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Introduction

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Franchir les frontières : études interdisciplinaires de chercheurs
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Introduction

James Deaville

This special issue of the *Canadian University Music Review* is dedicated to the interdisciplinary work being undertaken by Canadian musical scholars, and more specifically, by younger musicologists and theorists. As such, the issue provides a fascinating insight into the work being done on the borders of music, which has recently been recognized by such an august body as the International Musicological Society, through designation of its sixteenth congress under the title "Music and Its Sister Disciplines." While one may argue that interdisciplinarity has always been a component of the study of music, a true and equal dialogue between disciplines has been most fully realized in work of the last decade, for example by musicologist/art historian Richard Leppert. Nevertheless, the practice of musicology and music theory as informed by other disciplines has remained on the borders, on the margins of musical scholarship — when it does manifest itself in prominent fora, such work may still evoke significant controversy. While we may not be able to determine whether interdisciplinarity is of necessity a component of Canadian musical scholarship, it is clear that such events as the conferences of the Learned Societies and organizations like the Humanities and Social Sciences Federation of Canada and the Social Sciences and Humanities Research Council of Canada do provide opportunities and stimuli for crossing borders (even though the origins of these amalgamated institutions were in large part practical in nature).

This project had its own origins in the conference "Border Crossings: Future Directions in Music Studies" (University of Ottawa, 8–11 March 1995) but quickly took on a life of its own, as other contributors were added to the fold (among the contributions to this special issue, the articles by Fast, Deaville, Bowman, Finn, and Lamb were presented at the Border Crossings conference, while those by McClatchie and Sabourin are from other contexts). Editors Murray Dineen and James Deaville felt that the issue should present the most varied possible applications of interdisciplinary approaches within musical scholarship in Canada, which resulted in this quite diverse group of essays. I warmly thank Murray for his role in initiating the project, and Susan Fast for taking over final editorial responsibilities. We hope that the issue will stimulate further work in the specific topical areas and continued application of the insights from other disciplines. And if it provokes debate, then it will also have had a salutary effect upon musical scholarship.

A brief note about the order of articles: it was impossible to find a traditional ordering system (whether topical or chronological) that somehow worked for all of these diverse essays. Still, the articles can be arranged into at least general groupings that reflect what appear to be two prevalent approaches taken in the

essays. In the first group (McClatchie, Fast, Deaville, Bowman), the authors are interested in the analysis of a repertory or institution through the application of methods or ideas traditionally residing outside the discipline of music. The second group (Finn, Lamb, Sabourin) problematizes aspects of the discipline itself, and how we write and think about and study music.