

# DR. JULIE WALKER

Researcher at the GREAM / Associated Researcher at the ACCRA, University of Strasbourg, France

Ph. D in Musicology / Qualified as Associate Professor in France

Strasbourg | France | 0033 677-491-863 | Julie.walker@live.fr | [unistra.academia.edu/JulieWalker](http://unistra.academia.edu/JulieWalker)

## ACADEMIC FORMATION

### University of Strasbourg

- Ph. D in Musicology (4 evaluations: 1 very good; 3 exceptional) 2016  
“Chopin’s last style: context, analyses and narrative strategies of the late works”  
Thesis committee: Marta Grabocz (supervisor, Strasbourg), Jeffrey Kallberg (Philadelphia), Eero Tarasti (Helsinki), Kenneth Hamilton (Cardiff) and Mathieu Schneider (Strasbourg)
- MA in Music and Musicology with honours 2011  
*Master’s dissertation with highest honours*
- Bachelor of Arts in Musicology with honours 2009

### Conservatory of Music of Strasbourg

- Diploma of culture and musical writing (DEM) 2016  
*Studies in piano, musical writing, polyphony, chamber music, music theory, music analysis and history of music*

## SCHOLAR ACTIVITIES

### Publications

- Walker, Julie, “The Ballade op. 52 of Chopin: a “dramatic epopee”. Between formal, narrative and thymic analysis”, in L. Hébert (dir.), *Sémiotique appliquée, sémiotique applicable: nouvelles méthodes*, No. 26, February 2018, p. 290-319
- Walker, Julie, “The Polonaise op. 53 as manifest of Chopin’s last style”, in Mark Reybrouck et Constantitno Maeder (dir.), *Making Sense in Music, Studies in Musical Semiotics*, UCL, 2017, p. 129-137
- Walker, Julie, “The recording as a research tool for performance’s study”, in Alessandro Arbo et Pierre-Emmanuel Lephay (dir.), *Quand l’enregistrement change la musique*, Editions Hermann, Paris, 2017, p. 305-326.
- Walker, Julie, “Different structures of the narrative course in Chopin’s last style”, in Yu Hirong (dir.), *Art Review*, Sichuan University Press, No. 3, Spring 2015, p. 201-212.
- Walker, Julie, “Different narrative structures in Chopin's last style: a new methodology for the narrative and thymic analysis”, *Narrative Matters 2014: Narrative Knowing/Récit et Savoir*, June 2014, Paris, France, November 2014, online, <hal-01087541v4>

### In preparation

- Walker, Julie, “Chopin’s Fantasy op. 49: a typical romantic form”, *Conference Proceedings ICMS 13*, University of Canterbury, United Kingdom
- Walker, Julie, “The Barcarolle op. 60: last style’s aesthetic and apotheosis metaphor”, *Conference Proceedings EuroMAC17*, University of Strasbourg, Labex GREAM, France

## CONFERENCES PAPERS

### INTERNATIONAL CONGRESSES

1. “The Barcarolle op. 60, last style aesthetic and apotheosis metaphor”, *9<sup>th</sup> European Music Analysis Conference*, 28<sup>th</sup> June-1<sup>st</sup> July 2017, University of Strasbourg, France

2. "A typical romantic narrative strategy: the case of the *Fantasy* op. 49 of Chopin", *ICMS 13*, 4<sup>th</sup>-7<sup>th</sup> April 2016, University of Canterbury and University of London, United Kingdom
3. "A triple analytical level for Chopin's last style: the *Ballade* op. 52 between formal, narrative and thymic analysis", *Colloquium 302 – Applied and applicable semiotics, 83<sup>rd</sup> Congress of the ACFAS*, 25-28<sup>th</sup> May 2015, University of Québec, Rimouski, Canada
4. "Different discretised structures in Chopin's late works. The examples of the *Ballade* op. 52, the *Mazurka* op. 63 n°3 and the *Prélude* op. 45", *EuroMAC2014*, 17<sup>th</sup>-20<sup>th</sup> September 2014, University of Leuven, Belgium
5. "Narrative strategies in Chopin's music. The examples of the *Impromptu* op. 36, the *Fantasy* op. 49 and the *Nocturne* op. 55 n°2", *Narrative Matters 2014*, 23<sup>th</sup>-27<sup>th</sup> June 2014, University Paris-Diderot, France
6. "A new methodology for narrative and thymic analysis in music", *Second International Meeting on Narratology and Arts: The Art as Text*, 5<sup>th</sup>-7<sup>th</sup> December 2013, University of Strasbourg, France
7. "The *Polonaise* op. 53 as illustration of Chopin's last style", *ICMS 12*, 2<sup>nd</sup>-6<sup>th</sup> April 2013, University of Louvain-la-Neuve, Belgium

## STUDY DAYS

1. "Music and Narratology: a relevant interdisciplinarity ?", *6<sup>th</sup> GREAM Young Researcher's Study Day*, "Multidisciplinary Contributions to Musicology: Questions and Challenges", 2<sup>nd</sup> February 2018, University of Strasbourg, France
2. "Comparing musical analyses: between narratology and empirical study of the musical work: conciliation of confrontation?", *3<sup>rd</sup> GREAM Young Researchers' Study Day*, "Between Objectivity and Subjectivity in the Musicological Research", 13<sup>th</sup> March 2015, University of Strasbourg, France
3. "How Does the Recording Changing our Ways of Studying Music", *When the Recording "Changes" the Music*, 13<sup>th</sup> February 2015, University of Strasbourg, France
4. "Experimental methodology for the study of Chopin's last style", *2<sup>nd</sup> GREAM Young Researchers' Study Day GREAM "Experimentation in Music and Musicology : Objects, Methods, Results"*, 14<sup>th</sup> February 2014, University of Strasbourg, France
5. "Narrative Strategy in Chopin's Last Style: the Example of the *Polonaise* op. 53, *1<sup>st</sup> GREAM Young Researchers' Study Day*, "The musical act", 7<sup>th</sup> June 2013, University of Strasbourg, France

## SEMINARS

1. "The transcription piano-orchestra. The cases of *Ma mère l'Oye* (Ravel) and *Three Etudes* (Debussy) transcribed by M. Jarrel", *Seminar "Orchestras and beyond"*, University of Strasbourg, France, June 2017
2. "Chopin's last style: general perspectives", *Seminar of the GREAM's Young Researchers*, University of Strasbourg, France, 18<sup>th</sup> October 2016,
3. "Chopin's last style: context, narrative analyses and study of performance", *14<sup>th</sup> International Doctoral and Postdoctoral Seminar on Musical Semiotics*, 26<sup>th</sup>-29<sup>th</sup> March 2012, University of Helsinki, Finland

## TEACHING EXPERIENCE

### Teaching Fellow in musicology

Since September 2016

University of Strasbourg *TD of Music History*

### Music Teacher at General School

2011- 2013 and since 2017

College of la Wantzenau, College Foch, College Sophie Germain

## ORGANISATION OF SCIENTIFIC EVENTS

### Study days:

*Research of a subject of work, problematic, redaction of the call of papers in three languages (French, English, German), bibliography, choice of the speakers, scientific and practical organisation of the event*

- Co-organisation of the 5<sup>th</sup> Young Researchers' study day of the GREAM about "Musical analysis beyond the score" (March 2017)
- Co-organisation of the 4<sup>th</sup> Young Researchers' study March 2016 day of the GREAM "Instruments, Instrumentality and lutherie" (March 2016)
- Co-organisation de la 3<sup>rd</sup> Young Researchers' study day of the GREAM "Between objectivity and subjectivity: musicological research today" (March 2015)

### General Public:

- Co-organiser of the participation of the GREAM at the "Science Festival" 2016 and 2017  
*This is a French national manifestation which tend to democratize and explain the research field of different scientific areas to the general public*

## ACADEMIC AND SCIENTIFIC RESPONSABILITIES

- Active member of the Laboratory of Excellence GREAM of the University of Strasbourg (Experimental Research Group of the musical act)
  - Member of the Young Researchers's group of the GREAM  
*Organisation and participation of meetings, seminars, etc.*
  - Member of the research group on "Musical recording" and "Orchestras and Ensembles"
- Doctoral member of the council of the research group ACCRA (2014-2016) (Contemporary approaches of artistic creation and reflexion)
- Member of thesis committee of middle advancement for doctoral students
- Staff Member for the organisation of the International Congress Euromac17

## DISTINCTIONS

- First price ex-æquo for the best student communication in the international colloquium *Sémiotique appliquée, sémiotique applicable*, during the 83<sup>th</sup> Congress of the ACFAS at the University of Québec in Rimouski, May 2015
- Finalist for the "Prix du Mozarteum de France 2017" in Lyon, which rewarded the best communication about 19<sup>th</sup> century for general public.

## LANGUAGES

French – Mother tongue

English – TOIEC 885 points

German – CLES 1