

# Music, humanities, and science: instrument making (MuHAS) – International Summer School

August 29 to September 2, 2022  
in Le Mans – France



Please find the French version of this publication by [clicking here](#).

## Presentation

Sorbonne University's Collegium Musicae is setting up a program of international thematic summer schools, with the ambition to promote **multidisciplinary between humanities and sciences in the field of music**. It intends to bring together young researchers (doctoral and post-doctoral students, etc.) from the 4 EU+ Alliance and beyond, for a week of training during which they will learn, through theoretical courses and practical workshops, as much as they will consider the tools and skills upon a common base of multi-disciplinary knowledge.

**The first thematic summer school on Music and Science** organized in partnership with the Institut Technologique Européen des Métiers de la Musique Le Mans **will focus on instrument making**. Through a series of workshops and conferences, it will focus on two major instrumental categories, **plucked strings** and **wind instruments**. These instrumental categories will be explored from several vantage points, from the humanities, from the sciences and from hands-on practice, thus articulating music, musicology, acoustics and instrument making. These convergent perspectives raise several questions and learning objectives, also in terms of multidisciplinary. We will offer to question and evaluate collectively these multiple approaches which can be structured around a specific object and which will be declined on several major themes, which bring out pluridisciplinary questions:

- **the status of the facsimile and the question of historically informed performance practice:** this theme addresses issues related to the modeling of musical instruments, their historicity, and in fact also draws on various sources, texts (treatises, methods, chronicles, etc.) and iconography, explores the relationship with repertoires and playing techniques, and finally brings together heritage and conservation issues.
- **instrument-making and playing:** around this question linked to the technical gesture (both of handcraft and performance), inseparable from questions of materiality, we will address issues related to playing and to the perception of sound and music, materiality and its symbolic, economic and ecological properties, the

contribution of new technologies to instrument making, the analysis and representation of sound, as well as the articulation between instrument-making, tuning and pitch adjustment in order to create or restore sound aesthetics. The latter appears as the result of artistic choices, technical constraints, empirical choices, in other words, a series of multiple parameters, both objective and aesthetic, which will be analysed through the prism of a fruitful multidisciplinary approach between musicological, acoustical and instrument-making perspectives.

Through its first summer school "Music, humanities, and science: instrument making", an innovative program supported by [4EU+](#) and the [International Relations Department of Sorbonne University](#), the Collegium Musicae aims to promote multidisciplinary studies on music, between sciences and humanities. For this reason, the costs including participation, equipment and supplies, accommodation and meals are covered by the Collegium Musicae. Travel costs and registration fees (100€) are in charge of participants.

## MAIN SPEAKERS

- **Murray Campbell**, Professor of Acoustics in the School of Physics and Astronomy at the University of Edinburgh
- **Claudia Fritz**, CNRS research fellow in musical acoustics, in the LAM team of Institut Jean le Rond d'Alembert, Sorbonne Université
- **François Gautier**, Professor at the Acoustics Laboratory of the University of Maine and at the National Engineering School in Le Mans
- **Florence Gétreau**, Emeritus senior researcher at the CNRS in organology, history of instrument collections, social history of music and musical iconography
- **Inga Mai Groote**, Professor of musicology, university of Zurich
- **Miguel Henry**, Professor of lute and related instruments, Pôle Supérieur Paris Boulogne-Billancourt
- **Dimitris Kountouras**, assistant professor in the Music department of the Ionian University (Greece), in theory and practice of the flute, and music director of the early music ensemble Ex Silentio
- **Iwona Lindstedt**, Director at the Institute of Musicology of the University of Warsaw, specialist in the theory and history of 20th and 21st century music
- **instrument makers** for the workshops (to be specified)

## INFORMATION

- **Date:** 29 August to 02 September 2022
- **Venue:** [Institut technologique européen des métiers de la musique \(71, avenue Olivier Messiaen, 72000 Le Mans - FRANCE](#) / 1h by train from Paris Montparnasse).
- **Accommodation:** [Ibis Hotel \(Quai Ledru-Rollin, 72000 Le Mans - FRANCE\)](#)
- **Registration fees:** 100€
- **Language:** English

In case of cancellation of the summer school, due to the health crisis, the registration fees will be refunded to each participant.

## APPLICATION PROCEDURE AND TIMETABLE

- To apply, please fill in [the form](#), a CV and a letter of motivation will be expected.
- Applications must be sent by **March 7, 2022** at the latest.

This summer school is aimed at master's degree holders, doctoral students, post-doctoral fellows and researchers, both in the sciences and in the humanities. In order to promote learning, the number of participants is limited to 24. A selection of applications will therefore be made in order to ensure a balance between participants in science and humanities.

- Responses to applications will be sent by **March 15, 2022**.
- Selected participants will have until **April 22, 2022** for registration.

A limited number of fellowships addressed to participants that are not supported by their institution could be provided. For further information: [collegium-musicæ@sorbonne-universite.fr](mailto:collegium-musicæ@sorbonne-universite.fr)

## COMMITTEES

### Scientific committee:

- **Benoît Fabre (chair)**, Professor at Sorbonne University, director of the Collegium Musicæ
- **Jean-Loïc Le Carrou (co-chair)**, associate professor at Sorbonne Université, member of LAM (Lutheries - Acoustics - Music) /Institut Jean Le Rond d'Alembert, Société Française d'Acoustique
- **Théodora Psychoyou (co-chair)**, associate professor at Sorbonne Université and member of the IReMus (Institute of Research in Musicology)
- **Florence Gétreau**, Emeritus senior researcher at the CNRS in organology, history of instrument collections, social history of music and musical iconography
- **Thierry Maniguet**, Scientific curator of the Musée de la Musique, Professor of organology at the Conservatoire National Supérieur de Paris, Lecturer at the Ecole Nationale Supérieure des Mines de Paris
- **Romain Viala**, Head of the Research and Innovation Department of the Institut Technologique Européen des Métiers de la Musique Le Mans, invited researcher at Laboratoire d'acoustique de l'Université du Mans

### Organizing committee:

- **Benoît Fabre**, Professor of acoustics at the Faculty of Science and Engineering of Sorbonne University, director of the Collegium Musicæ
- **Jean-Loïc Le Carrou**, lecturer, LAM/Institut Jean Le Rond d'Alembert, Société Française d'Acoustique
- **Théodora Psychoyou**, lecturer at the UFR of music and musicology of Sorbonne University and member of the IReMus (Institute of Research in Musicology)
- **Romain Viala**, Head of the Research and Innovation Department of the Institut Technologique Européen des Métiers de la Musique Le Mans, invited researcher at Laboratoire d'acoustique de l'Université du Mans
- **Agnès Puissillieux**, general secretary of Collegium Musicæ
- **Lou Squelbut**, project manager at Collegium Musicæ

Event under the aegis of the [Société Française d'Acoustique](#) (French Acoustical Society).