrance of the second floor of Wallgebäude to rooms on the ground floor that had previously been occupied by the Austrian Centre for Digital Humanities.
STAFF DURING 2015

Director
Richard Parncutt

Lecturer
Annemarie Seither-Preisler

FWF Postdoc Researcher
Erica Bisesi

Guest Postdoc Researcher
Tatevik Shakhkulyan (until March)
Alfonso Meave (June to August)

Student Assistants
Lukas Auer (since March)
Andreas Fuchs (until February)
Valentin Grbic (until January)
Daniel Reisinger

Project assistants
Sabrina Sattmann
Hande Sağlam

Doctoral student
Helena Dukic (from October)

Office Manager
Gerlinde Knaus (from October)

Advisory board
Andreas Dorschel, Department of Music Aesthetics, University of Music and Performing Arts Graz
Gerhard Eckel, Department of Electronic Music and Acoustics, Univ. of Music and Performing Arts Graz
RESEARCH PARTNERS AND COLLABORATIONS

Richard Parncutt
- Ewa Bogula (Frederic Chopin Institute, Warsaw, Poland)
- Zuzana Cenkerova (Slovak Academy of Sciences, Bratislava, Slovakia)
- Anders Friberg (Speech, Music and Hearing, KTH Stockholm, Sweden)
- Ali Cenk Gedik (Department of Musicology, Dokuz Eylul University, Izmir, Turkey)
- Jane Ginsborg (Royal Northern College of Music, Manchester, UK)
- Gerd Grupe (Department of Ethnomusicology, Univ. Music and Performing Arts, Graz)
- Graham Hair (Dept. of Contemporary Arts, Manchester Metropolitan University, UK)
- Susan Hallam (Institute of Education, University of London, UK)
- Gary McPherson (Faculty of Music, University of Melbourne, Australia)
- Stefan Reichmann (Department of Sociology, University of Graz, Austria)
- László Stachó (Department of Music Pedagogy, Liszt Academy, Budapest, Hungary)
- William Forde Thompson (Dept. of Psychology, Macquarie University, Sydney, Australia)
- Kathi Vogt, Visda Goudarzi (Dept Electronic Music, Univ. Music Performing Arts, Graz)
- SUN Yue (Shanghai Conservatory of Music, China)

Annemarie Seither-Preisler
- Jan Benner (Department of Radiology, University of Basel Hospital, Switzerland)
- Maria Blatow (Department of Radiology, University of Basel Hospital, Switzerland)
- Valdis Bernhofs (Latvian Academy of Music, Latvia)
- Monika Brunner (Ear, Nose and Throat Clinic, University Hospital Heidelberg, Germany)
- Dorte Engelmann (Department of Neurology, University Hospital Heidelberg, Germany)
- Heiner Gembris (Institute for Musical Aptitude Research, Univ. of Paderborn, Germany)
- Christine Gross (Department of Neurology, University Hospital Heidelberg, Germany)
- Wilfried Gruhn (Academy of Music, Freiburg, Germany)
- Gert Pfurtscheller (Institute for Biomedical Engineering, TU Graz; BioTechMed Graz)
- Susanne Reiterer (Centre for Language Learning and Teaching Research, Univ. Vienna)
- Peter Schneider (Department of Neurology, University Hospital Heidelberg, Germany)
- Andreas Schwerdtfeger (Institute of Psychology, University of Graz; BioTechMed Graz)
- Bettina Serrallach (Department of Neurology, University Hospital Heidelberg, Germany)
- Sabrina Turker (Department of Neurology, University Hospital Heidelberg and Max Planck Institute for Cognitive Neurosciences Leipzig, Germany)
- Martina Wengenroth (Dept. of Neuroradiology, University Hospital Lübeck, Germany)

Erica Bisesi
- Mario Baroni (Department of Music and Theatre, University of Bologna, Italy; GATM)
- Giuseppe Cabras (Department of Chemistry, Physics and Environment, Univ. Udine, Italy)
- Sylvain Caron (Faculty of Music, University of Montreal, Canada)
- Anders Friberg (Department of Speech, Music and Hearing, KTH, Stockholm, Sweden)
- Antonio Grande (Como Conservatory of Music, Italy)
- Dieter Kleinrath (University of Music and Performing Arts Graz, Austria)
- Jennifer MacRitchie (MARCS, University of Western Sydney, Australia)
- Marisa Michelini (Department of Chemistry, Physics and Environment, Univ. Udine, Italy)
- Simonetta Sargenti (Music Conservatories of Novara and Pesaro, Italy)
- David Temperley (Eastman School of Music, University of Rochester, NY, USA)
- Caroline Traube (Faculty of Music, University of Montreal, Canada).
- Luke Windsor (School of Music, University of Leeds, UK)
- Christian Utz (Department Music Theory, Univ. Music and Performing Arts Graz, Austria)
- Andreas Woyke (Department of Piano, Univ. Music and Performing Arts Graz, Austria)

**Funded Research Projects**


Höldrich, Robert (with Gottfried Kirchengast, Andrea Steiner, Richard Parncutt). *SysSon: A systematic procedure to develop sonifications*. FWF.


**Conference Organization**

PUBLICATIONS

Journal Articles


Contributions to Edited Books


CONFERENCE PRESENTATIONS

Keynotes


Spoken Presentations


Meave, Alfonso; Parncutt, Richard (2015, October 27). *Entrenamiento auditivo sin referencia a las teorías tonales (Auditory training without reference to tonal theories)*. Paper presented at La educación auditiva y la teoría de la música en la actualidad (Ear training and music theory today), Coyoacán, Mexico.


Posters


**OTHER RESEARCH PRESENTATIONS**

Guest lectures by Centre Members

**Bisesi, Erica** (2015, March 26). In che modo l’espressività musicale dipende dalla struttura? Guest lecture at Casa della Musica, Como, Italy.


**Bisesi, Erica** (2015, June 5). The tonal trajectory connecting Schubert, Wagner, Liszt and Schoenberg: A psychological, computer-based analysis. Guest lecture at Université de Montréal, Montreal, Canada.


Public Presentations by Centre Members


Presentations at Uni Graz by Members and Guests of the Centre


**Parncutt, Richard; Sattmann, Sabrina.** *Perception of missing fundamentals in musical chords*, 2015 June 9.


MEDIA REPORTS


2015 September 1. Was Hänschen lernt. Seither-Preisler, Annemarie. dasgehirn.info (Editor: Eva Wolfangel), online.


THESIS AND DISSERTATIONS


TEACHING

Summer Semester 2015

Bisesi, Erica
Psychoacoustics and Music Cognition (3rd year)

Parncutt, Richard
Parncutt: Empirical Music Psychology (2nd year)
Research Seminar "Konversatorium" (3rd year & Masters)
Music Performance Research (Masters)

Seither-Preisler, Annemarie
Introduction to Music Psychology (1st year)
Music-Psychological Data Analysis (2nd year)

Winter Semester 2015-16

Parncutt, Richard
Introduction to Systematic Musicology (1st year)
Music Psychology (3rd year)
Music and Health (Masters)
Research Seminar "Konversatorium" (Masters)

The above courses involved two contact hours per week for one semester. Parncutt also taught or administered the following courses with fewer contact hours:
Orientation Module Musicology
Current Musicology (Musikwissenschaft aktuell)
Literature study