1. ARGUMENT

This conference brings together researchers interested in artistic creativity and the study of processes of musical and sound creation of the past and present. Researchers working on this cluster of problems from a wide variety of disciplines (history, music analysis, psychology, philosophy, cognitive science, sociology, ethnomusicology, anthropology, etc.) are invited to assess the different methodologies developed in the last thirty years in their respective areas from an interdisciplinary perspective. Each approach contributes in its own way to the advancement of our understanding of the procedures, techniques, knowledge and know-how employed by musicians involved in creative projects.

Following the epistemological paradigm shifts that musicology underwent at the end of the last century, the notion of ‘creative process’ has been enriched. Sketch studies have extended their scope beyond notated works of art music. Today this field includes all contemporary musical repertories as well as the oral, technological and collaborative dimensions of the creative process in music. There is growing interest, for example, in the function of improvisation and of gesture in the creative process, in the collective and collaborative dimensions of artistic work, in the redefinition of the roles of the composer and the performer, in the art of studio production and in the strategies of documentation, transmission and future performance of works involving technology, etc. The complexity and the multidimensionality of this field of study require new analytical tools and new research methods at the crossroads of analytical musicology, the social science and humanities and other academic disciplines.

This broadening of the field also provides a new context for the study of works and composers from the Western musical canon. Whether based on historical archives or on the collection of empirical data, studies of the creative process in music share many of the same methodological requirements, descriptive vocabulary and models of creative action. This conference therefore aims to be a forum in which the most recent results produced by the well-established tradition of sketch studies can meet the complementary or alternative paradigms emerging from other repertories or approaches.

2. THE 2015 EDITION


TCPM will also include workshops/concerts on composition and performance led by Hyacinthe Ravet (Université Paris-Sorbonne) and Jean-François Trubert (Université de Nice-Sophia Antipolis).

The languages of the conference are English and French. Simultaneous translation of French papers will be provided.

Curious about TCPM?
- Go to http://tcpm2013.oicrm.org/?lang=en for an overview of the previous edition’s papers and sessions. Many disciplines and approaches were present, but there are still many more to include in the conversation. All disciplinary and aesthetic domains are welcome.
- Go to http://creative.arte.tv/fr/community/analysing-process-musical-creation (chapters 1 & 4) to catch glimpses of the first edition (Lille, 2011) and listen to colleagues’ statements about the creative process.
3. CALL FOR PROPOSALS

Each conference talk proposal must include the following elements:

• First and last name of presenter
• Institutional Affiliation
• Mailing Address, telephone number and email address
• Title of proposed conference talk
• Abstract, 800 to 1200 words in length, clearly presenting the subject, the theories and models of creative processes described in the talk, the goals, the methodology used and the results of the study
• Selected Bibliography (3 to 8 references to the exclusion of the presenter’s own work) and main sources used (archives, experimental or ethnographic data, etc.).
• Personal web site (optional)

4. SCIENTIFIC COMMITTEE

• Bernhard Appel Beethoven-Archiv, Bonn
• Gianmario Borio Univ. Pavia / Fondazione Giorgio Cini, Venise
• Georgina Born Univ. Oxford
• Pamela Burnard Univ. Cambridge
• Eric Clarke Univ. Oxford
• Nicholas Cook Univ. Cambridge
• Angela Ida De Benedictis Paul Sacher Stiftung, Basel
• Irène Deliège Bruxelles
• Nicolas Donin Ircam / LabEx CAP
• Paolo d’Iorio CNRS
• Valérie Dufour FNRS, Univ. Libre de Bruxelles
• Catherine Guastavino Univ. McGill, Montréal
• Philippe Le Guern Univ. Nantes
• Jerrold Levinson Univ. Maryland
• Louise Meintjes Univ. Duke
• Gerhard Nierhaus Univ. Graz
• Jessie Ann Owens Univ. California, Davis
• Hyacinthe Ravet Univ. Paris-Sorbonne, IReMus
• Friedemann Sallis Univ. Calgary
• Keith Sawyer Univ. North Carolina at Chapel Hill
• Caroline Traube Univ. Montréal
• Jean-François Trubert Univ. Nice-Sophia Antipolis, CTEL
• Michael Werner CNRS-EHESS / LabEx CAP

5. ORGANIZING COMMITTEE

• Sylvie Benoit Ircam
• Nicolas Donin Ircam
• Samuel Goldszmidt Ircam
• Hyacinthe Ravet Univ. Paris-Sorbonne, IReMus
• Jean-François Trubert Univ. Nice-Sophia Antipolis, CTEL
• Hugues Vinet Ircam
6. SCHEDULE

Proposals must be received no later than 1 December 2014 via the conference’s website.

Conference talk proposals will be double-blind reviewed by 2 or 3 members of the Scientific Committee, depending on the areas covered in the proposal. Notification of acceptance will be sent to applicants within 12 weeks.

7. ORGANISING INSTITUTIONS

IRCAM: Institut de Recherche et de Coordination Acoustique/Musique (Paris), STMS labs (Ircam/CNRS/UPMC), Analysis of musical practices research group.

iReMus: Institut de Recherche en Musicologie (CNRS/Paris-Sorbonne).

CTEL: Centre Transdisciplinaire d’Épistémologie de la Littérature et des Arts vivants (Université de Nice-Sophia Antipolis)

With the support of « LabEx Création, Arts, Patrimoine » (Paris).

8. WEBSITE AND E-MAIL

A conference website will be online in fall 2014. Correspondence address: tcpm2015 (at) ircam (point) fr