

## Foreword

This volume of *Journal of Interdisciplinary Music Studies* (JIMS) comprises extended revisions of selected papers from the 3rd Conference on Interdisciplinary Musicology (CIM07), held in Tallinn/Estonia, 15–19 August 2007 on the theme of singing. The aim of CIM07 was to make a unique and valuable contribution to academic discourse on singing by promoting interdisciplinary research projects in that area. To encourage collaboration between researchers, every submission was required to have at least two authors who represented different disciplines relevant to music and musicology.

During five summer days in Tallinn, about seventy papers were presented. In order to facilitate selection for this post-conference publication, Ali C. Gedik, Richard Parncutt, Jaan Ross and I decided on a clear, efficient, impartial procedure. First, we decided to publish all CIM07 keynote presentations. Regarding the remaining papers, we first decided that the full text of each paper had to be published beforehand in the CIM07 proceedings (online publication; [www-gewi.uni-graz.at/cim07](http://www-gewi.uni-graz.at/cim07)). Contribution to the conference proceedings was voluntary, yet all first authors were informed that only proceedings papers were considered for the post-conference publication, and all were invited to submit a contribution in collaboration with their co-author(s). Secondly, since CIM is a peer-reviewed conference and every initial abstract submission was assessed by at least two internationally recognized experts in the main disciplines addressed by the submission, the reviewers' ratings (i.e., the highest average final grades assigned) determined which submissions would be selected for publication.

The result of this procedure is the twelve submissions in this volume. In order to ensure a high academic standard, we forwarded the first draft of each paper to at least two reviewers, neither of whom had evaluated the corresponding conference abstract. This time, we were looking for a high level of expertise not only in the background disciplines listed by the authors but also in the specific topic of the submission. As editor, I felt my job was to act as a midwife; the scientific content was primarily the responsibility of the authors and reviewers. The twelve papers that emerged from this process impressively demonstrate both the disciplinary range and the interdisciplinary depth of CIM07.

The logic behind the order of the papers in this volume is as follows. The volume begins with a set of ethnomusicologically oriented papers. These are followed by a set of performance-related papers, stretching from the difficulties of describing voice quality to the impact of physical movement on vocal quality. A distinctive feature of the concluding paper in this collection is its music-historical focus.

By promoting constructive interaction among all musically and musicologically relevant disciplines, and especially interdisciplinary collaborations that cross the boundaries between humanities and sciences and between research and practice, CIM aims to increase the visibility and relevance of musicology in the contemporary academic world. This raises a central question that has accompanied the CIM series

from its inception: “What are the essential ingredients of high-quality interdisciplinary music research?” Collaboration, collegiality, academic rigour, originality, applicability, significance – these were the keywords that came up during a panel discussion entitled “Problems and Prospects of an Interdisciplinary Approach to Singing” which concluded CIM07 (the summary transcription can be accessed through [www-gewi.uni-graz.at/cim07](http://www-gewi.uni-graz.at/cim07)). At present, these criteria tend to be regarded as ideals to be striven for, but not always reached. Leaving the question of academic quality aside, the most sensitive issue of CIM, in my opinion, is the challenge of avoiding pseudo-interdisciplinarity. Research that pretends to be interdisciplinary, but is in fact unidisciplinary and supported by a superficial interdisciplinary rhetoric, can be avoided when researchers support the aims, arguments and procedures of CIM out of personal conviction – and not merely because they are required to do so. This may be the greatest challenge of CIM. Only when pseudo-interdisciplinarity is ruled out is it possible to begin to discuss the finer details of what interdisciplinary rigour actually means, and how it can be methodologically accomplished – including questions of multi-, pluri-, cross- or transdisciplinary approaches to music. The contributions to this volume achieve this goal to various degrees.

To conclude, I take the opportunity to thank all the people who have one way or another given their generous contribution to this volume. Beside the co-directors of CIM07, Richard Parncutt and Jaan Ross, and the authors who responded to the call for papers and made the conference and this volume possible, I am grateful to the many scholars who voluntarily reviewed either the papers submitted to this volume or the initial abstract submissions to CIM07, and thereby guaranteed the academic quality of the conference and of this special volume: Rytis Ambrazevičius, Jennifer Barnes, Gerrit Bloothoof, Folke Bohlin, Baris Bozkurt, Michèle Castellengo, Cynthia Clopper, Eugenia Costa-Giomi, James F. Daugherty, Ross W. Duffin, Tuomas Eerola, Dorottya Fabian, Neville H. Fletcher, Anders Friberg, Jane Ginsborg, Gerd Grupe, David M. Howard, Harald Jers, Ilse Lehiste, Mark Levy, Jukka Louhivuori, Donald G. Miller, Andrzej Miskiewicz, Dirk Mürbe, Žanna Pärtlas, Risto Pekka Pennanen, Vladimir M. Petrov, Lisa Popeil, Benjamin Schögler, Eleanor Selfridge-Field, Barbara Tillmann, Gabi Teodoru, Gunnar Ternhag, Sten Ternström, Axel Theimer, Mark van Tongeren, Simon Trezise, Taive Särg, Allan Vurma, Joel Wapnick, Graham F. Welch, Elizabeth West Marvin, Jenevora Williams. Sincere thanks are also due to the English language editor Manuela Marin and her voluntary assistants John Koslovsky, Edward Randall, and Laura Ritchie. For the translation of the abstracts into Estonian I thank Jaan Ross, and I am very happy that Ilse Lehiste agreed to write an Afterword to this volume. Finally I would like to express my deep gratitude to Ali C. Gedik whose constant care and attention helped to shape this volume.

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