

EMSAN Day Forum 2021

Shenzhen University 深圳大学

2021 年 11 月 20 日



深圳大学
SHENZHEN UNIVERSITY



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Xu Houde 许厚德



2021 EMSAN 亚洲电子音乐国际论坛致辞

尊敬的参会专家及朋友们、同学们：大家好！

在多方共同努力下，由 **EMSAN** 组委会与深圳大学艺术学部音乐舞蹈学院共同举办的《**2021EMSAN** 亚洲电子音乐国际论坛》即将于 **11 月 20 日** 在深圳大学举办。在此，谨代表音乐舞蹈学院向线上、线下参会的诸位专家和朋友表达诚挚的欢迎！

本次研讨会主题丰富、形式多样、涵盖范围广。虽是在新冠疫情期间举办，但丝毫未影响大家的参会热度和研讨会的专业质量。新朋旧友相聚鹏城、相聚荔园，希望通过深入研讨，可以建立起多边的文化交流，形成长期合作的良好基础。

最后，衷心地祝愿本次研讨会取得圆满成功！

With the joint efforts of many parties, the "2021EMSAN Asian Electronic Music International Forum", jointly organized by the EMSAN Organizing Committee and the School of Music and Dance, the Department of Art, Shenzhen University, will be held at Shenzhen University on November 20. Here, on behalf of the School of Music and Dance, I would like to express my sincere welcome to all the experts and friends participating online and offline!

This seminar is rich in topics, diverse in forms and wide in scope. Although it was held during the COVID-19 pandemic, it did not affect the enthusiasm of everyone's participation and the professional quality of the seminar. Old and new friends gather in Shenzhen, hoping that through in-depth discussions, multilateral cultural exchanges can be established and a good foundation for long-term cooperation can be formed.

Finally, I sincerely wish this seminar a complete success!

刘 琨 Liu Kun

深圳大学音乐舞蹈学院 School of Music and Dance, Shenzhen University

2021 年 10 月 30 日

EMSAN DAY SYMPOSIUM – NOVEMBER 20, 2021

Welcome to the 10th edition of the EMSAN Day forum!

The event is organised by EMSAN (Electroacoustic Music Studies Asia Network) and Shenzhen University, College of Arts, Department of Music and Dance.

This is the 10th session of the EMSAN DAY symposium. The first has held in Beijing in October 2008. Subsequent events took place mostly during the Musicacoustica-Beijing festival, but also at the occasion of the WOCCMAT conference, and twice in Japan.

This year, there is no main theme: all topics are considered, as long as they discuss some aspects of electronic music in society.

第十届“EMSAN 亚洲电子音乐国际论坛”将于 2021 年 11 月 20 日在深圳大学举行，研讨会将由 EMSAN 组委会与深圳大学艺术学部音乐与舞蹈学院共同举办。（第一届 EMSAN 2008 年 10 月在北京举行，之后大都与北京国际电子音乐节、计算机音乐与音频技术年会 WOCCMAT 同时举行，并在日本举行过两次。）

本届论坛未设立固定主题，可以围绕电子音乐自行挑选角度进行讨论。

Marc Battier, Shenzhen University 深圳大学

Kenneth Fields, Central Conservatory of Music 中央音乐学院

Per Magnus Lindborg, School of Creative Media, City University of Hong Kong 香港城市大学创意传媒学院

Annie Yen-Ling Liu 刘彦玲, Peking University 北京大学

EMSAN DAY OVERVIEW 概述

8:00 Arrival of participants, distribution of the conference packet.与会者到达，分发会议资料包。
8:45 Welcome address 欢迎辞
9:00 Keynote speech 主题发言 (zoom)

9:30 Sessions begin 会议开始
Each presentation is divided between 每个讲示分为以下几部分:
- the actual talk 实际演讲 (20'),
- discussion 讨论(5'),
- preparation of the next speaker 替换准备(5')

10:30 Morning break 茶歇

12:00 End of the morning session 上午会议结束

12:15 Lunch 午饭

13:30 Afternoon session 下午会议

16:00 Afternoon break 茶歇

18:00 End of sessions 会议结束

Dinner 晚饭

19:00 Concert 音乐会

时间表

SCHEDULE

EMSAN DAY - SATURDAY NOVEMBER 20
International Conference Hall, Shenzhen University 国际会议厅, 深圳大学

SESSION 会议 title 题目 chair / 主持	ROOM 房间	TIME 时间	presenter 发言人	title 题目	SESSION 会议 title 题目 chair / 主持	ROOM 房间	presenter 发言人	title 题目
Registration 注册		8:00						
Welcome address 欢迎辞		8:45						
	Hall D	9:00		声景经 Sheng Y Jing (Book of Sound Changes): Comparing Spectromorphology and 声景学 Sheng Y Xu (Sound Changes Study)		HALL A		
Keynote Speech 主题发言			Kenneth FIELDS					
	1-1D	9:30				1-1A		The importance of timbre in electronic music 音色在电子音乐中的重要性
AESTHETICS 美学			HU Xiao 胡晓	The influence of Electronic Music Technique on Contemporary Opera Composition 电子音乐技术对当代歌剧院创作的影响	chair: WANG Jing 主持：王晶		LIU Dongyan 刘冬艳	
chair: LU Minjie 主持：陆敏捷	1-2D	10:00		Design and Thinking of Unity of Opposites in Mixed Electronic Music Work 混合类电子音乐作品《音声相和》的设计与思考	EDUCATION and electronic music 教育与电子音乐	1-2A	ZHAO Bai 赵柏	Investigation on electronic music specialty education in Guangzhou 广州地区电子音乐专业教育情况调查
BREAK								
	2-3D	11:00				2-3A	LIU Yuanyan 刘媛媛	The Exploration of Electronic Music in Secondary Education 电子音乐在中学阶段的探索
			ZHOU Qian 周倩	11首70后华人作曲家创作的电子音乐作品				
ANALYSIS 分析 Composers and their works	2-4D	11:30		Application of MIR Techniques in Studying San Xian Acoustics, Throat Singing and Chinese Folk Music MIR技术在三弦奏学、喉音演唱和中国民族音乐研究中的应用	EDUCATION and electronic music 教育与电子音乐 chair: HUANG Xiangyun 主持：黄湘媛	2-4A	JANG Yinying 蒋奕莹	Current situation of Chinese graduate electronic music discipline construction - taking for example Shenzhen university 我国研究生培养中电子音乐学科建设的现状与思考——以深圳大学为例
LUNCH								
	3-5D	13:30				3-5A	SUN Yuting 孙玉婷	Research on the creation of two mixed electronic music works based on Buddhist culture 基于佛教文化的两部混合电子音乐作品之创作研究
	3-6D	14:00				3-6A	HUANG Yuelin 黄玥琳	Research on Musical Notation of Mixed Electronic Music - Based on The Dim Light in The Dragon's Eye 《混合类电子音乐记谱研究——以作品《幻境》为例》 演讲者：黄玥琳(四川音乐学院电子音乐系研究生)
ANALYSIS 分析 Composers and their works	3-7D	14:30			chair： ZHOU Tiange 主持：周天歌	3-7A		The intertwining of Sound——A brief analysis of the creation of the hybrid electronic music work "illusion" 声音的交织——混合类电子音乐作品《幻境》创作聆听
chair: ZOU Yudan 邹愈丹			CAI Jianchun 蔡建纯	Sound Structure in Sarinaho's Works - Exemplification of Asteroid 4179, Tourists 萨莉亚霍作品中的音响结构——以Asteroid 4179 , Tourists为例			WANG Jinglong 王驹骏	
	3-8D	15:00		The Application of Chinese folk music elements in electronic Music-- A case study of two works 民族音乐元素在电子音乐中的运用——以2部作品为例	3-8A	YANG Wanjun and HAN Jinhao 杨万钧 韩金昊		The exploration of music programming practice in the inheritance and development of Chinese music culture 音乐编程创作实践在中国音乐文化传承与发展中的探索之路
BREAK								
	4-9D	16:00				4-9A	MENG Qi 孟奇	Electronic Music Interface
	4-10D	16:30			TECHNOLOGY chair: CAI Jianchun 主持：蔡建纯	4-10A		
AESTHETICS 美学			LU Minjie 陆敏捷	International Vision and Diversified Electronic Music Development, Based on Sichuan Conservatory of Music 电子音乐发展的国际化视野与多元化创新——以四川音乐学院为例			LIU Jiaye 刘嘉岳	Arduino - a low-cost solution to assist artists in creating Arduino - 协助艺术家创作的低成本解决方案 ,
chair: YANG MENCHUN 主持：杨梦春	4-11D	17:00		Electroacoustic improvisation and Life Nourishment		4-11A		Maxmsp algorithmic tool for ancient Chinese Music theory learning 学习中国古代代理与生成性作曲创作素材而设计的Maxmsp算法工具
	4-12D	17:30			AESTHETICS 美学 chair: ZHANG Yijie 主持：张艺婕	4-12A	WU Wenzhao 吴文钊	The Design and Thoughts on Interactive Electronic Music Hide the light 交互式电子音乐作品《藏光》的设计与思考
			YANG Ting 杨婷 and HUANG Xiangyuan 黄湘媛	A Study on the Creation of the Hybrid Electronic Music Work "Whale" for the Clarinet 为单簧管而作的混合类型电子音乐作品《鲸语》创作研究				

EMSAN DAY - SATURDAY NOVEMBER 20 International Conference Hall, Shenzhen University 国际会议厅, 深圳大学								
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ANALYSIS 分析 Composers and their works chair: ZHAO Bai 主持：赵柏	2-3D	11:00	ZHOU Qian 周倩	11 Electronic Music Works by 5 Post-70s Chinese Composers 11首70后华人作曲家的电子音乐作品	EDUCATION and electronic music 教育与电子音乐 chair: HUANG Xiangyuan 主持：黄湘媛	2-3A	LIU Yuanyuan 刘媛媛	The Exploration of Electronic Music in Secondary Education 电子音乐在中学阶段的探索
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LUNCH								
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	3-6D	14:00	YANG Menchun 杨梦春, LING Huijuan 凌慧娟 and XU Zhixin 徐枝新	The integration of classical singing and electronic music – an analysis of Lang Tao Sha 声乐与电子音乐的融合——以《浪淘沙》为例		3-6A	HUANG Yuelin 黄玥琳	Research on Musical Notation of Mixed Electronic Music – Based on The Dim Light in The Dragon's Eye 《混合类电子音乐记谱研究——以作品<山雨欲来>为例》 演讲者:黄玥琳(四川音乐学院电子音乐系研究生)
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	3-8D	15:00	ZHOU Ran 周然	The Application of Chinese folk music elements in electronic Music – A case study of two works 民族音乐元素在电子音乐中的运用——以2部作品为例		3-8A	YANG Wanjun and HAN Jinhao 杨万钧 韩金昊	The exploration of music programming practice in the inheritance and development of Chinese music culture 音乐编程创作实践在中国音乐文化传承与发展中的探索之路
BREAK								
AESTHETICS 美学 chair: YANG Menchun 主持：杨梦春	4-9D	16:00	YANG Guang 杨光	On the Auditory and Visual Elements of New Media Music 浅议新媒体音乐之听觉与视觉元素	TECHNOLOGY chair: CAI Jianchun 主持：蔡建纯	4-9A	MENG Qi 孟奇	Electronic Music Interface
	4-10D	16:30	LU Minjie 陆敏捷	International Vision and Diversified Innovation of Electronic Music Development. Based on Sichuan Conservatory of Music 电子音乐发展的国际化视野与多元化创新——以四川音乐学院为例		4-10A	LIU Jiaye 刘嘉岳	Arduino - a low-cost solution to assist artists in creating Arduino - 协助艺术家创作的低成本解决方案，
	4-11D	17:00	WANG Jing 王婧	Electroacoustic Improvisation and Life Nourishment	AESTHETICS 美学 chair: ZHANG Yijie 主持：张艺婕	4-11A	ZHOU Tiange 周天歌	Maxmsp algorithmic tool for ancient Chinese Music theory learning 学习中国古代乐理与生成相关作曲创作素材而设计的Maxmsp算法工具
	4-12D	17:30	YANG Ting 杨婷 and HUANG Xiangyuan 黄湘媛	A Study on the Creation of the Hybrid Electronic Music Work "Whale" for the Clarinet 为单簧管而作的混合型电子音乐作品《鲸语》创作研究		4-12A	WU Wenzhao 吴文钊	The Design and Thoughts on Interactive Music Hide the Light 交互式电子音乐作品《藏光》的设计与思考

摘要 ABSTRACTS

CAI Jianchun 蔡建纯 (Shenzhen University 深圳大学)

Sound Structure in Saariaho's Works – Exemplification of *Asteroid 4179, Toutatis*

萨莉亚霍作品中的音响结构——以 *Asteroid 4179, Toutatis* 为例

萨莉亚霍的作品无论是题裁内容还是音乐风格都涉及很宽的时间与空间广度，她似乎拥有一把打开声音时空的钥匙，音响的控制与处理都独具一格。本议题将通过分析萨莉亚霍小型乐队作品《小行星 4179，图塔利斯》中的音响结构，并结合她 90 年代在 IRCAM 开发的计算机辅助合成技术，来谈谈经历电子音乐手段作曲后，对于声音结构的不同认识。另外，频谱音乐中的“乐器合成”技术也在这部作品配器方面有所体现。

Saariaho's works involve a wide range of time and space, both in subject content and musical style. She seems to have a key to open sound space and time, and the control and processing of sound are unique. This topic will analyze the sound structure in the work "Asteroid 4179, Toutatis" by a small orchestra, and her different understanding of sound structure after experiencing electronic music composition, combined with the computer-aided synthesis technology she developed at IRCAM in the 1990s. In addition, the "instrumental synthesis" technology in spectrum music is also reflected in the orchestration of this work.

FIELDS Kenneth (Central Conservatory of Music) – Keynote Address

声易经 Shēng Yì Jīng (Book of Sound Changes): Comparing Spectromorphology and 声易学 Shēng Yì Xué (Sound Changes Study)

HU Xiao 胡晓 (Sichuan Conservatory of Music 四川音乐学院)

The Influence of Electronic Music Techniques on Contemporary Opera Composition

电子音乐技术方法对当代歌剧创作的影响

歌剧，作为一门综合性舞台艺术，具有“可听性”与“可看性”相融的艺术特色。

随着社会的发展，歌剧也在发生各种变革。20 世纪 50 年代，当电子音乐出现时，其实验范围亦渗入到歌剧领域。

电子音乐技术方法的应用，在听觉与视觉方面，为音乐作品提供了更宽阔的“多元空间”，这种思维方式，必然会影响当代歌剧创作，并形成以下特征：

新音色与新音响带来不同的听觉感受

新设计和新样式形成独特的视觉体验

电子音乐的创作观念与技术方法，为当代歌剧创作带来的诸多变化，必将以一种更开放的艺术样态，凸显歌剧艺术的整体表现力和观赏性。

Opera, as a comprehensive stage art, has the artistic characteristics of "audibility" and "view-ability".

With the development of society, various changes have taken place in opera. When electronic music appeared in the 1950s, its experimental scope also penetrated into the realm of opera.

The application of electronic music technology methods provides a wider "multiple space" for music works in terms of hearing and vision. This way of thinking will inevitably affect contemporary opera composition and has the following characteristics:

New timbers and new acoustic bring different auditory feelings New design and new performance form a unique visual experience

The composition concepts and technical methods of electronic music have brought many changes to contemporary opera composition, which will inevitably be a more open artistic style, highlighting the overall expressiveness and appreciation of opera art.

HUANG Yuelin 黄玥琳 (Sichuan Conservatory of Music 四川音乐学院)

Research on Musical Notation of Mixed Electronic Music – Based on The Dim Light in The Dragon’s Eyes

《混合类电子音乐记谱研究——以作品<山雨欲来>为例》

记谱法是音乐的书面记录方法，通过符号呈现。它是音乐创作者创作意图的具体化，是音乐传播和传承的通用语言。电子音乐的记谱有多种类型，与传统音乐记谱有较大差异，且因作品的具体需求富有个性。本文聚焦于混合类电子音乐的记谱实践，以作者自创作品《山雨欲来》为例，从混合类电子音乐中的制作手段、音色、声学乐器与电子音乐之间的融合、呈现方式等方面入手，探索适合于混合类电子音乐的一种综合记谱法。作者力图将作品中电子音乐部分的重要信息及制作手段表达在乐谱上，以达到阐述作品的创作思维以及实现技术的目的，让作品研读者通过读谱，结合音响感受深入理解作品的内涵。

Music notation, as the written record of music by symbols, is the concretization of creation intention of composer. It is the common language in preserving and transferring the music. Based on the notation practice of the work The Dim Light in The Dragon’s Eyes, composed by speaker, this topic focus on mixed electronic music notation and carries out musical notation practice from the aspects of composition means, timbre, technologies of sound processing, integration between acoustic instruments and electronic music. The composer tried to explores a comprehensive notation method which express the important information and composition methods of the electronic music part on the music score, so as to achieve the purpose of explaining the creative thinking of the work and the realization of the technology, and let the readers deeply understand the meaning of the work through combining reading score and music audio.

JIANG Yiyi 蒋奕莹 (Shenzhen University 深圳大学)

Current situation and thinking of Chinese graduate electronic music discipline construction – taking for example Shenzhen university

我国研究生培养中电子音乐学科建设的现状与思考——以深圳大学为例

随着新媒体技术的发展，音乐创作在技术的推动下出现了更多的可能。电子音乐是音乐科技中非常重要的一个部分。但在中国，电子音乐作品十分小众，欣赏、分析、创作电子音乐的方法并不被大多数人所掌握。所以电子音乐在中国的发展与传播有一定的困难。演讲者认为，电子音乐在中国的发展与传播中，高校是一个非常重要的环节。我们可以通过高校教育培养一批电子音乐学生，由这批学生将来影响更多的人，从而促进电子音乐在中国的传播与发展。此次演讲将从对深圳大学作曲系教师和同学的采访中获得资料，并予以分析。总结出电子音乐相关课程开展对我国高校特别是综合性大学中电子音乐学科建设思考。

With the development of new media technology, music creation has more possibilities under the impetus of technology. Electronic music is a very important part of music technology. However, in China, electronic music works are very small, and the methods of appreciating, analyzing and creating electronic music are not mastered by most people. Therefore, the development and dissemination of electronic music in China have certain difficulties. The speaker believes that in the development and dissemination of electronic music in China, universities are a very important link. We can train a group of electronic music students through college education, and these students will influence more people in the future, so as to promote the spread and development of electronic music in China. This speech will be analyzed from the interviews with teachers and students of the composition Department of Shenzhen University. Summarizes the electronic music related curriculum development in China's universities, especially comprehensive university electronic music discipline construction thinking.

LIU Dongan 刘冬艳 (Sichuan Conservatory of Music 四川音乐学院)

The importance of timbre in electronic music

音色在电子音乐中的重要性

音色音响在电子音乐中的重要性体现——以手风琴为例

二十世纪以来，“音乐”一直都在不断的被重新定义和挖掘，由此形成了新的内涵形式。伴随电子音乐技术的不断发展，乐器与电子音乐相结合的音乐样态——混合类电子音乐已成为当代音乐作品中一种新的范型。在由“声音”(广义)到“乐音”再到“声音”(狭义)的多元性探寻中，“音色与音响”正在变成音乐作品中另一个十分重要的组成部分。

因此，在乐器与电子音乐相结合的混合类电子音乐作品创作中，不仅需要关注二者相融之后可能产生什么样的声音效果，同时也需要关注乐器自身的音色及演奏特点。只有了解乐器本身，才能更好的利用它，挥其优势、避其短板，使之能够更好地与电子音乐技术手段相互映照，融为一体。

本选题将以手风琴为例，对乐器的音色特点、各种不同的演奏技法及其与电子音乐结合后的音色音响关系进行阐述。

Since the 20th century, "music" has been constantly redefined and excavated, thus forming a new form of connotation. With the continuous development of electronic music technology, Mixed-electronic music, which combines Musical Instruments with electronic music, has become a new paradigm of contemporary music. In the exploration of diversity from "sound" (in the broad sense) to "music" and then to "sound" (in the narrow sense), "timbre and sound" is becoming another very important part of music works.

Therefore, in the creation of Mixed-electronic music works combining Musical Instruments and electronic music, We should not only pay attention to what kind of sound effect may be produced after the combination of the two, but also pay attention to the timbre and performance characteristics of the instrument itself. Only by understanding the instrument itself, can we make better use of it, take advantage of its advantages and avoid its shortcomings, so that it can better reflect each other and integrate with electronic music technology. This topic will take the accordion as an example to elaborate on the timbre characteristics of the musical instrument, various playing techniques and the timbre and sound relationship after the combination with electronic music.

LIU Jiayue 刘嘉岳 (Sichuan Conservatory of Music 四川音乐学院)

Arduino - a low-cost solution to assist artists in their creation

Arduino——辅助艺术家创作的低成本方案

本演讲将简要介绍 Arduino，从 Arduino 的廉价性、易学性、开源性等方面作为切入点，讲述 Arduino 在艺术或音乐创作中的优势，以及在未来普及的可能性。

- 简要结合当今新媒体艺术创作的背景，引入 Arduino。简要介绍 Arduino 的功能以及在艺术创作中的优势。
- 具体介绍 Arduino 与常用创作软件的通用连接方式：MIDI 与 OSC。
- 简要介绍 Arduino 的原理，讲述 Arduino 对于艺术家的易学性。列举 Arduino 的免费开源网站。
- 对比市场上的成熟产品，展示 Arduino 的廉价性，讨论 Arduino 在未来普及的可能性。

This speech will briefly introduce Arduino, and describe the advantages of Arduino in art or music creation and the possibility of its popularization in the future from the aspects of its cheapness, ease of learning and open source. Briefly combined with the background of today's new media art creation, Arduino is introduced. This paper briefly introduces the functions of Arduino and its advantages in artistic creation. This paper introduces the general connection mode between Arduino and common creative software: MIDI and OSC. It briefly introduces the principle of Arduino and describes the ease of learning of Arduino for artists, lists Arduino's free and open source websites, compares the mature products on the market, show the cheapness of Arduino, and discusses the possibility of Arduino's popularization in the future.

LIU Yuanyuan 刘媛媛 (Gulangyu Piano School of Central Conservatory of Music 中央音乐学院鼓浪屿钢琴学校)

The Exploration of Electronic Music in Secondary Education

电子音乐在中学阶段的探索

在对比了全国 7 所艺术院校附中的电子音乐相关课程后，和大家分享一下我校在电子音乐专业开设 11 年的经验及教学成果。发言主要围绕：招生考试设置、课程设置、教学目标、中学阶段电子音乐专业学生学习的特点、以及学生高考情况，这五个方面，深度探讨一下：如何在遵循中学生成长规律的前提下，引入个性化教学；如何实现从初一音乐创作零基础，辅助学生过渡到大学阶段，相对成熟的创作思维的过程。也借这个机会，和大家交流一下，如何更好的改进教学方式，更适合现在的青少年发展。

After comparing the electronic music related courses of the High School Attached to 7 music colleges in China, we will share the 11 years of experience and teaching results in the electronic music major. The speech mainly focuses on these five aspects: enrollment examination setting, curriculum, teaching objectives, learning characteristics of middle school of electronic music students, and the college entrance examination. And talk about how to introduce personalized teaching under the growth rules of middle

school students; how to assist students of less experience in composition, to achieve the transition to college stage, relatively mature creative thinking. Also take this opportunity to communicate with others, how to better improve the teaching method, more suitable for the current youth development.

LU Minjie 陆敏捷 (Sichuan Conservatory of Music 四川音乐学院)

International Vision and Diversified Innovation of Electronic Music Development – Discussion based on Sichuan Conservatory of Music

电子音乐发展的国际化视野与多元化创新——以四川音乐学院为例

本选题以 2018-2021 年四川音乐学院入选和参与国际计算机音乐年会 ICMC、法国 IRCAM 国际论坛、德国媒体艺术中心 ZKM 音乐会、纽约城市电子音乐节 NYCEMF、首尔国际计算机音乐节 SICMF、国际电脑音频技术年会 WOCMAT、世界“地球日”异地实时音乐节等国际学术活动为背景，并结合四川音乐学院举办和资助的电子音乐音画剧场、电子音乐声音剧场项目（三个不同主题：“流动的色彩”、“城市声音”、“有迹可寻”）、团队跨界合作和应用型创作实践，探讨现时期中国高校电子音乐创作研究的国际化视野与多元化创新，分享其中具有代表性的作品与典型案例。

This topic is based on Sichuan Conservatory of Music (SCCM)'s participation in the ICMC, IRCAM Forum, Chengdu-ZKM Concert, NYCEMF, SICMF, WOCMAT, "Earth Day" Model Festival and other international academic activities. Combined with Fairyland electronic music theater, 2021 Sound Theater Project (Floating Colors, City Sounds and Traceable) sponsored by SCCM, team cross-border cooperation and application-based creative practice, the speaker discuss the international vision and diversified innovation of creative research of electronic music in Chinese universities, sharing representative works and typical cases in recent years.

MENG Qi 孟奇 (合成少数派 Synthesis Minority, Beijing 北京)

Electronic Music Interface

Meng Qi announced recently his latest design, Wing Pinger, an analog musical instrument that merges chaos and melody on a thought-after interface, for sonic versatility and deep expressions.

SUN Yuting 孙玉婷 (Sichuan Conservatory of Music 四川音乐学院)

Research on the creation of two mixed electronic music works based on Buddhist culture

基于佛教文化的两部混合型电子音乐作品之创作研究

电子音乐发展的初期，许多传统作曲家从国外带回来电子作曲技术，再融合中国题材进行创作，这些创作主要是以传统作曲思维为主，电子音乐为辅助而进行的。随着其飞速发展，越来越多的作品在创作过程中运用各种不同的元素，电子音乐不再是一种辅助手段，作曲家们更多运用传统作曲技术理论思维与电子音乐的技术手段相融合，将含有“中国传统文化”的器乐、戏曲、宗教等特有文化符号作为元素运用在电子音乐作品的创作当中，这已成为中国电子音乐作品的一大标志与特色，这也成为当代中国电子音乐的发展趋势。

佛教文化是中国传统文化的重要组成部分，自从公元前 2 世纪从印度传入中国以来，经过长期的汉化发展，形成了独特的音乐风貌、多层次的音乐类型、深刻的宗教涵义，可以说为电子音乐创作提供了丰富的传统文化养料。研究此课题已经成为了我们艺术创作的不可缺失的环节。同时，面对当今高科技高速发展的今天，作为上层建筑的文化艺术，当然应当与时俱进，以不同的方式和不同形式适应变化。在“多媒融合”的今天，怎样处理好佛教文化在电子音乐创作中的运用，是我今天想要讨论的内容。

希望通过本次研究，可以总结和探究带有佛教文化元素的混合型电子音乐作品的创作途径，梳理其中理论与技术的呈现方式，对于佛教和电子音乐的融合做出有价值的探索。

In the early stage of the development of electronic music, many traditional composers brought back electronic composition technology from abroad and created with Chinese themes. These creations were mainly based on traditional composition thinking and assisted by electronic music. With its rapid development, more and more works use various elements in the creative process. Electronic music is no longer an auxiliary means. Composers make more use of traditional composition technology, theoretical thinking and technical means of electronic music to integrate instrumental music, opera Religion and other unique cultural symbols are used as elements in the creation of electronic music works, which has become a major symbol and feature of Chinese electronic music works, and it has also become the development trend of contemporary Chinese electronic music.

Buddhist culture is an important part of Chinese traditional culture. Since it was introduced into China from India in the 2nd century BC, after long-term Sinicization development, it has formed a unique music style, multi-level music types and profound religious meaning, which can be said to provide rich traditional cultural nourishment for electronic music creation. The study of this subject has become an indispensable link in our artistic creation. At the same time, in the face of today's rapid development of high technology, culture and art, as a superstructure, should certainly keep pace with the times and adapt to changes in different ways and forms. In today's "multi-media integration", how to deal with the application of Buddhist culture in electronic music creation is what I want to discuss today.

It is hoped that through this study, we can summarize and explore the creative ways of hybrid electronic music works with Buddhist cultural elements, sort out the presentation of theory and technology, and make a valuable exploration on the integration of Buddhism and electronic music.

WANG Jing 王婧 (Zhejiang University 浙江大学)

Electroacoustic Improvisation and Life Nourishment

电子原声即兴音乐如何与生命滋养有关？通过对即兴音乐家李剑鸿提出的电子原声即兴音乐的子流派—环境即兴—的全面分析，结合对美国先锋实验音乐人 **Pauline Oliveros** 提出的深度聆听实践的反思，文章将探索即兴、环境和生命滋养之间的哲学与美学关系。文章进一步提出，即兴创作承载生活和生命的智慧，而对生命智慧的理解正是研发创作性人工智能(creative AI)所迫切需要的。

What connects electroacoustic improvisation to life nourishment? Through a close analysis of the sub-genre of electroacoustic improvisation, that is environment improvisation, developed by the Chinese musician Li Jianhong, together with a reflection on Pauline Oliveros' deep listening practice, I explore the philosophical and aesthetic relations between improvisation, environment and life nourishment. I venture further to propose that Improvisation embodies the wisdom of living and life, the understanding of which is what creative AI urgently needs.

WANG Jinglong 王鲸胧 (Sichuan Conservatory of Music 四川音乐学院)

Interweaving of Sound – A brief analysis of the creation of hybrid electronic Music Work Dreamland

声音的交织——混合类电子音乐作品《幻境》创作简析

混合类电子音乐作品《幻境》以声音本身为作品创作之源，由“风似语”、“言如簧”、“夜之声”三部分组成。

自然之声、现实之声和幻想之声三种形态，揭示出作品的“声景性”特征：不同的长笛演奏技法，试图模糊乐音与噪音的临界关系；电子音乐的设计与控制，在音乐意象清晰可辨且特色鲜明的前提下；通过声音的变化，使作品的呈现灵动新颖，通过多维的声音层次显示幻境般的音乐意蕴。

本话题讨论，将以作品文本（乐谱）和音响（录音）为依据，通过创意构思、写作技术、声音设计等不同层面，对作品进行研究与阐释。

The sound element is the source of the composition in 《Fantasy Scene》. It is divided three parts, Wind like language, Speech such as a tone and Voice of the night. Through the three modalities that is the voice of nature, the sound of reality and the voice of fantasy to reveal the artistic expression. Different flute techniques attempt to obscure the critical between the musical and the noise, in order to show a fairyland musical implications.

This topic discussion will be based on the text (music score) and sound (recording) of the work, and will study and explain the work through different levels such as creative conception, writing technology and sound design.

WU Wenzhao 吴文钊 (Sichuan Conservatory of Music 四川音乐学院)

The Design and Thoughts on Interactive Music Hide the Light

交互式电子音乐作品《藏光》的设计与思考

本讲题将结合现场演示。《藏光》是一首为自制灯光装置与交互式电子音乐而作的作品，主要基于 Arduino、Max/MSP 搭建的软硬件系统来展开设计与演奏。表演者以灯光装置来模拟“水晶球”的视觉效果，而光的色彩，

明暗，角度，遮盖又体现为电子音乐的表达，从而以融合媒介的方式来表现“光”与“声”的交互，意在营造一种神秘的魔法奇景。

This topic is about my work Hide the Light. It is an interactive piece of for light installation and interactive electronic music. Based on Arduino, Max/MSP, light, the globe glass enclosure and acrylic box, the composer design and made the installation for interactive performance. The performer controls the sensors to changing the color, brightness, covered area of light to create a magic scene of doing magic with crystal ball. Meanwhile, the electronic music and sounds are triggered or produced during performer's movements. My speech will focus on the design and thoughts on this work, and I will present the interactivities and techniques which support my creation.

YANG Guang 杨光 (Sichuan Conservatory of Music 四川音乐学院)

A Brief Discussion on the Auditory and Visual Elements of New Media Music

浅议电子音乐中的听觉与视觉元素

新媒体音乐是一种融合光学媒介和电子媒介，并以声音艺术作为主要载体的新艺术学科门类。近年来，随着数字媒体技术与计算机科技的发展，国内外涌现了一批如 Alexander Schubert、Michael Beil、Stefan Prins 等优秀的新媒体音乐作曲家。这些作曲家们将影像、灯光等新媒体元素作为音乐创作中的“素材”与声音相结合，从而设计出富有结构逻辑的音乐作品。本次演讲将以几位著名新媒体作曲家作品为例，探索其中视觉元素与听觉元素间的关系，希望与各位共同讨论、分享。

New media music is a new art discipline that integrates optical media and electronic media, and uses sound art as the main carrier. In recent years, with the development of digital media technology and computer technology, a number of outstanding new media music composers such as Alexander Schubert, Michael Beil, Stefan Prins, etc. have emerged at home and abroad. These composers combined new media elements such as images and lighting as the "material" and sound in music creation, thereby designing musical works with rich structure and logic. This speech will take the works of several well-known new media composers as examples to explore the relationship between visual and auditory elements. I hope to discuss and share with you.

YANG Menchun 杨梦春, LING Huijuan 凌慧娟 and XU Zhixin 徐枝新 (Shenzhen University 深圳大学, Duke University, and Shanghai Jiaotong University 上海交通大学)

Integrating Interactive Electronic Music with Vocal Music Writings: A Case Study of a Tripartite Collaboration

声乐与电子音乐的融合--以《浪淘沙》为例

为女高音及现场电子而作的《浪淘沙》是由两位青年作曲家凌慧娟、徐枝新在 2016 年完成，歌词《浪淘沙令·帘外雨潺潺》是南唐后主李煜的词作。这首词作于李煜被囚汴京期间，抒发了由天子降为臣虏后难以排遣的失落感，以及对南唐故国故都的深切眷念。作品于 2016 年 4 月 11 日在美国辛辛那提音乐学院首演。

浪淘沙

李煜

帘外雨潺潺，春意阑珊。

罗衾不耐五更寒，梦里不知身是客，一晌贪欢。

独自莫凭栏，无限江山，别时容易见时难。

流水落花春去也，天上人间。

This piece is inspired by a Chinese ancient poem, *Lang Tao Sha* (浪淘沙-帘外雨潺潺), written by poet Li Yu (CE 937-978) from the Tang Dynasty. The poem depicts a sentimental mood for farewell. The composition *Lang Tao Sha* for soprano and live electronics was written by two of my friends, Zhixin Xu and Huijuan Ling. The premiere was on April 11, 2016 at the Cincinnati Conservatory of Music (USA).

Lang Tao Sha

Translated by Frank C. Yue

Outside my window-blinds the rain's dripping, Alas, sweet Spring is fast away slipping.

Before-dawn chills my quilt cannot restrain;

In dreams, I knew not an exile I remain, For a while, I became a King again!

Alone, from lean'ng on railings I must refrain,

O Before me lies my lost, boundless Domain!

It was far easier to part than to be united –

The fallen flowers riding on Flowing waters, and Spring's gone. Heav'n above, man's world (– such separation uninvited)!

YANG Ting 杨婷 and HUANG Xiangyuan 黄湘媛 (Department of Music, School of Music and Dance, Shenzhen University 深圳大学音乐舞蹈学院音乐系)

A Study on the Creation of the Hybrid Electronic Music Work *Whale* for the Clarinet

为单簧管而作的混合型电子音乐作品《鲸语》创作研究

《鲸语》是近年较具代表性的混合型电子音乐作品。作者以“鲸与大自然之间的故事”为视角，通过传统声学乐器单簧管以及电子音乐技术的相互融合，巧妙地呈现出“深海环境各种噪音对鲸鱼造成干扰”的环保主题。本文试图通过对主奏乐器单簧管的演奏技法拓展以及电子音乐技术对音乐内容的表达与展现进行分析，从而探索混合型电子音乐的融合方式及运用技巧。

The Whale Language is a representative production of mixed electronic music. Through the story between whales and the Nature, the composer fused the traditional acoustic instrument, clarinet, with the electronic music technology, and delivers the message about ecological environment and the interference to whales caused by various noise. The paper will try to present how the composer utilizes the extended techniques on the solo instrument, clarinet, as well as the electronic music technology to express its musical idea and key message about ecological environment, while exploring its methods of fusion and techniques of applying in the context of mixed electronic music.

YANG Wanjun 杨万钧 and HAN Jinhao 韩金昊 (Sichuan Conservatory of Music 四川音乐学院)

The exploration of music programming composition practice in the heritage and development of Chinese music culture – Take "The Night of Coding" series of concerts as an example

音乐编程创作实践在中国音乐文化传承与发展中的探索之路——以“编码之夜”系列展演为例

学习并运用计算机语言进行音乐创作与设计，在全球计算机音乐教育中已是较普遍的现象。而此类教育在国内起步较晚，相关研究还有待进一步深入。本文以四川音乐学院电子音乐系开展的“编码之夜”系列活动为例，介绍它在西南地区培养电子音乐创作相关人才起到的重要作用；介绍我们是如何将音乐编程与民族性创作相结合，创作出多部具有国际影响力的优秀作品。另外编码之夜在培养学生自主学习能力和实践能力中也有显著的成效。

Learning and using computer languages for music composition and design is an usual phenomenon in computer music education all over the world. However, this kind of education has started late in China, and the relevant research needs to be further improved. In this Presentation, we take the "Night of Coding" series of activities conducted by the Department of Electronic Music of Sichuan Conservatory of Music as an example to introduce the important role it plays in cultivating talents related to electronic music composition in the southwest region, and how we have combined music programming with ethnic composition to create several outstanding works with international influence. In addition, the "Night of coding" has been very effective in developing students' independent learning and practical skills.

YANG Xiaoman 杨晓曼 (Shenzhen University 深圳大学)

Design and Thinking of Unity of Opposites In Mixed Electronic Music Work

混合类电子音乐作品《音声相和》的设计与思考

作品《音声相和》是一首为古筝、大提琴与电子音乐而作，“音声相和”选自老子《道德经》，“故有无相生。难易相成。长短相形。高下相倾。音声相和。前后相随。”古人把“音”与“声”分开解释，奏出的乐声称之为“音”，发出的音响称之为“声”，“音”与“声”对立统一。作者从“音”与“声”着手对整个作品进行设计，将作品分为三个部分，前两部分以乐器发出的音响——“声”为主，第一部分以大提琴擅长的线状“声”为主，第二部分以古筝擅长的点状“声”为主，乐器不同，“声”不同，作者采用电子音乐处理手段让原本相差甚远的二者融合交织在一起形成相互统一的声音效果，但是两部分的“线”与“点”又形成了互相对立的形态。第三部分为两个乐器奏出的乐声也就是“音”，两个乐器各自演奏乐声，用作曲手段使之交织形成对话，产生“对立”的音响效果。作者从大提琴与古筝之间和而不同的音响特征入手，通过电子音乐手法来表达“音”和“声”之间相互对立统一、互相依存的关系。

本讲题将结合视频、图片的形式将作品的设计以及思考进行展示。

The Chinese title is from Lao Zi's "Tao De Jing". In ancient China, people interpreted "Yin music" and "sheng sound" separately. The music played was called "Yin" and the sound produced was called "sheng". "Music Yin" and "sound Sheng" unity of opposites. The author designs the whole work from "music Yin" and "sound Sheng", and divides the work into three parts. The author starts with the harmonious and different sound characteristics between cello and guzheng, and expresses the unity of opposites and interdependence between "music Yin" and "sound Sheng" by means of electronic music.

The topic of this lecture will show the design and thinking of the work in the form of video and pictures.

ZHANG Jinjing 张金晶 / Marc BATTIER (Public Cultural Center of Bao'an Shenzhen/ Shenzhen University 深圳市宝安区公共文化服务中心 / 深圳大学)

Xenakis and Asia: Influences, Impact

This presentation discusses several aspects of the presence of Xenakis as a major composer in Asia. His production of electronic music spanned several decades and 21 electronic music works, among about 150 instrumental pieces. Archives have been studied to see how Xenakis was considered in China. The presentation also addresses the role of performers in spreading the music of Xenakis in Asia, and how Xenakis has had influences mostly in Japan.

ZHAO Bai 赵柏 (South China Normal University 华南师范大学)

Investigation on Electronic Music Specialty in Guangzhou

广州地区电子音乐教育调查报告

作为中国最早设立电子音乐专业的院校之一，星海音乐学院，于 1997 年创立“音乐音响导演”专业。20 多年来的发展已为社会培养各类型电子音乐创作人才及向广东地区高校输送电子音乐专业教师，并将电子音乐相关专业推广设立至广州部分高校，如华南理工大学（硕士）、广东外语艺术职业学院（高职）、广东舞蹈戏剧职业学院（高职，现取消）。本调查根据此专业在广州地区学科的建设、学生创作方向的选择及毕业后的就业情况，综述 20 多年间本地区电子音乐教育的情况，地方文化的影响因素及未来的发展预测。

Xinghai Conservatory of Music, as one of the first institutions in China to set up the major of electronic music, established the major of "Music and Sound Director" in 1997. More than 20 years of development has cultivated various types of electronic music creation talents for the society and delivered electronic music professional teachers to universities in Guangdong, and promoted the establishment of electronic music related majors to some universities in Guangzhou, such as South China University of Technology (Master), Guangdong Teachers College of Foreign Language and Arts (higher vocational), Guangdong Dance and Drama College (higher vocational, now cancelled). Based on the subject construction of this major in Guangzhou, the choice of students' creative direction, and the employment situation after graduation, this survey summarizes the situation of electronic music education in the region over the past 20 years, the influencing factors of local culture and the forecast of future development.

ZHOU Qian 周倩 (Shanghai Conservatory of Music 上海音乐学院)

11 Electronic Music Works by 5 Post-1970s Chinese Composers

11 首 1970 后华人作曲家的电子音乐作品

本文讨论 1970 年代出生的五位华人作曲家杜韵、黄若、沈叶、王颖、周倩创作的电子音乐作品。五位作曲家都曾就读于上海音乐学院，之后都有各自的求学经历。通过分析五位作曲家的作品，我们试图了解在世界多元文化影响下的 1970 后华人作曲家电子音乐创作手法与创作观念。

This article discusses electronic music works composed by five Chinese composers born in the 1970s, Du Yun, Huang Ruo, Shen Ye, Wang Ying, and Zhou Qian. All five composers studied at the Shanghai Conservatory of Music and have since moved to different parts of the world to continue their musical careers. By analyzing the works of the five composers, we try to understand the post-1970s Chinese composers' approach and concept of electronic music under the influence of the world's multiculturalism.

ZHOU Ran 周然 (Shenzhen University 深圳大学)

The application of national music elements in electronic music

民族音乐元素在电子音乐中的运用——以两首歌曲为例

计算机和科技的迭代发展，使电子音乐成为了现代音乐中的重要组成部分。为使音乐维度得到拓宽，音色组合得到更多可能性，作曲家采用各种手法将电子音乐与声学乐器结合，让传统器乐得到更加丰富的音色、更宽泛的音高及更强的声音表现力。中国民族乐器作为中华音乐文化的典型代表，历史悠久，其独特的音色受到电子音乐作曲家的广泛喜爱，本文以马克·巴蒂耶教授的两首混合型电子音乐《山中薄雾（琵琶与电子音乐）》、《沙沙作响（笛子、打击乐器与电子音乐）》为例，探寻民族音乐元素与电子音乐的融合方式，探索其在电子音乐作品中的实际运用。

With the development of computer and technology, electronic music has become an important part of modern music. In order to broaden the dimension of music and get more possibilities of timbre combination, composers combine electronic music with acoustic instruments in various ways, so that traditional instrumental music can get richer timbre, wider pitch and stronger vocal expression. Chinese national Musical Instruments as a typical representative of the Chinese music culture, have a long history and their unique timbre are widely loved by the electronic music composer, Marc Battier. We'll take two mixed pieces of his, *Mist on a hill* (for pipa and electronic sounds), and *Rustle and shimmer* (for Chinese flutes, percussion and electronic sounds) as an example, to explore the fusion of national music elements and electronic music, and explore its practical application in electronic music works.

ZHOU Tiange 周天歌 (University of California, San Diego)

MaxMsp algorithmic tool for ancient Chinese Music theory learning

学习中国古代乐理与生成相关作曲创作素材而设计的 Maxmsp 算法工具

在历史的长河里，由于中国古代音乐理论的迭代与律制的变化，在面向中国古典音乐的当代设计与创作教育的过程中，学者与学生常常面临当代乐器及理论学科与真实历史文献之间的鸿沟。当代中国古典乐器，尤其是民乐团乐器常常以西方乐器的十二平均律定调，而非中国古典乐器的三分损益律，五度相生律或纯律。并且由于现代视唱练耳与音乐理论教学在过去几十年里依赖于钢琴这种十二平均律乐器。这一现状使得在中国古代音乐理论的研究与教学中缺少了可以直接给予学生的可听性范例，进而使得年轻的创作者在再创作的时候，常常失了一些中国古典音乐中最微妙的韵味。这是在中国音乐音乐理论教学中，教师与学生常常共同感到遗憾的。我所做的便是利用计算机音乐优势还原中国古代音乐理论本身的并生成相关相关音乐范例，并观测这些在历史长河中渐渐淡出的美能否在新的时代依旧有它具体的复兴与发展的空间。

In the long course of history, due to the iteration of ancient Chinese music theory and the change of tuning system, scholars and often face the gap between contemporary Musical Instruments and theoretical disciplines and real historical documents in the process of contemporary design and creation education of Chinese classical music. Contemporary Chinese classical instruments, especially those in Chinese orchestras, are often modulated by the twelve equal temperament of western instruments, rather than the three equal temperament, the five equal temperament or the pure temperament of Chinese classical instruments. And because the music theory and aural skill peabody over the past few decades are mainly taught with piano, a instrument with twelve tone equal temperament. This situation makes the research and teaching of ancient Chinese music theory lack of audibility examples that can be directly given to students, thus making young creators often lose some of the most subtle charm in Chinese classical music when they create their own compositions. This disadvantage is often discussed by both teachers and students in the teaching of Chinese music theory. What I pursue is to use the advantage of computer music to restore the ancient Chinese music theory itself and generate relevant music examples. Furthermore, observe how these beauty gradually faded in the long history may revival and development space in the contemporary time.

I look forward to sharing a Maxmsp algorithmic tool I have developed for ancient Chinese Music theory learning and related composition materials generating.

ZOU Yudan 邹愈丹 (Shenzhen University and University of Southern California 深圳大学访问学者)

Application of MIR Techniques in Studying San Xian Acoustics, Throat Singing and Chinese Folk Music

音乐信息检索技术将如何有效确实地为作曲服务？随着多元的音频-符号音乐挖掘技术出现，从三个主要领域提取的信息：音色的底层声学数据、声乐-语音数据库和不同规模基于乐谱的民歌资料库，在深度学习生成技术、音乐计算语言和数字音频工作站的助力下，哪些是对于计算机音乐作曲最为重要的信息？计算机音乐作曲家可以如何使用这些后处理信息？这次展示是对本人进行中的研究 *音乐信息检索于计算机音乐作曲的应用*：(1) 三弦音色；(2) 呼麦声乐数据集；(3) 湖北民歌乐谱搜集集中使用的不同方法的综述。

How can techniques in Music Information Retrieval (MIR) serve an actual compositional purpose? With investigations regarding audio-symbolic musical contents mining techniques aspire, what are the compositionally essential musical data extracted from three major areas? *lower-level timbral characteristics, curated voice-speech database, and score-based symbolic folk corpus of variant scale.* With the assist of generative strategies from deep learning, music computing languages and DAW-based production, how can computer music composers post-process the above information and create novel musical outcome? This presentation is an overview to the proposed methodologies of my in-progress research *Application of MIR Techniques for Computer Music Composition: (1) Musical Acoustics of San Xian; (2) A Curated Khoomei Singing Voice Database; (3) Score-based Hubei Folk Music Collection.*

音乐会节目单 CONCERT PROGRAM

NOTES

BIDIN Marco – *Studio Sincretico VIII*, acousmatic music – 2019, 7:15

Composed in 2019, *Studio Sincretico VIII* is part of a cycle of works inspired by Syncretism's concept (combining/blending different elements and beliefs) and at the same time by the "perception synchrétique" (global perception of the external reality as a whole in the psychology of the children).

It is composed of realising virtual instruments and integrating recorded voices and samples with synthetic sounds, using technology as a cross-cultural resource and as a means of re-interpretation of discarded musical material.

CHEN Tong 陈桐 – *Im Sommerschatten durch den Schwarzwald wandern*, acousmatic music – 8:31

条顿森林，位于德国西南部的巴登符腾堡州。夏日，漫步其中，河谷坡地上，散落着大大小小的村镇，忽而听到咕咕钟声，内心欢喜不已；又顺着小道走在林间，密密匝匝的树木和枝叶遮天蔽日，挡住了强烈的光线，投下浓荫，人仿佛被笼罩在一片暮色之中。

The Schwarzwald, located in Baden-Württemberg in southwestern Germany. In the summer, strolling through it the slopes of the river valley, scattered with small and large villages and towns, suddenly hearing the sound of black forestcuckoo-clock, the inner and the dense trees and foliage shading the sky. The dense trees and branches shaded the sky, blocking the strong light and casting a thick shade, as if people were enveloped in a twilight.

DENG Xianli 邓先立 – *Under Depth* 《深·邃》, acousmatic music – 6:43

台东三冢相望，西北有岗隆起，古洞深邃。——【明】蒋一葵《长安客话·晾鹰台》

Taitung's three tombs face each other, and there are uplifts in the northwest, and the ancient caves are deep.—(Min) Jiang Yikui, "Chang'an Guest Talk · Hanging Eagle Terrace".

HAN Jinhao 韩金昊 – *Shadow and I* 《对影》, acousmatic music – 4:21

该作品是以中国箏作采样，使用实时编码与算法在 Sonic Pi 中制作的拼贴音乐。该作品是通过实时改动算法调取采样库中的素材实现材料拼贴与合成，运用算法控制音频总线的信号流向，达到通过编码实现一整套音频系统的调用与控制，制成一部完整的作品。

此作品立意于“影子”与本体的关系，通过光源的照射，我们的影子总与本体的结构保持一致，但由于光源的位置与强弱会对生成的影子造成各种各样的变形。此作品就古筝采样作为创作中的本体，经算法变形和重新合成的声音作为创作中的影子，本体和影子二者结构相仿但形态不一，二者相辅相成，互相弥补互相支撑。

This piece is a collage work of Chinese zheng samples made in Sonic Pi using Livecoding and algorithms. The piece is collaged and synthesised by a real-time alteration algorithm which can retrieve material from the sample library. and another algorithm to control the flow of the audio bus to achieve a complete audio system call and control by coding.

This piece is based on the relationship between the 'shadow' and the body. Through the illumination of the light source, our shadow is always consistent with the structure of the body, but the position and intensity of the light source can cause various distortions to the resulting shadow. In this work, the zheng sample is used as the body in the composition, and the algorithmically distorted and re-synthesised sound is used as the shadow in the composition, with the body and the shadow being similar in structure but different in form, both complementing and supporting each other.

HUANG Yaotian 黄耀田 – *Echoes in Wooden Spaces* 《木质空间里的回响》, video – 6:47

《木质空间里的回响》是一部为吉他技法、人声和视觉影像而作的现代电子音乐作品。标题中的“木质空间”本意指原声吉他音孔内的箱体结构，寓意着本作品的初采样是木质化的声音素材；而“回响”寓意着在此构想空间内，所有声音相互作用而产生的“化学效果”。本作品的中心思想基于理性思维与抽象化叙述，表达了离群束缚下的一场狂欢。

Echoes in Wooden Spaces is a modern electronic music work for guitar techniques, vocals and visual images. The original meaning of "wooden space" in the title refers to the box structure of acoustic guitar sound hole, implying that the initial sampling of this work is woodiness sound material; "Echo" implies the "chemical effect" generated by the interaction of all sounds in this conceived space.

The central idea of this work is based on rational thinking and abstract narration, expressing a carnival under the bondage of isolation.

IKESHIRO Ryo – *Composition_ White Square, White Circle* (video) – 2013, 4:44

Composition: White Square, White Circle is a fixed-media screening/installation work. It is an "audiovisualisation" – simultaneous data sonification and visualisation – where the same data and process generate both the sound and the moving image. Simple abstract designs are used, based on folding into a square and stretching into a circle, much like kneading dough. These shapes are moved to and fro, and gently transformed into complex structures and then back again. It is a homage to the Russian Suprematist artist Kazimir Malevich.

JIANG Mengfan 江孟凡 – *The sound of silence* 《静默之声》, acousmatic music – 6:24

静默之声这首作品选取了吉他声音素材。尝试通过对原声音素材进行全方位的处理，诸如音高、延时、GRM shuffling \resonance 等等，将其变形为不同音高、形态、空间的想象中声音的形态；并且尽量在声音结果中，尽力体现一种现实生活中陌生人们在一起的内心活动的变化过程。

Silence uses guitar sound material. Try to deform the original sound material into the imagined sound shape of different pitches, shapes and Spaces through all-round processing, such as pitch, delay, GRM Shuffling \resonance, etc. And try to reflect the change process of strangers' inner activities in real life in the sound results.

LI Sijie 李思洁 – *Childhood* 《留声机》, acousmatic music – 5:01

那座城，充满了幼时的回忆，我想努力地留住那美好的童年，不让它在我手中慢慢消失，这样，我就能不断的回忆这美好的童年，也能永远使这童年留在人间。然而，我无法让那段时光留下……但却能安静地在这里回忆往昔。

The sound source of this work is some of the sounds my parents recorded for me when I was a child. By chance, I got them and came up with the idea of using them to write a musical composition. The technical processing of this work is based on the Logic and Ableton Live platforms, and is finally presented through various deformation processing and development of the sound.

LIU Chen 刘琛 – Desolation 《萧索》, acousmatic music – 5:57

《萧索》这首作品是一首幻听电子。作品表现出一种萧条凄凉的感觉。整首作品分为 3 个部分，段落之间的对比比较强烈。主要以混响、延时等效果进行处理。

The work shows a feeling of depression and desolation. The whole work is divided into three parts, with a strong contrast between the paragraphs. It is mainly treated with reverberation, delay and other effects.

WU Wenzhao 吴文钊 – Hidden Light, interactive lighting and music –2021, ca 6:00

这是一首为自制灯光装置与交互式电子音乐而作的作品，主要基于 Processing、Arduino、Max/MSP 搭建的软硬件系统来展开设计与演奏。表演者以灯光装置来模拟“水晶球”的视觉效果，而光的色彩、明暗、角度、遮盖又体现为电子音乐的表达，从而以融合媒介的方式来表现“光”与“声”的交互，意在营造一种神秘的魔法奇景。

Hidden Light is an interactive piece of for light installation and interactive Music. Based on Arduino, Max/MSP, light, the globe glass enclosure and acrylic box, the composer design and made the installation for interactive performance. The performer controls the sensors to changing the color, brightness, covered area of light to create a magic scene of doing magic with crystal ball. Meanwhile, the electronic music and sounds are triggered or produced during performer's movements.

XU Xiaobo 徐小波 – SARALO, acousmatic music – 2021, 6:05

作品为立体声或四声道电子声学音乐。在四川凉山地区，彝族少女成年时要举行“换裙”仪式，彝语叫“沙拉洛”。作品基于彝族乐器克西竹尔（咬笛）、手鼓、毕摩诵经、彝族民歌、彝族乐器马布等声音采样，作者对其中器乐采样进行声音变形与电子音乐技术处理，结合电子合成音色，展示了及彝族少女的婀娜多姿和青春动人，以及“换裙”仪式的热闹场景与五彩斑斓的画面。

This is an electroacoustic music for stereo audio or 4-channel audio system (here in stereo).

In Liangshan, Sichuan Province, "skirt changing" is a part of Yi girls' growing-up ceremony when they grow up, which is called "sharalo" in Yi language. The work is based on the sound sampling of Yi musical instruments such as Kesi Zhuer (biting flute), hand drum, Bimo chanting, Mabu, folk song and voice of Yi people. The composer used electronic music technology to process the sound samples. Combined with electronic timbre, this piece the graceful and youthful beauty of Yi girls, as well as the lively scenes and colorful pictures of the "skirt changing" ceremony.

XUE Wenying 薛文颖 – #404 (video) – 3:30

约翰·凯奇的《4'33"》这个作品表现出音乐极其强大的包容性，所有声音都可以是音乐一部分，我的灵感也来源于此。

人们在生活中总会忽视掉一些经常听到的声音，那种嘈杂的声音在非常喧嚣的环境中并不会被关注。所以这个作品像是一场实验，声音的不断变化让听到的人无法忽视自己面对声音时的感受，任何一个情绪的变化都会被无限放大，让自身无法忽视。并希望这个噪音作品在遇到图像后，观看者能够通过图像和反弹的声音有相互作用。不仅仅是单一的噪音，让日常的声音碎片和图像碎片，去重新干扰日常，给观者带来感受和思考，并触发他们的记忆和情绪。

我使用 Max 软件调制了高频音和白噪音这样并非常态的音色，也有一些收音机干扰信号、电视节目录音、发报机的滴滴声、轰鸣声等特殊音色的采样。在视频制作上，我选择以宇宙这样宏大的景观，电视故障的像素，和缓慢变化的水面等图像与声音结合。意在表现出声音是日常的环境声，而我们可以从日常重新来认识日常。

The piece 4'33" by John Cage shows the extremely powerful inclusiveness of music, where all sounds can be part of the music, and I was inspired by that. People always ignore the sounds that they often hear in life, the kind of noises that don't get noticed in a very noisy environment. So this work is like an experiment, the constant change of sound makes it impossible for people who hear it to ignore their own feelings when

facing the sound, and any change of emotion will be infinitely magnified, making it impossible to ignore itself. And I hope that after this noise work meets the image, the viewer can have interaction with the bouncing sound through the image. Not just a single noise, but let the fragments of daily sound and images to re-interfere with the daily, to bring feelings and thoughts to the viewers, and to trigger their memories and emotions.

I used the Max software to modulate high frequency tones and white noise which are not the norm, but also some samples of special tones such as radio interference signals, TV show recordings, dripping and roaring sounds of transmitters, etc. For the video production, I chose to combine images and sounds such as the grand landscape of the universe, the pixels of a TV glitch, and the slowly changing water surface. The intention is to show that sound is an everyday ambient sound, and that we can reacquaint ourselves with the everyday from the everyday.

YANG Xiaoman 杨晓曼 – Luna 《月华生》, for flute and electronic – 2019, 6:00

“月华生”选自古诗《甘草子·秋暮》柳永的“雨过月华生”一句，意为雨停以后月亮升起来了，此处只取后半句月华生，月亮升起的意思，乐曲可划分为三个部分，表现出月亮慢慢升起，月光洒满大地的温柔景象。

Luna (yuehuasheng) was inspired from the Chinese ancient poem. It describes the scene that the moon rises after the rain. The work was composed for solo flute and electronic music. It has three parts and shows that the moon is rising slowly, and the ground is covered by moonlight. Based on Max/MSP program, the composer designed the electronic part by using the pre-made electronic sounds and real-time effects to process the input audio lively.

ZHANG Junhong 张钧泓 – 24 frames AudioVisual – 6:00

创作思路来源于电影《24 帧》，导演是来自伊朗的阿巴斯·基亚罗斯塔米。一张静态影像可以承载的内容可多可少，一帧一世界，每一帧都留有很多想象空间，纯粹极其有限的材料设计声音、画面构图、物体动静、明和暗，试图在静态摄影与动态影像之间百转千回、细细探寻，搭建起两种艺术表现形式间的关联。

The creation of ideas comes from the movie "24 frames", and the director is Abbas Kiarostami from Iran. A static image can be loaded, can be more, one frame one world, each frame has a lot of imagination space, purely extremely limited material design sound, picture composition, moving back, clear and dark, trying in static photography

ZHANG Kewanchen 张可宛辰 – Gemstone 《宝石》, acousmatic music for samples of acoustic piano – 为声学钢琴采样而作的电子声学音乐 - 7:04

作品灵感来源于宝石。宝石的形成要经历漫长的世纪，原本深藏于砾石、岩层之中，要经历筛选、淘洗、打磨才能呈现绚丽光芒。宝石的形状各异，或有瑕疵，或有绺裂，或散发闪闪色泽。作者以钢琴采样作为主要的声音素材，以噪音化的表达与灵动通透的音色形成反差式的表达，描绘了混杂在泥土沙石的宝石，在抹去尘灰后所透出的璀璨瑰丽。该作品原版是为四声道设计的作品，为了适应 EMSAN 的环境需求，作者最终提交的版本为立体声版本。

This piece of music was inspired by gemstones. The process of gemstone formation has to go through a long century. They were originally hidden among in gravels and rock formations. They had to undergo screening, washing, and polishing to show their brilliant brilliance. Gemstones all have different characteristics, flaws, cracks, and unique colors. The composer used sound samples from acoustic piano as the main material, contrasted the noise with the smart and transparent tone, depicting the gemstones mixed in the earth and sand, and the brilliance after the dust is wiped off. The original version of this work was designed for four-channel audio. For the requirement of EMSAN Day 2021, the composer submitted stereo version of this piece.

ZHANG Yinan 张懿楠 - *The Shining* 《闪灵》, acousmatic music – 5:02

本作品的灵感来自于钢片琴的敲击声，试图将突如其来的灵光乍现可听化。利用由弦乐的颤音开始，钢片琴和颤音相互呼应，钢片琴代表着捉摸不透，且稍纵即逝的灵感，而颤音则代表着在灵感之下持之以恒的坚持。在不断的坚持的铺垫下，灵感才有可能被捕捉，被呈现。同样，这也表达了作者对于创作的态度。

This work is inspired by the percussion sound of the celesta, trying to make the sudden aura suddenly audible. Starting with the vibrato of strings, the celesta and the tremolo echo each other. The celesta represents an impenetrable and fleeting inspiration, while the tremolo represents perseverance under inspiration.

Only with constant persistence can inspiration be captured and presented. Similarly, this also expresses the author's attitude towards creation.

ZHENG Enzhe 郑恩哲- *Twenty-Eight Mansions* 《二十八星宿》, acousmatic music – 7:51

《二十八星宿》是一首电子音乐作品。二十八星宿是中国古代的天文名词,也是中国传统文化的重要组成部分之一。作曲者想象着中国古人们对宇宙的幻想，在这个作品中有一种特殊的音色出现了二十八次，运用电子音色来制造宇宙环境、爆炸、黑洞等意境，而电子音乐中融入的中国元素让音乐本身更具独特的魅力。

Twenty-Eight Mansions is a composition for electronic music. Twenty-Eight Mansions are ancient Chinese astronomical terms, which is one of the important parts of Chinese traditional culture. The composer imagined the ancient Chinese people's fantasy of the universe. In this music, there is a special timbre that appears twenty-eight times and the music creates artistic conception of cosmic environment, explosion, black hole and so on. Chinese elements in the music can make the music more charming and unique.

ZOU Yudan 邹愈丹 – *Aphasia*, acousmatic music – 5:46

A three-variation composition, with improvisation on world instrument for each: Guzheng/Jaw Harp/Throat Singing. Here I'm presenting the real-time generated sonic background in SuperCollider, and Variation 1 (with improvisation on Guzheng)

个人简介 BIOGRAPHIES



Marc BATTIER

马克·巴蒂耶为法国学者和作曲家，现为深圳大学特聘教授。作为计算机音乐的先驱，他曾在法国索邦大学、GRM 和 IRCAM、美国加州大学圣地亚哥分校、日本爱知艺术大学和深圳大学，教授计算机音乐。经常收到为电子音乐与乐器而作的混合类电子音乐作曲委约，作品在欧洲、美国和中国等多个地区获得各类奖项。他的研究主要以东亚的电子音乐为中心，是北京国际电子音乐节的常客，同时也是深圳南山音乐家协会成员。他是 EMSAN(亚洲电子声乐研究网)创始人，也是 ICMA（国际计算机音乐协会）、EMS（电子声乐研究）的联合创始人，同时也是多个国际音乐期刊的董事。

Marc Battier is a French scholar and composer. As a pioneer of computer music, he went on to teach computer music in universities in France (Sorbonne University), GRM and IRCAM, the United States (University of California, San Diego), Japan (Aichi University of the Arts) and China (Shenzhen University). At Shenzhen University, he founded the Computer Music Lab. He obtained many commissions for electronic music and for instruments, and received awards in Europe, the United States and China. His research is centered around electronic music in East Asia. He is a frequent contributor to the MUSICACOUSTICA-BEIJING festival and member of the Nanshan Musicians Association in Shenzhen. He is the founder of EMSAN (Electroacoustic Music Studies Asia Network), and cofounder of ICMA (International Computer Music Association) and of EMS (Electroacoustic Music Studies), and he is on the board of several international music journals.



Marco BIDIN

Marco Bidin is an Italian composer, organist and harpsichord player.

After graduating in Organ in Italy, he moved to Germany to study Early Music in Trossingen and Contemporary Music Performance in Stuttgart. He also completed the Terminal Degree in Composition and the Certificate of Advanced Studies in Computer Music under the guidance of Prof. Marco Stroppa.

He worked as a Lecturer for the Electronic Music Studio of the HMDK Stuttgart and as an Academic Associate for the HfM Karlsruhe. He lectured, gave courses and performed as a soloist worldwide in institutions like IRCAM (Paris, France),

Shanghai Conservatory (China), Pai Chai University (South Korea), Silpakorn University (Thailand) among others. His compositions have been performed in Germany, France, Portugal, Italy, Canada, South Korea, Japan and China.

He is the co-founder and artistic director of the Italian cultural association ALEA. He also initiated and promoted the international project "Incontri - Western and Eastern Culture in Contemporary Music". In Germany, he is the deputy chairman of the Wilhelm Bernhard Molique Gesellschaft (Stuttgart). He is also the initiator and artistic director of the international online concert series Hypersounds, dedicated to Electronic Music, Mixed Music and experimental improvisation.

CAI Jianchun 蔡建纯

蔡建纯，青年作曲家，中央音乐学院作曲博士，深圳大学作曲助理教授，深圳音乐家协会理事。主要作品及演出有：弦乐四重奏《追神赛会》；长笛、大提琴与钢琴三重奏《当时间逝去》；双钢琴《跳月》；钢琴四手联弹《雾月》；艺术歌曲《夜雨寄北》；弦乐四重奏《藏北牧歌》；乐队协奏曲《龙纹》；参与创作音乐剧《曹雪芹》等。

Cai Jianchun, a young composer, has received a PhD in composition from the Beijing Central Conservatory of Music. He is an assistant professor of composition at Shenzhen University, and is a council member of the Shenzhen Musicians' Association. His main works and performances include: String Quartet "Chasing the Gods"; Trio for Flute, Cello and Piano "When Time Passes"; Two Pianos "Jumping Moon"; Piano Four Hands "Ji Yue"; Art Song "A Note on a Rainy Night to Wife in the North"; String Quartet "Pastoral in the North of Tibet"; Concerto for Orchestra "Dragon Tattoo"; He participated in the creation of the musical theatre "Cao Xueqin", etc.



CHEN Tong 陈桐

陈桐，青年作曲家，新媒体创作者，师从胡晓教授和 Takayuki Rai 教授学习作曲和电子音乐。现任教于绵阳师范学院和成都大学，主要教授的课程有：作曲、音乐作品分析、电子音乐技术等。她的作品曾在美国、法国、韩国、乌拉圭、中国等各大专业比赛及学术活动中获奖和展演，如：IRCAM Workshop2019、北京国际电子音乐节、ICSC、WOCMAT 等；2018 年开始新媒体创作，其装置作品先后在成都美术馆等艺术空间展出。

Tong Chen, young composer, new media art researcher and sound designer. She is teaching composition, music form, electronic music technology and some other courses in MianYang Teacher's college and Chengdu University. She studied Max/MSP with professor Takayuki Rai, studied electronic music with Professor Jeffery Stolet in Oregon University, and learned Faust language with Yann Orlarey in Hanyang University, Korea.

Her works have won awards and performed in different competitions and music festivals in the United States, France, South Korea, Uruguay, Taiwan, Beijing, such as IRCAM Workshop2019, Musicacoustica-Beijing, ICSC (International Csound Conference), WOCMAT, etc. Her pieces were performed by viola player GuangYue Su, who is the principle viola player of Chicago orchestra. In recent years, she founded Signal Light Art Group with other artists, and began to work on new media pieces. Her installation works have been performed in the ChengduMOCA and other art centers.



DENG Xianli 邓先立

邓先立，现年 22 岁，生于 1999 年 4 月 30 号，上海音乐学院作曲指挥系四年级学生，2008 年开始学习钢琴，在 2011 年下半年师从山东鲁东大学郭任远教授学习和声，2014 年 3 月师从海南大学艺术学院马剑平教授学习作曲、复调与曲式，2017 年考入上海音乐学院作曲系，师从吕黄教授至今。

在校期间参加了 Aaron Jay Kernis 的作曲大师班，从 2018 年至 2021 年共获得两次上海音乐学院人民奖学金一等奖，两次上海音乐学院人民奖学金二等奖，2021 年推免保送上海音乐学院作曲专业研究生。2018 年 12 月艺术歌曲《改革开放天地宽》获得庆祝改革开放 40 周年歌曲创作征集评选活动入围奖，2021 年 4 月电子音乐作品《Under Depth (深·邃)》获得第六届“汇创青春”大学生文化创意作品展示活动（音乐艺术类）一等奖，7 月弦乐四重奏《气·息 (Il Respirare)》获得意大利第四届“卡罗·桑维塔莱”作曲比赛第二名，10 月电子音乐作品《墨·韵 (Charm of Ink)》获得由弗朗兹·舒伯特音乐学院主办的欧洲作曲家比赛电子音乐类二等奖。

Deng Xianli, 22 years old, was born on April 30, 1999, a fourth-year student in the Composition and Conducting Department of Shanghai Conservatory of Music. He started to learn piano in 2008 and



studied harmony under Professor Guo Renyuan of Shandong Ludong University in the second half of 2011. In March of the year, he studied composition, polyphony and style with Professor Ma Jianping from the School of Art of Hainan University. In 2017, he was admitted to the Composition Department of Shanghai Conservatory of Music.

Participated in the composition master class of Aaron Jay Kernis during the school period. From 2018 to 2021, he won two first prizes of Shanghai Conservatory of Music People's Scholarship and two second prizes of Shanghai Conservatory of Music People's Scholarship. In 2021, Shanghai Music was exempted and recommended. Graduate student majoring in composition in the college. In December 2018, the art song "Reform and Opening Up World Wide" won the finalist award in the song creation competition to celebrate the 40th anniversary of reform and opening up. In April 2021, the electronic music work "Under Depth" won the sixth "Hui Chuang Youth" First prize for the exhibition of cultural and creative works of college students (music and art). In July, the string quartet *Il Respirare* won the second place in the fourth Italian "Carlo Sanvitale" composition competition. In October, the electronic music work *Charm of Ink* won the second prize in the electronic music category of the European Composers Competition hosted by the Franz Schubert Conservatory of Music.



FIELDS Kenneth

Kenneth Fields (Ph.D) is Professor of Computer Music at the Central Conservatory of Music, China and Adjunct Professor in Media Arts and Technology at the University of California at Santa Barbara, USA. Previously Ken was a Canada Research Chair in Telemedia Arts at the University of Calgary (2008-2013). In 2013, with support from the Detao Masters Academy he created the first comprehensive network music management software called Artsmesh. Ken is Director of the Global Center of Advanced Studies - Santa Barbara (Phonosophy). He is on the editorial board of Organised Sound and member of EMSAN.



HAN Jinhao 韩金昊

韩金昊（1998），出生于中国河北省，汉族。目前为四川音乐学院电子音乐系新媒体音乐方向 2021 届研究生，受教于导师杨万钧副教授。

他主攻新媒体音乐创作、编码音乐创作，曾在 2019 年 6 月受邀前往纽约参演 ICMC/NYCEMF2019；7 月前往美国俄勒冈大学学习电子音乐创作并参加交流会，8 月跟随导师杨万钧到 CCRMA、斯坦福大学、加州大学洛杉矶分校交流访问。2020 年他的作品入选 NYCEMF2020，在线上虚拟音乐会演出。

Jinhao Han(1998) was born in Hebei Province, China, and is of Han nationality. He is currently a graduate student of the Sichuan Conservatory of Music,

Department of Electronic Music, New Media Music 2021, be taught by Associate Professor Yang Wanjun. He majored in new media music composition and coded music composition. He was invited to New York to participate in ICMC/NYCEMF2019 in June 2019, then went to the University of Oregon to study electronic music composition and attend an exchange session in July, and followed his supervisor Wanjun Yang to CCRMA, Stanford University and UCLA for exchange visits in August. In 2020, his work was selected for NYCEMF2020, performed in an online virtual concert.

HU Xiao 胡晓

胡晓，四川音乐学院教授，现当代音乐践行者。作品先后在国内外举办的作曲比赛中获奖并经常在国内外音乐节展演。胡晓教授长期致力于作曲与作曲技术理论、电子音乐等领域的创作与研究，多次应邀参加在国内外举办的各种音乐节和学术交流活动。

Hu Xiao is professor at Sichuan Conservatory of Music in China and practitioner of contemporary music. His works have won awards in composition competitions held at national and international events, many of them are often performed at domestic and foreign music festivals. Professor Hu has devoted himself to composition and research in composition and theory, electronic music and other fields for a long time. He has been frequently invited to attend various kinds of contemporary music festivals and academic exchanges both at home and overseas.



HUANG Yaotian 黄耀田

黄耀田，汉族，广东广州人，本科毕业于浙江音乐学院作曲与作曲技术理论专业，硕士就读于浙江音乐学院电子音乐作曲专业。

Huang Yaotian, Han nationality, a native of Guangzhou, Guangdong, graduated from Zhejiang Conservatory of Music with a bachelor's degree in composition and composition technology theory, and a master's degree from Zhejiang Conservatory of Music with a major in electronic music composition.



HUANG Yuelin 黄玥琳

黄玥琳，出生于1996年，自五岁学习钢琴;2008年考入四川音乐学院附中，主修钢琴与作曲;2014年考入四川音乐学院电子音乐系本科录音艺术，师从陆敏捷、张志亮老师;2018年考入四川音乐学院电子音乐系，电子音乐作曲研究生方向，师从陆敏捷副教授。主要作品有室内乐:《峦峦》、《星》、《隐形人》;电子音乐:《火狱》、《风花雪月》、《衔蝉》、《山雨欲来》、《刚铎》、《惊蛰》等。曾两次获得北京国际电子音乐大赛三等奖;获全国大学生计算机设计大赛专业组二等奖;获全国高校数字艺术大赛“数字音乐”二等奖与三等奖;两部电子音乐作品入选2020国际电脑音乐与音频技术年会WOCMAT。

Yuelin Huang, born in 1996, has studied piano since 2001. In 2008, she studied at Attached Middle School of Sichuan Conservatory of Music and majored in piano performance and composition. In 2014, she studies electronic music with Prof. Minjie Lu and Zhiliang Zhang at Sichuan Conservatory of Music. In 2018, she studies her master degree in electronic music composition with Prof. Minjie Lu.

Her works include chamber music, like Mountain, Star, Invisible Man and electronic music, like Fire Hell, Absurdism, Cat, the Dim Light in the Dragon's Eyes, Gondor and Waking of Insects.

She has received the 3rd prizes for twice given by Electronic Music Competition of Beijing Electroacoustic Music Festival. She received the 2nd prize given by China's Computer Design Competition for College Students organized by Ministry of Education of P.R.C. She won the 2nd and 3rd prize given by 9th National College Digital Art & Design Awards by Ministry of Education of P.R.C. Her two pieces of electronic music were selected to perform in WOCMAT2020.





IKESHIRO Ryo

Ryo Ikeshiro is an artist, musician and researcher. His work explores the possibilities of meaning and context presented through sound as well as its materiality in relation to digital audio and audio technologies. He was part of the Asia Culture Center's inaugural exhibition in Gwangju, South Korea, and he is a contributor to *Sound Art: Sound as a medium of art* (ZKM Karlsruhe/MIT). He is an Assistant Professor and co-director of SoundLab at the School of Creative Media, City University of Hong Kong.



JIANG Mengfan 江孟凡

江孟凡，武汉音乐学院作曲系、2021 级计算机音乐作曲专业研究生，本科学习电子管风琴演奏，研究生阶段研究方向主要为交互电子音乐创作及演奏。导师李鹏云副教授。

Jiangmengfan is a postgraduate majoring in computer

Music Composition in the Department of Composition, Wuhan Conservatory of Music, majoring in electronic organ playing in his undergraduate studies. His research direction in graduate studies is interactive electronic music creation and performance. Her supervisor is Associate Professor Li Pengyun.



JIANG Yiying 蒋奕莹

本科期间连续三年获得优秀学生奖学金，获得优秀毕业生荣誉，以第一名的成绩获得推免资格，保送至深圳大学艺术学部音乐与舞蹈学专业。研究生获得深圳大学新生特等奖学金，优秀干部奖学金。师从于我国“千人计划”特聘教授——法籍电子音乐家 Marc Battier 教授。

During the undergraduate period, I won the Outstanding Student Scholarship for three consecutive years and won the honor of Outstanding graduate. I was recommended to be admitted to the Music and Dance major of The Faculty of Arts of Shenzhen University as the first person to get the qualification of exemption. The

graduate student won the Special Scholarship for Freshmen and outstanding Cadre Scholarship of Shenzhen University. Under the tutelage of Professor Marc Battier, a French electronic musician who is specially invited professor of China's "Thousand Talents Program".



LI Sijie 李思洁

李思洁，四川音乐学院电子音乐系的一名年轻教师。对电子音乐的欣赏和创作有着浓厚的兴趣和丰富的经验。希望借此机会结识更多的人，开阔我的视野。

Young teacher in the Electronic Music Department of Sichuan Conservatory of Music. She has a strong interest and rich experience in the appreciation and creation of electronic music. I hope to take this opportunity to meet more people and broaden my horizons.

LING Huijuan 林慧娟

凌慧娟，青年作曲家，现居住于美国北卡罗莱纳州达勒姆。她的音乐被多名音乐家及专业乐团演奏，包括 Yarn/Wire, JACK Quartet, Line Upon Line Percussion, Patch work Duo, 钢琴家 Gloria Cheng 等。她于 2021 年荣获杜克大学威廉·克朗茨奖 (William Klentz Prize in Composition); 2020 年荣获美国艺术与文学学院所颁发的查尔斯·艾夫斯奖 (Charles Ives Scholarship); 2019 年荣获意大利 SIMM 国际羽管键琴作曲比赛三等奖。她的作品曾多次入选 Yarn/Wire International Institute, Nief-Norf Music Festival, Weekend of Chamber Music, Line Upon Line Winter Composer Festival, Midwest Composer's Symposium 等音乐节及学术研讨会。凌慧娟现为杜克大学作曲博士候选人，师从 Stephen Jaffe。



Huijuan Ling is an award-winning and internationally-performed composer who's currently based in Durham, NC. She likes to draw her inspirations from extramusical sources and enjoys writing for novel ensembles and discovering interesting combinations of sound. Her music has been performed by musicians and ensembles such as Yarn/Wire, JACK Quartet, Line Upon Line Percussion, Patchwork Duo, pianist Gloria Cheng, and others.

In 2021, she was awarded Duke University's William Klentz Prize in Composition for *Two Elastically Cantered Canons* for flute and soprano saxophone, and *Towards a Rediscovery* for wind quintet. Other recently received significant honors include Charles Ives Prize (Scholarship) from the American Academy of Arts and Letters (2020); third prize in the SIMM 2019 International Harpsichord Composition Competition (2019). Her works have been presented at music festivals such as Yarn/Wire International Institute, Weekend of Chamber Music, Nief-Norf Summer Music Festival, Line Upon Line Winter Composer Festival, and Midwest Composer's Symposium (2015, 2016). Huijuan is currently a PhD Candidate in Composition at Duke University, studying with Stephen Jaffe. She received her MM at the University of Cincinnati College-Conservatory of Music and her BA at Shanghai Conservatory of Music.

LIU Chen 刘琛

刘琛，2014 年考入武汉音乐学院，主修录音艺术，2019 年攻读武汉音乐学院硕士学位，主修计算机音乐作曲，师从李鹏云副教授，主要创作作品有《缪斯 1994》、《矛盾艺术》、《敦煌一梦》等。在校期间成绩优异、表现突出，2016 年与 2017 年获得武汉音乐学院“新声”作曲比赛二等奖，2021 年作品进入 IEMC 决赛。

Liu Chen was admitted to Wuhan Conservatory of music in 2014, majoring in recording art. In 2019, studied for a master's degree in Wuhan Conservatory of music, majoring in computer music composition, and studied under Associate Professor Li Pengyun. Main works include *Muse 1994*, *Contradictory art*, *Dunhuang Is But a Dream*, etc. She achieved excellent results and outstanding performance in school. She won the second prize in the "Xinsheng" composition competition of Wuhan Conservatory of music in 2016 and 2017, and her works entered the IEMC finals in 2021.





LIU Dongyan 刘冬艳

刘冬艳，2020 年考入四川音乐学院电子音乐系师从胡晓教授；2021 年获 2021 第九届全国高校数字艺术设计大赛(NCDA)省级二等奖；2021 年 10 月作品入选第三届 EPICENTROOM 国际视听音乐节(俄罗斯)展演；2021 年获第二届“中国风”手风琴作曲大赛优秀作品奖；多次参与学术音乐会并演出。

Liu Dongyan, admitted to the Department of Electronic Music of Sichuan Conservatory of Music in 2020, under the tutelage of Professor Hu Xiao; won the 2021 Ninth National College Digital Art Design Competition (NCDA) Provincial Second Prize in 2021; October 2021, her works were selected for the third EPICENTROOM International audio-visual music festival (Russia); won the second

"Chinese style" accordion composition award for outstanding works in 2021; participated in many academic concerts and performed.



LIU Jiayue 刘嘉岳

刘嘉岳，男，汉族。南京林业大学机械电子工程学院测控技术与仪器专业工学学士学位。四川音乐学院电子音乐系新媒体音乐专业硕士在读。主要研究领域为新媒体音乐创作，电子音乐创作和声音设计等。

Liu Jiayue, male, Han nationality. Bachelor of Engineering in measurement and control technology and instrument, School of mechanical and electronic engineering, Nanjing Forestry University. Under postgraduate in new media music, Department of electronic music, Sichuan Conservatory of music. The main research fields are new media music creation, electronic music creation and sound design.



LIU Yuanyuan 刘媛媛

毕业于中央音乐学院电子音乐作曲专业，2002 年本科/2007 年硕士研究生，于 2012 年，任职中央音乐学院鼓浪屿钢琴学校综合学科，电子音乐作曲教师。作品获奖：

2004 年，作品《隐》获得 2004 北京国际电子音乐节作曲比赛 A 组三等奖；

2004 年，作品《泣吟》获得 2004 北京国际电子音乐节作曲比赛 B 组三等奖；

2005 年，作品《静波繁漪》获得 2005 北京国际电子音乐节作曲比赛 B 组二等奖；

2007 年，作品《钟》在法国布尔吉斯电子音乐节首演，同时该作品收录法国布尔吉斯电子音乐联合会出版，世界优秀青年作曲家作品系列 CD；

学生考入：

中央音乐学院、上海音乐学院、北京电影学院、中国传媒大学、中国戏曲学院、浙江音乐学院、星海音乐学院、南京艺术学院、英国皇家伯明翰音乐学院；

学生作品获奖：

学生作品获北京国际电子音乐节作曲比赛 B 组二等奖；

学生作品《子》获上海 IEMC 国际电子音乐大赛青少年组奖项。

Admitted to Center for Electronic Music of China at Central Conservatory of Music (CCOM) in 2002, majoring in Electroacoustic Music Composition.

Admitted to Center for Electronic Music of China at CCOM (Central Conservatory of Music, China) in 2007, to pursue a Master 's Degree in Electroacoustic Music Composition. Teacher of Central Conservatory of Music, Piano Academy at Gulangyu from 2012 to now.

LU Minjie 陆敏捷

陆敏捷，博士，四川音乐学院副教授，电子音乐作曲教研室主任，硕士生导师、美国俄勒冈大学访问学者，国际计算机音乐年会、中国大学生计算机设计大赛、北京国际电子音乐节评审专家；主持完成教育部人文社科项目、国家艺术基金项目、西南音乐研究中心项目等；出版教程、译著 5 部，发表论文 13 篇；作品与学术论文多次在国内外音乐节、年会入选或获奖，包括 IAWM 比赛 Pauline Oliveros 奖、ICMC、SMC、SICMF、WOCMAT、NYCEMF、EMS、Kyma International Sound Symposium、CHIME、EWM、FMO、IRCAM Forum、北京国际电子音乐节、中国-东盟音乐周等；指导学生作品、论文多次在国内外比赛、音乐节获奖和展演。



Dr. Lu Minjie is associate professor, graduate adviser and director of electronic music composition group of Sichuan Conservatory of Music. She was visiting scholar of University of Oregon and reviewer of ICMC, Chinese University Computer Design Competition, and Beijing-Electroacoustica. Her research is focused on electronic music composition and new media art. She has published 5 tutorials and translations about electronic music and 13 papers in journals. In addition, she has been in charge of projects sponsored by the Ministry of Education Humanities and Social Sciences Youth Fund and China National Art Fund. Her works or papers have won prizes or been selected to be presented in international activities, including Pauline Oliveros, ICMC, SMC, EWM, IRCAM Forum, MUSIC ACOUSTICA-BEIJING, Kyma International Sound Symposium, WOCMAT, FMO, CHIME, etc. She has instructed students' works and papers to win awards in domestic and foreign competitions and music festivals.

MENG Qi 孟奇

Meng Qi is a pioneering synthesizer designer and musician, famous for his music and distinctive instruments, which are used by electronic artists all over the world. With dedication, research and deep experience in electronic musical interfaces, he designs synthesizers with unique thoughts and aesthetics, and performs modular synthesizers with a gestural, emotional edge.

As a teacher of synthesis, creative coding and instrument building, he has led courses at institutions like Beijing Contemporary Music Academy, Tianjin Academy of Fine Arts, Central Academy of Fine Arts and other major events throughout China and abroad.



SUN Yuting 孙玉婷

孙玉婷，女，四川音乐学院电子音乐系电子音乐作曲专业 2020 级研究生，师从张旭鲲副教授。主要研究和创作方向为幻听类电子音乐、混合类电子音乐。2021 获四川省大学生数字艺术设计大赛暨第九届全国高校数字艺术设计大赛四川赛区三等奖；2021 入选第四届丹尼奖国际电子音乐比赛暨首届国际青年影音创意展；科研方面，目前作为项目负责人，题目为：国家非遗佛教文化之传承—电子音乐作品“新梵呗”的创作特点。

Sun Yuting, female, is a 2020 graduate student majoring in electronic music composition in the Department of Electronic Music, Sichuan Conservatory of Music, under the tutelage of Associate Professor Zhang Xukun. The main research and creation direction is auditory electronic music and hybrid electronic music. In 2021, he won the third prize of Sichuan University Digital Art Design Competition and the Ninth National University Digital Art Design Competition Sichuan Division; 2021 was selected for the 4th Danny Award International Electronic Music Competition and the first International Youth Audiovisual Creative Exhibition; Project leader, the title is: Inheritance of National Intangible Cultural Heritage Buddhism-the creative characteristics of the electronic music work "New Fanbai".





WANG Jing 王婧

艺术人类学者，声音研究学者，声音实践策展人。浙江大学传媒与国际文化学院副教授，博士生导师。MIT 人类学访问教授。香港城市大学创意媒体学院访问学者。美国俄亥俄大学跨学科艺术博士。目前主要研究领域包括声音研究，感官研究，艺术人类学。担任 SSCI 期刊 *Social Science Information* 国际编委，担任期刊 *Sound Studies: an Interdisciplinary Journal* 编委。担任期刊 *Communication and The Public* 书评编委。出版专著《声音与感受力：中国声音实践的人类学研究》（浙江大学出版社，2017），专著 *Half Sound, Half Philosophy: Aesthetics, Politics and History of China's Sound Art* (Bloomsbury, 2021)，在国际学术期刊包括 *Social Science Research, Representations, Leonardo, Leonardo Music Journal, Journal of Popular Music Studies, Organised Sound* 等，在国内学术期刊包括《新美术》，《音乐研究》等发表学术论文若干。2015 年 1 月，在浙江大学传媒与国际文化学院创立“声音实验室”，致力于孵化跨学科声音实验项目。2014 年 8 月至 2018 年，与本地艺术家联合创立非盈利民间组织 BUS，致力于促成与推广本地及国际实验和先锋艺术活动。

Adel-Jing Wang is Associate Professor in the College of Media and International Culture at Zhejiang University, China, visiting professor at MIT anthropology (2019-2020). She is an art anthropologist, sound studies scholar, sound event curator. She completed her PhD in the School of Interdisciplinary Arts at Ohio University. She is published in academic journals including *Social Science Research, Leonardo, Leonardo Music Journal, Journal of Popular Music Studies, and Organised Sound, Representations*. She is international editorial-board member of the journal *Social Science Information*. She is editorial-board member of *Sound Studies: an Interdisciplinary Journal*. She is the author of the book *Sound and Affect: an anthropology of China's sound practice* (Zhejiang University Press 2017) (in Chinese), *Half Sound , Half Philosophy: Aesthetics, Politics, and History of China's Sound Art* (Bloomsbury 2021) (in English). Artistically, Jing (Adel) works with field-recordings, voice and installation-based performance. In January 2015, she founded *The Sound Lab* at College of Media and International Culture at Zhejiang University. <https://person.zju.edu.cn/wangjing>.



WANG Jinglong 王鲸胧

王鲸胧，四川音乐学院电子音乐系研究生，电子音乐作曲研究方向，师从胡晓教授。
Wang Jing Long, studying master degree in Electronic Music Department at Sichuan Conservatory of music, study electronic music composition with Prof. Xiao Hu.



WU Wenzhao 吴文钊

吴文钊，2018 年毕业于四川音乐学院电子音乐系录音艺术专业，获学士学位；曾参与《薛涛》、《杜十娘》、《卓文君》等个人音乐剧专辑的制作、《剑网三》、《指尖江湖》等游戏的音频设计工作。现为四川音乐学院电子音乐系新媒体音乐硕士研究生，师从陆敏捷副教授。作品曾入选 2020 国际计算机音乐与音频年会 WOCMAT、2021“地球日”全球马拉松异地实时音乐节；作品曾在北京国际电子音乐节电子音乐作曲比赛、全国数字媒体艺术设计大赛“数字音乐”比赛获奖。

Wu Wenzhao received his bachelor degree in recording art from Sichuan Conservatory of Music. he has participated in the production of personal musical albums such as *Xue Tao, Du Shiniang, and Zhuo Wenjun*. In 2018, he joined Xishanju as an audio designer and participated in the audio design of games such as *Jianwangsan* and *Fingertip of Adventure*. Now he is a graduate of Sichuan Conservatory of Music, and studies with Prof. Lu Minjie in new media art of Electronic Music Department. His piece of works used to be selected in WOCMAT2020, 2021 Earth Day Model Festival

and won prizes in Beijing Electroacoustic Music Festival, 2nd and 3rd prize given by 9th National College Digital Art & Design Awards by Ministry of Education of P.R.C.

XU Xiaobo 徐小波

录音、混音工程师、四川音乐学院电子音乐系作曲方向硕士研究生，师从陆敏捷副教授；作品《祭魂》在第二届国际电子音乐大赛(IEMC)获奖；作品《秋江赋》入选国际电脑音乐与音讯技术年会(WOCMAT)、多部作品在 2021 第九届全国高等数字艺术设计大赛中获奖等，作品《幸福花开》获中共四川省委宣传部“我与祖国共成长”优秀作品奖，曾参与《一出好戏》、《唐人街探案 II、III》、《我和我的家乡》、《你迟到的许多年》、《月嫂先生》、《遇见王沥川》、《赘婿》等多部影视剧录制工作。

Xu Xiaobo is a recorder and audio engineer. In 2020, he attended Sichuan Conservatory of Music and started to study his master degree in electronic music composition with Prof. Lu Minjie. His works won the prizes in IEMC 2020 and 9th National College Digital Art & Design Awards by Ministry of Education of P.R.C, and was selected to perform in WOCMAT. As the music recorder, he has worked with a few movies and TV shows, including *Detective Chinatown II*, *Detective Chinatown III*, *My People My Homeland*, *Mr. Nanny*, *Remembering Lichuan*, *My Heroic Husband*, *The Years You Were Late*, etc.



XU Zhixin 徐枝新

徐枝新，作曲家、声音艺术家、计算机音乐学者。上海交通大学文创学院特聘教授、硕士生导师。毕业于上海音乐学院音乐设计与制作专业本科，后于美国辛辛那提大学音乐学院获作曲和计算机音乐硕士及博士学位。先后师从作曲家陈强斌和计算机音乐专家 Mara Helmuth 博士。他的作品及论文曾多次入选 ICMC、SEAMUS、NIME 等国际顶尖计算机音乐会议和音乐节。2020 年起担任中国电子音响行业协会专家委员会委员，上海市人工智能学会智能音乐工程专委会秘书长。他的音乐创作涉及学术和商业等多个领域，主要研究方向为电子音乐作曲及计算机音乐技术。

Zhixin Xu is a composer, sound artist and computer music researcher based in Shanghai, China. His compositions often involving electronics, sometimes generated by the software he develops. Much of his recent music has been focused on exploring how purely computer-generated sound materials can be used along with musical instruments and purely acoustic sounds. His music and multimedia works have been heard in the U.S, Europe and Asia on many events including ICMC, SEAMUS and NIME conferences. Xu holds a Doctor of Musical Arts degree from the University of Cincinnati's College-Conservatory of Music where he studied with Mara Helmuth, and earlier degrees from CCM and the Shanghai Conservatory of Music. He is now assistant professor at Shanghai Jiao Tong University. His compositions are available on the ABLAZE label.



XUE Wenying 薛文颖

薛文颖，就读于绵阳师范学院音乐学专业，师从杨永国副教授、陈桐老师。主要研究方向包括：电子音乐创作、声音设计。求学期间，先后创作多部电子音乐作品，其中《#404》于 2021 年 7 月在绵阳师范学院首演。

Xue Wenying is studying musicology at Mianyang Normal University under the supervision of Associate Professor Yang Yongguo and Mr. Chen Tong. Her main research interests include: electronic music composition and sound design. During her studies, she has composed several electronic music works, among which "#404" was premiered at Mianyang Normal College in July 2021.





YANG Guang 杨光

Department of Electronic Music, Sichuan Conservatory of Music, 6 XinSheng Road, Wuhou district, Chengdu, Sichuan, China

杨光，博士，四川音乐学院电子音乐系讲师，致力于新媒体音乐的创作与研究。先后毕业于德国科隆音乐学院，德国卡尔斯鲁厄音乐学院，师从 Michael Beil 教授，Wolfgang Rihm 教授。其作品曾多次在国内外音乐节上演，所合作的乐团包括西德广播电台交响乐团，音乐工厂室内乐团，巴登州歌剧院乐团等。

Yang Guang teaches electronic music composition in the Department of electronic music of Sichuan Conservatory of music. He studied electronic composition and Instrument composition with Professor Michael Beil in Cologne and Wolfgang Rihm

in Karlsruhe. His works have been performed by WDR Symphony Orchestra and Music Factory Chamber orchestra Cologne.



YANG Mengchun 杨梦春

杨梦春，花腔女高音。毕业于辛辛那提音乐学院声乐表演专业，获得 DMA 学位。2016 年起在深圳大学任助理教授。

Mengchun Yang, Coloratura Soprano. She received her DMA from Cincinnati Conservatory of Music, majoring in Voice Performance. She has worked in Shenzhen University as an assistant professor since 2016.



YANG Ting 杨婷

杨婷博士，作曲及作曲技术理论专业。深圳大学音乐舞蹈学院音乐系副系主任，硕士生导师。主持国家教育部、省教育厅、市级等多项课题；在中央音乐学院学报、人民音乐等 CSSCI 及核心期刊发表多篇学术论文；创作管弦乐《In G》、室内乐《春》、歌曲《鹏城之光》、音乐剧配乐等作品。

Yang Ting : PhD, majored in Composition Technique Theory. She is the vice director of the Music Department of the College of Music and Dance of Shenzhen University, and a supervisor of master students. She is in charge of many projects of national

Ministry of Education, provincial educational department and city government; she has published many academic papers in CSSCI and core journals such as Journal of the Central Conservatory of Music and People's Music; she has composed orchestral music: In G, chamber music Spring, song The Light of PengCheng, and musical drama, soundtracks, etc.



YANG Wanjun 杨万钧

杨万钧（1977 年出生于中国云南），工程师、程序员、音响设计师、研究员和电子音乐人。现为四川音乐学院电子音乐系副教授。

他是电子音乐创作与研究中心（SCCM）的成员。年应邀参加在纽约举行的 EMS 2011 年会。2012 年应邀参加美国俄勒冈大学电子音乐交流会。2017 年，作品入选 ICSC 2017；同时受邀参加名古屋的 EMS 2017；论文入选上海的 ICMC 2017。2018 年，受邀参加 ICMC 2018，担任音乐会评论员。其作品入选 2019 年纽约 ICMC 和 NYCEMF 并演出，同时受邀参加俄勒冈大学电子音乐交流会，同年受邀到 CCRMA、斯坦福大学、加州大学洛杉矶分校访问交流。2020 年，他的作品被 NYCEMF 2020 选中，其中一个作品

在 NYCEMF 2020 的虚拟在线音乐节上演出。2021 年，他的作品被 ICMC 2021 和 NYCEMF 2021 选中，并在 ICMC 2021 和 NYCEMF 2021 演出。

Yang Wanjun (Born in 1977, Yunnan, China) is an engineer, programmer, sound designer, researcher and electronic music musician. Now he is an associate professor of Electronic Music Department, Sichuan Conservatory of Music.

He is also a member of Center of Electronic Music Composition and Research, SCCM. Member of the expert group of Digital Media Art Key Laboratory of Sichuan Province, CHINA. He was invited to attend EMS 2011 Annual in New York, 2011. In 2012, he was invited to attend electronic music exchange in University of Oregon. In 2017, his work was selected in ICSC 2017; also invited to attend EMS 2017 in Nagoya; his paper was selected in ICMC 2017 in Shanghai. In 2018, he was invited to attend ICMC 2018 as Concert Reviewer. His piece was selected and performed in New York, ICMC 2019 and NYCEMF 2019, and also invited to attend electronic music exchange in University of Oregon, and invited to visit and exchange at CCRMA, Stanford University and UCLA in the same year. In 2020, his pieces were selected by NYCEMF 2020, and one of them was performed in Virtual Online Festival in NYCEMF 2020. In 2021, his pieces were selected by ICMC 2021 and NYCEMF 2021, and performed in ICMC 2021 and NYCEMF 2021.

YANG Xiaoman 杨晓曼

深圳大学 Marc Battier 教授研究助理，硕士毕业于四川音乐学院电子音乐作曲专业，师从陆敏捷副教授。

在校期间同时跟随日本作曲家 Takayuki Rai、美国作曲家 Jeffrey Stolet 学习电子音乐。作品多次入选国内外各类音乐活动，如：北京国际电子音乐节、ICMC、计算机音频与技术年会、纽约城市电子音乐节、

法国蓬皮杜 IRCAM（音乐与声音研究所）国际论坛、音乐新媒体联盟音乐节等。

Xiaoman YANG, research assistant to professor Marc Battier, ShenZhen university. Graduated from Sichuan Conservatory of Music with Prof. Lu Minjie. At the same time, studied electronic music composition with Professor Takayuki Rai, a Japanese composer, and Professor Jeffrey Stolet, an American composer.

Graduated from the Composition Department of Wuhan Conservatory of Music, under the tutor of Li Pengyun.

Her works were selected into various music activities at home and abroad, like IRCAM, MUSICACOUSTICA-BEIJING, ICMC, WOCMAT, NYCEMF.



ZHANG Jinjing (Yijie) 张艺婕

博士，副研究员，2015 年毕业于中央音乐学院作曲系，2014-2017 年法国索邦大学音乐系学习研究，现任职于深圳市宝安区公共文化服务中心创作调研部。其创作的多部音乐作品多次获得国家、省市级奖项，撰写的多篇学术论文在国家核心刊物发表，特别研究领域是法国著名作曲家泽纳基斯的作曲技法与作品分析。

PhD, associate researcher, graduated from the composition department of the Central Conservatory of Music in 2015, studied in the Music Department of Sorbonne University in France from 2014 to 2017. She works in the creative and research department of Public Cultural Service Center in Baoan Shenzhen. Many of her music works have won national, provincial and municipal awards for many times, and many of her academic papers have been published in national journals. Her special research field is the composition techniques and music analysis of the famous French composer Iannis Xenakis.





ZHANG Junhong 张钧泓

张钧泓，四川音乐学院新媒体音乐专业研究生。他的研究和创作专业方向包括新媒体音乐、计算机音乐。他的作品 ICMC、MUSICACOUSTICA-BEIJING、NYCEMF、WOCMAT、Denny Awards 等活动中入选、获奖和演出。

Graduate student of New Media Music, Sichuan Conservatory of Music. His research and creative interests include New Media Music, interactive computer music and Electro Acoustic Music. His work was selected or be performed in ICMC, MUSICACOUSTICA-BEIJING, NYCEMF, WOCMAT, Denny Awards and other events.



ZHANG Kewanchen 张可宛辰

张可宛辰，四川音乐学院电子音乐系研究生，师从陆敏捷副教授学习电子音乐作曲，在严肃型电子音乐方向进行进一步学习与研究。在校就读期间多次参加大师班工作坊并进行作品展演。作品《双城忆》曾入选国际电脑音乐与音频技术年会 WOCMAT 电子音乐会进行展演并获得第 16 届国际青年电脑音乐竞赛 Winsor 奖、入选 2021“地球日”全球马拉松异地实时音乐节并通过全球网络直播形式展演。作品《塞壬之歌》在 2021 年第九届全国高校数字艺术设计大赛（未来设计师 NCDA 大赛）中获得省赛二等奖。主要作品有：《双城忆》、《塞壬之歌》、《宝石》等。

Zhang Kewanchen is a postgraduate student in the Electronic Music Department of Sichuan Conservatory of Music. She studied electronic music composition from associate professor Lu Minjie. She has participated in many workshops and performed works. The work "Memory of Two Cities" was selected for the WOCMAT electronic concert and won the Winsor Award of the 16th International Youth Computer Music Competition. It was selected for the 2021 Earth Day Art Model Festival and performed on the global Live webcast. The work "Siren" won the second prize of the provincial competition in the 9th Future Designer NCDA Competition in 2021. The main works are: "Memory of Two Cities", "Siren", "Gem".



ZHANG Yinan 张懿楠

张懿楠，浙江音乐学院音乐工程系学生，师从李秋筱老师。曾获 2018 年中国计算机大赛一等奖，曾参加【声之形】浙江音乐学院声音装置展演专场《云》交互式多媒体声音装置，曾参加 2018 年音乐新媒体联盟作品展演，曾在 2019 年北京电子音乐节【声影·中国】中国作曲家作品专场音乐会展演作品，并获得 2019 年北京电子音乐节 c 组三等奖。

Zhang Yinan is a student in the Music Engineering Department of Zhejiang Conservatory of Music, under the tutelage of Li Qiuxiao. Won the first prize of the 2018 China Computer Competition, participated in the "Shape of Sound" Zhejiang Conservatory of Music sound installation special "Cloud" interactive multimedia sound installation, participated in the 2018 Music New Media Alliance work exhibition, once in Beijing in 2019 Electronic Music Festival [Sound and Shadow·China] Chinese composers' special concert performances, and won the third prize of Group C at the 2019 Beijing Electronic Music Festival.

ZHAO Bai 赵柏

赵柏，巴黎索邦大学（Sorbonne Université）“音乐与音乐学”博士，导师 Marc Battier（马克·巴蒂埃）教授。在法（2006-2018）期间曾任法国音乐研究与观察院学生研究员，“奥赛（Orsay）公立音乐学院”视唱练耳教师。2012 年 9-12 月在美国布朗大学做访问学者。现任华南师范大学音乐学院特聘研究员（青年英才），华南师范大学文学院法国研究中心成员（CEF）；广东外语艺术职业学院法国研究中心学术委员会专家、兼职研究员。对视唱练耳、音乐教育、法国音乐、女性作曲家音乐、特殊儿童音乐辅助干预方面有一定研究。

回国工作后，曾入选 2019 上海音乐学院举办的国家艺术基金“歌剧理论评论人才培养”项目，于 2019 年 7 月 8 日-08 月 11 日参加项目培养。2020 年获批广东省普通高校特色

创新项目（人文社科类）《音乐为主导的多领域艺术形式下中国道学“气论”对特殊儿童的干预研究》，2020WTSCX011。2021 年获批广东省哲学社会科学“十三五”规划（一般项目）《“盲文乐谱”对视障孩童音乐表演能力发展的观察与研究》，GD21CYS07。

Zhao Bai, China-born and raised pianist, organist, lyrical singer, harpsichordist, composer, Dr. in musicology, and music professor.

Zhao had started playing the piano at seven. After obtaining a Bachelor degree in composition and electro-acoustic music in China, Zhao moved to France. Zhao continued her study at Limoges and Versailles Conservatory, where she completed courses of ear training and sight singing, organ, harpsichord, singing and orchestra conducting. Zhao completed her Master's degree in Music and Musicology at Paris 8 University. Zhao was visiting scholar with Professor Joseph Butch Rovin at Brown University, in the city of Providence, Rhode Island (USA), in 2012.

Zhao completed the Ph.D. program with 1st honour in December 2017 with Professor Marc Battier at University of Paris-Sorbonne. Zhao has been teaching at Orsay Conservatory in France from 2015 to 2017, as a music professor. She is professor and researcher at South China Normal University (华南师范大学) since 2018.



ZHENG Enzhe 郑恩哲

郑恩哲，现于香港中文大学攻读音乐博士，师从李允琪教授学习作曲；华南师范大学与美国中央俄克拉荷马大学作曲专业联合培养双硕士研究生；华南师范大学音乐学学士。郑恩哲的作品在海内外音乐厅多次上演，主要作品包括美国歌剧团 Opera on Tap 委约创作歌剧《梅花》；管乐交响作品《堕》由美国 UCO 管乐交响乐团首演；琵琶与大提琴二重奏作品《三说》收录于音乐 CD《ASA》并出版。他的创作还涵盖了电子音乐、舞蹈音乐以及影视音乐，并积极尝试跨领域的音乐创作。2020 年郑恩哲创作四首视听作品鼓励疫情下的人们，受美国俄克拉荷马州当地媒体的关注与报导。

Enzhe Zheng is currently a doctoral student in composition at The Chinese University of Hong Kong, having the pleasure of studying composition with Professor Wan Ki Lee Wendy. Zheng has received dual master's degrees in composition from the University of Central Oklahoma and South China Normal University, and a bachelor degree in musicology from South China Normal University. Zheng's compositions have been performed inside and outside the country. His main compositions include the opera, Plum Blossoms (was commissioned by Opera on Tap Oklahoma), Decadence for wind symphony (was premiered by UCO wind symphony) and Three Talks for pipa and cello (was included in the music CD, ASA, and published in the United States). His compositions also include electronic music, dance music, movie music, and he is also passionate about interdisciplinary arts collaboration. During the period of covid-19 in 2020, Zheng created four works for multimedia to encourage people, which received accolades from the local media in Oklahoma.





ZHOU Qian 周倩

周倩，上海音乐学院作曲系副教授，加州大学伯克利分校 CNMAT 访问学者，斯坦福大学 CCRMA 计算机音乐项目研究学者，第 14 届霍英东教育基金会项目获得者。她的电子音乐作品及器乐作品在亚洲、美洲及欧洲广泛上演。

ZHOU Qian, Assistant Professor of Shanghai Conservatory, the Visiting Scholar of CNMAT UC Berkeley, researcher of computer music at CCRMA Stanford University. She got the 14th Basic Research Project financial support from Fok Ying Tong Education Foundation (2014). Her works for both electronic music and instruments were widely performed in Asia, America and Europe.



ZHOU Ran 周然

周然，男，本科毕业于南昌大学音乐科技与艺术管理专业，现就读于深圳大学音乐与舞蹈学（作曲理论分析）方向，师从杨婷老师。本科期间获南昌大学优秀毕业生、三好学生、优秀学生干部等荣誉称号，获国家励志奖学金、优秀学生奖学金多次，毕业论文被评为南昌大学 2021 年届本科生优秀毕业论文。省级学术期刊发表论文一篇，作品一首。

Zhou Ran, male, graduated from Nanchang University majoring in music Technology and Art Management with a bachelor's degree. Now he is studying music and Dance (Theoretical analysis of composition) in Shenzhen University under the tutelage of Teacher Yang Ting. During the undergraduate period, he was

awarded the honorary titles of Outstanding Graduate, Merit Student and Outstanding Student Cadre of Nanchang University, and won the National Encouragement Scholarship and Outstanding Student Scholarship for many times. His graduation thesis was awarded as the Outstanding graduation thesis of 2021 undergraduate students of Nanchang University. Provincial academic journals published a paper, a song.



ZHOU Tiange 周天歌

周天歌（1990），是作曲，设计师，摄影师及跨学科与跨媒体艺术创作者。毕业于美国曼哈顿音乐学院，耶鲁大学，及加州大学圣地亚哥校区（UCSD）并获得博士学位。天歌是爱尔兰 Kirkos 国际室内乐比赛头奖，美国电影艺术奖最佳声音设计奖等多项国际奖项获得者，是 Ars Electronica 与 SIGGRAPH ASIA 参展艺术家，哈佛大学中国艺术实验室合作艺术家及法国蓬皮杜艺术中心 IRCAM Forum 上海论坛与蒙特利尔论坛主讲人之一。致力于艺术与科技相结合的创作教学与研究，并参与多项与计算机科学及认知科学相关的艺术项目。与于博柔，闵嘉剑，王泽宇于 2021 年共同创立 Dimension

Institute，并于同年获得北师大未来设计种子基金。

Photographer and artist of interdisciplinary and transmedia art. She received his Ph.D. University of California San Diego alongside with a Masters degree from Yale University and a Bachelor degree from The Manhattan School of Music. Tiange is the winner of the first prize of Kirkos International Chamber Music Competition in Ireland and the Best Sound Design Award of American Film Arts Awards. Her works and research have participated in Ars Electronica and SIGGRAPH ASIA. Collaborative artist of Harvard University Chinese Art Lab and one of the speakers of IRCAM Forum Shanghai and Montreal. She is committed to teaching and researching the integration of art and technology, and has participated in many art projects related to computer science and cognitive science. In 2021, Tiange co-founded Dimension Institute, an art and technology company with Borou Yu, Jiajian Min and Zeyu Wang, and received the Future Design Seed fund of Beijing Normal University Future Design Center in the same Year.

ZOU Yudan 邹愈丹

邹愈丹，2018 年 6 月毕业于香港中文大学（深圳）商学院国际商务管理专业，辅修金融学，期间创立港中大深圳学生合唱团；2019 年 12 月毕业于南加州大学桑顿音乐学院音乐产业专业，方向音乐监督与视觉媒体，期间担任南加大传媒学院研究助理，参与研究论文发表于<Local Theories of Argument>。由她个人全盘作曲和制作的音乐 *A Matter of Safety* 登上英国声音艺术与实验音乐电台 Resonance Extra, 其计算机音乐专辑 *APHASIA* 由法国当代音乐厂牌 Elekrmusic 发行。2021 年 3 月-12 月为深圳大学计算机学院访问学者。



Yudan Zou graduated from Chinese University of Hong Kong, Shenzhen in June 2018, majoring Global Business Studies minoring Finance. She was the founder of CUHK-SZ Student Chorus; she holds a Master of Science degree from the University of Southern California, Thornton School of Music, with emphasis in Music Supervision and Visual Media. During her master's, she worked as research assistant in USC Annenberg School of Communication and participated in research that led to the publication on "Local Theories of Argument". Her fully self-produced music *A Matter of Safety* was featured on renowned British sound art/experimental music radio Resonance Extra, and her computer music album *APHASIA* was released through France-based Elekrmusic. From March to December 2021, she is affiliated at Shenzhen University, College of computer science, as visiting scholar.

音乐会节目时间表 program				
张钧泓 ZHANG Junhong	24 frames	视听音乐作品 Audiovisual	6:00	四川音乐学院 Sichuan Conservatory
杨晓曼 YANG Xiaoman	月华生 Luna	为长笛与电子音乐而作 for flute and realtime electronic	6:00	深圳大学 Shenzhen University
BIDIN Marco	Studio Sincretico VIII	幻听电子音乐 Acousmatic music	7:30	意大利 Italy
张懿楠 ZHANG Yinan	闪灵 The Shining	幻听电子音乐 Acousmatic music	5:02	浙江音乐学院 Zhejiang Conservatory
张可宛辰 ZHANG Kewanchen	宝石 Gemstone	幻听电子音乐 Acousmatic music	7:04	四川音乐学院 Sichuan Conservatory
黄耀田 HUANG Yaotian	木质空间里的回响 Echoes in wooden Spaces	视听音乐作品 Audiovisual	6:47	浙江音乐学院 Zhejiang Conservatory
韩金昊 HAN Jinhao	对影 Shadow and I	幻听电子音乐 Acousmatic music	4:21	四川音乐学院 Sichuan Conservatory
刘琛 LIU Chen	Desolation	幻听电子音乐 Acousmatic music	5:57	武汉音乐学院 Wuhan Conservatory
江孟凡 JIANG Mengfan	静默之声 The sound of silence	幻听电子音乐 Acousmatic music	6:24	武汉音乐学院 Wuhan Conservatory
郑恩哲 ZHENG Enzhe	二十八星宿 Twenty- Eight Mansions	幻听电子音乐 Acousmatic music	7:51	香港中文大学 The Chinese University of Hong Kong
李思洁 LI Sijie	留声机 The phonograph	幻听电子音乐 Acousmatic music	5:01	四川音乐学院 Sichuan Conservatory
邓先立 DENG Xianli	深邃 Under Depth	幻听电子音乐 Acousmatic music	6:43	上海音乐学院 Shanghai Conservatory
邹愈丹 ZOU Yudan	Aphasia	for recorded Guzheng and electronic music	5:46	深圳大学 Sichuan University
IKESHIRO Ryo	White Square, White Circle	a fixed-media screening/installation work	4:44	香港城市大学 City University of Hong Kong
陈桐 CHEN Tong	Im Sommerschatten durch den Schwarzwald wandern	幻听电子音乐 Acousmatic music	8:31	绵阳师范学院 Mianyang Normal University
徐小波 XU Xiaobo	SARALO	幻听电子音乐 Acousmatic music	6:04	四川音乐学院 Sichuan Conservatory
薛文颖 XUE Wenying	#404	视听音乐作品 Audiovisual	2:30	绵阳师范学院 Mianyang Normal University

参会者名单 LIST OF PARTICIPANTS

论坛 FORUM

BATTIER Marc	Shenzhen University 深圳大学
CAI Jianchun 蔡建纯	Shenzhen University 深圳大学
FIELDS Kenneth	Central Conservatory 中央音乐学院
HU Xiao 胡晓	Sichuan Conservatory 四川音乐学院
HUANG Yuelin 黄玥琳	Sichuan Conservatory 四川音乐学院
JANG Yiying 蒋奕莹	Shenzhen University 深圳大学
LING Huijuan 凌慧娟	Duke University (USA)
LIU Dongyan 刘冬艳	Sichuan Conservatory 四川音乐学院
LIU Jiaye 刘嘉岳	Sichuan Conservatory 四川音乐学院
LIU Yuanyuan 刘媛媛	Gulangyu Piano School of Central Conservatory of Music 中央音乐学院鼓浪屿钢琴学校
LU Minjie 陆敏捷	Sichuan Conservatory 四川音乐学院
MENG Qi 孟奇	合成少数派 Synthesis Minority, Beijing 北京
SUN Yuting 孙玉婷	Sichuan Conservatory 四川音乐学院
WANG Jing 王婧	Zhejiang University 浙江大学
WANG Jinglong 王鲸胧	Sichuan Conservatory 四川音乐学院
WU Wenzhao 吴文钊	Sichuan Conservatory 四川音乐学院
YANG Guang 杨光	Sichuan Conservatory 四川音乐学院
XU Zhixin 徐枝新	Shanghai Jiaotong University 上海交通大学
YANG Menchun 杨梦春	Shenzhen University 深圳大学
YANG Ting 杨婷	Shenzhen University 深圳大学
YANG Wanjun 杨万钧	Sichuan Conservatory 四川音乐学院
YANG Xiaoman 杨晓曼	Shenzhen University 深圳大学
ZHANG Jinjing 张艺婕	Public Cultural Service Center in Baoan, Shenzhen 深圳市宝安区公共文化服务中心
ZHAO Bai 赵柏	South China Normal University 华南师范大学
ZHOU Qian 周倩	Shanghai Conservatory 上海音乐学院
ZHOU Ran 周然	Shenzhen University 深圳大学
ZHOU Tiange 周天歌	UCSD, University of California, San Diego (USA)
ZOU Yudan 邹愈丹	Shenzhen University 深圳大学

音乐会 CONCERT

BIDIN Marco	ALEA (Italy)
CHEN Tong 陈桐	Mianyang Normal University 绵阳师范学院
DENG Xianli 邓先立	Shanghai Conservatory 上海音乐学院
HAN Jinhao 韩金昊	Sichuan Conservatory 四川音乐学院
HUANG Yaotian 黄耀田	Zhejiang Conservatory 浙江音乐学院
IKESHIRO Ryo	City University of Hong Kong 香港城市大学
JIANG Mengfan 江孟凡	Wuhan Conservatory 武汉音乐学院
LI Sijie 李思洁	Sichuan Conservatory 四川音乐学院
LIU Chen 刘琛	Wuhan Conservatory 武汉音乐学院
WU Wenzhao 吴文钊	Sichuan Conservatory 四川音乐学院
XU Xiaobo 徐小波	Sichuan Conservatory 四川音乐学院
XUE Wenying 薛文颖	Mianyang Normal University 绵阳师范学院
YANG Xiaoman 杨晓曼	Shenzhen University 深圳大学
ZHANG Junhong 张钧泓	Sichuan Conservatory 四川音乐学院
ZHANG Kewanchen 张可宛辰	Sichuan Conservatory 四川音乐学院
ZHANG Yinan 张懿楠	Zhejiang Conservatory 浙江音乐学院
ZHENG Enzhe 郑恩哲	The Chinese University of Hong Kong 香港中文大学
ZOU Yudan 邹愈丹	Shenzhen University 深圳大学

ORGANISED SOUND

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本刊物专门讨论中国电子音乐的最新发展。更广泛地讲, 它面向所有希望就“与中国文化和经验有关的电子音乐”这一主题发表看法的人。本期旨在探讨以下主题: 最新的发展和项目、国际合作、在中文世界的电子音乐教学、在世界其他地区的中国音乐家的教育和经验、结合传统中国乐器的电子音乐。

由于中国作品表现出了多种多样电子音乐的方法, 因此, 有必要得到以下这些人的投稿: 在中国从事电子音乐或有电子音乐经验的人; 研究这种音乐如何在中文世界被学习的人。

按照 *Organised Sound* 的惯例, 我们鼓励音乐学性质的投稿: 例如作品的分析, 对趋势和潮流的反思而不是仅仅描述一个人的作品, 本期主题之外的话题亦会被考虑, 例如:

- 网络音乐
- 视觉音乐
- 互动装置
- 新界面
- 传统乐器演奏
- 音乐和舞蹈
- 性别
- 跨媒体
- 幻听音乐
- 空间化
- 历史与史观

马克·巴蒂耶 (Marc Battier) 创立了国际 EMSAN 研究项目 (亚洲电声音乐研究网络) , 肯尼思·菲尔兹 (Kenneth Fields) 和刘彦玲 (Annie Yen-Ling Liu) 对此做出了贡献。EMSAN 项目包括过往的会议、出版物和数据库, 本刊将成为 EMSAN 项目的一部分。

此外, 一如既往, 随时欢迎您提交与主题无关、但与期刊关注领域相关的文章。

提交截止日期: 2022 年 1 月 14 日

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格式正确的投稿和一般咨询请发送到: os@dmu.ac.uk, 而不是发给客座编辑。

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Organised Sound
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艺术与人文引文索引 (A & HCI) 中引用了 *Organised Sound*。

A & HCI 出版物针对艺术 (含音乐) , 具有与 SSCI 相同水平, 因此可以列入 SSCI 列表。

ORGANISED SOUND

Call for Submissions - Volume 27, Number 3

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Issue co-ordinators: Marc Battier, Shenzhen University, China

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Deadline for submission: 14 January 2022

This issue is devoted to recent developments of electroacoustic music in China. More widely, it is addressed to everyone who would like to share views on electroacoustic music in relation to Chinese culture and experience as a whole. The issue seeks to address themes such as recent developments and projects, international collaboration, the teaching of electroacoustic music in the Chinese world, education and experience of Chinese musicians in other parts of the world and electroacoustic music combined with traditional Chinese music instruments. We feel that this culturally focused theme is relevant at this point in time when political and media campaigns seek to distract with images of otherness and international division.

Since Chinese works have shown quite a diverse approach to electroacoustic music, it seems justified to solicit contributions from those who are actors in or have had experience with electroacoustic music in China, or who study how this music is apprehended in the Chinese world.

As is customary with *Organised Sound*, we encourage contributions of a musicological nature, such as analyses of pieces, reflection on trends and currents and papers which avoid the mere description of one's works and will consider topics beyond the theme of this issue, such as:

- Network music
- Visual music
- Interactive installations
- New interfaces
- Performance with traditional instruments
 - Music and dance
- Gender
- Intermedia
- Acousmatic music
- Spatialisation
- Historiography

Marc Battier founded the international EMSAN research project (Electroacoustic Music Studies Asia Network) in which Kenneth Fields and Annie Yen-Ling Liu have contributed. This issue will form part of EMSAN's work which, in the past, has included conferences, publications and a database.

Furthermore, as always, submissions unrelated to the theme but relevant to the journal's areas of focus are welcome at any time.

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SUBMISSION FORMAT:

Notes for Contributors and further details can be obtained from the inside back cover of published issues of *Organised Sound* or at the following url:

<http://journals.cambridge.org/action/displayMoreInfo?jid=OSO&type=ifc> (and download the pdf)

Properly formatted email submissions and general queries should be sent to: os@dmu.ac.uk, not to the guest editors.

Hard copy of articles and images and other material (e.g., sound and audio-visual files, etc. – normally max. 15' sound files or 8' movie files), both only when requested, should be submitted to:

Prof. Leigh Landy
Organised Sound
Clephan Building
De Montfort University
Leicester LE1 9BH, UK.

Accepted articles will be published online via FirstView after copy editing prior to the paper version of the journal's publication.

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