

# STAND-ALONE PROJECT

## FINAL REPORT

**Project number**

P 30058-G26

**Project title**

*Performing, Experiencing and Theorizing Augmented Listening [PETAL]*

**Principal Investigator**

Christian Utz

**Post-doc Researcher**

Thomas Glaser

**Pre-doc Researchers**

Majid Motavasseli

Laurence Willis

**Project website**

<http://petal.kug.ac.at>

**Project databases**

<https://github.com/petal2020>

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## 1. Report on the Research Work

### 1.1. Information on the Development of the Research Project

The research project PETAL – *Performing, Experiencing and Theorizing Augmented Listening* – took its cue from the intention to intertwine musical analysis and musical performance in a way that would lead to new understanding for both. By avoiding common one-sided methods proceeding from analysis (theory) to performance (practice), the project aimed to create new impulses for interrelating the fields of music analysis, music history, and musical performance studies. In understanding performance as a kind of analysis in its own right, we attempted to complement traditional text-centered approaches in music theory and musicology. However, in the course of the project we also increasingly felt the necessity of acknowledging the important function of the score and its impact on performers. We thus came to consider both the score *and* its sounding performances as equal and multiply interdependent representations of a musical work.

PETAL research aimed to explore the complex interaction of performers' decisions with discourses and tropes of the music's public, analytical, or hermeneutic reception. In exploring this field, we considered sounding interpretations (musical recordings) as fully valid historical documents and primary sources. Applying a source-critical approach, the sounding evidence was treated on a par with music-theoretical analyses and written documentation of historical performance schools and practices.

### 1.2. Most Important Results and a Brief Description of their Significance

The aim of PETAL research was to grasp, understand, and problematize the way in which performers, and in turn listeners, may conceive of large-scale form when confronted with complex, non-conventional cyclic conceptions of music that do not easily map onto established (for example symphonic) dramaturgies. This aim was pursued into historical, analytical, and empirical directions, and these threads were (and are) eventually incorporated in several comprehensive articles and two collected volumes. Six core works served as main case studies of the project and were explored in particular detail, incorporating analyses of large corpora of recorded performances:

—J. S. Bach, *Aria mit verschiedenen Veränderungen* BWV 988 („Goldberg-Variationen“, 1741) [74 analyzed recordings]

—Ludwig van Beethoven, *33 Veränderungen über einen Walzer von A. Diabelli* op. 120 (“Diabelli Variations“, 1819–23) [66 analyzed recordings]

—Franz Schubert, *Winterreise* (1827) [64 analyzed recordings]

—Gustav Mahler, *Das Lied von der Erde* (1908) [97/52 analyzed recordings]

—Arnold Schönberg, *Sechs kleine Klavierstücke* op. 19 (1911) [55 analyzed recordings]

—György Kurtág, *Kafka-Fragmente* for Soprano and Violin (1985–87) [14 analyzed recordings].

In addition, the following four cycles were also researched and discussed in symposia and workshops as well as tentatively included in publications, though not to the same extent as the main case studies:

—Robert Schumann, *Carnaval* (1834)

—Robert Schumann, *Kinderszenen* (1838)

—Johannes Brahms, *Fantasien* op. 116 (1894)

—Claude Debussy, *Ariettes oubliées* (1896).

In such expanded multi-movement cyclic works the impact of performers in “creating form” in real-time becomes most obvious, as the multiplicity of performative strategies is particularly rich and divergent. We examined and categorized performers’ strategies systematically in regard to their form-shaping characteristics, conceiving of micro- and macroform as closely interdependent. By arguing for an impact of performed local structures on the performer’s conceptualization and the listener’s impression of the whole, we challenged the thesis of some researchers that large-scale form would be largely irrelevant for the perception and performance of music.

Generally, our research strategy attempted to add substantially to recent approaches in musical performance studies such as Cook’s *Beyond the Score* (2013) by integrating more rigorously listening-informed analytical methods but also by finding new ways of connecting data-based, ethnographic, analytical, and historical research perspectives. Specifically, our methodology was based on the interaction of quantitative and qualitative methods, combining three areas:

- (1) research into primary and secondary historical sources as well as text-oriented and perception-oriented analytical approaches;
- (2) studies of musical recordings employing both quantitative methods (measurements of duration, tempo, and dynamics data; “distant listening”) and qualitative study (“close listening”);
- (3) dialogic forms of research in a series of interactive workshops involving scholars, performers, expert and non-expert listeners; documentation of performers’ strategies in video and audio recordings; evaluation through grounded-theory-based methods.

Working in a software-based environment with Sonic Visualiser, Excel, and SPSS, we applied statistical and comparative methods in order to reveal trends in the recording histories of the cyclic works. The large amount of data derived from the analyses of recordings and their connection with a qualitative assessment of specific recordings proved to be the most challenging part of the research work. All data-based results will be published and documented in an open access digital database (<https://github.com/petal2020>) to make them available for future research.

Among other things, the data analysis enabled us to isolate broader tendencies in performance history (schools, periods, teachers, locations), documented in tables and scatter plots. The complementary combination of *close* and *distant listening* turned out to be most rewarding. Applying *distant listening*, we isolated global tendencies of macroformal dramaturgy in recorded performances such as framing, beginning- or end-

accentuated, contrast-driven, and accelerating or decelerating trajectories. Correlation and factor analysis (SPSS) allowed a discussion of similarities and differences among macroformal dramaturgies. These strategies provided a framework for discussing individual recordings through close listening (for example – how might recordings that show strong similarities on the realm of macroformal tempo and duration dramaturgies differ in their attention to details, to expressive or semantic interpretation?) as well as for contextualizing recordings with historical and ethnographic material (for example – how and why did performance strategies of PETAL-associated performers change after being confronted with the project’s research material on historical recordings and formal structures?).

Both data-based and qualitative research was documented in **annotated scores** (Schoenberg, Kurtág) and comprehensive **research dossiers** (Bach, Beethoven, Schubert, Mahler) that complement our publications (<https://phaidra.kug.ac.at/o:105845>). The annotated scores (Schoenberg, 41 pp.; Kurtág, 153 pp.) combine analytical accounts and tempo- and duration-graphs with the (analytically annotated) original musical score (in the case of Schoenberg integrating variants from autograph manuscripts) as well as tables displaying durations, percentages, and correlations. In addition to our comprehensive publications, these documents exemplify how historiographical evidence, structural analysis, and statistical data can be meaningfully interrelated and produce significant accounts of historical and contemporary performance practices.

In sum, the PETAL project made it possible to establish a comprehensive picture of the interlocking field of research spanning performance styles, specific performances, analytical methods, listening strategies, and musical texts. This interdisciplinary background, the discussion of “supra-audible” meanings and facets of meaning emerging spontaneously during performances provided a substantial foundation for our publications and made it possible to gain new insights into the act of musical performance as a historically and culturally shaped phenomenon.

### **1.3 Information on the Execution of the Project and the Use of Available Funds**

The project was completed as scheduled on 31 August 2020, however several publications will be published after the end of the project. There was not a budget surplus. Laurence Willis, university assistant (pre-doc), was part of the project team from September 2017 to December 2018, Majid Motavasseli took his position from January 2019. Cosima Linke (Saarbrücken) and Kilian Sprau (Berlin) joined the PETAL team as associate scientists at the beginning of the project; both were involved in most discussions on the planning and conceptual development of the research work.

The budget was used for a broad number of purposes including the funding of several workshops, symposia, and colloquies (see 4.1), the acquisition of research material and software (recordings, books, licenses), and fees for collaborating performers, student assistants, and translators. In addition, financial resources were used for video and audio recordings and commissioned recordings. Unfortunately, due to the COVID-19 pandemic our concluding symposium-workshop (scheduled for 10–13/03/2020) had to be drastically reduced to

a one-day event (11/03/2020), excluding student participants as well as the public. This implied relatively high expenses of about 3,300 € for cancellation costs etc. that did not contribute to the project's results. The FWF unfortunately did not agree to increase the project budget accordingly (letter from 27/05/2020).

The contact to scholars working in the same field intensified continuously during the project period. Research colleagues offered new scholarly collaborations to the project team as a consequence of our public presentations and publications (4.2). Besides the contact with the board of external cooperation partners, Bruno Gingras (Innsbruck), Mine Doğantan Dack (London), Edward Klorman (Montreal), Bartolo Musil (Salzburg), Markus Neuwirth (Linz), John Rink (Cambridge) and Danielle Sofer (Dublin), continuous exchange was established with a broad number of scholars and performers including Oscar Bandtlow (London), Elaine Chew (Paris), Tobias Janz (Bonn), William Kinderman (Los Angeles), Till Alexander Körber (Linz), Lars E. Laubhold (Linz), Han-Gyeol Lie (Graz), Caroline Melzer (Berlin), Cecilia Oinas (Helsinki), Thomas Seedorf (Karlsruhe), Håkon Skogstad (Trondheim), Nurit Stark (Berlin), Martin Zenck (Würzburg), and Stefan Zenkl (St. Pölten).

## **2. Career Development – Importance of the Project for the Research Careers of Those Involved**

For the principal investigator (Christian Utz), the project made it possible to develop activities in a new key area of intense musicological research combining digital musicology and established methods. He has contributed major articles to the research output that have been recognized in the research community, including the Best Paper Award 2017 of the Austrian Society of Musicology for his article on Mahler's *Lied von der Erde*. By promoting the publication of PETAL-research results in renowned journals (including *music theory online* and *Zeitschrift der Gesellschaft für Musiktheorie*) and collected volumes and series (including *Musik-Konzepte*), Utz has secured a broad awareness of the project's outcomes in the music research community. He continues to pursue PETAL-related research approaches and in addition has coordinated the follow-up project to PETAL on the performance history and analysis of Gustav Mahler's symphonies.

Thomas Glaser was able to acquire valuable skills in the field of musical performance studies and in designing and conducting research on the performance history of the solo piano and lied repertoire. The research activities helped him to expand his expertise in working with annotated conducting scores, orchestral parts, and recordings acquired during his dissertation project. The dissemination and discussion of research findings took place not only within an international research community but was also adopted during diverse teaching activities at the university level, including seminars at the host university (University of Music and Performing Arts, KUG) and the University of Vienna that involved the development of new teaching skills and didactic methods. In addition, the project gave Glaser the opportunity to outline a habilitation project and to expand his network within a national and international musicological community.

Majid Motavasseli joined the project as a recent graduate in music theory. Investigating the correlation between musical analysis and interpretation provided him with deeper insights into applicable research methods for this field and their challenges. With his area of expertise being musical analysis, he was able to

develop his theoretical and practical knowledge of performance studies, broadening the foundation for his ongoing dissertation topic, the relationship between analysis and performance in Mahler's late works. Direct engagement with performers in PETAL workshops allowed for experiments designed to evaluate the effect that theory-based findings can have on a performance. Participating in research conducted within a highly scientific professional environment has expanded Motavasseli's personal research skills and inspired his methodic approaches, drawing from a prolific exchange within an international research network.

### **3. Effects of the Project Beyond the Scientific/Scholarly Field**

The Austrian-wide *Lange Nacht der Forschung* on 13/04/2018, the largest event for science and research in German speaking countries, made it possible to present preliminary results of the PETAL project to a non-expert audience. Glaser's presentation of research findings on Schoenberg's *Six Little Piano Pieces* op. 19 was accompanied by a commented performance of this cycle by pianist Han-Gyeol Lie. A one-hour radio programme on the PETAL-research on Kurtág's *Kafka-Fragmente* is currently prepared by Nina Polaschegg for the radio station Ö1. Open access publications and the open database contain material that may also be consulted by musical amateurs with particular interest in the history and aesthetic evaluation of musical recordings of the standard repertoire.

### **4. Other important aspects**

#### **4.1 Hosted Symposia, Workshops, and Colloquies**

- 1 Analysis of Recordings and Statistical Data Analysis – Colloquy (Arnold Schönberg Center Vienna, 29/01/2018)
- 2 Interpretation and Analysis of Macroform in Cyclic Musical Works: Schoenberg, Brahms, Debussy – Workshop (KUG, 22–24/03/2018)
- 3 Clara Schumanns instruktive Ausgabe der Klavierwerke Robert Schumanns (KUG, 13/12/2018)
- 4 Interpretation und Analyse: György Kurtágs *Kafka-Fragmente* für Sopran und Violine op. 24 (1985–87) – Workshop (KUG, part 1: 07–09/05/2019, part 2: 21–22/11/2019)
- 5 Aufführung, Interpretation und Analyse zyklischer Werke – Historische, analytische und aufführungspraktische Dimensionen – Symposium and Workshop (KUG, 11/03/2020)

#### **4.2 Project-Related Presentations**

##### Joint Presentations by Christian Utz, Thomas Glaser, and Laurence Willis

- 1 Tempodramaturgien in den Ausgaben und Einspielungen von Schumanns *Carnaval* op. 9 und *Kinderszenen* op. 15 (KUG, 13/12/2018)

#### Joint Presentations by Thomas Glaser and Laurence Willis

- 2 Formal Analysis and Musical Performance in Cyclic Works: Brahms's op. 116 and Schoenberg's op. 19 (University of Vienna, 14/11/2017)

#### Joint Presentations by Christian Utz, Thomas Glaser, and Majid Motavasseli

- 3 Zyklische Dramaturgien in neun Aufnahmen der Kafka-Fragmente und ihre Wechselwirkung mit der Analyse des Zyklus (KUG, 07/05/2019; 21/11/2019)
- 4 Panel presentation: Die Makroform von György Kurtágs *Kafka-Fragmenten* als Phänomen der Ausführung (Zurich University of the Arts, 04/10/2019)
- 5 Poster presentation: Performing, Experiencing and Theorizing Augmented Listening (PETAL) (University of Innsbruck, 04–07/12/2019)

#### Joint Presentations by Christian Utz and Thomas Glaser

- 6 Claude Debussys *Ariettes oubliées*: Analyse und Interpretation zyklischer Makroform in ausgewählten Einspielungen (KUG, 16/01/2018)
- 7 Recorded Performances of Arnold Schoenberg's „Sechs kleine Klavierstücke“ op. 19 (KUG, 22/03/2018)
- 8 Recorded Performances of Claude Debussy's *Ariettes oubliées* (KUG, 23/03/2018)
- 9 Analyse, Performance, Wahrnehmung – Interpretationen der zyklischen Makroform von Arnold Schönbergs „Sechs kleinen Klavierstücken“ op. 19 (University of Music and Performing Arts Vienna, 13/04/2018)
- 10 Analyse, Performance, Wahrnehmung – Interpretationen der zyklischen Makroform von Arnold Schönbergs „Sechs kleinen Klavierstücken“ op. 19 (University of Music and Performing Arts Munich, 28/04/2018)

#### Presentations by Christian Utz

- 11 Form and Meaning of Gustav Mahler's *Der Abschied* from *Das Lied von der Erde*: Conflicting Concepts and Dramaturgies in Mahler Performance History (Gustav Mahler Center Toblach, 04/07/2018)
- 12 Zur Poetik und Interpretation des offenen Schlusses. Inszenierungen raum-zeitlicher Entgrenzung in der Musik der Moderne (University of Heidelberg, 15/11/2018)
- 13 Die Makroform von György Kurtágs *Kafka-Fragmenten* als Phänomen der Ausführung – Introduction and Conclusion (Zurich University of the Arts, 04/10/2019)
- 14 Dimensionen des Zyklischen im Lichte von 64 Tonaufnahmen von Schuberts *Winterreise* aus dem Zeitraum 1928–2019 (KUG, 11/03/2020)

#### Presentations by Thomas Glaser

- 15 Wie gestalten Interpret\*innen musikalische Großform in Klavier- und Liedzyklen? (KUG, 13/04/2018)



- 16 Zyklische Makroform als Herausforderung musikalischer Interpretation: Steuermanns Einspielungen von Schönbergs *Sechs kleinen Klavierstücken* op. 19 im historischen Vergleich (Anton Bruckner Private University Linz, 15/11/2018)
- 17 Schönbergs *Phantasy for Violin with Piano Accompaniment* op. 47 in den Einspielungen mit Rudolf Kolisch und Eduard Steuermann (Anton Bruckner Private University Linz, 15/11/2018)
- 18 Historische Tondokumente als Quellen der Interpretationsforschung (Austrian Academy of Sciences, Vienna, 07/12/2018)
- 19 Strategien von Interpret\*innen zur Gestaltung musikalischer Großform in György Kurtágs *Kafka-Fragmenten* op. 24 (Zurich University of the Arts, October 04/10/2019)
- 20 Beethovens Diabelli-Variationen im Spannungsfeld von musikalischer Analyse und performativer Darbietung: ein Blick auf die Aufnahmegeschichte (KUG, 11/03/2020)

Presentations by Majid Motavasseli

- 21 Zur großformalen Rolle musikalischer Kürze in György Kurtágs *Kafka-Fragmenten* op. 24 (Zurich University of the Arts, 04/10/2019)
- 22 Die zyklische Anlage der Goldberg-Variationen und ihre (Neu-)Deutungen in der Interpretationsgeschichte: Analyse in Echtzeit? (KUG, 11/03/2020)

Presentations by Laurence Willis

- 23 Form and performance of Brahms's *Fantasien* op. 116 (KUG, 24/03/2018).

Researchfish Award Download for

**P 30058**

**Performing, Experiencing and Theorizing Augmented  
Listening**

*Univ.Prof. Dr. Christian UTZ*

<b>Award Title</b>	Performing, Experiencing and Theorizing Augmented Listening
<b>Award Reference</b>	P 30058
<b>Research Organisation</b>	University of Music and Performing Arts Graz
<b>Funding Start Date</b>	2017-09-01
<b>Funding End Date</b>	2020-08-31
<b>Funding Value</b>	399990 EUR
<b>Award Categories</b>	Project ID, Project Type ID, PI Gender, Research Location, FWF Award Type, Call, Discipline_1, Discipline_2, Discipline_3, Discipline_4, Share_1, Share_2, Share_3, Share_4, FWF Discipline

**Award Abstract**

**Lay Summary**

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## Publications

Glaser T. (2020). "() aus mehr oder weniger zerklüfteten Bruchstücken große, weitläufige musikalische Formgebilde () bauen." Klanglich-aufführungspraktische Gestaltung makroformaler Zusammenhänge in Tonaufnahmen von György Kurtágs Kafka-Fragmenten für Sopran und Violine op. 24. In Tadday U. (Ed.), *György Kurtág (Musik-Konzepte Sonderband)* (pp. 279-300). Munich: edition text + kritik.

Glaser T. (None/Unknown). Beethovens 33 Veränderungen über einen Walzer von A. Diabelli op. 120: Formgestaltung aus aufführungspraktischer Perspektive. *Zeitschrift der Gesellschaft für Musiktheorie, 18*(Special Issue: Musikalische Interpretation als Analyse. Historische, empirische und analytische Annäherungen an Aufführungsstrategien musikalischer Zyklen),

Glaser T. (None/Unknown). "'Intellektuelles' Musizieren gegen 'spontanes', musikantisches []" - Schönbergs Phantasy for Violin with Piano Accompaniment op. 47 in den Einspielungen mit Kolisch und Steuermann. In Laubhold L E. (Ed.), *Eduard Steuermann. Musiker und Virtuose* Munich: edition text + kritik.

Motavasseli M. (2020). "Ein Kaleidoskop im klassischen Rahmen." Zum Zyklusproblem in György Kurtágs Kafka-Fragmenten. In Tadday U. (Ed.), *György Kurtág (Musik-Konzepte Sonderband)* (pp. 255-278). Munich: edition text + kritik.

Motavasseli M. (None/Unknown). Die zyklische Anlage der Goldberg-Variationen und ihre (Neu-)Deutungen in der Interpretationsgeschichte: Analyse in Echtzeit?. *Zeitschrift der Gesellschaft für Musiktheorie, 18*(Special Issue: Musikalische Interpretation als Analyse. Historische, empirische und analytische Annäherungen an Aufführungsstrategien musikalischer Zyklen),

Utz C, Glaser T. (2020). Shaping Form: Performances as Analyses of Cyclic Macroform in Arnold Schoenberg's Sechs kleine Klavierstücke, op. 19 (1911), in the Recordings of Eduard Steuermann and Other Pianists. *Music Theory Online, 26*(4),

Utz C, Glaser T. (2020). Gestaltete Form. Interaktion von Mikro- und Makroform in 46 Interpretationen (1925-2018) von Arnold Schönbergs Sechs kleinen Klavierstücken op. 19. In Bockmaier C, Hofmann D. (Ed.), *Aufführung und Interpretation. Aspekte, Perspektiven, Diskussionen zur performativen Expressivität des Klaviers* (pp. 155-220). Munich: Allitera.

Utz C. (2017). Time-Space Experience in Works for Solo Cello by Lachenmann, Xenakis and Ferneyhough: a Performance-Sensitive Approach to Morphosyntactic Musical Analysis A Performance-Sensitive Approach to Morphosyntactic Analysis. *Music Analysis*, (2), doi: [10.1111/musa.12076](https://doi.org/10.1111/musa.12076)

Utz C. (2018). Multivalent Form in Gustav Mahler's Lied von der Erde from the Perspective of Its Performance History. *Musicologica Austriaca*,

Utz C. (2019). Performative Analysis: Reimagining Music Theory for Performance. By Jeffrey Swinkin. *Music Theory Spectrum*, (1), doi: [10.1093/mts/mtz001](https://doi.org/10.1093/mts/mtz001)

Utz C. (2019). Form und Sinn in Gustav Mahlers Abschied. Konkurrierende Deutungen in der Geschichte der Mahler-Interpretation. In Aringer K, Utz C, Wozonig T. (Ed.), *Musik im Zusammenhang. Festschrift Peter Revers zum 65. Geburtstag* (pp. 685-722). Vienna: Hollitzer.

Utz C. (2020). Kontinua aus Diskontinuitäten. Dimensionen der performativen Form in Interpretationen von György Kurtágs Kafka-Fragmenten. In Tadday U. (Ed.), *György Kurtág (Musik-Konzepte Sonderband)* (pp. 211-254). Munich: edition text + kritik.

Utz C. (2020). Zur Poetik und Interpretation des offenen Schlusses. Inszenierungen raum-zeitlicher Entgrenzung in der Musik der Moderne. *Die Musikforschung*, 73(4), pp. 324-354.

Utz C. (None/Unknown). Dimensionen des Zyklischen im Lichte von 64 Tonaufnahmen von Schuberts Winterreise aus dem Zeitraum 1928-2019. *Zeitschrift der Gesellschaft für Musiktheorie*, 18(Special Issue: Musikalische Interpretation als Analyse. Historische, empirische und analytische Annäherungen an Aufführungsstrategien musikalischer Zyklen),

Utz C. (None/Unknown). Zur Plastizität verklanglichte Form. Tempo-, Klang- und Formgestaltung in Eduard Steuermanns Einspielungen von Arnold Schönbergs Sechs kleinen Klavierstücken op. 19 im Kontext der Interpretationsgeschichte des Werkes. In Laubhold L E. (Ed.), *Eduard Steuermann. Musiker und Virtuose* Munich: edition text + kritik.

Utz C. (None/Unknown). Der Abschied als Telos. Herbert von Karajans Einspielungen des Lied von der Erde im Kontext der Mahler-Interpretation der 1950er bis 70er Jahre. In Wozonig T, Aringer K, Revers P. (Ed.), *Musikalische Interpretation bei Herbert von Karajan* Hildesheim: Olms.

Austrian Science Fund (FWF)

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## Awards and Recognition

<b>Award Type</b>	Research prize
<b>Award Name</b>	Best Paper Award 2017 - Musicologica Austriaca - Journal for Austrian Music Studies - Austrian Society for Musicology (ÖGMW)
<b>Individual</b>	Christian Utz
<b>Award Level</b>	National (any country)
<b>Year Awarded</b>	2017
<b>Award Description</b>	The award has been announced by the Austrian Society for Musicology for the first time in 2015. It is a prestigious recognition for advanced musicological researchers and guarantees a broad readership by publishing the awarded article in the open access journal Musicologica Austriaca.
<b>Impact of Award</b>	As the awarded article is available in open access, it has helped to increase the visibility of PETAL research and the impact of performance-related music research in general. The award has also contributed to an awareness of the interdisciplinary methodology of the PETAL project within the musicological community in Austria and internationally.
<b>URL</b>	<a href="http://musau.org/parts/neue-article-page/view/37">http://musau.org/parts/neue-article-page/view/37</a>
<b>Digital ID</b>	
<b>Source</b>	Manual
<b>Publication ID</b>	5ef4a9318b7be0.76745145

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