**Master 1 and Master 2 Research, practice and creation in medieval music**

Developing deep skills in medieval music based on the interactivity of practical and theoretical approaches, opening up to the fields of musicology and research-creation.

**MUSICOLOGY AND RESEARCH-CREATION**

Interactivity irrigates and connects the different approaches to medieval music according to the modalities of research, practice and creation.

**Research**

Musicological research, approached in its specific field, is also nourished by other fields of thought such as history, sociology, anthropology, systems, ethno-scenology… In terms of musical medievalism, the emphasis is on the modal conception of this music, both from the point of view of untempered scales and of rhythm ; and on the non-harmonic understanding of polyphony.

**Performing**

A diversity of medieval corpuses are approached, opening the field of practice to different registers and issues. The approach to the corpus is above all vocal while integrating the instrumental work and is done directly on the facsimiles of the manuscripts to question the different notations. The practice extends to archaeo-luthery, in resonance with organological research.

**Creation**

An annual creation project by the students, accompanied by a team of professionals, makes it possible to concretely approach the processes and approaches of creation. The design and manufacture of a spectacular form allows students to confront individually and collectively the issues and problems of the artistic and administrative direction of a professional artistic project. This project gives rise to public performances, particularly as part of the Les Marteaux de Gellone festival.

This master’s degree, in partnership with the International Center for Medieval Music, aims to build a solid musical and musicological culture, skills as a researcher and musician as well as the acquisition of a critical approach.

At the end of the year, students must both defend a scientific research dissertation and present individual and collective artistic proposals to validate the Master 1 and Master 2 courses.

**KNOW-HOW AND SKILLS**

* Acquiring the tools and methods of research in musicology
* Acquiring the skills of interpreter-researcher specific to these musical corpuses
* Engaging in a research-creation process
* Understanding the environment, organization and functioning of cultural and artistic circles,
* Develoing analytical, creative and critical thinking skills,
* Acquiring writing skills.

**GUEST PROFESSIONALS**

A strong feature of this Master’s course, the courses are led by artist-researchers, specialists in the corpus they transmit, and craftsman-researchers (archeo-instrument makers). This posture is defined by a triangulation between three research methods that complement each other:

* personal research around musical and musicological issues
* research in dialogue with university researchers
* bringing this research into play in interaction with students as part of the training

[Teaching Program](http://cimmducielauxmarges.org/wp-content/uploads/2023/04/Master-1-et-2-Recherche-pratique-et-creation-en-musiques-medievales.pdf)

**FURTHER STUDIES AFTER THE MASTER**

Obtaining the Master’s in Research, Performing and Creation in Medieval Music allows enrollment in a PhD in Arts specializing in Musicology (according to the provisions of the host Doctoral School).

Students can also register for the preparation of the aggregation competition for teaching music.

**PROFESSIONAL PURPOSES**

* Public service competitions (cultural and education sector)
* Careers as a singer or instrumentalist as a soloist or within specialized ensembles
* Professions of cultural mediation and musical heritage (libraries, media libraries, museums, etc.)
* Music professions (promotion, distribution, production, artistic creation, programming, criticism, etc.)

**Conditions of access to the MASTER 1 for French candidates and nationals of the European community candidates**

* Contact Gisèle Clément first:
  + HDR Lecturer in Medieval Musicology and Director of the CIMM.
  + Tel: +33 6 70 74 19 20
  + Email: gisele.clement@univ-montp3.fr
* Submission on the **MonMaster** platform (<https://www.monmaster.gouv.fr/)> : from February 26 to March 24
* Return: from April 2 to April 20
* Hearing/Integration day: between April 22 and May 20
* Publication date: May 28

**Complementary phase :**

* Submission on the **MonMaster platform** (<https://www.monmaster.gouv.fr/)> : from June 25 to June 30
* Return and Hearing/Integration day: between July 1 and July 12
* Publication date: July 31

**Conditions of access to the MASTER 2 for French candidates and nationals of the European community candidates**

* Contact Gisèle Clément first:
  + HDR Lecturer in Medieval Musicology and Director of the CIMM.
  + Tel: +33 6 70 74 19 20
  + Email: gisele.clement@univ-montp3.fr
* Submission of applications: from May 6 to June 14 on the **eCandidat platform of Paul-Valéry Montpellier 3 University** (<https://candidatures.univ-montp3.fr/ecandidat/)>
* Return: from June 14 to June 22
* Hearing/Integration day: June 24 and 25
* Publication date: July 3

**Complementary phase :**

* Submission of applications: from August 26 to September 8 on the **eCandidat platform of Paul-Valéry Montpellier 3 University** (<https://candidatures.univ-montp3.fr/ecandidat/)>
* Publication date: September 16