

## Foreword by CIM22 co-Chairs

It is with great pleasure that we present these proceedings of the 13<sup>th</sup> Conference on Interdisciplinary Musicology, CIM22: *Participation*. The conference, convened by the Society for Interdisciplinary Musicology, and co-Chaired by the Reid School of Music, ECA, The University of Edinburgh and the Department of Music at The University of Hong Kong, HK, took place in hybrid format, online and in-person at The University of Edinburgh, UK from 8-10 June, 2022. The rich programme included three plenary sessions featuring esteemed Keynote speakers and interdisciplinary Respondents; twelve parallel sessions of new research presentations; and a dedicated session of video flash-talks.

The theme of *Participation* is a defining aspect of musical experience, intersecting both material and theoretical issues in music scholarship and calling for interdisciplinary attention across the sciences and humanities. This discursive space, perhaps most conspicuously associated with Keil et al's (1987, 1995) dialogic conceptualisation of musical participation, has now fostered three decades of empirical and hermeneutic debate that remains central to current, critical work in music academia. Legitimizing the articulation of social and kinematic aspects of musical expression - values most prominent in popular musical art-forms - discourse on musical participation has directed empirical research into the actions whereby music takes shape in performative social life and mind.

*Participation* suggests various situations of interaction - from events of (face-to-face and online) community, to encounters imagined in solitude. In scientific music research, the ongoing legacy of what is now an extensive body of knowledge on expressive microtiming, co-ordination and joint action, for example, is complemented by the most current views in cognition, which accept that our comprehension of musical sound is shaped by participatory rather than individualistic processes.

As a theme, *Participation* also highlights music's integration into other domains of individual and social experience. Musical participation may be constrained by cultural and political identity and influenced by expressions of these within educational contexts. It takes form through varied personal and technological materialities. Musical participation can mediate relationships, and it plays a complex role in health and wellbeing. In both practical and intellectual terms, these points of connection suggest many reasons to take a critical and questioning stance about the integrity of music academia's deployment of 'participation' to date. CIM22: *Participation* offered space for dialogue among contributors - including invited speakers, invited respondents, and presenters - whose work collectively challenges the constraints of existing discourse around musical participation and explore new futures.

Documented here as a complete set of structured abstracts, CIM22 presenters shared new and emerging findings through a wide range of disciplinary insights and methodological approaches. Topics include, for example, the critique of historical contexts of musical participation; empirical studies of co-ordination and joint action in musical performance; reports from applied sites of musical participation and community music practice; research into music cognition, including enactive perspectives such as participatory sense-making; and the critical re-imagining of musical participation through consideration of digital means, media and virtuality.

A detailed [CIM22 conference review](#), written by Huw Cheston for the Royal Musical Association website, offers thoughtful reflection on the presentations and dialogue generated at CIM22.

## About CIM

CIM has its own society (the Society for Interdisciplinary Musicology, [SIM](#)) and its own international peer-reviewed journal (the *Journal of Interdisciplinary Music Studies*, [JIMS](#)). CIM22 contributors are welcome to submit manuscripts for a special issue of JIMS on the conference theme of 'Participation' following the conference.

CIM celebrates diversity. We aim to treat all musically relevant disciplines, all musicological sub-disciplines and paradigms, and all music researchers equally.

In keeping with the aims and values of SIM, CIM promotes epistemologically distant collaborations. In all CIM events, contributions are encouraged to have at least two authors, who should preferably represent two of the following three groups: humanities, sciences, practically oriented disciplines.

CIM focuses on quality rather than quantity and fosters intellectually rigorous debate. Academic standards are promoted by anonymous peer review of submitted abstracts by independent international experts in relevant (sub-) disciplines.

## Funding

"CIM22: Participation" was funded by a University of Edinburgh ECA Research and Knowledge Exchange award, and supported through the generosity of our sponsors.

We are most grateful for sponsorship by the organisations [SEMPRE](#), [RMA](#), and [ESCOM](#). This financial support has allowed us to maintain accessible registration costs in the face of post-pandemic hybrid escalations. Conference association grants by RMA and SEMPRE have allowed us to provide conference bursaries to presenters without access to institutional financial support, a population of researchers whose vision is essential to all of our disciplinary fields.

SEMPRE's generosity bolstered the significant technical resource and assistance required of hybrid conferencing. Kind assistance from ESCOM was hugely appreciated, for both the contribution to in-person hosting costs, and for their support and guidance on conference organisation.

We also recognise the labour generously undertaken by the [CIM22 review committee](#), whose peer-review is the lynchpin of academic quality. We are most grateful for your contribution.

We similarly want to recognise the support and advice offered by the committees who serve professional membership organisations, including SEMPRE, RMA, BFE and ESCOM. The time and expertise of these supportive individuals has been invaluable.

Nikki Moran and Youn Kim

August 2022

## Committees

### Conference co-Chairs

Dr Nikki Moran, Music, The University of Edinburgh, UK (President, Society for Interdisciplinary Musicology 2022-24)

Dr Youn Kim, Department of Music, The University of Hong Kong, HK

### Steering group

Dr Juan Loaiza, Independent scholar, UK

Dr Andrea Schiavio, Karl-Franzens-Universität Graz, Austria (Vice president of SIM)

Dr Maiko Kawabata, Royal College of Music, London, UK

Prof. Richard Parncutt, Karl-Franzens-Universität Graz, Austria (Founder of SIM)

### Local planning (The University of Edinburgh)

Ethan Davies, Graduate Conference assistant

Menchie Leung, Graduate conference assistant

Louis McHugh, AV Technical director

Carolyn Mason, ECA Administrator

Nicky Regan, ECA Graphic Designer

Stephen Jamieson, ECA Finance team

Alastair Irvine, central Finance team

ECA Events team

### Programme committee

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Prof. Suk Won Yi, Seoul National University, Korea

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Dr Phil Alexander, University of Edinburgh, UK

Dr Morag Grant, University of Edinburgh, UK

Dr Anne Desler, University of Edinburgh, UK

Dr Annette Davison, University of Edinburgh, UK

Prof. Raymond MacDonald, University of Edinburgh, UK

Dr Una MacGlone, University of Edinburgh, UK

Dr Katie Overy, University of Edinburgh, UK

Dr Martin Parker, Head of Music, University of Edinburgh, UK

Prof. Richard Parncutt, Karl-Franzens-Universität Graz, Austria

Prof. Renee Timmers, Sheffield University, UK

Dr Satinder Gill, Centre for Music and Science, University of Cambridge, UK

Prof. Peter Keller, Aarhus University, Denmark

### Review committee

Dr Adam Behr, University of Newcastle, UK

Dr Andrea Schiavio, University of Graz, Austria

Dr Bryony Buck, University of Nottingham, UK

Dr Chris Corcoran, Independent scholar, Denmark  
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Prof. Daniel KL Chua, The University of Hong Kong, HK  
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Dr Dylan van der Schyff, University of Melbourne, Australia  
Dr Frauke Jurgensen, University of Aberdeen, UK  
Dr George Athanasopoulos, Erich von Hornbostel Audio Emergence Lab (HAEL), Humboldt University, Berlin, Germany.  
Dr Helena Daffern, University of York, UK  
Dr Jan Stupacher, Aarhus University, Denmark  
Dr Jonna Vuoskoski, University of Oslo, Norway  
Dr Juan Loaiza, Independent scholar, UK  
Dr Katie Overy, University of Edinburgh, UK  
Dr Kyung Myun Lee, Korea Advanced Institute of Science and Technology, Korea  
Dr Lara Pearson, Max Planck Institute for Empirical Aesthetics, Germany  
Dr Maiko Kawabata, Royal Academy of Music, UK | Open University, UK  
Marcin Pietruszewski, University of Edinburgh, UK  
Dr Maria Witek, University of Birmingham, UK  
Mark Holub, University of Edinburgh, UK  
Prof. Nick Collins, Durham University, UK  
Dr Nicky Haire, Queen Margaret University Edinburgh, UK  
Pauline Black, University of Aberdeen, UK  
Dr Pavlos Antoniadis, IRCAM, France  
Dr Peter Harrison, University of Cambridge, UK  
Prof. Peter Keller, Aarhus University, Denmark  
Prof. Peter Nelson, The University of Edinburgh, UK  
Dr Phil Alexander, University of Edinburgh, UK  
Prof. Piotr Podlipniak, Adam Mickiewicz University in Poznań, Poland  
Prof. Raymond MacDonald, University of Edinburgh, UK  
Dr Rebecca Collins, University of Edinburgh, UK  
Prof. Richard Parncutt, University of Graz, Austria  
Rowan Bayliss-Hawitt, University of Edinburgh, UK  
Dr Satinder Gill, University of Cambridge, UK  
Prof. Stephanie Pitts, University of Sheffield, UK  
Prof. Sukwon Yi, Seoul National University, Korea  
Dr Tom Wagner, Royal Holloway University of London, UK  
Prof. Tuomas Eerola, University of Durham, UK  
Dr Una MacGlone, University of Edinburgh, UK  
Dr Yu Fen Huang, Academia Sinica, Taiwan

## Keynote Speakers

To foster the interdisciplinary dialogue vital to all CIM events, the Keynote Plenary format includes invited Respondents. Respondents offered brief remarks to reflect on the topic of the talk from their own disciplinary perspective. We are grateful to our Keynote Speakers and Respondents for their participation in this format, which aimed to platform and model both the possibilities and challenges generated through interdisciplinary dialogue.

Kyra Gaunt (University at Albany State University of New York, NY)



Photo credit: Parris Whittingham (c) 2017

Kyra D. Gaunt's scholarship has broken musicological ground and shaped the emergence of hip-hop music studies, black girlhood studies, and hip-hop feminism. Across diverse platforms within and beyond academia, Gaunt's insights from black feminist scholarship and #BLM campaigning generate expertise. Her work models how to ask for more, include more, and understand more about contemporary musical forms and their power in daily life.

**Biography:** Associate Professor Kyra Gaunt uses song, scholarship, and digital media to disclose disconnects in music, culture, and technology that perpetuate gender-based violence against girls online. Her prize-winning book, *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop* (NYU Press) and subsequent publications, contributed to the emergence of hip-hop music studies, black girlhood studies, and hip-hop feminism. She was featured in the viral TED video "How the Jump Rope Got Its Rhythm" reaching over 7M+ views published in over 28 languages and in 2020 she became a Senior TED Fellow. Her article "The Magic of Black Girls Play" was an editors' pick in the *New York Times* in July 2020 and her next project is titled PLAYED: How Music Orchestrates Violence Against Black Girls Online.

**Respondents: Music Neuroscience** – Kyung Myun Lee, Korea Advanced Institute of Science and Technology, Korea; and **Historical Musicology** – Maiko Kawabata, Royal College of Music and Open University, UK

Ruth Herbert (University of Kent, UK)



Ruth Herbert's scholarship is marked out by her significant contributions to topics including musical consciousness and imagination – domains which resist definition through disciplinarity. Whilst based on scientific principles of enquiry, her research into the psychological processes involved in everyday listening experiences and the phenomenology of musical experience is underpinned by her performance expertise as a professional pianist. Current work includes the AHRC-funded participatory research project, *Playing A/Part* exploring the identities and experiences of autistic girls and adolescents.

**Biography:** Dr Ruth Herbert is Senior Lecturer in Music Psychology and Music Performance and Director of Graduate Studies (School of Arts) at the University of Kent. Initially trained in musicology, she was awarded a Munster Trust Scholarship to pursue advanced solo studies at the Royal Academy of Music, UK. Much of Ruth's work has focused on the phenomenology of musical experience. She has cross-disciplinary research interests in the fields of music and consciousness, trance and ASC, music health and wellbeing, music education, performance psychology and evolutionary psychology. Published volumes include *Everyday Music Listening: Absorption, Dissociation and Trancing* (Routledge, 2016[2011]), and *Music and Consciousness 2: Worlds Practices, Modalities* (co-edited volume with Eric Clarke and David Clarke, (OUP, 2019)). Ruth's many academic publications encompass a range of topics, including musical daydreaming and trait/state understandings of absorption. Ruth has contributed to BBC Radio 4 & 5 features on music and consciousness, music and spiritual wellbeing, and music, food and multisensory experience. She is currently on the editorial board of the *Journal of Sonic Studies*, is book reviews editor and an associate editor for *Musicae Scientiae*, and is a trustee for Beyond Divisions Education Trust and the National Youth Jazz Collective.

**Respondents: Music Education** – Nate Holder, Royal Northern College of Music International Chair in Music Education, UK; and **Music Perception** – Jan Stupacher, Institute of Psychology, University of Graz | Center for Music in the Brain, Aarhus University, Denmark.

Frederick Lau (The Chinese University of Hong Kong, HK)



Fred Lau's research into identity, modernity and diaspora in Chinese, Western, and Asian music and cultures reveals – and emphasises – the pressing need for international, globally-informed music research networks. His expertise as a flutist and conductor underpins his contributions to knowledge around issues of musical hybridity, travelling musics, and conceptions of the Western avant-garde.

**Biography:** Professor Frederick Lau is an ethnomusicologist whose scholarly interests include a broad range of topics in Chinese, Western, and Asian music and cultures. He is currently chair of the Department of Music, professor of Ethnomusicology, and director of the Center for Chinese Music Studies at the Chinese University of Hong Kong. Besides his numerous published articles, he is author of *Music in China* (Oxford) and co-editor of *Making Waves: Traveling Musics in Asia and the Pacific* (University of Hawaii Press), *Vocal Music and Cultural Identity in Contemporary Music: Unlimited Voices in East Asia and the West* (Routledge), *Locating East Asia in Western Art Music* (Wesleyan), and *China Sound Abroad* (upcoming). He is the editor of the book series "Music and Performing Arts of Asia and the Pacific," University of Hawaii Press. Prior to teaching in Hong Kong since 2018, he was professor of Ethnomusicology at the University of Hawaii at Manoa and California Polytechnic State University.

**Respondents: Music Neuroscience** – Dr Katie Overy, Director of the Music in Human and Social Development Research Group, The University of Edinburgh, UK; and **Music Psychology:** Prof. Richard Parncutt, Professor of Systematic Musicology and Director of the Centre for Systematic Musicology, University of Graz, Austria.



## Respondents (Keynote Plenary sessions)

**Dr Kyung Myun Lee** is Associate Professor in the School of Digital Humanities and Social Sciences, Korea Advanced Institute of Science and Technology. Trained in music, psychology, and neuroscience, her research interests include neural processing of pitch and rhythm and meter perception. She received her PhD in Music Cognition from Northwestern University, USA and has served as President of the Asia-Pacific Society for the Cognitive Sciences of Music.

**Dr Maiko Kawabata** is an award-winning musicologist and violinist. She joined the Royal College of Music in 2017 having previously held positions on the faculties of the University of Edinburgh, University of East Anglia, and the State University of New York, Stony Brook. Mai is the author of *Paganini, the 'Demonic' Virtuoso* and a co-editor of *Exploring Virtuosities*. Mai received a BBC Radio 3/AHRC grant to further her research into Japanese composer Kikuko Kanai (1906 - 1986). Her ethnographic study of racialised identity among professional East Asian musicians in European and British orchestras is forthcoming.

**Dr Jan Stupacher** is a postdoctoral researcher at the Institute of Psychology at the University of Graz in Austria and at the Center for Music in the Brain at Aarhus University in Denmark. He received his doctoral degree in Psychology from the University of Graz, Austria in 2017, and currently holds an Erwin Schrödinger postdoctoral fellowship, awarded by the Austrian Science Fund. His research interests are rhythm perception and production, sensorimotor synchronization, social interaction in musical contexts, and the concepts of groove and flow in music.

**Prof. Nate Holder** BA (Hons), MMus is a musician, author, speaker and music education consultant based in London. He is an advocate for decolonising music education and has been speaking, writing and consulting on the subject internationally for the past few years. Nate serves on the board for F-flat books, Music Teacher Magazine and he is a member of the Advisory Group to the Africa APPG's Inquiry into Africa in the UK Curricula. He is currently serving as a Professor and International Chair of Music Education at the Royal Northern College of Music. He has written seven books including, *I Wish I Didn't Quit: Music Lessons* (2018), *Where Are All The Black Female Composers* (2020) and *Listen and Celebrate* (2022)

**Dr Katie Overy** is a Senior Lecturer, Director of Research and Director of the Music in Human and Social Development (MHSD) Research Group in the Reid School of Music, ECA, at the University of Edinburgh. Her core research interest is musical learning, which she explores from the perspectives of music psychology, cognitive neuroscience and classroom pedagogy. She has published and edited extensively, supervised or examined over 20 interdisciplinary PhDs and in 2019 she was shortlisted for the Times Higher Education Outstanding Research Supervisor of the Year, UK. She is currently collaborating with Lothian Birth Cohorts on studies of musical experience and ageing, amongst other ongoing projects.

**Prof. Richard Parncutt** is a systematic musicologist and music psychologist. He is Professor of Systematic Musicology at the University of Graz, Austria. His research addresses the perception and cognition of musical structure, the origins of music and religion, and the psychology of music performance, and the human cost of global warming. Richard's record of highly cited publications and editorial service to the field speaks for itself. Through the various academic conferences and research series that he has founded - including CIM, JIMS and also the International Conference of Students of Systematic Musicology - Richard has long made use of his professional platform to generate communities of ethically minded, internationally connected researchers.



## Schedule at a glance

	Wed 8 June	Thu 9 June	Fri 10 June
10:00 UK		3A 3B	SIM business
	Registration + lunch reception	4A 4B	Keynote: Frederick Lau
	Welcome		6A 6B
13:00 UK	Keynote: Kyra Gaunt	Keynote: Ruth Herbert	Closing reception
	1A 1B	Video flash-talk screenings	
	2A 2B	5A 5B	
	Promenade + informal dinner		

**Scheduled sessions** took place live, linking online contributors (Zoom) and in-person attendees.

**Video flash-talks** were available to view online from 8 June, with in-person screenings scheduled during a live session on 9 June.

**Session recordings** captured presenters' slides and verbal delivery (in-person and via Zoom), and included the Q&A discussion involving in-person and online delegates. Access to these recordings was made available via the conference website, within 12 hours of scheduled sessions, for access to online and international audiences across timezones.

Access via the password-protected conference website provided registered participants with replay of all session recordings until 30 June 2022.

**UK | Hong Kong | UTC    WEDNESDAY, 8 JUNE 2022**

12:45   19:45   11:45	Welcome to CIM22	15m
13:00   20:00   12:00	Keynote Plenary: Kyra Gaunt	1h15m
14:15   21:15   13:15	Coffee Break	15m
14:30   21:30   13:30	Sessions <a href="#">1A</a> and <a href="#">1B</a>	1h30m
16:00   23:00   15:00	Coffee Break	15m
16:15   23:15   15:15	Sessions <a href="#">2A</a> and <a href="#">2B</a>	1h30m
17:45   24:45   16:45	End of sessions	

**THURSDAY, 9 JUNE 2022**

09:00   16:00   08:00	Sessions <a href="#">3A</a> and <a href="#">3B</a>	1h30m
10:30   17:30   09:30	Coffee Break	15m
10:45   17:45   09:45	Sessions <a href="#">4A</a> and <a href="#">4B</a>	2h
12:15   19:15   11:15	(Lunch) Break	45m
13:00   20:00   12:00	Keynote Plenary: Ruth Herbert	1h15m
14:15   21:45   13:15	Coffee Break	15m
14:30   21:45   13:30	<a href="#">Video Flash-Talks</a> - Screening	1h30m
16:00   23:45   15:00	Coffee Break	15m
16:15   23:45   15:15	Sessions <a href="#">5A</a> and <a href="#">5B</a>	1h30m
17:45   00:45   15:45	End of sessions	

**FRIDAY, 10 JUNE 2022**

09:30   16:30   08:30	SIM Business	30m
10:00   17:00   09:00	Keynote Plenary: Frederick Lau	1h15m
11:15   18:15   10:15	Coffee Break	15m
11:30   18:30   10:30	Sessions <a href="#">6A</a> and <a href="#">6B</a>	1h30m
13:00   20:00   12:00	Close	