CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS

Inventory of Collaborative Intersectoral and Interdisciplinary Projects

**Trends and Insights
2013-2025**

CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS

PUBLICATION DIRECTOR
Amandine Pras, *Director of Research and Innovation*

DATA ANALYSIS & EDITORIAL COORDINATION
Edson Jiménez Cornejo, *Coordinator of Research and Pedagogical Innovation*

DATA COLLECTION & PRE-ANALYSIS
Jean-Christophe Messonnier, *Audiovisual Service Sound Engineer*
Sylvie Pébrier, *Professor of Musicology*
Isnelle Nouchet-Messan, *Intern at Editions du Conservatoire*

IN.TUNE

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About This Inventory

This report brings together the collaborative, interdisciplinary, and intersectoral research projects developed at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) between 2013 and 2025. It focuses specifically on collective initiatives carried out by teams across departments, services, and external partners. Individual research projects such as doctoral dissertations, master's theses, or personal artistic inquiries are therefore not included, as the aim is to present the forms of knowledge that emerge through shared work and institutional cooperation. In total, the corpus comprises twenty-five collaborative projects.

Coordinated by the Direction of Research and Innovation, this inventory is part of the CNSMDP's contribution to *IN.TUNE – European University for Music and Arts* and aligns particularly with Work Package 4: *Strengthening Our Research Dimension*. This work package seeks to build a common research cooperation framework across partner institutions through comparative analysis and joint development of structures that foster transnational and multidisciplinary collaboration. By providing an overview of the CNSMDP's research activity, this inventory contributes to IN.TUNE's wider ambition to enhance visibility, accessibility, and shared understanding of research within the alliance.

This inventory was also motivated by the development of a new journal to publish scientific articles whose research outcomes will both bring visibility to the type of research that is conducted on site, and contribute new knowledge to students, teachers and professionals in disciplines that are taught at the Conservatoire. Consistent with these perspectives, the document is the outcome of a collaborative survey. Representatives from the departments and services involved in research provided detailed information on their projects and helped refine the classification system used throughout the report. The primary audience includes the CNSMDP community, the IN.TUNE partners, and external readers interested in how research is developed, supported, and disseminated within the Paris Conservatoire in relation to the objectives of the European University initiative.

Data Collection

The projects documented in this inventory span more than a decade; however, it is important to note that all information was collected between May and October 2025 through a structured form and complementary interviews. Project leaders were asked to provide a concise description of their project's main objective, motivations, disciplinary configuration, timeline, and current status. They also identified the types of methods and approaches used, the funding or institutional resources mobilized, and the nature of the project's outputs. These elements constitute the core dataset on which the descriptive analyses presented in this report are based. The original questionnaire used for data collection is provided in Appendix 1.

Since this inventory reflects the data available at the time of collection, some projects may still be ongoing or developing further outputs. For this reason, the analyses presented are descriptive rather than evaluative: their purpose is to map tendencies, thematic orientations, and structural relationships across projects.

Overview of Observable Trends

The visual analyses presented in the next section offer a synthetic portrait of the twenty-five collaborative projects included in this inventory. They highlight a recent intensification of collective research activity, a broad diversification of thematic orientations, and a growing reliance on interdisciplinary and intersectoral configurations. The figures reveal structural patterns—temporal, institutional, disciplinary, methodological, and epistemic—that shape how collaborative research is conducted across the Conservatoire.

These trends situate the CNSMDP's research culture within a wider European context, illustrating how institutional infrastructures, pedagogical practices, artistic experimentation, and external partnerships converge to produce a distinctive and evolving research landscape.

Analytical Framework

Objectives of the Research Projects

The eight objectives presented below provide a conceptual framework for understanding the purposes and orientations of the research projects conducted at the CNSMDP between 2013 and 2025. Defined through the 2025 data-collection process, these objectives capture the recurring intentions that structure collective research within the institution. Each objective represents a distinct yet complementary dimension of the Conservatoire's research culture, ranging from pedagogical transformation and heritage preservation to technological innovation, experimental creation, socio-cultural inquiry, and artist health and well-being.

These categories serve a dual function. Analytically, they allow for the comparison of projects and the identification of broader tendencies across the institution. Practically, they provide a shared vocabulary of research aims, making visible the diversity of approaches through which artistic, scientific, historical, and socio-cultural knowledge is produced.

Pictographic Identifiers for Project Sheets

In the project sheets that follow, each objective is represented by a pictogram to facilitate quick identification and visual coherence across the inventory. The definitions below outline the scope and specificity of each objective, offering a clear interpretative guide for both the visual analyses and the project descriptions.

1. To develop pedagogical resources for the institution

This objective refers to research intentionally designed to produce concrete, transferable, and structured pedagogical resources that can be integrated into the teaching practices of the CNSMDP. It includes the creation or formalization of methods, repertories, learning materials, analytical frameworks, digital or documentary tools, and other systematic

resources conceived to support instruction in the performing and audiovisual arts. Projects aligned with this objective explicitly identify pedagogical innovation as a central aim and generate outputs whose primary purpose is to guide, enrich, or organize the educational work of faculty and students.

2. To safeguard knowledge, practices, or heritage

This objective concerns research dedicated to ensuring the long-term continuity, accessibility, and visibility of artistic, historical, or technical knowledge. Beyond preservation in the strict sense—archiving, documentation, digitization, or reconstruction—it also encompasses efforts to recover, recontextualize, or bring renewed attention to neglected, marginalized, or under-documented figures, repertoires, and practices. Projects aligned with this objective aim to stabilize or restore knowledge at risk of being lost or undervalued, making it available and meaningful for future research, artistic practice, and collective memory. The emphasis lies on maintaining and enriching cultural continuity, whether through material preservation, scholarly reactivation, or the contemporary reinsertion of overlooked histories.

3. To foster a community of practice

This objective encompasses research that aims to cultivate durable collaborative environments structured around shared methods, sustained exchange, and co-construction among participants. Such projects emphasize the development of collective expertise rather than individual contributions and treat collaboration as a central method and outcome. They typically involve creating conditions for interdisciplinary dialogue,

mutual learning, and iterative reflection across groups, often resulting in the emergence of new shared practices or in the consolidation of existing ones. What defines this objective is the explicit intention to build or reinforce communities whose coherence and practices extend beyond the immediate scope of the project and contribute to the institution's collective capacities.

4. To redefine cultural identity

This objective applies to research that critically revisits, interprets, or reshapes cultural identity in a broad sense—encompassing institutional, artistic, individual, and societal dimensions. It includes projects that examine how identities are constructed, represented, transmitted, and transformed within artistic and educational contexts, and that explore how historical narratives, social dynamics, aesthetic traditions, and cultural values inform contemporary understandings of self and community. This objective foregrounds the processes through which communities envision themselves, articulate their histories, and negotiate evolving cultural meanings. It approaches identity as a dynamic and relational construct shaped through artistic practice, historical inquiry, socio-cultural engagement, and collective reflection.

5. To expand technological knowledge

This objective refers to research whose primary aim is to develop, refine, or conceptualize technological tools, processes, or systems relevant to artistic practice, documentation, analysis, or performance. It includes both foundational innovation and applied technological development, even when such work builds upon pre-existing components, provided that

it generates new capacities, applications, or technical insights. This objective also encompasses research that advances scientific or technical understanding in fields such as acoustics, audio processing, perception, motion capture, or other experimental domains that deepen the comprehension of artistic materials and environments. Projects aligned with this objective place technological or scientific-technical advancement at the center of their inquiry, expanding institutional and artistic possibilities through new tools, data, models, or methods.

6. To advance artistic research and experimental creation

This objective encompasses research in which artistic creation serves as a primary mode of inquiry, producing knowledge through creative processes, experimental practices, and performative exploration. Projects aligned with this objective treat artistic making not only as an outcome but as a method through which questions are investigated, concepts tested, and insights generated. This includes work in composition, performance, interpretation, scenography, and interdisciplinary creation in which experimentation, iteration, and embodied practice generate new understandings of artistic forms, techniques, and aesthetics. What characterizes this objective is the epistemic status of creation itself: artistic practice functions as a research engine, allowing knowledge to emerge through doing, sensing, and making.
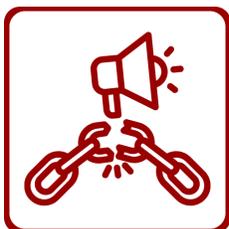
7. To examine power, representation, and cultural hierarchies

This objective applies to research that investigates how systems of representation, authority, inequality, and cultural valuation operate

within artistic, educational, or societal contexts. It includes projects that analyze gender, class, race, coloniality, labor, institutional structures, and other dynamics that shape who is visible, who is marginalized, and how artistic and cultural practices distribute legitimacy and resources. This objective emphasizes the mechanisms through which cultural and institutional orders are formed, challenged, or sustained, and the ways in which artistic and scholarly work can make such mechanisms legible. Projects aligned with this objective aim to articulate the conditions under which power circulates, how it structures access and recognition, and how critical inquiry or creative practice can expose, interrogate, or transform these dynamics.

8. To enhance health, well-being, and artistic sustainability

This objective concerns research dedicated to improving the physical, psychological, or long-term conditions of artistic practice, focusing on the factors that support healthy, sustainable, and viable artistic careers. It includes work on movement, ergonomics, injury prevention, mental health, performance-related stress, bodily awareness, and other dimensions that shape the well-being of musicians and dancers. Projects aligned with this objective generate knowledge that clarifies how artistic practices impact the body and mind, and how artists can be supported in maintaining longevity, resilience, and quality of practice. The emphasis lies on systematically understanding and improving the conditions under which artistic work unfolds, ensuring that health and sustainability are integral components of artistic development.

Alongside these pictographic identifiers, the logos of partner institutions—providing financial or in-kind support—are displayed in each project sheet.

Disciplinary Families

To analyze the interdisciplinary configurations of the projects in a coherent and comparable manner, the individual disciplines listed in the project sheets have been reorganized into five disciplinary families. This categorization functions as an analytical device that enables the synthesis of intersectoral and interdisciplinary combinations and the visualization of broader tendencies across the institution's research landscape. Each family brings together domains that share methodological, conceptual, or technological affinities, while allowing for hybrid and overlapping approaches characteristic of research in music and dance institutions. The resulting five disciplinary families, along with the disciplines included in each, are presented below:

- **STEM (Science, Technology, Engineering and Mathematics):** acoustics, computer music, signal processing, and sound engineering.
- **Humanities:** digital humanities, heritage studies, history, musicology, and psychology.
- **Arts:** composition, dance studies, notation studies, organology, performance studies, and theater studies.
- **Social Sciences:** anthropology, cultural studies, education studies, ethnomusicology, gender studies, mediation studies, political studies, and sociology.
- **Biomedical Sciences:** biomechanics, medicine, and movement analysis.

These families structure the analyses presented in the following section, helping to identify recurrent disciplinary constellations, reveal configurations through which interdisciplinarity becomes most generative, and highlight areas where cross-domain collaboration remains marginal.

Collaborative Interdisciplinary and Intersectoral Research Practices at the CNSMDP

Interdisciplinarity has long been a defining feature of the CNSMDP's research culture. The projects gathered in this inventory show that research questions rarely remain confined to a single field; instead, they bring together expertise across artistic practice, historical inquiry, scientific investigation, technological innovation, and socio-cultural analysis. Starting from concrete pedagogical, artistic, scientific, or institutional questions, teams mobilize knowledge from different parts of the Conservatoire and from external partners, illustrating how research naturally generates diverse configurations of expertise.

These dynamics involve several forms of collaboration: interdisciplinary work, understood as the combination of artistic, scientific, cultural, or technological disciplines; intersectoral cooperation, which engages partners from distinct institutional or professional domains; and collaborative modes of inquiry, in which students, teachers, researchers, and external contributors work jointly toward shared questions and methods. Together, these approaches reflect a working culture in which disciplinary boundaries remain permeable and expertise is assembled as needed to address the conceptual and practical challenges posed by each project.

Although music and dance remain central to the Conservatoire's mission, the documented projects demonstrate how artistic practices intersect productively with other fields of knowledge. Some initiatives explore the links between the performing arts and acoustics, signal processing, or digital technology; others bring together musicology, history, archival studies, and heritage research to illuminate neglected repertoires, reconstruct past artistic environments, or make institutional memory accessible through digital platforms. Projects rooted in the social sciences examine how artistic practices intersect with identity, representation, and social dynamics, while research involving biomedical and movement sciences deepens understanding of the physical and psychological conditions of musicians and dancers. These intersections shape the methodological core of the projects and the types of knowledge they generate.

Collaboration also manifests through the diversity of roles adopted by participants. Students contribute through artistic practice (as performers, composers, sound engineers, or music computer designers) as well as through exploratory, documentary, and analytical tasks that support the development of the projects. Faculty members and external experts work together across departments—musicology with dance studies, acoustics with composition, sociology with performance practice, archival studies with digital humanities—reflecting a working culture defined by permeability and exchange. This environment enables parts of the institution to engage with artistic, scientific, technological, and socio-cultural questions by mobilizing an unusually broad range of expertise.

Taken together, these practices underscore a conception of interdisciplinarity not as a simple juxtaposition of domains, but as an active process through which diverse forms of knowledge interact to address questions that exceed any single disciplinary perspective. The projects featured in this inventory illustrate how research at the CNSMDP evolves through such interactions, enriching artistic practice, expanding methodological tools, and fostering a collective research ethos aligned with the broader ambitions of IN.TUNE.

Reflections on the Corpus and Emerging Directions

The descriptive analyses presented in the following section provide a first overview of how this ethos materializes in practice, while also revealing several structural tendencies that invite further reflection. At the institutional level, Figure 3 shows that project leadership remains largely concentrated within transversal and administrative services, which are involved in the majority of projects in the corpus. At the same time, the Department of Musicology and Analysis emerges as the most represented department overall in terms of project leadership, followed by the Direction of Research and Innovation. This distribution is consistent with the thematic and disciplinary orientations observed elsewhere in the corpus, as discussed below.

It should also be noted that several projects involve substantial contributions from other pedagogical departments, such as Vocal Studies, Choreographic Studies, and Classical and

Contemporary Instruments. In these cases, these departments tend to function primarily as artistic or pedagogical reference points rather than as formal leadership structures, which explains their more limited visibility in Figure 3.

At the level of research objectives (Figure 4), initiatives focused on safeguarding knowledge, practices, or heritage and on developing pedagogical resources are the most frequently represented across the corpus. When read alongside the distribution of disciplinary families (Figure 5)—marked by a strong presence of the Humanities and Social Sciences alongside the Arts—these patterns align with the prominent involvement of musicology in project leadership. This configuration helps to account for the current orientation of collective research at the CNSMDP toward historical, documentary, pedagogical, and socio-cultural modes of investigation, while other orientations remain more unevenly consolidated.

Another dimension emerges from the figures devoted to epistemic profiles and methodological practices. The comparison between the terminology used by project leaders and the analytical reclassification proposed in this report (Figure 9) reveals that methodological vocabulary remains heterogeneous and inconsistently shared across projects. Locally situated expressions—such as project-based research, archive valorization, or student-centered inquiry—often correspond to well-established epistemic orientations, yet their articulation with broader methodological frameworks remains largely implicit. The reverse chart on underrepresented research approaches (Figure 10) further indicates that certain methodological categories commonly discussed in international debates on artistic research—most notably Practice-Based and Practice-Led research—are absent from the corpus as explicit self-descriptions, even in projects whose working modes resonate closely with these approaches.

This situation reflects the challenges of naming and transmitting artistic research within a conservatoire tradition long grounded in tacit knowledge and embodied forms of learning. In this context, several notions developed in wider scholarly debates provide useful points of reference for articulating methodologies at the Conservatoire and for fostering a shared vocabulary that resonates with international discussions in the field.

Some of these terms refer to broad **epistemic orientations** commonly invoked to map the terrain of artistic research[1,2]:

- **Research IN the Arts:** inquiry in which artistic action is central to both process and outcome, articulating tacit and embodied knowledge from within practice.
- **Research ON the Arts:** inquiry that studies artistic works, practices, or institutions from an external analytical standpoint.
- **Research FOR the Arts:** applied inquiry that produces tools, understandings, or resources designed to support artistic practice.

Others describe more specific **methodological configurations** through which knowledge may be generated[3]:

- **Practice-Based Research:** original research in which new knowledge is generated substantially through creative practice, with the artistic artifact forming a core—and methodologically indispensable—component of the contribution, such that the research cannot be understood without direct reference to the work produced.
- **Practice-Led Research:** research in which creative practice guides the questions and process, generating new insights primarily about the practice itself, with the written, conceptual, or discursive outcomes carrying the main weight of the contribution.

Together, these terms offer a vocabulary against which the corpus's research practices can be contextualized, allowing absences, partial convergences, and points of alignment with broader artistic-research discourses to become more visible.

Additional patterns in the corpus offer further points for reflection. The distribution of leadership by gender across disciplinary families (Figure 7) shows contrasting configurations: projects situated in STEM-related domains are exclusively man-led, while initiatives associated with Biomedical Sciences are more frequently woman-led. In the Humanities, Arts, and Social Sciences,

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[1] Christopher Frayling, "Research in Art and Design," *Royal College of Art Research Papers 1*, no. 1 (1993/4).
[2] Henk Borgdorff, *The Conflict of the Faculties: Perspectives on Artistic Research and Academia* (Leiden University Press, 2012).
[3] Linda Candy, *Practice-Based Research: A Guide* (Creativity and Cognition Studios, 2006).

leadership structures are more mixed. While these observations must be interpreted with caution given the limited size of the corpus, they suggest potential disparities in access to certain domains of expertise.

Seen within the broader European landscape, the corpus suggests that the CNSMDP is entering a new phase in which research is increasingly integrated into its mission as a leading institution of higher music and dance education. The projects assembled here already make significant contributions through historical and documentary work, technological innovation, artistic experimentation, and critical engagement with cultural hierarchies. At the same time, the observed asymmetries—in objectives, disciplinary configurations, methods, and terminology— point to areas where the research landscape can continue to develop. Understanding these tendencies as opportunities for further articulation and consolidation may support the emergence of a research ecosystem that is both deeply grounded in the Conservatoire's history and fully engaged with international debates on artistic research.

Against this background, the visual analyses and project sheets that follow can be read as complementary lenses on the corpus. The next section presents a series of figures that synthesize the structural patterns identified in the inventory, while the subsequent project descriptions offer the level of detail needed to understand how these dynamics unfold in practice. Read in sequence, these elements form a lucid portrait of a research landscape that is simultaneously anchored in the Conservatoire's established strengths and expanding into new domains, inviting continued reflection on how its diverse forms of inquiry evolve over time.

Graphical Visualizations of Inventory Analyses (2013–2025)
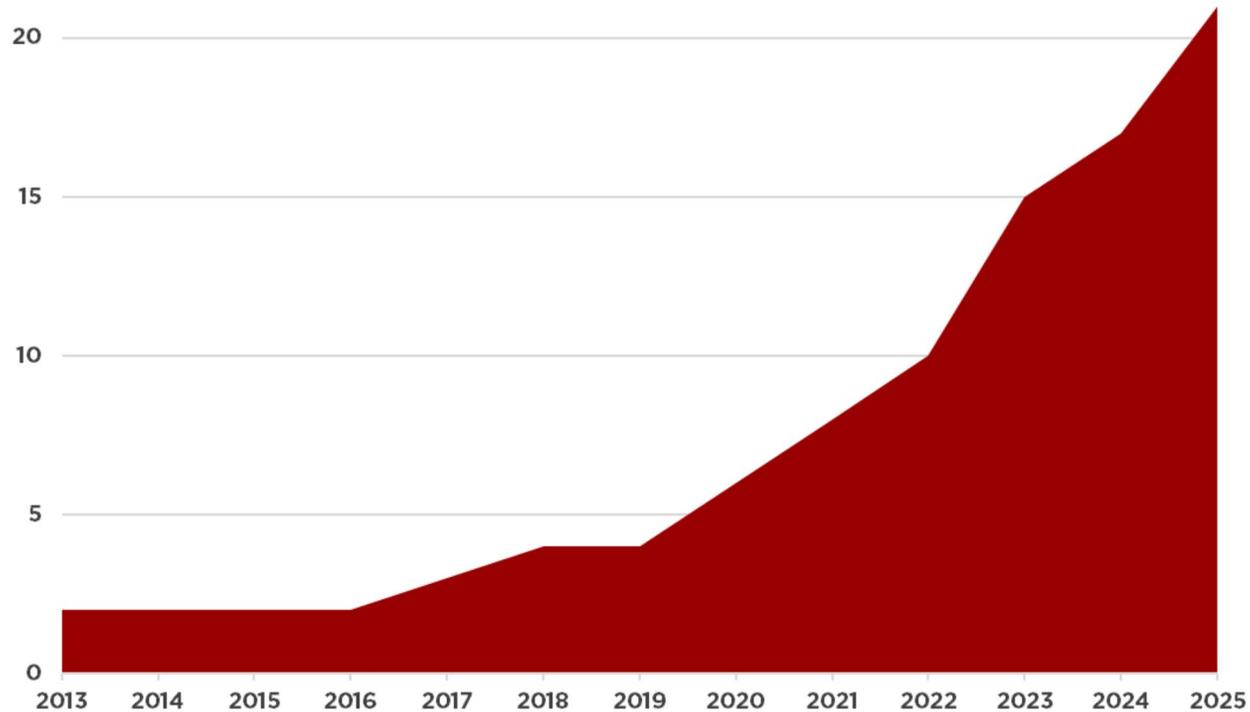
Figure 1. Annual Count of Active Collaborative Projects in the Inventory (2013–2025)

This figure shows the number of active collaborative projects per year within the corpus (N = 25). Because data collection took place in 2025, early years may be slightly underrepresented, particularly for projects initiated before the reporting period. Despite this limitation, a clear upward trend emerges from 2021 onward, reflecting the consolidation of collective research practices across the institution.

Figure 2. Project Duration and Extension into 2026

This figure highlights the sustained duration of the inventory projects (N = 25), many of which remain active through 2025 and are projected to continue into 2026. The growing presence of multi-year initiatives suggests increasing structural stability in research activities and the development of long-term collaborations, tools, and institutional infrastructures.

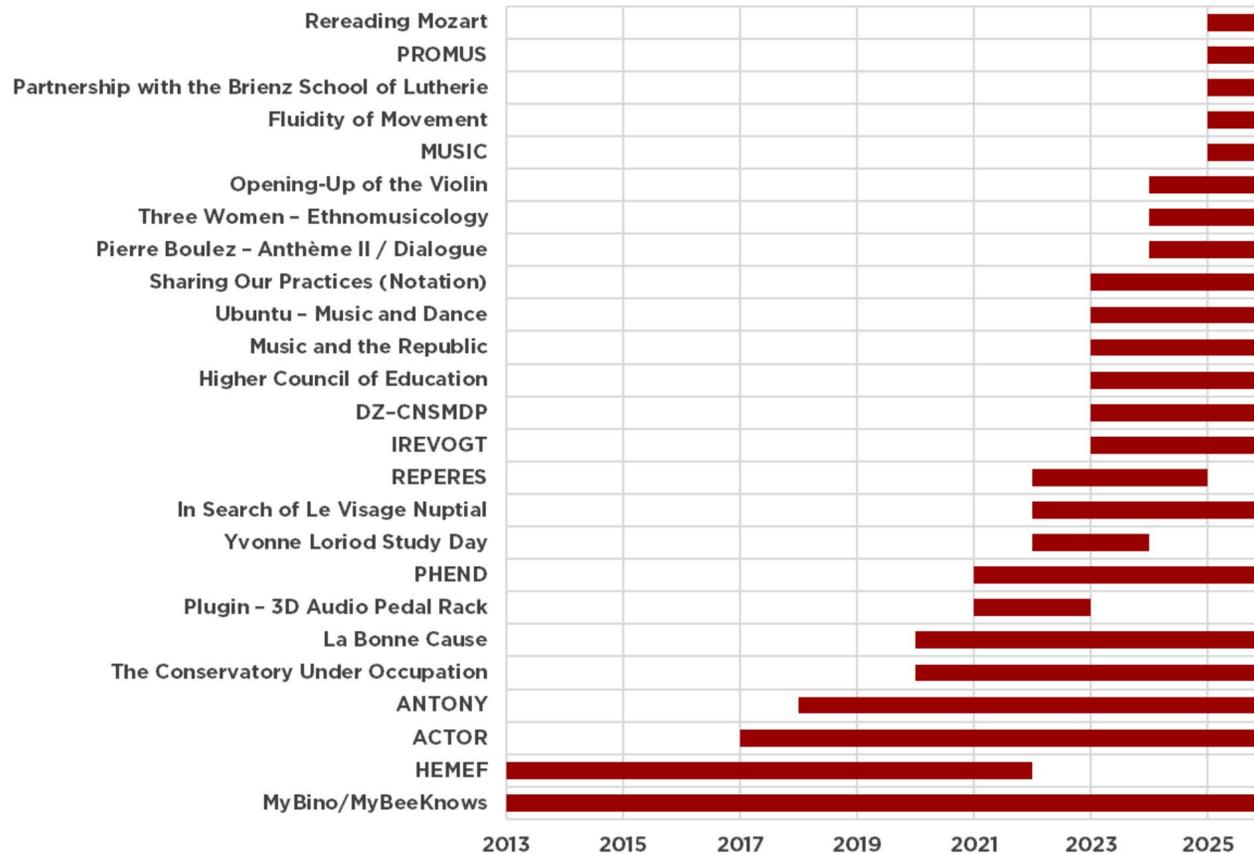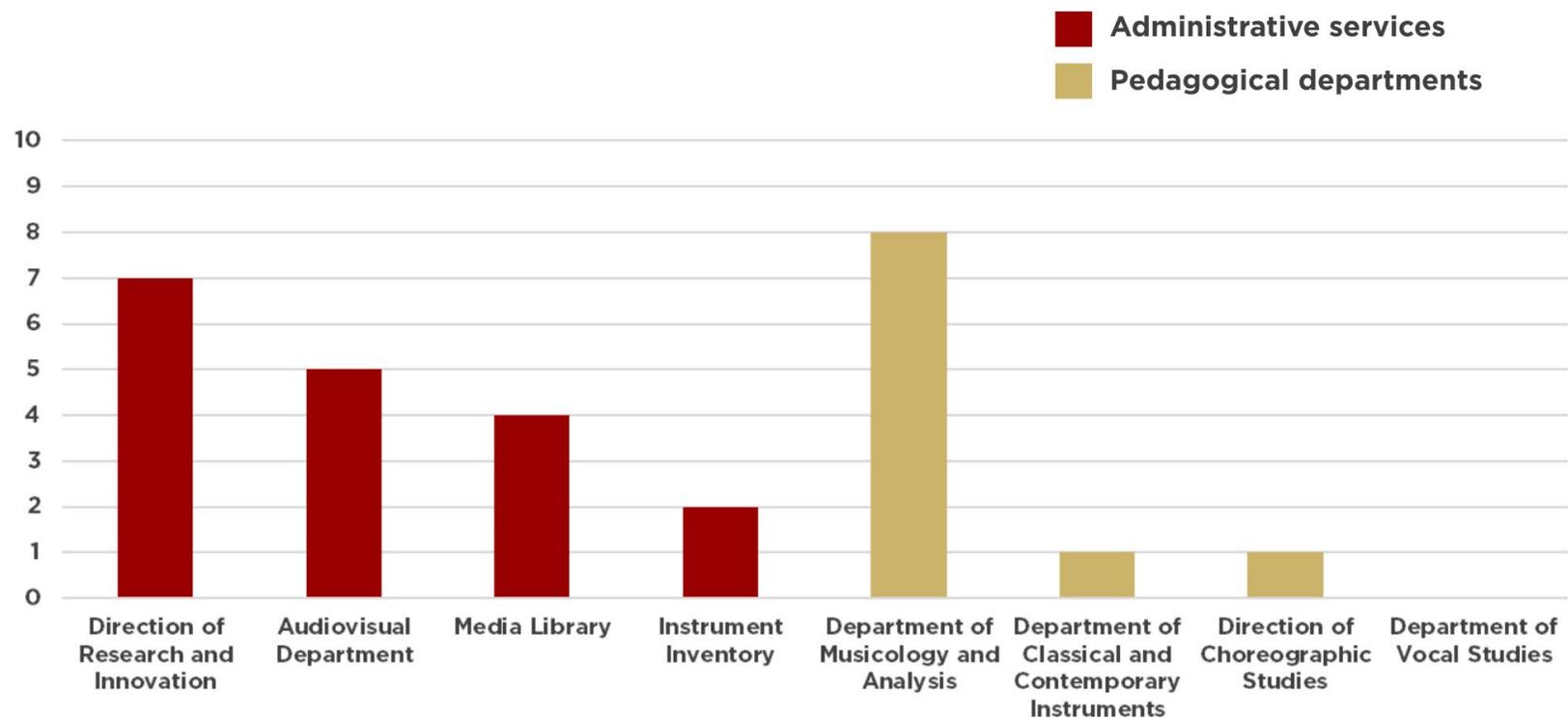**Figure 3. Institutional Distribution of Project Leadership**

This figure shows the distribution of project leaders (n = 28) across institutional departments within the corpus (N = 25) (projects may involve leaders from multiple departments). Administrative services are represented in 18 projects, including the Direction of Research and Innovation (n = 7), the Audiovisual Department (n = 5), the Media Library (n = 4), and the Instrument Inventory (n = 2). Pedagogical departments are represented in 10 projects, primarily through the Department of Musicology and Analysis (n = 8), with the Department of Classical and Contemporary Instruments and the Direction of Choreographic Studies each represented in 1 project. No project is led by members of the Department of Vocal Studies.
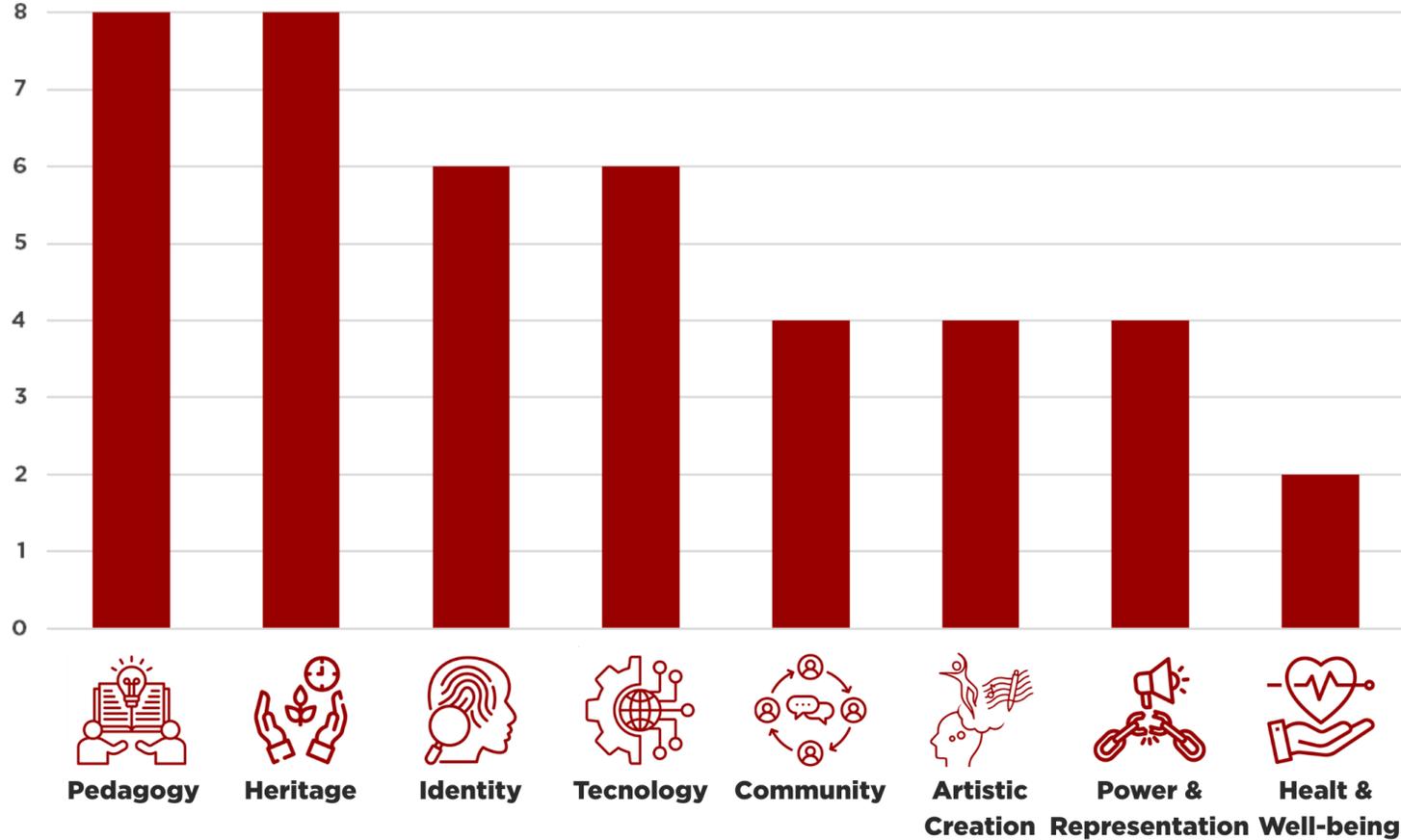
Figure 4. Distribution of Research Objectives Across the Corpus

This figure maps how the eight research objectives—often combined within individual projects—are represented across the corpus (N = 25). Objectives related to pedagogical development (n = 8) and heritage safeguarding (n = 8) appear most frequently, followed by those addressing cultural identity (n = 6) and technological development (n = 6). Community practice (n = 4), artistic creation (n = 4), and issues of power and representation (n=4) are less dominant, while objectives related to health and well-being (n = 2) remain marginal.
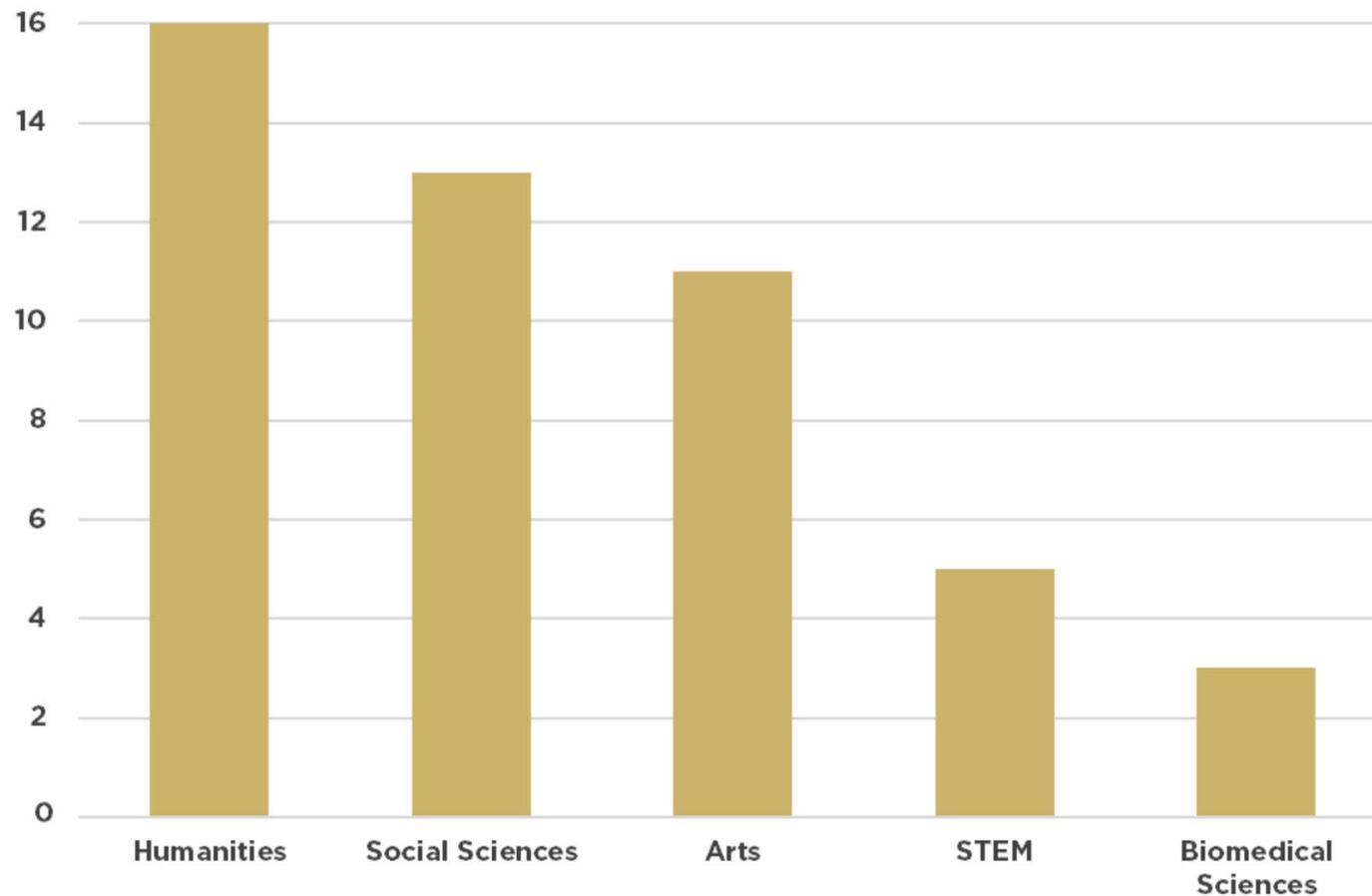
Figure 5. Disciplinary Families Involved Across Projects

This figure presents the distribution of the five disciplinary families across the corpus (N = 25). Humanities are the most frequently represented family (n = 16), followed by Social Sciences (n = 13) and the Arts (n = 11). STEM-related disciplines appear in a smaller number (n = 5), while Biomedical Sciences remain marginal (n = 3).
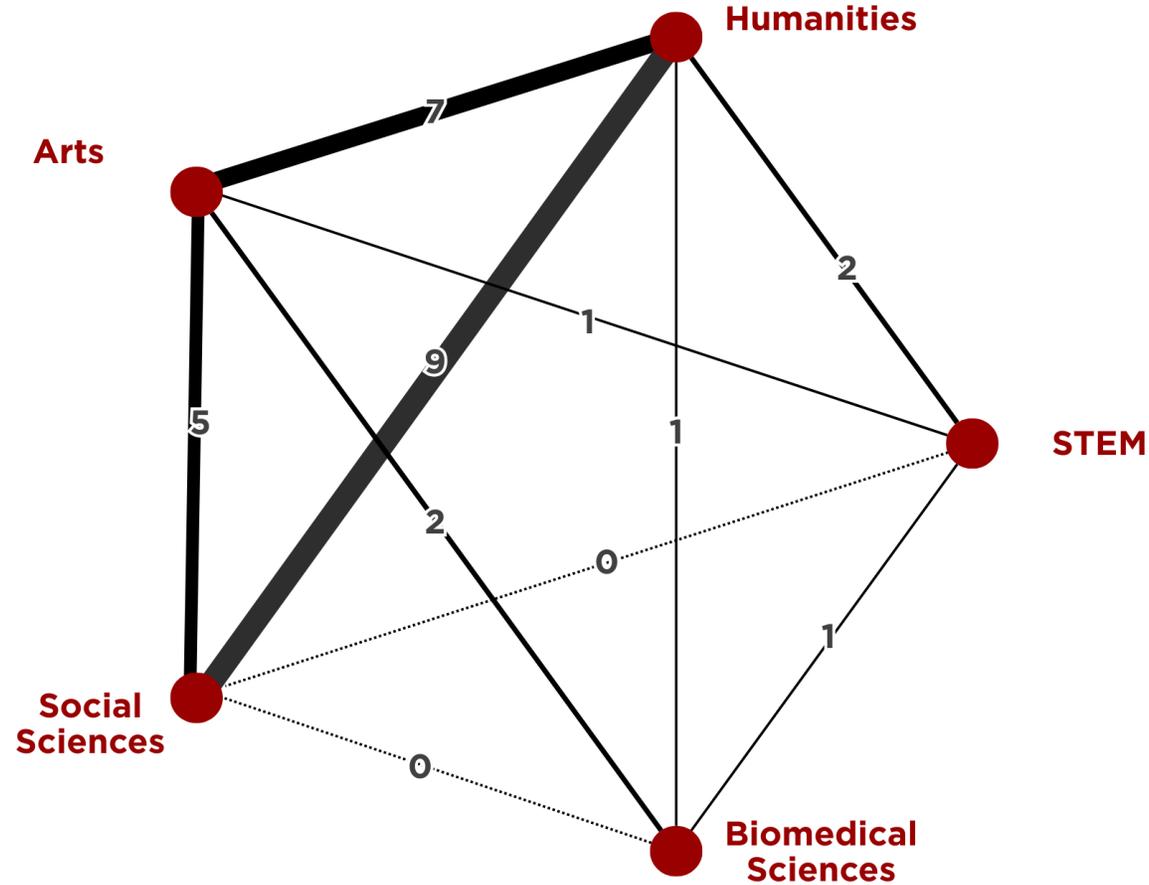
Figure 6. Network of Disciplinary Interconnections

This network displays the co-occurrence of the five disciplinary families across the projects in the corpus (N = 25). Each node represents a disciplinary family, and weighted links indicate the number of projects in which two families are jointly involved. The strongest connections appear between Humanities and Social Sciences (n = 9), and between Humanities and the Arts (n = 7), while weaker or less frequent connections involve STEM and Biomedical Sciences.
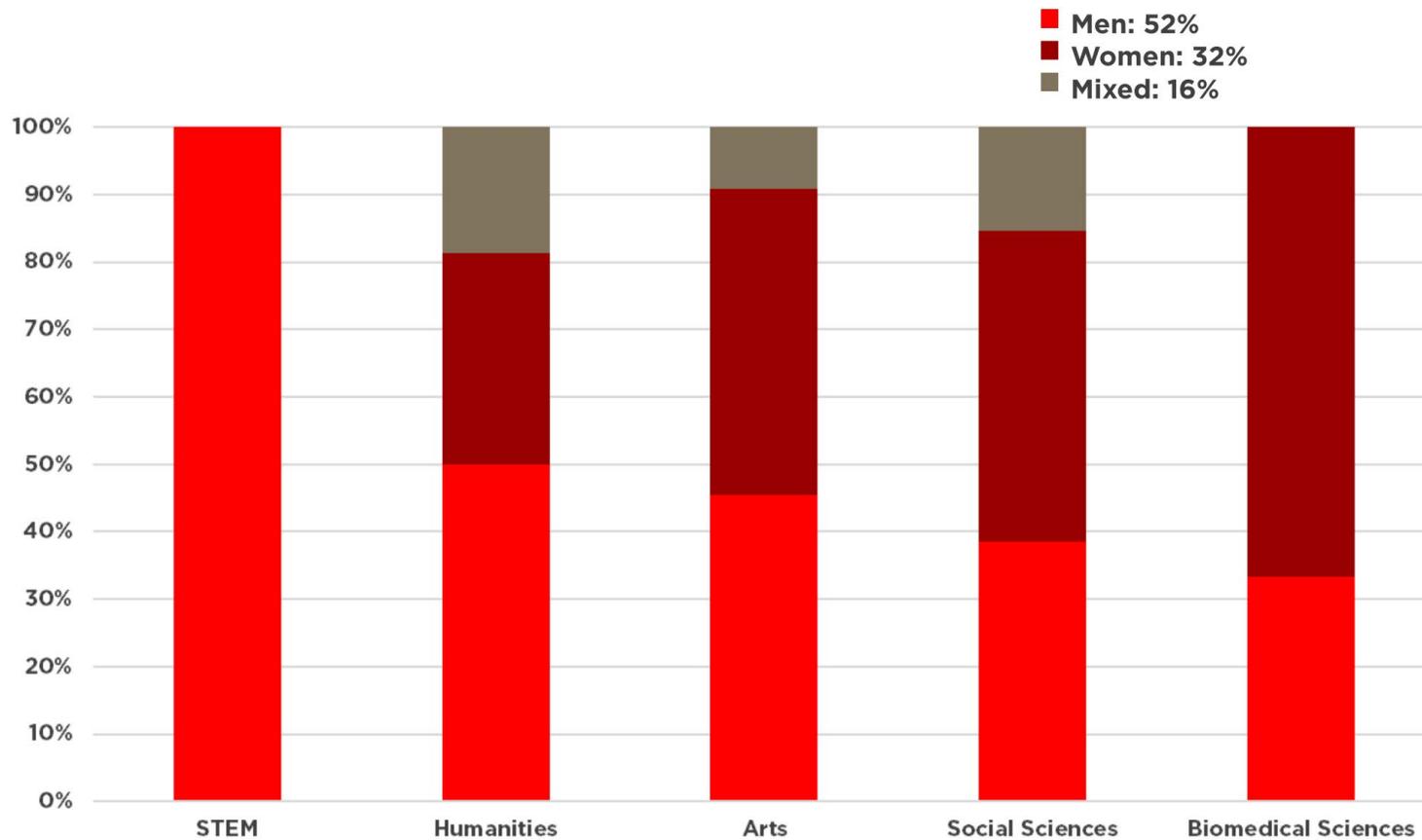
Figure 7. Gender Composition of Leadership Across Projects

This figure presents the distribution of man-led, woman-led, and mixed leadership configurations across disciplinary families within the corpus (N = 25). Disciplinary families are not mutually exclusive and each project may be counted in more than one family. STEM projects (n = 5) are exclusively man-led (100%), while Biomedical Sciences (n = 3) are predominantly woman-led (66.67%), with no mixed leadership observed in either family. Humanities (n = 16) and Arts (n = 11) display a combination of man-led, woman-led, and mixed leadership structures. In Social Sciences (n = 13), leadership is distributed across man-led (38%), woman-led (46.15%), and mixed (15.39%) configurations.
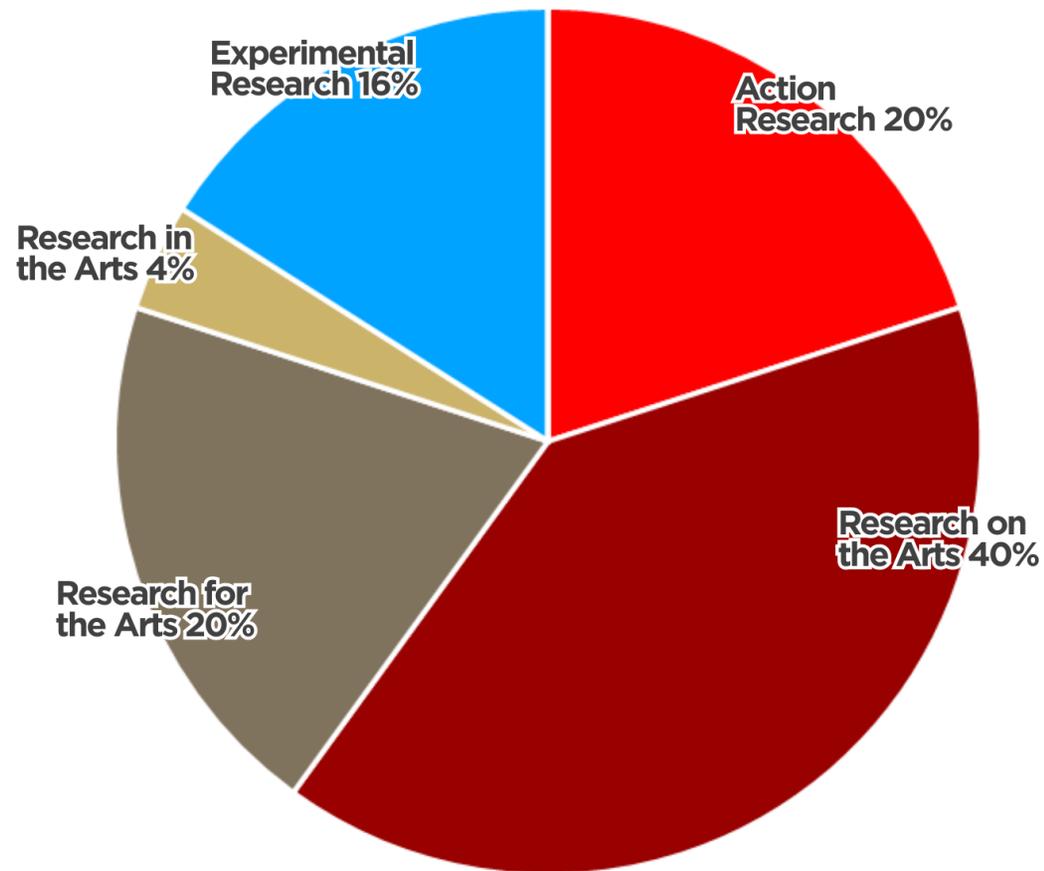
Figure 8. Epistemic Profiles of the Projects

This figure presents the distribution of epistemic approaches across the corpus (N = 25), distinguishing between research on the arts, research for the arts, research in the arts, action research, and experimental research. Research on the Arts accounts for the largest share of projects with 40% (n = 10), followed by Action Research with 20% (n = 5) and Research for the Arts with 20% (n = 5). Experimental Research represents 16% of the corpus (n = 4), while Research in the Arts constitutes 4% (n = 1).
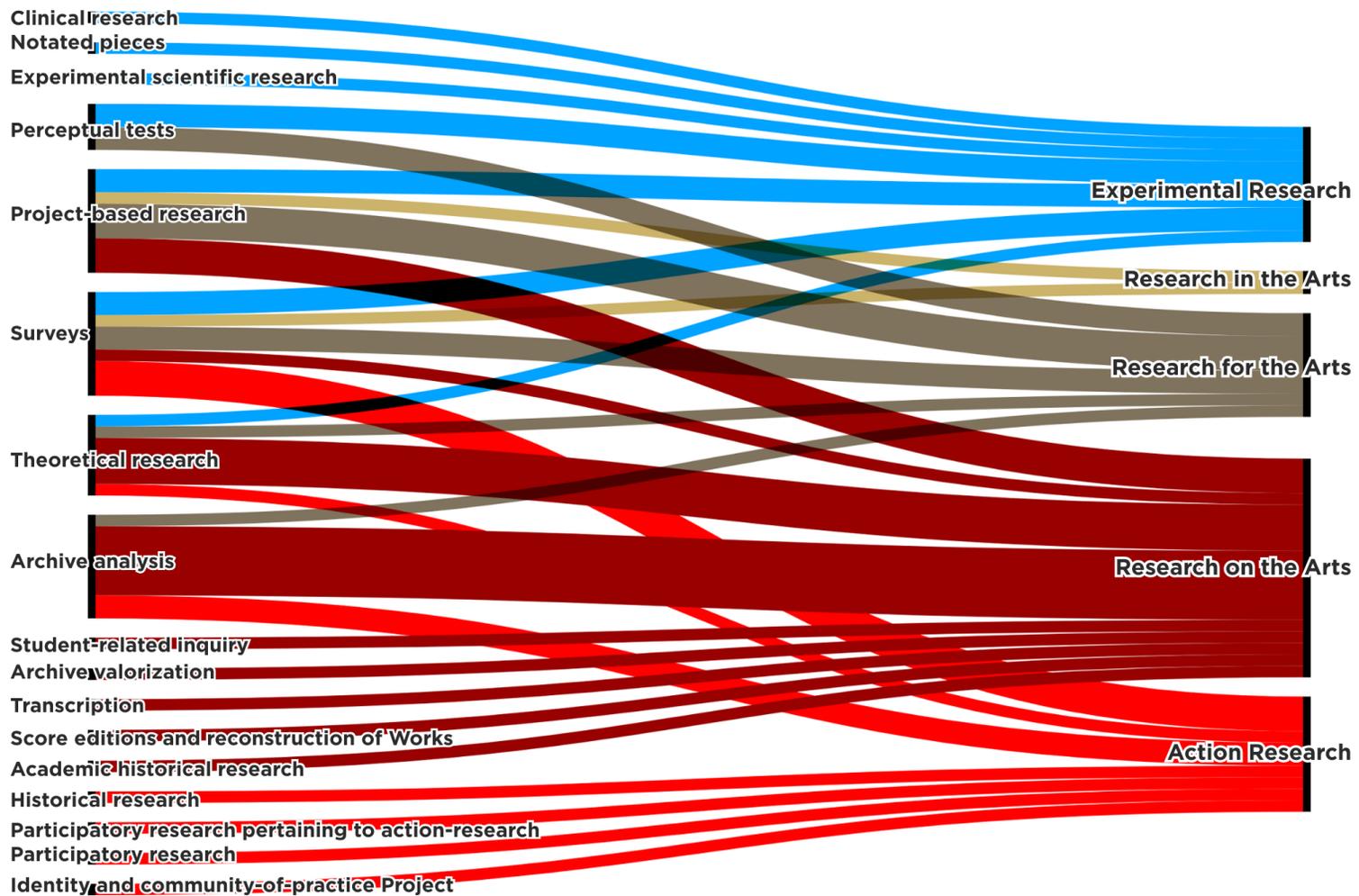
Figure 9. Self-Classification vs. Analytical Reclassification

This figure compares the research categories initially used by project leaders with the analytical reclassification applied in the inventory. The self-classifications display a wide range of terms, while the analytical reclassification reorganizes these descriptions into a normalized set of epistemic categories, enabling comparison across projects.
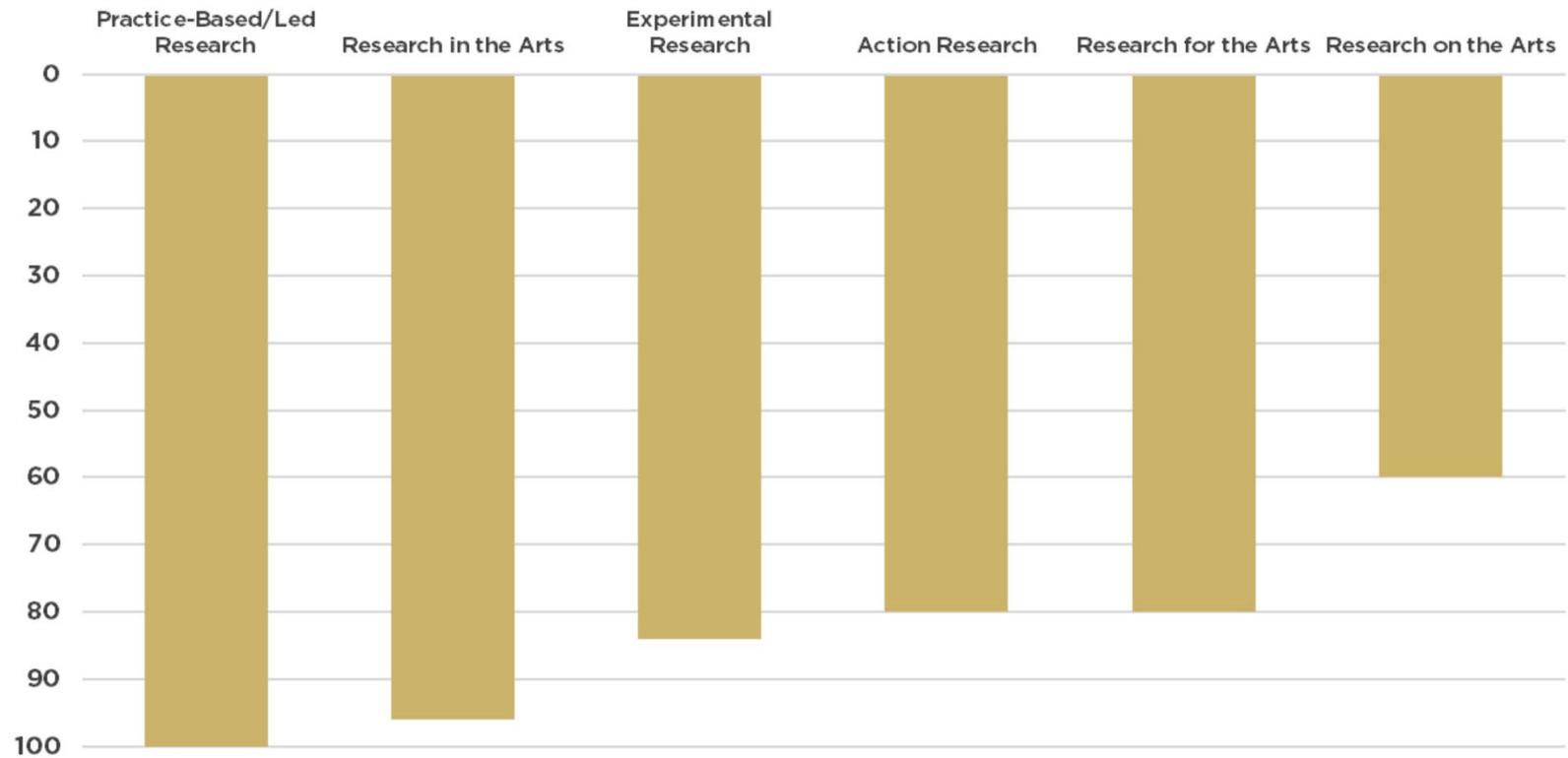
Figure 10. Research Approaches by Degree of Absence in the Corpus (Reverse Chart)

This reversed chart, used to visualize non-occurrence, presents the proportion of projects in which each epistemic approach is *not* represented across the corpus. Practice-Based/Led Research is *absent* from all projects (100%), followed by Research in the Arts (96%). Experimental Research does *not* appear in 84% of the projects, while Action Research and Research for the Arts are *absent* in 80% of cases. Research on the Arts shows the lowest absence rate, remaining unrepresented in 60% of the corpus.
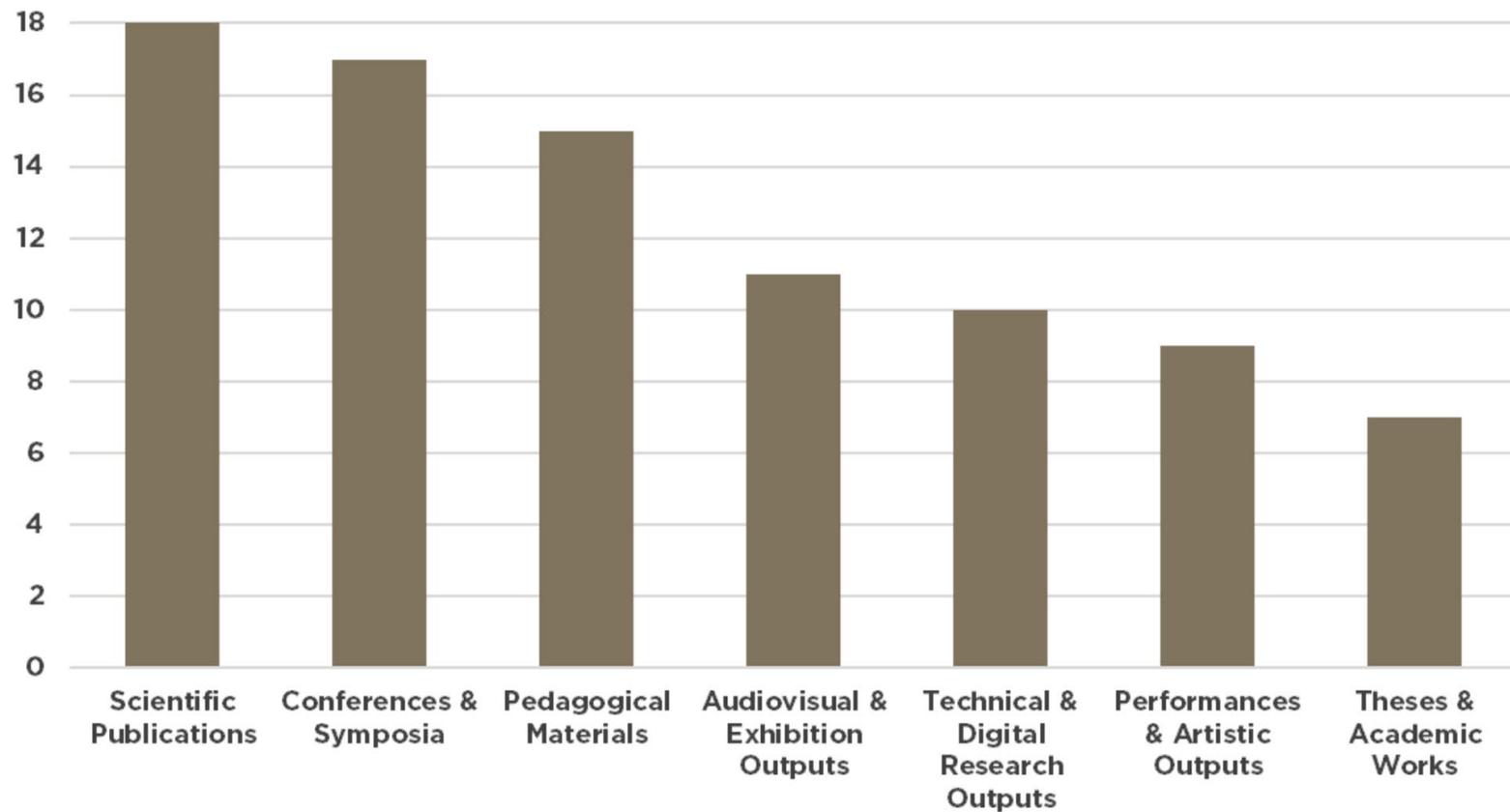
Figure 11. Distribution of Outputs Across the Corpus

This figure shows the number of projects associated with each output category across the corpus (N = 25). Scientific publications (e.g., articles, book chapters, books) are the most frequent outputs (n = 18), followed by conferences and symposia (n = 17) and pedagogical materials (n = 15). Audiovisual and exhibition outputs (n = 11) and technical or digital research outputs (n = 10)—such as tools, platforms, or databases—are also widely represented. Performances and artistic outputs (n = 9), including concerts and creative works, as well as theses and academic works (n = 7), appear less frequently.
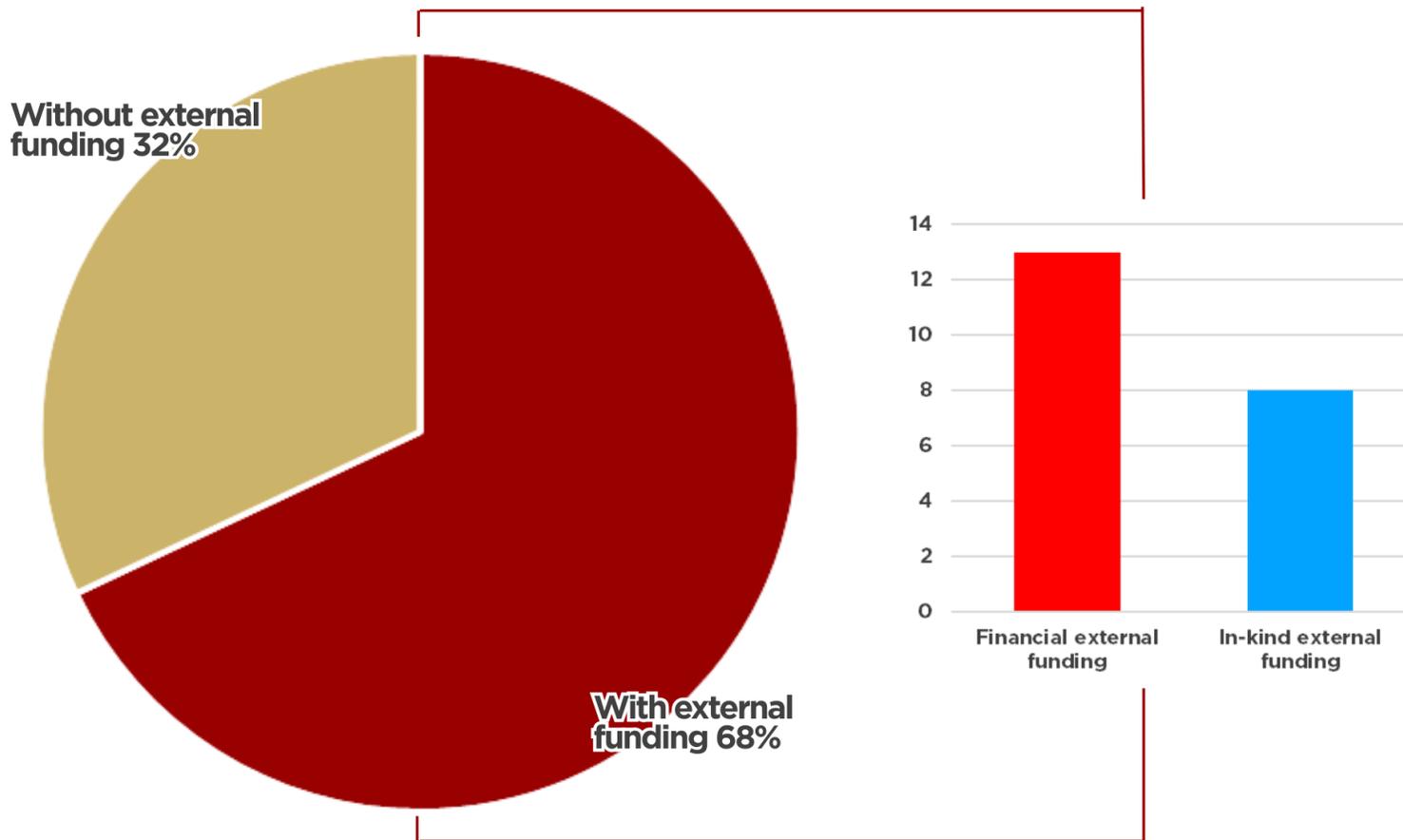
Figure 12. Funding Structure Across the Projects

This figure presents the funding structure of the projects in the corpus (N = 25). The pie chart shows that 68% of the projects (n = 17) received external funding in addition to institutional support from the CNSMDP, while 32% (n = 8) were supported exclusively through internal resources. The accompanying bar chart details the types of external support received among externally funded projects, indicating that 76.5% (n = 13) benefited from monetary funding and 47.1% (n = 8) from in-kind contributions. These categories are not mutually exclusive, as some projects received both forms of external support.
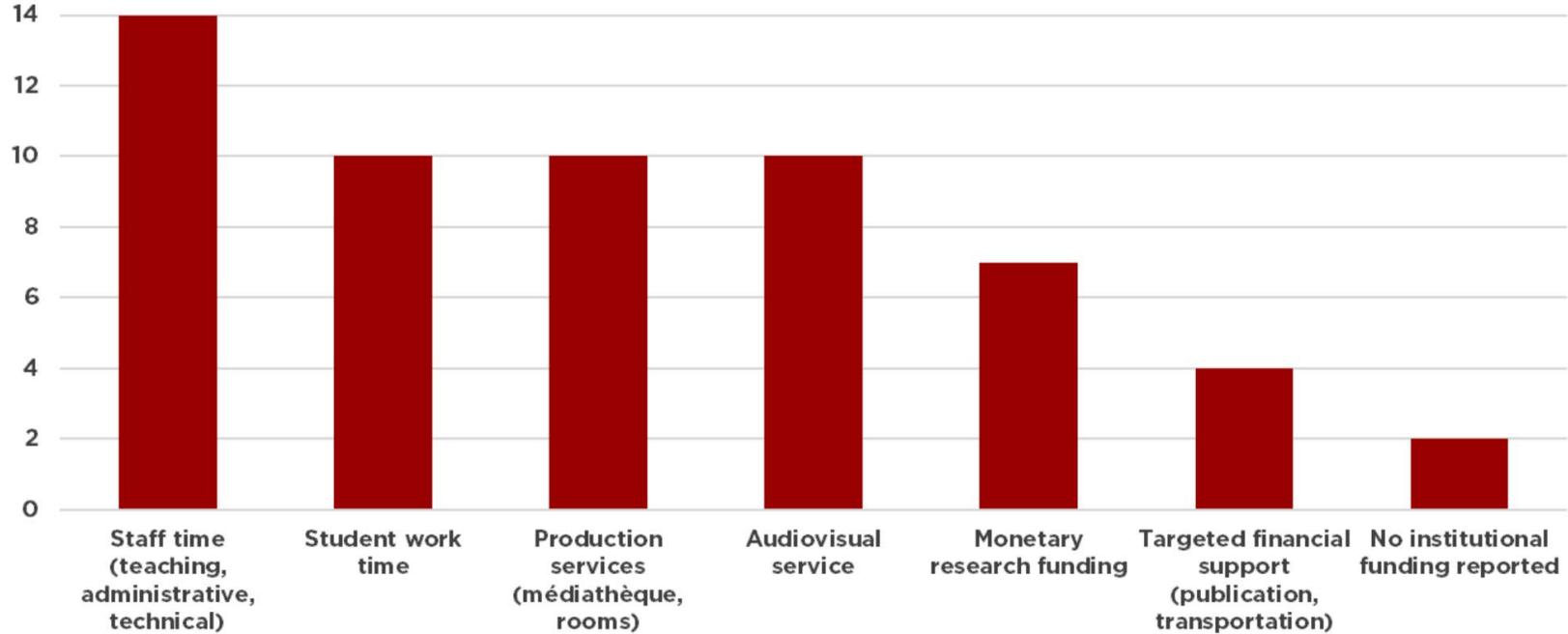
Figure 13. Type of Funding Provided by the CNSMDP

This figure details the types of institutional support reported across the projects in the corpus (N = 25). The most frequently cited forms of support include staff time (n = 14), encompassing teaching, administrative, and technical activities; student work time (n = 10); production services (n = 10), including access to the Media Library or rooms; and support from the audiovisual service (n = 10). Direct monetary research funding is reported in a smaller number of projects (n = 7), along with targeted financial support for specific needs (n = 4), such as publication or transportation. A limited number of projects report no institutional funding (n = 2), primarily because they are at an early stage of development or pending formal allocation of resources.
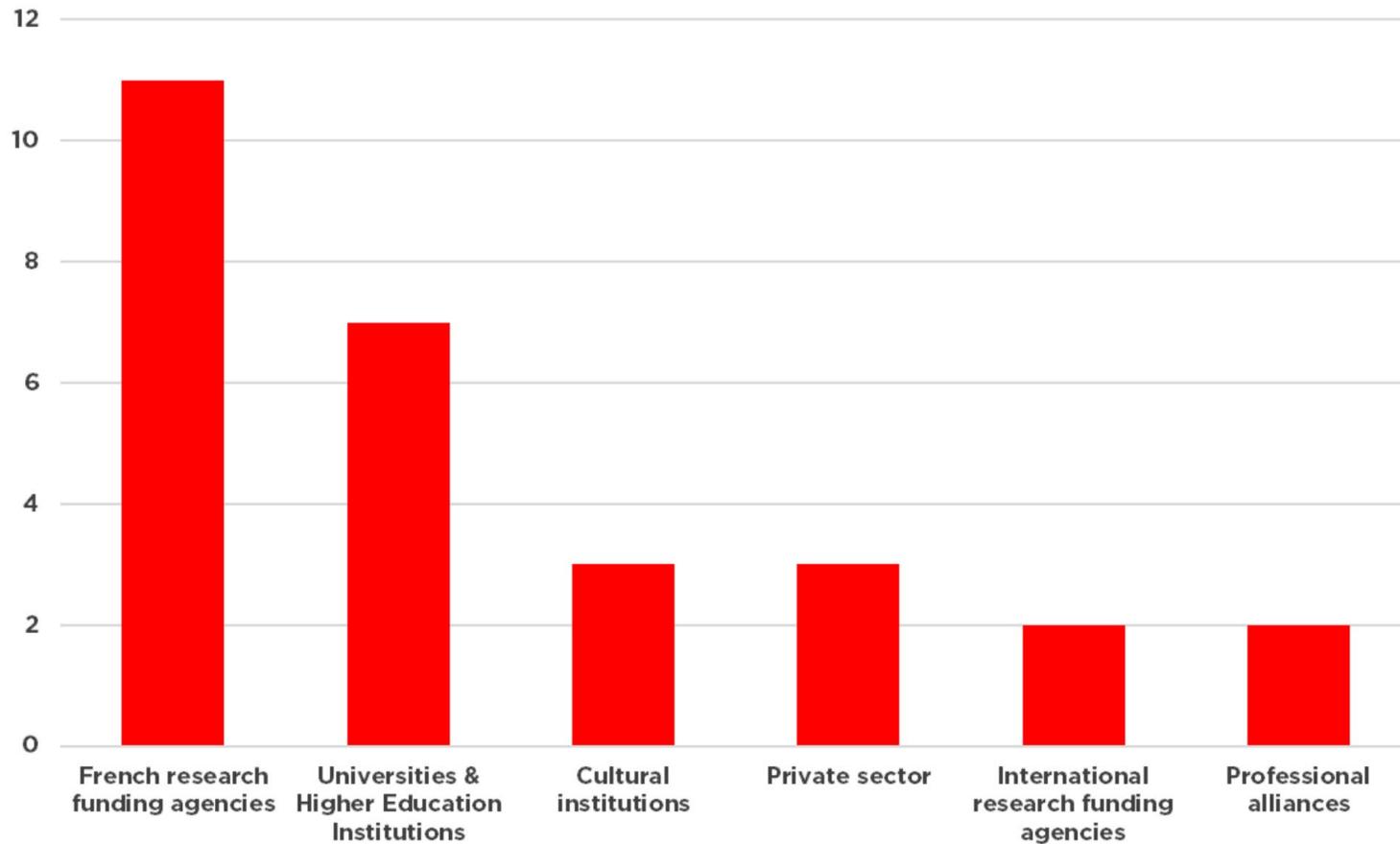
Figure 14. National and International Partnerships Across Projects

This figure presents the distribution of external partner institutions that provided financial support to projects in the corpus (N = 25). French research funding agencies, such as national research bodies and ministerial programs, are the most frequently represented (n = 11); followed by universities and higher education institutions (n = 7), including both French and international partners. Cultural institutions, such as archives, libraries, and foundations, appear in a smaller number of projects (n = 3), as do private-sector organizations (n = 3). International research funding agencies (n = 2) and professional alliances or consortia (n = 2) are less frequent.

INVENTORY
PROJECT
SHEETS

1. MyBino / MyBeeKnows

Disciplines involved: Acoustics; Computer Music; Signal Processing; Sound Engineering.

PROJECT DURATION

January 2013 – ongoing

SUMMARY

MyBino / MyBeeKnows is a research and development project focused on the creation of a binaural rendering engine designed to adapt multichannel audio streams to a two-channel listening system. The engine is optimized for audiovisual production and can be used with headphones, with or without head tracking, as well as with loudspeakers. The project was developed to provide the CNSMDP audiovisual service, FSMI, and composition students with a tool for creating spatial sound scenes intended for diffusion in immersive studio environments.

OUTPUTS

Patent related to the binaural rendering engine; binaural engine developed in several forms; scientific publications including articles, book chapters, and conference papers; availability of the tool for student projects and pedagogical use at CNSMDP.

FUNDING

Institutional support from the CNSMDP, notably for conference travel, missions, and research valorization; research collaboration and support involving École Polytechnique; since 2021, development and maintenance funded by Music Unit following the acquisition of the intellectual property.

PROJECT LEADER AT CNSMDP

Jean-Christophe Messonnier, sound engineer at the Audiovisual Department of the CNSMDP.

SCIENTIFIC CONTRIBUTORS

Matthieu Aussal, PhD in applied mathematics, former professor at École Polytechnique, specialist in signal processing.

INDUSTRY PARTNERS

Music Unit: Julien Chirol, CEO and project manager, CNSMDP graduate, Executive Master from École Polytechnique, Professor at CNSMDP; Martin Antipho, CTO, sound engineer, Master's degree from ENS Louis Lumière; Manuel Poletti, Head of Design, UX/UI designer, DEM from Besançon CRR; Pierre Luzy, Head of Audio, sound engineer, DNSPM curriculum at CNSMDP, Professor at Nevers CRD; Alexandre Chaigne, COO, sound engineer, BTS from INA; Kevin Shires, IT project manager and lead programmer, PhD in IT and electronic systems.

2. Antony: a platform for collaborative preservation of music with electronics
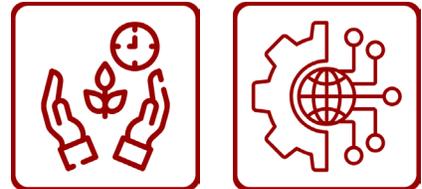
Disciplines involved: Computer Music; Digital Humanities; Heritage Studies; Sound Engineering.

PROJECT DURATION

January 2018 – ongoing

SUMMARY

ANTONY is a collaborative research project aimed at developing a web application for the preservation, documentation, versioning, and dissemination of the electronic components of mixed-media works. The project responds to the rapid obsolescence of digital and electronic technologies used in musical creation, which increasingly complicates the long-term preservation, documentation, and re-performance of works involving electronics. By structuring shared tools and standards, ANTONY seeks to support both archival practices and the future performability of this repertoire.

OUTPUTS

Symposia, conventions, and conferences; concerts and public performances; scientific publications including articles, book chapters, and conference papers; development of a dedicated web platform.

FUNDING

Research funding from the Francophone Association for Computer Music (AFIM) in 2018–2019; research funding from the Université Jean Monnet call for projects in 2021; FTNC funding from the Ministry of Culture in 2025, with the CNSMDP contributing 40% of the FTNC project.

PROJECT LEADER AT CNSMDP

Jacques Warnier, Senior Research Engineer at the Ministry of Culture and Musical Computing Director (RIM).

SCIENTIFIC CONTRIBUTORS

Malena Fouillou, Musical Computing Director with the Next Ensemble at the CNSMDP; Serge Lemouton, Musical Computing Director at IRCAM; Laurent Pottier, Full Professor with HDR in Musicology at the University of Saint-Étienne; Alain Bonardi, Full Professor with HDR in Musicology at Université Paris 8.

3. IREVOGT (Research Itinerary)

Disciplines involved: Education Studies; History; Musicology; Sociology.

PROJECT DURATION

October 2023 – December 2025

SUMMARY

IREVOGT is a research project dedicated to examining the history, performance practices, and craftsmanship of the oboe in France during the first half of the nineteenth century. The project addresses a gap in the existing literature between well-documented pre-Revolutionary oboes and modern twentieth-century instruments, focusing in particular on the figure of Gustave Vogt. It also includes a pedagogical dimension by actively involving students in research activities in order to support the learning of research methods.

OUTPUTS

Pedagogical outcomes related to research training for students and the reintegration of Gustave Vogt into the repertoire; concerts and public performances; audiovisual productions; scientific publications including articles, book chapters, and conference papers; musical scores.

FUNDING

Research funding provided jointly by the CNSMDP (60%) and HEMU Lausanne (40%), primarily to support travel; additional research funding from the Swiss foundation IRMAS.

PROJECT LEADER AT CNSMDP

Arthur Macé, Research Officer at the CNSMDP.

PROJECT LEADER AT HEMU LAUSANNE

Clément Noël, Oboe Professor at HEMU Lausanne.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Approximately 80 contributors, including around 50 students from undergraduate to master's level at HEMU and CNSMDP, as well as professors, members of the scientific committee, researchers from the Bibliothèque nationale de France, and oboists from external institutions, including the Paris Opera.

4. MUSIC – Modeling Strategies for Investigating the Clinical Health of Music Students

Disciplines involved: Biomechanics; Medicine; Psychology.

PROJECT DURATION

February 2025 – ongoing

SUMMARY

MUSIC is a research project focused on understanding the factors that lead music students to experience health issues, particularly musculoskeletal disorders. Grounded in clinical practice, the project addresses the lack of scientific data available to support musicians undergoing rehabilitation and aims to document and analyze the physical, biomechanical, and clinical dimensions of students' health through systematic investigation.

OUTPUTS

Scientific outputs including articles, book chapters, conference papers, and a doctoral thesis; student academic works such as theses, dissertations, and final projects (TEPs); public restitution events and colloquia at the CNSMDP; symposia, conventions, and conferences outside the institution; scientific outreach events.

FUNDING

CIFRE doctoral funding provided by Thalie Santé and the ANRT

PROJECT LEADER AT CNSMDP

Céline Bouissou, visiting researcher at the CNSMDP and occupational therapist specializing in musicians' health

SCIENTIFIC CONTRIBUTORS

CNSMDP and Thalie Santé.

5. ACTOR – Analysis Creation and Teaching of Orchestration

Disciplines involved: Composition; Education Studies; Musicology.

PROJECT DURATION

January 2017 – ongoing (until 2026)

SUMMARY

ACTOR is an international research network bringing together several hundred participants with the objective of developing artificial intelligence tools for orchestration and an Optical Music Recognition (OMR) system. Within this framework, the CNSMDP is involved through a specific sub-project focused on establishing a database of orchestral works composed by CNSMDP students since 1977 and conducting a historical study of the orchestration class. The project situates the Conservatoire's pedagogical and archival materials within a broader international research context.

OUTPUTS

Development of technological tools within the ACTOR framework, including algorithms; pedagogical resources supporting reflection on the history and practices of orchestration teaching; symposia, conventions, and conferences; scientific publications including articles, book chapters, and conference papers; creation of a database.

FUNDING

Funding provided by the ACTOR network; institutional support from the CNSMDP.

PROJECT LEADER AT CNSMDP

Arthur Macé, Regional Delegate for the ACTOR project.

PROJECT INTERNATIONAL LEADER

Stephen McAdams, CEO of ACTOR.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Yanaël Pasquier, Head of the Writing and Composition Department at the CNSMDP; orchestration professors; the CNSMDP Media Library team; the Audiovisual team; Sebastian Hansel, visiting researcher; Corentin Boissier, research assistant.

6. DZ-CNSMDP

Disciplines involved: Digital Humanities; Heritage Studies; History; Musicology.

PROJECT DURATION

January 2023 – ongoing

SUMMARY

DZ-CNSMDP is a research project aimed at building a digital archive of performances presented at the CNSMDP since 1795. The project brings together archival materials that were previously dispersed across different institutions in order to provide a consolidated and chronological overview of the repertoire performed at the Conservatoire and the periods in which these works were presented.

OUTPUTS

Pedagogical resources related to the study of repertoire; scientific publications including articles, book chapters, and conference papers; development of a digital database accessible online.

FUNDING

Research funding provided by the CNRS.

PROJECT LEADER AT CNSMDP

Arthur Macé, Scientific Editor

SCIENTIFIC CONTRIBUTORS

Numerous contributors, including professors, students trained in the use of the tool, and external researchers.

7. HEMEF – History of Music Education in France

PROJECT DURATION

2013 – 2021

SUMMARY

HEMEF is a research project dedicated to the creation and online publication of a public digital database of sight-reading texts used at the Conservatoire National Supérieur de Musique et de Danse de Paris. The project aims to make these pedagogical materials accessible by collecting, digitizing, and organizing archival sources related to music education practices, thereby documenting historical teaching repertoires and their uses.

OUTPUTS

Pedagogical and research resources; student academic works including theses, dissertations, and final projects; symposia, conventions, and conferences; scientific publications including articles, book chapters, and conference papers; development of a public digital database.

FUNDING

Research funding provided by the Agence nationale de la recherche (ANR)

PROJECT LEADER AT CNSMDP

Philippe Brandeis, Director of Music Studies and Research at the CNSMDP.

SCIENTIFIC CONTRIBUTORS

Cécile Reynaud; Sophie Lévy, archivist at the CNSMDP Media Library; Yanaël Pasquier; and several students.

8. Higher Council of Education

Disciplines involved: Education Studies; Political Studies; Sociology.

PROJECT DURATION

January 2023 – ongoing

SUMMARY

The Higher Council of Education project focuses on the transcription of pedagogical council records and the publication of meeting minutes covering the period from 1876 to 1940. The project aims to make these administrative and pedagogical documents accessible to the academic and teaching community by compiling and organizing archival sources related to the governance and educational history of the Conservatoire.

OUTPUTS

Student academic works including theses and final projects; public presentations at the CNSMDP; external symposia, conventions, and conferences; scientific publications including articles, book chapters, and conference papers; digital publications made available online.

FUNDING

No external research funding.

PROJECT LEADER AT CNSMDP

Arthur Macé, Research Officer at the CNSMDP.

SCIENTIFIC CONTRIBUTORS

Yanaël Pasquier, Head of the Writing and Composition Department at the CNSMDP; Clémence Genier, Production Manager; Étienne Jardin, Director of Research at the Palazzetto Bru Zane, Venice.

9. Yvonne Loriod Study Day

Disciplines involved: History; Musicology; Performance Studies.

PROJECT DURATION

January 2022 – March 2023

SUMMARY

The Yvonne Loriod Study Day project focused on revisiting, through music and research, the figure of Yvonne Loriod as a performer, educator, and composer. The initiative aimed to contribute to institutional history by documenting and disseminating lesser-known aspects of her activity, particularly her work as a composer, through a combination of archival research, musical practice, and scholarly exchange.

OUTPUTS

Symposia at the CNSMDP and external venues; concerts and public performances; scientific publications including articles, book chapters, and conference papers; production of a critical edition.

FUNDING

Support provided by the CNSMDP and the Messiaen Foundation; institutional support and academic collaboration with the University of Cambridge; cooperation from the Bibliothèque nationale de France.

PROJECT LEADER AT CNSMDP

Christopher Murray, Professor at the CNSMDP and Université libre de Bruxelles (ULB).

PROJECT LEADER outside CNSMDP

Peter Asimov, Professor at the University of Cambridge.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Anne Le Bozec, accompaniment professor; Nathalie Forget, ondes Martenot professor; Sylvie Pébrier, Rémy Campos, and Yves Balmer, professors of musicology; students and alumni including Aurianne Bec, Gabrielė Slyžytė, Pierre-Emmanuel Hurpeau, Marie Roumégas, Jiyoun-Shin, Jude Famchon, Cécile Mons, Margaux Poguet, Robin Le Bervet, and Kevin Plante; Cambridge students Hannah Dienes-Williams and Gregory May; Marie-Gabrielle Soret from the Bibliothèque nationale de France; Alain Louvier, Catherine Massip, and Roger Muraro from the Messiaen Foundation, former professors and directors at the CNSMDP.

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DE DANSE DE PARIS

10. Fluidity of Movement

Disciplines involved: Biomechanics; Dance Studies; Movement Analysis.

PROJECT DURATION

September 2025 – ongoing

SUMMARY

Fluidity of Movement is a research project that seeks to explore and clarify what is meant by "fluidity of movement" by combining physical research with practical knowledge drawn from dance practice and movement notation. The project brings together approaches from movement sciences and functional analysis of the dancing body in order to examine this quality of movement through both theoretical reflection and perceptual and practical investigation.

OUTPUTS

Symposia, conventions, and conferences at the CNSMDP and external venues; exhibitions, including presentations at the Media Library; audiovisual productions; scientific publications including articles, book chapters, and conference papers; presentation at the IADMS International Congress (International Association for Dance Medicine & Science).

FUNDING

The project is currently seeking external research funding.

PROJECT LEADER AT CNSMDP

Soahanta de Oliviera, Professor of Functional Analysis of the Dancing Body (AFCMD) at the CNSMDP.

SCIENTIFIC CONTRIBUTORS

Gilles Dietrich, researcher in biomechanics of movement at Université Paris Nanterre (Paris 10), martial arts practitioner and osteopath; movement notators, including professors and students, notably Romain Panassie.

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11. In Search of Le Visage Nuptial

Disciplines involved: History; Musicology; Performance Studies.

PROJECT DURATION

June 2022 – January 2025

SUMMARY

In Search of Le Visage Nuptial is a research and artistic project dedicated to the restitution and performance of Pierre Boulez's works for ondes Martenot, which had been withdrawn from his catalogue and had not been performed. Based on existing but previously unperformed scores, the project aimed to study these works and place them within their historical and cultural contexts through archival research, score analysis, and performance-based investigation.

OUTPUTS

Concerts and public performances; audiovisual productions; scientific publications including articles, book chapters, and conference papers; scholarly editions of the scores prepared by Nicolas Jortie; documentation contributing to the Boulez catalogue, including works and versions.

FUNDING

Institutional funding provided by the CNSMDP, including production resources and remuneration for external artistic collaboration.

PROJECT LEADERS AT CNSMDP

Pascal Leray, responsible for organization, administration, and archive management; Nathalie Forget, Professor of Ondes Martenot; François Meimoun, Professor of Analysis and Musicologist.

ARTISTIC CONTRIBUTORS

Nicolas Jortie, conductor, organist, and composer, responsible for score editing and ensemble direction; three ondes Martenot students; one piano student; one percussion student; and one singing student.

12. Pierre Boulez: Anthème II / Dialogue de l'ombre double – Transmitting Interpretive Insights

Disciplines involved: Musicology; Performance Studies.

PROJECT DURATION

February 2024 – ongoing

SUMMARY

This project is dedicated to documenting and transmitting interpretive information related to Pierre Boulez's works *Anthème II* and *Dialogue de l'ombre double*. It aims to make available to musicians—instrumentalists, musical computing specialists, and analysts—interpretive insights that were either directly transmitted by the composer to the original performers or derived from musicological research. The project is based on filmed working sessions, interviews, and analytical contributions, with a focus on organizing and structuring this material for pedagogical use.

OUTPUTS

Audiovisual productions including filmed working sessions and interviews; development of an interactive audiovisual document intended for performers, analysts, and musical computing specialists.

FUNDING

Institutional funding provided by the CNSMDP, including support for audiovisual production resources and commissioned musicological work.

PROJECT LEADER AT CNSMDP

Claudia Imbert, Director and Co-author.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Jacques Warnier, Co-author and Musical Computing Director at the CNSMDP; Jean-Christophe Messonnier, Co-author and Sound Engineer at the CNSMDP; Hae-Sun Kang, Violinist and Professor of Chamber Music at the CNSMDP; Alain Damiens, Clarinetist; François Meïmoun, Professor of Musical Analysis at the CNSMDP; Andrew Gerzso, Musical Computing Director; David Poissonnier, Sound Engineer; Augustin Muller, Musical Computing Director; Malena Fouillou, Musical Computing Director, Artist Diploma in Interpretation & Creation; François Longo, Musical Computing Director, Artist Diploma in Interpretation & Creation, PhD candidate.

ARTISTIC CONTRIBUTORS

Youjin Jung, Clarinet, Artist Diploma in Interpretation & Creation; Youngseo Kim, Violin, Artist Diploma in Interpretation & Creation; Karen Nonomura, Violin, Artist Diploma in Interpretation & Creation; Giovanna Sevi, Violin, Artist Diploma in Interpretation & Creation.

13. Creation of a Plugin Based on a Guitar Pedal Rack Model in 3D Audio

Disciplines involved: Computer Music; Signal Processing; Sound Engineering.

PROJECT DURATION

January 2021 – June 2022

SUMMARY

This project focused on the development of a sound processing system in the form of a software plugin designed for computer-based composition using Ableton Live. The plugin is composed of modular effects inspired by guitar pedals, such as chorus, reverb, and delay. Its specific feature is the ability to operate in 3D audio through the MBK (My Bee Knows) binaural rendering engine, which enables multichannel audio streams to be monitored via a two-channel listening system. Initiated by the company Music Unit, owner of the MBK engine, the project was developed in collaboration with third-year FSMS students as a research and development activity supported by the Ministry of Culture's SNI program.

OUTPUTS

Development of a digital sound processing tool in the form of a plugin; participation of FSMS students in a research and development process as part of the project.

FUNDING

Research funding provided by the Ministry of Culture through the SNI program, with institutional support from the CNSMDP.

PROJECT LEADER AT CNSMDP

Denis Vautrin, Head of the FSMS Sound Department; Jean-Christophe Messonnier, Sound and Research Engineer.

EXTERNAL PROJECT LEADER / INDUSTRY PARTNERS

Music Unit: Julien Chirol, CEO and Project Manager; Martin Antipho, CTO and Sound Engineer; Manuel Poletti, Head of Design and UX/UI Designer; Pierre Luzy, Head of Audio and Sound Engineer; Alexandre Chaigne, COO and Sound Engineer; Kevin Shires, IT Project Manager and Lead Programmer.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Third-year FSMS students (academic year 2021–2022).

CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS

14. The Conservatoire Under Occupation
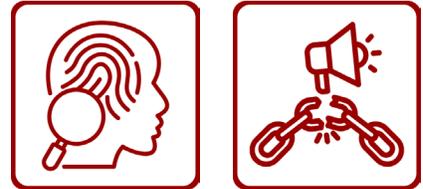
Disciplines involved: Cultural Studies; History; Political Studies.

PROJECT DURATION

May 2020 – ongoing

SUMMARY

Research project dedicated to documenting the trajectories of the twenty-one students and teachers who were excluded from the Conservatoire during the Occupation in October 1942. Based on archival research and the collection of dispersed sources, the project seeks to reconstruct these individual paths and to situate the exclusions within their institutional, historical, and political contexts, relying on primary documentation and testimonies.

OUTPUTS

Documentation concerning the twenty-one excluded members and the history of their exclusion and potential reintegration; symposia and conferences at the CNSMDP; audiovisual productions; a virtual exhibition; institutional speeches; commemorative events at the Media Library incorporating testimonies.

FUNDING

Institutional funding provided by the CNSMDP.

PROJECT LEADER AT CNSMDP

Pascal Leray, Head of the Media Library; Sophie Lévy, Archivist at the Media Library.

SCIENTIFIC CONTRIBUTORS

Members of the CNSMDP Media Library team; Arthur Macé, Research Officer; Yanaël Pasquier, Head of the Writing and Composition Department at the CNSMDP; François Meïmoun, Musicologist; Clément Carpentier, Head of the Instrumental Disciplines Department at the CNSMDP.

15. Music and the Republic

Disciplines involved: Cultural Studies; History; Political Studies.

PROJECT DURATION

July 2023 – March 2025

SUMMARY

Music and the Republic is a research and exhibition project centered on a selected corpus of musical scores preserved in the National Archives, dating from the French Revolution to the Popular Front. The project examines the relationships between music and the emergence of the idea of the Republic, documenting how music participated in the construction of national sentiment and how republican institutions, in turn, shaped musical practices and production during this period.

OUTPUTS

Symposia, conventions, and conferences; concerts and public performances; audiovisual productions; journalistic publications; mediation activities linked to the exhibition.

FUNDING

Project funded through the National Archives' exhibition budget, with a dedicated, pre-allocated budget.

PROJECT LEADER AT CNSMDP

Sophie Lévy, Archivist at the CNSMDP Media Library; Marie Ranquet, National Archives. Both served as curators of the exhibition.
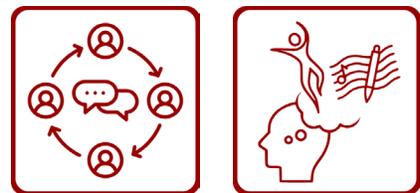
SCIENTIFIC CONTRIBUTORS

CNSMDP Media Library team; National Archives staff.

ARTISTIC CONTRIBUTORS

Olivier Reboul, Rôle study professor at the CNSMDP.

16. REPERES – Research on Ensemble Practice Experiences and Narratives in Higher Education

Disciplines involved: Performance Studies; Psychology; Sociology.

PROJECT DURATION

September 2022 – March 2024

SUMMARY

REPERES is a research project examining how ensemble practices in music and dance are experienced at the Conservatoire de Paris. The project documents students' lived experiences of collective practice and explores research formats that associate performers and musicologists within a collaborative framework. It combines inquiry into artistic experience with attention to institutional contexts and narratives emerging from ensemble work in higher education.

OUTPUTS

Symposia, conventions, and conferences; audiovisual productions; scientific publications including articles, book chapters, and conference papers; participation in a professional meeting with other higher performing arts institutions organized by the DGCA in January 2024.

FUNDING

Research funding provided by the REVES program (Research and Valorization in Higher Performing Arts Education); additional support through partnerships with Opale (cultural and

social economy resource center); La Muse en Circuit, National Center for Sound Arts (two-day working residency in 2024); Musée national de Port-Royal des Champs (two-day working residency in 2023); École des Beaux-Arts de Paris; and institutional support from the CNSMDP.

PROJECT LEADER AT CNSMDP

Sylvie Pébrier, Musicologist and Professor at the CNSMDP.

SCIENTIFIC CONTRIBUTORS

Cécile Offroy, Sociologist and Professor at Université Sorbonne Paris Nord (Paris 13), member of IRIS-EHESS and Research Director at Opale; five musicology students.

ARTISTIC CONTRIBUTORS

Vincent Lhermet, Accordionist, artist, researcher, and educator, Professor at the CNSMDP and CRR Boulogne-Billancourt; five performance students; additional contributions from one fine arts graduate student and one FSMSI student involved in visual and sound design for installations and a performative lecture.

17. Ubuntu – Music and Dance
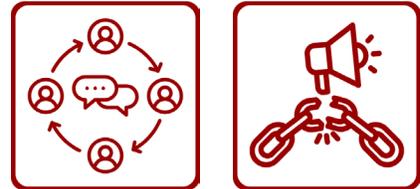
Disciplines involved: Anthropology; Dance Studies; Ethnomusicology.

PROJECT DURATION

June 2023 – ongoing

SUMMARY

Ubuntu – Music and Dance explores new ways of fostering intercultural dialogue in artistic practices and knowledge at the CNSMDP. The project responds to student-identified needs to engage a wider range of cultural references within their training and to open learning processes to other artistic expressions and modes of transmission, particularly oral traditions. It combines collective artistic practice, research activities, and reflective inquiry into intercultural knowledge transmission within higher arts education.

OUTPUTS

Student academic works including theses, dissertations, and TEPs; symposia and conferences at the CNSMDP; a research thesis in musical aesthetics by Clémence Mebsout (June 2024), Questioning Aesthetic and Cultural Hierarchies at the Conservatoire de Paris: The Example of the Ubuntu Choir; a report produced by four Master's students from the University of Nantes in May 2025 (Amina Abchar, Eve Boyle, Janka Pain-Pesovár, Marina Ramblière); collaborative feedback from students involved in the 2023–2024 workshops and interviews, to be compiled by Clémence Mebsout, with delivery expected in Fall 2025.

FUNDING

A total budget of €830; partnership with the Master's program in Cultural Mediation and International Communication at the University of Nantes, which hosted four students for a three-day research residency.

PROJECT LEADER AT CNSMDP
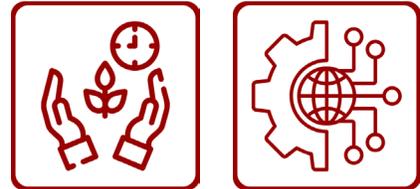
Sylvie Pébrier, Musicologist and Professor at the CNSMDP.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Elisa Constable, Musicology student; Clémence Mebsout, Cello and Musical Aesthetics student; approximately a dozen students including instrumentalists, dancers, and musicologists.

18. PHEND (Past Has Ears at Notre-Dame)

Disciplines involved: Digital Humanities; Heritage Studies; Musicology; Sound Engineering.

PROJECT DURATION

February 2021 – July 2025

SUMMARY

PHEND (Past Has Ears at Notre-Dame) is a project dedicated to reconstructing and studying the historical acoustics of Notre-Dame Cathedral in Paris. Its objective is to better understand past sonic experiences associated with this emblematic site by combining historical, musicological, architectural, and acoustic data. The project focuses on the role of acoustics in musical and liturgical practices and on documenting the cathedral's sound environment across different historical periods through modeling, simulation, and immersive technologies.

OUTPUTS

Scientific publications including articles, book chapters, and conference papers; audiovisual productions; an immersive virtual concert film; an immersive audio guide; an immersive audio fiction; digital and interactive resources related to acoustic reconstruction and historical sound environments.

FUNDING

Research funding provided by the French National Research Agency (ANR) for a total amount of €708,955, including €107,676 allocated to the CNSMDP component.

PROJECT LEADER AT CNSMDP

Jean-Marc Lyzwa, Sound Engineer at the CNSMDP Audiovisual Department and instructor in sound recording, recording techniques, and new media at FSMSI.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

The PHEND project is coordinated by Brian FG Katz, Research Director in Acoustics at the Institut Jean Le Rond d'Alembert (Sorbonne University/CNRS). It involves an interdisciplinary consortium including the Institut Jean Le Rond d'Alembert (Sorbonne University/CNRS) in acoustics and sound modeling; IReMus (Institute for Research in Musicology) in historical musicology and analysis of musical practices; the Centre André Chastel (Sorbonne University/CNRS/Ministry of Culture) in art history and architectural heritage; MSH Lyon Saint-Étienne (Maison des Sciences de l'Homme) in interdisciplinary humanities and social sciences; RESMED (Religions and Societies in the Mediterranean World, Sorbonne University); the CNSMDP for expertise in 3D audio, sound reconstruction, and cultural mediation; Sunmetron, an architecture agency specializing in creation, rehabilitation, and restoration; and Narrative, a new media production company involved in immersive content creation.

19. Three Women Trained at the Paris Conservatoire, Pioneers of Ethnomusicology

Disciplines involved: Ethnomusicology; Gender Studies; History.

PROJECT DURATION

September 2024 – ongoing

SUMMARY

This research project examines the musical and institutional positioning, as well as the networks of sociability, of three women trained at the Paris Conservatoire—Mady Sauvageot (1898–1987), Éliane Barat (1915–1987), and Yvette Grimaud (1920–2012)—who were involved in the transmission of extra-European repertoires during the colonial and post-colonial periods. The project is based on archival research and aims to document their trajectories and professional contexts, drawing on holdings from the CNSMDP and related institutions.

OUTPUTS

Student academic works including master's theses and final projects (TEPs); concerts and public performances; scientific publications including articles, book chapters, and conference papers; a TEP by Kevin Planche focused on Mady Sauvageot's works for ondes Martenot; additional scientific publications in preparation.

FUNDING

Institutional funding provided by the CNSMDP.

PROJECT LEADER AT CNSMDP

Pascal Leray, Librarian and Head of the Media Library and Archives Department; Sylvie Pébrier, Musicologist and Professor at the CNSMDP.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

For the 2024–2025 academic year, students from the MPRM course (Practical Methodology of Research and Mediation): Coline Brévot, Sungwon Shin, and Pio Terreaux; for 2025–2026, additional students from the same course; Kevin Planche, ondist, preparing a TEP focused on Mady Sauvageot's works for ondes Martenot using the Conservatoire's Martenot archives. Student contributions include archival research, bibliographic work, collaborative management of a shared Zotero bibliography, and initial data analysis.

20. Sharing Our Practices and Research on Notation at the CNSMDP

Disciplines involved: Education Studies; Musicology; Notation Studies.

PROJECT DURATION

August 2023 – ongoing

SUMMARY

This project explores the foundations of a research community focused on notation at the CNSMDP, bringing together contributors from different disciplines to share practices and methods related to musical, choreographic, and scenic notation.

OUTPUTS

The project is currently in progress. Identified perspectives include the development of shared frameworks and exchanges across disciplines related to notation practices within the Conservatoire, with a view to future collective restitution. To date, no formal research outputs have been produced.

FUNDING

Institutional support provided by the CNSMDP.

PROJECT LEADER AT CNSMDP

Sylvie Pébrier, Musicologist and Professor at the CNSMDP.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Olivier Bioret, Laban notator (Department of Choreographic Studies); Damien Lehmann, vocal coach (Department of Vocal Disciplines); Emmanuelle Cordoliani, stage professor (Department of Vocal Disciplines); Isabelle Ragnard, medievalist (Musicology and Analysis Department); Nicolas Prévôt, ethnomusicologist (Musicology and Analysis Department); doctoral students Florent Caron-Daras, composer (SACRe program), and Maxime Gusteau-Millhorat, doctoral candidate in theatre studies (Université Paris 3, Arts and Media), whose thesis fieldwork is based on Emmanuelle Cordoliani's stage practice course.

21. Partnership with the Brienz School of Lutherie

Disciplines involved: Lutherie; Organology.

PROJECT DURATION

January 2025 – ongoing

SUMMARY

This project is a collaborative partnership between the CNSMDP, the Brienz School of Lutherie, and scientific partners, centered on the fabrication of a quartet of instruments and their comparative acoustic study. It combines instrument making, documentation of fabrication processes, and acoustic analysis, within a framework of international collaboration and research-based experimentation.

OUTPUTS

Fabrication of original instruments, including a Swiss-made viola and cello inspired by Guadagnini models; documentation related to making and restoration processes (workshop notes, fabrication sheets, photographic and video records); concerts and public performances in Paris and Brienz; audiovisual productions; comparative acoustic measurements and analyses; scientific publications and conference papers; public restitution events and internal CNSMDP resources linked to the project.

FUNDING

No formal research grant. The project is supported through an in-kind partnership with the Brienz School of Lutherie, including partial co-funding of instrument fabrication, student exchanges, and coverage of travel and accommodation costs.

PROJECT LEADER AT CNSMDP

Julien Dubois, Head of the Instrument Inventory at the CNSMDP.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Brienz School of Lutherie, responsible for instrument fabrication and technical expertise; Luca Jost, acoustician at the Westsächsische Hochschule Zwickau, responsible for acoustic measurements and analysis; CNSMDP teachers and students involved in coordination, performance testing, and project activities; Musée de la musique (Paris), Swiss collections, and contemporary luthiers providing historical instruments and documentary resources.

22. Analysis of the "Opening-Up" Process of the Violin Through Playing

PROJECT DURATION

September 2024 – September 2025

SUMMARY

This project is a collaborative research initiative involving the CNSMDP, the CNRS and Collegium Musicæ (Sorbonne Université). It examines, through experimental and perceptual approaches, the commonly held idea that a violin "opens up" through playing. The research focuses on the interactions between instrumental practice, acoustic phenomena and the musician's perception in the sonic evolution of violins over time.

OUTPUTS

Quantitative and qualitative data related to the acoustic evolution of violins under playing conditions; results from psychoacoustic and perceptual tests, including expert listening panels and comparative evaluations; motion-capture and performance-analysis datasets; scientific publications including articles and conference papers; student academic works such as theses, dissertations, and final projects; audiovisual productions documenting experimental sessions; symposia and public colloquia at the CNSMDP, including a public restitution at the IA colloquium in September 2025.

FUNDING

No dedicated project grant. The research is conducted within the framework of Hugo Pauget's doctoral thesis, *À la recherche de l'identité sonore des violons : influences respectives de*

l'instrument et de l'instrumentiste, with institutional support from the CNRS, the Collegium Musicæ (Sorbonne Université), and the CNSMDP.

PROJECT LEADER AT CNSMDP

Julien Dubois, Head of the Instrument Inventory at the CNSMDP.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

CNRS, including Claudia Fritz (acoustics and psychoacoustics); Collegium Musicæ (Sorbonne Université), as institutional and scientific partner; Hugo Pauget, doctoral candidate in acoustics and sound engineering, responsible for experimental design and data analysis; CNSMDP, providing coordination, instruments, test spaces, and participation of student musicians in instrumental and perceptual experiments.

23. La bonne cause

Disciplines involved: Cultural Studies; Mediation Studies; Sociology.

PROJECT DURATION

January 2020 – ongoing

SUMMARY

La bonne cause is a research-action and creative project that examines how operatic interpretation can reshape the perception of domestic workers—both within the classical repertoire and inside the CNSMDP. It explores how performance can avoid reproducing class and gender stereotypes, while highlighting the presence and work of the Conservatoire's cleaning teams. The project develops artistic, pedagogical and institutional reflections through collaborative creation, public events and creative outputs.

OUTPUTS

Symposia; a lyrical performance presented in 2023 and a new artistic creation scheduled for 2025; an exhibition at the CNSMDP featuring illustrated portraits of cleaning staff; artistic and audiovisual materials associated with the performances and exhibition; preparation of a book publication documenting the project; student involvement in artistic creation and institutional reflection activities.

FUNDING

Institutional support provided by the CNSMDP.

PROJECT LEADER AT CNSMDP

Sylvie Pébrier, Musicologist and Professor at the CNSMDP.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Emmanuelle Cordoliani, Professor of Stage Performance, actress, stage director, and author, responsible for concept development, artistic creation, and supervision; Lucie-Anaïs (École Estienne), illustrator of the portraits presented in the exhibition; singers and performers from the CNSMDP involved in the performances and artistic productions.

24. PROMUS – Building a Future in Music
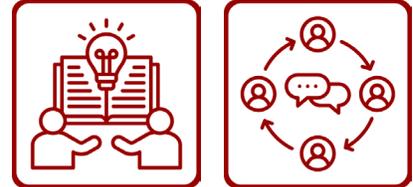
Disciplines involved: Cultural Studies; Education Studies; Sociology.

PROJECT DURATION

September 2025 – ongoing

SUMMARY

The project examines how student musicians construct and develop their professional projects within the shared Franco–Swiss space of higher music education. It analyzes how individual trajectories, institutional philosophies, training offers and contextual conditions shape students' identities, representations of musical work, career aspirations and strategies for navigating an increasingly hybrid labor market.

By combining synchronic, diachronic, and design-based approaches, PROMUS maps career-support systems across four institutions, documents the evolution of students' professional projects throughout their studies, and identifies the factors—personal, institutional and contextual—that influence this development. A final phase involves co-designing and testing a "future making workshop" aimed at strengthening reflective and career-building capacities among student musicians.

OUTPUTS

Interview corpus; quantitative datasets; validated questionnaire; comparative mapping of institutional career-support systems; development and testing of a "future making workshop" prototype; scientific publications including articles and conference presentations; professional guidelines and an online tutorial.

FUNDING

PROJECT LEADER AT CNSMDP

Amandine Pras, Direction of Research and Innovation, CNSMDP.

EXTERNAL PROJECT LEADERS

Pascal Terrien, SFERE-Provence, Aix-Marseille Université; Angelika Güsewell, Haute École de Musique (HEMU).

SCIENTIFIC CONTRIBUTORS

Marie Lucy, Aix-Marseille Université; Simon Journet, Aix-Marseille Université; Samuel Favez, Haute École de Musique (HEMU); Pierre-François Coen, Université de Fribourg; Grégory Lo Monaco, Aix-Marseille Université; research teams from the CNSMDP, CNSMD Lyon, HEMU Lausanne, and HEM Genève.

25. When the Other Sings: Rereading Mozart's Opera
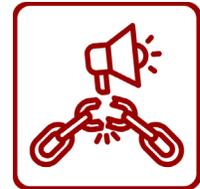
Disciplines involved: Cultural Studies; Musicology; Performance Studies.

PROJECT DURATION

December 2025 – ongoing

SUMMARY

This project investigates how Mozart's late-eighteenth-century operas—particularly *Die Entführung aus dem Serail, Le nozze di Figaro, Don Giovanni, Così fan tutte and Die Zauberflöte*—construct and stage "the Other" within their historical context. Using qualitative thematic and discourse analysis, it examines how these works articulate orientalist and hierarchical representations, and how such images are linked to the ideological and social tensions of their time.

The project also considers how these operas are taught and performed today, especially within Conservatoire training and international operatic programming. By identifying moments where critical reflection and alternative readings can be introduced, it seeks to support more historically informed, inclusive and reflexive artistic practices that preserve the aesthetic value of Mozart's operas while questioning the persistence of stereotyped portrayals.

OUTPUTS

Conference presentation at *Mozart and His Time* (Universidade Autónoma de Lisboa); proceedings article; pedagogical "good practice kit" for critical engagement with operatic repertoire.

FUNDING

PROJECT LEADER AT CNSMDP

Edson Jiménez Cornejo, Coordinator of Research and Pedagogical Innovation.

SCIENTIFIC AND ARTISTIC CONTRIBUTORS

Edson Jiménez Cornejo (CNSMDP); Antoin Herrera López (Doctoral Researcher within the SACRe Program).

Appendix 1. Questionnaire Provided to the Project Leads

1. Quelles étaient les principales motivations derrière ce projet ?
1. *What were the primary motivations behind this project?*

2. Pouvez-vous décrire l'historique du projet ?
2. *Could you describe the background and development of the project?*

3. Quand est-ce que le projet a démarré ?
3. *When did the project begin?*

4. Le projet est-il toujours en cours ? (Si non, renseigner la date)
4. *Is the project still ongoing? (If not, please indicate the end date)*

5. Qui était/est le·a référent·e du projet ? Quel est son titre professionnel au CNSMDP (ou ailleurs) ?
5. *Who was/is the project leader or principal contact? What is their title at the CNSMDP (or elsewhere)?*

6. Qui sont les co-constructeurs·trices ? Quelle est leur discipline sur le projet ? CNSMDP ou non ?
6. *Who are the co-contributors to the project? What are their respective disciplines? Are they affiliated with the CNSMDP or not?*

7. Y a-t-il eu des influences de personnes extérieures (pas dans le projet) ? Ont-elles produit un impact significatif sur les recherches ?
7. *Were there any influences from individuals external to the project? If so, did they have a significant impact on the research?*

8. Quelles ont été les approches utilisées pour réaliser le projet (méthodologiques / numériques / chimiques / acoustiques, enquête, test d'écoute, etc.) ?
8. *What approaches were used to carry out the project (methodological, digital, chemical, acoustic, surveys, listening tests, etc.)?*

9. Quel a été le type de sources et références de manière générale ?
9. *What types of sources and references were used overall?*

10. Où avez-vous cherché et trouvé ces sources et références ?
10. *Where did you search for and obtain these sources and references?*

11. Est-ce que le traitement des sources a été facile ?
11. *Was the processing and analysis of the sources straightforward?*

12. Quels sont les types de sorties de ce projet ?
12. *What types of outputs resulted from this project?*

13. Comment sont consultables ces types de sorties ? Par qui ?
13. *How are these outputs accessible, and to whom?*

14. Pensez-vous que ces types de sorties devraient être mis en ligne (quand ce n'est pas le cas) ?
14. *Do you think these outputs should be made available online (when this is not currently the case)?*

15. Pensez-vous que ces types de sorties devraient être en accès libre (quand ce n'est pas le cas) ?
15. *Do you think these outputs should be open access (when this is not currently the case)?*

16. Comment expliqueriez-vous les retombées (effets ou contributions) du projet ? (types de retombées : pédagogie, médiation, activisme, politique, création, etc.)
16. *How would you describe the outcomes (effects or contributions) of the project? (Examples of outcomes include pedagogy, mediation, activism, policy, creative practice, etc.)*

17. Avez-vous obtenu un financement de recherche pour ce projet ? Par qui ? (indiquer si le financement venait du CNSMDP ou non)
17. *Did you receive research funding for this project? From whom? (Please indicate whether the funding came from the CNSMDP or another source.)*

18. Financement de recherche ?
18. *Was it research funding?*

19. Est-ce que d'autres ressources pour la réalisation de ce projet ont été apportées par le CNSMDP ?
19. *Were any additional resources for the realization of this project provided by the CNSMDP?*

20. Combien de temps pensez-vous avoir passé sur ce projet ? (par mois)
20. *How much time do you estimate you spent on this project (per month)?*

21. Avez-vous d'autres commentaires ou précisions ?
21. *Do you have any additional comments or clarifications?*

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