



sheng! l'orgue à bouche

des dizaines de sons, des centaines de musiques

FOREST OF BAMBOO

Empirical Research - Creation - Dissemination

TPMC

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Empirical Research - Creation - Dissemination

Wu Wei, sheng master and composer

Alexis Baskind, electronic music

André Serre-Milan, composer

Caty Olive, light creation

Liao Lin-Ni, coordination and artistic direction

Producer : TPMC - Tout Pour la Musique Contemporaine

Co-Producer : GMEM - Centre National de Création Musicale

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DRAC Ile-de-France

IReMus - Institute of Research in Musicology

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Césaré - National Center for Musical Creation

GVL - Neustart Kultur

Sorbonne University

CNRS - National Center for Scientific Research

SACEM

MMC - Maison de la musique contemporaine

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Forest of Bamboo

Empirical Research - Creation

The focus of this project is the electronic augmentation and listening direction through the renovated 37-pipe model (an extension of the traditional sheng - mouth organ model). This project combines artistic and scientific research, and artistic production.

Wu Wei, sheng master and composer

André Serre-Milan, composer

Alexis Baskind, sound engineer, musician, electronic music and sound projection

Paul Cameron, electronic design

Caty Olive, light creation

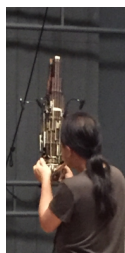
Video -

<https://youtu.be/0unvXDNJ2pM>

Teaser made by Hervé Lasgoutte from the residency at GMEM - Centre National de Création Musicale, January 26, 2022

Introduction

Forêt de Bambous is the first creation project (2021-2022) within the framework of the "sheng! l'orgue à bouche" project (2019-2023). Supported by the CNRS, the Collegium Musicæ, the IReMus, the Ircam and the LAM, "sheng! l'orgue à bouche" project (2019-2023) brings together six teams of researchers on the themes of the history, the acoustics, the organology, the musical analysis and the sound recording of the sheng (see the appendix for the list of research partners).



*Wu Wei's sheng in 37 pipes
equipped with 9 proximity
microphones*

The creation project "Bamboo Forest" is also developed in several stages.

The first stage of research 2019-2022

- 1) Studies related to the sound recording and amplification of the 37-pipe mouth organ in a professional Berlin studio between June and December 2020
- 2) Residency 1 - Application of technical/aesthetic results and methodologies at the Centre National de Création Musicale - GMEM in Marseille in the form of a residency (25-31 May 2021)
- 3) Residency 2 - Work on two new pieces (Berlin, December 2021)
- 4) Residency 3 - Finalization of two new pieces at the Centre National de Création Musicale - GMEM in Marseille in the form of a residency and a concert right after the residency that is open to the public (19-26 January 2022)
- 5) World première (work by André Serre-Milan) organized by the Centre National de Création Musicale - Césaré as part of the FARaway festival at the Opéra de Reims (29 January 2022)
- 6) Publication of the journal Circuit - musique contemporaine, vol. 32, n° 1, May 2022 - special issue dedicated to the "**sheng!** l'orgue à bouche" project, which brings together all the multidisciplinary research work (<https://revuecircuit.ca/>)

The second stage of research and realization of networks 2022-2023

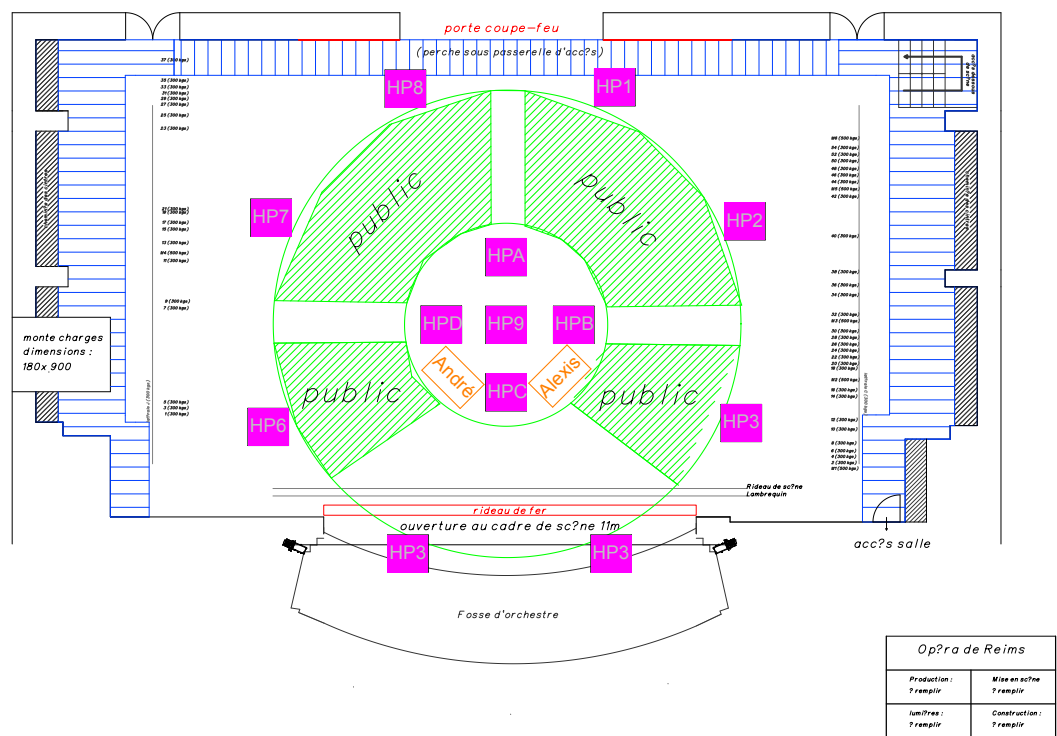
- 1) Ongoing research on the 2nd stage and touring in France - Germany 2022-2023 with the created concert programme resulting from the 1st stage's research-creation
 - Interpoiesis 3 - Wu Wei, Alexis Baskind, Katrin Bethge, MaerzMusik Festival, Berlin, silent green (March 22, 2022)
 - Un bosque de bambúes - Wu Wei, Alexis Baskind, CentroCentro - cultural center Palacio de Cibeles and Círculo de Bellas Artes, Madrid, Spain (March 30, 2022)
 - Week of sheng! mouth organ, Musée des Confluences, Lyon (June 22-25, 2022)
- 2) Other creations in 2023-2024 based on scientific and empirical research in the heart of "Forêt de Bambous"
 - Julie Zhu (USA) Co-commissioned by Radio France (France Musique « Création mOndiale ») and CNCM-gmem-Marseille

The work will be finalized in the residency of CNCM-gmem-Marseille on 28 February - 7 March 2022 and recorded on 9 March 2022 in Radio France for a the dissemination in April. The « World Premiere » will be held in May 2022 at the Festival Propagations, CNCM - GMEM.
- 3) Open Source - An online platform gathering all the results, tools, methodologies developed and first sources concerning videos and sound files recorded by the sheng masters - Wu Wei and Li Li-Chin since 2019 with the support of CNRS and IRCAM.

The third stage of research and creation 2024

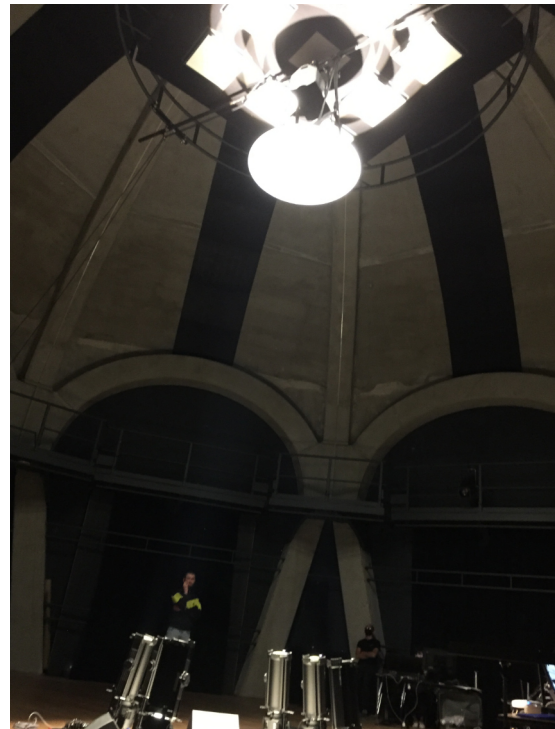
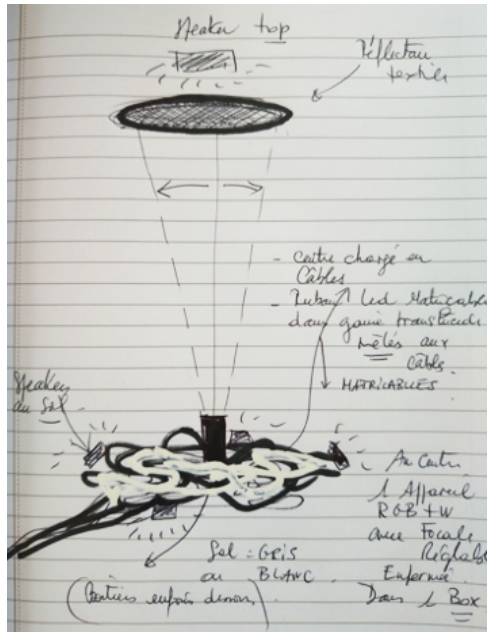
- 1) New work by Philippe Leroux for 37-pipe sheng and electronics (co-commissioned by EIC - IRCAM) and the preparation of distribution
- 2) Free public access to the Open Source platform
- 3) Conference and publication for the end of the research works

Scenic device



Schematic layout (sound only) for the world première version at the Opera de Reims (January 2022). Wu Wei, Alexis Baskind and André Serre-Milan are in the white zone in the center. The speakers are indicated in pink. Speakers HP1-HP8 are on stands, speakers HPA, HPB, HPC and HPD are footbaths on the floor. Speaker 9 ("HP9") is suspended on a walkway or pole approximately 7m above the floor. The audience is placed in the green areas.

PROJECT DESCRIPTION



Drawing on the left: Drawing by Caty Olive for the "Module" space at CNCM - GMEM

Photo on the right: Light creation at the first stage of study during the 2nd residency at Module-GMEM, January 2022

©TPMC

An instrument with a long history, sheng (the mouth organ) embodies the harmony between heaven, earth and men. Its repertoire is divided between the traditional (among others linked to the Song dynasty and the Japanese imperial court - Gagaku), the "classical" (pieces written after 1956 in China for renovated mouth organs) and the "contemporary, (created since the late seventies). With the help of empirical research between Wu Wei, Alexis Baskind, André Serre-Milan and Caty Olive, with was carried out during the residency at the CNCM - GMEM in Marseille in 2022, Forêt de Bambou aims to broaden the repertoire of the sheng, to explore new possibilities of the instrument and to inspire future generations of composers and researchers.

RESEARCH - CREATION 1

"37-pipe sheng presented from the inside" by Wu Wei and Alexis Baskind

For the vast majority of studio or concert productions, the sheng (like most instruments) is usually presented as an external sound object to the listener, i.e. a sound source, typically positioned at the front, with a given width and distance, placed in a real or virtual space.



Photos taken during the residency on January 26, 2022 at CNCM - GMEM

© TPMC

In order to explore and present the sheng in a new way, "A Bamboo Forest: The 37-pipe sheng presented from the inside", born from the empirical research between Wu Wei and Alexis Baskind, consists in proposing a reversal of perspective. It is about developing methods to place the listener metaphorically inside the sheng, surrounded by the pipes, in a way similar to the image of the "forest of pipes" sometimes used for the church organ. This idea, which for the organ may be technically easier (though still complex) to implement, poses significant difficulties for the sheng because of the size of the instrument and the radiation of the pipes (mostly directed towards the outside). It is therefore necessary to look for alternative methods of designing the microphone system to overcome this obstacle.

In order to create the sound environment of the "bamboo forest" with its new conceptual and listening experience, composer and sheng master Wu Wei works closely with sound engineer Alexis Baskind. Together they explore methods and techniques of amplification on the 37-pipe chromatic sheng (a modern extension of traditional mouth organs with acoustic amplification and additional keys) to ensure the quality of amplification as well as to balance the volume and timbre between the different registers and pipes. The ideas developed in Berlin during the pandemic have been applied and transposed to a real concert hall such as the Module - Friche hall of the Centre National de Création Musicale - gmem in Marseille during the residency in January 2022. In its initial version, the sound diffusion is ensured by 9 loudspeakers and 2 subwoofers, but is conceived to be flexible depending on the hall and facilities. The concert offers to the public, placed within the loudspeaker system, a listening situation comparable to that perceived by the performer.

On the other hand, several future research fields related to sound recording will be explored further (see Appendix I - List of researchers in the project):

- * Research on the instrument's acoustic non-linearities produced by combinations of notes: the recordings clearly show that beyond the purely psycho-acoustic effect, differential tones are physically produced within the instrument, which can be only explained by non-linearities. We would like to push the investigations further, in particular in cooperation with Mikhail Malt (IRCAM)

- * Experiments on other types of microphones and sound recording: in particular, how omnidirectional microphones (we are currently using supercardioid microphones) react to the quality of bass rendering and electroacoustic coupling (feedback) in a performance situation

Furthermore, with the help of Pierre Couprie's research on the analysis of spatialization characteristics by loudspeaker orchestras (acousmoniums) as well as his method of 3D audio capture and representation, the development of specific tools will help composers and musicologists to better understand the characteristics, fingerings and contemporary playing modes developed by Wu Wei over the last twenty years. Users will then be able to better visualize these parameters through the recording and make better observations for future creations and research.

RESEARCH - CREATION 2

"Breaths of life(s) - mutations" by André Serre-Milan



While the work of Wu Wei and Alexis Baskind proposes a revolutionary way of rethinking the sound of the sheng, « Breaths of life(s) - mutations" created by André Serre-Milan presents an inner reflection of the composer that highlights the "human" side of playing the instrument. For André Serre-Milan, the first reflection on the sheng aims at understanding its specificities. In particular, the great difference between the western mechanical organ, the accordion, the bandoneon and the sheng, is its direct connection to the breath, the human breath:

breathing in and breathing out, which ensure life. These breaths of life(s) will be the very basis of the writing and its structure. André Serre-Milan thus presents the sheng as a revelation of human breath.

Starting from the characteristics of the organ, a mechanical instrument with countless potential stops, the accordion, where the breath is constantly in contact with the gesture, and those of the sheng, where the interpreter's breath is this time in direct contact with the vibration of the reeds without any mechanical intermediary, the composer puts forward this specificity in the playing, the writing, the thought and the poetry of the work.

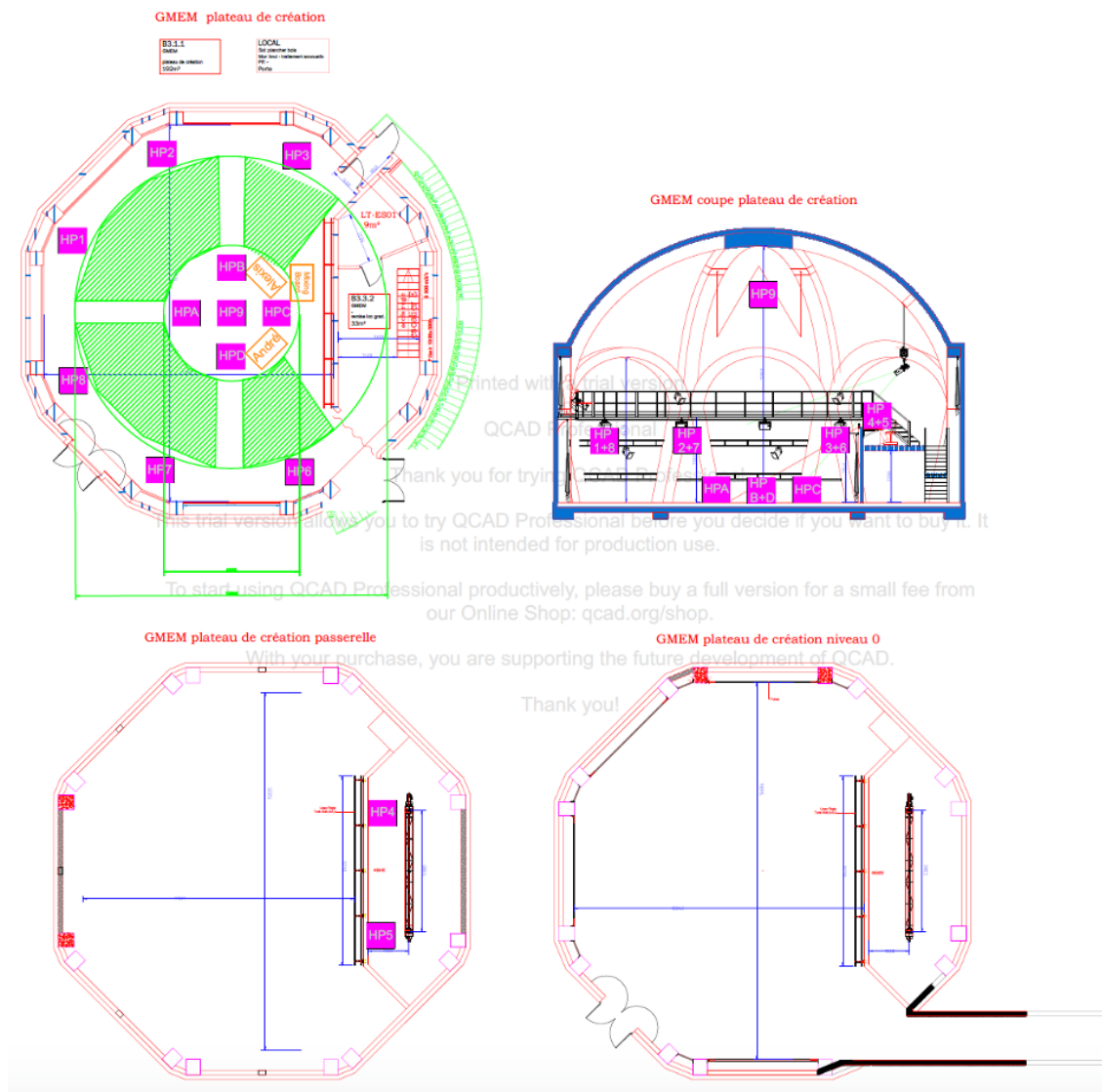
Through a specific instrument sound system, both an extension of the instrument and a microscopy of its acoustic characteristics, André Serre-Milan wants to reveal a listening experience traditionally reserved for the performer by developing a specific sound system: a microscopy of its vibratory modes, so as to plunge the listener into an unheard-of world that only the combination of tradition and technology can provide.

Then, the composer relates these explorations with a musical structure, which derives from philosophical concepts and spiritual practices: Yin and Yang, the 5 elements, Ba Gua, Yi Jing, Tai Chi movements. So many concepts like so many cogwheels of a human clock that turns at different speeds and create a temporality and structure made of continuity and perpetual mutations, a "spatiotemporal exquisite cadaver ».

Finally, the composer wants to test a writing where one can alternate the live listening of the sheng and a listening exclusively via its sound system, the whole in live: use (punctual) of panels of acoustic insulation (See Annex II - Detailed description on this creation by André Serre-Milan)

The residency at the Centre National de Création Musicale - gmem in Marseille in January 2022 will bring together Wu Wei, André Serre-Milan (composer), Alexis Baskind (electroacoustics and sound recording) and Caty Olive (lighting design) for exchanges and artistic experiments that lead to a first performance on January 26, 2022 at the end of the residency, as well as a performance on January 30, 2022 at the FARaway Festival in Reims organized by the Centre National de Création Musicale - Césaré de Reims. The program consisted of two creations (André Serre-Milan and Wu Wei), improvisation and classical sheng pieces. The program of this concert will be later toured in Germany in 2022-2023 after its première in France (see below the list of places and festivals we are considering for the diffusion in Europe).

(November 25 2021 Version)



Layout of the Module in Marseille where the size of the hall is similar to the Opera of Reims' stage

Principes

Dialog between sheng (Wu Wei) and two electronic devices (André Serre-Milan and Alexis Baskind) including synthesis, real-time processing, broadcasting of pre-recorded elements, and sound projection on a multichannel system. The three musicians and the mixing console are at the center of the device, surrounded by the audience, all on stage.

All audio communication ideally in Dante.

Microphone system

1/ Close microphones on the Sheng (9 channels)

All microphones and preamplifier provided by Alexis Baskind and Wu Wei.

If possible, provide a spare microphone of each type

- 4 DPA 4099 (around the instrument)

- 1 DPA 4060 (sagittal)

- 1 DPA 4061, one inside the wind chamber, one outside glued to the mouthpiece

- 2 AKG 411

- 1 AKG 417

2/ extra 10th microphone on stand (AKG 414 supercardioid or equivalent)

Sound diffusion

- Mixing Console: small digital console with Dante type Yamaha CL/QL, on stage
- Sound diffusion: In its initial version (world première), the multichannel system consists of:
 - Octophony: 8 full range high-quality speakers at ca. 3 m from the floor (Meyer, L-Acoustics, Amadeus). Lower frequency max 60 Hz, max average sound power level at least 110 dB SPL.
 - Sagittal loudspeaker identical to those of the octophony hanging from the ceiling (hook, catwalk, truss) above the center of the stage.
 - 4 wedges at the center turned outwards
 - Subwoofers (ideally 2, diametrically opposed in the room). Lower frequency by max 35 Hz, same brand as the main speakers or compatible with, at least 18" diameter.

Note: The device is designed to be scalable, especially in terms of the number and position of the speakers.

- Stage Box in the center of the stage

Electronics/Computer

- A Macbook Pro 15" for electronics I (André Serre-Milan). Audio communication in Dante (ideally Digiface Dante, otherwise DVS).
- Macbook Pro 2021 for electronics II and spatialization (Alexis Baskind). Audio communication in Dante, ideally with Digiface Dante (latency to be minimized). Computer provided by Alexis Baskind, Digiface Dante to be provided by the hall.
- Extra HDMI display
- iPad (provided by Alexis Baskind)
- if the mixer cannot be placed in the center of the stage, provide a second iPad for remote control

Preliminary light data sheet

(Version November 27, 2021)

LIGHTING

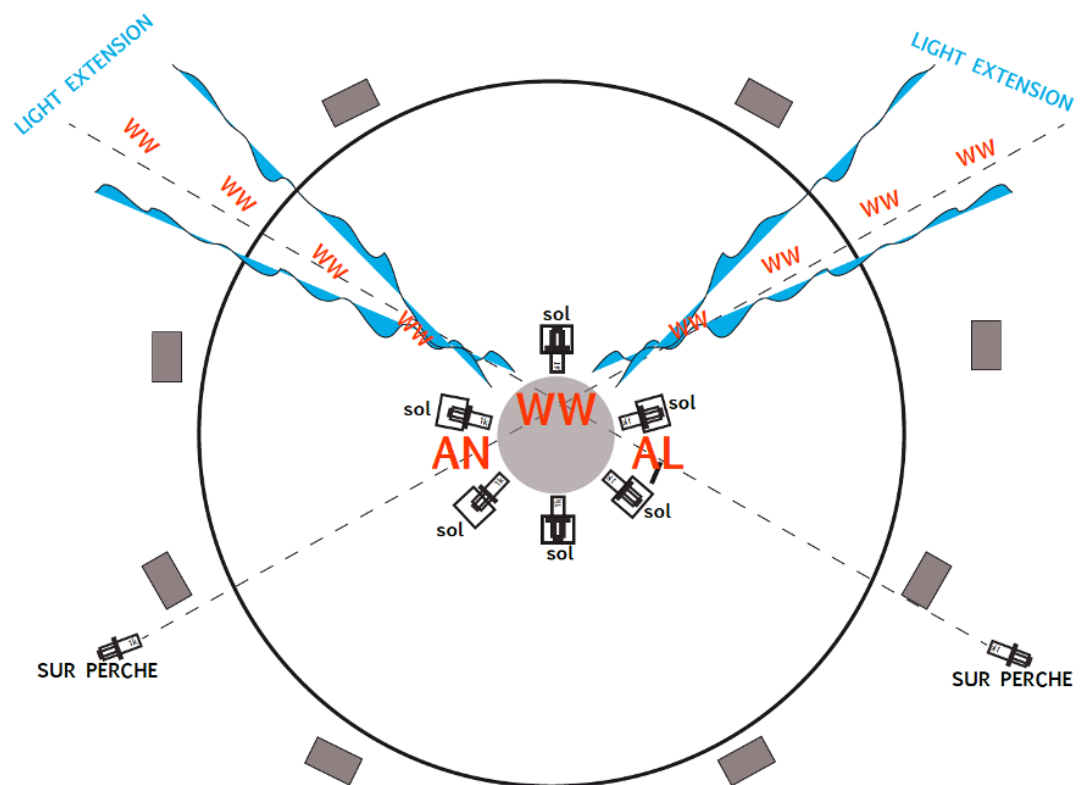
List of required materials:

6 d ETC Lustre 2 on 6 black floor plates and identical between them Focal length of the projectors: from 15 30 .

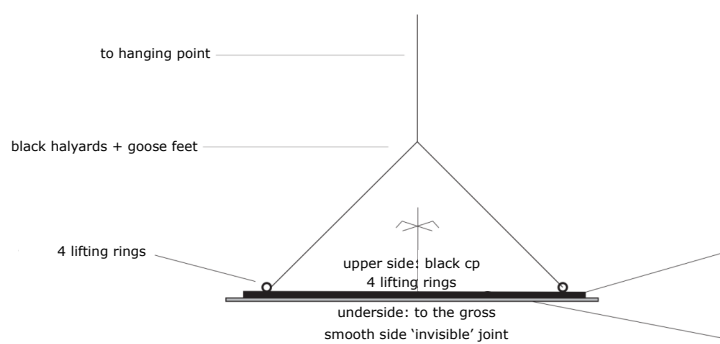
- 6 iris for Lustre 2
- 3 d cups 614 sx (on poles) + filters (119 R/132 R/174 lee)
- Light console for color management (Lustre 2 projectors)
- A 4 500 lm minimum video projector (it is important that this device be (It is important that this device is quiet enough) 12 -30° zoom lens
- Broadcasting software (+ simple mapping) for this video.
- A light grey carpet framed (in the shape of a disc) by black carpet on the entire totality of the floor. The cut frame reveals the light gray carpet circle of 4.20 meters in diameter.
- Black chairs (quantity to be determined according to gauge)

An operator who can program on the lighting console and use the video broadcast software.

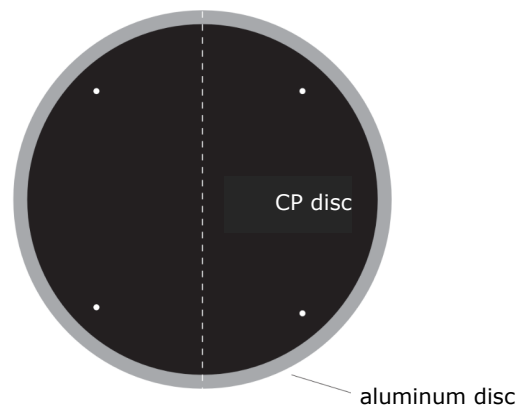
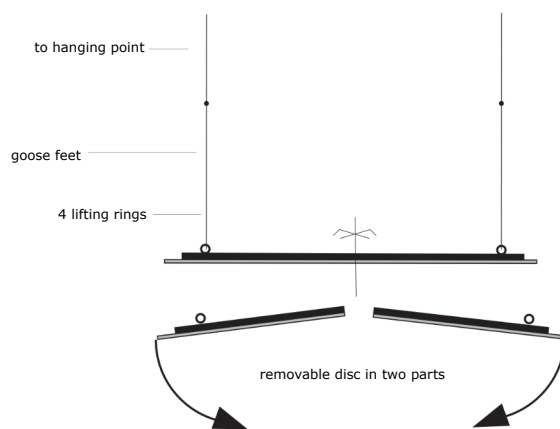
A technician to install the reflector and projectors.



forest of bamboo map
 sketch 2021-11-23 Caty Olive



aluminum/wood reflector FOREST OF BAMBOO 2021 12-15



BIOGRAPHY OF THE ARTISTS



Wu Wei – Sheng master and composer

The artistry of internationally, renowned sheng virtuoso Wu Wei reaches far beyond the traditional boundaries of his more than 3000-year-old Chinese instrument and brings it well into the 21st century.

The sheng, a mouth organ, formed out of a bundle of bamboo reeds and cased in a metal bowl, sounds like the singing phoenix from a Chinese legend: silvery and fleeting as the wind.

Wu Wei's radiant and transparent tone as well as the infinite possibilities offered by his instrument in terms of melody, harmony, rhythm, polyphony have led him to collaborate with many artists and ensembles in traditional, chamber or orchestral settings, improvising in solo concerts or with jazz big Bands, playing electronic music as well as taking part in minimal, baroque music performances.

Wu Wei's desire to experiment with new sound and types of musical expression and his extraordinary capacity to create an individual world out of each performance are reflected in his collaborations with distinguished composers writing concertos for Sheng and orchestra especially for him: Huang Ruo (The color of yellow - 2007), Guus Janssen (Four Songs - 2008), Unsuk Chin (Su - 2009), Jukka Tiensuu (Teoton - 2015), Bernd Richard Deutsch (Phaenomena - 2019), Ondrej Adamek (Lost Prayer Book - 2019), Donghong Shin (Anecdote - 2019), Enjott Schneider (change - 2003 and several other concerti).

In the last decade, Wu Wei has performed with orchestras such as the Berlin Philharmonic under Kent Nagano, the Seoul Philharmonic under Myung Whun Chung, the Los Angeles Philharmonic under Gustavo Dudamel, BBC Symphony under Ilan Volkov, the Cabrillo Festival and Sao Paulo Symphony under Marin Alsop, the Royal Stockholm Philharmonic and the New York Philharmonic under Susanna Mälkki, the Netherlands Radio Philharmonic under Jaap van Zweden and Edo de Waart, Helsinki Philharmonic under Matthias Pintscher, ensembles such as the Holland Baroque, the Ensemble intercontemporain, the Atlas Ensemble and the NDR Big Band, and soloists like Guus Jansen (organ), Wang Li (Jew's harp) or Pascal Contet (accordion).

He is regularly invited by international festivals such as the BBC Prom's in London, Festival d'Automne à Paris, Donaueschinger Musiktage, Edinburgh International Festival, Suntory Hall Summer Festival Tokyo, Dresdner Musikfestspiele, Festival Achtbrücken Cologne, Grafenegg Festival, Lincoln Center Festival New York...

As a composer, Wu Wei has received commissions from the Fondation Royaumont, Musica Viva in Munich, the Hanse Culture Foundation, the Civitella Ranieri Foundation, the Cultural Foundation of the Free State of Saxony and several other institutions.

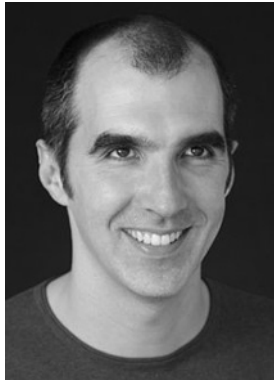
With Martin Stegner (viola) und Matthew McDonald (double bass), both members of the Berlin Philharmonic Orchestra, he founded the Wu Wei Trio which appears each season in the Chamber Music Hall of the Berlin Philharmonie. As a founder of the Berlin based Ensemble Asianart, he likes to share transcultural programs with instrumentalists from all around the world. He is an ideal partner for interdisciplinary projects involving literature, dance, theatre, architecture....

Wu Wei has recorded for Deutsche Gramophon, Sony Classical, Harmonia Mundi, Wergo, Pentatone and several of his CDs and DVDs have been distinguished by international Awards: International Classical Music Award 2015 and BBC Music Magazine Award 2015 for the Unsuk Chin concertos CD with Deutsche Gramophon, the German Critic Award in 2012 for the "AsianArt Ensemble" CD to note a few.

He also received the Best Sheng Soloist Award China in 2017, the Herald Angels Award 2011 at the International Festival Edinburgh, the Global Root German World Music Prize 2004 in Rudolfstadt (Germany).

Wu Wei was born in 1970 in Gaoyou (China). He studied at the Shanghai Conservatory of Music and started his career in 1993 as a Sheng soloist in China where he performed among others with the Chinese Music Orchestra Shanghai. In 1995, he was selected by the DAAD (German Academic Exchange Service) and FNS (Friedrich Naumann Foundation) to take part in a four-year scholarship which brought him to Berlin, where he is still currently living. Since 2013, Wu Wei has been a professor teaching the Sheng at the Shanghai Conservatory of Music.

http://wuwei-music.com/en_US/about/



Alexis Baskind – Sound engineer and electronic music producer

Alexis Baskind is a musician, sound engineer and computer music director. Trained as a sound engineer in Benoit Fabre's class at the Conservatoire National de Région d'Aubervilliers/ la-Courneuve, he also studied science and technology (electrical engineering, signal processing, applied mathematics)

and joined Ircam in 1999, where he conducted research in room acoustics, earning a doctorate in 2003. He has since collaborated with numerous composers, musicians and production structures, including Ircam, the Conservatoire National Supérieur de Musique et de Danse de Paris, the Compagnie des Musiques à Ouïr and the Centre International de Recherche Musicale (Nice). He has worked with composers Philippe Leroux, Beat Furrer, Hanspeter Kyburz, Héctor Parra, Pedro Amaral, François Paris, Philippe Hurel, Vladimir Tarnopolsky, Alexandros Markéas, Fabián Panisello, Turgut Erçetin, Rebecca Saunders, and director Jean-François Peyret, among others, in studio productions and creations of dance, theater, and music mixing electroacoustics with traditional instrumentarium. He regularly collaborates on artistic and technical projects requiring the development of specific solutions for sound processing and design, and interfacing with gestural or visual capture technologies. Former professor of sound engineering at the Hochschule der populären Künste FH (Berlin) and teacher in the Tonmeister program at the Hochschule für Musik Detmold, he regularly gives specialized courses in sound engineering and electroacoustic realization within conservatories, universities, and institutes dedicated to music creation.

<https://alexisbaskind.net/fr/>



André Serre-Milan – Composer

"Life is about burning questions. I don't conceive of any work as detached from life."

Antonin Artaud in *L'Ombilic des limbes*,
Gallimard, NRF, Paris, 1925

Like any window open to the outside world, the closer you get to it, the wider the space it reveals. With this attitude, André Serre-Milan's compositions lead him to dialogue with other cultures and forms of expression for the realization of concerts, musical performances, dance, theater, multimedia shows, installations, recordings and films. New technologies, as well as the conception of installations or new devices of instrumental games are part of his instrumentation, as well as the traditional lutherie.

Career highlights: Prize of instrumental, electronic and computer music composition of the CNSMD of Lyon in the class of Philippe Manoury, he writes works for the concert, conceives multimedia spectacles, installations, collaborates with choreographers, stage directors, authors, directors, visual artists.

Head of the composition department at the Conservatoire à Rayonnement Régional de Reims Collaborator with ART ZOYD 3 studios since 2003, with Césaré CNCM since 2017.

His productions have been selected by:

- the International Rostrum of composers 2006 - UNESCO with ... ***pour quelques âmes volées*** for voice and orchestra - Orchestre Philharmonique de Radio France (recommended work)
- SACEM Prize 2006 for the pedagogical score ***Sur les pistes du chant*** (commissioned by the Auditorium/ Orchestre Nat. de Lyon)
- Grand Prix and Coup de Coeur of the Académie Charles Cros 2003 (***Robinson Crusoé***, with Claude Rich)
- Coup de Coeur de l'Académie Charles Cros 2005 (***Barbe Bleue***, with Cécile de France).

13 records released by :

Signature/Radio France, Art Zoyd, Naïve, Frémeaux & associés, Thierry Magnier, Textivore/Fuzeau, Chamade, Maguelone

Premiers with the following ensembles : the Radio France Philharmonic Orchestra, the National Orchestra of Lyon (Chantiers de la création), the Ensemble Orchestral de Paris, the 2E2M ensemble, the Orchestre d'Auvergne, the Debussy Quartet, the Odyssée Ensemble, AuditivVokal...

Conductors Pierre Roullier, Arie van Beek, Kirrill Karrabits, Samuel Jean ..
Soloists Christophe Roy, Pierre Strauch, Pierre Morlet, Noëmi Schindler, Pascal Contet, Lionel Peintre, Danièle Ors-Hagen, Christophe Crapez...

actors Cécile de France, Karin Viard, Claude Rich, Hassan Kouyaté, Philippe Noiret, Jean- Claude Dreyfus, Michel Aumont, Jean-Pierre Cassel, Rachida Brakni, Michel Duchaussoy, Guillaume Canet, Allain Bougrain Dubourg, Philippe Morier-Genoud, Leslie Bouchet, Constance Larrieu ...

International experience:

Stanford CCRMA / **Berkeley** CNMAT / **San Francisco** Alliance Française / **Toronto** Array Music /Montréal Université-Lorraine Vaillancourt // ARGENTINE : Buenos Aires Recoleta Cultural Center & Universidad Nacional de Quilmes // MEXIQUE : Mexico / Festival Muslab, UAM Xochimilco, Escuela Superior De Música CNA, Centro Cultural de España // CHINE: Beijing Musicacoustica Festival // BURKINA FASO : Bobo Dioulasso Duo Coulibaly - Serre-Milan - C.R.E.A. // DOM TOM: Martinique Fort de France, Ste Marie / Guyane Cayenne

EUROPE // SUISSE : Genève Festival Archipel / **DANEMARK : Copenhagen** Dansk Radio / Aarhus // **ALLEMAGNE : Berlin, Dresden, Görlitz, Chemnitz** AuditivVokal / **Braunschweig** Städtische Musikschule & NewYorker Musiche Akademie // **ESPAGNE: Barcelone Phonos / Valencia**, Academy Nexeduet // **BULGARIE : Sofia**, Plus 359 Gallery / **Sofia**, Black Flamingo Publishing & Bulgarian ministry of culture //

<http://www.andreserre-milan.com/>



[Caty Olive](#) – light designer

Graduated in scenography at the ENSAD in Paris, Caty Olive creates lighted spaces.

Caty Olive collaborates on choreographic and performative projects of the contemporary scene and has worked with Myriam Gourfink, Emmanuelle Huynh, Claudia Triozzi,

Vera Mantero, Cindy Van Acker, Tiago Guedes, David Wampach, Donata D'Urso, Joris Lacoste, Cindy Van Acker, Sandrine Anglade, Yoann Bourgeois, Blanca Li, Alexandra Waiersall, and more specifically with Christian Rizzo.

She divides her activities between architecture, exhibitions, visual installations, musical or choreographic performances and operas, and also occasionally works with art schools.

Through these different transversal activities, she favors artistic experiences and encounters, but also the diversity of the means of expression used, and the technologies that can be artistically exploited. The common thread throughout her work remains her interest in the instability and alterations of light, a thread that is constantly drawn, from one work to another, a research that opens up new worlds.

<https://catyolive.com/>



Tout Pour la Musique Contemporaine

Since 2010, TPMC has organized 65 concerts and presented 190 works, 155 composers and 70 instrumentalists who have performed 40 world premières and 45 French premières. TPMC proposes an interdisciplinary and intercultural approach with a cross between the Far East and the West by presenting works from the past, the present and towards the future through research, residency, creation and dissemination projects with various institutions (national arts centers, research centers and universities) in France, Germany, Austria, the United Kingdom, the United States, Argentina, Taiwan, Japan and China. With the support of Sacem since 2011, TPMC develops its projects (artistic and scientific) for creation, for example two long-term research and creation projects: New contemporary repertoire of the Erhu (Chinese violin, two-stringed fiddle) developed 2012-2017 and the *sheng!* mouth organ project (2019-2023).

TPMC also organizes an electroacoustic concert series since 2012 and the biennial competition of acousmatic music small forms since 2014.

Archives –

<http://www.tpmc-paris.com/concerts/> | <http://www.tpmc-paris.com/archives/>

Partnership networks

Associations (Octandre Bordeaux, Galeries hus, Taiwan Computer Music Association, Japanese Society for Sonic Arts, Japan Society of Electronic Music, GEDOK - Stuttgart & Hambourg, Forum Music - Taipei, Comédie Nation - Paris, Théâtre du Petit Miroir - Issy les Moulineaux, Les Voûtes, Maison des Cultures du Monde, CIDMA, Rendez-Vous Contemporains de Saint Merry)

Societies (SACEM & La Copie Privée, SPEDIDAM)

National music creation centers (a Muse en Circuit, Césaré, CIRM, GRAME, GMEM)

Competitions (SIME International Competition, Destellos Electroacoustic Composition Competition)

International conferences (cnsmdp, cnsmdl, Boulogne-Billancourt, Bobigny, Sevran, Aubervilliers - La Courneuve, Ivry-sur-Seine, Asnières-Sur-Seine, Nice, Reims, Bordeaux)

Universities (Sorbonne Université, Université de Nice Sophia Antipolis, National Taiwan Normal University, Taipei National University for the Arts, National Taiwan University for Arts, National Chiao Tung University, Nagoya City University, Tokyo University of the Arts, Bangor University, Université Bordeaux, Universität für Musik und darstellende Kunst. Graz, McGill University, Université de Montréal)

Festivals (Blender edges - Hambourg, Klang - Montpellier, NON-PIANO/TOY PIANO Weekend - Hambourg, International Taiwan Music Festival, Manca - Nice, Inter/Actions III - Bangor, Forum Neue Musik - Hambourg, MaerzMusik - Berlin, FARaway - Reims)

Institutions (CNRS, Ina-GRM, Ircam, Weiwuying National Kaohsiung Center for the arts, Goethe Institute, Institut Français, Taiwan Music Institute, IReMus, SCRIME, LAM, National Culture and Arts Foundation - Taiwan, Centre culturel de Taiwan à Paris, Bureau français de Taipei, Centre documentation de musique contemporaine)

City councils (Taipei, new Taipei City, Hamburg, Issy Les Moulineaux)

Labels (onze heures onze, L'empreinte digitale)

Annexe I

Researchers and musicians of the 'sheng! project, the mouth organ'

Alexis Baskind (Sound engineer-RIM)
Véronique Brindeau (Researcher, Inalco)
Heng Chen (Composer, cnsmdp)
I-ly Cheng (Instrumental composer, sound installation)
*Jean-Marc Chouvel (Musicologist, Sorbonne Université, IReMus)
Il-Ryun Chung (Composer and conductor of the orchestra, AsianArt Ensemble)
*Pierre Couprie (Musicologist-improviser, Université d'Évry / Université Paris-Saclay)
René Caussé (Acoustic engineer, IRCAM-STMS)
François-Xavier Féron (Musicologist, Ircam)
Christophe d'Alessandro (Acoustician-organist, d'Alembert-LAM, Sorbonne Université, CNRS)
Véronique de Lavenère (Ethnomusicologist-musician of Khêne, Sorbonne Université, IReMus)
Julie Delisle (Musicologist and flutist, Université de Montréal)
Lung-Yi Huang (Sheng musician, Chinese Culture University, Taiwan)
Philippe Leroux (Composer-Researcher, McGill University)
Li-Chin Li (Sheng musician specialized in improvisation)
*Lin-Ni Liao (Composer-musicologist, TPMC - IReMus)
Chia-Ying Lin (Instrumental composer)
Jean Lochard (RIM researcher, IRCAM)
*Mikhail Malt (RIM researcher, IRCAM-STMS, IReMus)
Naoyuki Manabe (shō Master)
Wataru Miyakawa (Composer-musicologist, Meiji University, Japan)
Mikako Mizuno (Composer-musicologist, Nagoya City University, Japan)
*François Picard (Ethnomusicologist-musician of sheng, Sorbonne Université, IReMus)
André Serre-Milan (Instrumental and mixed composer, CRR de Reims)
Seiko Suzuki (Historian-musician of shō, Osaka University, CRRCAO)
Christian Utz (Composer-musicologist, Universität für Musik und darstellende Kunst, Graz, Autriche)
Fanny Vicens (Accordionist)

Wu Wei (Maître de sheng, composer and improviser)
Duo XAMP (Research and creation)
Ensemble Sond'Ar-Te Electric (Creation, dissemination | Lisbonne, Portugal)
Chinese Culture University, Taiwan
CNRS
Conservatoire municipal du Paris 6e Jean-Philippe Rameau
CRR de Boulogne-Billancourt
CRR de Reims
DRAC Ile-de-France
Eglise Sainte Elisabeth de Hongrie, Paris
Galerie Hus
GVL - Neue kultur
Japanese Society for Sonic Arts
Japanese Society of Electronic Music
Maison de La Musique Contemporaine
McGill University
Nagoya City University
IRCAM - STMS (UMR Ircam/CNRS/Sorbonne Université/Ministère de la culture)
IReMus (Institute for Research in Musicology)
Department of Cultural Affairs, Taipei City Government, Taiwan
National Culture and Arts Foundation, Taiwan
SACEM
Théâtre du Petit Miroir
University of Music and Performing Arts Graz, Autriche

* Membres de pilotage

Annexe II

Two new works in the project of Forest of Bamboo

I. I. BREATH OF LIFE(S) mutations

Creation project for Sheng with sound and electronics

duration : about 20'

Date of creation : from January 2022

André Serre-Milan, composition

Wu Wei, Performer, Master of Sheng

Alexis Baskind, Computer and electroacoustic development

Caty Olive, Set and lighting design

This composition is part of the global project "Forest of Bamboo", a one-hour concert-show around the sheng, one of the creations led around the instrument with a reflection on its sound and dialogue with electronics, as part of research conducted over 5 years by TPMC, IRCAM...

"Breaths of Life(s) - Mutations" is like any work at the crossroads of several areas of interest that have become inherent grooves in my compositions:

- A great curiosity for the specificity of extra-European cultures, in search of a "human etymology", which has given rise to a cycle of "travel pieces on the five continents", with as an axis the writing of mixed pieces that explore a solo instrument and its electronic double. Each work turns to a culture of a continent, and captures through the plastic arts, philosophy and spiritual practices a specific conception of time and space.

- A dialogue and game of ping pong in writing with artists of other cultures and practices, in the pleasure of sharing knowledge, as with the composer Yé Lassina Coulibaly (records and concerts), the composer Yu TAO (co-writing of the multimedia show "Between two O's / Orient Occident"), the dancer and choreographer Yumi Fujitani (performances)

- The apprehension of a writing which results from research on the sonorization of an instrument, as in the string quartet "Ombres portées",

in which the quartet is burst in 4 boxes of phonic isolation (3rd movement), each instrument being sonorized by 4 microphones obtaining different textures and spatialized in real time. In this movement, the audience does not hear the quartet acoustically directly, only its sound and treatment.

I wish to pursue these avenues through the research carried out in this framework on Sheng with Wu Wei, Alexis Baskind and Caty Olive.

Axes of writing

To obtain a perpetual mutation referring to what has just happened and is changing, or has already changed ...

The reed: from silence to its vibration, research of passages and transients
Global time and structure: from listening to the breath, the objects that result from it that the sheng reveals.

So many traces and imprints in which are inscribed several scales symbolized by :

2 the Yin Yang duality / breathing in and out

5 The Qi: 5 materials water metal earth fire wood / 5 Tibetan movements of Yoga / 5 microphones

8 trigrams or Ba gua or potential states of each line of the I Ching

37 pipes and 37 steps/movements in Tai Chi Chuan Cheng Man Ching and its Yang form

64 hexagrams of the I Ching

Giving life to the breath and its movement, in the interpretation of the 64 I Ching Hexagrams

Make the differences between all the breaths:

Progressive / from silence to silence

back and forth / inspiration expiration

flatterzunge / tongue or throat

possible articulations with people B/C/D/F/G/Jaoeui/K/L/M/N/ P /Q / R

rolled throat RG or tongue RL / S aooui / T aooui / V aooui / X / Z /

II. Forest of Pipes

Artists: Wu Wei, Alexis Baskind

Wu Wei : 37-reed Sheng player

Alexis Baskind: sound artist, live electronic

This work is an innovative surround sound system integrated with Sheng, a four thousand years old 37-reed Chinese bamboos Organ. It projects the sound from each of pipes of the ancient instrument to acoustic-electronic surround sound system which will provide a perspective never experienced before to its audience, as it virtually sets the listener inside the sheng, surrounding them with pipes, immersing them within the sound.

No.0 is the first piece for the new "A Forest of Pipes". It heavily draws inspiration from the theme of the ancient Chinese song Plum Blossoms. Plums are unique in that they blossom in the bitter cold, and this piece aims to capture their beautiful tenacity of life within its melody.

CONTACT

Project - Forest of Bamboo

Responsible for the « Forest of Bamboo» project, *sheng!* the mouth organ

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