

Orality and Improvisation in East Asian Music

Ninth International CHIME Meeting

Agenda >

East Asia

1-4 July 2004
Paris, France

East Asian Music is supported by a large body of prescriptive theory and playing instructions. Quite a few musical genres in East Asia allow for little or no improvisation and rely primarily on a tradition of written music scores. Yet, orality is of major importance in the transmission of this music, and countries like Japan, Korea, Vietnam, and China have steered their own courses towards musical modernity, exploring realms like rock music, avant-garde (contemporary composition) and, to a lesser degree, also areas like world music and jazz. So what do orality and improvisation mean in East Asia today? And what do they mean in the context of

continuing traditional genres, from temple ceremonies to teahouse performances?

The Ninth International CHIME meeting will be preceded and followed by a week of workshops in which, on special invitation, Chinese and Western musicians will join forces in various cooperative and improvisatory projects. Among the musicians invited are: the Shanghai Conservatory Percussion Ensemble and the Shanghai Jiangnan Sizhu Ensemble led by Chen Xiaolu. We urge conference participants to bring their own musical instruments for spontaneous music making in the leisure hours in-between conference sessions,

or indeed, for illustrating points made in their papers.

Abstracts of upto 300 words for individual papers related to the theme of 'Orality and Improvisation in East Asian Music' are welcomed and should be sent in before 1 March 2004. <

Contact and proposals:

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