

Rapport sur la thèse de Monsieur MORENO ANDREATTA

*Méthodes algébriques en musique et musicologie du XXe siècle:
aspects théoriques, analytiques et compositionnels*

présentée le 12 décembre 2003 sous la direction
du Professeur Alain POIRIER

Membres du jury :

Guerino Mazzola (Zurich) : Rapporteur et Président

Alain Poirier (Paris) : Directeur

John Rahn (Washington) : Rapporteur

Gérard Assayag (Paris) : Examineur

Marc Chemillier (Caen) : Examineur

Jean Petitot (Paris) : Examineur

Le Président du jury demande d'abord au candidat de résumer son travail. Celui-ci le fait de façon érudite, brillante, synthétique et complète.

Le Président demande alors au premier rapporteur de la thèse, M. John RAHN, de présenter ses commentaires.

As the first reader for the thesis by Moreno Andreatta, it fell to me to ask the first set of questions during the oral defense. I praised the thesis, saying that it is in fact the first (and only) work in the history of music theory to treat the mathematical music theory of the 20th century. This alone guarantees its originality and its interest. M. Andreatta has researched widely and read an enormous number of pertinent works of music theory, many of which are quite obscure; moreover, he has understood what he has read very well, as his interesting comments show. His work on Vuza canons is also a substantial and original contribution to musicology.

I then raised a number of detailed points from a list which I have now given to M. Andreatta, the most important of them being the omission of a reference to an important result, used in the thesis, about the decomposability of series into two component series, one reducible and the other reproducible; this result in fact comes from a paper by Andreatta himself and Dan Vuza.

Subsequent questioning by the other members of the jury centered around the relation between mathematical structure and cognition/perception. During the entire oral defense, M.



