Collegium Musicæ
SORBONNE UNIVERSITÉ

Music, Humanities, and Science · Representations of Music and Sound

International Thematic school · MuHaS3

22–26 October 2026, Fondation Royaumont

Programme

	THURSDAY 22 Oct		FRIDAY 23 – Participants' Research Forum
10h45	Meet at Gare du Nord		10-minute presentation - 5 min questions // 5 min changeover
11h04	Line H train from Gare du Nord to Viarmes - arrival 11h45	9h	Musical Gesture, Embodiment and Performance (3 presentations) : Elise Heinisch, Justyna Tobera, Mathieu Champs
	Arrival at Royaumont (by train/shuttle or independently – parking available)	10h	Voice, Timbre and Sonic Identity (4 presentations) : Valérie Le Page, Leïla Barbedette, Hugo Pauget, Assel Nemerenova
12h	Welcome at Fondation Royaumont	11h20	Break
	Registration/check-in to rooms	11h40	Musical Heritage, Memory and Communities (3 presentations) : Marc Wijnand, Mehdi Zerrad, Bat El Marziano
		12h40	Break
13h	Lunch	13h	Lunch
14h30	Introduction and presentation of the school (Théodora Psychoyou + Hugues Gennevois) Introductions by participants and speakers (round table)	14h30	Digital Representation, Synthesis and Creation (4 presentations) : Alberto Carretero, Dimitra Patsioti, Jacqueline Portnell, Hyun-Hwa Cho
		15h30	New Media, Visuality and Artistic Research (3 presentations) : Waël Hindo, Marina Maluli, Leïla Rostom
16h	Davitt Moroney - The Mechanics of the Body at the Keyboard: Jean-Philippe Rameau and Science at the Dawn of the Enlightenment	16h30	Break
17h	Break	17h	Workshop - Olga Roudakova - Plainchant through a Millennium of Musical Notation: A Practical Workshop on the Same Piece (*Gradual* Haec Dies) in Several Notation Systems
17h30	Workshop - Pierre Couprie - Digital Tools for Musicological Practice: Listening, Visualising, Transcribing and Comparing		
19h	Break	18h	Break
20h	Dinner	20h	Dinner

	SATURDAY 24 *Why and how should we represent music?*		SUNDAY 25 *The status and functions of the sign*
9h	Flora Kritikou - An Archaeology of Representations: "Byzantine" Notations	9h	Pierre Couprie - Visualising Musical Performance: From Recording to Interpretation
10h	Benoît Navarret - Recording as a Trace: Retrospective Forms of Representation	10h	Benoît Navarret - The Role of Tablature in Learning and Interpretation; Representing Music through Gesture
11h00	Break	11h00	Break
11h30	Vincent Goudard - Functional Representations and the Creative Process	11h30	Stéphane Audard - F*rom Fake* Book*s to the* Real Book: History and Uses of Lead Sheet Notation in Jazz Practice
12h30	Questions / discussion / summary	12h30	Questions / discussion / summary
13h-14h30	Lunch	13h-14h30	Lunch
14h	Alexandre Cerveux - Vocal Sound, Its Form, Pitch and Representation: A Look at Medieval Sources around the Mediterranean	14h30	Davitt Moroney - Different Notation Systems for Keyboard Music, with Examples from Baroque Practice
15h	Hugues Gennevois - Functions of Musical Representation	15h30	Hugues Gennevois - Processual Representations: Representing the Process Rather than the Result
16h30	Break	16h30	Break
17h	Workshop - Modern Byzantine Notation: Practical Elements - Flora Kritikou	17h	Workshop - Théodora Psychoyou - Ancient Greek Musical Notation ("Alypian" Notation): Sources, Principles and Issues through Selected Examples
18h30	Break	18h30	Break
20h	Dinner	20h	Dinner

	MONDAY 26
9h	Christophe d'Alessandro - Mathematical and Digital Representations of Music and Sound: From Visualisation to Perception
10h	Olivier Bioret - Notating in Three Gestures: A Typology of Movement Notation Operations
11h	Break
11h30	Hugues Genevois - Representations of Music in the Twentieth Century
12h30	Questions / discussion / summary
13h-14h	Lunch
14h30	Review and evaluation of the week, general discussion
16h45	Departure from the abbey for Paris
17h26	Train from Viarmes to Gare du Nord

Participants' Research Forum – Friday 23 Oct. – Analytical programme

9:00-10:00 | Musical Gesture, Embodiment and Performance

9:00 · Elise Heinisch · From Musical Gesture to Spatial Representation: Exploring Creative Action with Digital Musical Instruments. What Can Motion Capture Data Represent of Musical Gesture? OptiTrack Challenges.

9:20 · Justyna Tobera · From Movement to Bodily Experience: Rethinking Notation as an Active Practice

9:40 · Mathieu Champs · Orchestral Conducting: Creative Processes in Interpretation, Between the Score, Habitus and Orchestral Musicians */ Direction d'orchestre : formes de création dans l'interprétation, au plus près du texte, des habitus et des musiciens d'orchestre*

10:00-11:20 | Voice, Timbre and Sonic Identity

10:00 · Valérie Le Page · Singing and Its Image / *Le chant et son image*

10:20 · Leïla Barbedette · Characterizing the Timbre of String Quartet Instruments through Vocalization

10:40 · Hugo Pauget · Violin Sound Identity: Respective Influences of the Instrument and the Player

11:00 · Assel Nemerenova · Breathing – Music – Health: Control and Expressiveness in Wind Instrument Performance

11:20-11:40 | Coffee break

11:40-12:40 | Musical Heritage, Memory and Communities

11:40 · Marc Wijnand · A Chronology of the Ondes Martenot Loudspeakers / *La chronologie des diffuseurs d'ondes Martenot*

12:00 · Mehdi Zerrad · The Heritage of Aïta: A Multidimensional Approach to Subgenre Classification of a Moroccan Traditional Popular Music

12:20 · Bat El Marziano · Online Discourse in the Screamo Community

13:00-14:30 | Lunch

14:30-15:50 | Digital Representation, Synthesis and Creation

14:30 · Alberto Carretero · Bio-inspired Models and AI Techniques for Musical Representation and Composition

14:50 · Dimitra Patsioti · The Architecture of the Voice: A Computational Framework for Sonic Spatial Generation

15:10 · Jacqueline Portnell · Vocal Synthesis in the Digital Arts: Translating Organic Randomness into a Fixed Performance / *La synthèse vocale dans les arts numériques : traduire l'aléatoire organique en performance codifiée*

15:30 · Hyun-Hwa Cho · The Mirror of the Organ and the Voice: Augmentation, Synthesis, Performance and Notation / *Le miroir de l'orgue et de la voix : augmentation, synthèse, performance, écriture*

15:50-16:50 | New Media, Visuality and Artistic Research

15:50 · Waël Hindo · Web Opera as an Emerging Genre: The Impact of the Web on Musical Composition and Aesthetic Experience / *Le webopéra, un nouveau genre émergent : impacts du dispositif web sur les procédés compositionnels musicaux et sur l'expérience esthétique*

16:10 · Marina Maluli · The Musicality of Reading and the Tensivity of the Visual in Two Unpublished Texts by Claude Zilberberg

16:30 · Leïla Rostom · Projects of the Research and Innovation Lab of ITEMM

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Music unfolds in time, through gesture and listening. Yet for centuries, musicians have sought to capture, transmit and imagine it through written signs. Musical notation is both a memory of sound and a tool for thought and creation. Every representation makes choices: what to record, what to leave to the performer, and what remains beyond the reach of writing.

This third MuHaS thematic school explores these choices through an interdisciplinary dialogue between musicology, history, acoustics, mathematics, computing and artistic practice. Bringing together researchers, composers and performers, it asks how these fields can inform one another: how historical sources challenge contemporary models, how gesture and performance reshape our understanding of notation, and how scientific and digital tools open new possibilities for musical thought and creation.

Lectures, practical workshops and the Participants' Research Forum connect ancient Greek and Byzantine notation, medieval sources, keyboard traditions and jazz lead sheets with approaches to movement, recording, visualisation and sound synthesis. These encounters invite participants to share methods as well as findings, moving between the study of musical signs, the physical properties of sound and the embodied experience of making and hearing music.

Throughout these days at Royaumont, representation provides a common ground for examining how music is conceived, learned, performed and heard – and for imagining how emerging musical practices might be represented in turn.

Scientific coordination : Hugues Genevois and Théodora Psychoyou
Organising committee : Théodora Psychoyou, Nancy Hachem and Hugues Genevois

About Collegium Musicæ

Collegium Musicæ is an interdisciplinary institute of the Sorbonne University Alliance dedicated to music research, education and artistic practice. Bringing together the humanities, sciences and the arts, it supports dialogue across disciplines and collaborative approaches to music and sound.

Directorium

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