

CENTRE FOR SYSTEMATIC MUSICOLOGY

The how and why of music



ANNUAL REPORT

2017

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HIGHLIGHTS

As president of the European Society for the Cognitive Sciences of Music (ESCOM), **Richard Parncutt** contributed toward ESCOM's 25th anniversary conference in Ghent, and developed strategies to increase society membership, such as offering electronic subscription to our journal *Musicae Scientiae*, and promoting the cognitive sciences of music in individual European countries and regions (France, Italy, the Netherlands, Poland, Spain). Parncutt's main task as ESCOM president was to organize the 15th International Conference on Music Perception and Cognition (ICMPC) combined with the 10th triennial conference of the ESCOM, which will take place in 2018 (July 23-28) in four global locations: Graz, La Plata (Argentina), Montreal, and Sydney. Technical solutions such as Moodle for password-protected information and YouTube for live streams and videos were originally developed by student assistant **Daniel Reisinger**.

In preparation for ICMPC/ESCOM, the centre hosted the first Global Arts and Psychology Seminar on 28-29 April 2017. GAPS2017 happened simultaneously at Harvard University in Boston, Universidad Nacional de La Plata in Argentina, University of Graz in Austria, University of New South Wales in Sydney Australia, and University of Sheffield in the UK. To our knowledge, it was the first ever academic conference to happen at several hubs simultaneously. Student assistant **Maximilian Burkard** managed the conference together with vice-manager **Julia Ebner**. Three new student assistants, who had joined the

centre in March, also contributed to GAPS: electrical/audio engineer **Nils Meyer-Kahlen**, psychologist **Magdalena Ramsey**, and musicologist **Theresa Schallmoser**. There were three keynotes and 25 regular talks in parallel sessions, in which up to four locations were in real-time communication. The new format of GAPS2017, and ICMPC15/ESCOM10 in 2018, will improve global participation (accessibility and cultural diversity) at academic conferences while at the same time drastically reducing carbon emissions per participant.

In June, **Sabrina Sattmann** took up a new position as co-organizer of ICMPC15/ESCOM10. She is leading the planning, publicity, and abstract submission/review procedures. The centre also made a submission to the VCÖ Mobility Prize (Verkehrsclub Österreich, Transport Club of Austria). Entitled “Global academic conferencing: A semi-virtual approach”, it was among the top five national projects.

Apart from publishing two neuroscientific manuscripts in collaboration with BioTechMed Graz (Clinical Neurophysiology) and the AMseL-team from Heidelberg and Graz (Frontiers in Psychology), **Annemarie Seither-Preisler** applied for the transnational DACH-Lead Agency-project “Neural predictors of dyslexia, ADHD and ADD in auditory cortex and associated multisensory networks of children” in cooperation with the University of Heidelberg, with FWF being the Austrian lead organization and DFG being the German partner organization. The project addresses potential benefits of musical training on brain structure and function in children with developmental disorders. The proposal received excellent reviews and was approved by FWF, but not reconfirmed by DFG; FWF recommended resubmission. Media reports on the findings of Seither-Preisler’s Austrian-German collaboration included *Spiegel* in Germany and Korean public television.

In September 2017, **Sabrina Turker** joined the centre as a doctoral student with a 3-year Doc-team fellowship from the Austrian Academy (ÖAW) entitled “Exploring individual differences in language learning abilities: From linguistic morphology to brain morphology”. Her research addresses the intricate relationship between language aptitude, musicality and the auditory cortex in adults and children, and includes collaboration with Heidelberg. She previously studied linguistics and taught English and French. During 2017, her first research paper was accepted for publication in *Frontiers*.

Andrea Schiavio joined the centre as a Postdoc at the end of September. A music psychologist and cognitive scientist, he was awarded an FWF Lise Meitner Fellowship for a project entitled “Making Music Together”. In 2017 he published four papers, delivered two keynote addresses at international conferences, and developed research collaborations with colleagues in UK, Italy, Switzerland, Belgium, and USA. **Erica Bisesi** concluded her 3-year FWF research project entitled “Expression, Emotion and Imagery in Music Performance” and continued her teaching in research in Bratislava (Department of Musicology, Comenius University) and Stockholm (KTH).

In November, we welcomed **Sandra Tanzmeister** as our new office manager. She is qualified in psychology and English and American studies. Also in November, doctoral student **Julie Delisle** became a guest researcher at our centre where she will remain until next summer with a research project entitled “Acoustic and psychoacoustic features of flute timbre”. She is qualified in flute performance and computer music and her supervisors are Caroline Traube and Pierre Michaud, Université de Montréal. Doctoral student **Helena**

Dukić, a music therapist in Zagreb, attended many of our research seminar meetings on Tuesday evenings, and presented her research results in Germany and Croatia.

Hannah Pell, a student of music theory, physics and oboe performance at Lebanon Valley College in Annville, Pennsylvania, USA, continued her activities at the centre under a Fulbright Combined Grant until June, when she presented a poster at the European Music Analysis Conference, Strasbourg and returned to the USA. She contributed to GAPS as promotion manager. Student assistant **Maximilian Burkard** rebuilt the internet presentation of the centre's Society for Interdisciplinary Musicology at idmusicology.com, including the internet archives of the Journal of Interdisciplinary Music Studies and the Conference(s) on Interdisciplinary Musicology.

STAFF

Director / Professor

Richard Parncutt



Associate / Senior Scientist

Annemarie Seither-Preisler

International Research Associate

Peter Schneider, Universitätsklinikum
Heidelberg, Germany



FWF Postdoc Researchers

Erica Bisesi
Andrea Schiavio



Doctoral Students

Helena Dukic
Julie Delisle
Sabrina Turker



ICMPC Co-Organizer

Sabrina Sattmann



Fulbright Scholar

Hannah E. Pell (USA)

Student Assistants

Lukas Auer
Daniel Reisinger
Maximilian Burkard
Nils Meyer-Kahlen
Theresa Schallmoser
Magdalena Ramsey



Office Managers

Gerlinde Knaus
Sandra Tanzmeister



Advisory Board

Andreas Dorschel, Dept. of Music Aesthetics, University of Music and Performing Arts Graz
Gerhard Eckel, Dept. Electr. Music and Acoustics, Univ. of Music and Performing Arts Graz
Andreas Schwerdtfeger, Dept. of Psychology, University of Graz

RESEARCH PARTNERS AND COLLABORATIONS

Richard Parncutt

- Amanda Bayley (Bath Spa University, UK)
- Robert Chuckrow (formerly of New York University, USA)
- Tuomas Eerola (Music Department, University of Durham, UK)
- Anders Friberg (Speech, Music and Hearing, KTH Stockholm, Sweden)
- Andreas Fuchs (AIT Austrian Institute of Technology GmbH, Vienna)
- Ali Cenk Gedik (Department of Musicology, Dokuz Eylul University, İzmir, Turkey)
- Jane Ginsborg (Royal Northern College of Music, Manchester, UK)
- Gerd Grupe (Dept. of Ethnomusicology, Univ. Music and Performing Arts, Graz)
- Graham Hair (Dept. of Contemporary Arts, Manchester Metropolitan University, UK)
- Fabio Kaiser (Rohde Acoustics, Robert-Preußler-Straße 10, 5020 Salzburg)
- Reinhard Kopiez (Hanover University of Music, Theater and Media, Germany)
- Manuela M. Marin (Dept. of Psychology, Univ. Innsbruck, Austria)
- Isabel Cecilia Martínez (National University of La Plata, Argentina)
- Gary McPherson (Faculty of Music, University of Melbourne, Australia)
- Alfonso Meave Ávila (Fac. de Música ,Universidad Nacional Autónoma de México)
- Tatevik Shakhkulyan (Komitas Museum-Institute, Yerevan, Armenia)
- Emery Schubert (Arts and Social Sciences, University of New South Wales, Sydney)
- László Stachó (Department of Music Pedagogy, Liszt Academy, Budapest, Hungary)
- John Sloboda (Guildhall School of Music and Drama, London, UK)
- William Forde Thompson (Dept. of Psychology, Macquarie University, Sydney)
- Renee Timmers (Department of Music, Sheffield University, UK)

Andrea Schiavio

- Michele Biasutti (FISPPA, University of Padua, Italy)
- Anthony Chemero (Philosophy and Psychology Dept., University of Cincinnati, USA)
- David Elliott (Steinhardt School of Education, , New York University, USA)
- Andrea Gande (Dept. of Music Education, Univ. of Music and Performing Arts, Graz)
- Niels Christian Hansen (Faculty of Music, The Ohio State University, USA)
- Denis Hauw (Institut des sciences du sport, University of Lausanne, Switzerland)
- Silke Kruse-Weber (Dept. Music Education, Univ. Music & Performing Arts, Graz)
- Mark Reybrouck (Department of Musicology, KU Leuven, Belgium)
- Jan Stupacher (Department of Psychology, Univ. of Graz)
- Renee Timmers (Department of Music, Sheffield University, UK)
- Dylan van der Schyff (Faculty of Music, Oxford University, UK)
- Ashley Walton (Department of Statistics, Harvard University, USA)

Annemarie Seither-Preisler

- Jan Benner (Department of Neurology, University Hospital Heidelberg, Germany)

- Valdis Bernhofs (Latvian Academy of Music, Latvia)
- Maria Blatow (Department of Radiology, University of Basel Hospital, Switzerland)
- Monika Brunner (Ear, Nose and Throat Clinic, Univ. Hospital Heidelberg, Germany)
- Markus Christiner (Centre f. Language Learning and Teach. Research, Univ. Vienna)
- Heiner Gembris (Institute f. Musical Aptitude Research, Univ. Paderborn, Germany)
- Wilfried Gruhn (Academy of Music, Freiburg, Germany)
- Gert Pfurtscheller (Institute for Biomedical Engineering, TU Graz; BioTechMed Graz)
- Susanne Reiterer (Centre f. Language Learning and Teaching Research, Univ. Vienna)
- Peter Schneider (Dep. of Neurology, University Hospital Heidelberg, Germany)
- Bettina Serrallach (Radiology & Nuclear Med., Kantonsspital St. Gallen, Schweiz)
- Martina Wengenroth (Dept. of Neuroradiology, Univ. Hospital Lübeck, Germany)
- Simeon Zoellner (Dept. of Neurology, University Hospital Heidelberg, Germany)

FUNDED RESEARCH PROJECTS

Schiavio, A. “Making music together”. Lise Meitner Postdoctoral Fellowship granted to Andrea Schiavio by the Austrian Science Fund (FWF), October 2017 – September 2019

Schneider, P., & Seither-Preisler, A. “Sound perception between outstanding musical abilities and auditory dysfunction: The neural basis of individual predisposition, maturation, and learning-induced plasticity in a lifespan perspective”. Heisenberg fellowship granted to P. Schneider and collaboration partners by German Science Foundation (DFG), February 2016 – January 2019.

Schneider, P., & Seither-Preisler, A. “Plasticity of the neuro-auditory network in musically trained adolescents”. Granted to P. Schneider and collaboration partners by German Science Foundation (DFG), February 2016 – January 2019.

Turker, S., Christiner, M. & Sommer-Lolei. “Exploring individual differences in language learning abilities: From linguistic morphology to brain morphology”. DOC-team fellowship of the Austrian Academy (ÖAW), September 2017 - September 2020.

PUBLICATIONS

Journal articles

- Hair, G., & **Parncutt, R.** (2017). On the ontology and epistemology of musical intervals ... or bye bye Pythagoras. *Scottish Music Review*, 4.
- Mercer, S., Glatz, M., Glettler, C., Lämmerer, A., Mairitsch, A., Puntschuh, S., Seidl, E., Težak, K., & **Turker, S.** (2017). Moving between worlds: Teaching-based PhD identities from an ecological perspective. *Journal of Adult Learning, Knowledge and Innovation*, 1(1), 1-12. doi:10.1556/2059.01.2016.002
- Parncutt, R.**, & Chuckrow, R. (2017). Chuckrow's theory of the prenatal origin of music. *Musicae Scientiae*. Published online October 26, 2017. doi: 10.1177/1029864917738130.
- Parncutt, R.** (2017). The two cultures in German translation: Humanities, science, and Wissenschaft. *Scottish Music Review*, 4.
- Pfurtscheller, G., Schwerdtfeger, A., **Seither-Preisler, A.**, Brunner, C., Aigner, C.S., Brito, J., Carmo, M. P., & Andrade, A (2017). Brain-heart communication: Evidence for "central pacemaker" oscillations with a dominant frequency at 0.1 Hz in the cingulum. *Clinical Neurophysiology*, 128(1), 183-193. doi: 10.1371/journal.pone.0168097
- Schiavio, A.**, van der Schyff, D., Cespedes-Guevara, J., & Reybrouck, M. (2017). Enacting musical emotions. Sense-making, dynamic systems, and the embodied mind. *Phenomenology and the Cognitive Sciences*, 16(5), 785-809. doi: 10.1007/s11097-016-9477-8
- Schiavio, A.**, van der Schyff, D., Kruse-Weber, S., & Timmers, R. (2017). When the sound becomes the goal. 4E cognition and teleomusicality in early infancy. *Frontiers in Psychology*, 8:1585. doi: 10.3389/fpsyg.2017.01585
- van der Schyff, D., & **Schiavio, A.** (2017). Evolutionary musicology meets embodied cognition. Biocultural coevolution and the enactive origins of human musicality. *Frontiers in Neuroscience*, 11:519. doi: 10.3389/fnins.2017.00519
- van der Schyff*, D., & **Schiavio***, A. (2017). The future of musical emotions (*both first author). *Frontiers in Psychology*, 8, 988. doi: 10.3389/fpsyg.2017.00988
- Turker, S.**, Reiterer, S. M., **Schneider, P.**, & **Seither-Preisler, A.** (2017). "When music speaks": Auditory cortex morphology as a neuroanatomical marker of language aptitude and musicality. *Frontiers in Psychology*, 8, 2096. doi: 10.3389/fpsyg.2017.02096

Chapters

- Bisesi, E.**, & Toiviainen, P. (2017). The relationship between musical structure and emotion in classical piano scores: A pilot study on the Theme of La Folia. In E. Van Dyck (Ed.), *Proceedings of ESCOM 2017, Ghent, Belgium, 31 Jul – 4 Aug 2017* (pp. 18-22). Ghent: IPEM

- Bisesi, E.** (2017). Measuring and modelling perceived distance among collections in post-tonal music: Music theory meets music psychology. In *Proceedings of EUROMAC9, Strasbourg, France, 28 Jun – 1 Jul 2017*.
- Schiavio, A.** & De Jaegher, H. (2017). Participatory sense-making in joint musical practices. In M. Lesaffre, M. Leman, & P. J. Maes (Eds.), *Routledge Companion to Embodied Music Interaction* (pp. 31-39). New York and London: Routledge.
- Shakhkulyan, T., **Bisesi, E.** & **Parncutt, R.** (2017). David of Sassoun: The tonal structure of Armenian epic songs. In T. Shakhkulyan (Ed.), *Komitas and traditional music culture – Yearbook of Komitas Museum-Institute*, Vol. 2 (pp. 182-197). Yerevan: Publications of Komitas Museum-Institute.

CONFERENCE PRESENTATIONS

Keynotes

- Parncutt, R.** (2017, October 7). *The science and psychology of music performance: Retrospect and prospects*. Keynote presented at I Congreso internacional de Psicología de la Música y la Interpretación Musical (CONΨMUSICA, AEPMIM), Madrid, Spain.
- Schiavio, A.** (2017, April 28). *Mind the body: Musical sense-making and the power of action*. Keynote presented at Global Arts and Psychology Student Conference (GAPS2017), Boston, Graz, La Plata, Sheffield, Sydney.
- Schiavio, A.** (2017, October). *Embodied action and the roots of musicality*. 19th Herbstakademie Conference: Embodied Aesthetics: Resonance in Perception, Expression and Therapy, University of Heidelberg, Germany.

Invited lectures

- Dukić, H.** (2017, October 20). *Narrative implications of film in music and therapy*. Invited paper at International Sound and Film Music Festival, Pula, Croatia.
- Dukić, H.**, & Jakovljevic, M., (2017, May 25-27). *Guided Imagery and Music therapy*. Invited paper at 8th Croatian Congress on Creative Psychopharmacotherapy and 3rd International Conference on Creative Psychopharmacotherapy, Lovran, Croatia.
- Parncutt, R.** (2017, October 21). *How does the emotion get into the music?* Invited paper at International Sound and Film Music Festival, Pula, Croatia.
- Schiavio, A.** (2017, December). *Sensorimotor primacy in music cognition*. Invited paper at doctoral seminars in Sport Psychology, University of Lausanne, Switzerland
- Seither-Preisler, A.** (2017, March 18). *Objektive Marker von Legasthenie, ADHS und ADS im Hörkortex von Kindern und neuroplastische Veränderungen durch aktives Musizieren*. Invited paper at 18th Bundeskongress des Bundesverbandes Legasthenie und Dyskalkulie e.V., Würzburg, Germany.
- Seither-Preisler, A.** (2017, December 12). *Neurologische Hinweise auf Legasthenie, ADHS und ADS im Hörkortex von Kindern und positive Veränderungen durch aktives Musizieren*. Invited paper at 43th Österreichische Linguistiktagung, Alpen-Adria Universität Klagenfurt, Austria.

Other spoken presentations

- Bisesi, E.** (2017, March 31). *La perception du tempo optimal dans la musique*. Paper presented at Le tempo dans l'acte de performance, MSH Dijon, Université de Bourgogne, France.
- Bisesi, E.** (2017, September 29). *How do music emotion and imagery depend on music structure and expression? An interdisciplinary study*. Paper presented at IV Convegno di Analisi e Teoria Musicale, Rimini, Italy.
- Bisesi, E.** (2017, July 01). *Measuring and modelling perceived distance among collections in post-tonal music: Music theory meets music psychology*. Paper presented at the 9th European Music Analysis Conference, Strasbourg, France.
- Bisesi, E. & Caron, S.** (2017, March 31). *Partition, interprétation et perception du tempo*. Paper presented at Le tempo dans l'acte de performance, MSH Dijon, Université de Bourgogne, France.
- Bisesi, E., Friberg, A., Addressi, A. R., & Baroni, M.** (2017, September 01). *A bottom-up model of immanent accent salience in Western art music*. Paper presented at the 6th International Symposium on Performance Science, Reykjavik, Iceland.
- Friberg, A., Addressi, A. R., Baroni, M. & **Bisesi, E.** (2017, September 29). *Perceived accents in melodies: Computational, musicological, and perceptual issues*. Paper presented at IV Convegno di Analisi e Teoria Musicale, Rimini, Italy.
- Delisle, J.** (2017, May 10). *La technologie en recherche et création musicale, quel impact pour l'étudiant, le chercheur et l'industrie?* Panel presentation with Jérémie Voix, Marie-Laure de Boutray, Vivek Venkatesh, and Michel Marsan at the 86th Acfas Conference (Association francophone pour le savoir), Montreal, Canada.
- Delisle, J.** (2017, June 29). *Analysis of 'Jour, contre-jour' by Gérard Grisey: A perceptual approach*. Paper presented at the 9th European Music Analysis Conference (Euromac 9), Strasbourg, France.
- Dukić, H., & Parncutt, R.** (2017, April 28). *The effect of perceived interval size on imagery during Guided Imagery and Music (GIM) therapy*. Paper presented at Global Arts and Psychology Student Conference (GAPS2017), Boston, Graz, La Plata, Sheffield, Sydney.
- Dukić, H., & Parncutt, R.** (2017, June 01). *Influence of perceived movement quality of music on imagery during Guided Imagery and Music (GIM) therapy*. Presentation at KOSMOS Dialogue International Conference; Music, Emotion and Visual Imagery, Berlin.
- Jović, A., Haspl, B., & **Parncutt, R.** (2017, October 21). *The relative importance of sound and image for emotion in movies*. Paper presented at International Sound and Film Music Festival, Pula, Croatia.
- Parncutt, R.** (2017, April 28). *The missing fundamentals of music theory: A psychohistorical theory of major-minor tonality*. Paper presented at Global Arts and Psychology Student Conference (GAPS2017), Boston, Graz, La Plata, Sheffield, Sydney.
- Parncutt, R.** (2017, July 4). *The psychohistory of consonance and dissonance: Statistical analysis of a music database*. Paper presented at 45th Medieval and Renaissance Music Conference, Prague, Czech Republic.

- Parncutt, R.** (2017, August 4). *Music psychology's first multiple-location conference: Aims and methods*. Paper presented at 25th anniversary conference of the European Society for the Cognitive Sciences of Music, Ghent, Belgium.
- Parncutt, R.** (2017, October 7). *Psychological principles of musical intonation: Implications and applications*. Paper presented at I Congreso internacional de Psicología de la Música y la Interpretación Musical (CONΨMUSICA, AEPMIM), Madrid, Spain.
- Parncutt, R., & Sattmann, S.** (2017, August 1). *Musical chills as experiential correlates of adaptive vigilance: An ecological-evolutionary stimulus-response theory*. Paper presented at 25th anniversary conference of the European Society for the Cognitive Sciences of Music, Ghent, Belgium.
- Prem, E., Parncutt, R., Giesriegl, A., & Stigler, H. J.** (2017, April 28). *The ideal jazz voice sound: A qualitative interview study*. Paper presented at Global Arts and Psychology Student Conference (GAPS2017), Boston, Graz, La Plata, Sheffield, Sydney.
- Pell, H.** (2017, February). *Systematic musicology: On the intersection of science and music*. Presentation at the Fulbright Seminar, Berlin, Germany.
- Pell, H.** (2017, June). *Music as science: How interdisciplinarity encouraged my pursuit of music theory*. Young Researcher's Meeting, 9th annual European Music Analysis Conference, Strasbourg, France.
- Sargenti, S. & **Bisesi, E.** (2017, September 29). *I preludi per pianoforte di Olivier Messiaen, tra rigore compositivo ed espressività*. Lecture-recital at IV Convegno di Analisi e Teoria Musicale, Rimini, Italy.
- Sattmann, S.** (2017, April 7). *Emotionen, Assoziationen und musikalische Struktur während Chillepisoden in selbstgewählter Musik*. Plenary paper presented at Symposium "Musik ± Leidenschaft", Jahrestagung der Österreichischen Gesellschaft für Musik und Medizin (ÖGfMM), Vienna, Austria.
- Sattmann, S.** (2017, April 28). *The Chill Phenomenon: Emotions and associations at the interface between contrasting musical passages*. Paper presented at Global Arts and Psychology Student Conference (GAPS2017), Boston, Graz, La Plata, Sheffield, Sydney.
- Schallmoser, T., Moazzami Vahid, S. & Parncutt, R.** (2017, April 28). *Estimation of time in music: Effects of tempo and familiarity on the subjective duration of music*. Paper presented at Global Arts and Psychology Student Conference (GAPS2017), Boston, Graz, La Plata, Sheffield, Sydney.
- Turker, S.** (2017, December 10). *The neuroanatomy of foreign language aptitude*. Invited talk at 43th Österreichische Linguistiktagung, Alpen-Adria Universität Klagenfurt, Austria.

Posters

- Bisesi, E. & Toiviainen, P.** (2017, July). *The relationship between musical structure and emotion in classical piano scores: A case study on the Theme of La Folia*. Poster presented at 10th Conference of the European Society for the Cognitive Sciences of Music, Ghent, Belgium.
- Parncutt, R., & Reisinger, D.** (2017, August 2). *Accidental sonorities in early polyphony: Evidence for early sensitivity to roughness and harmonicity*. Poster presented at 25th

anniversary conference of the European Society for the Cognitive Sciences of Music, Ghent, Belgium.

Parncutt, R., Sattmann, S., Gaich, A., & Seither-Preisler, A. (2017, May 8). *Missing fundamentals in musical chords: Psychoacoustic experiments, psychohistoric explanations*. Poster presented at Workshop on Brain and Behavior, Department of Psychology, University of Graz.

Pell, H. (2017, June). *Applications of systematic musicology in music theory and analysis*. Poster presented at 9th Annual European Music Analysis Conference. Strasbourg, France.

Pell, H. (2017, November). *Finding balance through Fulbright*. Poster presented at 40th Annual Fulbright Association Conference, Capitol Hill, Washington, D.C., USA.

Schallmoser, T., Moazzami Vahid, S., Parncutt, R. (2017, September). *Estimation of Time in Music: Effects of Tempo and Familiarity on the Subjective Duration of Music*. Poster presented at 10th International Conference of Students of Systematic Musicology, London, UK

OTHER RESEARCH PRESENTATIONS

Research Seminar in Systematic Musicology, Graz

Banihashemi, S. (Vienna). (2017, May 30). *Musical sound and its components*.

Castro, J. (Buenos Aires; Bogotá) (2017, June 26). *Applications of grounded theory in systematic musicology*.

Delisle, J. (Vienna/Montreal) (2017, May 23). *Three perspectives on flute sounds: Instrumental, compositional, and computational*.

Dukić, H. (Zagreb) (2017, March 03). *Influence of interval size on imagery during Guided Imagery and Music*.

Negretto, E. (Italy) (2017, May 16). *Analysis of the temporal structures underlying the listeners' experience of tension*.

Parncutt, R. (2017, October 24). *Psychological principles of musical intonation: Pythagoras was wrong*.

Schiavio, A. (2017, April 25). *Exploring musical creativity in human development, pedagogy, and performance*.

Sears, D. (Linz/Montreal) (2017, May 09). *Expectations for tonal cadences: (Simulating) Sensory and cognitive priming effects*.

Seither-Preisler, A. (2017, April 04). *Effect of musical training on auditory development, AD(H)D, and dyslexia*.

Sloboda, J. (UK, virtual) (2017, October 31). *Documenting reactions to the new ICMPC format*.

Stupacher, J. (Psychology, Graz) (2017, October 17). *Neural correlates and prosocial effects of entrainment to music*.

Turker, S. (2017, June 13). *Neuroanatomic correlates of music and language aptitude*.

International

- Bisesi, E.** (2017, February 07). *Historical changes in the emotions and imagery evoked by piano music: Schubert, Wagner, Liszt, Schoenberg*. Talk at KTH-CSC, Stockholm, Sweden.
- Bisesi, E.** (2017, February 24). *How does music expression depend on structure?* Talk at KTH-CSC, Stockholm, Sweden.
- Bisesi, E.** (2017, March 16). *From Schubert to 20th-century Expressionism: An emotion-based approach to music analysis*. Talk at Liszt Academy of Music, Budapest, Hungary.
- Bisesi, E.** (2017, May). *Sketching the trajectories from Schubert and Liszt to Expressionism in an emotion-based approach to music analysis* Talk at Štúdio 12, Bratislava, Slovakia.
- Bisesi, E. & Sargenti, S.** (2017, May 20) *The musical theme of 'La Folia' at the crossing point of art, science and tradition*. Talk at Civica Scuola di Musica, Zibido San Giacomo (Milano), Italy.
- Dukić, H.** (2017 March 17). *Vođena fantazija uz glazbu (Guided Imagery and Music)*. Workshop at the Society for Psychodrama, Zagreb.
- Dukić, H.** (2017 April 13). *Vođena fantazija uz glazbu i njezine primjene u kliničkoj praksi (Guided Imagery and Music and its uses in clinical practice)*. Talk at the Faculty of Education and Rehabilitation Sciences, Zagreb.

MEDIA COVERAGE

Helena Dukić

- 2017, April 03. *Muzikoterapija u psihoterapeutskoj praksi (Music therapy in psychotherapeutic practice)*. Društvena mreža- medicina, HRT 1 (Talk show about public health on Croatian national television).
- 2017, May 08. *Vođena fantazija uz glazbu i relaksaciju (Guided Imagery and Music therapy and relaxation)*. Društvena mreža- medicina, HRT 1 (Talk show about public health on Croatian national television).

Erica Bisesi

- 2017, April 28. *Nijaký počítač nedokáže to, čo človek, hovorí talianska muzikologička (No computer can do what a person does, says an Italian musicologist)*. SME Plus (newspaper), Slovakia.

Sabrina Sattmann

- 2017, May 05. *Warum bekommen wir bei Musik manchmal eine Gänsehaut?* Die Presse, Austria.

Annemarie Seither-Preisler

- 2017, March 03. *Orchestra of Dreams*. Korean national television documentary on the effect of JeKi on child development (JeKi = Jedem Kind ein Instrument = an instrument for every child in primary school). YTN/YTN Science, Seoul, Korea.
- 2017, August 01. *"Das rockt!"* Spiegel Wissen: Intelligenz.

2017, December 20. *Das Programm "Jedem Kind ein Instrument" und seine Wirkung*. Merton Magazin, online.

SUPERVISION OF THESES AND DISSERTATIONS

Richard Parncutt

Auer, L. (2017, September). *Evenness thresholds and perceptual hysteresis in gradually changing sound sequences* (Master's thesis). University of Graz, Graz.

Andrea Schiavio

Planinsic, G. S. (2017, June). *The importance of a mother's singing* (Bachelor's thesis). University of Music and Performing Arts, Graz.

TEACHING

Summer 2017

Richard Parncutt

Proseminar "Empirische Musikpsychologie" (2nd year BA)
Lecture series "Psychoacoustics and Music Cognition" (3rd year BA)
Research Seminar "Konversatorium" (3rd year BA; MA)
Literature study "Lektüre fachspezifischer Literatur" (BA)
Research presentations, student reports "Musikwissenschaft aktuell" (BA and MA; admin)
Orientation session "Musikologie" (admin)

Annemarie Seither-Preisler

Lecture series "Einführung in die Musikpsychologie" (1st year BA)
Tutorial "Musikpsychologische Datenanalyse" (3rd year BA)

Andrea Schiavio

Course "Psychology of Music Education" (MA, Univ. of Music and Performing Arts Graz)
Seminar "Embodied Music Cognition" (MA, University of Music and Performing Arts Graz)

Julie Delisle

Course "Musique de création et technologies" (Faculté de musique, Université de Montréal)

Winter 2017-18

Parncutt, Richard

Lecture series "Introduction to Systematic Musicology" (1st year BA)
Seminar "Music Psychology" (3rd year BA)
Research Seminar "Konversatorium" (3rd year BA; MA)
Literature study "Lektüre fachspezifischer Literatur" (BA)
Research presentations and student reports "Musikwissenschaft aktuell" (admin; BA and MA)

