

# TRACKING THE CREATIVE PROCESS IN MUSIC

## ANALYSER LES PROCESSUS DE CRÉATION MUSICALE

Paris, Thursday 8-Saturday 10 October 2015

**IRCAM:** Salle Stravinsky, Studio 3, Studio 5

**Centre Pompidou:** Petite Salle

**Université Paris-Sorbonne:** Amphithéâtre Durkheim

**Conservatoire national supérieur de musique et de danse de Paris:**

Espace Maurice-Fleuret

<http://tcpm2015.ircam.fr>



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Paris,  
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October 2015

The TCPM conference brings together researchers interested in artistic creativity, and the study of processes of musical and sound creation of the past and present. Researchers working on this cluster of problems from a wide variety of disciplines (history, music analysis, psychology, philosophy, cognitive science, sociology, ethnomusicology, anthropology, etc.) are invited to assess the different methodologies developed over the last thirty years in their respective areas from an interdisciplinary perspective. Each approach contributes in its own way to the advancement of our understanding of the procedures, techniques, knowledge and skills employed by musicians involved in creative projects.

Following the epistemological paradigm shifts that musicology underwent at the end of the last century, the very notion of 'creative process' has been transformed. Sketch studies have extended their scope beyond notated works of art music. Today this field includes all contemporary musical repertoires as well as the oral, technological and collaborative dimensions of the creative process in music. There is growing interest, for example, in the function of improvisation and gesture in the creative process, in the collective and collaborative dimensions of artistic work, in the redefinition of the roles of the composer and the performer, in the art of studio production, and in the strategies of documentation, transmission and future performance of works involving technology. The complexity and the multidimensionality of this field of study require new analytical tools and new research methods at the crossroads of analytical musicology, the social science and humanities, and other academic disciplines.

This broadening of the field also provides a new context for the study of works and composers from the Western musical canon. Whether based on historical archives or on the collection of empirical data, studies of the creative process in music share many of the same methodological requirements, descriptive vocabulary and models of creative action. This conference therefore aims to be a forum in which the most recent results produced by the well-established tradition of sketch studies can meet the complementary or alternative paradigms emerging from other repertoires or approaches.

#### **TCPM 2015 is organised by**

**IRCAM:** Institut de Recherche et de Coordination Acoustique/Musique (Paris), STMS labs (Ircam/CNRS/UPMC), Analysis of musical practices research group

**IReMus:** Institut de Recherche en Musicologie (CNRS/Paris-Sorbonne)

**CTEL:** Centre Transdisciplinaire d'Épistémologie de la Littérature et des Arts vivants (Université Nice Sophia Antipolis)

With the support of the **Agence Nationale de la Recherche** (3-year project: 'Musical Gesture: Models and Experiments'), **Conservatoire national supérieur de musique et de danse de Paris**, **DREST** (Direction de la recherche, de l'enseignement supérieur et de la technologie, ministère de la Culture et de la Communication), **LabEx CAP, MAGE** (Réseau de recherche international et pluridisciplinaire Marché du travail et genre), **Sorbonne Universités (Collegium Musicae** and **Faculté d'Ingénierie de l'UPMC)**, and the **University of Galgary**

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- Sylvie Benoit – IRCAM
- Nicolas Donin – IRCAM
- Samuel Goldszmidt – IRCAM
- Hyacinthe Ravet – Univ. Paris-Sorbonne, IReMus
- Jean-François Trubert – Univ. Nice Sophia Antipolis, CTCL
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- Caroline Traube – Univ. Montréal
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- Michael Werner – CNRS-EHESS / LabEx CAP

# THURSDAY 8 OCTOBER

08:30 – Centre Pompidou • Welcome desk and registration • Coffee

## Centre Pompidou, Petite Salle

09:30-10:00

### **Opening Address**

Nicolas Donin, Hyacinthe Ravet,  
Jean-François Trubert  
In French, with translation.

10:00-11:00

### **Invited talk 1: Georgina Born** ***What is it to analyse the creative process in music?***

11:00-12:30

### **Unsung Creativities**

Chair: **Georgina Born** (University of Oxford)

#### **Alexander Cannon**

Metaphors of Creative Practice: Navigating Roots  
and Foliage in Southern Vietnamese Traditional  
Music

#### **Nicolas Misdariis, Andrea Cera and Sebastien Gaxie**

Créativité et design sonore : étude de cas

#### **Tara Browner**

Creativity within Formal Structures: Two American  
Indian Song Repertoires

12:30-14:00

**IRCAM, Galerie (floor: -2)**

**Lunch**

14:00-16:00

### **Gesture**

Chair: **Friedemann Sallis** (University of Calgary)

#### **Valentina Bertolani**

No score, hundreds of sketches: Mario Bertoncini's  
*Spazio-Tempo*

#### **Anne-Sylvie Barthel-Calvet**

La place du geste de l'interprète dans le processus  
compositionnel : le cas des œuvres solistiques  
de Xenakis

#### **Zubin Kanga**

Sounding Bodies: Embodiment and Gesture in  
the Collaborative Creation and Realisation of works  
for Piano and Electronics

#### **François-Xavier Féron and Baptiste Bacot**

*Sculpting the Air* (2014-15) de Jesper Nordin:  
l'expérimentation d'une direction d'orchestre  
techno-augmentée

Simultaneous translation from the French  
(Opening Address, Misdariis et al., Barthel-Calvet, Féron and Bacot)  
and from English (Born, Workshop 1) by Marie-Louise Diomède.

## IRCAM, Salle Stravinsky

11:00-12:30

### ***Performance and/in Sketches***

Chair: **Jessie Ann Owens**  
(University of California, Davis)

**Anna Ficarella**

The performing dimension in Gustav Mahler's  
compositional process

**Thomas Ahrend**

Versions, Variants, and the Performatives  
of the Score: Traces of Performances in the Texts  
of Anton Webern's Music

**Giovanni Cestino**

Investigating Performative Approaches  
Through the Analysis of 'Performing Scores':  
Cathy Berberian sings *Circles*

12:30-14:00

IRCAM, Galerie (floor: -2)  
Lunch

14:00-15:00

### ***Composition 1: Beethoven***

Chair: **Jessie Ann Owens**  
(University of California, Davis)

**William Kinderman**

'Feeling New Strength': Beethoven's Ninth  
Symphony and Quartet in A Minor, Op. 132

**Federica Rovelli**

The Genesis of Beethoven's Piano Sonata Op. 101:  
'Lost sketches' and 'Working Autograph'

15:00-16:00

### ***Transcription***

Chair: **Emmanuelle Olivier**  
(Centre George Simmel, CNRS-EHESS)

**Francesco Del Bravo**

Modes of Collision: Alberto Favara in the Process  
of Transcribing Sicilian Folk Songs

**Bianca Temes**

Ligeti and Romanian Folklore: Citation, Palimpsest  
and Pastiche as Creative Tools

## Université Paris-Sorbonne

17:00-18:45

Amphithéâtre Durkheim

### ***Workshop 1*** ***Gender and the Practice*** ***of Conducting***

Chair: **Hyacinthe Ravet**  
(Université Paris-Sorbonne)  
With: **Claire Gibault, Florence Malgoire,**  
**Dominique My**

19:00

Club des enseignants  
Reception



# FRIDAY 9 OCTOBER

08:30 – Centre Pompidou and IRCAM • Welcome desk and registration • Coffee

## Centre Pompidou, Petite Salle

09:00-09:30

### **Composition 2: Renaissance**

Chair: **William Kinderman**  
(University of Illinois at Urbana-Champaign)

**Jessie Ann Owens**

Cipriano de Rore's Setting of Petrarch's Vergine  
Cycle and the Creative Process

09:30-11:00

### **Composition 3: Early 20th-Century**

Chair: **William Kinderman**  
(University of Illinois at Urbana-Champaign)

**Maureen Carr**

Igor Stravinsky's Compositional Process  
for *Duo Concertant* (1931-32)

**François Delecluse**

Comment Debussy réinvente-t-il les opérateurs  
de la modernité ? Modèles, figures et modernité  
dans la composition de la *Sonate pour violoncelle et  
piano* de Claude Debussy : l'exemple de la  
« Sérénade »

**Alexandre Robert**

Analyser la sociogenèse d'une manière d'écrire  
singulière : l'exemple de l'écriture improvisatrice  
chez Déodat de Séverac

11:00-11:15

Pause

11:15-12:30

### **Roundtable 1 Friedemann Sallis Music Sketches (2015)**

Chair: **Nicolas Donin** (IRCAM)

Invited speakers: **Jonathan Cross**,  
**William Kinderman**, **Jessie Ann Owens**,  
**Friedemann Sallis**

12:30-14:00

IRCAM, Galerie (floor: -2)  
Lunch

Simultaneous translation from the French  
(Delecluse, Robert, Mansion-Vaquié, Kirchberg, Donin, Zattra)  
and from English (Roundtable 1) by Marie-Louise Diomède.

14:00-15:00

### **Liveness and the Studio 1: Popular Music**

Chair: **Olivier Julien** (Université Paris-Sorbonne)

**Alessandro Bratus**

Jimi Hendrix's 'Fire' from Studio to Live, and Back:  
The Song as a Work in Progress

**Julie Mansion-Vaquié**

Création et re-création, les enjeux du changement  
de support

15:00-16:00

### **Moving Bodies**

Chair: **Jonathan Cross** (University of Oxford)

**Mark Wraith**

The Body in the Composition and Performance  
of Art Music

**Irina Kirchberg**

Opter pour les bonnes « notes » en natation  
synchronisée : conséquences pratiques et  
stylistiques

16:00-16:15

Pause

16:15-17:45

### **Collaboration 1: Duos**

Chair: **Pierre-Michel Menger** (Collège de France)

**Nicolas Donin**

Sur les rôles de Heinz Holliger dans la genèse  
de la *Sequenza VII* de Luciano Berio

**Emily Payne**

Historically informed? The creative consequences  
of period instruments in contemporary  
compositions

**Laura Zattra**

*Computer Music* et collaboration: enquête sur  
le rôle créatif des assistants musicaux à partir  
d'entretiens semi-structurés

## FRIDAY 9 OCTOBER, cont.

### IRCAM, Salle Stravinsky

09:00-11:00

#### ***Sketch Studies and the Computer***

Chair: **Gerhard Nierhaus**  
(Universität für Musik und darstellende Kunst Graz)

**Michael Clarke, Frédéric Dufeu,  
and Peter Manning**

Tracking the creative process in Trevor Wishart's  
*Imago*

**Giacomo Albert**

E-sketch analysis: Marco Stroppa's *Chroma* between  
the late '80s and early '90s

**Jeremy Baguyos**

A Framework for Sustainability and Research of  
Interactive Computer Music Repertoire

**Olivier Baudry and Alain Bonardi**

Tracking frequency shifters in mixed music works

12:30-14:00

IRCAM, Galerie (floor: -2)  
Lunch

14:00-15:00

#### ***Analysis and Evaluation***

Chair: **Michel Duchesneau**  
(Université de Montréal)

**Daniel Martín, Benjamin Frantz,  
and François Pachet**

Assessing the impact of feedback in  
the composition process: an experiment  
in leadsheet composition

**Annelies Fryberger**

The composer as evaluator: reflections  
on evaluation and the creative process

15:00-16:00

#### ***Liveness and the Studio 2: Classical Music***

Chair: **Antoine Hennion** (Centre de Sociologie de  
l'Innovation, Mines Paris Tech)

**Benoît Haug**

Créer sous les micros. Quand la lecture répétée  
d'une œuvre fait advenir son interprétation

**Amy Blier-Carruthers**

From Perfection to Expression? Exploring  
Possibilities for Changing the Aesthetics  
and Processes of Recording Classical Music

16:00-16:15

Pause

16:15-17:45

#### ***Creativity in Performance***

Chair: **Hyacinthe Ravet**  
(Université Paris-Sorbonne)

**Isabelle Héroux and Marie-Soleil Fortier**

Présentation du processus de création  
de six musiciens experts

**Sheila Guymier**

Genre as Frame in Elite Performers' Interpretative  
Decision Making

**Cayenna Ponchione-Bailey**

The Authorship of Orchestral Performance



## IRCAM, Studio 5

09:30-11:00

### Film Music

Chair: **Philippe Cathé** (Université Paris-Sorbonne)

**Marida Rizzuti**

'All the songs in the picture have to be taken from the score of the original show.' When a Broadway musical becomes a Hollywood film

**Alessandro Cecchi**

Musical composition under the sign of heteronomy: synchronization techniques in film scores by Angelo Francesco Lavagnino

**Marco Cosci**

Mixing Papers, Writing Sounds: Into Egisto Macchi's Audiovisual Workshop

12:30-14:00

IRCAM, Galerie (floor: -2)

Lunch

14:00-16:00

### Instruments

Chair: **Georgina Born** (University of Oxford)

**Olaf Hochherz**

Oliveros' œuvre formed by the delay effect: the delay as formed in Oliveros' work

**Baptiste Bacot**

Gestural Interfaces and Creativity in Electronic Music: A Comparative Analysis

**Sean Williams**

Technical influence and physical constraint in the realisation of *Gesang der Jünglinge*

**Chloë Mullett**

Life through a lens: a case study evaluating an application of the concepts of affordance, effectivities and the hallmarks of human behavior to an experiment in 'intuitive' composition for voice and accordion

16:00-16:15

Pause

16:15-17:45

### Crossing Cultures

Chair: **Emmanuelle Olivier**

(Centre Georg Simmel, CNRS-EHESS)

**Amanda Bayley and Chartwell Dutiro**

Creating new music across cultural boundaries: mbira and string quartet

**Amandine Pras, Caroline Cance, and Gilles Cloiseau**

Improvised meetings between New York and Kolkata: Collaborative analysis of a cross-cultural study

**Rob Schultz**

Melodic Variation and Improvisational Syntax in an Aka Polyphonic Song

## Conservatoire national supérieur de musique et de danse de Paris

19:00-20:45

Espace Maurice-Fleuret

### Workshop 2

#### **Gestures and Experimentalism: The Composition and Performance of Kagel's Sonant 1960/... (1960) and Dressur (1977)**

Chair: **Jean-François Trubert**

(Université Nice Sophia Antipolis)

With **Noam Bierstone, Rémi Durupt,**

**Florentin Ginot, Eloïse Labaume, Thibault Lepri, Rémy Reber, Gaston Sylvestre**

## SATURDAY 10 OCTOBER

08:30 – Centre Pompidou • Welcome desk and registration • Coffee

### Centre Pompidou, Petite Salle

09:15-10:15

**Invited talk 2: Nicholas Cook**  
**Researching creative performance: a report from CMPCP**

10:15-10:30

Pause

10:30-12:30

**Epistemology**

Chair: **Friedemann Sallis** (University of Calgary)

**Tasos Zembylas**

The Interplay of Various Forms of Artistic Knowing

**Michael Dias**

The Application of Foundational Principles of Critique. Génétique to the Analysis of Music Sketches: Problems and Solutions

**Fabian Czolbe**

Comparative Sketch Studies and the 'Hidden Concepts' of the Creative Process in Music

**Lodewijk Muns**

Musical Grammar and the Creative Process

12:30-14:00

IRCAM, Galerie (floor: -2)

Lunch

14:00-15:15

**Roundtable 2**  
**Pierre-Michel Menger**  
**The Economics of Creativity (2014)**

Chair: **Nicholas Cook** (University of Cambridge)

Invited speakers: **Howard S. Becker**,  
**Georgina Born**, **Pierre-Michel Menger**

15:15-15:30

Pause

15:30-17:00

**Improvisation Paradigms 2**

Chair: **Howard S. Becker** (San Francisco/Paris)

**Stefan Caris Love**

Learning From Our Mistakes in Tonal Jazz Improvisation

**Michael Mackey**

The Art of the Trio: Improvisation, Interaction, and Intermusicality in the Jazz Piano Trio

**Silvana Karina Figueroa-Dreher**

Material, Interaction, Attitude and Music within Improvising Processes: A Sociological Model

### IRCAM, Studio 3

10:30-17:00

**PLUG AND TALK!**

**Open space for demos, informal talks and rendez-vous**

You can come with your laptop or hard drive, invite colleagues for informal talks or panels, put your books/CDs etc. on display.

## IRCAM, Salle Stravinsky

10:30-11:30

### **Dealing with Serialism**

Chair: **Jonathan Cross** (University of Oxford)

**Laura Emmery**

Finding Common Ground in Divergent  
Compositional Aesthetics: Elliott Carter's and Luigi  
Nono's Analyses of Arnold Schoenberg's Op. 31

**Shigeru Fujita**

Comment Dutilleux a incorporé le sérialisme à  
son langage harmonique. Analyse des esquisses  
de *Métaboles*

11:30-12:30

### **Improvisation Paradigms 1**

Chair: **Jean-François Trubert**  
(Université Nice Sophia Antipolis)

**Ingrid Pustijanac**

Analysing Improvisation: A Composer-Improviser  
Role in the Gruppo di Improvvisazione Nuova  
Consonanza and New Phonic Art Experience

**Joel Hunt**

From Process to Performance: Compositional  
Process as Framework for Text-Based Improvisation  
in Henry Brant's 'Instant Music'

12:30-14:00

IRCAM, Galerie (floor: -2)

Lunch

15:30-17:00

### **Composition 5: Turn of 21st-Century**

Chair: **Jonathan Cross** (University of Oxford)

**Gerhard Nierhaus**

Patterns of Intuition: Musical Creativity in the Light  
of Algorithmic Composition

**Matthew Lorenzon**

'Situation' and 'Problem Situation' in the Interaction  
of Music and Philosophy in *Antagonisme* by  
Xavier Darasse on a Text by Alain Badiou

**Ernesto Donoso**

Marc-André Dalbavie, du produit au processus.  
Un regard sur la genèse d'«acoustiques virtuelles»  
à partir de partitions et d'écrits du compositeur

## IRCAM, Studio 5

10:30-11:30

### **Composition 4: Mid-20th Century**

Chair: **Esteban Buch**

(École des Hautes Études en Sciences Sociales)

**Miloš Zapletal**

Between sport and ideology: Janáček's *Sinfonietta*  
and Petrželka's *Štafeta*

**Laura Kennedy**

From Fragments to Final Works: Shostakovich and  
the Creative Process

11:30-12:30

### **Creative Listening and Reading**

Chair: **Nicholas Cook** (University of Cambridge)

**Shierry NicholSEN**

The Speculative Ear Tracks Musical Creativity:  
Adorno's Response to the Dilemmas of Hearing  
the New

**Vanessa Hawes and Kate Gee**

Looking at, and listening to, musical features:  
creativity in score preparation

12:30-14:00

IRCAM, Galerie (floor: -2)

Lunch

15:30-17:00

### **Collaboration, 2: Networks**

Chair: **Nicolas Donin** (IRCAM)

**Talita Takeda and Cecilia Salles**

How are creation networks configured  
in contemporary Brazilian opera?

**Monika Żyła**

Agata Zubel's *Not I* at the festival Warsaw Autumn  
(2014): Tracing collaborative dimensions of the  
creative process within the festival context

**Robin Preiss**

Codification of the Concord Sonata: Editorial and  
Performative Composition

# INVITED TALKS

8 October

**GEORGINA BORN**

## What is it to analyse the creative process in music?

In this paper I propose that it is time to take stock of several recent important directions in the analysis of the creative process in music. I refer to work associated with the aim of restoring the performer as a creative actor, research addressing the contributions – beyond the score – of material, nonhuman actors, studies focused on analysing the conditions within which the composer works and creative practices proceed, and research conceiving of the creative process as an underdetermined and emergent one. I suggest that each of these approaches supplies suggestive dimensions of analysis and I assess their relative explanatory power, appreciating what they add to our understanding. I consider also the extent to which they can be integrated, for example by reference to ideas of distributed creativity. But I argue that they are necessary but not sufficient. In particular, I propose the need for non-teleological, anti-reductionist accounts that probe the historicity of the creative process as well as the temporalities in which it is entangled, and how these relate to both the complexities of aesthetic identification and dis-identification and, sociologically, the institutional conditions within which creativity proceeds – these last two issues ones that are productively highlighted by theories of genre. To think of the creative process in music in relation to genre is to highlight its profoundly social and temporal nature: how it cannot be reduced to individual creators and their actions, but is suspended, indeterminately, in mobile webs of culture, economic, political and institutional conditions, but also socio-musical and wider social relations.

**Georgina Born** FRAI FBA trained as an anthropologist at UCL and worked earlier in her life as a musician in a range of contemporary musics. She is Professor of Music and Anthropology at Oxford University and a Professorial Fellow of Mansfield College. In 2014 she was the Bloch Distinguished Visiting Professor in the Department of Music, University of California, Berkeley, and from 2013-15 she held the Schulich Distinguished Visiting Chair in Music at McGill University. She holds the visiting position Professor II in the Department of Musicology at Oslo University, and in 2014 she chaired the European Research Council's mid-career arts and humanities grant panel called 'Cultures and Cultural Production'. Born researches cultural production, including major western cultural institutions, with significant ethnographic studies of the BBC and IRCAM. Currently she directs the European Research Council-funded research programme 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', a comparative programme encompassing ethnographic studies in Argentina, Canada, Cuba, India, Kenya and the UK, as well as online ethnographies. Recent books are *Music, Sound and Space* (ed., 2013), and *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (ed. with A. Barry, 2013). *Improvisation and Social Aesthetics* (ed.) will be published by Duke in 2016.



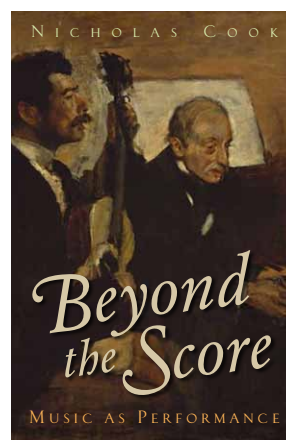
10 October

**NICHOLAS COOK**

**Researching creative performance:  
a report from CMPCP**

From 2004 to 2015 two research centres funded by the (UK) Arts and Humanities Research Council - which represented successive stages of the same project - provided a focus for research in musical performance. Whereas the first (the AHRC Research Centre for the History and Analysis of Recorded Music, aka CHARM) concentrated on recordings, aiming to promote their role as key documents in musicological research, the second (the AHRC Research Centre for Music as Creative Practice, aka CMPCP) not only shifted attention to live music, but also introduced a focus on issues of creativity: the basic research questions that CMPCP aimed to address were 'How is musical performance creative, and what knowledge is creatively embodied in musical performance?', 'How does music in performance - and indeed the very act of performance - take shape over time?', and 'How does understanding musical performance as a creative practice vary across different global contexts, idioms and performance conditions?' In this presentation I shall relate CMPCP's work to changing conceptions of the nature and role of creativity, in particular the shift from the traditional emphasis on product and lone creation to one on process, collaboration, and performativity. In doing this I will provide an overview of the series of five forthcoming books that will form a key part of CMPCP's legacy.

**Nicholas Cook** is 1684 Professor of Music at the University of Cambridge. Author of *Music: A Very Short Introduction* (which has been translated into fifteen languages) and *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (which won the SMT's 2010 Wallace Berry Prize), his latest book is *Beyond the Score: Music as Performance* (Oxford University Press, 2013). In 2014 he took up a British Academy Wolfson Research Professorship, working on a project entitled 'Musical Encounters: Studies in Relational Musicology'.



# WORKSHOP 1

## La pratique de la direction d'orchestre au prisme du genre

### *Gender and the Practice of Conducting*

(In French, with simultaneous translation)

On the occasion of the publication of *L'orchestre au travail. Interactions, négociations, coopérations* (Ravet, 2015) which is based on the observation of several conductors and several ensembles in the process of constructing a musical performance, the workshop/encounter takes on the subject of the practice of orchestral conducting as a process of creation. What happens concretely during this collective work? How are the musical and social elements inextricably associated? This is what is to be discussed in the company of three women who conduct ensembles: Claire Gibault, Florence Malgoire and Dominique My.



Gender brings a particular to light the givens of the situation of collective creation, the present-day transformations of this type of process and the function of the orchestral conductor. How is music brought about according to the size of the ensembles and the various types of repertory? What type of authority do the conductors bring to bear? What forms of creativity do they encourage in instrumentalists over the course of rehearsal and performance? This is what is to be analysed in the light of the three conductors' experience.

**Hyacinthe Ravet** is Professor of Music Sociology at Paris-Sorbonne University and researcher at the Institut de recherche en musicologie (IReMus, CNRS / Université Paris-Sorbonne / Bibliothèque nationale de France / Ministère de la Culture). She is the author of *Musiciennes. Enquête sur les femmes et la musique* (Autrement, 2011), *L'orchestre au travail. Interactions, négociations, coopérations* (Vrin, 2015) and *Sociologie des arts* (Armand Colin, 2015).



**Claire Gibault** began her career at the National Opera of Lyon and became the first woman to conduct the orchestra of La Scala Milan and the musicians of the Berlin Philharmonic. Musical Director of Musica per Roma from 2000 to 2002, she was also the assistant to Claudio Abbado at La Scala, the Vienna Opera and the Royal Opera House in London. In 2004 she worked alongside him in the creation of the Orchestra Mozart di Bologna, and was to remain with him until 2007, also giving her own concerts. Building upon her experience with Abbado, Claire Gibault created the Paris Mozart Orchestra in 2011, with which she presently gives some thirty concerts a year. In 2014 she was invited by the Verdi Orchestra of Milan to conduct Mahler's Tenth Symphony. She will conduct the orchestra again in October 2015 in the auditorium of the World Exhibition in Milan.



Born into a family of musicians, **Florence Malgoire** joined her father, Jean-Claude Malgoire, in 'La Grande Ecurie et la Chambre du Roi', and later, while at the Royal Conservatory of The Hague her teacher, Sigiswald Kuijken, in 'La Petite Bande'. She has been in demand for many years as a solo violinist with prestigious conductors and ensembles. In 2003 she created her own ensemble 'Les Dominos', whose work extends from music for trio to that for full orchestra, and from the Baroque to the Classical eras. Florence Malgoire has also worked with singers, dancers and actors. She has conducted the Mozart Requiem, the *Grands Motets* of Rameau, concertos by Handel and Bach, symphonies by Rameau, Biber and Muffat, and has worked at several festivals.



Her commitment for transmitting skills to the next generation has led her to teach early violin in workshops, master classes and, more regularly, at the Haute École de Musique in Geneva and the Schola Cantorum in Paris.

Pianist, vocal coach and orchestral conductor, **Dominique My** did not make an easy choice when launching herself into the career of conducting contemporary orchestral works. No agent was willing to support her projects, so she became her own advocate. Besides her experience with numerous foreign orchestras and ensembles, her work with the Ensemble Fa has enabled her to make recordings (Murail, Dufourt, Pesson, Singier, etc.) and to support and encourage the work of living composers for more than twenty years.

Her activity, though earning her such unmerited nicknames as 'mistress' or 'midwife', has always been carried out with conviction and intellectual honesty. Discernment, love of colour, a taste for musical refinement: such are the traits of Dominique My's work. She was made Chevalier dans l'ordre des arts et des lettres in 1992.





**How to walk from IRCAM to the Sorbonne:**

1. Cross Place Igor-Stravinsky with the fountain on your left and IRCAM on your right.
2. Turn right onto rue du Cloître Saint-Merri
3. Turn left onto rue Saint-Martin
4. Continue straight for about 15 mins (this is the straight line on the map).  
You will cross the Seine twice! The road changes name a number of times (rue de la Cité, rue du Petit Pont, rue Saint-Jacques). You start to go uphill when the street becomes Rue Saint-Jacques.
5. Cross Boulevard Saint-Germain, then rue des Ecoles, and at that point you are 200 metres from your destination
6. Turn right onto rue Cujas
7. Enter the Sorbonne at no. 14
8. Cross the foyer and turn right to go around the amphitheater (see detailed map).
9. Continue in a straight line, then turn left, to take 'Escalier 1' to the Durkheim Amphitheatre.

**How to get to the Sorbonne by bus:**

1. Take the bus no. 38 at 'Les Halles-Georges Pompidou' (rue Beaubourg, 30m from Place Igor-Stravinsky)
2. After six stops, get out at 'Les Ecoles' and cross the Boulevard Saint-Michel.
3. Walk (uphill) on the Boulevard Saint-Michel for 50m and you will see the main entrance of La Sorbonne on your left (Place de la Sorbonne).





## WORKSHOP 2

**Gestes et expérimentations: composition et interprétation de *Sonant 1960/...* (1960) et *Dressur* (1977) de Kagel**

***Gestures and Experimentalism: The Composition and Performance of Kagel's *Sonant 1960/...* (1960) and *Dressur* (1977)***

*Ich habe sehr früh das Lachen des Publikum als eine positive Erscheinung betrachtet*  
Mauricio Kagel

After moving to Germany from his native Argentina, Mauricio Kagel showed early on the need to manifest his atypical personality and his own understanding of the act of composing. He developed a particular genre called Instrumental Theatre. Extending and expanding novel playing techniques, combined with new approaches to gesture, he made the visual dimensions of performance a particularly significant parameter of his works. Two key works are relevant in this context: *Sonant 1960/...* (1960) and *Dressur* (1977), both involving visual and theatrical aspects. *Sonant* is well known to have sparked a scandal during its first performance at the Domaine Musical. In 1977, the trio *Le Cercle* consisting of three French percussionists (Gaston Sylvestre, Jean-Pierre Drouet and Willy Coquillat) premiered *Dressur* in Metz.

Within the GEMME programme (Gesture and Music, Models and Experiences, supported by the Agence Nationale de la Recherche), the aim of this workshop is to propose a historically informed performance of *Sonant* and *Dressur*, by Noam Bierstone, Thibault Lepri, Rémi Durupt (percussion), Florentin Ginot (double bass), Eloïse Labaume (harp) and Rémi Reber (guitar). Performing Mauricio Kagel's Instrumental Theatre presents the players with challenges, because all events are both music and theatre (see Heile, 2006). Several approaches are needed in preparing the performance. First, scholarly investigation into Kagel's musical sketches at the Paul Sacher Stiftung was carried out. Then an ethnographic investigation was undertaken with some of the original performers: Gaston Sylvestre and Wilhelm Bruck, one of the guitarist of Kagel's chamber Ensemble as well as Kagel's collaborator at the WDF (Westdeutsche Rundfunk) studio in Cologne. They offered insights into their approach to performing these works as well as access to original material from the premiere such as the parts which had been annotated during workshops and rehearsals.





While *Sonant* requires standard instruments, this is not the case for *Dressur*. The piece, whose title is derived from *dressage* and circus, is based on a particular acoustic principle: all instruments and objects are made from wood - including tables. For this workshop, Gaston Sylvestre has loaned the original instruments and objects that were used during the premiere.

In sum, the challenge of this workshop is to play the pieces both in the light of sketch study analysis, and in interaction with the original performers and instruments.

The workshop will take place at the Espace Fleuret at CNSMDP. Gaston Sylvestre and Jean-François Trubert will introduce the concert.

**Jean-François Trubert** is Professor of Music at Nice Sophia Antipolis University, Head of Music Department and member of the Centre Transdisciplinaire d'Epistémologie de la Littérature et des Arts Vivants. He has published on the music of Kurt Weill, Mauricio Kagel, Luciano Berio, Georges Aperghis, musical theater and the avant-garde.



**Gaston Sylvestre** est percussionniste, co-fondateur du trio *Le Cercle* avec Jean-Pierre Drouet et Willy Coquillat. Collaborateur de Georges Aperghis et de Mauricio Kagel, créateur de pièces de Carlos Roqué Alsina, ancien professeur au CNR de Rueil-Malmaison, il a co-fondé et dirige aujourd'hui l'ensemble du Gamelan *Bintang tiga*, qui a créé des pièces de Philippe Boivin (*Tri Bhuwana*, 2013) et d'Eryck Abecassis (*Spin* en 2015).



**Noam Bierstone** est un percussionniste canadien dédié à la création et l'interprétation artistique de la musique moderne. Résidant de la Cité Internationale des Arts (2013-2015), Noam est membre fondateur du duo *scapegoat*, du trio *standardmodell*, et du projet *Hellqvist/Amaral/Hyde/Bierstone*, et il se produit régulièrement avec des ensembles tels l'Intercontemporain, le Nouvel Ensemble Moderne et *soundinitiative*. [noambierstone.com]



Lauréat de plusieurs concours internationaux, **Rémi Durupt** est professeur au Conservatoire à rayonnement régional de Rennes. Il a été artiste en résidence à Montréal (Canada), en Floride (USA) et à Barcelone de 2013 à 2014. Lauréats de concours internationaux, il bénéficie du soutien de la Fondation Meyer pour le développement culturel et artistique et de Mécénat Musical Société Générale.



Membre de l'ensemble *MusikFabrik*, **Florentin Ginot** développe également le répertoire solo de son instrument à travers des créations, tant dans le domaine de la musique baroque que contemporaine. Lauréat 2015 de la Fondation Banque Populaire, Florentin enregistrera cette même année un CD dans la collection « Jeunes Solistes » de la Fondation Meyer.



Résolument engagée dans la création sous toutes ses formes, **Eloïse Labaume** développe son travail autour de la harpe et de la voix. Elle réalise également des projets associant différentes expressions artistiques aux arts de la scène. Invitée régulièrement par l'Ensemble Intercontemporain, l'Itinéraire, le Plural Ensemble de Madrid, le Klangforum Wien, elle participe à la création de spectacles alliant à la harpe le théâtre, l'improvisation et le chant.



Actuellement étudiant au CNSMDP, **Thibault Lepri** suit également les classes d'écriture (harmonie, contrepoint, fugue et formes) et d'orchestration. Il se produit surtout en orchestre symphonique (Lucerne Festival Academy) et en musique de chambre (ensemble Maja), avec autant d'intérêt pour le grand répertoire que pour la musique contemporaine. Thibault est percussionniste de l'Ensemble Furians depuis 2012.



**Rémy Reber** est un musicien-interprète passionné de musique contemporaine et de théâtre. Formé au CNSM en guitare classique et en improvisation, il suit actuellement le cursus de DAI contemporain. Rémy est boursier de la Tokyo Foundation (SYLFF) et de Mécénat Musical Société Générale (MMSG)



### How to get from IRCAM to the Conservatoire:

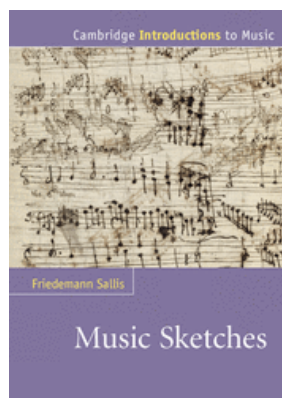
1. Pass Igor Stravinsky square with the fountain on your right and Pompidou on your left.
2. Turn left on rue Beaubourg, with Centre Pompidou on your left. Metro is just past the Centre Pompidou (at the intersection of rue Beaubourg and rue Rambuteau).
3. Take line 11 (direction Mairie des Lilas), for 3 stops, and get off at République to change to line 5 (direction Bobigny Pablo Picasso).
4. Exit at Porte de Pantin station.
5. When you exit, you'll see three large buildings on a massive square: the Conservatoire in the one to the left. (The other ones are the Grande Halle de la Villette, and the Cité de la musique, also called 'Philharmonie 2')





# ROUNDTABLE 1

**Friedemann Sallis,**  
***Music Sketches***  
**(Cambridge University Press, 2015)**



Friedemann Sallis' *Music Sketches* (2015) is the first comprehensive overview of sketch studies research. For all its impact on musicology since its rise in the 1970s, this field has only rarely been considered critically, e.g. Thomas M. Whelan's unpublished dissertation (1990), Sallis & Patricia Hall's edited collection on 20th-century musical sketches (2004), as well as William Kinderman's discussion of sketch studies in light of 'genetic criticism' in a co-edited volume (2009) and a monograph (2011). Drawing on these as well as many other scholars from a variety of periods, places and disciplines, Sallis' book offers up-to-date information about recent research in the creative process, and calls for historical and epistemological awareness in defining its goals, methods, and objects. All of these have evolved over time, and are still changing. This roundtable will discuss various issues in sketch studies raised by Sallis – and the way he raises them – from the evidence of early music creative process, and the 'dangerous liaison' between music analysis and sketches, to the future of the field. The round table will be chaired by Nicolas Donin (IRCAM).

**Friedemann Sallis** is Professor at the School of Creative and Performing Arts, University of Calgary. Recent publications include *Music Sketches* (Cambridge University Press, 2015), the co-edited volume *Centre and Periphery, Roots and Exile: Interpreting the music of István Anhalt, György Kurtág and Sándor Veress* (Wilfrid Laurier University Press, 2011), as well as numerous articles on twentieth-century music. His areas of research include the study of the creative process, the music of the second half of the twentieth century (notably live electronic music), and the relationships that arise between music and place. He has obtained fellowships from the Paul Sacher Foundation and five consecutive research grants from the Social Sciences and Humanities Research Council of Canada. With over thirty years of university teaching in English and French, he has always sought to link research activities to classroom instruction.



**Jonathan Cross** is Professor of Musicology at the University of Oxford. During 2015-16 he is Research Associate at Ircam, Paris. His latest book is *Igor Stravinsky* (Reaktion, 2015), a biography written in part in the context of the sketch material held at the Paul Sacher Stiftung, Basel. His work more broadly engages with issues of modernism. He was Editor of the journal *Music Analysis* 2000-2004.



**William Kinderman** has been described by Alfred Brendel as a 'very rare bird' on account of his ability to combine scholarship and performance. Kinderman's books include *Beethoven's Diabelli Variations*, *Artaria 195: Beethoven's Sketchbook for the Missa solemnis and the Piano Sonata in E Major, Opus 109* (3 vols.), *Mozart's Piano Music*, *Beethoven* (2009), *The Creative Process in Music from Mozart to Kurtág* (2012), and *Wagner's Parsifal* (2013). He is a distinguished pianist and has recorded Beethoven's later piano works; his double CD of the Diabelli Variations is available through Arietta Records. In 2010 Kinderman received a Research Prize for lifetime achievement from the Humboldt Foundation. He is Professor at the University of Illinois and has taught as Guest Professor at the University of the Arts in Berlin and at the University of Munich. During 2016-17 Kinderman will be a Director's Fellow at the International Research Center for the Humanities in Vienna as well as Visiting Research Professor at the University of Art and Music in Vienna.

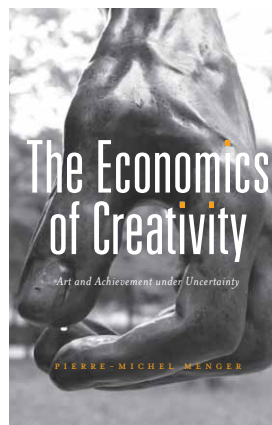


**Jessie Ann Owens** is Professor of Music and former Dean of Humanities, Arts and Cultural Studies at the University of California, Davis. She is author of *Composers at Work: The Craft of Musical Composition 1450-1600* (1997), the first systematic investigation of compositional process in early music, and numerous articles on Renaissance music and music theory. She is currently Robert Lehman Visiting Professor at Villa I Tatti. She has served as President of the American Musicological Society and the Renaissance Society of America, and is a Fellow of the American Academy of Arts and Sciences.



## ROUNDTABLE 2

### Pierre-Michel Menger, *The Economics of Creativity* (Harvard University Press, 2014)



In his book *The Economics of Creativity: Art and Achievement under Uncertainty* (2014), the distinguished sociologist Pierre-Michel Menger offers an analysis of artistic creativity that seeks a middle path between two equally unsatisfactory propositions: on the one hand, the traditional aesthetic approach that sees artistic success as solely a function of inherent genius; and on the other, the more recent sociological approach that attributes it solely to politics, powerful patrons, or luck. In this round table, the author discusses his work with two other distinguished sociologists of music: Georgina Born, the author among other books of *Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde*, and Howard Becker, perhaps most famous for his book *Art Worlds*. The round table will be chaired by Nicholas Cook (University of Cambridge).

**Pierre-Michel Menger** studied philosophy and sociology at the Ecole Normale Supérieure in Paris and earned his PhD at the École des Hautes Études en Sciences Sociales (EHESS) in 1980. He was a researcher at the Centre National de la Recherche Scientifique (Paris) from 1981 to 2013, before being elected Professor at the Collège de France, where he holds the chair of Sociology of Creative Work. Since 1995 he has also been Professor at the EHESS. He is the author or co-author of sixteen books, and numerous articles in such journals as *Revue française de Sociologie*, *Sociologie du travail*, *L'Année Sociologique*, *Revue Economique*, *Revue française d'économie*, *Annales*, *Annual Review of Sociology*, *Poetics*. He is currently a member of the Editorial Committee of the *Revue française de Sociologie* and of the Editorial Board of the *Revue Economique*, *Poetics*, and *Perspectives (Journal of the National Institute of Art History)*. Recent publications include *The Economics of Creativity* (Harvard University Press) and *La différence, la concurrence et la disproportion* (Fayard).



**Howard S. Becker** is a sociologist and writer who lives in San Francisco and, sometimes, in Paris. He taught sociology at Northwestern University and the University of Washington, until he retired in 1999. Since then he has been an independent researcher and writer. His most recent works are *Telling About Society, Do You Know? The Jazz Repertoire in Action* (with Robert Faulkner), *Thinking Together* (with Faulkner), and *What About Mozart? What About Murder? Reasoning from Cases*.



**Georgina Born** and **Nicholas Cook**: see p. 12-13.





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34€ — With a 30% discount for TCPM'2015 delegates during the conference

### *GENÈSES MUSICALES / THE CREATIVE PROCESS IN MUSIC*

Nicolas Donin, Almuth Grésillon, and Jean-Louis Lebrave, eds.



*Genèses musicales* offers an overview of research into the creative process in music, at a time of change. Impacted by the rise of performance analysis as well as popular music studies, sketch studies have been broadening in scope well beyond the paradigm of romantic or modern western music composer. The encounter with French *critique génétique* (“genetic criticism” of literary texts and pre-texts) has ignited a renewal of epistemological thinking. The convergence of ecological, situated psychology of music, research in art, and field-based (ethno)musicology has opened up new territories such as the study of distributed creativity in contemporary music practices.

*Genèses musicales* comprises 15 chapters, in French and English, written by internationally-acclaimed scholars in sketch studies (Decroupet, Kinderman, Lockwood,

Sallis), philology (Appel, Schneider, Zattra), *critique génétique* (Grésillon, Lebrave), and the interdisciplinary study of music from a variety of perspectives.

#### **Part One: Notation and Text / Notation et texte**

Jean-Louis Lebrave, Bernhard R. Appel, Pascal Decroupet

#### **Part Two: Musicologies of the Creative Process / Quels savoirs musicologiques face aux processus créateurs ?**

Friedemann Sallis, Emmanuelle Olivier, Nicolas Donin and Jacques Theureau

#### **Part Three: Composition and Performance in Beethoven / Composition et interprétation : le cas de Beethoven**

William Kinderman, Patrizia Metzler, Lewis Lockwood

#### **Part Four: Collaborations**

Herbert Schneider, Rémy Campos, Serge Lacasse

#### **Part Five: Computer, Music, and Sketch Studies / L'informatique dans les œuvres musicales et dans la démarche du généticien**

Laura Zattra, Alain Bonardi, John Rink

276 pages - 47 black & white illustrations - 30 colour illustrations - 40 figures - October 2015

34 €

ISBN : 978-2-84050-991-2

# TCPM conferences and publications

## 2011

The first TCPM conference was organised by Nicolas Donin and Vincent Tiffon as part of a research project devoted to the analysis of the activity of composition in contemporary music ('Musicologie des Techniques de Composition Contemporaines', funded by the Agence Nationale de la Recherche 2009-11). It was hosted in Lille (France), Maison européenne des sciences de l'homme et de la société, 29 September-1 October 2011.

See <http://tcpm2011.meshs.fr/>



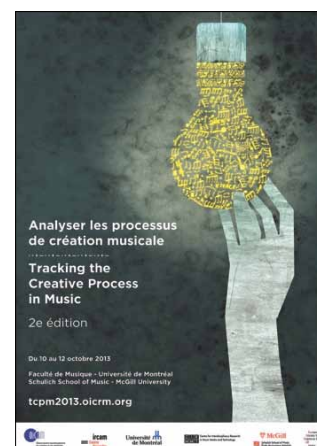
- Keynote addresses as well as a selection of papers appeared as a Special Issue of the *Revue de musicologie* (98/1, 2012, ISBN 978-2-85357-243-9).



- N. Donin: Vers une musicologie des processus créateurs
- W. Kinderman: Genetic Criticism as an Integrating Focus for Musicology and Music Analysis
- A. Barthel-Calvet: L'archéologie d'une œuvre: analyse et présentation des carnets de jeunesse de Xenakis
- J. Hill: Improvisation, Exploration, Imagination: Techniques for Composing Music Orally
- C. Canonne: Improvisation collective libre et processus de création musicale: création et créativité au prisme de la coordination
- P. Couprie: Improvisation électroacoustique: analyse musicale, étude génétique et perspectives numériques
- C. Delhay: *Orphée 53* de Pierre Schaeffer et Pierre Henry, aux origines du scandale de Donaueschingen
- N. Sprenger-Ohana and V. Tiffon: *Traietтория*, l'atelier dans l'atelier du compositeur Marco Stroppa
- P. Decroupet: Le rôle des clés et algorithmes dans le décryptage analytique. L'exemple des musiques sérielles de Pierre Boulez, Karlheinz Stockhausen et Bernd Alois Zimmermann

## 2013

The second TCPM conference was organised by Nicolas Donin, Michel Duchesneau, Jonathan Goldman, Catherine Guastavino and Caroline Traube at Université de Montréal and McGill University, 10-12 October 2013.  
See <http://tcpm2013.oicrm.org/>



Two publications will appear shortly:

- *Tracking the Creative Process in Musical Performance and Composition* (N. Donin and C. Traube, eds.), Special Issue of *Musicae Scientiae*, Spring 2016.
- *Texts and beyond: The Process of Music Composition from the 19th to the 20th century* (J. Goldman, ed.), Bologna: Ut Orpheus, Ad Parnassum Studies, Winter 2016.

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### I. Texts

- B. Korstvedt: Musical Composition, Performance, and the "Textual Condition": The Case of Bruckner's Fourth Symphony
- A. Stoll Knecht: Discarded Sketches for Mahler's Seventh Symphony Anna Stoll Knecht
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- J. Hunt: Unifying a Diverse Output: Audible Ramifications of Prose- Report Composition in the Music of Henry Brant
- M. Dias: Realization, (Re)construction, Collaboration: a Continuum of Completions

### II. Beyond

- R. Campos: De la graphomanie à la génétique: la composition de la musique du film *Victoire de la vie* par Charles Kœchlin (1938), Rémy Campos
- G. Albert: Creative process in video art: Bill Viola's *Anthem*
- C. Rondeau: Jouer Lully à l'Opéra de Paris en 1925: entre patrimoine et création
- F. Lazzaro: Des *Danses rituelles* à *Guignol* et *Pandore*: Jolivet, Lifar et la re-création de la danse
- J. Goldman: A House in Bali, une maison à Montréal: José Evangelista's *Ô Bali*
- R. Hasegawa: Constraint Systems in Brian Ferneyhough's Third String Quartet
- F. Sallis: Afterword

# ORGANISING INSTITUTIONS

## CTEL (Nice Sophia Antipolis University)



The **CTEL, Centre for Transdisciplinary Research and Epistemology in Literature and Performing Arts (EA 6307)** supports collaborative research projects about specificity and evolution of literary and artistic production. Its focus is 'transdisciplinarity' (in the sense of relationships between different forms arts and literature). The idea of 'epistemology' deals with conceptual conditions, whereas literary and artistic creations are produced, and are concerned with ways of thinking, representing or telling.

The programme is organised with four axes, diversifying the collaborative and immersive research, and fostering large international and transdisciplinary relations. CTEL's perspectives aim to develop partnership with different institutions, including, but not restricted to, those from the Mediterranean circle.

The first CTEL area of research (*Genre*) deals with classification of genre in literature and poetry, its periodisation and boundary. The second area (*Poïéma*) engages a reflection on poetics and its involvement with other disciplinary forms. The third (*Literature and community*) deals with underground or minority literature, exploring their relationship to 'mainstream' literature. The fourth (*Performing arts*) focuses on music, dance and theatre, and on new approaches to analysis, interpretation and performance. As part of the ANR project GEMME, collaborative researches are examining gesture and its inner aesthetic potential in composition and performance.

The **Nice Sophia Antipolis University (UNS)** has many diverse roles and missions, including academic teaching of undergraduate students, continuing education for mature students, scientific and technological research, career guidance and professional integration, fostering of international teaching and research networks.

UNS is one of the 10 first French Universities classed as «research intensive» and one of 20 internationally classed universities. It comprises 12 principal campuses, 300,000 m<sup>2</sup> of floor space, 2 institutes, 2 schools, a scientific park (Sophia Antipolis) and covers 5 academic fields: Law, Economics, Management; Arts, Literature, Languages; Human and Social Sciences; Natural Sciences, Technologies, Health, Science, and Technology of Sport and Physical Activities. The scientific activity includes 1000 to 1200 publications per year, more than 200 dissertations per year, 61 patents and 19 software products, and 4 start-ups created in 2009, conducted by more than 3000 researchers, distributed among nine 'A+' institutes and 22 laboratories classed as 'A'. The UNS has an international reach: more than 5000 students are international (more than the national average), with 131 nationalities represented, 500 partnerships with international institutions, and several international summer courses.

## IReMus



The **IReMus (Institut de recherche en Musicologie)** was created in January 2014 through the merger of three teams: the two former host groups (*équipes d'accueil*) in musicology at the Université Paris-Sorbonne - OMF (Observatoire Musical Français) and PLM (Patrimoine et Langages Musicaux) - and the IRPMF (Institut de recherche sur le patrimoine musical en France), a mixed unit of research (UMR) under the auspices of the CNRS, the Bibliothèque nationale de France, and the Ministry of Culture and Communication. Under these four overseeing bodies, the team comprises 54 permanent members, researcher-instructors, CNRS scholars, curators in the Music Department of the BnF, engineers and technicians, doctoral candidates, all brought together into a new UMR (UMR 8223), presently France's largest in this discipline.

The field of study developed within the research unit takes in the vast chronology ranging from the Middle Ages to electroacoustic music, jazz and popular music genres. The IReMus embraces most of the subdisciplines of musicology (historical and systematic, ethnomusicology, study of contemporary popular culture, sociology of music, cognitive psychology, musical esthetics), and carries out a mission of spotlighting the musical heritage preserved in France, a mission linked to special partnerships with the BnF and the Ministry of Culture. The studies carried out thus take very diverse forms: critical editions of musical works (among them the critical editions of Rameau, Debussy, Fauré and Saint-Saëns), of treatises and pedagogical works, of musicians' correspondence and other writings; studies of collections, catalogues of music holdings and thematic catalogues; analyses of works and theoretical systems, development of analytical tools and theories; organological studies (physical, systematic and historical study of musical instruments); studies involving representations and the reception of music (including musical iconography), of historical, institutional, sociological, esthetic or cultural contexts of production (including gender studies), and of performers; research projects in the interpretation of early and contemporary musics in collaboration with musicians and composers.

## STMS (IRCAM-CNRS-UPMC)



**IRCAM**, the Institute for Research and Coordination in Acoustics/Music, is one of the world's largest public research centres dedicated to both musical expression and scientific research. Founded by composer and conductor Pierre Boulez, IRCAM is associated with the Centre Pompidou, under the umbrella of the French Ministry of Culture and Communication. A unique location where artistic sensibilities collide with scientific and technological innovation, Frank Madlener has directed the institute since 2006, bringing together over 160 collaborators. IRCAM's three principal activities – creation, research, transmission – are visible in IRCAM's Parisian concert season, in productions throughout France and abroad, in a yearly rendezvous created in June 2012, ManiFeste, that combines an international festival with a multidisciplinary academy.

IRCAM's **Research and Development Department**, directed by Hugues Vinet since 1994, houses the institute's scientific research, technological development, and industrial transfer activities. With more than 100 collaborators, it includes the **Science and Technology of Music and Sound joint lab** (STMS, UMR 9912, Director: Gérard Assayag), supported by the French Ministry of Culture and Communication, the CNRS (National Centre for Scientific Research) and the UPMC (Pierre and Marie Curie University-Sorbonne Universités). Its MuTant project team (Head: Arshia Cont) is also supported by Inria (French National Institute for computer science and applied mathematics). Artists closely collaborate on this interdisciplinary research, which covers a broad spectrum of scientific disciplines: acoustics, digital signal processing, computer science, cognitive psychology, and musicology. The main focus is contemporary creation in music and the performing arts, although collaborations and applications encompass diverse fields of activity: music technologies, media production and distribution, automobile and transportation, multimodal interfaces, simulation and virtual reality, etc.

The **Analyse des Pratiques Musicales** (Analysis of musical practices) research group was founded in 2004 by Nicolas Donin, Samuel Goldszmidt and Jacques Theureau. It aims to enhance knowledge of contemporary music composition, performance, improvisation, and technologies. To this end, the team is developing novel methodologies drawing on several disciplines across the humanities and social sciences—from music analysis and history to cognitive ergonomics and genetic criticism. In addition to empirical research on current creative processes, members of the team have delved into the history of listening practices, the epistemology of musicology, computer tools for musical annotation and analysis, and contributed to HTML5-based audio processing and representation for musicology. Publications include: *La Fabrique des œuvres* (Circuit, 18/1, 2008); Campos & Donin, *L'Analyse musicale: une pratique et son histoire* (2009); Theureau, *Le Cours d'action* (3 vols., 2004-2009); (De)Composing Sound (*Contemporary Music Review*, 30/5, 2011); Donin & Feneyrou, *Théories de la composition musicale au XX<sup>e</sup> siècle* (2013).

Website (in French): <http://apm.ircam.fr>

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DE MUSIQUE ET  
DE DANSE DE PARIS**

Founded in 1795, the most important task of the Conservatoire national supérieur de musique et de danse de Paris is to deliver highly qualified teaching and high level professional training in music, dance and sound production professions. With a rich 200-year history, CNSMDP has been host to many famous composers, among them Berlioz, Boulez, Fauré, Messiaen, Ravel and Debussy. The French composer Bruno Mantovani is its current Director, and the institution has more than 1350 students and 450 teachers and professors. Renowned worldwide, its teaching includes theoretical and practical skills needed to master the practice of modern and classical music, early music, jazz and improvisation, vocal music, composing, arrangement, direction, musicology, analysis, teaching, sound engineering, classical and contemporary dance.

Every year, CNSMDP organises more than 300 musical and choreographic performances in its own concert spaces. These concerts are important occasions for the CNSMDP to open itself to the artistic world outside and to develop contacts with the professional music world and with music audiences. These performances reflect the diversity and excellence of CNSMDP's activities, and underline the curiosity, innovation and dynamism that are at the service of tomorrow's young talent.

## Laboratoire d'Excellence *Création, Arts et Patrimoines*

LABEXCAP  
Laboratoire d'excellence Création Arts Patrimoines

The Laboratoire d'Excellence *Création, Arts et Patrimoines* (Labex CAP) is a joint initiative of 17 universities (EHESS, EPHE, CNAM, ENC, ENSCI, ENSAPLV, INHA, INP, IRCAM, LCPI ParisTech, Université Paris 1 Panthéon-Sorbonne) and 9 museums and libraries (BnF, Centre Pompidou, Cité de l'architecture et du patrimoine, musée Les Arts décoratifs, musée des Arts et Métiers, musée du Louvre, musée du quai Branly, musée Picasso, Sèvres-Cité de la céramique). It has been funded since 2010 with the aim of supporting and increasing the role and the international recognition of the best French research laboratories.

Both an observatory and an experimental laboratory, the Labex CAP studies arts, creation and heritage, as a reference point to understand and to accompany economic changes of contemporary society, connected with economic life, cultures and means of communication in our globalised world. The Labex CAP gather scholars in the areas of aesthetic theories, art philosophy, art, architecture and heritage history, musicology, poetics, cultural

anthropology, sociology of art, history of technologies, as well as communication and information technologies, design, conservation and restoration. The conjunction between Labex CAP, major institutions concerned with heritage, and organisations connected with the area of culture, communication and information technologies, is one of the strengths of the project. One of its ambitions is to allow innovative and successful collaboration between organisations that fall under the French Ministry of Higher Education and Research and others that are not affiliated. By opening up beyond the academy, the Labex CAP provides an interdisciplinary view of questions, practices and research procedures. It aims to remove obstacles between the different approaches to art, creation and heritage, as well as the skills and professions related to those areas.

## MAGE



Created in 1995 by Margaret Maruani, the Mage (*Marché du travail et genre*) network was the first research entity of the CNRS to focus on gender issues. In 2003 it became a GDRE (*groupement de recherche européen*) in the CNRS.

The intention of the Mage is to open out the question of gender to a wider community, to integrate it into a more extensive discussion with those who – without it necessarily being their main research focus – feel that a gender-based reading of the world of employment has heuristic virtues.

In 2011 the Mage was transformed into an international and pluridisciplinary research network. Beyond Europe it has initiated cooperation with universities in Japan, China, Brazil and the United States. From the start the Mage has worked from an international perspective, associating numerous scholars and university researchers throughout various countries in its activities. Seminars, workshops, symposiums, discussions and publications of the Mage have always reserved a significant place for foreign contributions. In the same way, the Mage has always worked in a pluridisciplinary manner.

In the wake of the formation of the Mage, a biannual review was created in 1999: *Travail, genre et sociétés*. Published by La Découverte, it is available in French and English on the portal Cairn.



## Sorbonne Universités/Collegium Musicae



**Un regroupement exceptionnel de structures de recherche** uniques en elles-mêmes consacrées à la musique, à l'étude du son musical et à ses moyens de production, sans équivalent sur le territoire national

**Un fort potentiel pluri- et interdisciplinaire**

autour de la musique :

- *sciences exactes* (physique acoustique, informatique, ingénierie) et *sciences humaines* (ethnomusicologie, musicologies historique et sociale, cognition, esthétique)
- *technologie*
- lieu de création, formation et valorisation par la *pratique musicale*

**Une articulation unique entre musiques savantes, populaires, traditionnelles**

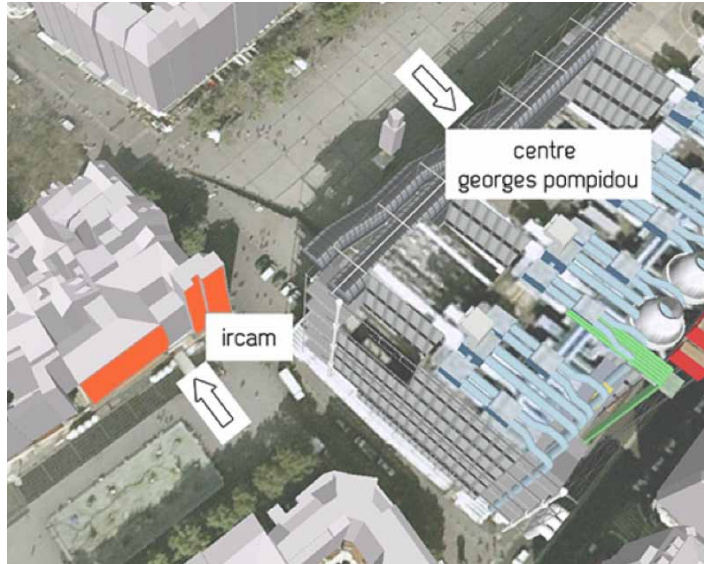
**Un renforcement de la personnalité culturelle et au rayonnement de Sorbonne Universités**

**Les partenaires fondateurs du Collegium Musicae sont**

- L'IReMUS, Institut de Recherche en Musicologie : CNRS - Paris-Sorbonne - BnF - MCC
- Le LAM, Lutherie, Acoustique, Musique de l'Institut Jean le Rond d'Alembert : CNRS - UPMC - MCC
- L'Unité STMS, Sciences et technologies de la Musique et du Son : CNRS - UPMC - MCC - adossée au département Recherche et développement de l'Ircam
- Le Musée de la musique, département de la Philharmonie de Paris / Cité de la musique : Centre de recherche sur la conservation : CRCC-LRMH-ECR Musée de la musique
- L'unité Systématique et Catégorisation Culturelles - Muséum national d'Histoire naturelle CNRS - MNHN - Paris 7
- Deux UFR (Unités de Formation et de Recherche)  
L'UFR Musique et Musicologie de l'Université Paris-Sorbonne  
L'UFR Ingénierie de l'Université Pierre et Marie Curie
- Le PSPBB, Pôle Supérieur d'enseignement artistique Paris Boulogne-Billancourt
- Le COSU - Chœur & Orchestre Sorbonne Universités

# MAPS AND INFOS

**IRCAM and Centre Pompidou, Métro: Hôtel de Ville, Les Halles, Rambuteau**



Most events of TCPM15 will take place at IRCAM and the Petite Salle of the Centre Pompidou.

Access will be only with your TCPM15 badge.

Lunch will take place at IRCAM, in the gallery, level -2, entrance via Place Igor-Stravinsky (by the fountain).



**Saturday 10 October**

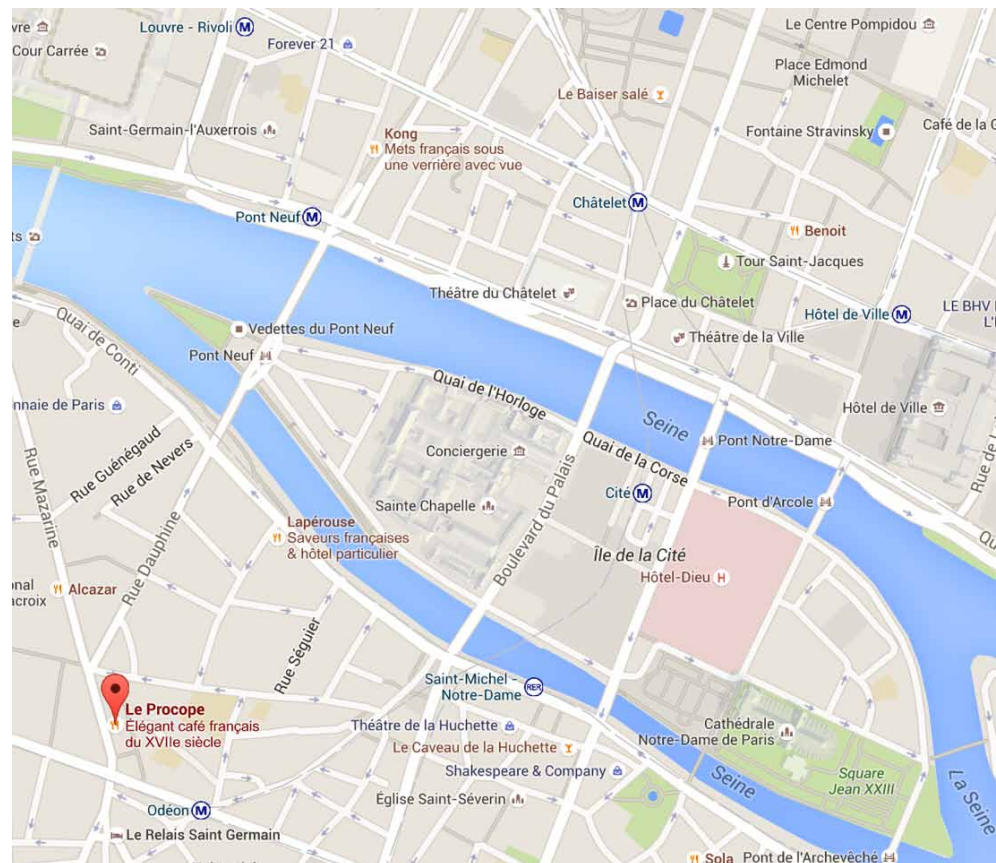
**20:00: dinner**

LE PROCOPE

13, rue de l'Ancienne-Comédie - 75006 Paris

Métro: *Odéon*

[www.procope.com](http://www.procope.com)



## Contacts

@IRCAM

■ Sylvie Benoit: 01 44 78 48 09

■ Lobby: 01 44 78 48 43

**WiFi will be provided at IRCAM:** Stravinsky Room, Level -2

Connect to TCPM2015. Password will be available on site.

Euroam also provided.