

CENTRE FOR SYSTEMATIC MUSICOLOGY

The how and why of music



ANNUAL REPORT
2010/2011

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HIGHLIGHTS

In our second annual report, we summarize our diverse activities from October 2010 to September 2011. We hope the report will encourage readers to find out more about the centre and about systematic musicology in general. Please feel free to contact or visit us.

The highlight of the 2010/2011 academic year was SysMusDay on 24 March 2011. Our publicity aimed to attract students, teaching/research staff and the general public; and to explain the concept of systematic musicology and announce our existence to a wider audience. There were several research presentations and musical performances as well as a poster session. The day culminated in a guest lecture by Suvi **Saarikallio** from the Finnish Centre of Excellence in Interdisciplinary Music Research, Jyväskylä on “Music as emotional self-regulation”.

In 2010/2011, our FWF-Lise-Meitner Postdoc, physicist and pianist, Erica **Bisesi**, continued to produce original research reports on expression in piano music and present them to international research communities in music psychology, music computing, music acoustics, and music theory. Centre director Richard **Parncutt** published a long article in *Music Perception* entitled “The tonic as triad” that combined evidence from music history, the history of music theory and music psychology in support of a theory of the origin of major-minor tonality. In the popular media, there were several reports about Parncutt’s theories of the phylogeny and ontogeny of music.

During this period, the centre was home to three doctoral students. Ethnomusicologist Bernd **Brabec de Mori** submitted his PhD thesis to the University of Vienna. He also presented research at several international conferences, published a journal article and other texts, and exceeded his teaching commitments as half-time University Assistant. Musicologist Daniela **Prem** continued her research on jazz vocal sound, creating a new knowledgebase of sounds and descriptors for research and teaching in collaboration with Hubert **Stigler** (Centre for Information Modeling in the Humanities, Uni Graz) and Annette **Giesriegl** (Department of Jazz, University of Music and Performing Arts Graz). Prem

also presented the results of her research at international conferences. Britta **Richter**, who is qualified in theology, musicology, and education, enrolled in a PhD to investigate the relationship between music and religion; she completed an initial empirical study, but then decided to join another research group with a stronger focus in this area. We wish her all the best.

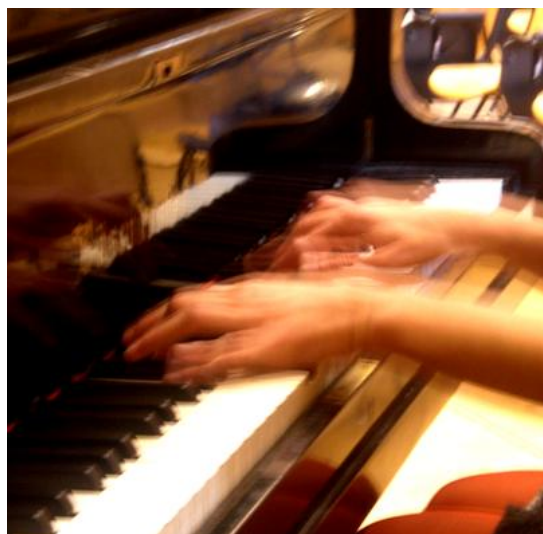
The centre's three student assistants were very active. Following the Conference on Applied Interculturality Research organized by the centre in April 2010 (cAIR10, funded by Zukunftsfonds der Republik Österreich), environmental scientist Maria **Ortner** interviewed representatives of Graz NGOs in various areas of interculturality, asking them about interactions with research that have been useful to them in the past and what interactions might be useful in the future. Music information scientist Fabio **Kaiser** presented his research on pitch patterns in Medieval and Renaissance music at an international conference, supported Parncutt's teaching of the master's seminar "History of Music Perception", and helped him apply for an ESF exploratory workshop on "Cognition of Early Music". Sociologist Martin **Winter** presented a paper on the role of music in the construction of cultural identity of migrants to an international conference; in Graz, he shared his knowledge of qualitative and quantitative research methods in the context of various research projects.

In our secretariat, Michaela **Schwarz** organized our various activities in the background, responded to student enquiries, looked after our expanding libraries, and performed innumerable administrative tasks. Several members of the centre – in particular Brabec de Mori, Parncutt, Prem, and Schwarz – managed to complete the tasks documented in this report in spite of considerable family commitments; we would like to thank our families for their support.

Finally we would like to congratulate Gernot **Kocher** on the success of his period as Dean of the Faculty of Humanities, thank him for his central role in the establishment of the Centre for Systematic Musicology in 2008/09, and wish him the best for his retirement.

Richard Parncutt

B. Brabec de Mori



STAFF DURING 2010/2011

Director

Richard Parncutt



Assistant

Bernd Brabec de Mori



FWF Lise Meitner Postdoc

Erica Bisesi



Student assistants

Maria Ortner

Fabio Kaiser

Martin Winter



Doctoral students

Daniela Prem

Britta Richter



Secretary

Michaela Schwarz



Advisory board

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

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

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

TEACHING

Richard **Parncutt** teaches four courses per semester in music psychology and systematic musicology within the Musikologie curriculum. These 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. These courses are part of the curriculum *Schwerpunkt* “Music Psychology and Acoustics”, which is shared between the centre and the Department of Electronic Music and Acoustics, University of Music and Performing Arts Graz. Students who complete this *Schwerpunkt* have advanced research skills in empirical and theoretical aspects of systematic musicology, and transferable skills in language, computing, interdisciplinarity, and teamwork.



The 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 2010/11 the lecture series was called “Music performance research” and contributors included Philip **Alperson** (USA), Bruno **Gingras** (London), Bisesi, and Brabec de Mori (the lecture series has been canceled due to Parncutt’s sabbatical in summer 2012). The masters seminars are opportunities to contribute actively to current international research projects. In 2010/11 the masters seminar was entitled “History of Music Perception”, and students performed statistical analyses of early musical scores. Fabio **Kaiser** assisted Richard Parncutt by introducing the students to software in computational musicology (Humdrum) and providing support. The seminar in 2011/12 is called “Music, Religion, and Consciousness”.

Students in the seminar on music psychology (5th semester) presented posters at SysMusDay on 24 March 2011. A jury of centre members awarded first prize to a poster entitled “Happiness and sadness in speech and music” by Sarah **Papst** and Michaela **Neuhold**. Parncutt’s research colloquium is a platform for research presentations by national and international guests; in 2010/2011 these included Daniele **Buccio** (Musicology, Bologna), Bruno **Gingras** (Montreal/London), Bertl **Mütter** (University of Music and Performing Arts Graz), Sarah **Ross** (Musicology, Bern), Justin **Winkler** (Geography, Graz), and Marek **Žabka** (Music, Comenius University Bratislava).

Bernd **Brabec de Mori** teaches the “Introduction to Music Psychology” in the 2nd semester (summer). Students acquire basic knowledge through student team presentations. They develop transferable skills in presentation, concise academic writing, literature survey and academic teamwork. Students are encouraged to present their work in English. In 2011, the course was taught in two groups; in 2012, the new curriculum restricts the course to one group which will be co-taught by Brabec de Mori and Susanne **Sackl**.

Martin **Winter** shared his knowledge of qualitative and quantitative research methods with students preparing for the “Fachprüfung Psychologische Forschungsmethoden”. In the new curriculum from October 2011, this examination has been replaced by a course in “Music-psychological Data Analysis” to be taught by Manuela **Marin** (Vienna). The inclusion of this course in the new musicology curriculum is a significant step forward in Graz’s systematic musicology program.

PUBLICATIONS

The following research reports by centre members were published or accepted for publication during 2010/2011. Names of centre members (past and present) 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*).

Journal articles

- Bisesi, E., & Parncutt, R.** (2011). An accent-based approach to automatic rendering of piano performance: Preliminary auditory evaluation. *Archives of Acoustics* 36(2): 1–14. *
- Brabec de Mori, B.** (2011). The Magic of Song, the Invention of Tradition and the Structuring of Time among the Shipibo (Peruvian Amazon). *Jahrbuch des Phonogrammarchivs der Österreichischen Akademie der Wissenschaften* 2: 169–192.
- Brabec de Mori, B.** (accepted for publication): La transformación de la medicina shipibo-konibo. Conceptos étnomédicos en la representación de un pueblo indígena. *Estudios del Hombre*. *
- Parncutt, R.** (2011). The tonic as triad: Key profiles as pitch salience profiles of tonic triads. *Music Perception* 28: 333–365. *
- Parncutt, R., & Hair, G.** (accepted for publication). Consonance and dissonance in theory and psychology: Disentangling dissonant dichotomies. *Journal of Interdisciplinary Music Studies*. *

Chapters

- Brabec de Mori, B.** (2011). Tracing Hallucinations. Contributing to a Critical Ethnohistory of Ayahuasca Usage in the Peruvian Amazon. In B. C. Labate & H. Jungaberle (Eds.), *The Internationalization of Ayahuasca*. Münster: LIT-Verlag.
- Brabec de Mori, B.** (accepted for publication): From the Native's Point of View: How Shipibo-Konibo Experience and Interpret Ayahuasca Drinking with 'Gringos'. In B. C. Labate & C. Cavnar (Eds.), *The Expansion and Reinvention of Amazonian Shamanism*. Oxford: University Press.
- Brabec de Mori, B.** (accepted for publication): A Medium of Magical Power: How to do Things With Voices in the Western Amazon. In D. Zakharine (Ed.), *Electrified Voices. Media-Technical, Socio-Historical and Culturological Aspects of Voice Transmission*.
- Brabec de Mori, B.** (accepted for publication): Zwei Skalen der Effizienz: Indigene und westliche Interpretationen zur Funktion von Musik in Ritualen. In J. van Belzen (Ed.), *Musik und Religion: Psychologische Perspektiven* (tentative title). *
- Parncutt, R.** (in press). Psychoacoustics and cognition for musicians. In A. Brown (Ed.), *Musicianship: Understanding the crafts of music*. Cambridge: Cambridge Scholars Publishing. *
- Parncutt, R., & Dorfer, A.** (2011). 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) (pp. 379–411). Oxford: University Press. *

Contributions to conference proceedings

- Bisesi, E., Friberg, A., & Parncutt, R.** (2011). Director Musices (accent-based formulation). In *Proceedings of Rencon 2011, Padova, Italy, 6 July 2011* (awarded 3rd place in Rencon Competition).
- Bisesi, E., & Parncutt, R.** (2010). An accent-based approach to automatic rendering of piano performance. In W. Goebel (Ed.), *Proceedings of the Second Vienna Talk on Music Acoustics, Vienna, Austria, 19–21 September 2010*, pp. 26–30. **
- Bisesi, E., Parncutt, R., & Friberg, A.** (in press). An accent-based approach to performance rendering: Music theory meets music psychology. In *Proceedings of the International Symposium on Performance Science, Toronto, Canada, 24–27 August 2011*. **
- Parncutt R., Kaiser F., & Sapp C.** (2011). Historical development of tonal syntax: Counting pitch-class sets in 13th-16th century polyphonic vocal music. In *Mathematics and Computation in Music. Third International Conference, MCM 2011, Paris, France, June 15–17, 2011 Proceedings*, pp. 366–369. **

Reviews

- Brabec de Mori, B.** (2011). Strong, Jeff: Brain Shift Collection. Power-Rhythmen für Heilung & Klarheit. Audio-CD review. *Curare. Journal of Medical Anthropology* 34(2–3): 265–266.

Edited collections

- Ethnomedizin Lateinamerika Arbeitskreis [EMLAAK, of which **Brabec de Mori** is a member] (Ed., 2011). *Unsichtbare Welten. Mensch / Natur / Übernatur. ForscherInnen auf metaphysischer Spurensuche in Lateinamerika und der Karibik. Visuelle Anthropologie zwischen Kunst, Ethnographie und Fotojournalismus*. Wien & Münster: LIT-Verlag.
- Parncutt, R., & Koegeler, M.** (Eds., 2010). *Conference on Applied Interculturality Research (cAIR10): Conference Handbook (Abstracts)*. Graz: Centre for Systematic Musicology, Uni Graz. Online at <http://www.uni-graz.at/FAIR/cAIR10/text/procs/abstractsprocs.pdf>
- Winter, M., Parncutt, R., & Brabec de Mori, B.** (Eds., 2011). *SysMusDay: Abstracts*. <http://www.uni-graz.at/en/sysmusday_abstracts.pdf>

Theses

- Brabec de Mori, B.** (submitted). “Die Lieder der Richtigen Menschen. Musikalische Kulturanthropologie der indigenen Bevölkerung im Ucayali-Tal, Westamazonien”. Doctoral thesis in musicology, Philologisch-kulturwissenschaftliche Fakultät, University of Vienna, supervised by Gerhard Kubik and Elke Mader. The thesis in two volumes comprises 3,570,723 characters (including spaces).
- Ortner, M.** (submitted). “Intercultural issues in development projects - an analysis using the example of the Austrian-Brazilian project ‘Saudade do Parajuru’”. Masters thesis, Department of International Management, supervised by Christian Hirt.

MEDIA REPORTS

- Oct-Nov 2010: “Focus Systematic Musicology: Interview with Professor Richard Parncutt”
(Newsletter of the Australian Embassy in Vienna)
- 31 Jan 2011: “Music and spirituality may be legacies of motherese: Expert” (PhysOrg.com)
- 3 March 2011: “The origins of music” (Cosmos Magazine Online)
- 11 April 2011: “Origins of mother music” (The Age, Melbourne: University of Melbourne Voice)
- 18 April 2011: “Warum Dur- und Moll-Dreiklänge die häufigsten Tonfolgen sind” (Der Standard)
- 5 May 2011: “Von der Babysprache zu Beethoven” (Uni Graz News)
- 6 May 2011: “Musik entstand durch Babysprache” (presstext.com)
- 9 May 2011: “Entstand Musik aus Sprache? Forscher vermutet Ursprung in der Mutter-Säugling-
Beziehung” (musik heute)
- 24 May 2011: “Musik entstand aus der Babysprache” (Salzburger Nachrichten)
- 26 June 2011: “Es ist Musik, Baby” (Kleine Zeitung)
- 27 July 2011: “Musik beginnt schon in der Schwangerschaft” (Kurier)



COLLABORATIONS

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* (academic editor)
- *Journal of New Music Research*
- *Music Performance Research*
- *Musica Humana*
- *Musicae Scientiae*
- *Psychology of Music*
- *Research Studies in Music Education*

International research cooperations:

- Ali Cenk **Gedik** (İzmir University of Technology)
- Morag Josephine **Grant** (Musikwissenschaftliches Seminar, Universität Göttingen)
- Graham **Hair** (Professor Emeritus, Music Engineering, University of Glasgow, Scotland)
- Martina **Koegeler** (Fulbright scholar, City University New York Stony Brook, USA)
- Gary **McPherson** (Ormond Chair & Director, Melbourne Conserv. of Music, Australia)
- Craig **Sapp** (Researcher, Center for Computer Assisted Research in the Humanities, Stanford University, USA)

Bernd Brabec de Mori

Affiliation with research projects and academic institutions:

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

International research cooperations:

- Ernst **Halbmayer** (Cultural and Social Anthropology, University of Marburg, Germany)
- Matthias **Lewy** (Ethnomusicology, Freie Universität Berlin and Cooperations in Venezuela)
- Dale A. **Olsen** (Professor Emeritus, Florida State University, Tallahassee, USA)
- Anthony **Seeger** (Ethnomusicology Archive, University of California Los Angeles, USA)
- Victor A. **Stoichiță** (Centre National de la Recherche Scientifique, Paris-Nanterre, France)

Erica Bisesi

International research cooperations:

- Giuseppe **Cabras** (Dept. of Chemistry, Physics and Environment, University of Udine, Italy)
- Sergio **Canazza** (Department of Information Engineering, University of Padova, Italy)
- Ennio **Francescato** (Udine Conservatorium and Faculty of Science Education, Italy)
- Anders **Friberg** (Dept. of Speech, Music and Hearing, Royal Inst. of Technology Stockholm)
- Irene **Gratton** (Trieste Conservatorium and Dept. of Psychology, University of Trieste)
- Jennifer **MacRitchie** (Conservatory of Italian Switzerland, Lugano)
- Alberto **Odone** (Como Conservatorium, Italy)
- Petri **Toiviainen** (Finnish Centre of Excellence in Interdisciplinary Music Research, Jyväskylä)
- Natale **Stucchi** (Faculty of Psychology, University of Milano Bicocca)
- Giovanni Bruno **Vicario** (Department of Philosophy, University of Udine, Italy)

Further local and national cooperations of the centre

- Rudolf M. **Brandl** (Phonogrammarchiv, Austrian Academy of Sciences)
- Annette **Giesriegl** (Jazz, University for Music and Performing Arts Graz)
- Robert **Höldrich** (Electronic Music, University for Music and Performing Arts Graz)
- Franz **Höllinger** (Sociology, University of Graz)
- Leopold **Mathelitsch** (Physics, University of Graz)
- Margit **Painsi** (Music Education, University of Music and Performing Arts Vienna)
- Andrea **Ploder** (Legal Philosophy, University of Graz)
- Evelyne **Puchegger-Ebner** (Anthropology, University of Vienna)
- Winfried **Ritsch** (Electronic Music, University for Music and Performing Arts Graz)
- Yvonne **Schaffler** (Medical Anthropology, Medical University Vienna)
- Annemarie **Seither-Preisler** (Psychology, University of Graz)
- August **Schmidhofer** (Musicology, University of Vienna)
- Manfred **Tausch** (Piano, University for Music and Performing Arts Graz)
- Christian **Utz** (Music Theory, University for Music and Performing Arts Graz)

PUBLIC PRESENTATIONS AND PERFORMANCES

Bisesi gave piano recitals and chamber concerts in Gorizia, Graz, Mautern, and Trieste, performing music by Haydn, Bellini, Catalani, Chopin, Glinka-Balakirev, Mozart, Mozart-Liszt, Schubert, Schubert-Liszt, Prokofiev, Puccini, Verdi. Reviews:

<http://ricerca.gelocal.it/ilpiccolo/archivio/ilpiccolo/2010/12/24/GO_26_SINI.html>

<<http://www.ericabisesi.com/italiano/musica/Recensione-CastaDivas.bmp>>

Brabec de Mori contributed with title and concept to the ethnographic photo exhibition *Unsichtbare Welten - Mensch / Natur / Übernatur* at the Museum of Ethnology, Vienna; organised by the association EMLAAK. Brabec de Mori provided four exhibits. The exhibition was open from 22 October 2010 – 14 February 2011.



CHRONOLOGY

1 October 2010, Centre: Kaiser starts working as a student assistant (music and computation).

8 – 10 October 2010, Würzburg, Germany: Parncutt speaks on “Physical, experiential and notational representations of musical works” at the meeting of the *Deutsche Gesellschaft für Musikpsychologie* and *Gesellschaft für Musiktheorie* (DGM-GMTH); Bisesi & Parncutt present a poster on “An accent-based approach to music analysis: Preliminary results.”

3 and 9 November 2010, ReSoWi Uni Graz: Guest Lectures by Bruno Gingras (Montreal/London/Vienna) on “Music performance research: An overview of developments in the last twenty years” (in the lecture series on “Music Performance Research”) and “Expressive strategies and artistic individuality in organ performance” (in Parncutt’s research colloquium).

14 – 18 November 2010, Paris, France: Brabec de Mori works as translator and audio engineer with *Association Shane* (Paris) for the documentary film project “Kumancaya, el pueblo que vuela”.

- 19 November 2010, University of Vienna: Brabec de Mori participates in the symposium “Performance – Transformation – Ästhetik. Wissenschaftliche Begegnungen und deren spirituelle Dimensionen. Ein Workshop zu Ehren des 60. Geburtstags von ao. Univ. Prof. Dr. Manfred Kremser”.
- 9 December 2010, Medical University of Vienna: Brabec de Mori is appointed vice president of EMLAAK at their annual meeting.
- 11 January 2011, Museum of Ethnology, Vienna: Brabec de Mori is invited to present the main lecture at the presentation of the exhibition catalogue *Unsichtbare Welten. Mensch / Natur / Übernatur* (LIT-Verlag, Münster). Lecture title: “Unsichtbare Welten, unsichtbare Indianer und unhörbare Musik: Hexerei und Heilung im westamazonischen Tiefland”.
- 2 February 2011, University of Melbourne, Australia: Parncutt talks about “The origins of music: Grooming, flirting, playing or babbling?” in the university's Public Lecture program.
- 8 February 2011, University of New South Wales, Sydney, Australia: Parncutt talks on “The origins of tonality”, hosted by the *Music Science group of UNSW* and the *Australian Music Psychology Society*.
- 9 February 2011, University of New England, Armidale NSW Australia: Parncutt talks on “The origins of music: Grooming, flirting, playing or babbling?” in the Department of Psychology.
- 1 March 2011, Centre: Ortner starts work as a student assistant (8 hours/week) on cAIR follow-up activities (funded by Zukunftsfonds der Republik Österreich). Richter joins the centre as Ph.D. student elaborating on relations between music and religion.
- 24 March 2011, Centre, Mehrzwecksaal Wall: SysMusDay. The keynote lecture is presented by Sivi Saarikallio (Finland). Research reports by Thomas Felfer, Barbara Wilfling, Daniela Prem (all from Graz), Erica Bisesi (Italy/Graz), Manuela Marin & Joydeep Bhattacharya (London/Vienna), Réka Koren & Bruno Gingras (London/Vienna) and Katharina Vogt (Graz). Erica Bisesi (Piano) and the Marimba GraZiosa ensemble provide live music. Research institutions and groups from Graz present their activities. Gernot Kocher (dean of the Faculty of Humanities) accepted our invitation to attend. Session Chairs: Brabec de Mori, Parncutt. Technical supervision & organisation: Winter.
- 1 April 2011, Uni Graz, ReSoWi: Brabec de Mori speaks on “From the Native’s Point of View: Amerindian Ontologies from the Amazon and their Ecological and Social Consequences in the West” at the international 32nd *American Indian Workshop*.
- 4 April 2011, Uni Graz: Guest lecture by Marek Žabka (Department of Music, Comenius University, Bratislava, Slovakia) on “Concord and Discord between Voice-Leading and Harmony.”
- 9 – 10 May 2011, University of Exeter, GB: Winter speaks on “Musical practice and the construction of cultural identity” at *Soc.Arts Symposium: Music - Conflict - Transformation* (co-author Parncutt).
- 27– 29 May 2011, University of Vienna: Parncutt presents the keynote lecture “Intercultural music psychology, better late than never” at the *ICTM Joint Meeting* (Croatia-Slovenia-Slovakia-Austria). Brabec de Mori organises and moderates the panel session “Intercultural Music Psychology”, and is appointed secretary of the Austrian ICTM national committee.
- 7 June 2011, University of Graz, Department of Musicology: Winter speaks on his Bachelor’s thesis (Department of Sociology) entitled “Klingende Ungleichheiten? Zum Zusammenhang von Musikgeschmack und sozialer Ungleichheit” at the 6th meeting of *MusicMediaPublishing*.

- 15 – 17 June 2011, IRCAM, Paris: Kaiser (with co-authors Parncutt and Craig Sapp) presents a poster about “Historical Development of Tonal Syntax: Counting Pitch-class Sets in 13th-16th Century Polyphony” at the 3rd *International Conference on Mathematics and Computation in Music (MCM 2011)*.
- 16 – 18 June 2011, University of Konstanz, Germany: Brabec de Mori is invited to speak at the international conference *Electrified Voices. Media-Technical, Socio-Historical and Culturological Aspects of Voice Transmission* on “The Voice as a Medium of Magical Power. Human and Non-Human Music in the Western Amazon”.
- 13 – 19 July 2011, St. John’s, Newfoundland, Canada: Brabec de Mori organizes a “tri-plenary-session” entitled “Human and Non-Human Music: Construction and Transformation of Bodies in Lowland South America” at the 41th *World conference of the ICTM*. Session participants are Dale A. Olsen (USA), Anthony Seeger (USA), and Brabec de Mori presenting a paper entitled “Shipibo Osanti Animal Songs and ‘Shamanic’ Practice: Transforming into and Performing the ‘Other’”. Additional contributors are Rafael José de Menezes Bastos (BRA), Acácio Tadeu de Camargo Piedade (BRA) and Jonathan D. Hill (USA).
- August 2011, Centre: Ortner submits a preliminary report to *Zukunftsfonds der Republik Österreich* on “Kooperationen zwischen Wissenschaft und Praxis im Bereich der Interkulturalität - Eine Bedarfserhebung unter Grazer Nichtregierungsorganisationen”.
- 11 – 14 August 2011, Rochester, NY, USA: At the biannual meeting of the *Society for Music Perception and Cognition (SMPC)*, Parncutt speaks on “Defining music as a step toward explaining its origin”; Parncutt & Craig Sapp present on “Pitch salience in tonal contexts and asymmetry of perceived key movement”; and Bisesi & Parncutt give a talk entitled “Expression in romantic piano music: Criteria for choice of score events for emphasis”.
- 24 – 27 August 2011, Toronto, Canada: Bisesi, with co-authors Parncutt (in attendance) and Anders Friberg presents a lecture about “An accent-based approach to performance rendering: Music theory meets music psychology” at the *International Symposium on Performance Science (ISPS)*.
- 30 August – 3 September 2011, Glasgow, GB: At the international *Conference on Interdisciplinary Musicology (CIM11)*, Parncutt & Graham Hair present a plenary presentation entitled “Consonance and dissonance in theory, practice and science” (with respondents J. Devaney, V. Ross, E. Schubert, & R. Ambrazevičius); Prem (with co-authors Parncutt, Annette Giesriegl & Hubert Stigler) addresses “Jazz vocal sound: A timbre knowledgebase for research and practice.”
- 07 September 2011, University of Vienna: Brabec de Mori submits his doctorate thesis entitled “Die Lieder der Richtigen Menschen. Musikalische Kulturanthropologie der indigenen Bevölkerung im Ucayali-Tal, Westamazonien” at the Philologisch-kulturwissenschaftliche Fakultät.
- 15 – 19 September 2011, University of Vienna and Medical University of Vienna: Brabec de Mori participates in the international conference of the *Deutsche Gesellschaft für Völkerkunde* and attends the annual meeting of the *Arbeitsgemeinschaft Ethnomedizin*.
- 29 September – 2 October 2011, Rome, Italy: Bisesi & Parncutt present a paper at the *European Music Analysis Conference (EuroMac VII)* entitled “How do musical accents induce emotions?”.

FUTURE PROJECTS

Performance. On 08 August 2011, Bisesi submitted a grant application to FWF for a three-year stand-alone research project entitled “Expression, Emotion and Imagery in Music Performance”. On 30 September 2011, Jennifer MacRitchie (Divisione Ricerca e Sviluppo, Scuola Universitaria di Musica, Lugano) submitted a grant application for a two-year research project entitled “The Effect of Musicians’ Interpretations on Audience Phrasing Perception” (with co-researchers Bisesi and Aaron Williamon) to Schweizerischer Nationalfonds.

Supernatural. Brabec de Mori is planning to publish his doctoral thesis; negotiations with publishers are in progress. He is also editing a special journal issue on “Human and Non-Human Music”. In 2012, he will co-organise two symposia at international conferences together with Matthias Lewy (Berlin and Venezuela), and Victor A. Stoichiță (CNRS, Paris). Both symposia deal with the ontology of sound and its social agency. Together with August Schmidhofer (University of Vienna), Brabec de Mori is working on an edited volume in German on Music and Magic.

Origins. Parncutt will spend a sabbatical semester from March to June 2012 at Brams (International Laboratory for Brain, Music and Sound Research), Montreal, Canada on invitation of Isabelle Peretz, where he will continue to present and write research in two main areas, the origins of music and the psychoacoustics of harmony. His teaching in Graz will be taken over by guest professor Bruno Gingras (Vienna). Parncutt also plans to found an international Society of Interdisciplinary Musicology in collaboration with Frauke Jurgensen (Aberdeen) and Ali Cenk Gedik (İzmir).

Sonification. A grant application by Robert Höldrich (University of Music and Performing Arts, Graz) entitled “SysSon: A systematic method for the development of sonifications” has been funded by FWF. As part of this project, the centre will employ a new student assistant and present an empirical masters seminar on the aesthetic evaluation of sonifications.

Interculturality. Martina Koegeler (co-organiser of cAIR10) and Parncutt have been offered a contract by Cambridge Scholars Publishing to publish a collection of revised contributions to cAIR10. Tentative title: “Interculturality: Practice meets Research”. Meanwhile, cAIR is becoming an international conference series. cAIR12 is being organised by Joana Lúcio at the University of Porto, Portugal, and negotiations are in progress for a third cAIR.



