

...Previous studies of interdisciplinarity have tended to assume an integrative or synthesis model, in which the interdisciplinary field is conceived in terms of the integration of two or more 'antecedent disciplines' in relatively symmetrical form...In the second, subordination-service, mode, one or more disciplines are organized in a relation of subordination or service to other component disciplines. This points to the hierarchical division of labour that characterizes many examples of interdisciplinary practice, an arrangement that may favour the stability of component disciplines and inhibit epistemic change. In this mode the service discipline(s) are usually understood to be filling in for an absence or lack in the other, (master) discipline(s)...In the third, agonistic-antagonistic, mode, in contrast, interdisciplinary research is conceived neither as a synthesis nor in terms of a disciplinary division of labour, but as driven by an agonistic or antagonistic relation to existing forms of disciplinary knowledge and practice. Here, interdisciplinarity springs from a self-conscious dialogue with, criticism of, or opposition to, the intellectual, aesthetic, ethical or political limits of established disciplines.

—Born, pp. 210-211.

- What purpose might each of these modes of interdisciplinarity serve?
- Do you agree with Born that the agonistic-antagonistic mode is the best to break new ground in popular music research?
- (Does progress in the discipline matter?)

...ethnomusicology has often joined musicology in contending that research on music must be founded on aesthetic advocacy of the music to be studied. As in musicology, this may entail a kind of entrancement by the musical object; but it also occurs when music acts for the ethnomusicologist as a synecdoche for a romanticized conception of the 'people', against any assumption of their cultural or musical inferiority. In contrast...anthropologists, despite adhering on occasion to a similarly romanticized understanding of non- Western peoples, are commonly not led to idealize their subjects since ethnographic fieldwork invariably demands that they confront the full spectrum of human behaviour, from the redemptive, creative and beautiful to the cruel, authoritarian and ugly.

—Born, pp. 216-217.

- Do you agree ethnography necessarily allows you to be more objective? Why or why not?
- Do you think liking/idealising certain types of music can get in the way of research?
- What would objective research look like (and is this a trick question)?