

entwurf 5
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Aims and ethos of CIM04

Peter O Panda

The following account of aims and ethos (or spirit) of the conference has two functions. The first function was to explain the aims of the conference to potential participants before they submitted their abstracts. The second is to provide a foundation for the plenary discussion of problems and prospects of musicological interdisciplinarity that is scheduled for the last day of the conference. The text has been expanded considerably since the first call for papers – inspired by the content of submitted abstracts and by various suggestions received from committee members (especially from the abstract review committee). The text will be revised again after the conference in response to statements made during the final plenary session and other suggestions received during the conference. Responsibility for the content of this document lies entirely with the conference director, Richard Parncutt.

Definitions

Interdisciplinarity may be defined as an interaction between or among academic disciplines. The definition is problematic because neither "interaction" nor "discipline" is clearly defined. There are many different levels of interaction between disciplines, ranging from superficial reference to relevant work done by another discipline without incorporating its findings (weak or pseudo interdisciplinarity) to the far-reaching review of the fundamental assumptions and methods of one discipline on the basis of a thorough examination of the assumptions and methods of another (sometimes regarded as *transdisciplinarity*). Moreover, some disciplines, like for example physics and history, are old and well-established, while others, like cultural studies, are still so new that some scholars do not acknowledge their identity or their autonomy. A further problem is the fuzziness of the boundaries of disciplines. Is music analysis a separate discipline from music history – because if it is, research involving both is interdisciplinary! Does psychoacoustics belong to acoustics or to psychology, or is it independent of both? If it is independent, when did it become so, and is "truly" interdisciplinary research between it and its "mother" disciplines (acoustics or psychology) possible? because if it is, research involving both is interdisciplinary! Does psychoacoustics belong to acoustics or to psychology, or is it independent of both? If it is independent, when did it become so, and is "truly" interdisciplinary research between it and its "mother" disciplines (acoustics or psychology) possible?

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