

Foreword

The Conference on Interdisciplinary Musicology was held in Glasgow, Scotland, 30th August – 3rd September 2011, combined with two other academic gatherings. In the broadest possible terms, their topic was Performance. The first was a colloquium called The Anatomy of Listening, part of a series hosted from time to time by the Science and Music Research Group at The University of Glasgow. Its purpose on that occasion was to “consider the relationship of ‘music as listened to’ with other manifestations of music (scores, audio files etc.), music as an artefact of human culture with music as an empirically-measurable phenomenon, e.g. the relationship between listening and ‘machine listening’, *inter alia*.” Thanks to the advocacy and industry of our Honorary Research Fellow, Prof. Graham Hair, the event attracted financial support from The Royal Society of Edinburgh.

The second was the Workshop on Interdisciplinary Cross-Disciplinary Research Collaboration in Science and Music, and its Impact on Teaching and Practice, “WCRCSM.” *Universitas21*, described on its website as “The leading global network of research universities for the 21st century,” of which Glasgow University was a member. *Universitas21* generously provided us with the funding to invite our keynote speakers. These included, from the University of Virginia, Prof. Judith Shatin, William R. Kenan Jr., professor of music and director of the Virginia Center for Computer Music and Prof. Michael Kubovy, Professor of Cognitive Psychology; Prof. Mark Pollard, Composer and Head of the School of Contemporary Music at the University of Melbourne; and Prof. Emery Schubert, music psychologist, from the School of Arts and Media at the University of New South Wales, Sydney. The original conference called for papers across disciplines as diverse as aesthetics, anthropology, archaeology, art history and theory, cultural studies, ethnology, linguistics, literary studies, music history, ethnomusicology, cultural studies, prehistory, theoretical sociology, philosophy, semiotics, sociology and music theory/analysis, acoustics, biology, linguistics, mathematics, perception, psychoacoustics, empirical psychology and sociology, physiology, statistics and computer science, performance, composition, education, engineering, medicine and therapy. There were 95 delegates. Two of Glasgow's Universities collaborated in hosting the event. The ancient University of Glasgow (established 1451) hosted concerts of new music from four continents performed by Scottish Voices and associate artists, a concert by Aberdeen University's Early Music Group, and the final conference session, focussing on singing. Glasgow Caledonian University, and especially Dr Don Knox and Ms Denise Smith, offered us its excellent modern conference facilities. The Lord Provost of Glasgow caused his council to host a civic reception on the event's second evening. Many of the papers were augmented and passed through the peer review process, and thus was this journal issue brought into existence. This journal does require that papers be co-authored, so many contributions from single authors will appear elsewhere. Meanwhile, the authors have indeed approached the issue's topic from many angles. Naturally, performance can be

interpreted as part of a social context; as the final result of intensive and enduring training; as a creative act within certain musical conventions; as a rich superset of the explicitly notated or recorded information received by the performer; or as a challenge in the conversion of measured physical gestures to musical sounds without compromising the astonishing diversity and subtlety of expression afforded by the musician.

In this collection, Beşiroğlu and Uyar examine traditional Turkish practice and its place in a contemporary musical and social context. Ginsborg, Chaffin and Demos present results concerning the preparation of performance and performers in the context of a conservatoire. Jordanous and Keller take a linguistic approach to investigating what constitutes creativity in the context of improvisation. Moving from the more or less explicit musical features to the to the less-often formally-notated information present in a performance, Kochman, Moelants and Leman look at the role of haptic, sonic and visual feedback in the training of advanced vocal performers. MacRitchie and Eiholzer examine such modes of communication in the performance context by studying the way in which such information is received by the audience. Completing the journey, Tindale and Tzanetakis use various measures of the physical activity of a percussionist to provide subtle control of an electronic instrument that has been used in performance.

This issue is co-edited by Prof. Jane Ginsborg of the Royal Northern College of Music in the UK, to whom I wish to extend my thanks for being a particularly efficient correspondent. It is always a challenge to find referees from such a manifold diversity of disciplines, and this is especially the case when each article requires experts to be found in two and possibly more disciplines. We would thank those who acted so diligently and promptly to the betterment of the articles herein presented.

Nick Bailey

guest editor