

CENTRE FOR SYSTEMATIC MUSICOLOGY

The how and why of music



ANNUAL REPORT
2009/2010

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WELCOME TO SYSMUSGRAZ

The Centre for Systematic Musicology, University of Graz was opened on 15 October 2009 by Prof. Dr. Gernot Kocher, Dean of the Faculty of Humanities. It is one of a handful of research centres worldwide that are devoted to systematic musicology: the academic study of general musical questions in areas such as acoustics, physiology, psychology, sociology, philosophy and computer science.

Like every other academic discipline, musicology is changing. The concept of systematic musicology was introduced in the late 19th Century as a category for music research in humanities and sciences that lay outside the then dominant historical tradition. Since then, musicology has traditionally belonged to the humanities - together with related disciplines such as history, ethnology, art history and cultural studies. The development of new technologies (audio, computing, medical) in the 20th Century enabled the musical sciences (*Natur-, Sozial- und Formalwissenschaften*) to grow faster than the musical humanities. Today, while departments of musicology maintain their traditional place in schools and faculties of humanities, music research is increasingly being carried out elsewhere. One of the aims of the centre is to promote collaboration between humanities and sciences in all music research.

This is the first annual report of SysMusGraz. We wish to give a brief overview of our activities since the centre was founded, as well as our aims, current projects, and future plans. The report is written in English to increase international accessibility, in line with the centre's policy of promoting German-English bilingualism. For further information about any aspect of the centre, please consult our homepage at <http://www.uni-graz.at/zsmw>.

I would like to take this opportunity to thank the Dean Kocher for making SysMusGraz possible and all other colleagues in administration, research and teaching, both in Graz and elsewhere, who supported us during our first year.

Richard Parncutt, director

STAFF

Director

Richard Parncutt

Assistant

Bernd Brabec de Mori

FWF Lise Meitner Postdoctoral fellow

Erica Bisesi

Conference assistants (cAIR10)

Martina Koegeler, Simone Schumann

Student assistants

Current: Fabio Kaiser, Martin Winter

Previous: Johannes Lehner, Stéphanie Lüders, Sonja Zechner

Doctoral students

Daniela Prem

Bryony Buck, Centre for Music Technology, University of Glasgow (guest)

Secretary

Michaela Schwarz

Advisory board

Andreas Dorschel, Institut für Musikästhetik, Kunstuniversität Graz

Gerhard Eckel, Institut für Elektronische Musik und Akustik, Kunstuniversität Graz

Annemarie Seither-Preisler, Institut für Psychologie, Uni Graz

RESOURCES

The centre is currently housed in three rooms in the Wall building (Merangasse 70) of the University of Graz. We have a secretary's office (room 33.2.008), a director's office (33.2.006), and a general purpose room (33.2.004). The latter includes a discussion area, three computer workplaces (currently Brabec, Bisesi, and Winter/Kaiser), and a Yamaha Clavinova (Bisesi).

The secretary houses a library of over 200 books and 7 current journals which are part of the Graz University library. Most belong to the general area of music psychology. The call numbers (*Signaturen*) of all books were revised during 2010 and a secure borrowing procedure was developed. Parncutt also has a private collection of some 250 books in systematic musicology which are available to staff and students.

MISSION STATEMENT

The centre's mission statement was originally formulated in the foundation statement (*Gründungserklärung*) and revised after a meeting of the advisory board on 31 August 2010. Since the new statement concisely clarifies the aims of the centre and our future general direction, it is reproduced in full below.

Research and teaching. The centre promotes research and teaching in all areas of SysMus, focusing on music psychology. The centre also promotes productive interactions between music psychology, other subdisciplines of SysMus, and other relevant disciplines, both within the centre and elsewhere.

Quality. The quality of research carried out within the centre is maintained by regular presentations at peer-reviewed conferences and publications in peer-reviewed journals. Research topics have clear social or academic relevance. Research results are made visible and available in the internet.

Language. We publish mainly in English to enable global access and global peer-review procedures. We maintain German as an academic language by promoting German-English bilingualism in teaching, research and administration.

Staff and careers. We promote and enjoy a friendly, collegial working environment. Our common goal is academic quality in SysMus, as determined by international experts. Centre staff are appointed on that basis. Important information is made available to all members. Differences of opinion and approach are respected and addressed. Students are regularly informed about current international conferences, job offers, and other opportunities for career development.

Internationality. We contribute actively and regularly to the international development of research, teaching and supervision in SysMus. We present our research findings at international conferences and publish them in leading international journals. We (co-)organise international conferences and panels, and participate in international peer-review procedures as authors, reviewers and editors. We invite international experts to give guest lectures. We are also active in local and regional academic networks, including all four Graz universities.

Interdisciplinarity. The centre draws its primary innovative potential from interdisciplinary synergies. Our research projects bring together and balance contributions from sciences, humanities and practice. We realize these aims internationally through the series Conference on Interdisciplinary Musicology (CIM) and the Journal of Interdisciplinary Music Studies (JIMS).

Interculturality. Our research at the interface between music psychology and ethnomusicology promotes intercultural thinking within music psychology, psychological thinking within ethnomusicology, and new synergies among regional cultures and academic paradigms. The Conference on Applied Interculturality Research (cAIR10) is a response to the political and academic challenges of increasing multi-, inter- and transculturality.

Evaluation. An advisory committee regularly evaluates our achievement of these goals, and this text is revised accordingly.

TEACHING

Parncutt teaches four courses per semester in music psychology and systematic musicology within Graz's interuniversity Musikologie curriculum. These regularly include an introductory lecture on systematic musicology (1st semester), a proseminar on empirical music psychology (4th), a seminar on music psychology (5th), a lecture series on psychoacoustics and music cognition (6th), a research colloquium (6th and masters), and a seminar and lecture series for masters students. The courses in the 5th and 6th semesters and at masters level are part of Module D "Music Psychology and Acoustics", which is shared between the centre and the Institut für Elektronische Musik and Akustik, Kunstuniversität Graz. Students in Module D acquire research skills in empirical and theoretical aspects of systematic musicology plus transferable skills in language, computing and teamwork.

The yearly masters lecture series is an opportunity for researchers in Graz in different areas of SysMus to present their work to advanced students and to interact with each other. In 2009/10, the lecture series was entitled "Interdisciplinary Musicology" and was inspired by the international conference series CIM (Conference on Interdisciplinary Musicology) and the international peer-reviewed journal JIMS (Journal of Interdisciplinary Music Studies). The masters seminar is an opportunity for students to develop advanced research skills. In 2009/10 the seminar was entitled "Music and cultural integration", and it aimed to clarify the role of music in the integration of cultural minorities. Students interviewed representatives of different Graz minorities, and results will be submitted to an international journal.

To promote student careers and international mobility, Parncutt is increasingly teaching in English. One central course, the proseminar in music psychology in the 4th semester, will remain in German.

Brabec teaches an introductory course on music psychology in the 2nd semester together with Margit Painsi (Institut für Musikpädagogik, Universität für Musik und darstellende Kunst Wien). Students acquire a basic overview of research in music psychology through team presentations. They also acquire transferable skills in literature search, presentation, concise writing and teamwork. In 2010, Brabec also contributed to an interfaculty course entitled "Wissen und Gesellschaft – Interdisziplinäre Annäherungen" with Andrea Ploder (Institut für Rechtsphilosophie) and Elisabeth List (Institut für Philosophie). His teaching addressed the development of experimental and alternative teaching methods and the role of teamwork and self-organised learning. Similar courses are planned for 2011.

PUBLICATIONS

The following research reports by centre members were published or accepted for publication during 2009/2010. Names of centre members are bold. Peer-reviewed 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**).

- Bisesi, E. & Brabec de Mori, B.** (2010). The representation of time among different cultures and musical systems. In Parncutt, R. & Koegeler, M. (Eds.), *Proceedings of cAIR10, the first Conference on Applied Interculturality Research*, Graz, Austria, 7-10 April 2010 (internet).**
- Bisesi, E.,** and Michelini, M. (2010). Planning curricular proposals on sound and music with perspective secondary-school teachers. In C. P. Constantinou, and N. Papadouris (Eds.), *Proceedings of Physics Curriculum Design, Development and Validation – GIREP 2008* (CD). Cyprus: Learning in Science Group.**
- Bisesi, E.,** & Michelini, M. (2010). Comparative teaching strategies in special relativity. In C. P. Constantinou, and N. Papadouris (Eds.), *Physics Curriculum Design, Development and Validation* (invited chapter based on presentation at GIREP 2008). Cyprus: Learning in Science Group.
- Bisesi, E.,** & **Parncutt, R.** (in press). An accent-based approach to automatic rendering of piano performance. In W. Goebel (Ed.), *Proceedings of the Second Vienna Talk on Music Acoustics*, Vienna, 19-21 September 2010 (abstract book with CD).**
- Bisesi, E.** & Vicario, G. B. (2009). Factors affecting the choice of performed tempo. *British Postgraduate Musicology*, 10 (internet).*
- Bisesi, E.** & Vicario, G. B. (accepted). The perception of an optimal tempo. The role of melodic event density. In Galmonte, A. & Actis-Grosso, R. (Eds.), *Different psychological perspectives on cognitive processes: Current research trends in Alps-Adria region*. Cambridge: Cambridge Scholars Publishing.*
- Brabec de Mori, B.** (2009). Words Can Doom. Songs May Heal: Ethnomusicological and Indigenous Explanations of Song-Induced Transformative Processes in Western Amazonia. *Curare. Journal of Medical Anthropology* 32 (1+2), 123-144.*
- Brabec de Mori, B.** (2010). Book review: Jonathan D. Hill (2009): Made-from-Bone. Trickster Myths, Music, and History from the Amazon. *Anthropos* 105 (2), 561-562.
- Brabec de Mori, B.** (in press). Tracing Hallucinations. Contributing to a Critical Ethnohistory of Ayahuasca Usage in the Peruvian Amazon. In Jungaberle, H. & Labate, B.C. (Eds.): *The globalization of the uses of Ayahuasca*. Göttingen-Bern-Wien-Oxford: Hogrefe.
- Brabec de Mori, B.** (accepted). Song Patterns and Sung Designs: the Invention of Tradition and the Structuring of Time Among the Shipibo (Peruvian Amazon). *Jahrbuch des Phonogrammarchivs* 2.*
- Brabec de Mori, B.** (accepted). Audio-CD review: Jeff Strong (2009): Brain Shift Collection. Power-Rhythmen für Heilung & Klarheit (8 Audio-CDs). *Curare. Journal of Medical Anthropology* 33 (1).
- Brabec de Mori, B.** & Mori Silvano de Brabec, L. (2009). Shipibo-Konibo Art and Healing Concepts. A Critical View on the 'Aesthetic Therapy'. *Viennese Ethnomedicine Newsletter* 11 (2-3), 18-26.
- Brabec de Mori, B.** & Mori Silvano de Brabec, L. (2009). La corona de la inspiración. Los diseños geométricos de los Shipibo-Konibo y sus relaciones con cosmovisión y música. *Indiana* 26, 105-134.*
- Brabec de Mori, B.** & Mori Silvano de Brabec, L. (2009). Geschlechterrollen in Amazonien. *Lateinamerika Anders. Österreichische Zeitschrift für Lateinamerika und die Karibik* 34 (5), 21-22.

- Brabec de Mori, B.** & Mori Silvano de Brabec, L. (2009). Indianerrechte und Neoliberalismus am Beispiel des Dorfes Korinbari. *Bedrohte Völker* 102, 22-24.
- Brabec de Mori, B.** & Schaffler, Y. (2009). Project Report: Inviting an Indigenous Healer from the Peruvian Amazon to Austria. *Viennese Ethnomedicine Newsletter* 11 (2-3), 37-40.
- Francescato, E., & **Bisesi, E.** (in press). Applicazioni didattiche della ricerca scientifica sull'esecuzione musicale. *Proceedings of the Workshop "La Musica in testa. Tre giorni di scienza, musica e apprendimento"*, Sissa, Trieste (Italy), 13–15 January 2009. Milano: Mimesis.
- Klein, J. T., & **Parncutt, R.** (2010). Interdisciplinary research on art and music. In R. Frodeman (Ed.), *Oxford handbook of interdisciplinarity* (pp. 133-146). New York: Oxford University Press.*
- Parncutt, R.** (Ed.) (2009). Part 7 Music performance. In S. Hallam, I. Cross, & M. Thaut (Eds.), *Oxford handbook of music psychology* (pp. 321-400). Oxford: Oxford University Press.
- Parncutt, R.** (2009). Tonal implications of harmonic and melodic Tn-types. In T. Klouche & T. Noll (Eds.), *Mathematics and computing in music* (pp. 124-139). Berlin: Springer-Verlag.*
- Parncutt, R.** (2009). Prenatal development and the phylogeny and ontogeny of musical behaviour. In S. Hallam, I. Cross, & M. Thaut (Eds.), *Oxford Handbook of Music Psychology* (pp. 219-228). Oxford: Oxford University Press.*
- Parncutt, R.** (2009). Prenatal "experience" and the phylogenesis and ontogenesis of music. In R. Haas & V. Brandes (Eds.), *Music that works* (pp. 185-194). Wien: Springer-Verlag.
- Parncutt, R.** (2009-2010). Prenatal and infant conditioning, the mother schema, and the origins of music and religion. *Musicae Scientiae*, Special issue on Music and Evolution (Ed. O. Vitouch & O. Ladinig), 119-150.*
- Parncutt, R.** (2010). Le conditionnement du fœtus et du nourrisson, le schéma maternel et les origines de la musique et de la religion. In O. Vitouch, I. Deliège & O. Ladinig (Eds.). *Musique et évolution* (pp. 83-100). Wavre, Belgium: Mardaga.*
- Parncutt, R.** (in press). The tonic as triad: Key profiles as pitch salience profiles of tonic triads. *Music Perception*.*
- Parncutt, R.**, & Dorfer, A. (in press). The role of music in the integration of cultural minorities. In I. Deliège & J. Davidson (Eds.), *Music and the mind (Essays in honour of John Sloboda)*. Oxford, GB: Oxford University Press.*
- Parncutt, R.**, & Gedik, A. C. (2009). Editorial. *Journal of Interdisciplinary Music Studies*, 3, vii.
- Parncutt, R.**, & **Koegeler, M.** (Eds., 2010). *Proceedings of the Conference on Applied Interculturality Research (cAIR10)* (internet).

Published interviews with Richard Parncutt

- Music has puzzled evolutionary psychologists because it is strongly emotional although it has no clear survival value. In J. St. Vincent (Ed.), *The spiritual significance of music* (internet, 2009).
- Focus Systematic Musicology: Interview with Professor Richard Parncutt. *Newsletter of Australian Embassy in Vienna*, October-November 2010, pp. 6-8.

COLLABORATION

SysMusGraz works together with researchers and institutions in Graz, in Austria and worldwide.

Richard Parncutt

Board membership of international academic journals:

- *Jahrbuch Musikpsychologie*
- *Journal of Interdisciplinary Music Studies*
- *Journal of New Music Research*
- *Music Performance Research*
- *Musica Humana*
- *Musicae Scientiae*
- *Psychology of Music*
- *Research Studies in Music Education*

Membership of international research groups:

- CAIRM (Centre for Applied and Interdisciplinary Research, Sheffield, Britain)
- n-ISM (Network for Interdisc. Studies in Science, Technology, and Music, Glasgow, Scotland)

Membership of academic societies:

- DGM (Deutsche Gesellschaft für Musikpsychologie)
- ESCOM (European Society for the Cognitive Sciences of Music)
- GSU (Gesellschaft für Soziologie an der Universität Graz)
- ÖGMw (Österreichische Gesellschaft für Musikwissenschaft)
- SEMPRES (Society for Education, Music and Performance Research)
- StGP (Steirische Gesellschaft für Psychologie)

Bernd Brabec de Mori

Affiliation with research projects and academic institutions:

- AESTG (ICTM Study Group on Applied Ethnomusicology)
- ARGE-OELAF (Arbeitsgemeinschaft Österreichische Lateinamerika-Forschung)
- EASA (European Association of Social Anthropologists)
- EMLAAK (Arbeitskreis Ethnomedizin Lateinamerika)
- ESEM (European Seminar on Ethnomusicology)
- ICTM (International Council for Traditional Music)
- ICTMÖ (ICTM Nationalkomitee Österreich)
- ÖGMw (Österreichische Gesellschaft für Musikwissenschaft)

Erica Bisesi

International research cooperations:

- Ennio Francescato (Udine Conservatorium and Faculty of Science Education, Italy)
- Anders Friberg (Department of Speech, Music and Hearing, KTH, Stockholm)
- Irene Gratton (Trieste Conservatorium and Department of Psychology, University of Trieste)
- Marisa Michelini (Department of Physics and CIRD, University of Udine, Italy)
- Alberto Odone (Como Conservatorium, Italy)
- Natale Stucchi (Faculty of Psychology, University of Milano Bicocca)
- Giovanni Bruno Vicario (Department of Philosophy, University of Udine, Italy)

Further local and national cooperations

- Rudolf M. Brandl (Phonogrammarchiv, ÖAW)
- Federico Celestini (Music Aesthetics, KUG)
- Andreas Dorschel (Music Aesthetics, KUG)
- Gerhard Eckel (Electronic Music and Acoustics, KUG)
- Eugen Gallasch (Physiology, MUG)
- Annette Giesriegl (Jazz, KUG)
- Werner Goebel (Musical Acoustics, MDW)
- Christian Gütl (Information Systems and Computer Media, TUG)
- Dieter Halwachs (Treffpunkt Sprachen, KFU)
- Robert Höldrich (Electronic Music and Acoustics, KUG)
- Franz Höllinger (Sociology, KFU)
- Eugen Jakab (Piano, KUG)
- Leopold Mathelitsch (Physics, KFU)
- Margit Painsi (Music Education, MDW)
- Andrea Ploder (Legal Philosophie, KFU)
- Evelyne Puchegger-Ebner (EMLAAK, UW)
- Yvonne Schaffler (Med-Uni Wien; EMLAAK, UW)
- Annemarie Seither-Preisler (Psychology, KFU)
- Günter Schulter (Psychology, KFU)
- Manfred Tausch (Piano, KUG)
- Elena Ungeheuer (Electronic Music and Acoustics, KUG)
- Christian Utz (Music Theory, KUG)
- Daniela Unger-Ullmann (Treffpunkt Sprachen, KFU)

Abbreviations: CIRD = *Centro Interdipartimentale per la Ricerca Didattica (Interdepartmental Centre for Educational Research)*, EMLAAK = *Ethnomedizinischer Lateinamerika-Arbeitskreis*; KFU = *Karl-Franzens-Universität Graz*; KUG = *Kunstuniversität Graz*; KTH = *Kungliga Tekniska Högskolan (Royal Institute of Technology)*, MDW = *Universität für Musik und darstellende Kunst Wien*, MUG = *Medizinische Universität Graz*, TUG = *Technische Universität Graz*, ÖAW = *Österreichische Akademie der Wissenschaften*, UW = *Universität Wien*

PUBLIC PRESENTATIONS AND PERFORMANCES

Bisesi gave piano recitals in Gorizia, Graz, Trieste, and Udine, performing music by Beethoven, Chopin, Debussy, Liszt, Schubert and Seghizzi.

Brabec was invited discussant at the film festival 'dokma' (Maribor, 2-8 November 2009) to comment on the presentation of the documentary *D'Autres Mondes* (Jan Kounen, France, 2005). He also talked on Slovenian radio program 'MARŠ' about musical healing and drug tourism in the Amazon.

Brabec proposed and contributed to the planning of the ethnographic photo exhibition *Unsichtbare Welten - Mensch / Natur / Übernatur* at Vienna's *Museum für Völkerkunde* and presented four exhibits. The exhibition has been organised by the association EMLAAK and will last from 22 October 2010 to 14 February 2011.

Brabec is contributing as sound engineer, translator and field-trip coordinator to a documentary entitled "Kumancaya, el pueblo que vuela" about an indigenous narrative from the Shipibo-Konibo people in Western Amazon by Association Shane (France) and LandeoCine (Peru).

Parncutt spoke on the TV program 'Gut Leben' on 'Servus TV' (Salzburg, 16 September 2010) about music psychology research and its everyday relevance.

CHRONOLOGY

The following list is a chronological documentation of major events at the centre since its foundation.

September-December 2008

- 19 September 2008, University of Graz: Gernot Kocher, Dean of the Faculty of Humanities, discusses the idea of a new centre with Richard Parncutt.
- 1 October 2008, Graz: Simone Schumann begins work with Richard Parncutt as student assistant (10 hours/week) for the Conference on Applied Interculturality Research (cAIR10).
- 9 – 12 October 2008, KUG: Research presentation by Richard Parncutt at annual conference of Gesellschaft für Musiktheorie on “Key profiles, pitch salience, and the origins of tonality”.
- 29 October 2008, Graz: Richard Parncutt moves office from Mozartgasse 3 to Merangasse 70 (three rooms on the 2nd floor, previously Zentrum für Sozialkompetenz).
- 15 December 2008, University of Vienna: Invited presentation by Richard Parncutt at the conference “Relevance and Impact of the Humanities” entitled “Assessment of quality and impact at the interface between humanities and sciences: The case of (systematic) musicology”.
- 17 December 2008, Centre: First meeting of Graz researchers to plan cAIR10.

2009

- 23 January 2009, IRCAM, Paris, France: Research presentation by Richard Parncutt at “Music and cognition: On the contribution of John Sloboda” on “The role of music in cultural integration”.
- 29 January 2009, Centre: Representatives of Graz NGOs meet with Richard Parncutt and Simone Schumann to plan cAIR10.
- 25 March 2009, University of Graz: **Publication of the foundation statement** (*Gründungserklärung*) of the Centre for Systematic Musicology in the Newsletter (*Mitteilungsblatt*) of Uni Graz.
- 30 March 2009, Centre: Guest lecture by Eva Ferkova (Acad. of Music & Dramatic Arts Bratislava) on “Computer-aided harmonic analysis and statistical evaluation of compositional style”.
- 22 April 2009, Mehrzwecksaal, Wall: Concert by representatives of different cultural groups in Graz, organized by students as part of the master’s seminar “Music and cultural integration”.
- 8 May 2009, University for Music and Performing Arts, Graz: Research presentation by Daniela Prem, Richard Parncutt and Annette Giesriegel on “The timbre vocabulary of female Jazz singers”.
- 2 June 2009, Centre: Meeting of Graz researchers to plan cAIR10.
- 14 June 2009, Faculty of Social Sciences, University of Graz: Presentation by Richard Parncutt entitled “Effectively progressive income tax”.
- 18 – 19 June 2009, University of Arts and University of Graz: Participation by Richard Parncutt in international evaluation of intermural bachelors and masters curriculum “Musikologie”.
- 3 August – 22 October 2009, Centre: Internship by PhD student Bryony Buck (Centre for Music Technology, University of Glasgow) supervised by Richard Parncutt.
- 12 – 16 August 2009, Jyväskylä, Finland: Research presentations at the 7th Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM). Richard Parncutt: “The tonic as home: Music theory, social psychology, ecology, culture”; Daniela Prem and Richard Parncutt: “Corporality in the timbre vocabulary of professional female jazz vocalists”; Gottfried Reichweger and Richard Parncutt: “Pitch salience in chords of harmonic complex tones”.

- 31 August – 4 September 2009, Durham GB: Research presentation by Richard Parncutt and Annemarie Seither-Preisler at the Conference on Music and Emotion on “Multiple levels of implication-realisation at the authentic cadence”.
- 1 September 2009, Centre: Simone Schumann begins full-time work on a research project in Vienna; Martina Koegeler replaces her as student assistant for cAIR10 (10 hours/week)
- 6 October 2009, Centre: Ethnomusicologist Bernd Brabec de Mori begins work as half-time assistant without doctorate (20 hours/week for 4 years).
- 15 October 2009, Centre: **Opening ceremony** by Gernot Kocher, Dean of the Faculty of Humanities. Short research presentations by Erica Bisesi, Daniela Prem, Gottfried Reichweger, Annemarie Seither-Preisler, Bryony Buck, Sarah Kettner, Bernd Brabec de Mori, Angelika Dorfer, Martina Koegeler and Richard Parncutt. Music performances by Erica Bisesi (piano); Sonja Weber, Antanina Kalechyts and Réka Miklós (vocal students of Karl Franz Prassl, KUG); Sabine Wenko, Heidi Tschandl, Richard Parncutt and Wolfgang Plattner (members of Graz Gospel Chor); and Sarah Kettner (soprano) and Richard Parncutt (piano). Moderation by Werner Goebel (Linz/Wien), organized by Sonja Zechner, technical support by Johannes Lehner.
- 19 – 21 November 2009, Polish Academy, Warsaw: Richard Parncutt participates in the “ESF Strategic Workshop Musicology” with a presentation entitled “Remapping musicology: Thoughts of a disciplinary Other”.
- 19 – 27 November 2009, Paris, France: Bernd Brabec de Mori works with Pierre Urban (Association Shane, France) and LandeoCine (Peru) in sound engineering and post-production for the documentary motion picture “Kumancaya, el pueblo que vuela”.
- 1 December 2009, Centre: Erica Bisesi commences research activities as FWF Lise Meitner Postdoc Fellow (2 years full-time).
- 4 – 6 December 2009, Heidelberg, Germany: Research presentation by Brabec de Mori at 22. Fachkonferenz der Arbeitsgemeinschaft Ethnomedizin (AGEM) entitled “Von indigenen Ritualen für soziale Korrekturen zu psychotherapeutisch-spirituellen Happenings: über die Wirkung ‘medizinischer Lieder‘ in Westamazonien“.

January-September 2010

- 1 January 2010, Centre: Michaela Schwarz begins work as full-time secretary.
- 18 January 2010, Centre, Foyer: Poster presentation by 26 Students (Seminar Music Psychology). Prizes are awarded to Eva Matschweiger (best content), Marcus Steinberger (best layout) and Nina Ortner (best talk).
- 1 March 2010, Centre: Martin Winter begins work as a student assistant (methods in social sciences).
- 23 March 2010, Mehrzwecksaal (Wall), University of Graz: Guest lecture by Cynthia Quiroga Murcia, University of Frankfurt: “Effekte des Tanzens auf subjektive und psychobiologische Parameter”.
- 7 – 10 April 2010, Resowí, Graz: **Conference on Applied Interculturality Research** with about 100 participants from Australia, Austria, Belgium, Canada, China, Croatia, Denmark, Germany, Italy, Latvia, Netherlands, Poland, Portugal, Russia, United Arab Emirates, the UK and the USA. The conference was conceived, planned and presented by the centre. The program included opening and closing presentations by Richard Parncutt and Martina Koegeler and a research presentation (poster) by Erica Bisesi and Brabec de Mori on “The representation of time among different cultures and musical systems”. Further information: <http://www.uni-graz.at/fAIR/cAIR10/>.

- 27 May 2010, Mehrzwecksaal (Wall), University of Graz: Guest lecture by Marcello Sorce Keller (University of Malta) on “Warum wir Beethoven ethnologisch betrachten und verstehen sollten (oder: wieso das Studium der klassischen Musik der Musikethnologie gehört)”.
- 28 May 2010, University of Arts, Graz: Brabec de Mori presents “Die Lieder der Richtigen Menschen. Vokalmusik und Identität in indigenen Gemeinschaften im peruanischen Regenwald: Ethnohistorie und Ethnogenese“ at the „Annual Doctorate Student’s Forum in Ethnomusicology“.
- 18 June 2010, Innsbruck: Brabec de Mori presents „Die Lieder der Richtigen Menschen. Musikalische Kulturanthropologie in Westamazonien: Musik und Körperkonzepte“ at the Annual Meeting of the Austrian National Committee of the ICTM.
- 5 – 8 July, University of London Royal Holloway, Egham, Surrey, GB: Research presentation by Richard Parncutt at the Medieval and Renaissance Music Conference (Med-Ren) on “Historical origins of major-minor tonality: A psychological approach”.
- 23 – 27 August 2010, Seattle, USA: Research presentations at the 11th International Conference on Music Perception and Cognition (ICMPC) by Erica Bisesi and Richard Parncutt on “The informal vocabulary of professional musicians for describing expression and interpretation”, by Bryony Buck and Nick Bailey on “The effect of instrumental experience on the communication of phrasing and tension in music performance”, by Sarah Kettner and Richard Parncutt on “Narcissism in music performance: Singers versus instrumentalists”, and by Richard Parncutt on “The origins of music: Comparative evaluation of competing theories”.
- 31 August 2010, Centre: **First meeting of the centre’s advisory board.** Gerhard Eckel (Electronic Music and Acoustics, KUG), Andreas Dorschel (Music Aesthetics, KUG) and Annemarie Seither-Preisler (Psychology, KFU, unable to attend) meet with Parncutt and Brabec.
- 16 September 2010, Salzburg: Richard Parncutt speaks about music psychology on “Gut Leben” in Servus TV.
- 16 – 18 September 2010, Klagenfurt: Research presentations at the 9th Alps-Adria Psychology Conference. Erica Bisesi, Irene Gratton and Giovanni Bruno Vicario speak on “Can the tempo be exactly doubled?”. Poster presentation by Erica Bisesi, Alberto Odone and Natale Stucchi on “Self recognition in music performance”.
- 19 – 21 September 2010, Vienna: Research presentations at “Vienna Talk 2010 on Music Acoustics” by Erica Bisesi and Richard Parncutt on “An accent-based approach to automatic rendering of piano performance”.
- 29 September – 3 October 2010, Marburg, Germany: Invited research presentations at the 5. Treffen deutschsprachiger Südamerika- und KaribikforscherInnen by Brabec de Mori on “Human and Non-human Music among the Shipibo-Konibo: Towards an Ecological Understanding of Consciousness” and “Eine kurze Geschichte der Zeit: Drogentourismus in Ucayali/Peru und die indianische Interpretation von “Tradition””. Ethnographic film premiere by Yvonne Schaffler (with discussant Brabec de Mori) entitled “Zurück zum Altar. Portrait einer Heilerin aus der Dominikanischen Republik”.
- 1 October 2010, Centre: Fabio Kaiser begins work as a student assistant (computation).

FUTURE PROJECTS

Pitch perception. Parncutt is preparing a grant application that brings together scientific research on the perception of pitch and consonance/dissonance with corresponding music theory, focusing on the role of missing fundamentals and isolated partials. If successful, it will enable a new doctoral student and a new postdoc to join the centre.

Songs of the right people. Brabec will submit his dissertation tentatively entitled “Die Lieder der Richtigen Menschen. Kulturanthropologie der indigenen Bevölkerung und ihrer Musik im Ucayali-Tal, Westamazonien“ in the coming months. A publishing agreement is being discussed with Helbling Verlag, Innsbruck.

Applied Interculturality Research. Projects arising from the Conference on Applied Interculturality Research (7-10 April 2010) will be carried out by a new student assistant in summer semester 2011, funded by Zukunftsfonds der Republik Österreich.

SysMusDay. In March 2011 the centre will present research in all areas of systematic musicology by Graz researchers, teachers and students. A diverse program of presentations will be prepared for the afternoon. In the evening, an international guest will address a current “hot topic”.

Human and non-human music. Brabec is organising a panel session at the 41st World Conference of the International Council for Traditional Music (St. John’s, Canada, 13-19 July 2011), entitled “Human and non-human music: construction and transformation of bodies in lowland South America.” Publication of papers in a leading journal is planned. Panel participants are Anthony Seeger (USA), Dale A. Olsen (USA) and Rafael José de Menezes Bastos (BRA).

History of music cognition. An international conference is planned for Easter 2012. Music historians, music theorists, music computer scientists and music psychologists will discuss the history of structural perception in Western music and the relevance of statistical analyses of computer-encoded historical scores. Results will contribute to our understanding of musical structure and its perception in Western culture today.

