

Call for communications - EMS10

Teaching Electroacoustic Music: Tools, Analysis, Composition

Conference Committee

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Dates and place: 21-24 June, 2010 – Shanghai Conservatory, Shanghai, PR China

Themes

None of these is exclusive; any may be combined, others added. Criticism of the terminology, categories and assumptions made in this list will be perfectly acceptable. We also encourage papers from the margins of electroacoustic music and papers which discuss works in the fields of intermedia, installations, video music, multimedia, Internet-based collaboration, etc.

Teaching

- ◆ How to build a curriculum?
- ◆ Balance between theory and practice.
- ◆ Balance between learning a specific software and general functionalities.
- ◆ Real-time and interaction versus fixed medium and studio techniques.
- ◆ Teaching material: how to select it, and language issues.

Analysis

- ◆ What types of discourse are relevant to electroacoustic works?
- ◆ Which analytical methods are currently being developed?
- ◆ Can one adapt existent analytical methods of music to electroacoustic works, many of which involve no prescriptive notation?
- ◆ How can we further develop the field of study of electroacoustic musics?

Transcription and representation of sound, new audio-visual tools

- ◆ How are analytical tools being produced and disseminated in the community?
- ◆ Which means are available for communicating this sonic artform through symbolic and graphic representations?
- ◆ Does the study of electroacoustic musics require specifically designed tools or can it take advantage of methods conceived for other musics?

Taxonomy, terminology - 'meaningful' units of music description

- ◆ Which systems of classification are in use or should be developed?
- ◆ How can we become more consistent in our use of terminology in a field as dynamic as electroacoustic music?

Real-time music making

- ◆ How can live performance/composition strategies be analysed?
- ◆ What is 'live' electronic music?

Performance, presentation, dissemination

- ◆ What is the 'work'?
- ◆ New presentation spaces, technologies.
- ◆ Internet communities, group compositions and performances.

Listening, Intention-Reception

- ◆ Issues of perception and interpretation.
- ◆ How do the composer's intentions relate to what is perceived?

Semiotics/semiology, 'meaning'

- ◆ What (and how) do different electroacoustic music genres express?

Soundscape, sound ecology

- ◆ Analytical tools for the understanding of soundscapes.
- ◆ New approaches to sound ecology, sonification, sound environment.

Genres/styles, 'languages'

- ◆ Questions of unity, diversity, plurality, multicultural resources, polystyle, hybridisation, 'local music'

Gender issues:

- ◆ Have gender balances shifted since the early days?
- ◆ The relationship between technology/electroacoustic music and gender.
- ◆ Unrecognised contributions: revising history.

Electroacoustic music in East and South-East Asia

- ◆ The EMS 10 conference will include a special EMSAN track depending on the number of proposals received. EMSAN (Electroacoustic Music Studies Asia Network, <http://www.omf.paris-sorbonne.fr/EMSAN>) is devoted to the study of the development and practices of electroacoustic music in East and South-East Asia. All contributions are welcome.

Guidelines for submission of proposals for presentations

The duration of each paper will be 20 minutes (excluding the installation and question period of about 10 minutes). Papers can be given in English or French. Multimedia support will be provided in the form of video projector (for laptops), overhead projector, CD and DVD player, internet access and stereo sound system.

A submission must consist of :

- The paper proposal abstract (in English or French, 1,000 words maximum), headed with your name, organisation affiliation (if any), contact address, telephone, and preferred e-mail address ;
- Curriculum vitae (including a list of publications) ;
- Brief biography (150 words maximum).

The abstract should be ready for publication if the proposal is accepted. A programme containing the paper abstracts will be made available in advance on the EMS website (www.ems-network.org) and distributed at the conference. Submissions from research students and early career postdoctoral researchers are particularly encouraged.

Dates

Deadline date for receipt of proposal for presentation in English or French: 15 February 2010

Deadline date for receipt of proposal for presentation in Chinese: 24 April 2010

Submissions are to be made electronically to ems2010@ems-network.org.

Paper acceptance decisions will be emailed to applicants by the beginning of February.

<http://www.ems-network.org/ems10>

