

MUSIC-PSYCHOLOGICAL INTERDISCIPLINARITY AT THE CONFERENCE ON INTERDISCIPLINARY MUSICOLOGY

Caroline Traube

Faculté de musique, Université de Montréal, Canada

Richard Parncutt

Department of Musicology, University of Graz, Austria

The papers in this session each involve music psychology and one other discipline. While each paper focuses on a specific research question, the broader interdisciplinary context of each paper has considerable potential for development.

While most music psychology focuses on western art music from the 17th-19th centuries, all aspects of music perception, cognition, performance, development and so on depend on culture. We need both to study individual non-western cultures (ethnopsychology of music) and to compare cultures (comparative music psychology). Ambrazevicius addresses cross-cultural aspects of categorical pitch perception by studying Lithuanian traditional male solo singing.

While music psychology has strong links to computer science, interaction with music information retrieval is only beginning. MIR researchers draw upon psychological models of, for example, melodic similarity. The development of computer implementations and interfaces has spin-offs for music psychology including new theories of melodic similarity and opportunities for testing theories against large databases. Stephan Baumann and John Halloran additionally consider the role of ecology and the cultural context, both of which are important directions in current psychology.

Interdisciplinary work between music psychology and linguistics has considerable potential beyond Lerdahl and Jackendoff's *Generative Theory of Tonal Music*. For example, the psychology of music perception and performance depends on how both music and language skills are acquired in infancy. Grit Sommer and colleagues observed children's singing behavior and investigated which early language skills are useful for musical tasks. What are the implications for the perception and performance of music by adults?

Interdisciplinary interactions of this kind are the focus of the Conference on Interdisciplinary Musicology. CIM is a forum for constructive interaction among all musicologically relevant disciplines, including acoustics, computing, cultural studies, education, ethnology, history, linguistics, performance, physiology, psychology, sociology, and theory/analysis. CIM especially promotes collaborations between sciences and humanities, between theory and practice, and interdisciplinary combinations that are new, unusual, creative, or otherwise especially promising.

The first Conference on Interdisciplinary Musicology (CIM04) was held in Graz/Austria, 15-18 April 2004. The second (CIM05) will be held in Montreal/Canada, 10-12 March 2005. CIM04 was open to all musical research questions; it was hosted by the European Society for the Cognitive Sciences of Music (ESCOM) and the Department of Musicology, University of Graz and endorsed by 24 participating societies. CIM05 will focus on the theme of timbre, and will be hosted by the Observatoire international de la création musicale (OICM), Faculté de musique, Université de Montréal.

Timbre plays an important role in musical theory and practice. But it is a complex notion that is difficult to define and study. CIM05 will promote interaction between timbre researchers from a wide range of different disciplines. It will explore the role of timbre in composition (orchestration, 20th century, electronic music, recording, synthesis), expression (gestural control, emotion, ethnomusicology, popular music, oral tradition) and perception (semiotics, acoustics, dimensionality, qualitative research, sonetics, sonology).

TOPIC AREAS

Computational models

Ethnomusicology

Music development

Perception and psychophysics