

Society for Interdisciplinary Musicology (SIM)
1ST Call for Papers:
11th Conference on Interdisciplinary Musicology - CIM17 “Popular Music”

İstanbul, Turkey, 30 November - 3 December 2017
Center for Advanced Studies in Music, Istanbul Technical University

About the Conference on Interdisciplinary Musicology (CIM)

CIM involves all musicological subdisciplines and paradigms, e.g.:

analytical, applied, comparative, cultural, empirical, ethnological, historical, popular, scientific, systematic, theoretical
and all musically relevant disciplines, e.g.:

acoustics, aesthetics, anthropology, archeology, art history and theory, biology, composition, computing, cultural studies, economics, education, ethnology, gender studies, history, linguistics, literary studies, mathematics, medicine, music theory and analysis, neurosciences, perception, performance, philosophy, physiology, prehistory, psychoacoustics, psychology, religious studies, semiotics, sociology, statistics, therapy

CIM promotes epistemologically distant collaborations among humanities, sciences, and practically oriented disciplines. It celebrates diversity, treating all musically relevant disciplines, all musicological subdisciplines and paradigms, and all music researchers equally.

CIM focuses on quality rather than quantity, fostering intellectually rigorous debate. Academic standards are promoted by anonymous peer review of submitted abstracts by independent international experts in relevant (sub-) disciplines. The review procedure is transparent, and the reviews are impersonal and constructive.

CIM is affiliated with the Society for Interdisciplinary Musicology (SIM) and the Journal of Interdisciplinary Music Studies (JIMS). Selected presentations will be invited for publication in a special issue of JIMS.

CIM is presented in collaboration with the International Association for the Study of Popular Music (IASPM) and the European Society for Cognitive Sciences of Music (ESCOM).

About CIM17

In the 1980s, popular music studies emerged as a multi-disciplinary area of research based on music criticism, sociology and musicology and with strong links to cultural studies, social theory, politics, economics, literary studies, communication and media studies, history, and philosophy. Popular music has become an important research area within ethnomusicology and music psychology, and it also involves interactions with electrical engineering, computer science (music information retrieval, computational musicology), neurosciences, audio recording, and new media.

In spite of these interdisciplinary links, there is still little collaboration among colleagues from epistemologically distant disciplines within popular music studies. CIM17 will be a unique opportunity to promote interdisciplinary synergy in specific areas.

The entire conference will be in English. All conference submissions must address the conference theme “popular music”. Relevant disciplines and promising approaches include:

Philosophy of popular music	Sociology of popular music
Popular musics of non-western cultures	History of popular music
Reception of popular music	Popular music and religion
Popular music and technology	Performance of popular music
Audio engineering and popular music	Computational studies on popular music
Music therapy and popular music	Psychology of popular music
Neuroscience of popular music	Music theory for popular musics
Composition: creativity and aesthetics of popular music	
Popular music and literature, visual arts, plastic arts, drama, architecture	

Submissions to CIM17

If you would like to present your interdisciplinary research on popular music at CIM17, please submit an extended abstract in English with the following structure. Abstracts that do not conform to all criteria will be returned without review.

Start your submission in the usual way with a title and the authors' names and affiliations. After that, structure the main text with the following six headings:

- Background in XXX (first discipline, e.g. "Background in anthropology")
- Background in XXX (second discipline, e.g. "Background in performance")
- Aims
- Main Contribution
- Implications for Musicological Interdisciplinarity
- References

The longest section should be Main Contribution; the shortest, Aims. References may be in any widely accepted format.

The two background disciplines should correspond to two of the following three areas:

- **Humanities** such as aesthetics, anthropology, archeology, art history and theory, cultural studies, ethnology, linguistics (historical, social, semiotic etc.), literary studies, music history, ethnomusicology, cultural studies, prehistory, theoretical sociology, philosophy, semiotics, sociology or music theory/analysis
- **Sciences** such as acoustics, biology, computing, linguistics (empirical, computational), mathematics, perception, psychoacoustics, empirical psychology and sociology, physiology, statistics or computer science
- **Practically oriented disciplines** including performance, composition, education, engineering, medicine and therapy

The total length of the submission file, including title, authors, headings and references, may not exceed 1000 words.

Regular versus OPC submissions

Please indicate whether your submission is Regular or Open Peer Commentary (OPC). The above criteria apply equally to both.

Regular Submissions have at least two authors. The first author represents the first background section, with qualifications and publications in the same broad area (humanities, sciences or practically oriented disciplines). The second author represents the second background section (similarly).

Open Peer Commentary (OPC) submissions may have any number of authors - including only one. The submission is accompanied by a list of three colleagues who have agreed to write peer commentaries if the submission is accepted, along with their email addresses and short CVs (or internet addresses of CVs). The first or solo author represents the first background section with qualifications and publications, and all three suggested commentators represent the second background section.

Electronic communication

To reduce the carbon footprint of the conference, and to make the conference more global and accessible for expert colleagues (especially those who cannot reasonably travel to Turkey for reasons due to lack of funding, disability, or other commitments), the conference will be partly virtual. Details will be provided in the second call for papers. Meanwhile we welcome suggestions about possible semi-virtual formats.

Chairs of CIM17

Professor Şehvar Beşiroğlu

Head of Center for Advanced Studies in Music (MIAM), İstanbul Technical University

Associate Professor Ali C. Gedik (President of SIM)

Department of Musicology, Dokuz Eylül University

Submission Deadline: 23:59 GMT 01 June 2017

E-mail submissions to: a.cenkgedik@musicstudies.org