

Call for papers for the symposium

Xenakis' electroacoustic music

Université Paris 8, E.A. 1572 Esthétique, musicologie, danse et création musicale

in collaboration with Cdmc, Grm, Cix, Ircam, Motus

23-25 may 2012

Xenakis' electroacoustic works are relatively few in his whole production, but they are very important. Indeed, most of them – from *Diamorphoses* through to *S.709: Concret PH*, *Bohor*, *Persepolis*, *Polytope de Cluny*, *La Légende d'Eer*, *Mycènes alpha*, *Voyage absolu des Unari vers Andromède*, *Gendy3*... – punctuate the history of electroacoustic music as masterpieces full of originality and innovation. Besides, Xenakis worked both on *musique concrète* and with electronic music techniques, covering both fields of what is called electroacoustic music. Moreover, his polytopes, where technology plays a major role, are pioneer realizations in the history of multimedia art.

As they are composed at important moments of Xenakis' evolution, these electroacoustic works can also be analyzed to understand the various aspects of his musical, theoretical, aesthetic and interdisciplinary thought: research on noise, granular theory, experimentations on spatialization, inter-artistic realizations... It is also important to notice the fact that these works have a strong relationship with his instrumental music (for instance, there are many affinities between *La Légende d'Eer* and the orchestral work *Jonchaies*).

This symposium wishes to gather researchers from all around the world – well-known specialists of Xenakis' music or young researchers –, to analyze his electroacoustic music, focusing on topics such as:

- Xenakis and *musique concrète*
- Xenakis and electronic music
- relationship to other medias: polytopes, film music, music for ballet
- the granular paradigm
- research on spatialization
- relationship to instrumental music
- UPIC
- GENDYN
- analytical approaches
- historical approaches
- aesthetic approaches
- posterity of Xenakis' research: composers, technologies...

These topics are merely suggestions. The scientific committee will examine all proposals.

Official languages

English, French

Concerts

Concerts of Xenakis' electroacoustic music will be held during the symposium.

Organising committee

Makis Solomos, Guillaume Loizillon, Anne Sedes (Université Paris 8), Laure Marcel-Berlioz, Katherine Vayne (Cdmc), Daniel Teruggi (Grm), Sharon Kanach (Cix), Moreno Andreatta (Ircam), Vincent Laubeuf (Motus),

Scientific committee

Antonios Antonopoulos (University of Thessaloniki, Greece), Moreno Andreatta (Ircam, France), Gérard Assayag (Ircam, France), Anne-Sylvie Barthel-Calvet (Université Paul Verlaine-Metz, France), Pierre-Albert Castanet (Université de Rouen, France), Jean-Marc Chouvel (Université de Reims, France), Agostino Di Scipio (Conservatorio di Napoli e di L'Aquila, Italy), Dimitris Exarchos (University of London, Great Britain), Reinhold Friedl (Berlin, Germany), Anastasia Georgaki (National and Kapodistrian University of Athens, Greece), Benoît Gibson (University of Evora, Portugal), James Harley (University of Guelph, Canada), Peter Hoffmann (Berlin), Boris Hofmann (Berlin), Sharon Kanach (CIX, France) Guillaume Loizillon (Université Paris 8, France), Mikhail Malt (Ircam, France), Kostas Paparrigopoulos (Technological Educational Institute of Crete, Greece), Gérard Pape (Paris, France), Curtis Roads (Media Arts and Technology, University of California, Santa Barbara, USA), Stephan Schaub, Anne Sedes (Université Paris 8, France), Benny Sluchin (Ircam, France), Giorgia Spiropoulos (Greece), Makis Solomos (Université Paris 8, France), Ronald Squibbs (University of Connecticut, U.S.A.), Martin Supper (Akademie der Künste, Berlin), Daniel Teruggi (GRM, France), Horacio Vaggione (Université Paris 8, France).

Proposals of papers

Proposals of papers should include an abstract of 600 to 1000 words (additional to a bibliography) and a short CV. They should be sent *before the 1th of January 2012* to Makis.Solomos@univ-paris8.fr