

STUDY
IN
FRANCE

MUSICOLOGICAL RESEARCH IN FRANCE



It was in the nineteenth century that the term *musicologie* appeared in the French language to denote a scientific discipline devoted to musical theory, esthetics, history, creativity, and criticism. Musical research—*ars musica* in the medieval lexicon, or *Musikwissenschaft* in German—has developed its own methods of research derived from the humanities (literature and linguistics), the social sciences (anthropology and ethnology), and exact sciences (physics and mathematics). The French tradition of theoretical and scientific study of music is long, comprising René Descartes (*Abrégé de musique*, 1618), Jean-Jacques Rousseau (*Dictionnaire de musique*, 1767), Jacques Chailley (*Historical Treatise of Harmonic Analysis*, 1951), Pierre Boulez (*On Music Today*, 1963). In 2017, France's two national conservatory, in Paris and in Lyon, enrolled 1890 students; 30 publicly supported permanent orchestras employed nearly 2,000 musicians. Emblematic of research tied to musical practice—as exemplified by the Doctorate in interpretation—organizations such as the *Institut de Recherche et Coordination Acoustique/Musique* (IRCAM, Institute for Research and Coordination in Acoustics/Music) and the *Cité de la Musique* bring together musicians, composers, and scholars to collaborate on exploring and advancing the French *ars musica*.

RESEARCH AND PRACTICE: THE DOCTORATE IN INTERPRETATION

At the interface of musical performance and musicological research is a Doctorate in musical interpretation that allows musicians to do research in connection with their playing. That research takes a traditional academic form (preparation of a dissertation) while also having a performance component (one or more concerts). The doctorate is offered in three universities—Jean Monnet Saint Etienne, Lyon Lumière (Lyon 2) and Sorbonne University—in connection with the national conservatories of Paris and Lyon. The 3-year program includes instrumental courses, research seminars, and the writing of a dissertation.

> **CNSMD de Lyon** – Doctorate in musical interpretation in partnership with the universities Jean Monnet Saint Etienne and Lyon Lumière (Lyon 2), ED Lettres, langues, linguistique et arts (ED 484): www.cnsmd-lyon.fr

> **CNSMD de Paris** – Doctorate in musical interpretation in partnership with Sorbonne University, ED Concepts et langages (ED 433): www.cnsmdp.fr

Open by a very selective examination to candidates holding either (i) a French or foreign master or the equivalent or (ii) a DFS (*Diplôme de Formation Supérieure*) from the CNSMD of Paris or a DNSEM (*Diplôme National Supérieur d'Études Musicales*) from the CNSMD of Lyon (song, instrument, jazz, ancient music, chamber music).

MAJOR RESEARCH AREAS

> Historical musicology and French musical heritage

This area of scholarship deals primarily with western music and musical phenomena using a diachronic approach. Historical musicology may focus on composition, performance, criticism, or the popularity of a musical genre, or on an individual composer or musical style (secular music, religious music, music of the royal court, etc.) in a given period. French historical musicology employs various methods to study and analyze musical sources. These include historiography based on musical or stylistic analysis, iconography, linguistics, paleography and philology.

In France, special importance is given to the study of the national musical heritage, such as the body of work of French lutenists and the monumental publication of the works of Lully.

> Ethnomusicology

Etymologically, ethnomusicology refers to the music of other cultures. Thus it is sometimes known as musical ethnography or musical anthropology, depending on the subject and the methods employed in a given study.

Although it is often considered to be the study of non-European music, ethnomusicology may take as its object of study a western musical phenomenon, seen from a sociological or anthropological point of view.

French ethnomusicology studies multicultural musical and choreographic expressions in urban and suburban settings, as well as in France's overseas territories and other parts of the French-speaking world



> Sociology of Music

The sociology of music combines musicology and sociology to examine the social aspects of music and its role in society. Therefore it sometimes resembles ethnomusicology in its methods, although it emphasizes the observation of musical behaviors and interactions in society, often using questionnaires and economic data. The sociology of music generally focuses on musical phenomena in contemporary industrialized societies.

> Popular and commercial music

This area of musicology studies recorded music and, by extension, the musical, technical, and social processes associated with recording. Scholars in this field grapple with the question of "music in the making", a task that encompasses musical performance and interpretation in the studio, in rehearsal, and before a live audience. Among other things, this field deals with the history, sociology, and practice of current popular music such as jazz, rock, pop, hip-hop, and electronic.

> Musical theory, analysis and composition

Musical theory focuses on music's "internal operations," primarily musical language and notation. The goal is to identify the models and structures at work in the techniques of individual composers, genres, styles, or historical periods. Generally speaking, musical theory analyzes the basic components of music: rhythm, harmony, melody, structure, form, texture, tone, and so on.

> Musical psychology, cognition, and learning

The psychology of music is the scientific investigation of the relations between music and the human mind. It encompasses several cognitive disciplines dealing with emotion, learning, perception, language, and modeling. Historically, this branch of musicology has centered on studies of perfect pitch, tests of musical aptitude, tonal memory, musical creativity in children, the psychological function of cortical stimulation, and other facets of psychoacoustics and auditory perception.

> Acoustics and musical computing

Musical acoustics is a branch of acoustics and musicology that studies the role and use of sound in musical creativity and perception. Scholars study the physical description of music, that is, how sound functions as musical sound. They examine different types of musical sound and sound-producing instruments and devices, including the human voice (spoken and sung), as well as computer analysis of melody and even the clinical use of music as therapy.



FRENCH REVIEWS AND JOURNALS

- **Bulletin Charpentier** <http://philidor.cmbv.fr> >Bulletin Charpentier
- **Cahiers de l'Association Internationale des Études françaises (AIEF)** www.aief.fr/cahiers/
- **Cahiers Debussy** www.debussy.fr >Cahiers Debussy
- **Cahiers rémois de musicologie** www.univ-reims.fr >Éditions>Revue
- **Dix-huitième siècle** <http://sfeds.ish-lyon.cnrs.fr> >Publications
- **L'Éducation musicale** www.leducation-musicale.com
- **Entretemps** www.entretemps.asso.fr/Revue/
- **Études grégoriennes** www.abbayedesoiesmes.fr >Grégorien
- **Filigrane : musique, esthétique, sciences** www.revue-filigrane.org
- **Le Jardin de musique** www.plm.paris-sorbonne.fr/spip.php?article36
- **Journal de Recherche en Éducation Musicale** <http://omf.paris-sorbonne.fr> >MUSECO>JREM
- **La Lettre du Musicien** www.lalettredumusicien.fr
- **Le Magazine de l'orgue** www.lemagazinedel.org
- **Musicorum** www.musicorum.net
- **Musique – Images – Instruments** www.irpmf.cnrs.fr >Productions scientifiques
- **Musurgia : analyse et pratique musicale** <http://musurgia.free.fr>
- **Opéra baroque** <http://operabaroque.fr>
- **L'Orgue** www.symetrie.com >Distribution
- **L'Orgue francophone** www.ffao.com
- **Ostinato rigore : Revue internationale d'études musicales** www.jmplace.com/fr >Ostinato rigore
- **Revue de musicologie** www.sfmusicologie.fr
- **Romantisme : revue du dix-neuvième siècle** www.armand-colin.com/revue/13/
- **Seizième siècle** www.sfdes.fr

THE MUSEUM OF MUSICAL INSTRUMENTS AT THE CITÉ DE LA MUSIQUE IN PARIS

<http://mediatheque.cite-musique.fr/masc/>

The Museum of Musical Instruments pursues a mission of preserving and promoting its collections of instruments, paintings, photos, and other music-related objects. Essential to that mission is the museum's laboratory, which manages restorations of instruments in the collection. As a research site, the lab operates within the fields of history and organology as well as the chemistry and physics of materials.

In addition to conventional equipment for monitoring and treatment, the laboratory also possesses its own fluorescent spectrometer, an X-ray system, a real-time modal analysis machine, a mechanical test bench, and a controlled climate chamber.

CURRENT RESEARCH

- > **Wood:** Preventive conservation to keep stringed instruments in playable condition, changes in the mechanical properties of vibrating wood under variable conditions of heat and humidity.
- > **Varnishes:** The chemical composition of the varnishes applied to antique violins and lutes is studied using techniques of microscopic, spectroscopic, and microchemical analysis.
- > **Leather:** The physico-chemical and mechanical characteristics of leathers used on piano hammers and the dynamics of the hammer mechanisms are studied through experiments with high-speed cameras and digital simulations.

USEFUL LINKS

French research centers, institutes, and associations

- Société Française de Musicologie www.sfmusicologie.fr
- Cité de la musique - Laboratoire du musée www.cite-musique.fr >Musée
- Association Entretemps www.association-entre-temps.com
- Association Philippe Lescat <http://apl.apinc.org>
- Association pour un Centre de recherches sur les arts du spectacle aux XVII^e et XVIII^e siècles <http://acras17-18.org>
- Centre d'Études Supérieures de la Civilisation Médiévale (CESCM) www.mshs.univ-poitiers.fr/cescm/
- Centre d'Études Supérieures de la Renaissance (CESR) <http://cesr.univ-tours.fr>
- Centre de Documentation Claude Debussy www.debussy.fr
- Centre de Documentation de la Musique Contemporaine www.cdmc.asso.fr
- Centre de Musique Baroque de Versailles (CMBV) www.cmbv.fr
- Centre de Musique Médiévale de Paris <http://cmmp.pagesperso-orange.fr>
- Centre National de Création Musicale (CIRM) www.cirm-manca.org
- Confédération Musicale de France www.cmf-musique.org
- Centre International de Recherches Interdisciplinaires en Ethnomusicologie de la France <http://cirief.fr>
- Fondation Francis et Mica Salabert www.fondation-salabert.org
- Fondation Royaumont www.royaumont.com/fondation_abbaye
- GRAME - Centre national de création musicale (Lyon) www.grame.fr
- Groupe de recherches musicales (GRM) www.ina-sup.com/recherche/le-grm/
- Institut de Recherche et Coordination Acoustique Musique (IRCAM – Paris) www.ircam.fr
- Institut de Recherche sur le Patrimoine Musical en France (IRPMF) www.irpmf.cnrs.fr
- Institut International de Musique Électroacoustique de Bourges (IMEB) www.imeb.net
- Le Hall de la Chanson - Centre national du Patrimoine, de la Chanson, des Variétés et des Musiques actuelles www.lehall.com
- Opéra de Paris / Base Chronopéra <http://chronopera.free.fr>
- Société Française d'Acoustique (SFA) <http://sfa.asso.fr/fr/accueil>
- Société Française d'Analyse Musicale (SFAM) www.sfam.org
- Société Française d'Ethnomusicologie www.ethnomusicologie.fr
- Société des Auteurs, Compositeurs et Editeurs de Musique (SACEM) www.sacem.fr
- Syndicat National des Auteurs et des Compositeurs (SNAC) www.snac.fr
- International Musicological Society (IMS) www.ims-online.ch

IRCAM

<http://www.ircam.fr>

The *Institut de Recherche et Coordination Acoustique/Musique* (IRCAM, Institute for Research and Coordination in Acoustics/Music) was founded in 1974 in affiliation with the Pompidou Center in Paris and the CNRS. It is a place for musical creativity as well as for musicological, scientific, and technical research.

IRCAM's distinctive feature is its support for the airing and the coordination of varied scientific views on the musical phenomenon drawn from physics, signal processing, computing, cognitive psychology, and musicology.

- > To contribute, through the advancement of science and technology, to the continuous renewal of contemporary musical creativity.
- > To apply the expertise generated through research to social and business issues (media, education, cultural diffusion, and so on).

FRENCH RESEARCH

PORTAL

www.campusfrance.org/en/researcher

A UNIQUE, **ONLINE-ACCESS INFORMATION POINT**
FOR LOCATING RESEARCH PROJECTS



◆ UNDERSTANDING FRENCH RESEARCH

- > Understanding how PhDs operate in France;
- > Knowing how to start and finance a PhD;
- > Applying to international research programs (Hubert Curien Partnerships, *Make Our Planet Great Again*, etc.).



◆ DIRECTORY OF DOCTORAL SCHOOLS

Point of entry for starting a PhD and the 270 doctoral schools organizing and supervising doctoral training.

- > Search by key words, regions, and disciplines;
- > Comprehensive information on doctoral schools: Research areas, criteria and points of contacts for admission, welcome mechanisms, proposed topics, current financing, international dimension, and points of contacts for associated research laboratories;
- > Access to fields offered by each doctoral schools.

7 doctoral schools in musicology accessible at

<https://doctorat.campusfrance.org>

while typing the keywords «musicology» and «music»



◆ PhD TOPICS, MASTER INTERNSHIPS, AND POST-DOCTORAL POSITIONS:

- > Offers financed through doctoral contracts, Industrial agreements for training through research (CIFRE), and specific offers devoted to programs financed by foreign governments;
- > Offers for Master internships for experience in a research laboratory;
- > Post-doctoral offers for work in French laboratories;
- > A detailed financing mechanism for each research offer (PhD topics, post-docs, and internships).

Some few PhD offers in musicology, accessible at:

<https://doctorat.campusfrance.org/phd/offers>

while typing the keywords «music» or «musicology»