3rd Biennial Congress
of the French Musicological Association

SFM 2025

October 23–25, 2025, in Aix-en-Provence
Call for Papers and Contributions
sfm2025.sciencesconf.org

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Congress Presentation

To provide new momentum to the French musicological network, the French Musicological Association (*Société Française de Musicologie*–SFM) launched in 2021 a privileged forum for exchange in the form of a biennial international congress.

After a first edition in Lyon, the second edition was hosted in 2023 in Angers by the Faculty of Humanities at the Université Catholique de l'Ouest (UCO) and the Department of Philosophy at Nantes Université.

The 3rd edition is scheduled from October 23 to 25, 2025, in Aix-en-Provence, bringing together four laboratories: PRISM (Perception, Representations, Image, Sound, Music — UMR 7061), LESA (Laboratory for Studies in Art Sciences — UR 3274), ADEF (Learning, Didactics, Evaluation, Training — UR 4671), IDEAS (Institute of Ethnology and Social Anthropology — UMR 7307); two institutes, one multidisciplinary, InCIAM (Institute for Creativity and Innovation), and the other, the higher music education center IESM (*Institut Supérieur d'Enseignement de la Musique Europe et Méditerranée*); and a federative structure (SFERE — Federative Structure for Studies and Research in Education of Provence FED 4238). The SFM2025 congress will be hosted at the *Conservatoire à Rayonnement Régional d'Aix-en-Provence*.

As a traveling event, the SFM Congress aims to highlight the different locations where musicology is present across the national territory, while also serving as a meeting space

open to all specialties within the discipline. This is why this call for papers, open to all researchers, including early-career scholars, features two categories:

Categories of Call for Papers

- **Open Call for Papers:** For presentations without thematic constraints.
- **Thematic Session Contributions:** For presentations aligning with themes defined in collaboration with SFM and local partners.

Sessions thématiques

1   Risset & beyond

Jean-Claude Risset is one of the leading figures in the invention and development of a new discipline that emerged in the 1960s: computer music, positioned at the intersection of fundamental computing, musical creation, studies on sound perception, and the musicological challenges of the time. Jean-Claude Risset's multifaceted activity as a researcher in sound perception, a developer of creative tools through sound synthesis, and a composer of mixed music makes him one of the key actors in the interdisciplinary field of *AST* (arts, science, and technology). In this context, the *PRISM* laboratory is finalizing the digitization and online publication of Jean-Claude Risset's scientific and artistic paper archives.

In 2025, more than 60 years after his pioneering work, what is Jean-Claude Risset's legacy in the fields of sound synthesis, mixed composition, and the use of the disklavier for musical creation in the era of AI, streaming listening practices, and non-standardized electronic instruments? Is the notion of "creating the sound itself" still relevant in the first quarter of the XXIst century, when synthesis and processing technologies are becoming increasingly intertwined? How are the issues of mixed composition, central to Jean-Claude Risset's concerns, being renewed by the acceleration of AI-based tools for generating materials and forms? What is the modernity of Jean-Claude Risset's work in an environment of constant technological innovation? Can we speak of a lineage of composer-programmers in the vein of Risset–Stroppa–Blondeau?

2   Music and Cinema

2.a   Experimental music and cinema: multisensory and multimodal approaches

From the advent of visual music by Hans Richter or Viking Eggeling to the most contemporary hybrid films, passing through practices such as found footage and structural cinema, the encounter between cinema, documentary, and experimental sound forms has redefined traditional frameworks of audiovisual narration. By integrating atypical sound textures, non-linear structures, and spaces of indeterminacy, these intersecting practices question the relationships between sound and image, alter audience perception, and propose new artistic forms of expression.

What mutual influences exist between fictional cinema, documentaries, and experimental sound forms? In what ways have experimental musics transformed cinematic practices? To what extent do these unconventional sonorities influence the perception of time and duration in cinema? Are we witnessing a genuine co-creation of sound and image in films adopting or generating so-called experimental music?

2.b   Archiving and heritage of film music

Film music has only relatively recently garnered musicological interest. Over the last few decades, this domain has experienced significant growth as a field of study, particularly in France, where it is subject to varied and continuously evolving methodological approaches (Huvet, 2016). However, a recurring issue persists in film music research: archives, both in the symbolic (scores) and audio (recording rushes) domains, often remain difficult to access. These obstacles have led, in recent years, to initiatives aimed at protecting, preserving, and progressively making accessible resources essential for studying the musical history of film music. Among such projects, we can mention the Archives Misraki platform (AMU CNRS / SATT Sud-Est / IDEAS / PRISM / PASSAGE XX-XXI Lyon 2), the Maurice Jarre Archives (Jean Vilard Association / Wyoming University), and the Marcel Pagnol Endowment Fund (IDEAS / CNRS / SATT Sud-Est). In this context, musicology, through its analytical tools, offers a unique approach to cinematic production (Rossi, 2021). This discipline also benefits from advances in digital technologies, which facilitate data identification and analysis. The interdisciplinary collaboration between arts and sciences, particularly between musicology and sound sciences, undoubtedly offers novel and promising perspectives for the study of these corpora.

Communication proposals within this framework may include presentations of specific archival collections, exploration of archival techniques, or musical and multimodal analyses (for instance, through artificial intelligence or innovative analytical approaches — Couprie,

2018). It is also possible to address the core issue of the creative process through comparative studies of notation and recording practices (Rossi, 2021). Finally, topics addressing issues of interpretation and the reconstruction of musical corpora are also welcome.

3   Music, teaching, pedagogy and didactics

Since the establishment of musicology in French universities, various studies and publications have documented the evolution of musicology education (Bourde & Gribenski, 1975; Delahaye & Pistone, 1982; Weber, 1969, 1980). This field has also been the subject of evaluations and reports on training and research in musicology (HCERES, 2012-2017). At international level, the concern to establish training programmes and curricula, research methodologies in musicology and teaching practices has given rise to numerous publications in recent years (Bonneville-Roussy et al., 2020; Conway, 2020; Cup & Salvador, 2021; Joliat & Terrien, 2021; Mozgalova et al., 2021; Terrien, 2014). In connection with the conference theme on the 3B and the notion of the open work, the conference organizers aim to bring together artists and musicologists who have recently experimented with innovative approaches to teaching or training in this concept. Two broad questions are raised, as various possibilities exist for producing and communicating research findings in these fields:

First question : What experiments, programs, and innovative teaching approaches are currently being implemented in higher education for music and musicology, and for what purposes? This point should provide an overview of training activities in musicology departments in France and beyond.

Second question : How can teaching and research on the concept of the open work be approached today? What relationships can exist between performing artists, as mediators of their art, and musicologists? How can they collaborate to rethink the training in this concept using contemporary resources? This point should contribute to renewing pedagogical and didactic perspectives on repertoire works based on the notion of the open work.

4   Song and Modern Popular Music

Situated at the crossroads of technique, aesthetics, and market-driven logic, the study of modern popular music inherits a dual epistemological lineage: on one hand from popular studies, largely sociological and cultural, and on the other from sound studies, emphasizing the analysis of timbre and conditions of sound production. Long overlooked in Francophone musicology, non-art music has, over the past two decades, become recognized as an essential repertoire within the discipline, highlighted through encyclopedic publications (Jean-Jacques Nattiez, 2003) and anthological collections (Guibert & Heuguet, 2022).

Aix-Marseille University has been central to these discussions since 2015, with the creation of the interdisciplinary network *les Ondes du monde*, which brings together research in France and Europe on song through biennials and seminars. To enhance the disciplinary contributions of the various musicological traditions on this subject, proposals should primarily address the musical dimension of song and modern popular music from the 20th and 21st centuries. Submissions may include harmonic or melodic analysis, historical genre studies, relationships between text and music, the role of technology, or the contributions of performers.

5   Anthropology and Ethnomusicology

Musical territories: dynamics and boundaries

Music—however we choose to define or embody it—is inherently plural. Musical territories are shaped by their geographic and social diversity, their diachronic and synchronic dimensions, and their material and symbolic expressions. Ethnomusicologists recognize the complexity and fragility of these musical ecosystems. Performers, listeners, and analysts all engage within a continually questioned, transcended, and renewed creativity. Building upon initial discussions held at IDEAS on this topic (2024), this session aims to further explore and deepen our understanding of the dynamics and boundaries of these musical territories.

6   The Three Bs (Boulez, Berio, Boucourechliev)

6.a   Pierre Boulez as conductor

Pierre Boulez is undeniably one of the most influential figures in modern music. His profound and enduring impact spans numerous domains, including composition, conducting, writing, administration, and public engagement.

On the occasion of his centenary, and with the aim of both honoring and reassessing his legacy in the new millennium, we propose the following themes:

- What are Pierre Boulez's principal contributions as a conductor?

- What characterizes his conducting technique and his analytical approach, rehearsal methods, and interpretations of 20th-century and contemporary repertoire (for example Bartók, the Second Viennese School, Varèse, Debussy)?

- What approaches did Boulez employ when conducting his own works and those of his contemporaries?

- How did the recording processes and technical aspects of Boulez's numerous recordings as a conductor unfold? Did he collaborate closely with sound engineers?

- What type of relationships did Boulez develop with orchestral musicians?

6.b Boulez as a composer of the 21st century

Many academic studies and historical accounts on his music focus on works from the period considered to be the most innovative and radical, works such as *Structures, Books I and II for piano*, *Le Marteau sans Maître*, *Pli selon Pli*, or his *Piano Sonatas*. However, Boulez's career as a composer extends across multiple decades, marked by continuous evolution—an evolution that itself constituted a central principle of his artistic process, constantly revising, editing, and expanding his earlier works.

Specifically, Boulez's final generation of compositions deeply integrates and explores major elements of the late 20th- and early 21st-century musical landscape: real-time electronic technology (*Répons, …explosante-fixe…, Anthèmes 2*), the concept of musical processes (also found, for instance, in post-spectral music, e.g., *Dérive 1, Sur Incises*), technomorphism (adapting electronic studio techniques to instrumental writing, e.g., *Messagesquisse*), computer-assisted composition (*Dérive 2*), citation, and intertextuality (*Dialogue de l'ombre double, Anthèmes*), etc.

We invite reflection around the following core questions:

- What are the primary compositional strategies of Boulez's late works?

- How do his compositional techniques differ from or resemble those of his youth?

- What new paths was Boulez exploring in his final compositions?

- Which composition projects did he leave unfinished or in progress?

- How did he incorporate elements derived from younger composers?

- What significant changes can be observed in his compositional approach over his career?

- Why and how did Boulez repeatedly use the motif derived from the name SACHER (E♭ − A − C − B − E − D) as a recurrent element of his musical language, even beyond explicit homage? What aesthetic and compositional issues are behind this commitment?

6.c   Open and mobile works: questioning modernity

Boulez, with his serial thinking and concept of *open form*, questions the possibility of a continuously transforming music, where structures are not fixed but adaptable. Has the concept of indeterminacy influenced today's young creators? Does it still embody modernity?

Berio, for his part, explores the fusion of musical languages and their interactions with other art forms. His work *Sinfonia* demonstrates the coexistence of tradition and modernity. Is this a reflection of today's postmodern condition?

Finally, Boucourechliev introduces *mobile forms*, allowing performers to become true co-creators. This freedom opened novel perspectives on the role of performance and the concept of the work as a process. In the age of artificial intelligence, has such experimental thinking become the norm?

6.d   The legacy of composers born in 1925

On the occasion of their centenaries, we invite proposals exploring the enduring legacies, diverse contributions, and ongoing significance of composers born in 1925:

André Boucourechliev, Luciano Berio, Pierre Boulez, Aldo Clementi, B.B. King, Georges Delerue, Ivo Malec, Mikis Theodorakis, Daphne Oram, Oscar Peterson, Michel Philippot.

Submission Guidelines

Paper and contribution proposals should be submitted in either French or English as text documents (`.doc, .docx, .rtf, .odt`) and must include:

- A title and abstract of the proposal (300 words);

- Author's name, email contact information, and a short biography including institutional affiliation if applicable (100 words).

> **Important Dates**
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> **Submission Deadline:** May 18, 2025, at midnight
>
> **Notification of Acceptance:** July 1, 2025
>
> **Proposals should be sent to:** sfm25@prism.cnrs.fr

Institutionnal Partners

- Aix-Marseille Université (AMU)

- Laboratoire PRISM
  Perception, Représentations, Image, Son, Musique – UMR 7061

- Laboratoire LESA
  Laboratoire d'Études en Sciences des Arts – EA 3274

- Laboratoire ADEF
  Apprentissage, Didactique, Évaluation, Formation – UR 4671

- Laboratoire IDEAS
  Institut d'Ethnologie et d'Anthropologie Sociale – UMR 7307

- Institut InCIAM
  Institut de Créativité et d'Innovation d'Aix-Marseille

- IESM
  Institut Supérieur d'Enseignement de la Musique Europe et Méditerranée

- Structure Fédérative SFERE
  Structure Fédérative d'Études et de Recherches en Éducation de Provence – FED 4238

- CRR d'Aix-en-Provence
  Conservatoire à Rayonnement Régional

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Thematic Sessions Convenors

- Vincent Tiffon (PRISM/AMU/CNRS)
  Session "Risset and Beyond"

- Julien Ferrando (IDEAS/AMU/CNRS)
  Javier Elipe Gimeno (PRISM/AMU/CNRS)
  Session "Music and Cinema"

- Thierry Stiegler (IESM)
  Pascal Terrien (ADEF/SFERE-Provence (FED 4238)/AMU)
  Session "Music, Education, Pedagogy and Didactics"

- Etienne Kippelen (LESA/AMU)
  Session "Song and Modern Popular Music"

- Olivier Tourny (IDEAS/CNRS)
  Séverine Gabry-Thienpont (IDEAS/CNRS)
  Anthropology and Ethnomusicology

- Charles de Paiva-Santana (PRISM/AMU/CNRS)
  Session "Boulez–Berio–Boucourechliev"

- Jérôme Rossi (Université Lumière Lyon 2), SFM Group "ELMEC"
  Study of Musical and Sound Languages on Screen

- Gaël Saint-Cricq (Université Lumière Lyon 2/IHRIM),
  "SFM Medievalists Group"