

**How can East Asian composers be represented on the international stage -
What role can EMSAN play?**

BATTIER Marc - MINT, University Paris-Sorbonne, France

co-chair

The EMSAN project:, why, how and where to?

EMSAN (Electroacoustic Music studies Asia Network) was born in 2007 from a research setback: while electroacoustic music from Europe and the Americas was fairly well documented, and, thus, somewhat accessible, this was not true for Asia. The project was launched by a research unit at the University of Paris-Sorbonne in France, the MINT research group, which still serves as the host of the network.

The beginning of the project was marked by a preliminary meeting right here, in Taipei, in 2007. It was then part of a France-Taiwan joint programme called Orchid. During that meeting, methods and goals were confronted among French and Taiwanese scholars. The following year saw the first EMSAN meeting during the Musicacoustica in Beijing, which was followed by a yearly symposium - called EMSAN Day— during the Beijing Musicacoustica festival, up to 2012 (there will one next year as well).

The EMSAN project has only begun to take shape when a group of scholars and composers from Asia joined the annual symposium on a regular basis, forming a core group which, today, is working on several programs, such as a publication for *Contemporary Music Review* and two databases, one on musical works in all forms of electroacoustic music and presentation categories, on media, live, interactive, for film, radio, ballet, theatre, and so on. The other database is devoted to collecting texts on this music, published or not, public, academic literature. Above all, text references are collected in all available languages, providing native speakers texts references in their own language (Chinese – simplified and traditional, Japanese, Korean, English, French...). In addition, the yearly symposia provided proceedings on original and unique research, and, in addition, the Electroacoustic Music Studies Network conference often included an EMSAN track session, which, also, added to the bulk of academic research writings on electroacoustic music.

What about the actual musical works? is EMSAN only devoted to scholarly research? In a way, so far it has been so, with the exception of a Chinese music concert organized by EMSAN with the support of Paris' GRM during the 2008 EMS conference. What would new alleys to better document and make accessible electroacoustic music from East Asia? Now that the initial goals have been reached, which new endeavors can be imagined? In the coming months and over the next year, a number of meeting will be organized to discuss in depth possible extension of the initial project.

BOSSIS Bruno - University of Rennes and MINT, France

Methods and Tools to better communicate in the Domain of Musicology

The topic of my presentation is to find different ways of improving the quality of communication between different continents or even different countries or geographical regions. Despite the fact that now it's easier to communicate through long distances, musicologists, artistic directors, managers and interpreters are sometimes too tentative in exploring the musical richness existing all around the world.

I'll illustrate this idea by speaking about two main points: methods and tools. The first one will be about relationships. I'll examine several examples of the way people and communities are connected. The second point will be more practical. This part of my talk will focus on the development of tools and practice in order to work together more easily. I'll conclude with both short and long term perspectives. The general purpose is to examine different possibilities to reach this goal: the improvement of the knowledge exchange.

BRUEMMER Ludger - ZKM, Germany

Panelist.

HUANG Chih-Fang - TCMA and Kainan University

Co-chair

LIAO Lin-Ni 廖琳倪 - MINT, University Paris-Sorbonne, France/Taiwan

EMSAN : Recherche - organisation - diffusion

Le rôle du EMSAN

- Recherche scientifique et
- Organisation des rencontres entre des compositeurs, musicologues, chercheurs de musique électroacoustique asiatique
- Diffusion : sous forme du database (intégré au catalogue enrichi des réseaux internationaux), de conférence et de concert et toutes autres moyens pour faire connaître la musique électroacoustique asiatique

Jusqu'à présent, dans un premier temps, le databases EMSAN a permis de reconstituer des oeuvres électroacoustique et mixte du "passé" 1950-2010 et de réunir des articles/publications et des recherches concernant de ce domaine.

L'établissement du contenu du database peut se faire grâce au soutien de nombreux compositeurs et musicologues asiatiques et occidentaux, EMSAN database devrait se développer vers sa prochaine étape :

1) en gardant sa base de database - seul le database du catalogue de musique électroacoustique Extrême-Orientale (différent pays) propose le plus d'informations avec un catalogue le plus complet des oeuvres et des articles

Ce catalogue servira et s'ouvrira à tous les chercheurs/compositeurs du monde.

=> Comment s'intègre-t-il / apparaît-il / crée-t-il un lien avec d'autres structures Occidentale et Extrême-Orientale de musique électroacoustique (comme CDMC) afin de créer une visibilité dans l'univers de musique contemporaine?

La visibilité créée par cet outil pourrait certainement encourager des recherches et

susciter de nouvelles œuvres.

2) La visibilité se crée également à travers des événements régulièrement organisés comme des conférences/colloques et des concerts.

Jusqu'à présent EMSAN se manifeste sous forme de la conférence internationale 1 ou 2 fois par an dans différentes universités, et en particulier, pendant plusieurs années par le Conservatoire central de Pékin au sein du Festival Musiacoustica.

Pour EMSAN, est-il possible d'aller plus loin en accueillant des chercheurs occidentaux qui contribuent par leurs recherches faire connaître la musique électroacoustique asiatique?

Est-il possible pour EMSAN d'élargir son champ en faisant se rencontrer des compositeurs importants asiatiques de ce domaine (de la 1^{re}/2^e génération) sous forme par exemple d'une journée d'étude (un l'hommage à un compositeur) ?

Cela pourra encourager des jeunes chercheurs de pays auquel le compositeur invité appartient à entreprendre une recherche historique et musicale plus approfondie. La journée pourrait se terminer avec un concert des œuvres plus remarquables du compositeur invité (et des nouvelles œuvres de la jeune génération du pays du compositeur invité).

On profiterait dans une 2^e journée ouverte pour les autres sujets concernant la continuité de recherches musicologiques de différents pays en terminant aussi avec un concert qui présente la musique électroacoustique récente du pays.

On peut aussi proposer pour l'un des concerts organisé dans le cadre du EMSAN de pouvoir représenter au EMS ou dans un autre concert en Occident en s'adaptant à la situation particulière de l'organisme.

MIZUNO Mikako 水野美佳子 - JSSA and Nagoya City University, Japan
Multiple Connection among the Organizations ---thirty years of digital music in Japan

OSAKA Naotoshi 小坂直敏 - JSSA and Tokyo Denki University, Japan
Junction with EMSAN and East Asian composers through ACMP

Some of the east Asian countries are quite successful in binding computer musicians within a country through unified events, such as WOCMAT in Taiwan and SICMF in Korea. These events are also international since submission and attendance are open to outside of the country. EMSAN seems to be quite successful in co-organizing incorporated into such events. Yet, it seems there are still lacking aspects. We need some unified and tied organization and events within East Asia. ACMP (Asia Computer Music Project) was founded in 2110 starting at Keimyung university, Korea. This promotes the mutual understanding and information exchange within Asia. By ACMP's cooperation with EMSAN we can expect more fruitful relation between Asian composers and those outside of the region. Japan's situation and Activities of ACMP and future plan with EMSAN is introduced.

Miller PUCKETTE - The University of California at San Diego, United States

Open Source and Creative Commons as a mode of cultural exchange

TSENG Yu-Chung 曾毓忠 - National Chiao Tung University, Taiwan
Panelist

TZENG Shing-kwei 曾兴魁 - National Taiwan Normal University, Taiwan
Look forward to Formosa!

Taiwanese culture just like a miniature of Chinese, we preserve most the original Chinese culture, we still use the traditional character instead of simplified character, we advocate calligraphy and painting, we preserve most of the Chinese operas (e.g. Beijing Opera, every kind local theaters, Speech arts etc.), we preserve luo-gu Jing (Drum and gong percussive patters). Even 500 years ago the Taiwanese language and Hakka language were the official language in China. Furthermore Taiwanese culture were influenced by Japanese culture (during the Japanese colony period 1895~~1945 A.C.) and after recent 60 years we are influenced strongly by European-American culture under the democracy freedom system, some of them are good but many of them are popular, fashion and subsurface matters.

Taiwan are highly developed in the technology domain (e.g. computer science, industry technology...). The aboriginal people most of them live in the mountain and still preserve their language and culture (daily life, music, painting, carpenter, weave etc.). All the multi discipline cultures above compose as a synthesize of the flourish modern Taiwanese culture today. But in the contemporary, electron – acoustic music field I feel strongly that Taiwanese has been ignored by the international society, for instance, 1996 the Presence at the Radio France was dominated by Mr. Chi-gang Chen, me and Prof. Huang-long Pan were invited amount 12 Chinese composers all of the world. (grateful it's not bad!), 2008 me and Prof. Ching-wen Chao with other four Chinese composers (Prof. Pung Kuan etc.) hosted a concert at Radio France by EMS (thanks to Prof. Marc Battier) , about 15 years ago in Netherland there were delivered a serials of concerts, Radio, TV. Broadcastings and CD productions of the mainland Chinese composers without any of Taiwanese composer. There are also many of another activities around the world for the Chinese musicians (USA. Japan etc.) I know there are many activities were hosted by government departments, but also many of them were hosted by non-government organizations. I appeal sincerely, open door for Taiwan, give our young generation more opportunities, we will contribute much efforts in the contemporary and electroacoustic music to the world.

ZHANG Xiaofu 张小夫 - EMAC and Central Conservatory of Music, China
Panelist