

Lu Minjie 陆敏捷

"Primary Research on Interactive Music of Chinese New Media Art in the Recent Decade" [abstract]

Sichuan Conservatory of Music, China

Electroacoustic Music Studies Asia Network
and China Electroacoustic Music Center

PROCEEDINGS OF THE THIRD EMSAN-CEMC COLLOQUIUM, "Round Table Discussion and Forum of Development about Asian Electroacoustic Music"

October 28, 2010
Musicacoustica Festival
Central Conservatory of Music, Beijing, China

www.omf.paris-sorbonne.fr/EMSAN



Primary Research on Interactive Music of Chinese New Media Art in the Recent Decade

LU Minje

Abstract

Interactive music is one branch of electro-acoustic music in Chinese new media art area, which is also an important style in expression of contemporary electro-acoustic music. This paper introduces the current status and development of interactive music in China. From historical standpoint, it analyses the reasons why the Chinese interactive music's arrival is delayed. Based on the survey of typical interactive music in the recent decade, the paper summarizes the main characteristics of Chinese interactive music as follow: Firstly, most works take Chinese traditional culture as theme matter. A few of them combine Chinese traditional musical instruments with the electronic music and interactive means.

Secondly, the Max/MSP/Jitter system is the main platform in Chinese composers' composition. The interactive means of Chinese interactive music can be divided into three kinds: 1) the computer interacts with live musical instruments or the performers; 2) the computer interacts with the video and the music; 3) interactive events rely on some other devices or hardware.

Thirdly, the composition mode of interdisciplinary group collaboration is becoming more and more important, which can effectively settle the problem of China's lack of compound talents in musical science and technology. Besides, it may attract more composers, performers and artists to participate in the interactive music composition. But collaboration mode demands that the participators should try to reach an agreement on art expression, the spirit and the aesthetic thought etc. It is a key and also the challenge to do a good teamwork, to manage the work of each part in the composition and to consist with each other in the program design.

Finally, the Chinese interactive music is developing from single mode of sound art to multimedia art.

Though the regional non-balanced development of electro-acoustic music still exists in China, the interactive music is experiencing growth as a whole. During the 10 years, the Chinese interactive music has been changing gradually from technique study and imitation to creation of art thought and new idea in design. As the representative style of contemporary electro-acoustic music in the new media art area, the Chinese interactive music will lead the arrival of new age of Chinese musical science and technology.

中国新媒体艺术之互动音乐十年初探

在新媒体艺术领域中,互动音乐是电子音乐发展的一个分支,也是现代电子音乐的一种重要表现形式。本文介绍了互动音乐在中国的发展现状,从历史角度分析了中国互动音乐发展滞后的原因。作者列举了中国近十年典型的互动音乐作品,概述其特征分别体现在:1、大部分作品的主题集中表现了中国传统文化;中国传统乐器参与互动;2、以 Max/MSP/Jitter 为主要平台,互动手段和形式可分为:1) 计算机与现场真

实乐器、演员互动;2) 计算机与视频图像、音乐互动;3) 利用其它装置实现音乐互动;3、跨领域、跨学科的团队、协作方式创作作品更加普遍;4、作品开始从声音艺术的单一模式走向多媒体融合的艺术交互方式。

中国目前仍然存在音乐科技复合型人才匮乏的问题,互动音乐在前沿科技与多元文化、艺术思维的影响下,将触及到更多的交叉领域。以小组、团队协作方式创作互动音乐,给各领域、各学科艺术家的协作提出了更高的要求。如何达成相对一致的艺术目标和美学观点,如何有效合作、成功驾驭、整合这些艺术手段,都成为了中国新媒体艺术研究将要面临的挑战。

作者认为,虽然电子音乐在中国发展的区域不平衡性仍然存在,但是互动音乐的创作总体呈现增长趋势。在近十年里,中国互动音乐经历了从最初的技术学习与模仿,逐渐向艺术理念创新转变的历程。作为现代电子音乐在新媒体艺术领域的前沿代表,中国的互动音乐将引领音乐科技新时代的来临。