



Fifth EMSAN / CEMC Day Symposium

BEYOND LIMITS / 跨越

Musicacoustica 2012: **Cross Boundary**

Central Conservatory of Music, Beijing, 25 October 2012

Fifth EMSAN-CEMC Day Symposium

25 Octobre 2012, Musicacoustica Festival, Central Conservatory, Beijing, China

**Electroacoustic Music Studies Asia Network
Center for Electronic Music of China**

Organizers

Marc BATTIER and ZHANG Xiaofu 张小夫

Coordination

JIN Ping 金平

Organization assistant

Qi Mengjie 齐梦婕

Theme

Beyond Limits

Cross Boundary: A Statement on the Theme of MUSICACOUSTICA-BEIJING 2012

Zhang Xiaofu

The theme of the 13th Beijing International Electronic Music Festival is "Cross Boundary". It shows the spirit of pursuing new ideas by working cross boundaries among different musical areas, disciplines, media and fields.

Indeed, electronic music itself is the outcome of the marriage of music and technology. The form of its presentation has undergone from single medium to multimedia and to new media, and from single technique to multiple techniques and to plural platforms of present stage.

Working cross boundaries in electronic music is not limited to the aspects of technique, art and ideas. It expands into much broader fields such as patterns and ways of thinking. Artistic thinking differs from scientific thinking; imaginal thinking differs from logical thinking; technical thinking differs from computational thinking. Thinking in different ways creates energy and enhances creativity. The meeting of different type of thinking as well as the complimentary and the fusion of them invigorate our imagination and creativity. It allows us to acquire the motivation to pursue new ideas and to acquire the sparkle that ignites the inspiration of creative thinking. That is the expectation and call from our time.

**5th EMSAN/CEMC Symposium,
Musicacoustica Festival, CEMC,
Central Conservatory of Music, Beijing, China
25 Octobre 2012**

The Center for Electronic Music of China (CEMC) and the Electroacoustic Music Studies Asia Network (EMSAN) are glad to announce the Fifth EMSAN/CEMC Day symposium. It will be held during the Musicacoustica Festival, CEMC, Central Conservatory of Music, Beijing, China.

MAIN THEME: BEYOND LIMITS

Electroacoustic music, in all its forms, see their boundaries pushed back further each day. If tradition exists and offers indispensable tools for the education of composers, new technologies shake up knowledge. New forms appear: they connect work on sound with gestural control, Internet collaboration, interaction between musician and machine, image, sound... Which experiments and experiences can be presented, in order that this symposium is able to present an overview of these advanced forms of music in Asia?

Marc Battier, Zhang Xiaofu

Timetable

9:30

ZHANG Xiaofu 张小夫 (Director, CEMC, Central Conservatory of Music, Beijing)
The Fifth Forum of Development about Asian Electroacoustic Music

9:45

Marc BATTIER (Director, EMSAN, University of Paris Sorbonne, France)
The EMSAN Databases at Paris-Sorbonne: overview, development and issues

10:10

MIZUNO Mikako 水野みか子 (Nagoya City University, Japan)
The EMSAN Databases and JSSA (Japanese Society for Sonic Arts)

10:25

Anthony DE RITIS (Northeastern University, Boston, United States)
A Web-Based Multimedia Archive on the Instrumentation and Orchestration of Chinese Traditional Instruments

10:45 *Pause*

11:00

MIZUNO Mikako 水野みか子 (Nagoya City University, Japan)
Reports on the Network Music Performance

11:30

Ken FIELDS (University of Calgary, Canada/CEMC, Central Conservatory of Music, Beijing)
Development of the Detao/CCOM Telemusic Studio at the Central Conservatory Music

14:00

BAN Wenlin 班文林 (Doctor Course, Creativity music and sound, Tokyo National University of Fine Arts & Music, Tokyo, Japan)
The expansion of rendition of traditional instruments from a view on Philippe Manoury's Tensio

14:00

LIAO Lin-Ni 琳妮 廖 (France/Taiwan, university Paris-Sorbonne)
From Cultural inspiration to Cultural Spirit in Mixed Music Composition
在器乐与电子音乐创作中从文化素材的应用到文化精神在作品中的实践

15:00

Anthony DE RITIS (Northeastern University, Boston, United States) and Orlando CELA (Flute)
An Approach to Using Chinese Traditional Instruments as Source Material for Electroacoustic Music Composition

ABSTRACTS

alphabetical order of presenters

BAN Wenlin 班 文林

The expansion of rendition of traditional instruments from a view on Philippe Manoury's TENSIO

In this paper, this writer analyzed the structure which Philippe Manoury used in the fusion of instrumental sounds and electroacoustic sounds on his piece TENSIO (2010, IRCAM), and further investigated the reason that he employed interactive music system to create works. This writer also examined how the rendition of traditional instruments was expanded.

My purpose is to examine the changes electronic methods brought to traditional instruments, and some examples of expanded rendition were listed, providing a hint for creating interactive music. The analysis was composed of four steps in detail as below.

- 1) Investigating his music thought in association with live electronics music until 2010.
 - 2) Discussing the relationship between traditional instruments and Live Electronics through general description, score follower and virtual score these three categories on TENSIO .
 - 3) Suggesting the potential of creation of new type interactive music by selecting and analyzing three detailed instances of expanded rendition of traditional instruments.
 - 4) In the end, taking together to conclude the comprehension of Manoury on interactive music, to give a proposal to composers for applying Live Electronics Music.
- As a result, the writer firstly re-confirmed music style of the interactive music which had been established by “Sonus ex machina” (*Jupiter*, 1987, *Pluton*, 1988 , *La Partition du ciel et de l'enfer*, 1989, *Neptune*, 1991) of Manoury, and compared “Sonus ex machina” with his piece of 2010. The writer also clarified that the corresponding relation between them was not constant, but with a breakthrough. Secondly, being consistent with traditional composition technique, rigorous composition behavior was reflected in this new breakthrough. The writer elucidated the significance of contemporary music combining traditional music with electronic sounds, it remained continuity in Manoury's music thought. Influenced by his music thought, the purpose of TENSIO was to expand instrument playing methods and to increase the variations of timbre, suggesting a new creative proposal for interactive live electronic music, indicating the possibility of supplementing additional creations to traditional instruments without alterations to instrument-self.

BATTIER Marc (France)

The EMSAN Databases at Paris-Sorbonne: overview, development and issues

An EMSAN database was programmed and implemented at the University of Paris-Sorbonne. The database was operational during the spring 2012, although work is continuing in the interface and several; aspects of the presentation and navigation.

The database was programmed by Ms Le Priol, a researcher of a joint team CNRS (National Scientific Research Centre) and University Paris-Sorbonne (UMS Maison de la recherche).

It is composed of two tables: one for writings, in any language, which discuss electroacoustic music in East Asia, and one for the musical works of any genre and practice from East Asia.

The advantage of having one database and two tables is that a search command returns results from both tables, so the search operation is quite efficient. Also, one can search a single word without taking the risk of returning undesired results. For instance, the search of "koto" will not return "Makoto" provided the "strict" command is checked.

As of early Octobre 2012, 480 works and 280 writings had been entered. The teams which work on the database are composed of scholars and students from various countries and regions. For example, researchers and composers from JSSA (Japanese Society for Sonic Art) have formed a sub-committee which met in July in Tokyo and in September in Paris and have taken an active part in the development of the bases.

During this talk, the database will be presented and demonstrated, and its continuation and development will be discussed.

<http://www.ums3323.paris-sorbonne.fr/EMSAN/>

Anthony DE RITIS (Northeastern University, Boston, United States)

A Web-Based Multimedia Archive on the Instrumentation and Orchestration of Chinese Traditional Instruments

"A Multimedia Guide to the Instrumentation and Orchestration of Chinese Traditional Instruments" is a research project that I initiated while a Fulbright Senior Research Scholar at the Central Conservatory of Music in Beijing, China, during the Fall 2011. The study of instrumentation includes identifying facts that contribute to an instrument's timbre (sound quality), its range of pitches, dynamic range, constraints of playing technique, the relative difficulty of particular music on a given instrument, and the availability of special effects or extended techniques. The study of orchestration is an investigation of the art of combining the sounds of multiple instruments together; it may be described as "the art of composite sonority". With the help of the Fulbright Award, I have enhanced my understanding of the musical instruments of China, their construction, their physics and acoustical properties, their traditional and non-traditional uses, and their use in combination with other instruments, Chinese and Western. Currently there is no advanced English language resource for the study of instrumentation and orchestration of Chinese traditional instruments. Current resources are limited in their use of multimedia-based learning modules (i.e., interactive sound, image, video, and animation); and the use of physics and acoustics-based "scientific" analysis (i.e., computer analysis of harmonic spectra, the synthesis of musical sounds). In its final form, an interactive website (educational multimedia) whose content may be repurposed for various types of print and interactive media, such as a book, pamphlet, e-book, or DVD-ROM. In this presentation, I will show the current progress of this multimedia guide, and discuss the next steps that are in development.

Anthony DE RITIS (Northeastern University, Boston, United States) and Orlando CELA (Flute)

An Approach to Using Chinese Traditional Instruments as Source Material for Electroacoustic Music Composition

As a composer of computer music and electroacoustic music, I seek technologies that help me design new sound sources for my compositions. At the 1999 International Computer Music Conference (ICMC) at Tsinghua University, I presented an electroacoustic work called "Plum Blossoms", which is wholly based on pipa samples, as performed by virtuoso soloist Min Xiao-Fen. This introduction to Chinese traditional instruments opened up an incredibly rich world of sound sources and performance techniques that has greatly broadened my approach to acoustic and electroacoustic music composition. Since that time, I have expanded my study of the construction, timbre, and performance techniques of these non-Western instruments, which has provided great stimulus to my creative work. In this presentation, I will share details about a work I composed while in residence at the Central Conservatory of Music in Fall 2011 as a Visiting Fulbright Senior Research Scholar. This composition, "Erhu-Flute", is composed for flute and 4-channel audio, featuring flutist Orlando Cela, whose acoustic solo is derived from its electroacoustic 4-channel audio accompaniment, which uses erhu samples as its only sound source.

Ken FIELDS (University of Calgary, Canada/CEMC, Central Conservatory of Music, Beijing, China)

Development of the Detao/CCOM Telemusic Studio at the Central Conservatory Music

2012 marks a strategic cooperation agreement between the Detao Corporation and CCOM in the construction of the Detao Telemusic Studio. The studio will be utilized for network music performances, distance teaching/learning and online symposia. Hopefully, the studio will facilitate further collaboration among the EMSAN members.

LIAO Lin-Ni 琳妮 廖 (France/Taiwan, University Paris-Sorbonne)

在器乐与电子音乐创作中从文化素材的应用到文化精神在作品中的实践

在器乐与电子音乐混合的现代音乐创作中，在东西文化交流频繁的今天，我们已无法单纯经由根本的音乐谱面分析来理解作品中极为个人的语汇建构。

藉由不同文化素材与传统哲学精神的分析，如何以作品的文化背景为纵，而以作曲家个人对文化思维与传统哲学理论重新诠释为横，用以判断文化素材在不同形象再生中，所重新被诠释的理由与手法。让创作得以不仅存在于概念上的模拟或是音色上的想像，我们将更能够实地就人文精神的层面，解析文化，社会与哲学间对作品的影响，以及作曲家在创作对生命与社会，天地间无尽意的对话。

From Cultural inspiration to Cultural Spirit in Mixed Music Composition

In relation to the organization of sound in mixed music composition, selective cultural elements participate in the forms of transposition, transformation, decomposition, recomposition and reinterpretation. The use of traditional theory passed through a filter of the composer's personal method, or by the transcendence of philosophy or spirituality, is also common in work from the Far East. With this view of cultural significance faced by creative sources, we hope to develop an alternative approach to the fundamental ideas and processes of creativity and to complete a sensibility of the essential fact of multiculturalism today.

MIZUNO Mikako 水野みか子 (Nagoya City University, Japan)

Reports on the Network Music Performance

Telematic music contains a new type of performance through network both of technology and of human relation. It requires the next-generation internet infrastructure, high-speed audio transmission and musical strategies of audio-visual interactions. The use of incompatible networking address protocols to the synchronization of performers is indispensable. The use of interactive mapping enables one performer's information to control another one. This presentation may report two performances of network music. One was realized between Beijing and Nagoya(Japan) and the other was performed with the connection between Tokyo and Nagoya. Performance through network will be discussed in several phases like time difference, not being streaming, and the interactive demands apart from the interaction on the same stage, multi-communication tools.