Dr. Julien VINCENOT 闻所居
composer, performer and musician-researcher
born on December 24, 1985 in Ivry-sur-Seine (France)

address 1 : 344 Xu Dong Avenue, 1 Dong 2 Dan Yuan 402
430000 Wuchang District, Wuhan, Hubei Province, China
address 2 : 46 rue Jean Jaurès 91700 Villiers-sur-Orge France
phone : +33 6 81 23 19 84 / +86 189 7158 8632
e-mail : mail@julienvincenot.com
website : julienvincenot.com



A C A D E M I C B A C K G R O U N D

2017-2024 – HARVARD UNIVERSITY (USA)

PhD in composition under the direction of Chaya CZERNOWIN and Hans TUTSCHKU
Dissertation: « Placeholders for [failure?] — A music creation and technology research »

2013-2014 – IRCAM (France)

Cursus in composition and computer music under the direction of Hèctor PARRA

2008-2013 – CONSERVATORY OF MONTBÉLIARD (France)

Cursus in composition under the direction of Jacopo BABONI SCHILINGI
1st Prize in composition (Mention Bien - Magna Cum Laude) · SACEM Prize

2004-2011 – UNIVERSITY PARIS VIII SAINT-DENIS (France)

Licence in Music (Bachelor's Degree) · Major : Computer-aided composition (CAC) · Mention Bien (Magna Cum Laude)
Master's Degree in "Musicology, creation, music and society" (Mention Bien - Magna Cum Laude)
under the direction of Horacio VAGGIONE and Anne SEDES
Specialties : 20th century music · Computer music and computer-aided composition
Relations between music, video and gesture · Music morphology and morphogenesis

LANGUAGES :

French : native **English :** fluent — *TOEFL iBT* Test score, Reading 28 / Listening 28 / Speaking 23 / Writing 25 / Total 104, taken in 2015
Mandarin Chinese : high intermediate — Test score HSK 4 239/300 (2022), current level equivalent to HSK 6

P R I Z E S

- 2022 Harvard University "Adelbert W. Sprague" Prize for the piece *Objets de désir illicites*
- 2021 Harvard University "John Green Fellowship" Prize (for demonstrated talent and promise as a composer)
- 2019 Harvard University "George Arthur Knight" Prize for the piece *Hashiya:Matn*
- 2018 Harvard University "Bohemians" Prize for the piece *Fire & Forget*
- 2015 Electronic Music Week Festival (Shanghai Conservatory of Music)
  « Most Talented and Creative Award » for the piece *silent_data_corrupt*
- 2014 *Di_Stanze* Music Festival (Italy) Special Prize for the piece *silent_data_corrupt*
- 2013 Composition 1st Prize and SACEM State Prize (Conservatory of Montbéliard)

T E A C H I N G E X P E R I E N C E

FALL 2025 – PART-TIME LECTURER (CUHK-SHENZHEN, SCHOOL OF MUSIC - COMPOSITION & THEORY DIVISION)

Materials and Structures of Music I (UG Y1), **Electronic Music** (UG Y4) & **Research Methods in Music** (PhD Y2)

SINCE 2020 – TEACHING INTERVENTIONS

- **2023 Shanghai Conservatory of Music** Workshop "MaxMSP and computer-aided composition (bach & MOZ'Lib)"
- **2023 Shanghai Institute of Visual Arts** (R. Ascott Technoetics Arts Studio) Weeklong workshop "Music Technology and Sound Art "
- **since 2022 Teaching biweekly online workshops** "Computer aided-composition, algorithmic music, bach & MOZ'Lib in MaxMSP"
- **2020-2021 Stanford University** (CCRMA: Center for Computer Research in Music and Acoustics)
  Participation to teaching in summer workshops "bach in MaxMSP" in collaboration with Andrea Agostini, Daniele Ghisi & Davor Vincze

2019-2021 – TEACHING FELLOW (HARVARD UNIVERSITY)

2021 Spring : Prof. Joseph R. Jakubowski - Foundations of Tonal Music (Certificate of *Excellence in teaching*)
2020 Fall : Prof. Hans Tutschku - Advanced Electronic Music – Improvisation with Live-Electronics
2020 Spring : Prof. Kate Pukinskis - Advanced Composition (Special Commendation *Extraordinary Teaching in Extraordinary Times*)
2019 Fall : Prof. Hans Tutschku - Introduction to Electronic Music – Analog Synthesizer and the Digital Age

2014-2017 – TEACHER FOR *ARIANE#* PROJECT (Directorate of Cultural Affairs of Franche-Comté region, Ministry of Culture of France)

Training sessions given to professionals of music pedagogy (year-long program)
Disciplines : digital studio techniques, introduction to music creation and computer music programming (MaxMSP, PWGL, bach library)

OTHER PROFESSIONAL EXPERIENCE

SINCE 2009 – PRODUCTION ASSISTANT (computer music designer, programming, production, performance and counselling)

Regular or punctual projects with :
Jacopo BABONI SCHILINGI / Ensemble de Musique Interactive, Jean-Baptiste BARRIÈRE, Kaija SAARIAHO (opera *Only the sound remains*), Misato MOCHIZUKI, Colin ROCHE, Lorenzo BIANCHI, Januibe TEJERA / Collectif Warning, Jérémy LABELLE (*Orchestre univers*), JUNKERRY (Axelle DE CAUMIA), Ensemble Listen / MURCOF (Francisco CORONA), Patrice MOULLET (OMNI Monumental, Hangzhou), etc.

2012 – ORIGINAL SOUNDTRACK FOR THE DOCUMENTARY FILM *VIES MÉTALLIQUES* BY HENRY COLOMER (Commission AGM Prod.)

2010-11 – UNIVERSITY PARIS VIII – Tutoring for undergraduate students in the Department of Music

2009-10 – CITÉ DE LA MUSIQUE (PARIS)

Internship in the Department of Pedagogy and Media Library under the direction of Marie-Hélène SERRA and Anne-Florence BORNEUF

2007 – GMEA - ELECTROACOUSTIC MUSIC GROUP OF ALBI, FRANCE (National Center for Music Creation)

Internship and inquiry on digital sound practices for the premiere of *Après le silence* by Gilles MARDIROSSIAN

2006 – GALERIE SONORE OF ANGERS, FRANCE (National Center of Pedagogical Research)

Internship : observation of pedagogical activities and assistance to teachers under the direction of the luthier Serge LAGARRIGUE

MUSIC PRODUCTION AND RESEARCH

LIST OF WORKS

click link for media

(scores published by Babelscores, see https://www.babelscores.com/JulienVincenot for details) :

Qi (2008-2010), electroacoustic tape

Mirrors (2009-2011), for solo piano

MOrphism 0.8.3ß & 0.9.2α (2010-2011), respectively for 5 musicians (premiered by Ensemble Densités 93 in Institut Cervantes, Paris) and 6 musicians (premiered by Ensemble Interface in *impuls* Academy 2011 in Graz, Austria)

Ascidiacea I & II (2010-2011), respectively for solo bass flute (premiered in *impuls* Academy 2011 in Graz, Austria) and alto flute with live computer (premiered at Electronic Music Week, Shanghai Conservatory of Music, China, 2011)

Fast Forward (2011), for solo piano (commissioned by Ensemble Proton Bern)

Esprits-Animaux (2012), for violin, cello and live computer (commissioned by Ensemble de Musique Interactive, premiered in Miller Theater, New York)

Vies métalliques (2012), electroacoustic music soundtrack for the documentary film directed by Henry COLOMER

ALibi (2012), electroacoustic tape and performance with the choreographer Lorena DOZIO

Blindfolded (2013), electroacoustic tape for the short video *Naufrage* by Clorinde DURAND (*ManiFeste* Academy 2013 - IRCAM / Le Fresnoy)

silent_data_corrupt (2014), for alto saxophone and live computer (premiered by Nikita Zimin, IRCAM's Espace de Projection)

Mémoire de l'eau (2015), for accordion and live computer (premiered by Yohann Juhel at Paris Conservatory CNSMDP)

Septième continent (2015), music for an installation by the artist Eleonora MARINO

Freeze, Flight or Fight (2016), for saxophone, percussions and live computer

Fire & Forget (2017), for piano and live computer (commissioned by *EMW* Festival, premiered by 俞湘君 YU Xiangjun, Jaguar-Shanghai Symphony Hall, October 2017)

Virology (2018), fixed media work (premiered on HYDRA acousmonium, Harvard University)

Hashiya: Matn (2018), for string quartet and live computer (commissioned by INA-GRM, premiered in Radio-France Paris, June 2018)

Parameter/Perimeter (2019), diptych of audiovisual installations conceived in collaboration with the artist Pauline SHONGOV

Game Theory (2019-2022), interactive music for ensemble, live-generated score and live computer (with Listen Ensemble & John Bardakos)

Objets de désir illicites (2020-2022), fixed media work with the voice of poet Carmen DIEZ SALVATIERRA (text based on her *28 Formes Découpées*, Les Presses du Réel, 2019)

藏镜人**—puppetmaster** (2023), for flute, clarinet, piano, realtime score generation and live computer (premiered by Trio de Nice, with live video performance by John Bardakos — in Cadillac-Shanghai Concert Hall, April 2023)

湮未没**—pas encore rien** (2023), multimedia audio-visual interactive installation in collaboration with artist NI Shan 倪杉 (commissioned by Institut Français-Consulat de France à Wuhan, Xian'an Fang, June 2023)

Hyperlinks - asset(s) failed to load properly (2023-2026), non-linear music composition (web-based) reformulation of a project started in collaboration with Irène BLANC (baroque flute) and Rafaël CAROSI (electric guitar)

PUBLICATIONS

click link for pdfs

"MOZ'Lib & PWforMax: Rewiring CAC Heritage" (with Ö. Sandred & J. Vassallo),
in *International Conference on Technologies for Music Notation and Representation TENOR Proceedings*, Beijing Central Conservatory of Music (2025)

"NeuralConstraints: Integrating a neural generative model with constraint-based composition" (with Ö. Sandred & J. Vassallo),
in *Frontiers in Computer Science*, Sec. Human-Media Interaction, Volume 7 (2025)

"LISP in Max: Exploratory Computer-Aided Composition in Real-Time", in *ICMC 2017 proceedings*, Shanghai (2017)

"On 'slow' computer-aided composition", in *OpenMusic Composer's Book Vol. 3*, Éditions Delatour - IRCAM-Centre Pompidou (2016)

"Morphological analysis on non-musical objects (gesture, video,...) and morphogenesis in computer-aided instrumental composition"
Master thesis defended before Makis SOLOMOS, Anne SEDES and Guilherme CARVALHO, University Paris VIII (2011)

SOFTWARE DEVELOPMENT

click link to download

MOZ-Lib *(since 2015, officially distributed since 2020) :*
package for MaxMSP and based on the *bach* ecosystem - toolbox designed to teach creation, instrumental composition, programming and computer-aided composition to young music students in a visual and interactive way. Commissioned for the regional project Ariane#.

JV-Components *(since 2011) :* tools for computer-aided composition (PWGL environment) : constraint-based systems for music generation ; proliferation and metamorphosis ; analysis of musical structures ; transposition of non-musical morphologies to the music domain, etc.

MUSIC PERFORMANCE AND RESEARCH GROUPS :

UNMAPPED collective (co-founder and president, since 2007)
Unmapped is dedicated to performance and improvisation involving instruments and computers, to computer music research, to the creation of cross-disciplinary projects (with video, dance, architecture, interactive installations). Since its inception, the collective has taken part in several events involving music and digital arts in France, Germany, Italy, Spain, Belgium, Greece and the United States.

PRISMA international research group (since 2010)
This group gathers composers and researchers such as : Jacopo BABONI SCHILINGI, Hans TUTSCHKU, Örjan SANDRED, Johannes KRETZ, Carlos CAIRES, Mika KUUSKANKARE, Frédéric VOISIN, Arshia CONT, Jean-Baptiste BARRIÈRE,...

DISCOGRAPHY

Unmapped EP (2014) · ***Fulgurite*** EP (2015, ELLI records) · ***The Plant*** EP (2015, Tsuku Boshi)
Unamerika EP (2020, ELLI records) · ***Neglected Auguries*** EP, in duo with Kevin GIRONNAY (2020, ELLI records)

CONCERTS, PERFORMANCES, INSTALLATIONS, LECTURES AND OTHER PRODUCTIONS IN :

FRANCE :
Paris (IRCAM, INA-GRM, Radio France, Le 104, CNSMDP, Institut Cervantes, Olympic Café), **Vincennes** (Auditorium Jean Pierre Miquel), **Montreuil** (Instants Chavirés, Cinéma Georges Méliès, Comme Vous Émoi), **Châtenay-Malabry** (La Piscine), **Bois-Colombes** (TAC 92), **Saint-Denis** (University Paris VIII), **Rennes** (La Bascule), **Lyon** (Festival PLAYbox), **Belfort** (FIMU 2011 to 2013), **Besançon** (Festival 2011), **Montbéliard** (Ars Numerica), **Chalon-sur-Saône** (Conservatory), **Arc-et-Senans** (Saline Royale), **Toulouse** (Studio Eole Residency 2022)

CHINA : **Beijing** (Central Conservatory of Music, Tenor Conference 2025), **Shanghai** (Electronic Music Week 2011, 2015 & 2017, Shanghai Conservatory of Music, He Luting Concert Hall ; Jaguar - Shanghai Symphony Chamber Hall 2017 ; Cadillac - Shanghai Concert Hall 2023), **Wuhan** (Xian'an Fang - Fête de la Musique 2023)

UNITED STATES : **New York** (*Ghost in the Instrument* – Miller Theater, Columbia University ; Brooklyn College Center for Computer Music, City University of New York), **Cambridge** (Arts@29, Harvard University), **Austin** (Butler School of Music), **Stanford** (CCRMA, Center for Computer Research in Music and Acoustics, Stanford University)

GERMANY : **Berlin** (*Ultraschall* 2013), **Baden-Baden** (Ratssaal) • **AUSTRIA** : **Graz** (*impuls* Academy and Festival 2011)
SWITZERLAND : **Basel** (Theater Basel, Dreispitzhalle), **Bern** (Dampfzentrale) • **BELGIUM** : **Antwerpen** (MoMu)
ITALY : **Roma** (Accademia Nazionale di Santa Cecilia), **Salerno** (Festival Di_Stanze), **Palermo** (Teatro Garibaldi)
SPAIN : **Barcelona** (ESMUC concert hall, Niú art gallery), **Reus** (Festival *Dialègs*) • **GREECE** : **Athens** (*Electric Nights* Festival)

TECHNICAL SKILLS

Digital audio workstations, Audio editors, Notation-Engraving & MIDI : Cubase, Ableton Live, Reaper, ProTools, Logic, Adobe Audition, Ocenaudio, Partiels, Melodyne, VCV Rack, Dorico, Sibelius, MuseScore, virtual instruments (Pianoteq, SWAM Instruments…)
Graphical programming environments : MaxMSP, PlugData, PWGL, bach library and IRCAM tools (OpenMusic, SuperVP, RAVE, Spat,...)
AI framework : LibreChat, OpenCode (agentic coding), OpenRouter (multi-model routing), Ollama (local models)
Programming languages : CommonLISP, Scheme, Javascript (Node.js, Three.js, React.js), Python, Swift, Shell script, GitHub, Docker
Hardware : Familiar with the whole audio DSP chain, from microphones to speakers,
including modern digital mix consoles and analog modular synthesizers (Eurorack, Serge, Buchla…)
Graphical design : Adobe Photoshop / InDesign, Omnigraffle, Autodesk Graphic (vector graphics), Wordpress, Apple iWork
Music instruments : Piano (classical and contemporary music · jazz · improvisation)
Venezuelan harp (*arpa llanera*) and other instruments from the traditional repertoire of Venezuela