

2nd CEMC/EMSAN Symposium Day – 20 Octobre 2009



**The Electroacoustic
Music
Studies Asia Network
(EMSAN)**



Musical creation, when the music has called for sound technology.

The body of works encompasses all the **electroacoustic music** in the conventional sense as well as :

- electroacoustic music ('tape music')
- electroacoustic music ('with instruments')
- electroacoustic music ('live')
- computer music (algorithmic)
- audio art
- electronic music
- sound poetry
- installations
- sound sculptures
- electroacoustic music for media such as films
- electronic music for the dance, the theater, etc.
- radiophonic art (*hörspiele*)

...

EMSAN TASKS PROPOSAL

✿ Database

✿ Knowledge base

✿ Repository / archival centres

Database

Electroacoustic works (*in a broad sense*)

- ✿ Works from composers born in East Asia
- ✿ Works from other composers but realized in East Asia
- ✿ Works having been commissioned in East Asia

Knowledge base

- ✿ Lexicon of East Asian music (on line)
- ✿ Glossary (terminology)
- ✿ Thesaurus
- ✿ Bibliographies
- ✿ References (pointers)

Repository / archival centres

- ✿ recordings
- ✿ scores
- ✿ online documents:
 - ✿ metadata (program notes, bios...)
 - ✿ manuals
 - ✿ grey literature
 - ✿ ...

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Reminder of the EMSAN scope

EMSAN aims at building a network of resources consisting of:

Database

Composers and **works** of electroacoustic music in East Asia

Knowledge base

Access to tools:

bibliographies, references, glossary (EARS, CHEARS...)

Archives and Repositories

Access to documents:

program notes, manuals, grey literature, reports...

Access to works:

distributed archives: no central archive is necessary.

Records and Fields [*enregistrements et champs*]

No decision has been reached yet regarding the exact structure of EMSAN database records.

However, several remarks have been made.

An EMSAN database is not to replace the lists, catalogs and databases of entities such as Music Documentation Centres, Composers' Associations or Publishers' catalogs.

The role of an EMSAN database is to help understand the history, the diversity, the richness and the importance of electroacoustic music in these parts of the world. To achieve this purpose, data collection must be accurate and comprehensive, as well as distributed so that it does not duplicate existing resources, but enables a musicological approach to EA music in East Asia.

Data structure

1) **Identification Fields**

2) **Musicological Data**

2.1 **Production data**

2.2 **Performance data**

2.3 **Diffusion data**

IDENTIFICATION FIELDS

PRODUCTION DATA

PERFORMANCE DATA

DIFFUSION DATA

Data Structure

IDENTIFICATION FIELDS

Composer: Name

Piece: Name / version

Instruments / EA channels

Date and Location/Circumstance of 1st performance

Duration (1st perf., or from recording)

Revision information

PRODUCTION DATA

Name(s) of Production location(s) [centers, studios...]

Name of musical assistant(s)

PERFORMANCE DATA

Technical data for performing the piece, setup, software, space...

Free multimedia field: text, photos, schematics, links to sound material

ACCESS AND DIFFUSION DATA

Score Publisher, score information (unpublished, access, published...)

Recording Publisher(s)

Link to Audio (Whole piece or excerpt, from the Repository or Archives

or

from another location)

Identification Fields

Identification Fields

Family Name of composer / Given Name

<Roman characters>

For universal access, search purposes and legibility using a normalized romanization system (ex: Japanese: modified Hepburn, Chinese: pinyin, etc.)

ex: Name: Mayuzumi Toshirô

<original script>

ex: Name: 黛 敏郎

<optional: Other name (artist's name, pen name, alias...)>

Identification Fields

<**Piece Name** [*Roman characters*]>

ex: Work for musique concrete X,Y,Z [*close to the Japanese title*]

or
piece

Musique concrete for Y,Y,Z [*most common designation of that*]

[If] other script:

<**Piece Name** [*original script*]>

ex: ミュージックコンクレートのための作品X,Y,Z

<**Simplified transliteration** (*if useful*)>

ex: music concrete no tame no sakuhin X,Y,Z

Identification Fields

Cycle

Is the piece part of a **cycle** or a larger grouping? If yes, name of the cycle.

Destination/Intention of the piece *(can be multiple)*

Concert /

Medium specific: music for the disc, CD or DVD / music composed for access through Internet / Film music / Radio creation / Music for dance / music for theatre / music for TV / ...

Event specific: Children's event / Religious event / Installation / Radio jingle / Sound Sculpture / ...

Identification Fields

Date and Location/Circumstance of 1st performance

Date of 1st performance + if applicable, date of 1st pref. of revised version

Venue: concert hall, museum, school...; idem, revised version

City

Context : festival, isolated event...

Links to Knowledge base

Access to first performance Program notes

Access to other Program notes

Access to Reception information such as reviews

Production Data

Production data

Location(s) of production

Radio studio, Music conservatory, electronic music studio, computer music center, university, film studio, private studio...

Period(s) of production

Dates, if known/relevant

Assistant(s)

Name of assistant(s), if any

Diffusion Data

Identification Fields

Identification of the piece

Is the piece part of a **cycle** or a larger grouping? If yes, name of the cycle.

Destination/Intention of the piece (can be multiple)

Concert / CD / DVD / Internet / Film / Radio / Dance / Theatre / TV / Children's event / Religious / Installation / Sound Sculpture / ...



PANEL DISCUSSION



The Electroacoustic Music Studies Asia Network (EMSAN)

BOOK PUBLICATION PROJECT

Book project

Comprehensive texts on the growth and the trends of Electroacoustic Music in Asia would be extremely important: although the development of this music in other parts of the world has been rather well documented (namely Europe and North America), little has been written on Asian Electroacoustic Music.

This book will gather chapters relative to each participant country. Two themes are envisioned: 1) An historical account of the development of Electroacoustic Music in each country of region, and 2) questions of esthetics, musical thought and musical techniques relevant to each country or region. The chapters will be published in English but could also be included in publications in their original languages. If necessary, they could be written in their original language before being provided to Electronic Music Foundation in English. Each country or region will have a correspondent who will be responsible for the local contributions. It is expected that the editorial structure will be defined during the meeting. The book is expected to appear in 2012 in the EMS Media book series of Electronic Music Foundation (New York). The contributions for the professional journal will be of a different nature. They will focus on particular issues such as musical works, composers or specific musical trends. Care will be taken to balance the contributions from the different countries and regions.

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Book project: prospective schedule

- 1) Form the Regional Editorial structure
- 2) Search for authors; meanwhile, design cover,
- 3) Authors write the chapters
- 4) Collect the chapters
- 5) Translation (if necessary); Apply the Book Layout and norms; Proofreading.
- 6) Collect the revised chapters, final editing, assembling; indexing.
- 7) Distribute the proofs to the Regional Editors for final prooreading (including the index)
- 8) Collect the approved proofs from the Reginal Editors
- 9) Final version: good to go. Book is published.

Book project: *raison d'être*

Comprehensive texts on the growth and the trends of Electroacoustic Music in Asia would be extremely important.

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Book project: topics

This book will gather chapters relative to each participant country. Two themes are envisioned:

- An **historical** account of the development of Electroacoustic Music in each country or region.
- Questions of **esthetics**, **musical thought** and **musical techniques** relevant to each country or region.

Book project: topics

Therefore, two sets of chapters could be written for each country or region.

- One set deals with historical chronology and factual events.
- One set deals with various aspects of music such as: composition, distribution, reception, education, repertoire, performance, society.

Book project: languages

The chapters will be published in English but could also be included in publications in their original languages. If necessary, they could be written in their original language before being provided to Electronic Music Foundation in English.

Therefore, the chapters could be published elsewhere in their original language.

Electronic Music Foundation

Electronic Music Foundation, a New York-based not-for-profit arts organization, produces concerts, festivals, and other events in New York City and elsewhere, provides services for artists, and maintains a worldwide network through which we circulate information, distribute materials, and collaborate with colleagues on international projects.

Our activities are distributed among an ensemble of programs—EMF Productions, Ear to the Earth, Arts Electric, CDeMusic, EMF Media, and The EMF Institute—that provides a structure for us to produce public events, heighten environmental awareness through environmental sound, publish articles and interviews, provide access to materials, publish CDs and other media, and maintain a site on the history of electronic music.



Electronic Music Foundation

Proposed Structure (to be discussed)



PERIODICAL PUBLICATION PROJECT

Contemporary Music Review

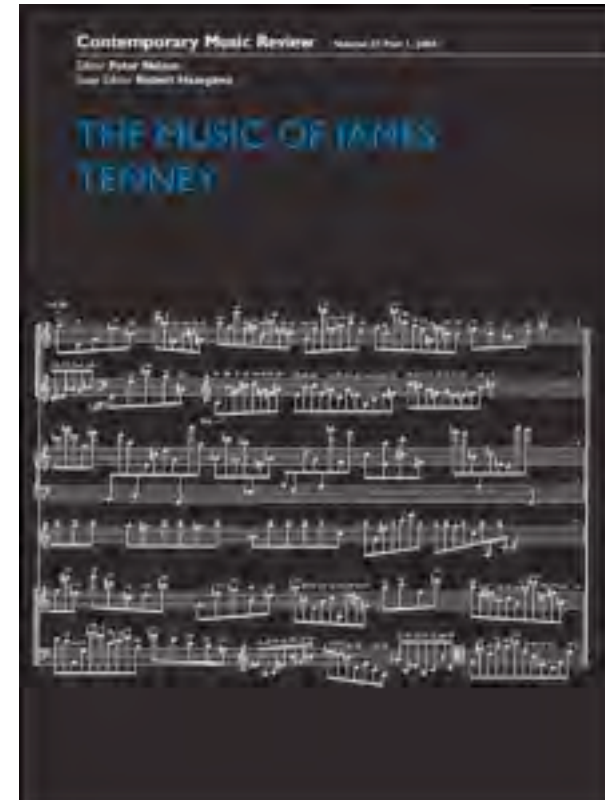
Contemporary Music Review is highly regarded for its topical issues on various aspects of contemporary music.

They are preparing another issue on Asia, but from the perspective of instrumental music. Our issue will be devoted to electroacoustic music.

The contributions for the professional journal will be different from the book project.

They will focus on particular issues such as **musical works, composers** or **specific musical trends**.

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Contemporary Music Review

Aims & Scope

Contemporary Music Review is a contemporary musicians' journal.

It provides a forum where new tendencies in music can be discussed in both breadth and depth.

Each issue focuses on a specific topic.

The main concern of the journal is music today in all its aspects--its techniques of performance and composition, aesthetics, technology and its relationship with other disciplines and currents of thought.

Published By: Routledge (UK) from the Taylor & Francis Group

Frequency: 6 issues per year



Contemporary Music Review : sample page

Mari Kimura

FM: Mari, how did you bridge the gap between your classical playing and take the leap into improvisation?

MK: I was on KPFA with Charles Amirkhonian in a 1991 interview. While the show was going on, Henry Kaiser, a guitarist friend of Charles', called in to ask: 'Does she improvise?' Charles, answered, 'Of course she does,' having never asked me. Afterwards Charles came to me and said: 'Ah... There is someone who wants to meet you.' There he was, Henry Kaiser, who was also a world music producer. He insisted that I come with him to his house in Oakland, where he started to play great world music records. One after another. He then said, 'OK, let's play,' and picked up his guitar. He didn't stop after three minutes, and then five minutes went by with him still playing. I thought, 'Well, I might as well play too.' And we ended up playing together for three hours, and I came to discover that I could improvise naturally. The next year, Henry and I, together with guitarist Jim O'Rourke and saxophonist John Oswald, made a CD from Victo label, entitled *Acoustics*.

FM: Do you feel that there has been a physical change in your relationship to the violin from your classical virtuoso days to today's improvisation-informed performances?

MK: I feel more and more intimately connected to the instrument. It seems to me almost as if the instrument takes its own personality or identity, and I'm just helping to get the music out of it—it's strange.

FM: Do you use improvisation as a means to get ideas or more as an end product?

MK: For me, improvisation is a means of communication I experience in basically three ways: with myself, by listening to my own playing; with the person I am playing with in a performance; with the audience, and seldom but sometimes, I might aim someone specific in the audience to play for.

Periodical project

The articles should discuss topics which could not be developed in the book.

- Analysis of one or several music pieces.
- Portraits of one or several composers.
- Esthetical issues seen from the perspective of musical works.

Editorial board: structure and tasks

The **issue editors** are the contact between the editorial board and the CMR journal editors.

An **editorial board** must be gathered from personalities representing each country or region.

The task of the editorial board will be to supervise the whole production process, such as selecting the potential authors, receiving and assessing the manuscripts, proofreading and verifying facts and dates, approving the manuscript for publication.

Each regional editor should be responsible for submitting to the Issue editors.

It is expected that an outcome of this meeting will be the creation of the editorial board.

Thank you