

## **Music Analysis: Beyond the Boundaries of the Score**

Strasbourg – Friday 17 March 2017 – Salle de Conférence, MISHA

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### **Call for papers**

Although the boundaries of musical analysis have been blurred by its interdisciplinary relations and the plurality of its forms, a unique methodological basis nevertheless allows its identity to be described. It is not a precise method, but rather an approach which adjudicates the primacy of the music itself over all its factors and hence aims at an explanation of its own structures.

The context of the birth of musicology at the end of the 19<sup>th</sup> century was conducive to the emergence of this kind of approach. From its intrinsically hybrid aspects, the foundations were laid for the emergence of a concrete medium: the score. Linked to the graphocentrism inherited from philology, musical analysis found fertile ground at the heart of the systematic musicology defined by Guido Adler in 1885.

Since that time, this discipline has been faced with two continuous transformations: on the one hand, the extension of its objects of study – fostered both by the socio-geographic and historical enlargement of musicology's fields of research, and the input of music performance – and, on the other hand, the multiplication of its methodologies that have been encouraged as much by the renewal of the repertoires as by the epistemological and technological developments in musicology, the human sciences and science in general.

Those two evolutions have progressively eroded the hegemonic status of the score and led to its reappraisal as the sole object of study, as for example, in the case of musical “works” that do not require a score (oral traditions, electroacoustic music, improvisation, etc.), and also by the necessity to compare the score with an existent realisation (e.g. scores based on aleatory procedures, “intuitive music”, “open works”, etc.). This erosion has been further encouraged by an increased interest in aspects of performance practice and the musical act itself. There has therefore been an increase in the number of analytical methods that seek to go beyond the score itself and develop new analytical techniques.

What does musical analysis become when it embarks on a journey outside the boundaries of the score? Is it by choice or because of a methodological necessity? The scope of this study day will be to provide a blue print of analytical approaches that do not use scores as the main analytical object – without excluding it totally – concerning musical works coming from oral or written traditions.

This study day, which is intended mainly for PhD students or recent post-doctoral students, aims to present a wide range of perspectives relating to the emancipation of musical analysis from the object that gave birth to it (i.e. the score). It will also aim to question the definition or redefinition of its disciplinary status, the scope of its recent developments, and its adaptation to musical evolutions. It will also raise questions appertaining to its unity, its operational character and the consequences of the increase in – and fragmentation of – its methods.

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Among the possible areas of research, we propose:

#### **1. Analytical field**

- Analysis of a musical object not notated in a score:

- By the realisation or use of a written transcription: simple transcription, transcription with the use of play-back techniques (Simha Arom, 1976), graphic transcription of electroacoustic music, etc.;
- Analysis of recordings or the performance of a musical object not notated in a score: aural analysis, analysis of the musical act through its performative aspects (IRCAM, project GEMME<sup>1</sup>; IPEM<sup>2</sup>, etc.) and other methods for oral, improvised or electroacoustic repertoires; typo-morphological and spectromorphological approaches stemming for example from the GRM's<sup>3</sup> considerations of Pierre Schaeffer (*Traité des objets musicaux*, 1966) and François Delalande at the Marseille Laboratory of Music and Computing (e.g. *Les Unités Sémiotiques temporelles*, 1996), which have all contributed to the development of a computer-aided musical analysis (e.g. Pierre Couprie and Leigh Landy, with *EAnalysis*).
- Analysis of recordings or the performance of a musical object notated in a score: analysis of the interpretation through the study and the comparison of several recordings (CHARM<sup>4</sup>, Mazurka Project; GREAM, Philippe Lalitte); analysis of the musical act through its performative aspects (CMPCP<sup>5</sup>, IPEM, IRCAM, project GEMME; GREAM, etc.).

## 2. Epistemological field

- Considerations about the status and the evolution of the discipline of musical analysis against the decreasing “hegemony” of the score as the main analytical object.

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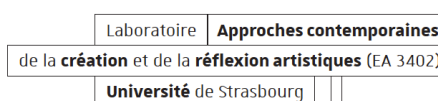
Spoken paper proposals of approximately 20 minutes with 10-minute question sessions can be submitted in French or English. Abstracts (max. 400 words) should contain the name, status, and affiliation of the speaker. They should be sent jointly to Camille Lienhard ([camille.lienhard@labexgreame.com](mailto:camille.lienhard@labexgreame.com)), Abril Padilla ([abril.padilla@labexgreame.com](mailto:abril.padilla@labexgreame.com)) and Julie Walker ([julie.walker@labexgreame.com](mailto:julie.walker@labexgreame.com)).

The submission deadline is **Tuesday 31 January 2017**.

Organisation committee: Camille Lienhard, Abril Padilla and Dr Julie Walker.

Programme Committee: Professor Mondher Ayari, Professor Xavier Hascher, Dr Nathalie Hérold, Camille Lienhard, Abril Padilla and Dr Julie Walker.

With the support of:



<sup>1</sup> Musical Gesture: models and experiences [Geste musical : modèles et expériences].

<sup>2</sup> Institute for Psychoacoustics and Electronic Music, University of Ghent, Belgium.

<sup>3</sup> Musical Research Group [Groupe de recherches musicales].

<sup>4</sup> Centre for the History and Analysis of Recorded Music.

<sup>5</sup> Centre for Musical Performance as Creative Practice.