The Japanese musician in France
or the franco-japanese musical relations

Abstract

At the opening of the Meiji era, at the late XIXth century, the training of Japanese musicians had been subjected to the cultural and political constraints of the western countries. Given a choice between the European education, mainly dominated by the Germanic and French schools, or the teaching influenced by the United States of America, the Japanese musician sometimes had to learn with the risk of losing his own cultural identity. However, Japanese artists seem to have maintained the ontology of their music, while having assimilated some of the Western cultures characteristics. Conversely, early in the twentieth century, some European musicians found inspirations in the Japanese culture, inspirations that could give a new life to a musical discourse that seemed to wither between dogmatic struggles and the exhaustion of their society. The relationships between Japanese musicians and France in this context will be the subject of those first days of reflexion, to be held at the Conservatoire de Paris (Paris Conservatoire).

Announcement

International Colloquium « The Japanese musician in France and in the USA, the play of mutual influences », Aix Marseille Université, Université Paris Sorbonne, Université Marne-La-Vallée, INA-GRM et le Conservatoire de Paris (CNSMDP), the February 4th, 5th and 6th of 2016.

At the opening of the Meiji era, at the late XIXth century, the training of Japanese musicians had been subjected to the cultural and political constraints of the western countries. Given a choice between the European education, mainly dominated by the Germanic and French schools, or the teaching influenced by the United States of America, the Japanese musician sometimes had to learn with the risk of losing his own cultural identity. However, Japanese artists seem to have maintained the ontology of their music, while having assimilated some of the Western cultures characteristics. Conversely, early in the twentieth century, some European musicians found inspirations in the Japanese culture, inspirations that could give a new life to a musical discourse that seemed to wither between dogmatic struggles and the exhaustion of their society. The relationships between Japanese musicians and France in this context will be the subject of those first days of reflexion, to be held at the Conservatoire de Paris (Paris Conservatoire). A second colloquium will be held in Japan and discuss the impact of Western culture on the Japanese composition, performance, education and music scene, and the impact of the discovery of Japanese culture on Western musicians. A third symposium will be held in Canada that address the reciprocal influences between Japan and North America (Canada, USA) in the twentieth and twenty-first century.

At the first conference organized in France, we would like to discuss the influence of the French musical world (musical institutions, composers and performers) on Japanese musicians from the Meiji era to the present. We will address the four following topics :

Composition and musical creation
Interpretation
Musicology
Pedagogy
Coming in France, are the Japanese musicians only seeking to reach any specific musical skills? Why a young Japanese musician chooses France to further his musical education? Are there specific compositional properly French, some national skills? What kind of roles may have our major musical institutions in this attraction? These questions are to be asked in all the areas listed above, and should provide further insights into the mutual links of our stories. In this first symposium, we will focus on the reasons for such an appeal of French music on the Japanese musicians, and the marks they may have left, not forgetting the impact that may have had in turn the Japanese musicians on the French ones.

Each topic is declined into some directions for the scheduling of these first days:
   a) **Composition and musical creation**:
      - influences of french music on japanese music
      - between musical notation and musical thought
      - composition teacher's role;
      - stylistic trends influences;
      - contemporary institutions influences (GRM, IRCAM, etc.)
      - creation centers
      - why coming in France to study?
   b) **Interpretation**
      - great masters and performers influences
      - expressivity influences, or the French school myth
      - influences of the French way of conducting
      - competitions roles
      - analysis and technics
      - chamber music interpretation
   c) **Musicology**
      - influence of French musicology, from Maurice Emmanuel to the present
      - some sights on the french patrimony
      - a french methodology
      - musicologic exchanges between France and Japan
   d) **Pedagogy**
      - influences of French pedagogical models on the japanese pedagogy
      - influences of the French musical institutions on Japanese institutions
      - the role of the Japanese students in French insitutions
      - which academical teaching program for which music professional
      - comparison of the French and the Japanese musical pedagogies
      - influence of the interpretation, composition and solfège pedagogies on Japanese musicians

**Bibliography:**

Galliano, Luciana, *Yōgaku, Japanese Music in the Twentieth Century*, Lanham, Scarecrow Press,
Loubet, Emmanuelle, « The beginnings of electronic music in Japan, with a focus on the
Morris-Suzuki, Tessa, « The Invention and Reinvention of "Japanese Culture" », dans The

Terms
The lectures proposals (written in French or in English) have to be sent as an abstract of 1500 signs, a developed text of 5000 signs (with spaces), and with a short curriculum vitae, at :
pascal.terrien@univ-amu.fr,
florent.caron@gmail.com,
nicolas.munck@hotmail.fr,
tamamo.n.m@gmail.com
before the : 15th of February 2015.

Results will be announced before the 30th of May 2015.
Symposium will be held from Thursday 4th to Saturday 6th in Paris.

Scientific team :
Marc Battier, Université Paris-Sorbonne
Hui-Mei Chen, Université de Taïwan
Inoué Satsuki, Université Aichi-Geidai
Osamu Tomori, Université de Kunitachi
Laurent Pottier, Université de Saint-Etienne
Yves Balmer, Ecole normale supérieure de Lyon, Conservatoire de Paris (CNSMDP)
Friedemann Sallis, Université de Calgary
Denis Huneau, Université catholique de l'Ouest
Fabrice Marandola, McGill University
Christopher Moore, Université d’Ottawa
Kevin Dahan, Université de Marne-La-Vallée
Pascal Terrien, Aix-Marseille Université, Conservatoire de Paris (CNSMDP)
Nicolas Donin, IRCAM, Paris
James Giroudon, GRAME, Lyon
Bruno Mantovani, compositeur & Directeur du Conservatoire de Paris
Daniel Truggi, compositeur et directeur de l’INA-GRM
Hope Lee, compositrice Canada (sous réserve d’acceptation)
David Eagle, compositeur, Canada
Susumu Yoshida, compositeur
Misato Mochizuki, compositrice
Malika Kishino, compositrice
Claude Ledoux, compositeur
Allain Gaussin, compositeur

Alain Poirier, Conservatoire de Lyon (CNSMDL)
Emmanuel Ducreux, Conservatoire de Lyon (CNSMDL)
Serge Cyferstein, Conservatoire de Paris (CNSMDP)

Yuko Sonoda, Professeur de piano C.A.
Tamamo Nagai, Doctorante, Paris-Sorbonne
Nicolas Munck, CNSMD de Lyon, Doctorant Université de Saint-Etienne
Florent Caron-Darras, CNSMD de Paris

Organization team:
Pascal Terrien, Aix Marseille Université (EA 4671-ADEF), Conservatoire de Paris (CNSMDP)
Florent Caron-Darras, CNSMD de Paris
Nicolas Munck, Doctorant Université de Saint-Etienne, Conservatoire national supérieur de musique et de danse de Lyon
Tamamo Nagai, Doctorante, Paris-Sorbonne
Yuko Sonoda, Professeur de piano C.A.

Place:
Conservatoire de Paris, 229 avenue Jean Jaurès, Paris 75019, Université de Marne-la-Vallée, Université de Paris Sorbonne.

Date:
Symposium will be held from thursday 4th to saturday 6th in Paris.

Key Words:
Music, Music Creation, Music Performance, Training and Pedagogy, Musicology, Sociology

Contacts:
Pascal Terrien : pascal.terrien@univ-amu.fr
Nicolas Munck : nicolas.munck@hotmail.fr
Tamamo Nagai : tamamo.n.m@gmail.com
With this exchange program, a second workshop is planned in Kunitachi College of Music, Tokyo, on 13 and 14 May 2017. The date of the Canadian conference will be announced later.