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敲金击石：日本战后声音艺术的发展与流变

Bell Out, Chime in: The Development and Rheologic of Post-war Japanese Sound Art

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ABSTRACT

Sound Art is becoming a new genre of art in these years. The practice of *Sound Art* is closely related to the avant-garde movements of the early 20th century, but also overlaps with the sound practices such as Contemporary Music, Experimental Music, and other Media Art practices. From Futurism and Dadaism at the beginning of the 20th century, sound-based artistic practices have included a wealth of formal content, which makes "sound art" difficult to define - it is hard to clearly delineate what it is and what it is not. Nonetheless, it is still possible to sort out the relationship between the development of sound art in the 20th century and its socio-cultural, technological, and artistic concepts by analyzing the historical lineage of sound creation.

Avant-garde sound practices in different periods are not the same in each country. This thesis chooses the history of sound art development in post-war Japan as the research topic. After the World War II, a new generation of avant-garde composers in Japan, not only introduced those advanced Western creative concepts and techniques actively, but also developed a unique form of sound art practice by combining their own cultures. This characteristic is not an independent phenomenon, but is closely related to the political, economic, social, and cultural development of post-war Japan. The purpose of this thesis is also to analyze the influence of this correlation on sound creation.

The first chapter of this thesis serves as a prelude to the introduction of the origin of the term "sound art" and how it has been defined by various scholars. The chapter also examines the connection between radical avant-garde art concepts and avant-garde political ideas in the early 20th century to demonstrate the influence of human socio-cultural and political-economic developments on avant-garde art concepts. The chapter also provides an overview of the economic and social development of pre-war Japan and the introduction of avant-garde art and modern music in the period between the Meiji Restoration and the pre-war period in Japan.

The second chapter, named "Breaking the Limits," which is intended to demonstrate the profound influence of Western avant-garde sound practices on the development of sound art in Japan during 1950s and 1960s. This chapter start with a review of the history of the avant-garde organizations GUTAI (which means concrete in Japanese), *Jikken Kobo* (Experimental Workshop), and the Institute for 20th Century Music. Beginning with the *GUTAI Bijutsu Sengen* (Concrete Art

Manifesto), artists in the early post-war period used to formed as group, explored new artistic concepts and creation. This chapter introduces and analyzes representative works by composers such as Takemitsu Toru, Mayuzumi Toshiro, and Ichiyanagi Toshi, as well as their main creative characteristics. The second half of the chapter examines the historical details of John Cage's first visit to Japan and the main experimental music performance of *Sogetsu Art Center*. As one of the most famous artistic events known as "Cage Shock," it triggered the first large-scale exchange between the avant-garde sound art worlds of Japan and the United States in the post-war period. Cage's method including using random, uncertain, and graphic notation was welcomed by Japanese Artists in the first few years. However, the author concludes that although the emulation of Cage's creative approach faded in the mid-to-late 1960s and even did not become a dominant position in the academy world, Cage's idea and his way of thinking had a profound influence on the development of sound art.

The third chapter, entitled "Japanoise," draws on David Novak's research and begins with a review of avant-garde art and cultural phenomena from the 1960s onwards, such as the *Anpo Protests*, the left-wing movement, and the anti-war movement (Anti-Western) in the context of the intensely political *Ankoku Botoh*, *Angura* (Underground Theater) and the rock music of *Zunou Keisatsu (*Mind-Police). There is also the highly conceptual artistic practice of Japanese Fluxus (Tone Yasunao, Kosugi Takehisa, Ono Yoko, etc.). In the sound practices of this period, the next generation of artists born in the post-war era began to draw on Free Jazz and synthesizer-based electronic music to challenge consumerism, orientalism, and other post-capitalist art scenes. The author believes that underground culture and popular culture represent two different discourses, which can be interpreted as "pro-American" and "anti-American" in the context of Japan's post-war history. This mix has resulted in a unique Japanese creative attitude known as "self-Orientalism" (YMO's electronic music).

Disappointingly, the extent of this artistic rebellion followed a similar curve to that of the declining left-wing movements, in that it gradually degenerated from content to form itself. This was manifested in the noise art practices of artists such as Hijokaidan, Merzbow, and Otomo Yoshihide after the 1980s, Onkyo-Kei after the 2000s, and its difficulty in breaking through in terms of artistic concepts.

Beyond *Japanoise*, the author also quoted Jacques Attali's view from *Noise:The Political*

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Economy of Music to prove that Japanese Noise Art in 1980s was under a delicate state from *Repeating* to *Composing*. Although the artistic establishment behind pop culture has "depoliticized" the anti-establishment art through "typology", the decentralization of network technology still provides pop culture with the possibility of left-wing mass mobilization.

The last chapter which called "Bell out, Chime in," summarizes the various forms of avant-garde sound creation that have developed in Japan since the post-war period and analyzes the practice of Soundscape in Japan since 1990s. The chapter also analyzes the characteristics of "Soundscape" and "Sound Installation" in recent years.

This chapter analyzes in detail the differences between Akio Suzuki, Evala, Takashi Ogubo, and the Japanese Soundscape Project, and the author points out that John Cage's influence has not disappeared from Japan but has profoundly affected aspect of art and life. soundscape, as an advocate of ecological preservation, is very much in line with the traditional values and aesthetic culture of the Japanese people. As an artistic approach, it emphasizes proactive **listening** to nature, the countryside, and the city - something that is also part of Japanese schooling today.

This paper end with an introduction to sound installation as an intermedia art practice today, listing and analyzing representative works by artists such as Ikeda Ryoji, Kurokawa Ryoichi, Manabe Daito, and Takatani Shiro. Digital technology has helped these works of "New Media Art" to express more diverse ideas, such as reflections on nature and society, as well as reflections on technological culture.

Keyword: Sound Art, Post-War, Japan, John Cage, Development Study,Japanoise

Catalog

Part I. Introduction

Chapter I. The Definition of Sound Art

Sound Art is not the only word to describe the art creation process of sound [1].For example, in the early 20th century, futurist artist Luigi Russolo proposed the concept of "Art Del Rumori". Others such as "Soundscape", "Sound Installation", "Audio Art" or another Chinese word for "sound Art", "Sonic Art"... These terms for sound creation also emerged gradually after the middle of the last century. Since the term "Sound Art" itself is more widely known and has a broader meaning, it naturally serves as a general term to describe one or more types of sound creation.

Sound Art was first used in the 1970s and 1980s to refer to individual works of art. Since the 1980s, with the increase of art exhibitions focusing on sound, it has also begun to be reported in various art media. A landmark event was the establishment of the Sound Art Foundation in New York in 1982, which sponsored the "Sound/Art" exhibition at the Sculpture Center in New York in 1983 [2]。 Since the 1990s, the discussion on Sound Art has gradually appeared in the articles and works of western scholars. Dan Lander was one of the early adopters of the term, in his 1990 book *Sound By Artist:*

The terms of experimental music and sound art are considered by some to be synonymous and interchangeable fact, it is difficult to identify an art of sound precisely because of its historical attachment to music. Although music is sound, the tendency has been to designate the entire range of sonic phenomenon to the realm of music. With the introduction of noise-the sound of life-into a compositional framework tending towards the ephemeral and avoiding the referential, artists and composers have created works based on the assumption that all sounds uttered are music. Futurist Luigi Russolo, envisioning an all-inclusive music, states in The Art of Noises: Futurist Manifesto (1913). [3]

Dan Lander's narration simply and directly illustrates the problems encountered in the early years of sound art research: vague definitions and the diversity of works' forms make sound art seem

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[1] 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 . p13

[2] THE ART HISTORY ARCHIVE 　[DB/OL] 　.
http://www.arthistoryarchive.com/arthistory/soundart/

[3] Dan Lander and Micah Lexier. Sound by Artists[M].Art Metropole and Walter Phillips Gallery,1990.p10

difficult to categorize. Theorists are confronted with a complex tapestry of 20th-century avant-garde art ideas and the development of the "sound machine" associated with sound technology. Before World War I, futurists Rossolo and Filippo Tommaso Marinetti had begun to use sound in their compositions, such as syllabic poetry and noise machines. Avant garde composers such as Pierre Boulez, Karlheinz Stockhausen, Tone Yasunao and Ichiyanagi Toshi, born between the 1920s and 1940s, Since the 1950s and 1960s, various sound works with different techniques and ideologies have been tried. It is a common phenomenon in the field of art research that theoretical analysis and induction lag behind creation. For example, when researchers looked back and summarized the "sound art", the previous generation of artists had been creating for at least 30 or 40 years. His works are also varied in form and form. From the early postwar figurative music, electronic music, to the accidental music in the Mountain Dew movement, and later sound devices, computer music, and so on.

Since the 1970s and 1980s, sound art works have gradually moved out of the small circle of the academy, the laboratory or the artists' exhibition, and gradually entered the public view. Today, the era of mobile Internet has increased the visibility and transmission speed of audio-visual works. "Sound art" as a kind of art began to attract attention and research. The accumulation of works text provides rich research materials for sound art research. However, the problem is that for the creation of these "universal voices", but any "definition", there is inevitably a certain exclusivity. For example, the scholar Alan. Alan Licht once defined sound art as follows:

1、Installation sound fields defined by physical space (or acoustic space) rather than by time can be exhibited.

2、Works similar to sound sculpture are visual works of art in themselves, but also sound.

3、Visual artists use sounds produced by non-traditional visual art media materials to extend the artist's aesthetic expression.[1]

It's easy to find that this definition focus too much about installation or exhibitionsism of sound-work. It's kind of like we so called "new media art" but exclude the most "pure listening "things like music concrete. Douglas Kahn, author of .Noise, water, meat : a history of voice, sound, and aurality in the arts,[2]also talked about the definition of sound art. He pointed out that sound art should be regarded as a dimension of multimedia creation rather than an independent art type, and according

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[1] Alan Licht. Sound Art, Beyond Music, Between Categories[M] Rizzoli International Publications ,2007.

[2] Kahn, Douglas.Noise, water, meat ———a history of voice, sound, and aurality in the arts[M].The MIT Press ,1999.

to this logic, the future will also deal with the problems of "smell art" and "taste art". As a literal translation of the term "Sound Art", it is necessary to make some conceptual definition of the connotation and extension of "sound art" in both Chinese and foreign contexts, at least at the beginning of the discussion in this paper.

The German definition of "sound art" (Klangkunst) is more rigorous than the English definition of logic. In 1999, Helga de la Montte-Haber, a professor at the Technical University of Berlin, wrote in Sound Art: Sound Objects and sound Spaces that Klangkunst should be seen as a result of breaking the traditional duality between space art (Raumkunst) and time art (Zeitkunst). This definition tends to describe sound art as "sound installation art" that relies on space to exist, but its exclusion of purely sound works that do not rely on physical space for listening has caused some controversy.

Klangkunst ,German in *Sound Art*, is more rigorous than English in definition。 In 1999, Helga de la Montte-Haber, a professor at the Technical University of Berlin, wrote in *Sound Art: Sound Objects and sound Spaces* that Klangkunst should be seen as a result of breaking the traditional duality between space art (Raumkunst) and time art (Zeitkunst) [1].This definition tends to describe sound art as "sound installation art" that relies on space to exist, but its exclusion of purely sound works that do not rely on physical space for listening has caused some controversy.

The definition of sound art is constantly discussed and defined in the academic circle, in an attempt to open up a new knowledge and a new research field to integrate the past research, which is understandable. No matter how it is defined, what underpins this concept is the researcher's summary of a certain developmental context. After synthesizing various definitions, I choose to refer to Brandon LaBelle's view that sound art is "the practice of utilizing, describing, analyzing, performing, and questioning the process and state of sound production."[2] And according to the "avant-garde sound" chapter in Lin Qiwei's Book *"Beyond Sound Art"* [3], The next provisional definition of the content of the work discussed in this paper is "artistic creation based on the avant-garde art movement and technological revolution since the 20th century, which is based on sound or sound related phenomena." Based on these definitions, the sound art forms discussed in this paper can be discussed in terms of "technical" (e.g., "tape music", "electronic music", "computer music", "sound installation") and "conceptual" (e.g., "noise art", "accidental music", "soundscape").

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[1] 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p15

[2] Brandon LaBelle,Background noise:perspectives on sound art[M].The Continuum International Publishing Group Inc,2006.ix.

[3] 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .第一章"前卫之声".

Chapter II. The Process of western sound art history in 20th Century

Section 1. Before WWII.

1 Background in early 20th century

From the Renaissance in the Middle Ages to the Enlightenment, the western world has always advocated the pursuit of "rationality" in the field of humanities and social sciences and established the nation state in the modern sense based on the political system of separation of powers, constitutional monarchy, democratic republic and so on. At the same time, the development of capitalist economy re-established the efficient production order, and also paved the way for the birth of the two industrial revolutions.

This development of reason and order reached a climax in the early 20th century. With the end of the second Industrial Revolution, human productivity has been rapid progress, industrial production to meet the increasing material needs of people. Under the background of the electrical revolution, the telephone, radio and other communication tools as well as the means of transportation such as trains and planes have also made people's traditional concepts of time and space quickly broken. One by one, epoch-making inventions and scientific theories have upended our understanding of the world. Since ancient times, once the economic foundation, as the sum of production relations, is out of balance with the development of productive forces, it will inevitably cause turbulence or contradictions within the social structure, and even affect the political system and social ideology as the superstructure. The capitalist society experienced rapid development in the Industrial Revolution era, and its inherent contradictions became increasingly acute during this period, and even directly gave birth to the First World War and the Russian Socialist Revolution in Europe. Theorist Marshall Berman defined the feeling of "euphoria and impending disaster" as a modernist emotion[①]。

This period is also an important node in the development of avant-garde art. Through artistic movements, manifestos and works, artists express their dissatisfaction with the status quo, or question, reflect on and challenge traditions. Avant-Garde, a military term of French origins, is used to describe the cultural stance and aesthetic gesture of artists seeking progress. This kind of consciousness of seeking new changes in the field of art is also highly related to the overall social

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① [英]戴维.霍普金斯. 达达和超现实主义，舒笑梅 译[M]. 南京：译林出版社，2013.

background at that time. For example, in the field of art, impressionist painters such as Monet and Cezanne broke the inherent form of "imitating" reality in traditional painting and drawing, and pursued instant and present visual impressions. The artists of Cubism, German Expressionism, and Fauvism in France followed closely behind, deconstructed the past painting experience on the basis of more radical artistic experiments. Symbolism in the field of literature also goes against naturalism and realism's restoration of the external world in the past but uses symbolism and metaphor to explore the emotional world.

In the major avant-garde art movements of the early 20th century, there may be differences between "isms" such as futurism, Dada and surrealism, and between different artists, but there is a consensus on criticizing traditions and questioning established art forms. Italy's futurists demand a revolution from the top to life at the bottom. They refuse to celebrate the past world and the old culture, but embrace the possibilities of new civilizations that modern science has brought. Rhapsodized about the sense of speed and power brought by the mechanical age, and took part in war as the practice of his artistic conception. Contrary to futuristic military fanaticism, the Zurich Bistro, considered the "origin of Dada," welcomed a group of resident artists in February 1916. While avoiding the war, they used poetry recitations with broken words, absurd dance performances and even graphic collages to vigorously oppose those "decadent" pre-war art. At the same time, they soberly pursued an irrational state and created new art with an anti-art attitude. In the eyes of the avant-garde artists, art has become a kind of exclusive domain for bourgeois entertainment, and their reaction to this is to break down the absolute boundary between art and life. They tried lots of medium and material for artistic creation. Marcel Duchamp's *Fountain* in 1917（图 1-1） used *found object* to express his idea instead of the artistic creation process. Although there was no such term as "new media art" at that time, it was no longer a conceptual constraint for avant-garde artists to use other media materials to create works, so it became a logical choice for them to use sound as a creative material.
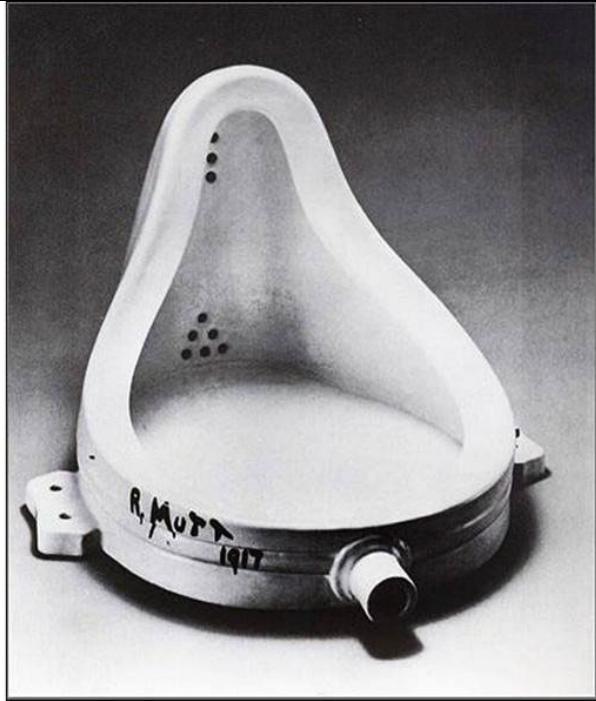
图 1-1 杜尚《泉》

2 Futurism and Dadaism

Futurism and Dada were the first avant-garde art groups to use sound to create art. The artists, led by Luigi Russolo and Filippo Tommaso Marinetti, experimented various forms of expression: *"syllabic poetry"*, in which the words and syllables of poetry are scrambled and exaggerated recitations are performed; *Intonarumori* is a sound instrument that can control the pitch and timbre of a device such as a rattler, an explosive device, and a whistle. Dadaists, such as Duchamp's *Erratum Musical* (1913), composed music without any rhythm or syllable cues on a deck of playing cards and sang it randomly. Duchamp's choral composition for his three sisters probably predates John Cage's earliest random composition experiment of the 20th century. The Dadaists, such as Chara and Breton, repeatedly challenged the audience on the stage of small pubs and theaters with recitations, dances, and performances that were destructive to their own form.

Luigi Russolo published The Futurist Manifesto: The Art of Noises (*L 'arte dei rumori*), a critique of the "noises" produced by the mechanical age since the Industrial Revolution and the development of classical music to the present day:[①]

The invention of automatic machinery in the 19th century created 'noise', and noise still dominates the human senses today... Since the Middle Ages, music has been given religious

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[①] 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p37

significance... People don't see sound production as a part of everyday life." Because of this summary, the inevitability of the development of music and "noise" is mutually confirmed with the progress of civilization from the 20th century to the present. "The art of music seeks first of all to be pure, to mix sounds under the principle of maintaining pleasing harmony. Today's music goes in the opposite direction, aiming to develop the harshest and most discordant intervals. Our music today is getting closer to the sound of noise, and this evolution coincides with the development of human mechanical civilization... An eighteenth-century ear would never have been able to withstand the powerful dissonance of today's symphony orchestra, whereas our ears, baptized by the noise of modern life, have long since lost it. Not only are we not satisfied with the established sound, we want more, we want the possibility of infinite expansion of sound perception.

The futuristic concept of "noise" is based on the revolutionary changes that machinery has made to human civilization since the Industrial Revolution. They disassemble the "organized art form" (such as poetry and drama) from the content without rules and meaninglessness and treat human natural language and performance into a kind of "noise" on the stage to challenge the audience, as well as the art form itself. Therefore, seeking new media materials as the sound source of "noise" has become an inevitable choice for futurists. The noise machine is based on machinery invented since the Industrial Revolution, such as internal combustion engines, steam engines, radios, and horns, which generate noise through metal friction, gear collision, and line voltage. After publishing his Futuristic Manifesto, Russolo built a prototype of the first noise machine, the "holler": it could not only produce a sound similar to a car engine, but also easily adjust the pitch according to the scale. （图 1-2）
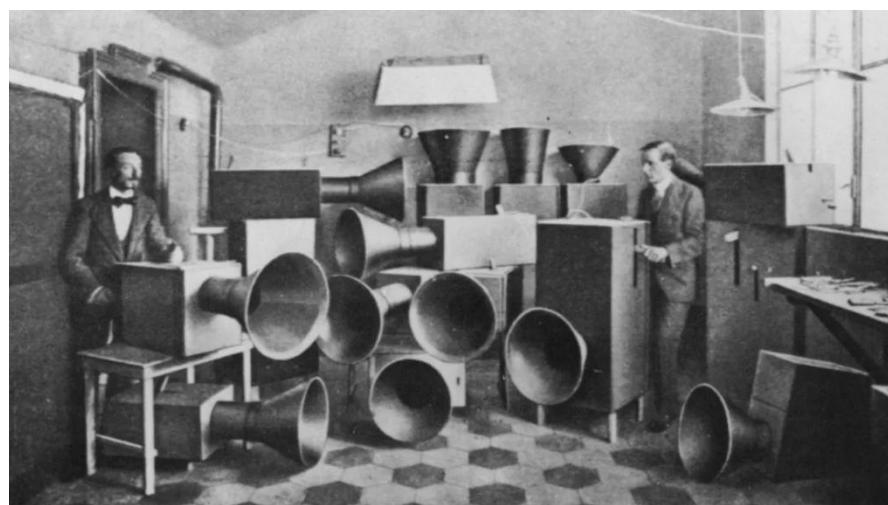
图 1-2Futurism "Noise Machine"

Russolo's noise theory inspired later Dada and Surrealist artists as well as modern composers

such as Stravinsky to seek different forms of media materials, taking "noise" as a kind of "discordant" creation material relative to music, and applied it to the concrete practice in the early 20th century.[①]

The avant-garde art movement of the early 20th century undoubtedly also influenced contemporary music which was in the process of change. In 1923, Austrian composer Schoenberg invented the theory of twelve-tone system, which broke through the traditional harmonic framework of classical music in composition and developed the creation techniques of chromatic and tonality weakening since romantic music in the late 19th century. Schoenberg directly influenced the modern music school called "serialism", which was represented by Boulez and Messiaen, including his disciple Webern. French composer Edgard Varese, known as the "father of electronic music", also proposed as early as 1924 that he should directly create and think about sound in terms of frequency, rhythm, intensity and time value of sound beyond the "twelve equal laws". He inherited Debussy's attention to timbre in composition, followed by the emerging concept of "spectrum music" in the 20th century, and injected new strength into the 20th century avant-garde music.

3 Connection between Avant-Garde art and politics in early 20th century

The concept of avant-garde art is closely related to avant-garde politics. This artistic concept, as a spontaneous reflective and rebellious force in modern society "trying to bridge the boundary between life and art", has a natural political nature. For example, the political views of the futurist participants are very diverse: on the basis of anarchism, there are avant-garde elements from the far right to the far left. [②]In 1915, Marinetti participated in a demonstration in support of Italy's entry into World War I, and this was an opportunity to meet the future Italian Fascist leader Benito Mussolini. When the "Fascist fighters" who embodied his avant-garde political ideals (the liberation of Italy from the shackles of the Church, the crown, marriage, and parliament) were taken in the opposite direction by the "Black Fir Army", which was increasingly leaning to the right, Marinetti broke away from the fascist organization and downplayed his political radicalism. In 1922, under the leadership of Mussolini, the Black Fir Army seized power in street violence. The futurism of this period attracted the attention and sympathy of the communists because of its radical propositions.

Gramsci, the founder of the Italian Communist Party, wrote to Trotsky in his Letter on Futurism in September 1922:

It may be said that after the war, the character of the futurist movement had been lost, and it

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① 林其蔚. 超越声音艺术. 台北：艺术家出版社，2012 . p35.

② 林其蔚. 超越声音艺术. 台北：艺术家出版社，2012 . p23.

had divided into different factions. The cultured youth among them are quite reactionary. The workers saw in futurism at first the elements of a struggle against the old, dead, academic Italian culture, which was alien to the people; Today, they are finally taking up arms and fighting for their freedom, with little interest in the arguments of the past. In the great industrial cities, the program of "proletarian culture," which aims at reviving the literary and artistic creativity of the working people, attracts those who still have time and interest to explore these questions.[①]

Influenced by the "noise machine" of the futurists, the Soviet Union after the proletarian Revolution also had an early expression of avant-garde sound creation, but with the advent of the Stalin era, this form of avant-garde art was suppressed as it was in Italy. In 1934, the Soviet Minister of Culture, Andrei Aleksandrovich Zhdanov, introduced a policy that made "socialist realism" the only legitimate artistic style of the time. In his 1948 speech, he said:

In the music of the Soviets, we are confronted with two trends which are invisible on the surface, but which are at the core of a sharp struggle. A healthy, progressive musical principle that represents the Soviet, rooted in the role of the classical heritage - especially the Russian musical genre; It is based on the combination of lofty intellectual content, realistic reality, and deep organic relationships with people - combined with highly professional artistic skills. The other trend is the formalism of Soviet art, which is characterized by the rejection of classical inheritance under the guise of seeking novelty, the rejection of the mass quality of music, the refusal to serve the people, in order to satisfy the highly individualistic emotional needs of a small aesthetic elite... The Soviet composer faces two very important tasks, the greatest of which is the development and perfection of Soviet music. The second is to protect Soviet music from the infiltration of petty-bourgeois decadence. Let us not forget that the Soviet Union was the guardian of universal musical culture, as in other fields, the mainstay of human civilization and culture against the winds of petty bourgeois decadence and cultural disintegration……[②]

For the regime that emphasizes "centralization", avant-garde art as a "decentralized" trend of thought is a reactionary existence. This is also in line with Jacque Attali：

"The suppression of subversive noise is necessary because it represents a demand for cultural autonomy, a support for difference and marginality. This concern for preserving the musical theme and distrust of new languages, symbols, and tools, and rejection of the unusual, is present in all

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[①] 中文马克思主义文库：葛兰西[OL]. https://www.marxists.org/chinese/gramsci/05.htm .

[②] [法]贾克.阿达利. 噪音：音乐的政治经济学[M] .上海：人民出版社，2000.p7.

similar regimes."[1]。

On a global scale, the two world Wars and the capitalist depression produced in the middle caused far-reaching turmoil to human society. Artists' beautiful fantasy of human society was shattered at the same time, the creation of avant-garde art was almost stalled because of the war, and it was gradually recovered after the war in 1945.

Section 2. Post-War Changes in concept and technology of sound

1 About Sound creation concept and idea.

After the end of World War II, in order to rebuild the international order, but also for the actual needs of ideological struggle, the United States regards cultural and artistic propaganda as an important part of its cultural strategy. In order to eliminate the influence of fascist culture and build its cultural legitimacy and superiority, it has become a logical measure for the Western world to carry out cultural "integration" of the "rebellious" modern art that was suppressed before the war. In Germany, for example, the works of Schonberg, once considered a "heretic" in the music industry, returned to German radio stations at the behest of the Allies. In the Darmstadt region, by music critic Wolfgang. At Stanek's suggestion, a summer camp called the International Summer Seminar on New Music was established. Another originator and composer, Everett. Helm said: "[Darmstadt] neither teaches nor plays anything except contemporary music, and even contemporary music must be of an advanced kind. Such as Richard Strauss, Young. The music of Sibelius and others was not even considered."[2]

Taiwan scholar Lin Qiwei uses the term "art institutionalization" to describe the production relationship of modern art, as well as the relationship between sound art and modern art. The so-called "establishment" is a system of power and authority, which can be described in this context as a dominant group or cultural elite. Taking Europe and the United States and other developed countries as examples, with the rapid development of social productivity brought about by the industrial Revolution, a set of cultural production and consumption system has been formed: research institutions, colleges and studios as the main "supply side" of research, training and production; Mass media such as art galleries, concert halls, publishing, television, music, and even the Internet form the "sales end" of communication, evaluation, and distribution. With the continuous advancement of

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[1] ibid..

[2] [美]亚里克斯.罗斯. 余下只有噪音：聆听 20 世纪，郭建英 译[M].桂林：广西师范大学出版社，2020.p393

globalization, this system is also naturally absorbed and accepted by developing countries, becoming a member of this cultural industrial production chain.

The formation of "contemporary art institutions" such as museums, art galleries and concert halls, as well as "cultural institutions" such as universities and mass media, has carried out an all-round "depoliticized" transformation of the evaluation system, circulation channels and ideology of artistic creation [①]，Contemporary art, in turn, "became an instrument of resistance to communist aesthetics." In the United States, abstract performance-ism was popular as the "mainstream art" for a long time in the early postwar period, and the new artistic movements and schools such as Pop art, Fluxus, and Minimalism that were born in the late 1950s and 1960s were spontaneous reactions to this "mainstream". These art schools have inherited the anti-art characteristics since Dada, such as "deconstruction" by means of collage, and their "target" is the mainstream cultural and artistic establishment. （图 1-3 ）

图 1-3 Andy Warhol《玛丽莲.梦露》1962

The word Fluxus, originally meaning "flowing", was coined by George. Mathews named it in 1961. Conceptually influenced by Duchamp, Fluxus attempted to inherit and restore the vitality of the avant-garde of earlier years, arguing that art "must depend on the expansion of the concept of works of art if it is to break through the existing mode of production." That is to objectify and dematerialize works of art, to break the antagonistic relationship between works and space, art and life." Unlike other schools of art, Fluxus artists have shown a strong interest in using sound as a form of expression in their work, which is inseparable from their teacher relationship. Most of the representatives of Fluxus, Ono Yoko and Nam June Paik, were influenced by the composer John Cage. Their interest in music and music education background directly influenced their treatment and expression of music in their works. In addition to Cage's classic "probabilistic composition" and "accidental music", Fluxus' "music" is usually some abstract score based on words, which the artist

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[①] 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p102.

"interprets" with personal understanding and free improvisation.

Most of the Fluxus artists active in New York were influenced by Cage's experimental composition courses, and therefore the use of sound is often present in their work. Fluxus's works are mostly based on some literal instructions or ideas, so the presentation form has a strong intermedia and contingencies. At the same time, to counter the trend of "depoliticization" of modern art through museums and academies since World War II, Fluxus artists have made continuous efforts to "break the opposition between art and life", especially in the "intermedia", that is, the application of new media materials. For example, in La Monte Young's "Dream House", a reddish-purple light installation by light artist Marian Zazeela and a synthesis-based synthesizer, as well as a continuous harmony with urban AC 50Hz as the main sound, are used as the sound.[①]

图 1-4 La Monte Young《Dream House》

[①]ArtForum News [OL]. https://www.artforum.com/news .
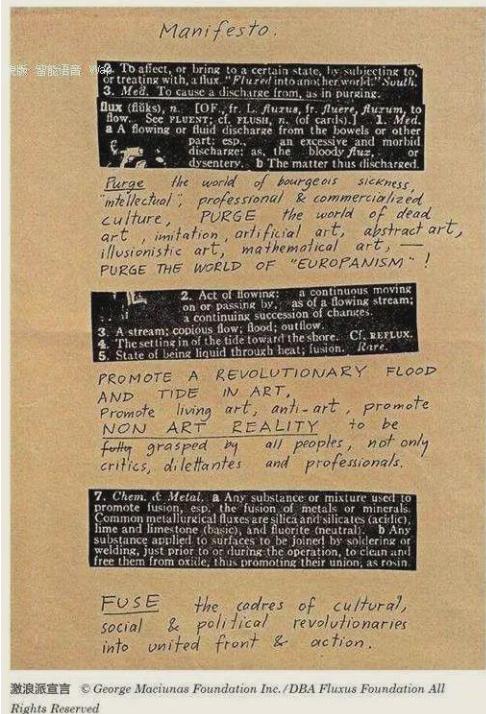
图 1-5Fluxus Manifesto

In 1963, George Maciunas published the fluxus Manifesto, in which he wrote: "We want to rid ourselves of lifeless art, imitative, artificial art, abstract art, fantasy art, mathematical art." To promote a revolution in art, to promote living art, anti-art and unreal art that can be mastered by everyone, not critics, enthusiasts or professionals."（图 1-5）。

This manifesto certainly gave the Fluxus artists a "post-Dada" label. They found that the "traditional music establishment" represented by classical music and symphony orchestra was a better target of provocation than the plastic arts. Therefore, although the Fluxus movement in the 1960s did not use "noise" as a definite method of creation, the appearance of "noise" in their improvisational performances based on text instructions and multimedia was expected:

On 17 November 1967, Cage's new work *Musicircus* was premiered at the University of Illinois [1] He invited different kinds of musical performers to play solo or ensemble whatever they wanted in the same space, and the result of this hours-long act was undoubtedly "noise" to the audience. Cage once said in an interview, "You won't hear anything, you'll hear anything."

Disordered content and "overloaded" information are another feature of "noise". From an acoustic point of view, any musical sound has a fundamental frequency representing the basic sound energy and a overtone with which it has an integer multiple relationship frequency, so it is easy to be

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[1] 英国.The Guardian[N].https://www.theguardian.com/music/2014/jun/20/john-cage-and-his-musicircus ,2014.

captured and understood by the human ear. The common "white noise" and "powder noise" are in a state of "information overload" due to the extremely average division of spectral energy in the audible threshold of the human ear (20Hz~20000Hz). In addition to the physiological pressure on the human ear (pain threshold), this "overload" can also cause people to feel mentally anxious due to the inability to capture logical information.

Cage's *Musicircus* may not be as volumically oppressive as white noise, but the idea behind it is the "information overload" that comes with this kind of disorganized improvisation. Japanese musician Otomo Yoshihide included his view on the "relative" of noise in his book *MUSICS*: If A student is listening to the radio playing Beethoven's music, then the radio signal interferes with the singing of Britney Spears playing on the radio station next door. Although student A may also be a fan of Britney's music, the interference of weak radio signals to Beethoven's music is a kind of "noise" in his opinion.。[1]

Akita Masami(Merzbow), a pioneer of Japanese noise art, said in his documentary: "I have been looking for sounds that are comfortable for me, that is, 'electrical' and 'metal' sounds." I get a kick out of the sounds, but they just happen to be what's called noise."[2]

Under Cage's *"Everything we do is music"* philosophy, the absolute line between sound and music has become blurred today. We find that the development logic behind sound art is consistent with the general direction of "decentralization" and "deconstruction" of avant-garde art throughout the 20th century. The expansion of artistic concept pushes sound art works to try various forms of expression, and the progress of technology in turn extends the boundaries of sound art works.[3]

2 New Sound Technology after WWII

During the Second World War, science and technology were catalyzed by the war to develop rapidly, and many military technical products were gradually civilianized and widely popularized after the war, including tape recording technology. From Edison's invention of the phonograph to the decades before World War II, perhaps because the concept of cross-media creation has not been popularized, or the recording technology is too primitive and cumbersome in the process, the use of recording materials for "cutting" creation has only been in the field of sound film has been a lot of

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[1] [日]Otomo Yoshihide. MUSICS [M]. 日本：岩波书店，2008.p17.

[2] Akita Masami（Merzbow）. 个人纪录片 Beyond Ultra Violence - Uneasy Listening [Z] .日本，1998.

[3] 华盛顿邮报. American Composers: John Cage, The Avatar of Avant [N].https://www.washingtonpost.com/wp-srv/style/music/features/cage0816.htm ,Tim Page,1998.8.16.

practice. The emergence of tape recording has cleared the technical obstacles for this way of creation. In 1948, Pierre Schaeffer, a young French engineer, created *Musique Concrète*, which is using audio recording equipment. Instead of traditional Musical Instruments, Musique concrète used tape-recorded sound materials to create new sounds through the techniques of modulation, shifting, overlapping and editing.

In the same year, thanks to the West German government's support for the development of electronic technology after World War II, The WNDR, based in Cologne, founded *Studio Fur Elektronische* under the leadership of musicians, academics and engineers Herbert Eimert, Robert Beyer and Meyer Eppler Musik began to explore the use of electronic technology to create unprecedented sounds, resulting in *Studie I and Studie II*, which Stockhausen produced in his Cologne studio in 1953. Starting from Schoenberg's 12-tone theory, they seek to "re-decompose" the 12-tone through electronic synthesis under the method of sequential music to explore new timbre and musical order.

Tape music and electronic music, two genres named for the medium and technique in which they were created, remained the preserve of the academy in the early 1950s for technical reasons. With the maturity of industrial technology, electronic instruments based on electroacoustic technology were rapidly promoted in the 1960s through the explosive wave of rock music represented by the Beatles. The punk and psychedelic music that followed coincided with the left-wing movements that swept the world at that time, the anti-war trend, and the confused and decadent youth culture of the Beat generation, or even a reflection of the zeitgeist. Synthesizer manufacturers, such as Moog and Yamaha, have gradually developed clunky sound synthesizers that once required specialized engineers to operate into lightweight, portable, and capable of composing complex synthetic sound products.

The development of technology has brought about not only the advancement of the music production process, but also the promotion of the "decentralization" of sound art mentioned above. Guided by the spirit of Punk in the 1970s, composers and music fans used low-cost Cassette tapes and recorders for "DIY" and underground, personalized distribution by mail. Whether out of pure hobby or to avoid record label scrutiny, this semi-underground activity actually constituted a "decentralized" cultural phenomenon at the end of the last century. Portable music players, such as the Walkman developed by SONY, broke the logic of listening in the past. Music was liberated from fixed media such as the concert hall, radio, television, vinyl record player, and truly became

an instant, repeatable commodity.

图 1-6 Sony1979 Walkman

In the 1980s, the midi protocol advocated by Roland founder Ikutaro Kakehashi in 1981 integrated the communication interface between digital Musical Instruments, and computer-based and digital audio processing technologies were widely used, which cleared most of the obstacles for the development of computer music.[①]For example, the Max/Msp system developed by Miller Puckette helps sound artists with computer music generation and real-time calculation through easy graphical programming. While creating real-time and interactive sound works, sound artists have also lowered the threshold for sound works to be installed and musealized. Today, in the Internet era with highly developed information technology, the cost of sound works from creation to dissemination is gradually decreasing. When modern art is gradually swallowed by the trend of "postmodern", the development and discussion of "sound art" seem to contain some new possibilities.

Whether it is electronic Musical Instruments or audio equipment, Japan has always been at the forefront of the world in sound-related technology. In the early post-war period, *Tokyo Tsushin Kogyo (Tokyo Telecommunications Engineering Company)*, the predecessor of Sony, independently developed Japan's first tape recorder. After this, the rise of Roland and Yamaha is a high-profile international brand. In the development of artistic concepts, despite the setbacks of the war, Japan did not lag the world. Artists not only quickly imported avant-garde artistic ideas and knowledge in the early post-war reconstruction phase, but also spread Japanese sound art works and music culture to the West. This development was not achieved overnight after the war, but the result of continuous acceptance, transformation and successful localization of the western musical culture system since the Meiji Restoration.

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① 王春明.梯郁太郎与日本现代电子音乐的发展[J].华章,2007,(2):157.p224.

Chapter 3. Situation about Japan in 20th century

Section 1 Society's brief before the WWII

1 Heritage of Meiji Period

After hundreds of years of seclusive policy(Sakoku) and the Arrival of Black Ships, Japan was seeking a path of change urgently in the 20th century .[1] Since the Meiji Restoration, Japan has constantly introduced advanced production, social and cultural systems from the Western. The Meiji emperor, who regained the power from the shogunate and unified the whole country, imitated the Western political system of monarch-cabinet based on *The Satsuma–Chōshū Alliance*. In the military, Japan introduced the system of Germany and France to reform its army and navy. At the same time, the Japanese government hired many foreign experts to guide the modernization of various fields from industry and agriculture to health care and education. For example, the Japanese government hired 214 foreign experts once just in 1872.[2]

The Meiji Restoration abolished the traditional samurai class. In the process of industrialization and urbanization, new social classes and middle classes were born. The whole society's longing for Western civilization made Japan quickly absorb advanced culture in all aspects of Western society in the appeal of "leaving Asia and entering Europe" in the Meiji Restoration, and formed a nation-state in the modern sense. The Meiji Restoration left a rich material and spiritual legacy, and was also a period when the Japanese embraced Western culture with great enthusiasm. The Taisho period (1913-1926), known as Taisho Democracy after the Meiji period, is a continuation of this political legacy.2 Diffuse of avant-garde in Japan

The acceleration of the speed of information dissemination also shortened the time difference between Japan and the West, and the avant-garde ideas originated from Europe and the United States in the early 20th century were translated and introduced to Japan at almost the same speed. For example, the art movement of the Taisho period (1912-1926) was strongly influenced by the futurism and Dadaism of the same period [3] MAVO, an avant-garde art organization founded by young Japanese painters who had studied in Europe after World War I, was only four or five years later than

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[1] 指 1853 年美国海军佩里以舰船火炮威胁日本开国通商，签订《神奈川条约》.

[2] 王凯.近现代日本美术的变迁[M]，浙江大学出版，2012.

[3] 大正九年（1920 年）在一战结束之后，木下秀一郎、普门晓、尾型龟之助等一批日本画家接连成立了"未来派美术协会"、"达达"美术团体等组织。

that of the West. Other examples, such as the establishment of the Japanese Communist Party in 1922, the "New Senseism" movement symbolizing proletarian literature represented by Yasuhiro Kawabata in 1924, and the establishment of the "Proletarian Literary and Artistic League" in 1926, are evidence of the synchronized development of Japan and the West in the West. Influenced by the enlightenment thinkers of the Meiji era and the rise of the urban middle class, the Taisho period was also the culmination of Japan's pre-war democratic movement.

Section 2 The modernization of Japanese music

The establishment of the development vein of western sound art is not only the extension of the development of avant-garde art in the 20th century, but also the internal breakthrough of western classical music on the road of modernization. Despite the modernization of the Meiji Restoration in the late 19th century, Japan did not largely establish its own western music education system until the 1920s.

In 1880, the Japanese government began sending students to study music in Europe. In 1887, the Tokyo Academy of Music (the predecessor of the current Tokyo University of the Arts) was established, becoming the first professional school in Japan to teach western music. Around 1900, the first generation of western music composers in Japan, represented by Taki Rentaro, began to emerge, and his work "Shiki" represents that the composition techniques of Western classical music have greatly influenced the creation of Japanese composers.

During the Ming Dynasty, Japan mainly learned from Germany, and German-Austrian music was the mainstream of Western classical music at that time. The German-style music education system and music schools have deeply influenced the western music of Japan since the Meiji period, and the Japanese musicians studying abroad are mainly German and French. For example, Kosaku Yamada, who studied in Germany around 1910, was directly influenced by Romanticism and Impressionism such as Stravinsky, Debussy, Strauss and Wagner, who were famous at that time.

In the 1930s, there was a boom in the development of Western music in Japan. After the study and imitation of Western music in the early 20th century, Japanese composers began to consciously get rid of the paradigm of Western music and pursue a creative consciousness that reflected Japanese national culture. Russian composer Alexander Nikolayevich Tcherepnin played a driving role during this period. He traveled to China and Japan many times between 1934 and 1936, and established the Tcherepnin Prize, a composition award that encourages the expression of national culture in the

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creation of music.[①] Composers sought resources from classical Japanese culture, and some even directly used the tonality with the color of traditional Japanese sound. Affected by the war and defeat, the Japanese music industry was in a creative downturn throughout the 1940s, and it was not until the early 1950s that a new group of "academic" composers re-emerged.

Section 3 Reverse output of culture: Orientalism and Exoticism

The process of globalization in the 20th century is bound to bring about the exchange and integration of different cultures. "Oriental civilization" renews its own culture through the theoretical framework and research methods of Western culture and seeks a present reorientation from traditional cultural resources. Through a series of studies on Eastern countries, Western culture forms the so-called "Orientalism" or "Exoticism" to seek for new cultural connotations in contemporary art. Painters of the Impressionist period, for example, were explicitly influenced by ukiyo-e works from Japan. Japanese Ukiyo-e's artistic representation of natural scenery and civic life greatly stimulated the breakthrough of Impressionist painters in traditional European painting techniques. Monet never visited Japan, but his work *La Japonaise* is full of exotic visions of Japanese culture. （图 1-7）It must be noted that "Orientalism" is a way of discourse established in the post-colonial context, and its own attributes determine that the Eastern culture viewed from the western perspective is not an equal cultural relationship, but as a cultural raw material to be processed, and Westerners view the East as a collection of Exotic and imaginative. As the "others" in Western culture, Eastern culture lags the West in "modernity", but in the context of the development of contemporary art in the 20th century, Western artists develop their own theories and creative forms through the elements of Eastern culture

① 足立美緒.「日本的作曲」の実践 〜昭和初期の作曲家を中心に [D].东京艺术大学大学院音乐研究科修士课程，2017.

图 1-7 La Japonaise

D.t. Suzuki, a Japanese Zen master living in the United States, was an important figure in introducing Zen Buddhist culture to the Western world in English. Although Suzuki's own thoughts and teachings on Zen are still debated to this day, it was through him that the Japanese idea of "Zen" influenced the later John Cage. Suzuki was a visiting professor at Columbia University in the 1950s [1]，Cage was influenced by Zen ideas from his lectures. He recalled this in a second interview with Suzuki during his visit to Japan in 1962. [2]He believes that it was Suzuki's Zen thoughts that inspired his thinking on conceptual sound works such as 4:33。

Chapter IV After WWII: western influence

Post-war Japanese society can be roughly divided into three periods: the post-war recovery period (1945-1964), from reconstruction to Tokyo hosting the Olympic Games; In the period of rapid economic growth of Japan (Koudo Seichoki 1965-1972,1973-1989) with the Tokyo Olympic Games as the symbolic starting point, although the Japanese economy was once affected by the global oil crisis in 1973, it quickly came out of the crisis and became the second largest economy in the world in the 1980s; The Heisei Era (1989-2019), which began after the death of Emperor Showa, was another major landmark phase. The collapse of Japan's economic bubble in the 1990s caused a long period of economic downturn, but it was also a period of prosperity in which Japanese cultural products such as anime, games, and movies flourished and were actively exported abroad.

Unlike the Meiji era, Japan's acceptance of Western culture after World War II had an extra layer of American compulsion. The encouragement of universal values such as human rights and freedom of speech revived Japan's left-wing political culture, which had been destroyed before the war, but the ensuing Cold War between the United States and the Soviet Union led to the ideological confrontation between the United States and communism. Two security treaties signed between Japan and the United States in the 1950s and 1960s triggered years of civil protests, and the Japanese, who had lived through the war, feared being drawn into another war between the United States and

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[1] 柿沼敏江. サイレンス――鈴木大拙、ジョン・ケージ、そして 22 世紀へ[J/OL]. intoxicate vol.99，https://tower.jp/article/series/2012/08/20/silence , 2012 年 8 月 20 日発行号.

[2]ジョン・ケージ初来日(1962)〜鈴木大拙との会話＆オノ・ヨーコ[OL]

https://blog.goo.ne.jp/hirochan1990/e/d4a65ba9f6db638c74436e6215d47a14 ,2014.

the Soviet Union. In the 1960s, the worldwide left-wing movement also once influenced Japan, so the cultural and artistic creation related to it will naturally be labeled as a "rebellion" and "resistance".

The western discussion on the development of sound art and art establishment is based on the European and American avant-garde art movement in the 20th century. That is, first there is sound creation, and then the creation is classified and positioned according to the historical development. Looking back at Japanese sound creation in the 20th century, especially after the war, is to some extent an application of this "taxonomy". According to some post-colonial arguments, countries like Japan, once transformed by the American system in all aspects, are just like other third world countries that accept the European and American culture industry system, and their national culture and information are only used as "raw materials" to produce and export according to the Western culture and art system. In the discussion on the development of contemporary art led by Europe and the United States, Japanese art is only collateral. This argument certainly provides a convenient explanation when discussing the "nationality" of Japanese sound art. It should be noted that Japanese composers' exploration of "Japanese" in their works can not only be lightly attributed to the reconstruction and self-identification of postwar national cultural mentality. After the introduction and development of western music into Japan, as an imported product with a mature system, the phenomenon of comparing and introspection with the past national culture on the basis of imitation and learning has always existed, and it is well documented. From this perspective, although the post-war period has been stimulated by some external stimuli, it can also be regarded as a natural continuation of this logic.

This consciousness is reflected in the fields of film, literature, music, art and so on. After the signing of the San Francisco Peace Treaty, Japan gradually resumed its status as a normal sovereign state, and Japan resumed international cultural exchanges such as sending and receiving students. Japanese cultural and art circles are also able to contact the latest artistic and technological developments in Europe and the United States at a faster rate than decades ago, and actively absorb, imitate and create transformation. It cannot be denied that the promotion of international exchanges after the war enabled the Japanese to participate in the forefront of sound art development in a more active manner, rather than passively accepting and catering to foreign "fashion trends". Ichiyanagi Toshi and Akiyoshi Toshiko, for example, came to the United States as the first Japanese students to study composition at Juilliard and Berklee College of Music; Early Fluxus music activities took place in Ono Yoko's apartment in New York City. Kosugi Takehisa and Tone Yasunao also became more actively involved in Fluxus music after Cage's interview. Japan's post-war sound creation

undoubtedly added a new power to the development of sound art.

The development and innovation of technology is an important context in the discourse of sound art after World War II, for example, "tape music", "electronic music", "computer music" and other terms are named after technical terms rather than musical terms. At that time, Japan introduced these creative ideas and techniques almost at the same speed as the West. "Fluxus", "free jazz" and "noise", which are classified based on genres and creative ideas, although we cannot mechanically discuss them linearly, Japanese sound art creation in this respect also presents a positive form, which is different from the West, and is also a focus of this paper.

Part II *Break the Limit*: the early postwar period（1945-1964）

From the defeat of Japan in 1945 to the hosting of the 1964 Tokyo Olympics. Japan has shown the world a slight miracle of development in human history. In this short period of 20 years, the national economy was quickly restored and rebuilt, and entered the period of high-speed growth. In culture and art, Japan also has a good performance in various fields. Under the new system led by the Allied forces, Japanese artists quickly walked out of the shadow of the war, quickly absorbed advanced western technology and ideas, and actively communicated and learned from avant-garde artists at home and abroad, gradually forming a unique style and method.

Chapter I. *Jikken Kobo* (Experimental Workshop)

Section 1. Background

1 GHQ and culture re-build

The establishment of the Jikken Kobo is deeply connected to the historical background of the time: after the end of World War II, the priority of the defeated countries, whether Germany or Japan, under the intervention of the Allies, was to eliminate the influence of the fascist regime from the top down. In addition to restoring basic human rights such as freedom of publication, association and speech, which had been suppressed or even denied before the war, encouraging the publication of avant-garde art also helped Western countries build up their ideological authority.

Under the leadership of the GHQ (General HeadQuarters, Allied Forces in Japan), the supreme political organization in Japan in the early days of the defeat, Japan implemented a series of measures, including the trial of war criminals, the dissolution of the chaebol, and the reform of the cultural and educational systems. In terms of culture, in order to reform the national consciousness of the Japanese people, GHQ established the Civil Information Education Bureau (CIE), which provided comprehensive strategic guidance for post-war Japan in the fields of education, media, art, religion, and public opinion. At the same time, CIE's libraries, art galleries and other cultural and educational facilities in Japan served as Windows of cultural exchange between Japan and the West in the early postwar period, providing convenience for young writers and artists to get in touch with advanced Western ideas and technologies.

Under a tolerant environment and supportive policy,the circle of Art had been bursting a tremendous energy, not except the Zen-Ei-Bijutsu(avant-garde art).Many organizations had been established and recovered,some of them can be dated back to Tai-Sho-Period like Nikka-kai（二科会）.②

It's been a common way for the young generation artists that formed a club or group to create and publish their works. It's an effective way to promote their artistic communication and appeal themselves. One of the most and biggest art group is *GUTAI Bijutsu Kyokai(Gutai Art Association)* established by Yoshihara Jiro.（图 2-1）。

图 2-1 Gutai Bijutsu Kyokai Member（1965）

2 *Gutai*（Concrete）, a movement of Art

At the beginning of the establishment of the Concrete Art Association (Gutai Bijutsu Kyokai), Yoshiwara used the word "concrete" (Gutai) to distinguish it from the modernist abstract art preferred by the Japanese art world at that time. The Gutai aims to break the restrictions in the field of painting, and has carried out a wide range of activities at Japan and over-seas in an eclectic form such as performance art. In 1956, in his Manifesto for Concrete Art(Gutai Bijutsu Sengen), Yoshihara wrote: "We must bid farewell to the works of art in temples, courts, studios, and antique shops, which were

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① 小泉真理子. 米国による対日文化政策に関するコンデ資料の調査研究[R].日本：京都精华大学，2010-2013.

② 1914 年（大正 3 年），该组织从日本文部省的官方美术展览会中脱离，作为在野的美术团体活动，"二科会"的名字取自留欧归来的新派画家对"旧科"美术制度的种种不满以及对西洋画作为具有指导性的"新科"美术的期许，故名"二科会"。

nothing more than the forced meaning of meaningless materials such as rags, metal, clay, marble, and so on, and the magic that was applied in the name of the material became other monsters that concealed their material properties." They hide under the good name of "spiritual wealth", so that matter itself loses its original voice. Concrete art, on the other hand, is what gives life to matter; it does not disguise matter. In concrete art, the human spirit shakes hands with matter while remaining in opposition to it.

When the Concrete Art Association was founded, Yoshihara Jiro used the term "concrete" to distinguish it from the abstract art preferred by the Japanese art world at the time. The Concrete Group aimed to break the limits of the field of painting, and carried out a wide range of activities at home and abroad in an eclectic form such as performance art. In 1956, Yoshihara Jiro wrote in his "Gutai Bijutsu Sengen" (Manifesto of Concrete Arts) : We must bid farewell to the works of art in temples, palaces, studios, and antique shops, which were merely objects of the past that forced meaning on meaningless materials, such as rags, metal, clay, and marble, and transformed them into other monsters that concealed their material properties through magic in the name of the material. They hide under the good name of "spiritual wealth", so that matter itself loses its original voice. Concrete art, on the other hand, is what gives life to matter; it does not disguise matter. In concrete art, the human spirit shakes hands with matter while remaining in opposition to it.[①] Alexandra Munroe, curator of Asian art at the Guggenheim Museum of Art in New York, said in a 2014 interview: "There was a belief that abstract thinking led to a certain level of idealized utopia, followed by expansion, war, Holocaust, and finally totalitarianism. So, the concrete is showing a strong rejection of that ideology."[②]

[①] Yoshihara Jiro.具体美术宣言[N]. 芸術新潮（Geijutsu Shincho），1956 年 12 月号.

[②] 布丽吉特.莫里亚蒂.具体派：艺术无界[J/OL]. http://www.sothebys.com/zh/specials/eye-on-asia/2014/03/art-without-boundaries-gutai.html ，2014.3.12.

图 2-2 田中敦子《電氣服裝》

As a circumstantial evidence, The works of The GUTAI vividly present to us the efforts of postwar Japanese avant-garde artists to "break through restrictions", such as the second concrete Art exhibition in Tokyo in 1955. Atsuko Tanaka's performance art work Denki Fukuso(Electronic Clothes), which Fukuso Covers with colored lamps and wires（图 2-2），And Murakami Saburo's famous performance, "Kami wo Yaburi (Break the Paper)," in which he breaks through a giant paper screen that is more than one person high and arranged in four or five layers（图 2-4）。

The works and behaviors of The GUTAI also show that creative communication between artists and art groups was a common behavior in Japan at that time. For example, there is clear evidence that Yoshihara Jiro was close to members of the Bokujinkai, a well-known avant-garde calligraphy group in Kyoto at the time.（图 2-3）Whether it is to participate in the founding of a magazine or to help curate an exhibition, there is a definite sense of collaboration. Bokujinkai, represented by Morita Shiryu, not only absorbed Western abstract painting techniques, but also innovated the expression aesthetics of avant-garde calligraphy from the perspective of Zen philosophy. Gutai Bijutsu Kyokai also had a similar creation form.（图 2-5）Under such a background, the Japanese music industry in the 1950s also had such a trend of mutual assistance and cross-border mixing and matching, and eventually promoted the development of Japanese sound art.
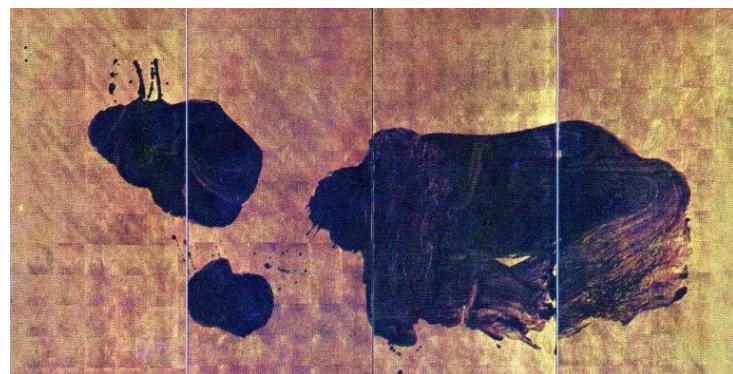
图 2-3 森田子龙《冲》1965 Bokujinkai

图 2-4Murakami Saburo《紙破り》1955

图 2-5 Shiraga Kazuo Calligraphy

3 Music Scene of Experimental Composers

In 1946, several well-known pre-war composers, including Yasuji Kiyose and Fumio Hayasaka, formed a new composer group called Shin Sakkyokuka Kyokai（The New Composition Society）.[①] This group of composers had been influenced by Western Musical Nationalism before the war and were interested in pursuing the Music of Japanese Style (Nihon teki Ongaku)." In the aftermath of the Second World War, which devastated Japan, the musicians of Shin Sakkyokuka Kyokai paid more

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[①]足立美绪.「日本的作曲」の実践 ～昭和初期の作曲家を中心に [D].东京艺术大学大学院音乐研究科修士课程，2017.p67

attention to the expression of "Japanese" after the post-war reconstruction and the extensive influence of Western civilization on Japan. Although "the explicit use of the pentatonic scale in the work tends to evoke explicit nationalism, which in turn evoks the fervent nationalism of war."

It is worth mentioning that Takemitsu Toru heard Kiyose's *Violin Sonata No. 1* at his second concert in 1948 and was deeply moved to learn from him. Through this opportunity, I got to know Hayasaka Fumio, and in the process of helping him copy music scores, I learned the basic knowledge of composing symphonies. As one of the first "out of the opposition" composers to come of age after the war, the "nationalism = pentatonic scale" attitude of Kiyose Yasuji and others did not affect him. In a later recall, Takemitsu Toru mentioned:

The New Composition Society labels its music as nationalistic. Although I am concerned about the sounds of Japanese music, such as Araku or Shakuhachi, I am not used to calling them "nationalistic". The kind of pentatonic music that Mr. Kiyose uses, I'm not really used to doing that either.[①]

Japan's postwar music community did not experience immediate and drastic impact and change because of the input of avant-garde art. There is still, at least in this group of composers, a pre-war inertia. Composers who grew up after the war, such as Takemitsu Toru and Akiyama Kuniharu, had no such baggage. In addition to learning composition knowledge, they also actively maintain communication and contact with avant-garde art in other fields. From this perspective, the establishment of Jikken Kobo can be said to be an inevitable result of this historical background.

Section 2. Beginning of *Jikken Kobo*

Jikken Kobo was a group led by Surrealist poet Takeguchi Syuzou in 1951 that had a profound influence on the development of Japanese avant-garde art, especially post-war sound art. After organizing the initial activities of the "Japanese Avant-Garde artists Club" (1947-1949), the avant-garde artists in Tokyo gradually formed a small circle of artists with Takeguchi Syuzou as the core through the "group" exchange. Organizations like Jikken Kobo are an accident. （图 2-7）

"Jikken Kobo" is composed of poets Takeguchi Syuzou, Akiyama Kuniharu, Hideko Fukushima, Kitadai Shozo, Katsuhiro Yamaguchi, Naoji Imai, Komai Tetsuro, composers Takemitsu Toru, Yuasa Joji, Sato Keijiro and others. On November 16, 1951, in the *"Picasso Exhibition"* series organized by the *Yomiuri Shimbun*, Jikken Kobo presented their first collective creation at the Tokyo

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①[日]立花隆. 武満徹、音楽創造への旅[M].日本：文芸春秋，2016.p274

Metropolitan Hibiya Public Hall: The ballet Ikiru Yorokobi (A joy to be live). Although artists have separate jobs and other activities, they collaborate with each other to publish their work under the collective name.

图 2-6（右）《生きる悦び》。冈本太郎美术馆 Kitadai Shozo 档案室

图 2-7（左）Jikken Kobo Member（1954） Photo：大辻清司

（图 2-8）With funding from Sony's predecessor, Tokyo Communications Industries, Jikken Kobo members used their independently developed G-type and H-type tape recorders, Automatic Slide Projector, and other equipment to create sound, image, and styling designs. For example, in 1955, director Toshio Matsumoto and special photographer Tsuburaya Eiji collaborated on the Japanese Bicycle Industry Association's short film "Ginrin" and was responsible for editing the title of the column in the magazine "Daily Illustrated". Through these acts, Jikken Kobo applies their avant-garde experiments to popular culture as much as possible.
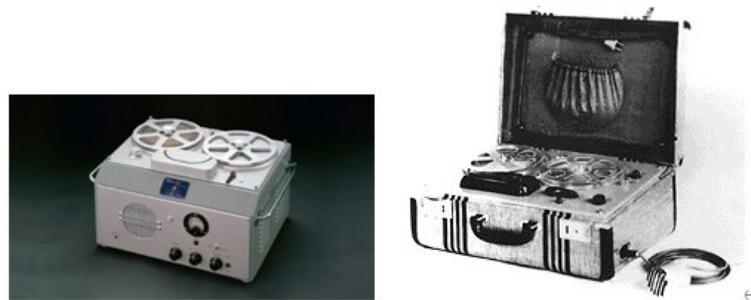
图 2-8 Sony（Tokyo Tsushin Kogyo）G-type（左）和 H-type（右）Recorder

Jikken Kobo was one of the most important avant-garde art groups in postwar Japan. Its establishment meant that participants in Japan's avant-garde art generally expanded from pure art creation to "multimedia" fields such as music and video in a collaborative manner. Although there are only a dozen members, it does not mean that they do not interact with other artists. According to the chronology of the Yamaguchi Katsuhiro official archives, Jikken Kobo was "surrounded" by dozens of people, including critics, journalists, celebrities in the fields of dance, composition,

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architecture, Ikebana, etc. As well as "avant-garde geijutsu kenkyukai", Mayuzumi Toshiro's composition group "Sannin-Kai" and other organizations.[①]

Jikken Kobo disbanded in August 1957 after holding a "Summer Exhibition of Jikken Kobo members" in Shinjuku, Tokyo, and some of its members continued their Art activities in Sogetsu Art Center.[②]

In terms of the development of sound art, Jikken Kobo is also regarded as one of the first post-war sound art research groups in Japan. Its founding process itself does not have any "political" appeal, but simply tries to break through old art forms to create new works. The members of Jikken Kobo and its associated artists actively introduced the most advanced Western concepts of artistic creation and technique to Japan after the war, and in the following decades, they greatly influenced contemporary Japanese sound art practice.（图 2-9）

图 2-9Jikken Kobo《镰仓漫步》，Photo：Kitadai Shozo，左起：Tanigawa Shuntaro、Akiyama Kuniharu、Takemitsu Toru、Takemitsu Asaka

Section 3. Jikken Kobo's music

In December 2013, two "Re-enactment concerts" were held at Setagaya Art Museum in Tokyo.[③]，They are "Jikken Kobo Piano work concert" and "Audition for Musique concrète and experimental Music."（ミュージック.コンクリート.電子音楽オーディション）. Works by Yuasa Joji and Takemitsu Toru were performed. We can observe the creation of avant-garde music at that time through several examples.

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① Yamaguchi Katsuhiro 个人网站[OL]. http://yamaguchikatsuhiro.musabi.ac.jp .

② 美术手帖.Jikken Kobo[OL]. https://bijutsutecho.com/artwiki/51 .

③ 檜垣智也.Jikken Kobo 作品展[EB/OL]. https://www.musicircus.net/post/66940908439 ，2013.

1 Atonal Contemporary Music

Takemitsu Toru's *Yousei no Kyori (Distance of Fairy)* (1951) from the early days of Jikken Kobo is based on Takeguchi Syuzou's 1937 collection of poems and drawings of the same name.（图 2-10） Through the music score, we can intuitively feel that it is different from the pentatonic composition method advocated by *"Shin-Sakkyokuha Kyokai"* at that time, which has Japanese national color. The original is a poem based on the Surrealist principle that relies on the pure flow of consciousness, a surrealist method of writing in a state of unconsciousness. Through the analysis, we get the subtle difference between the collocation of main predicate and syllable in the poem. Takemitsu Toru cleverly "translated" them into a duet for piano and violin.[①]

The images of "tree", "water" and "small stone" in this poem have no specific logic, but are completely organized according to personal emotions and aesthetics. In this piece, Takemitsu Toru boldly challenges the stereotypical impression that "pentatonic scale = Japanese music", and emphasizes the "color" of the sound itself by obscuring the rhythm and tonality with a large number of semitones and gentle intervals.

图 2-10Takemitsu Toru 改编自 Takeguchi Syuzou 同名诗作《Yousei no Kyori》（1951） 乐谱与原文诗稿
分析

Saegirarenai Kyusoku (Uninterrupted Rest) is one of the poems published in the collection

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Yousei no Kyori, the first movement of which was composed by Takemitsu Toru in 1952. It is also a modern poem full of strong atmosphere. In this piece, Takemitsu Toru was obviously influenced by Messiaen's treatment of pitch organization, finite displacement, and beat rhythm. It is evident that Takemitsu Toru's attention to pitch, rhythm, and playing force is evident from the examples. By directing these "parameters" in detail, Takemitsu Toru adjusts the "atmosphere" in the acoustics presented by the musical material.

图 2-11Takemitsu Toru《连续不断的休息》第一乐章谱例

Cosmos Haptic (1957) is the first in a series of works of the same name by Yuasa Joji, another composer of Jikken Kobo. The term "Cosmos Haptic" comes from the English art historian and philosopher Herbert. Herbert Edward Read[1]. The concept of "universe" borrowed by Yuasa Joji is not "the universe in which the Earth is located," but the result of modeling the "internal process of creating the universe" through sound symbols. In this piano solo, a lot of dissonance and repetitive motivation are used to create a "block-like rhythm", but there is a relatively clear melody line, and the overall feeling is very soft.[2]

Behind Cosmos Haptic is the avant-garde art that Yuasa Joji learned during his time at Jikken Kobo, meaning "one who pursues artistic expression other than music". At Jikken Kobo, musicians are exposed to first-hand Western art criticism, philosophical thoughts and creative dynamics. This interdisciplinary crossover greatly helps them break through the inherent creative thinking of the past, and the regular "Jikken Kobo works presentation" just gives them enough freedom to play.

2 From Tape Music to *Music Concrete*

In 1950, Japan began to sell tape recorders, and this new tool soon attracted the attention of

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[1] 小沼纯一.「コスモロジー」と「空間」湯浅讓二と Ichiyanagi Toshi のしごとから SUNTORY HALL 音乐会传单 [OL]. https://www.suntory.co.jp/suntoryhall/feature/koten2017/ ，2017.

[2] Yuasa Joji.内触觉的宇宙 Cosmos Haptic[OL]. https://enc.piano.or.jp/musics/1240.

avant-garde art. For artists, the use of "recording materials" to create the form of concept "so that the sound of the source does not depend on the performer", and is very simple in operation, can be repeated experiments.

In 1953, at Jikken Kobo's fifth work presentation, The first of their music works on tape were published: Akiyama Kuniharu's Opus A and Opus B: Torawareta Onna (The captive woman).（图 2-12）. Unfortunately, the recordings of these two acoustic poems for tape recorders have been lost and are no longer available. However, we can find some clues from the existing works of the script: the script marks the time axis on the recording track corresponding to the poem recitation content, performance guidance and recording operation, and multiple sound materials are recorded in parallel... "Non-linear sound editing," which seems commonplace today, was an "avant-garde" technique at the time. Akiyama Kuniharu uses this approach to transform a surrealist narrative poem into an equally "surreal" sound work.
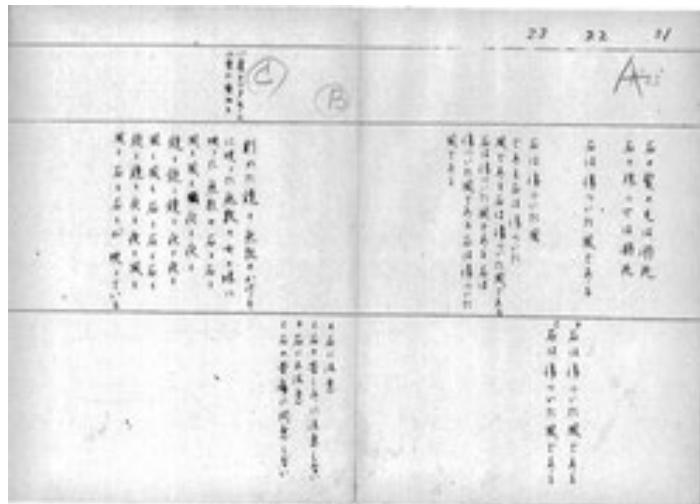
图 2-12 Akiyama Kuniharu《Torawareta Onna》台本（1953）

At the end of 1955, Takemitsu Toru began work on his first Musique concrète composition, *Static Relief. Static Relief* seems to be closer to the essence of "Musique concrète" than Akiyama Kuniharu's *Torawareta Onna*. From the recording materials, it can be judged that it uses a lot of natural sound materials in daily life, such as human breathing, Shouting, barking of chickens, dogs and other animals, and the sound of woodwind instruments. On this basis, a large number of sound effects are added, such as tone variation, speed change, repetition, delay, and low frequency oscillation (LFO) in electronic music.。

After his initial foray into Musique concrète, Takemitsu Toru created his new series ヴォーカリズム (Vocalism Trilogy) in 1956. Namely the ヴォーカリズム・AI ", "wood, empty, bird" and

"クラップ・ヴォーカリズム (Clap Vocalism)". In the first work, Takemitsu Toru was inspired by poet Shuntaro Tanigawa to use the theme "love" (AI) and to make various variations based on its pronunciation. After recording different male and female voices, Takemitsu Toru edited it into "Ah, Yi, Love" and other parts; In the second work, Takemitsu Toru adopted a similar idea, using the Japanese pronunciation of "Ki, Sora, Tori" for the words "wood, air, and bird". In the third work, Takemitsu Toru gave up the idea of using text sounds, and creatively recorded many shouts in Japanese folk music, and adjusted the playing speed according to a fixed sequence, forming a rhythmic listening sense.[1]

Section 4. Attitude and features of Jikken Kobo's work

1 Learning with no limit

On the whole, the members of Jikken Kobo also hold an attitude of "no limits". Artists and musicians interact with each other and create freely, just like other avant-garde art organizations at that time, exploring new possibilities for artistic creation.（图 2-14）Works published under the name Jikken Kobo include painting, dance, film, music, poetry and other forms. Takeguchi Syuzou once said that if Japanese art is to reform and reach a level of development such as "connecting with the breath of the world", it is necessary to cultivate a spirit of experimentation .[2] In terms of sound creation, the members of Jikken Kobo are generally in a state of "mutual inspiration", and Takemitsu Toru and Yuasa Joji's composition-making knowledge infuses Takeguchi Syuzou's surrealist ideas with new language, and vice versa. In addition, the French modern composer Messiaen also gave great influence to Takemitsu Toru and others, and Messiaen's Quartet of the End of Time was introduced to the Japanese audience in the form of recitals .[3] In addition, Jikken Kobo twice staged Schonberg's musical Pierrot lunaire in October 1954 and December 1956.（图 2-13）。

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[1] 顾昊伦. Takemitsu Toru 电影音乐中的具体音乐创作技法研究.[D]上海音乐学院，2020.p10

[2] 内田伸一. 若き表現者達が歩んだ未知の世界 大谷能生と行く『実験工房展』[OL]. https://www.cinra.net/column/jikkenkobo-report ,2013.12.13.

[3] Watanabe Miho. 日本の前衛音楽ーー武満徹の実践を事例に.[D] 东京艺术大学大学院音乐研究科博士后期课程，2007
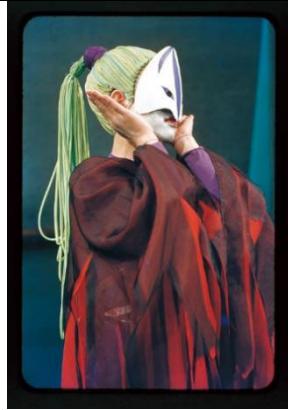
图 2-13 Theater《Pierrot lunaire》Projection 1955

In the 1950s, Schonberg's twelve-tone technique, and its derivative "Total Serialism", was a mainstream in European music. Apart from the political and cultural significance, this technique represents a rebellion and breakthrough against Tonal music. Although it had appeared before the Second World War, for Japan in the East, it was indeed a "trend" or "consensus" in composition for some time after the war, especially in the 1950s.

In addition to introducing foreign works, the composers of Jikken Kobo are also actively composing in various forms, including film music, radio plays, symphonies, and Musique concrète. Takemitsu Toru's first Musique concrète work, Static Relief, created on tape, was done in the creative atmosphere of Jikken Kobo.[1]

图 2-14Yamaguchi Katsuhiro《Vitrine》1953

2 Early works of Takemitsu Toru

The establishment of Jikken Kobo in the past few years is a critical growth period for young

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[1] 1956 年 2 月 4 日 Jikken Kobo 演奏会

composers to learn knowledge and accumulate experience. The relaxed environment and free creative consciousness make them maintain an open spirit to new knowledge techniques and new technical media. Their work during this period was also highly experimental. Takemitsu Toru (1930-1996) can be said to embody the spirit of Jikken Kobo. As one of the most important Japanese composers of the 20th century, he was born outside the academy and became the most representative Japanese modern musician in the eyes of the West with "November Steps" in 1967. He is the most active avant-garde sound practitioner in postwar Japan and a world-renowned Master of Film score. During his lifetime, he collaborated with many famous directors of the golden Age of Japanese cinema, such as Akira Kurosawa, Masaki Kobayashi and Kenji Mizoguchi, and composed scores for hundreds of films. Known as the "Takemitsu of the world."[①]

After the end of World War II, as a young student, Takemitsu Toru was exposed to modern French composers such as Debussy and Ravel, chansonts and jazz music through GHQ radio and other forms. With the introduction of friends, Takemitsu Toru began to participate in new music groups such as "Shin-Sakkyokuha Kyokai", and tried to learn composition knowledge and create works. He joined Jikken Kobo in 1951 after being introduced by his friend Yuasa Joji.

Composer Akiyama Kuniharu, also a member of Jikken Kobo, is also a well-known editor and critic, and his introduction, Takemitsu Toru, also gained knowledge of the Western avant-garde music scene during the Jikken Kobo period. Takemitsu Toru, for example, had heard Messiaen's works before Jikken Kobo performed them in public and was influenced by his compositional techniques.

年份	作品形式	作品名（原文）	备注
1951	室内乐	《妖精の距離》	为小提琴与钢琴而作
	芭蕾音乐	《生きる悦び》	与铃木博义合作
1952	钢琴	《サーカスにて》	
		《遮られない休息》	第一乐章
	电影音乐	《北斎》	电影制作中断
1953	芭蕾音乐	《銀河鉄道の旅》	三管编制管弦乐队
1954	舞台剧音乐	《アルデール又は聖女》	
1955	协奏曲	《室内協奏曲》	实验工房第七回发表会
	具体音乐	《Relief Static》	1956 年 2 月 4 日完成
1956	具体音乐	《愛の条件》	舞台剧
		《ヴォーカリズム A·I》	
		《クラップ ヴォーカリズム》	
		《木·空·烏》	
	电影音乐	《狂った果実》	
1957	弦乐队	《弦楽のためのレクイエム》	

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① [日]川崎弘二. 武満徹の電子音楽[M]，日本：ARTES，2018.

图 2-15"Jikken Kobo" Period Takemitsu Toru Main Work[①]

Takemitsu Toru left Shin-Sakkyokuha Kyokai at the time, despite building a foundation of compositional knowledge by "copying scores" with composer Fumio Hayasaka. This is strongly related to the conservative "nationalist" ideology of Yasuji Kiyose and others who cling to the pentatonic scale. In contrast, Jikken Kobo gave Takemitsu Toru a lot of opportunity to experiment, create and think, after which his sound creation has a clear method, direction and aesthetic orientation. Under the influence of the group, he created a lot of Musique concrète and film music works（图 2-15）。

We can see from his early works that in creating music using traditional instruments, such as Yousei no Kyori and Uninterrupted Rest, Takemitsu Toru's technique was obviously influenced by Debussy-like "Impressionism" and Messiaen's "modernism". In his early Musique concrète works, he used human voice and natural sound, showing a high sensitivity to "natural sound". In Takemitsu Toru's later works, such as "In an Autumn Garden" or "A Flock Descends Into the Pentagonal Garden", "nature" is used as the creative motif. Has been with Takemitsu Toru all his life. Perhaps tracing back to the source, Jikken Kobo's creation during this period has shown some clues. The early post-war avant-garde art organization, represented by Jikken Kobo, developed rapidly in just a few years after the war. Some of these young artists had experienced the cultural vacuum of the war, and some were fresh out of school. The big goal of pursuing avant-garde art is to push them to move forward together in the name of the group. It is not difficult to see from the above examples that these artists are constantly seeking artistic innovation and constantly breaking through the limitations of "academic school". Takemitsu Toru and other avant-garde musicians not only actively learn all kinds of modern composition knowledge and avant-garde art concepts, but also actively try various technical means to create different sound forms. This also laid a solid foundation for their later creation.

Chapter II. Groups after Jikken Kobo.

Although the Jikken Kobo movement ended in 1957, its influence on Japan's avant-garde art scene, especially composers, was far from over. Through the public historical archives of Jikken Kobo related websites, I learned that avant-garde musicians active in Tokyo get to know each other

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① 顾昊伦. Takemitsu Toru 电影音乐中的具体音乐创作技法研究.[D]上海音乐学院，2020.，p3

through Jikken Kobo this platform, and gradually formed a relatively fixed "circle".[①]

Section 1. Institution of 20th century music (Nijuu Seiki Ongaku Kenkyu-Jo)

On March 30, 1957, seven composers, Moroi Makoto, Mayuzumi Toshiro, and Shibata Minao, founded Nijuu Seiki Ongaku Kenkyu-Jo. This is not a specific institution, but an avant-garde music group focused on publishing modern music. Nijuu Seiki Ongaku Kenkyu-Jo draws on the Musik Fest in Darmstadt in the form of concerts and summer short course lectures on avant-garde music techniques for Japanese composers. This has a lot to do with Mayuzumi Toshiroh's experience of traveling to Europe in 1956 to attend a summer camp in Darmstadt: During this event, he saw the popularity of Serialism in the European avant-garde music scene, and personally wrote relevant articles to introduce these latest developments in Japan .[②]

With the addition of Takemitsu Toru, Ichiyanagi Toshi and others, the group organized the Gendai-Ongakusai (Contemporary Music Festival) six times until 1965. The first three events (57.8, 58.8, and 59.8) were held at the Karuizawa Resort outside Tokyo and featured lectures and concerts. The last three (1961.8, 1963.9, 1965.11) were dedicated recitals. （图 2-16）

The content of the lectures held at the first three Gendai-Ongakusai sessions was advanced. For example, Irino Yoshiro's "12-tone Composition Technique"; And Shibata Minao's "Messiaen's Compositional Techniques", "Weyburn's Changes in compositional Techniques"; Takemitsu Toru, Mayuzumi Toshiro and others talk about Musique concrète, Electronic Music and new trends in modern music... From the perspective of time, by the time of the third event (1959), after more than ten years of postwar accumulation, Japanese musicians were deeply interested in the European avant-garde Music at that time, whether it was twelve-tone technique or Musique concrète and Electronic Music. All can be said to be very familiar.

[①] Yamaguchi Katsuhiro 个人网站[OL]. http://yamaguchikatsuhiro.musabi.ac.jp.

[②] 林政.「再政治化」日本战後音乐史：以 Mayuzumi Toshiro 的後期创作活动为例[M].国立台湾大学文学院音乐学研究所硕士论文，2019.p7.
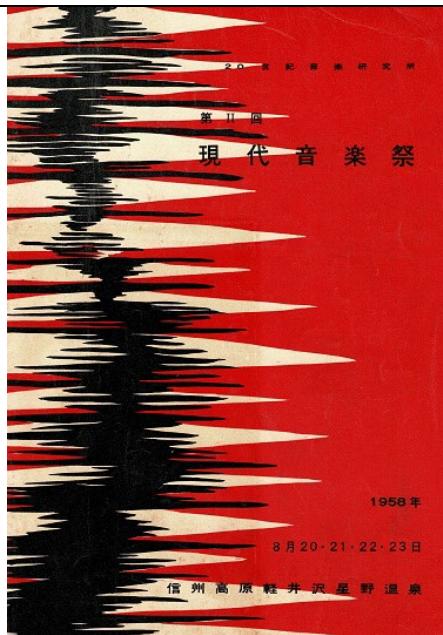
图 2-16 Gendai-Ongakusai Poster（1958.8.20-23）

In August 1961, the "Nijuu Seiki Ongaku Kenkyu-Jo Fourth Gendai-Ongakusai" was held in Osaka. On the first night of the "American Avant-Garde" section, The public performance of John Cage's *"Concert for Piano and Orchestra"* was facilitated by Ichiyanagi Toshi and Mayuzumi Toshiro. （图 2-17）

Ichiyanagi Toshi is Cage's only Japanese composer student. As one of the first post-war composers to study abroad, Ichiyanagi Toshi went to the United States to study at the Juilliard School in 1952 and participated in Cage's school programs in New York. His work was also influenced by Cage's avant-garde ideas of "randomness" and "silence"
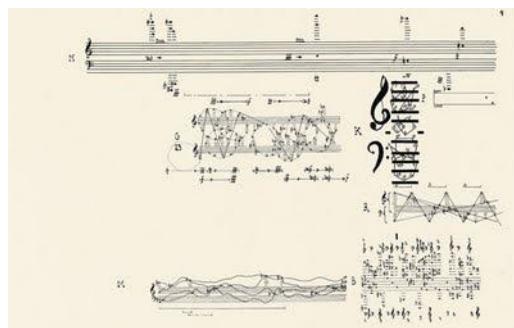
图 2-17 Concert for Piano and Orchestra

The performance caused a "sensation" in the audience of 800 people - for the Japanese audience, it was the first official exposure to such "accidental and uncertain" Contemporary Music. Before the performance, Ichiyanagi Toshi gave the audience a brief introduction to Cage and his comcomposing ideas. After the performance of the audience in the "sensation", more is the music does not understand.

In contrast, they were more receptive to the next day's "Japanese avant-garde" section, whether it was Mayuzumi Toshiro's "String Quartet" or Takemitsu Toru's *"Ring"*, which, at least in terms of sound, was "familiar avant-garde" and less "chaotic" than Cage's music. Mayuzumi Toshiro's work uses Sho and Hichiriki in Gagaku to try to create a new tone - a technique he often used after the symphony *Nehan*.

Section 2. Sogetsu Art Center

After the dissolution of Jikken Kobo, Sogetsu Art Center was established as a cultural hall in October 1958 by the famous Japanese director Hiroshi Teshigahara with the support of his father, Teshigahara Soufu. It is one of the most important avant-garde art centers in Japan and a home base for avant-garde music creation and sound experimentation in Japan in the 1960s, known as the "epicenter of Avant-garde art".[①] In 1959, the Sogetsu Art Center acquired the Bosendorfer vermillion grand piano, one of only three in the world at the time, and became famous through concerts by composer Sonoda Takahiro, becoming an influential avant-garde organization in postwar Japanese music. Its representative publication, SAC journal, recorded all kinds of avant-garde art activities and academic articles held at that time, including but not limited to Contemporary Music, jazz, film, experimental imaging, animation, theater, accidental art, and so on. For avant-garde music, there are three main types:[②]

（1）*An academic jazz concert in the first half of the 1960s（Sogetsu Music Inn）*

（2）*A new venue for Contemporary Music（Sogetsu Contemporary Series）*

（3）*Animation and video experiments were particularly active in the late 1960s（Sogetsu Cinematic）*

In the early days of Sogetsu Art Center, the Composer Group, composed of nine artists including Takemitsu Toru and Mayuzumi Toshiro, organized several avant-garde concerts. In addition, as a major sponsor, it also took on John Cage and David, known as the "Cage Shock" in 1962. David Tudor's visit to Japan, and the "New Directon" orchestra, founded by Yuji Takahashi and others in 1963-64, performed with well-known avant-garde musicians abroad. It can be said that in the 1960s, Sogetsu Art Center was an important driving force behind the development of Japanese sound art.

[①] Watanabe Miho. 日本のモダンジャズ、現代音楽、フリージャズの接点——草月アートセンターと新世紀音楽研究所の活動を事例に.[A]东京艺术大学音乐学部纪要 第 34 集，平成 21 年（2009）：189-202.

[②]Sogetsu Art Center 官方网站[OL]. https://www.sogetsu.or.jp/about/artcenter/   .

图 2-18 Merce Cunningham 1964 Japan

Due to successive deficits, Sogetsu Art Center gradually gave up funding for avant-garde musicians in the late 1960s and transformed into a comprehensive Avant-garde art exhibition platform. Whether it is Hijikata Tatsumi's Ankoku Butoh (1963), Terayama Shuji's avant-garde underground theatre Tenjou Sajiki (1967), or niche video events such as Gangster Cinema or the World Avant-Garde Film Festival, Have a place at the Sogetsu Art Center. In 1971, Sogetsu Art Center officially disbanded two years after the 1969 Film Art Festival was suspended due to the violent clashes of students in Tokyo.

Nijuu Seiki Ongaku Kenkyu-Jo and Sogetsu Art Center, both avant-garde art organizations, were founded after Jikken Kobo's event. The former organized irregular music festivals, while the latter held exhibitions and concerts in fixed venues and carried out the avant-garde sound practice in Japan in the 1950s and 1960s.

Chapter III. Forms and representative works of early Japanese post-war experimental music.

Section 1. Music Concrete and Early Electronic Music

France's Musique concrète and Germany's Electronic Music, which were born around 1950, are the key nodes in the development of sound art in the 20th century. These two forms of sound creation have been introduced into Japan before they have formed clear and strict creative methods and ideas. In addition, the composers who produced early Electronic Music and Musique concrète in Japan are very close, or even the same people. Therefore, this chapter will introduce the development history of early Japanese Musique concrète and Electronic Music in detail, and analyze the development and changes presented in the works.

1 First Japanese Music Concrete work

Musique concrète and Electronic Music, as new sound art forms that emerged after World War II, relied on the rapidly developing technology of electronic industry that experienced the baptism of

war at that time. Later than the West, Tokyo Tsushin Kogyo independently developed the G-type, the first open tape recorder, in 1950, but because of the high cost (at the time quoted 168,000 yen each) and the heavy equipment, the company faced difficulties in selling the product. At the suggestion of Ohga Norio, then a student at the Tokyo National School of Art and Music (later president of Sony Corporation), Tokyo Tsushin Kogyo worked hard to market their product as a multimedia teaching aid to schools and educational institutions in Japan, and received positive reviews. Although the sound quality was greatly improved over other products, the G-type recorder had problems with blurring when recording short sound clips (such as pianos), which was not solved until the introduction of the lighter, cheaper H-type recorder in March 1951. The tape recorder soon became the darling of the conservatory, just like the mirror of the dancer, using it for recording and playback greatly improved the efficiency of learning. With the emergence and introduction of Musique concrète, the use of tape recording for music creation seemed to be the logical next step.

On September 8,1951, with the signing of the Peace Treaty of San Francisco, Japan resumed formal sovereignty with the support of the United States. People-to-people and international exchanges have also been restored. Mayuzumi Toshiro went to the Paris Conservatoire to study with Messiaen, the famous composer of the time. In Paris, France at that time, Musique concrète was just emerging as an "avant-garde" new thing. It quickly attracted these young Japanese musicians. The following year, Mayuzumi Toshiro returned to Japan to create the first Musique concrète, and published the first Japanese Musique concrète work *XYZ for Musique concrète* in 1953.

The work consists of three separate pieces "X", "Y" and "Z". For X, Mayuzumi Toshiro cuts and repeats a number of percussion and string pieces, adding a low-frequency segment that looks like an airplane flying over and a traditional Japanese Noh played by the Sho; Y, on the other hand, is more like a "radio drama" made from a ready-made film sound clip, in which the tapping sound and natural environment sound gradually become "distorted" under the effect processing such as tape speed change, filled with a strange listening sense; Z is a lot of "normal", is a typical string chamber ensemble on the tape gradually changed, variable speed after modulation.

Mayuzumi Toshiro was a pioneer of postwar avant-garde music in Japan and a member of the Sannin-Kai(Three People's Organization), a group of composers known at the time. Before studying in France, his works were mainly influenced by famous European and American musicians such as Debussy, Gershwin, and Ravel in the early 19th century. Since returning from his studies in France, he has been the original promoter of   Musique concrète, Electronic Music, and works by Pierre Boulez, Stockhausen, Cage and others.

2 Water Music of Takemitsu Toru

In the promotional literature for the 1955 *Ballet experimental theatre*, Takemitsu Toru stated: "The real sound, as a concrete sound, is modulated by the composer's imagination and becomes an important material for music. With dictionaries being put backwards and the speed of playback changing, composers have been able to get endless new sound effects."[①]

However, the early Musique concrète, while they sounded "new," had an inescapable laboratory-like quality, as did Takemitsu Toru's *Static Relief (1955)*, which heaped tape modulating effects on the sound material. Lack of systematic "aesthetic concept" polishing. And this was improved in his later *Vocalism trilogy*, where the clear theme and the same kind of filtered sound materials undoubtedly enhanced the audibility of the content of the work. In 1960, Takemitsu Toru's *"Water Music"* created in the Sogetsu Center further broke through the aesthetic expressivity of Musique concrète.

With the help of recording engineer Shigenosuke Okoyama, Takemitsu Toru toured the streets of Tokyo to record the sounds of water droplets and made them using the Musique concrète method（図 2-19）. Takemitsu Toru's adaptation of traditional Japanese Noh percussion instruments can be clearly heard in this masterpiece of Musique concrète. The performance of instruments such as Tsutumi (Small Drum) and Taiko(Large　Drum) in Noh is different, but it gives the unique aesthetic elements of Noh with dynamic and static. Takemitsu Toru makes this Musique concrète in the lab sound like a Noh hit piece by using multiple manipulations of the sound material of water droplets. It can be said that with this alone, Takemitsu Toru's Musique concrète aesthetics has surpassed the French and German Musique concrète at that time.

① アウトサイダーズ・アートブログ. DOMMUNE2018.8.2〜武満徹の電子音楽から実験工房へ[J/OL].

http://travis7.blog54.fc2.com/blog-entry-880.html?sp ，2018 .

图 2-19Takemitsu Toru《水の曲》（water music）

The materials used in the Musique concrète created by Takemitsu Toru during this period are mostly human and natural sounds. Takemitsu Toru himself said in his later years that "I have long regarded Japan, and anything associated with it as something to be rejected."[1] However, this attitude changed after Cage's interview to Japan[2].John Cage's work and ideas have led him to "turn his attention to the positive aspects of Japanese culture." It also indirectly contributed to Takemitsu Toru's future achievements in combining traditional culture and Contemporary Music.

This work by Takemitsu Toru also marks the gradual maturity of Japanese Musique concrète in terms of technical means and creation, which is also widely used in the production of film sounds and music. Especially in the 1964 fantasy horror film *"Kuaidan(Strange Talk)"* directed by Masaki Kobayashi, Takemitsu Toru makes full use of the Musical Instruments and timbre of traditional Japanese Noh and Gagaku for audio effect modulation, presenting a strange and bizarre auditory wonder。

3 First Japanese Electronic Music by Mayuzumi Toshiro

In 1955, with the assistance of the German Radio Cologne, the Japan Broadcasting Association (NHK) also established a recording laboratory capable of conducting electronic sound synthesis experiments（图 2-20），which provided an opportunity for Japanese avant-garde composers to practice. At this time, Mayuzumi Toshiro imitated Stockhausen's work Studie II, which was published at the same time, to create the first three Japanese Electronic Music:（图 2-21）

1、Sine Wave Music by Prime Ratio

2、Modulated Wave Music by Prime Ratio

3、Invention of Square Wave and Sawtooth Wave

As can be seen from the titles of these works, Mayuzumi Toshiro attempted to deconstruct the complex overtone components of traditional instruments and harmonies by using the mathematical method of "prime ratio" through the relatively simple frequency components of sound sources such as sine waves and FM modulated waves, and he did so. In Works 1 and 2, what sound like octaves of single notes and the broken arpeggios of a certain chord are superimposed on each other like a random piano but are actually designed and arranged in advance. As for work 3, it is much richer in

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[1] https://daily.redbullmusicacademy.com/2017/02/cage-and-takemitsu-feature

[2] 《How John Cage Inspired Toru Takemitsu to Embrace Japan》

rhythm and content than the first two. Not only because of the difference in frequency response between square wave and sawtooth wave, Mayuzumi Toshiro also incorporates effects such as low frequency oscillator (LFO) and ADSR Modulation to interfere with parameters such as Pitch and Filter of the sound source.

图 2-20　NHK Electronic Music Lab

　　NHK Studios produced Japan's first Electronic Music, except for Mayuzumi Toshiro, Other notable works include Shibata Minao's *Musique concrète for Stereo Broadcasting (1955)* and Moroi Makoto's *7 Variation (1956)*. It is worth mentioning that Moroi Makoto himself only created six "variations" in 7 Variation.[①] The second half of the 15-minute Electronic Music track, the seventh "Variation", was produced by Mayuzumi Toshiro. As can be seen from the comparison before and after, the second half is significantly richer in the modulation and arrangement of electronic timbre than the first half, which undoubtedly benefits from Mayuzumi Toshiro's experience in the production of previous works. Although these Electronic audios are conventional Electronic Music production techniques that any student majoring in Electronic Music can easily achieve by using software synthesizers in the market, at that time they needed to rely on extremely heavy electronic instruments to complete the operation. Electronic Music, a new thing, has naturally become the representative of "avant-garde".

　　Historically, Japan's early Electronic Music had a bit of a crossover with "Musique concrète" in

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[①] Moroi Makoto Video Interview https://www.youtube.com/watch?v=Vk7x8bhAREw&t=135s

the strict sense. It's easy to explain: The early French Musique concrète included "Electronic Music", which had not yet formed an independent creative thinking, while the concept of "Electronic Music" in Europe tried to develop rapidly through the works of Stockhausen et al. At the same time, Japan imported Musique concrète from France and Electronic Music equipment and technology from West Germany. Therefore, the stage of clarifying and establishing strict concepts in "independent development" is omitted. In addition, regardless of the artistic connection between composers, the early Electronic Music production, no matter how developed the technology, inevitably relied on the popular music communication media at that time - tape or vinyl record - once it came to "communication". At this time, the sound of Electronic Music can easily become a kind of sound material used by Musique concrète, which is no different from other recording materials. On the other hand, when making Electronic Music, it is natural to realize the effects of speed change, tone change and repetition in tape recording, and when recording materials in Musique concrète are used as part of Electronic Music materials, In the modern academic sense, "Electro-Acoustic Music" was born.

Early Musique concrète and Electronic Music were crude in terms of sound representation compared to the sources and synthesizers produced by today's advanced digital audio software. However, under the circumstances at that time, it represented a new era of emerging things to break through the traditional. At Japan's first audition for Musique concrète and Electronic Music in 1956, Japanese avant-garde composers focus on the sound works they produce using two new means of "Musique concrète" and "Electronic Music".[①] Mayuzumi Toshiro wrote on the inside cover of the album that "cheap material breaks the rules and the ability to play, allowing the artist's soul to fly free... Therefore, the more inorganic the technology becomes, the demands on the pure spirit, rich sensibility, and intuitive acuity of the creators will increase infinitely. Musique concrète makes a kind of human non-rationality, while Electronic Music is based on abstract mathematical principles. The difference between the two created this new art of music."

[①] http://kojiks.sakura.ne.jp/experimental3.html

图 2-21Mayuzumi Toshiro 's album memo in Musique concrète and Electronic Music concert.

Section 2. Random and Graphic Sheet

1 From Mozart to Cage, a random of composing

The introduction of probability and uncertainty into composition dates back to Mozart's *Musical Dice Game (1787)* （*(Musikalisches Würfelspiel K.516f*）（图 2-22），The chords and melodies are selected randomly by dice within the framework of achieving the designed harmony. John Cage's 1951 piano piece Music of Changes, which uses the randomness element of divination in the *I Ching*, does not implement preset, fixed compositional rules (such as chord progression, tonality, or the 12-note rule), but instead relies on the outcome of a coin toss to determine the pitch, timing, force, and rhythm of the notes [①]，As for the rules, they rely entirely on the yin-yang arrangement of *Zhouyi Eight diagrams,* so the resulting music is completely unpredictable and uncertain.

[①] 温展力.莫扎特《音乐骰子游戏》与约翰·Cage《变之音乐》比较研究[J].黄钟-中国·武汉音乐学院学报,2016,(3):38-47
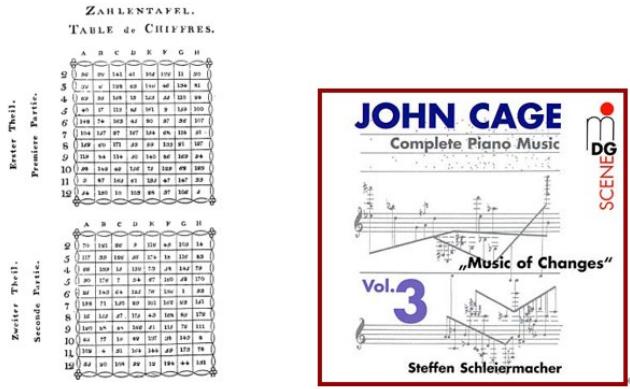
图 2-22（左）Mozart《*Musical Dice Game*》，（右）Cage《Music of Change》

Cage profoundly challenged the conventions of music in the 1950s and influenced the development of sound art in the 20th century. In addition to coin tossing and divination, indeterminy-based composition included the use of graphics and even written instructions to compose music. The abandonment of precise, precise staff in favor of abstract figures or language is not only a formal rebellion, but, in Cage's view, the "power to interpret the work" is given more to the performer and even the audience than to the composer. In this process, the composer gradually hides himself behind the work, or separates himself from the work itself, which is Cage's consistent logic since 4:33.（图 2-23）
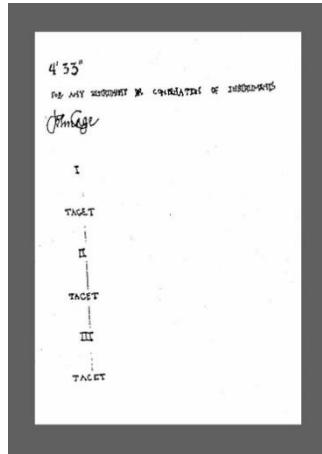
图 2-23John Cage《4:33》

2 Randomize Graphic Sheeet

While Akiyama Kuniharu was the editor of *Symphony,* a journal of the Tokyo Philharmonic Orchestra, young pianist Yuji Takahashi was exposed to Cage's articles on using the *I Ching* to compose music, and in 1957, he independently experimented with using the *I Ching* to compose

music .[1] Yuji Takahashi made his debut as a piano soloist at the Tokyo Contemporary Music Festival in September 1960, and the following year was introduced to Ichiyanagi Toshi by Takemitsu Toru, who had just returned from the United States. Ichiyanagi Toshi gave him Winter Music, a 1957 sheet music written in graphics. On October 31, 1961, at the Sogetsu Art Center, Yuji Takahashi performed Cage's Winter Music. （图 2-24）In performing the score based on graphic instructions, Takahashi achieves a dialogue between the composer and the emptiness of the silence through periodically repeating short musical phrases and intermittent silence (ranging from 1 to 7 minutes). In the live performance, the audience can freely enter the concert hall, and even chat in the lobby to wait for the end of the performance. Yuji Takahashi's interpretation of graphic composition earned him a place among the avant-garde musicians in Japan at the time, and he was known as "Japan's David Tudor ".[2]
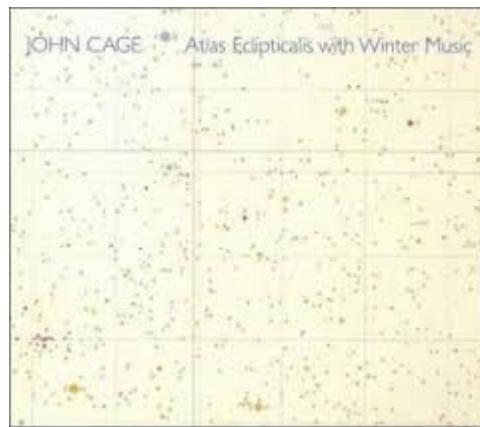
图 2-24 John Cage《Winter Music》

[1]Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p43.

[2] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p44.

Notations for Piano

a. Should be used when the pianist hears the string player using the bow
b. Should be used when the pianist hear the string player playing without the bow

○　a. Play on the keyboard
　　b. Pizzacato
◇　a. Make harmonics on the keyboard
　　b. keyboard harmonics produced by piano strings.
—○—　a. Armed cluster
　　b. A noise produced with a tool
□　a. Palm cluster
　　b. A noise produced without using a tool
↑↓　a. Glissando upward or downward
　　b. Vertical glissando on strings
↑↓　a. Armed arpeggio
　　b. Horizontal glissando on the strings
·　a. Muted string played on the keyboard
　　b. Muted pizzicato
◎　a. Unused way of playing on the keyboard
　　b. Unused way of producing noise.

Notations for String Instrument

a. Should be used when the string player hears the pianist using the keyboard
b. Should be used when the string player hears the pianist playing without using the keyboard

　　a. Oridinary bowing
○　b. Pizzicato
◇　a. Harmonic
　　b. Pizzicato harmonic
·　a. Play between bridge and tailpiece
　　b. Snapped pizzicato
o̅　a. Sul tasto
　　b. Make a squeaky sound
o̅　a. Sul poncicello
　　b. Sweep strings with a cloth
o̲　a. Play on tailpiece
　　b. Strike the fingerboard with the fingertips
o̅　a. Reverse the playing position of the bow and fingers
　　b. Strike the body of the instrument
▲　a. Col legno tratto
　　b. Pizzicato by the bridge
▼　a. Col legno battuto
　　b. Pizzicato between bridge and tailpiece
↑↓　a. Glissando
　　b. Pizzicato glissando
◎　a. Unused way of playing by using the bow
　　b. Unused way playing without using the bow

Read the score from left to right with either side up in a horizontal position. Four sheets may be played in any order as long as both the pianist and the string player take the same procedure.

Dotted line frame: play with changes such as accel., rit., crescv., dim., etc.
Thin line frame: play without change in tempo or dynamics
Thick line frame: play with extreme change in tempo or dynamics
Without frame: play freely with regard to range, tempo, and loudness

First two systems of the score:
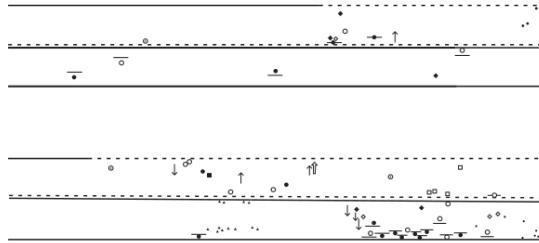
图 2-25Ichiyanagi Toshi《*Duet for Piano and Strings*》（1961）

As a student of Cage, Ichiyanagi Toshi not only directly embraced the use of graphic scores and "indicative events" to create uncertain music in the early 1960s but was also an important disseminator of this concept in Japan. In *Kaiki(Return) (1960)* and *Duet for Piano and Strings (1961)*，（图 2-26）（图 2-25），Ichiyanagi Toshi abstractly marked the direction of the music by using symbols such as circles, dots, and triangles. Careful observation will find that this graphic indication is not to let the performer randomly play a gas, but has a clear corresponding text to indicate, and the text indication corresponding to each symbol has two modes A and b, that is, the performer can judge according to the spontaneous interaction to deduce the next graphic symbol needs to choose which mode.

Japanese musicians' interest in random composition and graphic composition also benefited from the translation of foreign information by Akiyama et al., as well as the experimental atmosphere full of enthusiasm and interest in avant-garde music at that time. The digital musicians represented by Ichiyanagi Toshi brought the most avant-garde artistic knowledge and works back to Japan by studying abroad, etc., and became a bridge between Japanese and European and American artists. Although it has also attracted a lot of skepticism and criticism, which we will discuss in detail later.
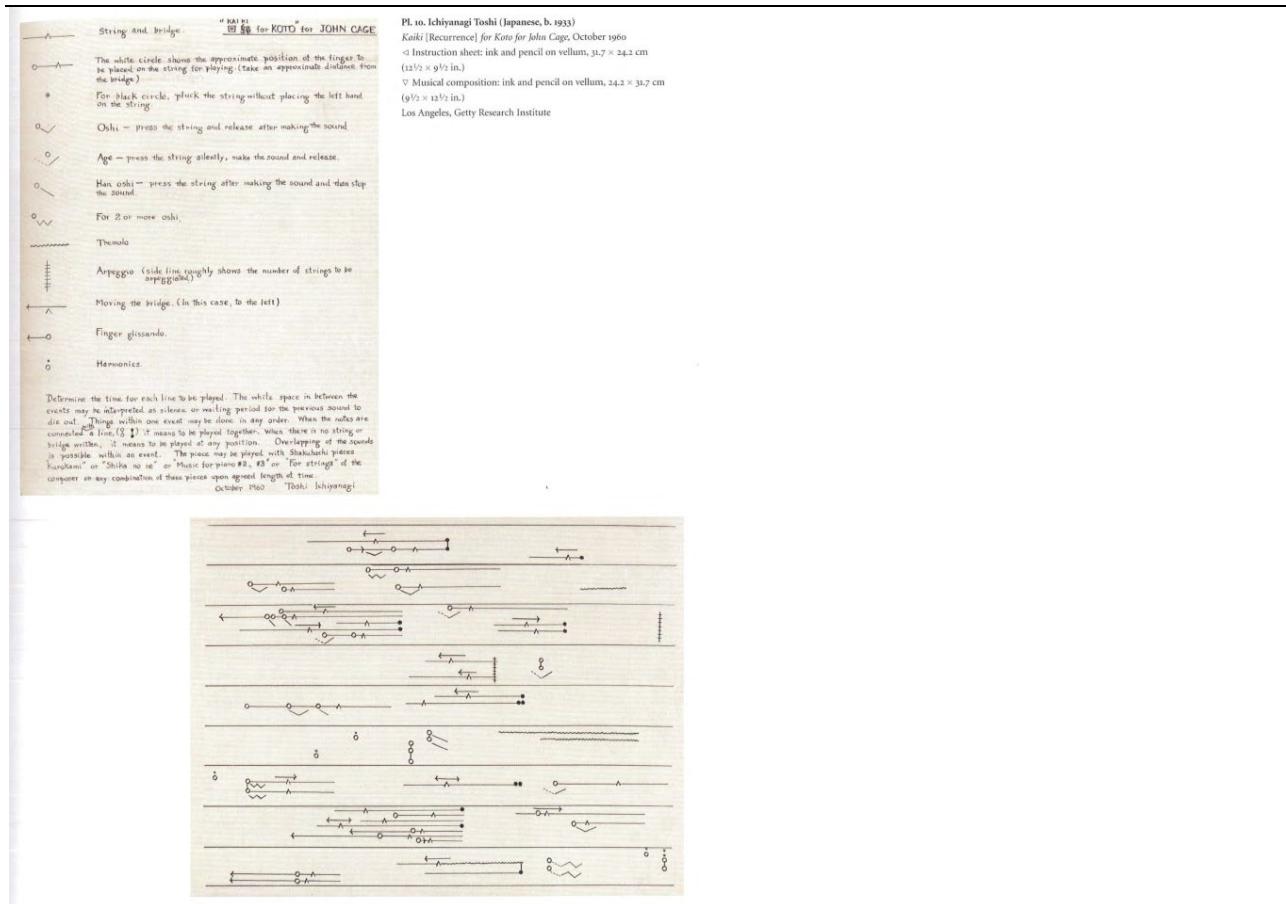
图 2-26 Ichiyanagi Toshi《Kaiki：For Koto and John Cage》 1960

3、*IBM happening,* a Japanese Cagean music

On November 30, 1961, Ichiyanagi Toshi held a homecoming performance and played his IBM happening at the Sogetsu Art Center, the first time Japanese musicians experienced the "Cage-like" uncertainty in concert before Cage's visit. The show featured almost all of Japan's most famous avant-garde composers of the time. （图 2-27）Inspired by Cage, Ichiyanagi Toshi used an IBM punching computer on stage and had the performers prepare two different sets of "behaviors" beforehand, directing movements and sounds based on computer-generated numbers without prior rehearsal. Kosugi Takehisa, for example, uses saws and drills to make the noise of sawing boards. Ichiyanagi Toshi smeared the canvas; Tone Yasunao smashed a porcelain bowl to pieces...

While IBM happening is happening, everyone is acting independently of each other and is not required to react to each other's sounds. Such simultaneous but unrelated musical events are what Akiyama calls "a kind of empty coexistence."[1] "These disconnected sounds," he recalls, "like

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[1] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p50.

chainsaws, chairs, radios, and pianos, were all around us at the same time. Our eyes are only fixated on sequences of action that don't make sense. However, every moment of sound and action made me feel so alone that I was deeply moved." [1]

Akiyama also noted that while Ichiyanagi Toshi showed Japanese audiences the contemporary art he experienced in the United States, "the unconnected movements and sounds of the performers present a kind of hollow drama that disintegrates the ego, It also represents Ichiyanagi's critique of the gradual alienation of contemporary Japanese society." This statement may sound strange, but given the rapid economic take-off of Japan in the 1960s and the social background of various protest movements, it may be easy to understand why it is said.[2]
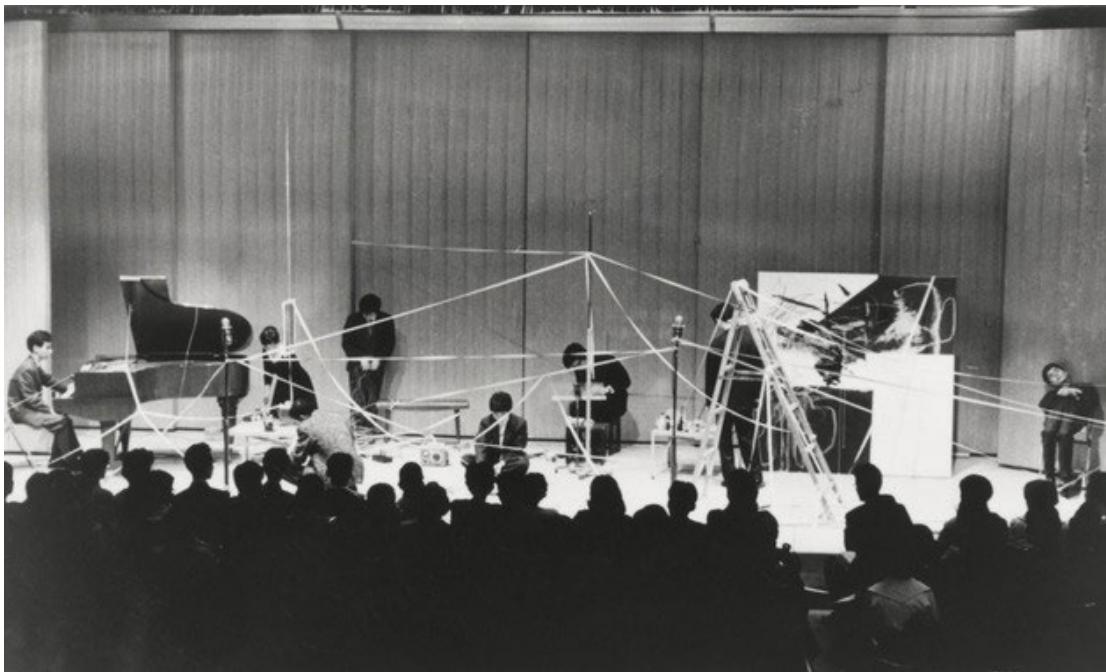
图 2-27Ichiyanagi Toshi《IBM happening and Musique concrète》左起：Takemitsu Toru（Piano）、Shiomi Mieko、Mayuzumi Toshiro、Kosugi Takehisa、Tone Yasunao、Mizuno Shuko、Ichiyanagi Toshi、Takahashi Yuji

Section 3. "Group Ongaku"

"Ongaku" means "music" in Japanese. In November 1958, Kosugi Takehisa and Shuko Mizuno, students at Tokyo University of the Arts, performed a free improvisational musical activity on campus featuring a violin and cello duo. They studied with Fumio Hayasaka, a renowned composer

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[1] Akiyama Kuniharu.現代音楽の自由と冒険[N].読売新聞 1961.12.8.

[2] ibid..

at the time, and Fumio Koizumi, a ethnomusicologist, and thus were exposed to the advanced knowledge of European and American music at the time, as well as the latest trends of Japanese composers. In their view, Japanese avant-garde music at that time was only superficially learning techniques from Europe, and did not reflect and criticize its inherent "anti-art establishment" connotation.[①] In order to avoid such superficial imitation, the members of Group Ongaku adopted Pierre Schaeffer's concept of "Sonic Object", which reduces the meaning of the sound during live performance to "the sound itself", removing the semiotic meaning it refers to.[②]

The addition of Tone Yasunao has given "Group Ongaku" a new soul. They gave a public performance at the Sogetsu Hall on September 15, 1961. In the first half of the show, "Composition and Music Concrete," they improvise using Musique concrète recorded on tape and objects that can make sounds, such as water, glass, and bells, which can be found everywhere. In the second half, "Metaplasm9-15", the performers go even further to the extreme of improvising the sound of the instrument as the "source" itself. The show was well received in Japan's avant-garde music scene. Tone and Mizuno were once classmates in the literature department of Chiba University. Tone's university thesis studied Dada and surrealism in Europe half a century ago and introduced it to them, which soon attracted the interest of Kosugi Takehisa. Tone's philosophy helped the group expand the definition of "music", and he described their improvisational sound shows as "Musique concrète shows combined with surrealist automatism", based on the "automatism" of Andre Breton, the founder of Surrealism. "The use of these everyday objects as instruments for improvisation aims to pursue the interplay between auditory experience and improvisational musical performance."[③]

Group Ongaku's improvisation is fundamentally divorced from the classical music system, even from the "free improvisation" framework of jazz. It has no fixed pattern, but based on the "sober irrational state" of avant-garde art as the foundation of its creation, and uses improvisation to explore the potential of sound. Yuji Numano, a Japanese scholar, once tried to classify Japanese avant-garde music in the 1950s and 1960s into four categories, such as:

1, twelve-tone technique, complete sequence of music introduction, completely atonal.

[①] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p40.

[②] Sonic Object，即法语的 Objet Sonore，中文常被翻译为"声音对象"，用来形容各种声音现象中的最小单位，例如语言中的一个单词或音节、音乐中的一个单音、具体音乐或电子音乐中的最小片段（Clip）。

[③] 刀根康尚, "On Improvised Music as Automatism" (September 1960)[J], translated by Colin Smith, Post: Notes on Modern & Contemporary Art Around the Globe, 2013.2.15.

http://post.at.moma.org/content_items/94-on-improvised-music-as-automatism.

2. The non-metronomic rhythm that accompanies atonality

3. Special performance method is the beginning, expanding the use of traditional instruments (such as prepared piano) and electronic instruments

4. Introduction of uncertainty [①]

As a methodology of creation, they are regarded as a rebellion and breakthrough against the existing and traditional "western music". Even before Cage's visit to Japan, Japanese musicians had experimented with various forms of sound creation. This is only the imitation of form and technology, and has not completely completed the accumulation and transformation of ideas. Cage's arrival made Japanese sound art undergo a thorough and collective reflection after the initial barbaric development, and then embarked on a unique development path. In the next section, we will elaborate on the details of Cage's first visit to Japan and the influence he had on Japanese composers.

Chapter IV. "Cage Shock": A history and influence

Section 1. Early Contact

Akiyama Kuniharu was one of the first Japanese composers to communicate with Cage. Through GHQ's CIE Library, Jikken Kobo members were able to read magazine articles about Contemporary Music written by European and American music critics, including Cage's profile [②]。 In April 1952, Akiyama Kuniharu wrote the first letter to Cage on behalf of the members of Jikken Kobo. He wrote in the letter：[③]

"In Japan, regrettably, in the field of music, old forms, techniques, and the only classicism are flourishing; We rarely have the opportunity to hear any kind of contemporary music played. Therefore, we decided to introduce the works of composers who can represent and create truly modern humanity to the Japanese audience, even if it is an adventure for us."

With this letter, Akiyama and other Japanese artists managed to establish contact with Cage. The following year, Cage sent them scores for his works *Book of Music (1944)* and *Music of Changes (1952)*. At the end of 1954, critic Hidekazu Yoshida traveled to Germany for the Donaueschingen Music Festival, where he heard Cage and Tudor play live for the first time and communicated with

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[①] 武満徹.僕の方法[M]东京:新潮社，1971.

[②] Peter Yates, "Music," Art and Architecture 64, no. 4 (1949): 21–23.

[③] John Cage Correspondence,1901–1993[M], Northwestern University Music Library.1952.4.18.

them. At the time, Cage was promoting his idea of chance and uncertainty in composition with works such as *4:33 (1952)*. Hidekazu Yoshida's experience has certainly increased awareness of Cage among Japanese artists.

Cage had repeatedly expressed his desire to visit Japan, and had planned to do so on a tour with Merce Cunningham in 1955, but this was not possible. Cage's use of tools such as the I Ching and dice to create chance and randomness in his compositions during this period influenced not only Contemporary musicians in Europe and the United States, but also Japanese artists who were finding their way to the avant-garde. Suspicious of the "artistry" of Cage's work, Mayuzumi Toshiro visited Cage in New York in person, under a grant from the Institute of International Education in New York in 1960-61 [①]。.his trip convinced Mayuzumi Toshiro of Cage's personal charisma and artistic attitude, and led directly to the premiere of Cage's work in Japan. Although he did not fully accept the idea of his composition itself, Mayuzumi Toshiro worked with Ichiyanagi Toshi to promote John Cage's visit to Japan, known as the "Cage Shock".

Section 2. First Tour in 1962

In 1961, in order to increase the influence of Sogetsu Art Center, Teshigahara Hiroshi planned to invite Edgard Varese, one of the pioneers of Electronic Music, to visit Japan and give a concert. The visit had to be cancelled. At this point Ichiyanagi Toshi suggested that Hiroshi Teshigahara invite Cage and pianist David. Tudor .（图 2-28）visited Japan and gave performances. In October 1962, Cage and Tudor visited Japan at the invitation of the Sogetsu House, and in addition to visiting the Japanese Zen scholar D.T. Susuki, who had been a major influence on Goron's graduation from university, Cage gave seven concerts in Tokyo, Osaka, Kyoto and Sapporo（见附录 1）As well as two special performances on Minami-Gallery and NHK television.

Take Cage's *"Music Walk,"* performed at Bunka-Kaikan Hall in Tokyo on October 9, 1962（图 2-28）. This piece is a typical piece of uncertainty, and Ono Yoko lies across the grand Piano to artificially create a "Prepared Piano".[②]The performer's position can be moved at any time, Tudor even lay down under the piano, through this performance to create a conceptual "walk". Akiyama Kuniharu noted that as the performers moved from one position to another corner of the stage, "the

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[①] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p30.

[②] Prepared Piano 通常指使用额外的物体按压或靠近钢琴背后的震动弦的行为去干涉钢琴的正常发声，是二战后常见的一种制造新音色的手法。

silent hours slowly passed, and the 'noise' made by the audience became more clearly part of the performance."[1] Music critics in Japan marveled at the "destructive power" of Cage's music. It was a way of reclaiming a humanistic approach to music in the machine age.[2] Akiyama Kuniharu recalls how Cage's 1962 performance shattered the preconceived notions of music, sound and silence of all the Japanese musicians and artists present. Hidekazu Yoshida uses the term "Cage Shock" to describe the impact he has had on the Japanese music scene.[3]

While touring with Cage, the Japanese composers got to know Cage's style of performing and his aesthetic up close. The members of Group Ongaku had never met Cage or known his work but were pleasantly surprised to find that their improvisation-based approach paralleled his approach to composition. When Cage first arrived in Japan, Tone Yasunao showed him his graphic composition *Geodesy for Piano*, created using maps, at a concert at Minami-Gallery, and was praised by Cage as "interesting".[4]

The term "Cage Shock" may have been overstated in the eyes of Japanese musicians at the time, but to the audience, at least, the performance at the Sogetsu Art Center on October 23 and 24 could be considered a "Shock". Cage followed a lecture with a performance of his Piece Theatre Piece, similar to his performance of Water Walk on television in the United States in January 1960. He connected a large number of contact microphones to various objects on stage, and after writing down a dozen nouns and verbs in advance, he began "events" on stage, such as cooking rice and flipping a pan. Architect Isozaki Arata recalls the sensory experience of the show: "In addition to the smell of food from the stage, Tudor also used a large fan to create motor noise and breathed softly through a loudspeaker. The next moment, he was sitting on the bench again and hitting the piano keys with a small hammer [5]"

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[1] 读卖新闻 1963 年 6 月 15 日，Akiyama Kuniharu 《 "Cage no 'bakudan' toka—onkyō to ongaku no kyōkai-sen nozoku》

[2] Akira Tanimura《現代への挑戦と抵抗———アメリカ前衛音楽ジョン・ケージ演奏会》朝日新聞 1962.10.15

[3] Sound Commitments_Avant-Garde Music and the Sixties, Robert Adlington,p200

[4] Otomo Yoshihide《音楽と美術の間》P231.フィルムアート出版社　2017

[5] 「草月アートセンターの記録」刊行委員会.輝け 60 年代 草月アートセンターの全記録[M],东京,2002 年.

图 2-28 左起：John Cage、David Tudor、Ono Yoko、Mayuzumi Toshiro

"0:00", released on October 24, is the follow-up to *"4:33"* and is Cage's first public new work. The "score" of the piece, dedicated to Ichiyanagi Toshi and Ono Yoko, consists of a simple sentence: In a situation provided with maximum amplification (no feedback), perform a disciplined action. That is, "to perform a set of orderly performance behaviors while being amplified to the maximum extent possible without feedback." This conceptual work not only breaks with musical conventions, but also highlights the role of the medium (the microphone). In principle, as long as the behavior is ordered, there are infinite possibilities of forms. With the help of the contact microphone, every tiny sound Cage makes on stage is clearly amplified, such as removing glasses, writing pen words, flicking cigarette ash and so on. After the performance, Cage walked off stage and dedicated the score he had just written to Ichiyanagi Toshi and his wife.

Cage's Japan tour ended on October 26 in Sapporo. The month-long trip to Japan is seen as a landmark event in the development of postwar sound art in Japan. For the first time, Japanese artists had a profound and all-round communication with the most representative avant-garde composers in the West. The works performed and published by Japanese composers in this period are not only a comprehensive display of the exploration of new musical forms in the past decade, but also can be said to set the tone for the development of Japanese sound art to diversify.

图 2-29 John Cage《0:00》首演 1962 年 10 月 24 日 Sogetsu Art Center

Section 3. Cage's influence on Japanese Artists

1 Disruptive Ideas

Prior to Cage, Japanese composers had been in a state of unilateral copying and following Europe. Whether it is twelve-tone technique and Total Serialism, or Musique concrète and Electronic Music, avant-garde music in the eyes of Japanese composers has always been in the stage of linear evolution [1]. Despite its critics at the time, Cage's randomness and conceptual nature broke not only with "sequence" but also with old conventions. This is the deep reason why Japanese artists feel "Shock".

Cage's influence on postwar Japanese sound art is undoubtedly profound. Akiyama Kuniharu made it clear in his reminiscence essay that "the late 1950s to the 1960s was a period when [Japanese composers] were exploring the possibilities of music." From graphic score to contingency, accidental art and sound events, all the way to the direction of integrated art media, sometimes even beyond the framework of music."[2] And that has to do with the concept that Cage brings to his work. "Silence" breaks the shackles on the definition of music and establishes the creative consciousness of "active listening"; The concept of composition based on chance and uncertainty profoundly challenges the traditional sound organization order of western music. The composition method based on graphics and text instructions breaks the antagonistic relationship between composer and performer and magnifies the performer's free improvisation space.

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[1] 顾昊伦. Takemitsu Toru 电影音乐中的具体音乐创作技法研究.[D]上海音乐学院，2020.

Serena Yang. "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p108.

[2] Akiyama Kuniharu.1970 年代の音楽の創造[J].1973.

From the perspective of the development of avant-garde art, Cage's creation is undoubtedly in line with the efforts of avant-garde artists who have been "trying to blur the boundary between life and art". In the eyes of the Japanese, however, Cage's ideas remain controversial and questionable. Composer Yasushi Akutagawa, for example, wrote in a 1961 essay:[①]

"Ichiyanagi Toshi once said that Cage believes humans are part of nature and therefore leaves [control of sound] to nature... I know it's wrong, man can't control nature at all... Every composer survives by fighting silence. Just as a painter lives by his struggle against a white canvas, every work of art is a record of the artist's battle... What the composer does is not change nature, but is constantly unable to change nature..."

According to Ichiyanagi Toshi, Japanese composers around 1960 were broadly divided into two groups: the more "classical" composers, represented by the "German school" such as Irino Yoshiro and Moroi Makoto, who were generally not interested or critical of Cage's music. The other group, the "French", such as Mayuzumi Toshiro, who studied directly in France, and Takemitsu Toru, who had been influenced by Messiaen and Debussy in his early years, showed more enthusiasm for Cage.

Japanese composers' criticism of Cage was similar to that of avant-garde musicians in Europe. Pierre Boulez once criticized Cage's work for "using Orientalist philosophy to hide the weakness of his compositional technique."[②] Iannis Xenakis also described Cage's random compositions as "an abuse of compositional language... It will only lead to the self-abolition of the role of the composer."[③]

Yuji Takahashi, who has worked with Cage's random graphics, is not entirely convinced by his ideas. He points out Cage's limitations in his article [④]. Because "the moment a person decides to make a decision with a dice or a coin, the human ego has already exerted its influence." And there is a limit to how "random" it can be. Takahashi's interpretation of Cage's work reflects on the problems faced by Japanese composers. Cage's concept of probability was criticized by European composers at the time, but it only answered the questions of European and American avant-garde composers at the time, and was not a cure for Japanese avant-garde sound creation. For Takahashi, how to create a work that connects with people's consciousness is a question that Japanese composers should

[①] Akiyama Kuniharu.向现代音乐祭发出挑战[J 艺术新潮.]1961 年 10 月.

[②] Pierre Boulez .Perspective for New Muisc vol3[R], 1964 .p42.

[③] Mario Bios and Iannis Xenakis《The Man And His Music:A Conversation with the Composer and a Description of His Works》Greenwood Press Reprint,1980.p12

[④] Takahashi Yuji.面对音乐[J].SAC journal.1961 年 10 月.

ponder after "Cage Shock."[①]

It can be said that for Cage himself, both Zen and the I Ching. Cage's work merely borrows its formal and conceptual shell to express a rebellion against the musical traditions of the past. Compared with Cage, Japanese musicians pay more attention to the "quality" of the traditional culture itself, that is, the aesthetic space-time relationship reflected in the timbre of traditional instruments and playing methods, which is called "Ma" and "Wabi-Sabi". Ichiyanagi Toshi once lamented this "outcome", believing that after Cage's visit to Japan, Japanese musicians continued to use randomization as a form and did not take up Cage's baton of thought to think more deeply. However, it must be acknowledged that Cage's creative ideas and methods have taken root in Japan, and have had a subtle influence on later generations.

2 Graphic Composing

The "other" in the eyes of avant-garde musicians is generally "performer" and "listener" in the eyes of composers. At the end of her doctoral thesis, Miho Watanabe raised her question: although composers clearly label "the music of chance" and "the music of uncertainty" as "left to the performer", is it really possible to simply "leave it to the performer to do"？

In the daily study of classical music, it is a natural thing for players to follow the score. However, in evaluating a person's musical expression, we also hope that he can show a bit of "not playing according to the score", that is, adding his own imagination and understanding. In 1962, Yuji Takahashi created his own graphic score, *Ekstasis for Piano,* in which he instructed the performer to combine two two-dimensional coordinate diagrams into a three-dimensional coordinate system and play corresponding parameters. However, a closer look reveals that this is not possible, as the red and black dots in the two images do not correspond in a three-dimensional coordinate system, which means that the performer can never follow the "correct instructions". This is a reflection and criticism on the concept of graphic music. Takahashi stressed the need for greater subjectivity and holistic awareness in the interpretation of the work, and the use of graphic score is only a way to achieve a "communication relationship between people and sound."

[①] ibid..
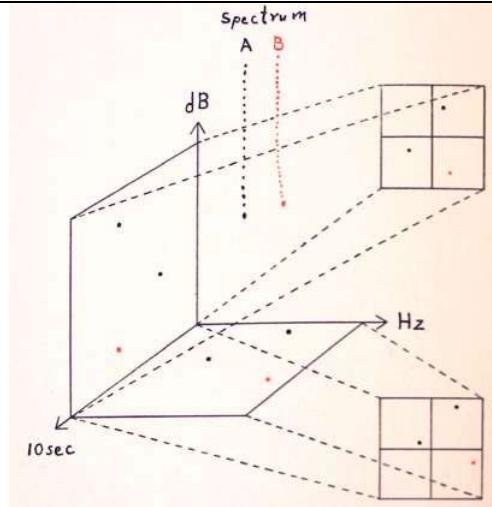
图 2-30《Ekstasis for Piano》乐谱

Takemitsu Toru shows a different approach to graphic music than Takahashi. He further developed Cage's idea of "graphic composition" in 1961's *RING* and 1962's *Corona*.（图 2-31）（图 2-32）He drew instructions for the score with the help of designer Sugiura Kouhei（图 2-32），The playing hints are marked by straight lines, slashes, arcs, circles, dots, etc., and different colors are used to symbolize "elemental properties" such as water, fire, wind, and earth.[1] Takemitsu Toru graphically indicates the intensity, density and how to connect, leaving other "parameters" - such as pitch, length, playing order and playing time - to be interpreted by the performer. As we can see from the detailed notes in *"RING"*, Takemitsu Toru paid more attention to the acoustics he wanted to present than Cage, so he gave detailed instructions on playing methods in his score. In Takemitsu Toru's view, composers who leave the elements of randomness and the discretion of performance entirely to the performer fail to reach the full potential of the performer. "Instead of letting the players play whatever they want, I explicitly instruct them how to play a certain note."

This idea of Takemitsu Toru, which is similar to his earlier work at Jikken Kobo, is that whether it is staff or graphic notation, whether it is definite notes or improvised playing, Takemitsu Toru is not limited to extensive annotations, To guide the performers in their interpretation of "acoustics" - something that Takemitsu Toru embodies in his work, as opposed to Cage's "self."

If Cage wanted to remove his identity as a composer by means of "concept" and "uncertainty" in his composition, Takemitsu Toru's graphic composition reflected the composer's presence in the work through a delicate subjective design. The two seem contradictory, but the pursuit is "a musical

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[1] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p54.

note perception as a complete entity, full of life etude."[1]
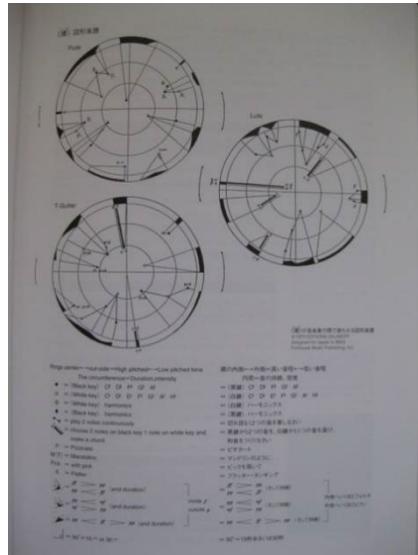
图 2-31Takemitsu Toru《RING》1961
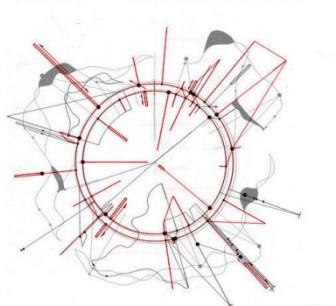
图 2-32Takemitsu Toru《Corona》1962

3 *Sapporo*: A Japanese response to Cage

The final performance of Cage's tour in Japan is seen as the largest collaboration between the two American and Japanese artists, and the culmination of Ichiyanagi Toshi's reflection on Cage's uncertainty, silence and graphic symbols [2]. Ichiyanagi Toshi applied t*he spatial concept of "ma"* in traditional Japanese aesthetics in his works. For example, through the design of the stage space, the musicians are deliberately kept at a distance on the stage. They were also asked to start and stop playing according to some principles indicated in the graphic score (such as letter marking), or to

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[1] Tōru Takemitsu, Yoshiko Kakudo, and Glenn Glasow, Confronting Silence: Selected Writings [M]Berkeley, CA: Fallen Leaf Press, 1995, 87.

[2] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p79.

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observe other people's playing. Each person can make their own interpretation of the blank parts of their graphic score.

（图 2-33）The players and the conductor responded impromptu by paying attention to each other's performance, and Ichiyanagi Toshi demanded in the score that the sound must be emitted softly, which made the playing process full of strange tension, and the "silence" became another "sound" in the interval between the sounds. Takahashi Yuji recalls: "In *Sapporo* I had to pay attention to other people's voices, I had to make an effort to make a sound, otherwise I would be pulled into silence."[1]

图 2-33 Ichiyanagi Toshi《Sapporo》公演，左起：Takahashi（Bike）、Ono Yoko（vocal）、Kobayashi（violin）、Akiyama（Woodbox）、David Tudor（Biwa）、Ichiyanagi Toshi（Piano、Drum）

Chapter V. Summary

Section 1. More Mature in Technique

Looking back on history, the nearly two decades from post-war reconstruction to economic take-off were particularly important for the development of Japan's avant-garde art, especially sound art.

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[1] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p78.

Thanks to the breakthrough of European and American avant-garde music in concept and technology, as well as Japan's overall open attitude towards Western culture after the war. Whether it was twelve-tone technique, Musique concrète or accidental music, Japanese musicians learned and absorbed the most avant-garde creative techniques of the time in a very short time. Cage's visit to Japan became a symbolic event of the West's "ideological" influence on Japan. When he arrived in Japan, local artists had just adopted the idea of serial music from Europe. The ideas brought about by Cage may not have been developed into further doctrines in Japan, but two things are certain: Cage's methodology has undoubtedly been passed down by musicians to the present day, and has become an important form of sound art creation. Cage also reinvigorated Japanese musicians' faith in traditional culture. We can get a glimpse of this in Takemitsu Toru's most representative masterpiece, November Steps (1967)

In this symphonic work, Takemitsu Toru selected a different arrangement of wind, strings and percussion from the conventional orchestra, and carried out a detailed stage design according to the location of the sound source. Two Japanese instrument players, Tsuruda Kinshi, master of Satsuma Biwa, and Yokoyama Katsuya, master of Shakuhachi, perform almost improvisational performances according to the author's instructions. Takemitsu Toru writes in Shakuhachi's score: "The first note of the performance is left to the player to make a choice, after which the player should concentrate on the sound and listen for changes in color and intensity."[1] This halting relationship between notes and instruments clearly corresponds to the concept of Ma in traditional Japanese culture. Another concept, "Sawari" (touch), derived from the traditional Japanese drama "Gidayu-Bushi", is used in special ways of playing the instrument: for example, the decorative pitch and rhythm used in the Shakuhachi, and the Fret at the neck of the Biwa to make "noise" when the strings are scratched.[2]

It can be seen that different from the first few years after the war, Japanese musicians represented by Takemitsu Toru have matured in their creative skills after experiencing trial and experimentation, and have broken through the restrictions of material and content under the influence of avant-garde art. In the process of the development of sound art, a unique aesthetic style has been formed.

Section 2. Forming Groups instead solo

The "John Cage Shock" symposium, held in 1969, was a review of Japanese avant-garde music

[1] 栾凯.武满彻的管弦技法演奏：以《十一月的阶梯》为例[J].音乐创作 2015 年 4 期.

[2] 张昕.武满彻《十一月的阶梯》音高组织研究[J].人民音乐,2018,(6):84.

creation since the 1950s [①]. Akiyama Kuniharu, Yoshida Hidekazu, Shibata Minao and other witnesses attended the event. For a while after Cage's visit to Japan, it became fashionable to use his approach to composing music. Before that, Japanese composers formed large and small avant-garde music groups for the common purpose of "learning and exploring avant-garde music." After a lot of accumulation of works and edification of ideas (especially Cage's ideas), in the 1960s, avant-garde musicians gradually matured in their artistic ideas and embarked on their own paths.

The reasons behind moving from "marching together" to "going it alone" are of course more than that. Due to chronic deficits, Sogetsu Art Center cut off its financial support for avant-garde music performances in 1965, and the Teshigawara family gradually shifted the focus of Sogetsu Art Center's performances to film, animation, and theater. The 20th Century Music Institute also disbanded after holding its last concert in the same year. At the same time, once "in the opposition" musicians, with more than ten years of creative experience, gradually have their own financial support and social status, in the form of collective creation and publication of works lost the necessity of existence. The disappearance of the avant-garde art organisation will inevitably bring with it the fading of the enthusiasm for avant-garde art. Ichiyanagi Toshi believes that as the national economy began to take off in the 1960s, Japan jumped from a defeated country to a materially rich developed capitalist country. The affluence of society dissolves the consciousness of the vanguard group, so this trend is the inevitable result, both organizationally and economically.

Section 3. Attitude Changed after 1965

Cage's composition became fashionable in Tokyo around 1963-64, but in the 1970s none of these Japanese composers continued to work in a random or graphic fashion. For Takemitsu Toru, for example, Cage's graphic compositions provided only a reference for his musical vision, and he abandoned the graphic approach entirely after 1970's Seasons. Cage uses these techniques to express his ideas about uncertainty, but what these techniques look like may not matter. If Japanese musicians only learn these patterns and random forms and ignore the thinking and development of ideas, they will inevitably fall into a deadlock in creation.

One practical reason for the gradual abandonment of Cage's avant-garde style in the late 1960s is that, in addition to the deepening of the roles of composer and performer, musicians interested in avant-garde music also developed a gap during this period, as only David Tudor could perform Cage's

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[①] 音楽芸術第 27 期［J］，No.12 1969.

piano works perfectly. The Japanese avant-garde scene did not (until then) produce musicians who could play experimental avant-garde music like Yuji Takahashi.[①]

Although the craze for using Cage's form waned after the mid-1960s, his ideas have become an integral part of sound art and even contemporary art. Over time, Cage's ideas have taken hold. Whether it is academic Electronic Music, Contemporary Music, interactive sound art under new media, or even free improvisation of all kinds of design sounds can be traced back to there.

As part of Cage's "development" of his ideas, Kosugi Takehisa and Tone Yasunao became key figures in Cage's engagement with Western sound art after his visit to Japan. They were invited to the United States to perform for Fluxus and compose music for Merce Cunningham. In the 1980s, Tone turned to the destruction of CD disks to create "Glitch Music" and computer music. Kosugi Takehisa formed the band "Taj Mahal Traveller" after participating in the Fluxus movement to continue his modern improvisational music. It further enhanced the international influence of Japanese sound artists.

Section 4. Eve of "Japan as No.1"

With the opening of the Tokyo Olympic Games in 1964 as the symbol, the Japanese economy has been advancing at a high speed in the tide of international globalization. The period from 1960 to 1980 was also a period in which the conflicts between Eastern and Western countries on political and economic issues became increasingly prominent. With the development of audio technology, the manufacturing cost of related hardware and software equipment is gradually reduced, the creation of music is no longer the privilege of a few composers, and the form of sound art is gradually becoming diversified. At the same time, as an expression of ideas, sound art also carries the unique historical and cultural information of that era. Japanese sound art also followed the trend of the West during this period, and after experiencing "Fluxus", "Electronic Music", "jazz" and other popular or minority experimental sound practice, it formed a unique sound form called "Japanoise".

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① Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p125

Part III *Japanoise*: A highly developing phase in Japan（1960s-1990s）

Starting from the "Kobe Boom" in 1955, Japan's economy stepped on the accelerator of high-speed development. Until the eve of the "Plaza Agreement" in 1985, Japan had grown into the world's second largest economy next to the United States.

This is not a smooth process, even can be said to be mixed with a lot of "noise". Since the 1960s, the changes in the international situation in the East and the West have profoundly affected the domestic and foreign situation of Japan. The "Japan Security Treaty" triggered the domestic people's opposition struggle lasting nearly 20 years. The Vietnam War and the US military bases in Japan and other issues also labeled the civil movement at that time as "anti-war" and "anti-American". Post-war grow up of a new generation of young people, full of symbol of the rebel spirit in rock and roll hippies "decadent" culture, such as Japan also formed in this period is called "ア ン グ ラ" (short for the Japanese kana to Underground, the Roman word spelling Angura) unique Underground culture and art form.

After the exploration in the 1950s and the "Cage Shock" in the early 1960s, avant-garde musicians who were active in the front line completed "remedial lessons" in concepts and techniques from western avant-garde artists, gradually got rid of blindly imitating and formed their own unique styles of works. Whether it is the "Fluxus" avant-garde artists such as Yoko Ono and Tone Yasunao, or the pioneers of pop electronic music such as Isao Tomita and YMO, Japanese musicians are gaining popularity in the world with the gradual deepening of economic development and international exchanges.

During this period, the development of audio technology, especially the development of sound synthesis technology and computer technology, enriched the means of sound art creation, and greatly reduced the cost of learning and using audio equipment. With the Osaka World Expo in 1970, electronic music, which had existed only in laboratories and colleges, gradually entered the public consciousness and became a part of popular culture as analog synthesizers were miniaturized and commercialized. The popularity of sampling and digital audio technology since the 1980s has brought about tremendous changes in the sound industry.

The popularity of jazz and rock music in Japan is also based on a large social context. Both "avant-garde" and "popular" jazz also sprouted and took root in postwar Japan, forming a unique cultural soil for jazz. Jazz musicians who have gained fame since the 1960s, such as abe kaoru, takayanagi masayuki, yamashita yousuke, etc., have also formed a unique aesthetic in the fields of "Free Jazz" and "Fusion Jazz". Besides, rock music, punk music, psychedelic music... These "foreign products" originated from Europe and the United States and spread to Japan in the 1960s and 1970s took root in Japan, forming a unique "Japanese noise".

Chapter I. Highly Developing Period

After the initial post-war recovery (1945-1955), the Japanese economy ushered in a "period of high growth" (1955-1973). Although Japan's economic growth slowed after the oil shock (1973-1991), it did not change the fact that it went from a defeated country to the world's second largest economy. Influenced by avant-garde art and popular culture in Europe and America, Japanese culture also developed in a spurt during this period, presenting a unique cultural form different from Europe and America. However, it has not been a smooth process. The Cold War, the arms race, the oil crisis, the missile crisis, the Vietnam War... Due to the ideological confrontation between the East and the West, a series of local political and economic conflicts have been triggered on a global scale. Japan, though located in the Far East, is inevitably affected. Because of the alliance between the United States and Japan, the Korean and Vietnam Wars indirectly contributed to the revival of Japanese industrySection 1. Political and Social Environment

1 Abstract after 1945

After the end of World War II, under the leadership of the GHQ, Japan issued documents including the Human Declaration and the Peace Constitution, re-establishing a new national system and ideology. The new constitution guarantees the right to vote for political parties, freedom of association and other human rights, which has also led to the resurgence of left-wing parties such as the Socialist and Communist parties. Inflation and the instability of cabinet policies in the early postwar period helped the left's arguments win support from the lower classes, such as teachers and workers. With the beginning of the Cold War, the United States began to support the right-wing conservative Democratic Liberal Party (later reorganized as the Liberal Democratic Party) in Japan for a long time, and took a series of measures to prevent the new democratic system from being

"abused" by the communist movement,[1] which has squeezed the left's political space. After the outbreak of the Korean War, the Japanese Communist Party also had great differences and opposition to the "armed revolution" and other policies, and lost popular support and all parliamentary seats in 1952 after a series of violent incidents. The "bourgeois democracy" brought about by the GHQ through the post-war reforms had become so ingrained in Japanese society that the Communist Party's claims could easily lead it into top-down isolation, and despite its later adjustments and restoration, it had lost much of its popular support base. Japanese politics seems to have been reduced to a struggle between the conservative ruling party and the opposition party demanding innovation for some time.[2]

Economically, in order to revive the Japanese economy, the United States implemented the famous "Dodge Plan" in 1949-1950. The situation was quickly stabilized by adjusting foreign trade at a single exchange rate of 360 yen per dollar, strengthening taxes, and controlling prices. Starting from "jinmu keiki" in 1955, the development of the national economy began to accelerate. During Prime Minister Ikeda hayato's "National Income Doubling Plan" in 1960, Japan maintained a high annual GDP growth rate of 11.6 percent and became a capitalist country second only to the United States in 1968.

2、"*Anpo Tousou*"

In September 1951, at the same time that the United States signed the Peace Treaty with Japan in San Francisco, it also signed the Japan-US Security Guarantee Treaty (*Anpo Jouyaku)*. It was an "unequal treaty" that allowed the US military to legally use Japanese territory as a military base, and other supernational treatment granted to the US military also caused a series of adverse social effects.[3] Since the signing of Anpo Jouyaku, from the Japanese opposition party to the people, the voice of top-down opposition protests in Japan has been heard. In July 1957, the demonstrators triggered the famous "Sunagawa Incident" to protest the expansion of the US military airport in Sunagawa town. In 1958, Prime Minister Kishi Nobusuke tried to amend the *Law on the Functions of the National Police* to increase the government's ability to suppress protests, but the law was rejected due to strong opposition from left-wing political parties and the public. The United States

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[1] [日]正村公宏.战后日本经济政治史[M]. 上海人民出版社. p221

[2]夏维勇.日本 60 年代末 70 年代初关于市民和市民运动的讨论——以"越平联"运动为中心[J]当代亚太 2005 年 12 期.

[3] 杨洪超.Anpo Protests 对日本内政外交的影响（1960-1964）[D]. 西南大学硕士学位论文，2015.p7

also did not want to continue to see an increase in anti-American sentiment among Japanese citizens, so it agreed to revise and renew Anpo Jouyaku. This marks the Japanese government's political choice to continue to follow the Western world represented by the United States. Experiencing the international environment at that time and the Korean War just past, a considerable part of the Japanese people and political parties expressed concern and dissatisfaction with the "continued alliance with the United States."

From March 1959 to June 1960, more than 20 million people in Japan launched 23 "Anpo Protests" against the renewal of Anpo Jouyaku's treaty with Japan and the United States. In June 1960, the left-wing student group Zengakuren engaged in violent clashes with police outside the Parliament, resulting in the death of Kanba Michiko, a female student at the University of Tokyo. Nevertheless, on June 19th Anpo Jouyaku was automatically approved after the Senate failed to vote on it within 30 days. Public criticism of the government grew as the protests became so intense that Prime Minister Kishi Nobusuke resigned after the treaty was passed.

In 1970, Anpo Jouyaku renewed it with the acquiescence of the government. Although it still sparked protests by so-called radical students, Japan's economic development, social and cultural mobility and diversity are gradually increasing, and the government has just reclaimed the territorial sovereignty of Okinawa from the United States. Therefore, the Anpo Protests during this period did not have the same social impact as before.

3 Anti-Vietnam war and student movement

In August 1964, the United States began to implement a comprehensive military intervention in Vietnam through the "Gulf of Tonkin incident". The Vietnam War (1955-1975) is the most important war that has affected the United States since World War II. It stems from the international geopolitical disputes and ideological antagonism after World War II. This unjust war caused widespread discontent and war weariness among the people, which not only broke out in the United States, but also affected the rest of the world.

Japan is due to the "permanent renunciation of war" constitutional provisions. Although it did not directly participate in the Korean War and the Vietnam War, it provided material support for the United States as a "munitions factory." Although it promoted Japan's post-war economic revival to some extent and indirectly promoted the realization of the "income doubling plan", for the Japanese people and the left, the anti-war movement can be said to be a continuation of the 60 years of Anpo Protests. In August 1966, the Japanese organization Betonamu ni Heiwa o! Shimin Rengo (ベトナ

ムに平和を！市民連合), adopted the Japan-US Citizens Anti-War Peace Treaty against the Vietnam War. At the same time, more and more people took to the streets, protesting not only the anti-war movement, but also related demands based on students

The period 1966-1970 was also the height of the Japanese student movement. The democratic policies of the Allied Forces after the war led to the creation of the Zengakuren, a federation of Japanese higher education students based on left-wing ideas such as communism. The Zengakuren were also divided into different factions in the 1960s, influenced by the ideological and specific policies of political parties such as the Communist Party of Japan. Among their activities: The Second Sunagawa Struggle against the government's expansion of the U.S. military base in 1967[①]；The protest clashes that prevented the nuclear-powered USS Enterprise from docking in Japan in early 1968; And the famous *"Zengaku Kyoto Kaigi" (The All-Campus Joint Struggle Committees)* - "Yasuda Auditorium Incident" at the University of Tokyo School of Medicine. In 1970, Sekigun, the most radical left-wing youth organization in Japan, hijacked a Japan Airlines plane and fled to North Korea to "continue to promote the world revolution." It is worth mentioning that Wakabayashi Moriaki, one of the nine youths involved in the hijacking, was also the original bass player of the legendary Japanese progressive psychedelic rock band Les Rallizes Denudes (" Naked Assembly ").

Whether it is against the Vietnam War or against the school system, the overall view of the Japanese student movement in the 1960s is nothing but dissatisfaction and criticism of the "existing order." The clashes at the University of Tokyo marked the intensification of the conflict between the official and the civil society, and young Japanese students could only intensify this "anti-government" atmosphere by participating in various social movements.

With the economic growth, the social structure, consumption concept and life attitude of the Japanese people have undergone great changes, and the political enthusiasm of the people has been replaced by the "consumption revolution". As a result, the student movement, which was once strong in Japanese society, declined after the 1970s.[②] The unique international environment indirectly influenced the domestic social environment of Japan, and the "counter-culture" and "underground culture" formed under this environment influenced the art form of Japan as an alternative "avant-garde".

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① 王新生. "全学联"与战后日本学生运动[J]. 大连大学学报,2012,33(01):1-7.

② 袁仕正、杜涛.日本经济高速增长时期的消费革命.[J].学术研究,2010(08):123-128

Section 2.Thoughts of younger generation

1 Counter-Culture and Japanese Youth in1960

Theodore Roszak defines *"Counter-Culture"* as "all the protest movements that took place in American society in the 1960s, Including campus democracy, women's liberation, the black civil rights movement, the anti-war peace movement, the environmental movement, the gay rights movement, as well as revolutions in rock and roll, sexual liberation, drug use, hippie culture, and the revival of mysticism and egoism."[①] Its birth is closely related to the social background of the Eastern and western world at that time. The new generation of teenagers who grew up under the "post-war baby boom" after the end of World War II were mostly raised in a peaceful and prosperous home environment. The Vietnam War, which had already been condemned by public opinion, was widely disliked and feared by young people. And American hippies, summer of 1967. A social phenomenon called "Fuuten-Zoku" has also emerged in Shinjuku, Japan. They have no regular jobs and keep wandering the streets in slippers and dirty. "Sleeping pill parties," wild modern dancing and promiscuity are known as the "three artefact of Fuuten-Zoku."[②]Fuuten-Zoku is a Japanese term for hippies. In 1966, the Beatles came to Japan to tour as a major cultural event of the year, which completely ignited the "rock and roll fever" of Japanese youth.

2 Artists Attitude on *Anpo Tousou*

"Anpo Protests" is an important event throughout the history of Japan before and during the post-war period, which not only affected the domestic and foreign affairs of Japan at that time, but also had a profound impact on social culture. During this period, though, there is no clear evidence that the avant-garde musicians of the time had "anti-government" or "anti-American" positions. But as citizens, it is not uncommon for artists to express their opinions on current politics in the form of collective statements. The Young Musicians' Conference (Seinen-Ongakuka-Kaigi) includes Takemitsu Toru, Mayuzumi Toshiro and others. （图 3-1）。

In addition to that, The Singing Voice of Japan(Utagoe-Undo) , founded and promoted by the Central Choir of Japan, was also popularized throughout Japan during the 1950-1960 period through the popular singing cafe (Utagoe-Kissa). Japanese composer Hayashi Hikaru has composed songs for "The Singing Voice of Japan" many times. "The Singing Voice of Japan" embodies the left-wing

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① 袁日华、孙秋云.美国青年反文化运动探析.[J].中国青年研究,2005(05):86-89.

② 市川孝一.1960 年代末の若者文化－－－フーテン（族）とヒッピー（族）について[J].文芸研究 2016.2.28.

social democratic ideology of the Japanese people, and has exerted considerable influence among workers and students through the spread of revolutionary songs, labor songs, Russian ballads, and Japanese ballads. During The Anpo Protests, "The Singing Voice of Japan" also expressed opposition and protest through a statement.

图 3-1（左）Japanese Young Musicians Association 1958 statement on public political events.（右）"The Singing Voice of Japan" statement on the occurrence of Anpo Protests

3 Mass Culture Analysis

In his book *Sound Commitment,* Robert Adlington quotes George Packard, in his book *Protest in Tokyo*, Packard called this decade of protest a form of "Reactionary Nationalism." It is a kind of "stress reaction" of Japan, as a sovereign country in name, to declare and maintain its "subjective" identity when in fact it is restrained and interfered with by the United States. [1]

David Goodman summed up the "double alienation" experienced by young Japanese students and artists during this period.[2]：*The artists who came of age in the sixties were educated in a period of extraordinary freedom brought about by the chaos of the post-war period, which seemed to confirm the common view that anarchy was good for creativity. Alienated by their own culture, they have a certain psychological distance from it, which allows them to conduct some of the sharpest tests of Japanese traits. They were deeply influenced by American culture and at the same time alienated by the United States, which occupied their country, tested and stockpiling nuclear weapons, and fought an unpopular war in Vietnam."*

Although the anti-war movement under the influence of left-wing politics was vigorous, it could

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[1] Robert Adlington.Sound Commitment：Avant-Garde Music and the Sixties[M]. Oxford University Press ,2009. p253

[2] David. Goodman, Angura: Posters of the Japanese Avant-Garde [M].New York: Princeton Architectural Press, 1999,p 3–4.

not change the fact that the Vietnam War was in full swing and the government's current policy. Therefore, the cultural phenomena of this period were mostly filled with rebellious, radical and depressed factors. In this context, we can get a glimpse of the "underground culture" of that time and the internal logic behind the development of Japanese sound art during this period.

Section 3. "*Angura*": A underground culture in Japan

Angura is a romanization of the Japanese word アングラ, which is a shortened form of the Japanese word Underground. Japan's unique cultural form was born in the intense political and social environment of the 1960s. Through the "anti-art" art movement, Japanese artists have carried out long-term and bold experiments to explore the artistic value of their own nation in the "establishment" of European and American contemporary art.

1 *Ankoku Botoh*

Ankoku Butoh (Ankoku Botoh) is an avant-garde dance form centered around two dancers, Hijikata Tatsumi and Kazuo Ohno. In 1959, Hijikata Tatsumi published his first Butoh work*, Kinjiki (Forbidden Colors).* This adaptation of a novel about homosexuality is full of challenges to "taboos." In addition to the groans and gasps of sexual innuendo in the background, the performers on stage used "a strange method of walking by tapping their heels on the floor" and even killed a chicken on the[1]

The Japanese word for "Dance" is written as "Buyoh", and Hijikata Tatsumi, who was expelled from the Japanese Buyoh Association due to "Kinjiki (Forbidden Colors)", used the word "Butoh" to describe her dance. In 1968, Hijikata Tatsumi released another of his masterpieces, "Hijikata Tatsumi and the Japanese - The Rebellion of the Flesh" (FIG. 3, 2). Hijikata Tatsumi set the stage in a mess and arrived on the stage in a "sedan chair" surrounded by people. Beneath the white robe is a naked body and a large "golden penis" prop. Hijikata Tatsumi delivers a hysterical performance with distorted, repetitive and meaningless movements...[2]

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[1] 兰义燹.行走在边界——关于日本暗黑舞踏[J].东方艺术,2015(17):97-103.

[2] 刘晓芳.暗黑王国的花朵——日本舞踏美学精神分析[D].西安音乐学院硕士学位论文,2017.

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图 3-2Hijikata Tatsumi《Nikutai no Hanran》

图 3-3Hijikata Tatsumi Ankoku Butoh

Tatsumi Hijikata and Kazuo Ohno are both masters of ballet and modern dance, but they chose to "fight" Western modern dance and traditional Japanese dance in a primitive way: disheveled, powdery and nearly naked, their features tightly wrinkled, and their bodies curled and rocked like fragile building blocks（图 3-3）. The appearance of white powder is derived from the traditional Japanese Kabuki, in which male actors disguise themselves as "Onnagata (Female Role)" by painting their white faces and other ways. Hijikata Tatsumi did not intend to "pay homage" to this traditional form of ritual in Butoh, but to use it as a way of isolating the self and isolating the "other." The "crab foot" - the low, close-to-the-ground movement of the body - was seen as a counterpoint to the upright, uncurled posture of ordinary people, especially in ballet. This is certainly in line with avant-garde art's concept of challenging tradition and removing boundaries.

Traditional Japanese cultural forms such as Noh, Kabuki, and Haiku gained new expressions in the 'Angura' underground culture of the 1960s, but they are far from their original form. Artists make full use of traditional forms and symbolic elements to create unique works that respond to the "cultural subjectivity" in the context of the overall influence of Western culture in Japan.

When we talk about "Angura" in Japan today, it is natural to think of "underground theater" as the most famous underground culture movement in Japan. Popular in the 1960s,

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experimental drama was known for its avant-garde and avant-garde ideas, and had a strong "underground" attribute in the political background at that time. As an important symbol of avant-garde drama, "non-realism" has diluted the literariness of the drama, and strengthened the performers' movements, shapes and stage art design. "Counter" the so-called "orthodox" theatre by exploring the performance elements of traditional theatre (such as Noh) as well as traditional folk rituals. The most representative examples of this period include Karajuuro, Maro Akaji's "Situation Theatre", Sato Makoto's "Black Tent", "Tenjou Sajiki" (1967-1983) and its founder Terayama Shuji, who made great achievements in both experimental theatre and experimental imaging.

Terayama Shuji (1935-1983) was one of Japan's foremost avant-garde film and theatre directors, poets, and writers. He began his career as a poet who created Haiku in 1960, and began to shoot his first short film, *Carlogy,* on 16mm film.[1] . The long-lost debut novel by Shuji Terayama was originally a short film about "cat abuse," the repeated process of throwing a cat off a building. From the only remaining oral memories of the film, we can feel the radical side of director Shuji Terayama's thought, and we can't help but think of the far-reaching social background of the death and injury of students caused by "Anpo Protests" that year. Most of the "underground directors" such as Terayama Shuji have rich literary literacy and are very familiar with avant-garde art theories such as surrealism, as well as the works of western "avant-garde" directors and playwright-writers such as Godard and Beckett. Therefore, it is natural for them to use the comprehensive contemporary media of film and drama to create "underground". In film and drama, sound and visual images can be used as a special signified sign by the author to give a unique meaning, that is, the so-called "Intellectual Montage".

In 1968, Terayama Shuji got the opportunity to visit the United States. 1968 was the culmination of the anti-Vietnam War movement, rock and roll, and the "counterculture" of hippies. His first feature film, *Hon wo sute teyo, Machi e deyo(書を捨てよ町へ出よう),* made in 1971, depicted this restless era.图 3-4, The visual symbols of anti-Americanism, sex, marijuana, religion, student contact movement and the rock music composed by J.A.Seazer (Julious Arnest Seazer) form the tone of the film. As a professional composer for Terayama Shuji films and dramas, Seazer uses a variety of elements in Terayama Shuji films, including traditional Japanese instruments, rock music, psychedelic music, and singing. For example, in "Hon wo sute teyo, Machi e deyo", the hero runs on the railway track, and the rock music shows the decadent and restless life scenes of young people; In

[1] 薛亮《Terayama Shuji 电影研究》p10 同济大学人文学院 2007 年

Saraba Hakobune, traditional Japanese Musical Instruments such as Shakuhachi, Kagura suzu, and Taiko are used to express the "mystery" and "sense of religious ritual" in the film, and western instruments such as accordion and flute are used to distinguish between traditional and modern, rural and urban. From the sound elements of "Angura" culture, it can be seen that traditional Japanese music has become a sense of "appropriation" rather than nationalistic self-expression, just like Western music.

图 3-4Terayama Shuji《Hon wo sute teyo，Machi e deyo》

3、*Zunou Keisatsu(Mind Police)*

Compared to Butoh, theater, or underground films with richer content and ideas, the rock band Zunou-Keisatsu, which was born in 1970, is more "straightforward" and can be said to be a direct musical extension of the student movement in the late 1960s. The band, whose core consists of guitarist PANTA and drummer TOSHI, takes its name from American guitarist and composer Frank. Frank Zappa's 1966 song "Who Are The Brain Police?" At the beginning of its formation, its overly politically radical lyrics and enthusiasm for left-wing activism led to a "ban". For example, the image of students wearing white hard hats in the first album "Zunou-Keisatsu1" undoubtedly points to the "Sekigun" movement during the "All-Communist Struggle" period. The album's first track, "Seikai Kakumei Sensou Sengen(Manifesto of world revolution war)," reveals the band's tone more bluntly: (Excerpt)（图 3-5）

Listen up, fellow Bourgeois, we will start a revolutionary war against you all over the world, and to clear the world, we hereby declare a declaration of war, and the history of your rise, as it is clear by now, is not the history of your rise a bloody one? You have lied to us, tricked us into killing each other, for the sake of your robber war of unequal spoils! The facts are indisputable. We can no longer be deceived by you! If you have the right to do whatever you want with the Vietnamese people, then we have the right to kill you, if you have the right to slaughter the Black Panther Party, to crush the Jews with tanks, then we have the right to kill Nixon, Eisaku Sato, Kissinger, and blow up the Pentagon, the Defense Department, the Metropolitan Police Department, and your homes!

......[1]

图 3-5Zunou-Keisatsu First Album《Zunou-Keisatsu1》

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[1] 头脑警察《イントロダクション?世界革命戦争宣言》歌词节选

Zunou-Keisatsu was actively involved in anti-war, anti-American left-wing protests of the time, such as the "Genya-Sai" music festival held in 1971 to protest the "Sanrizuka Struggle" against the construction of Narita Airport, In addition, Hibiya Concert Hall holds music festivals such as "Folk Concert" and "War is over" [1]。 Although radical folk movements have long been a thing of the past in today's Japanese society, Zunou-Keisatsu's radical ideas and simple form of creation have become their unique label and remain active to this day.

The unique political and social formation of Japan after the war gave birth to a unique "underground culture". Although the creation of artists is independent and accidental, when we discuss the development of Japanese sound art, this social and cultural background is undoubtedly closely related to the change of artists' creative consciousness.

Chapter II.Avant-Garde Sound in 1960-1980

Section 1. Japanese Fluxus

1 Ono Yoko

In 1994, the Guggenheim Museum curated an exhibition of Japanese postwar avant-garde art called Scream Against the Sky. The title is taken directly from Yoko Ono's Voice Piece for Soprano (1961) 图 3-6[2]。

图 3-6 古根海姆博物馆

As a famous artist in the "Fluxus" period, Ono Yoko is usually discussed in the context of "international" or "European and American" when we discuss her creation. This is undoubtedly

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[1] 头脑警察.官方网站[OL].https://www.brain-police.com/zunou-keisatsu/ .

[2] 古根海姆美术馆. japanese-art-after-1945-scream-against-the-sky[J/OL]. https://www.guggenheim.org/exhibition/japanese-art-after-1945-scream-against-the-sky ,1994.

related to her educational background in New York and her identity as "the widow of John Lennon". Despite all this, Ono Yoko played an important role in promoting the development of Japanese avant-garde art in the early 1960s. She and her then-husband Ichiyanagi Toshi participated in the early Mountain Dew performances in New York. He gave his first solo performance at Carnegie Hall in New York in 1961（图 3-7）In Voice Piece for Soprano, Ono Yoko wrote just three lines of instructions:*Scream*.

1. *against the wind*

2. *against the wall*

3. *against the sky*

图 3-7Ono Yoko Poster， Photo：George Maciunas

It can be said that *"Scream Against the Sky"* expresses Ono Yoko's keen insight into art. The behavior of "Shouting", which contains the meaning of release and breakthrough, coincides with the anxious national mood in the "Anpo Protests" at that time, and the attitude of avant-garde artists eager to break the artistic boundary. 1964's "Cut Piece" is one of Yoko's most famous works, and one of the things that distinguishes her work from Cage's. In this performance piece, she asks the audience to step forward one by one and use scissors to cut off her clothes until she is naked. The author himself acts as a mirror, and the audience's reaction (for example, some people show respect and only cut off a small piece of clothing, some people say rude words and even threaten to stab her) acts as a simulation and reproduction of "sexual assault", strengthening the participants' thinking about the "empowerment" of themselves and others, and in the social and political background at that time, it is given a unique "rebel" meaning.（图 3-8）

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图 3-8《Cut Piece》1965 Ono Yoko

Unlike Takemitsu Toru and Ichiyanagi Toshi, Ono Yoko has no rigorous training in classical music composition. She does not regard classical instruments and modern music composition techniques as the primary means of expression. As a Cage student, "music" for Ono Yoko is only one of the media to express ideas. She helped facilitate CAGEJapan's visits in the 1960s and the exchange of avant-garde art between Japan and the United States.

2 Kosugi Takehisa's Taj-Mahal Traveller

图 3-9 Kosugi Takehisa《Micro 1》1961

Kosugi Takehisa is one of the few sound artists to continue Cage's methodology after being influenced by it. Ichiyanagi Toshi discovered the same conceptual elements as Fluxus in the performance of "Group Ongaku", and with his help sent the manuscript of Kosugi and Tone's work

to George Maciunas. One of them is the famous *Micro 1*.（图 3-9）. The knowledge of *Micro 1* is very simple: a microphone is set vertically in the middle of the stage and the volume is turned up to maximum. The performer tightly wraps a large white piece of paper around the microphone and leaves the stage. The sound of the tightly packed paper slowly loosening in its natural state is accompanied by the sound of the crumpled friction of the microphone in the state of maximum gain, which is full of the contingency of "popping sound". In this state, the audience focuses on the sound details in the process of restoring the folds of the paper, as well as the "awareness of the connection between the work and the environment".

During Kosugi's visit to the United States around 1965, he performed with a number of well-known Fluxus artists, including Maciunas and Nam-June-Paik, and this experience renewed his passion for electronic sound.[1] In 1967, Kosugi completed an electronic sound installation called *Mano-Dharma*（图 3-10）. Through acoustic frequency interaction between two radio frequency oscillators (OSC) and broadcast signal receiver (REC), this audio interference is mixed with the analog sound signal picked up during improvisation, and then replayed through the design filter and speaker. This kind of "Live-Electronic Music" creation, which is common today, was a big project at the time. In 1969, Kosugi Takehisa established the famous improvisational band "*Taj Mahal Travelers*", in addition to popular jazz and rock music at that time. "Taj Mahal Travelers", with the help of engineer Hayashi Kinji, actively uses electronic synthesizers and effects to perform improvised sound performances. In 1974, Kosugi Takehisa released *Catch Wave*, an album written using the Mano-Dharma system.

Two tracks from Catch Wave, "Mano-Dharma '74" and "Wave Code #E-1," are the result of free improvisation by mixing electronic sounds processed according to the system with "traditional" sound signals such as acoustic instruments and vocals. According to Kosugi Takehisa himself, improvisation is about catching "waves", not only "sound waves", but also electromagnetic or light waves. Waves may not be directly felt, but in reality, all kinds of phenomena are prevalent behind. That's what it means to "Catch a Wave." It is not only the sound that is heard by the ear that is "sound", but Cage's attitude of actively listening to the "inaudible sound" can be said to be a kind of inheritance.[2]

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[1] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p196

[2] 中川克志《はじめての現代音楽　Disk5　小杉武久》　横浜国立大学
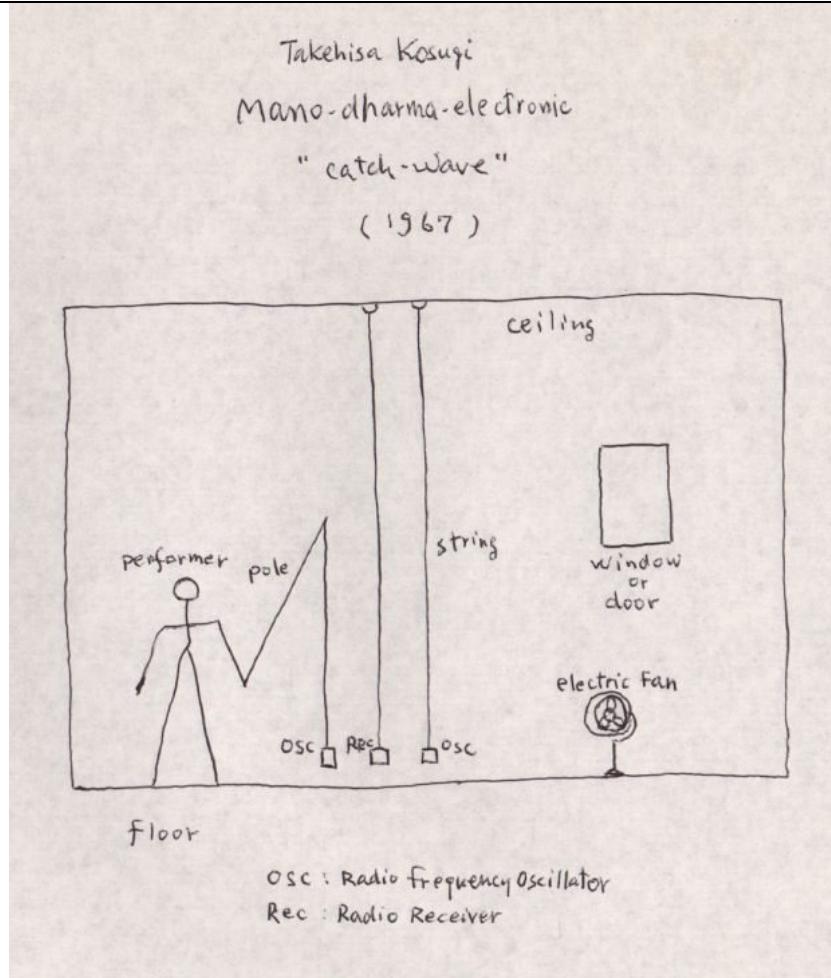
图 3-10《Mano-Dharma》Instruction

In addition to Electronic Music, Kosugi Takehisa also actively experimented with other media in the 1960s, such as *Film&Film (1965)*, which used 16mm projectors as light projectors.（图 3-11）。 A piece of paper of the same size as the screen is placed between the screen and the projector, and in the sound of the projector's motor, a small black dot appears in the center of the screen, and a cut like a drawn line appears around it, and the square black dot gradually becomes larger. Kosugi's figure behind the white paper is cutting the screen with scissors. The four-race gradient is large, and Kosugi moves back and forth across the screen, expanding the void. Light from the projector passes through the enlarged void, and another light space appears behind it. As the cut gets bigger, so does the light behind it. Finally, the screen disappears and only the border remains. Through the act of paper-cutting, the spatial expansion of light and shadow in front and back is reversed, bringing about a visual and musical time experience.[①]

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① 《东京都现代美术馆研究纪要》2016 年 p105
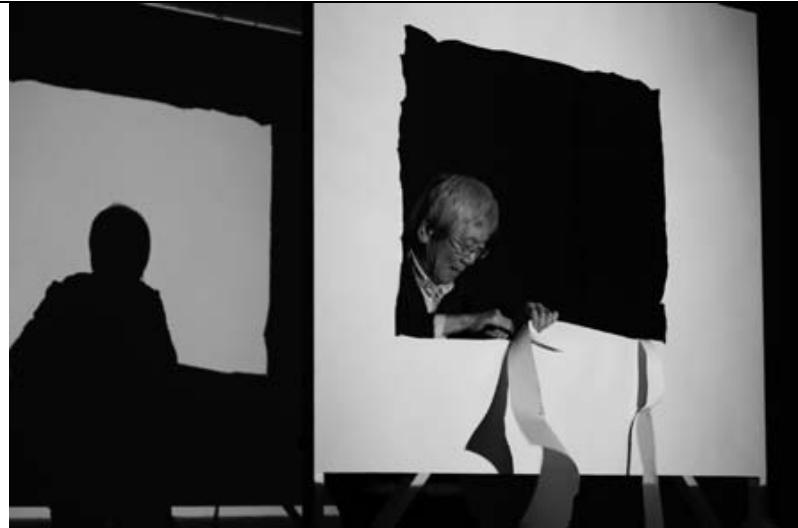
图 3-11Kosugi Takehisa《Film & Film #4》，Photo：HEAR sound art library

3 Tone Yasunao

Similar to Kosugi Takehisa's experience, Cage's performance in Japan also inspired Tone's use of methods and materials. Tone moved to New York in 1972 to compose music for the Merce Cunningham Dace Company at Cage's recommendation.

In 1982-1985, Tone Yasunao created the *"Molecular Music"* series.[①] This is an early example of his light sensor connecting different sound oscillators and having the sensor scan the Chinese Tang and ancient Japanese poems projected on the screen. The position of the sensor and the intensity of the light, the change of the font, etc., all affect the changing shape of the sound, forming an electronic noise with a "grammar".

图 3-12Tone Yasunao《Molecular Music》 Photo：Hiro Ihara

① 详见 http://variations.jp/main/02artist/YasunaoTone/index.html

The way Tone uses sensors, another purpose is to break the "preconceived" concept of using synthesizers to make electronic sound. Those who are familiar with sound synthesis know that a synthesizer "timbre" must start from a basic waveform, amplitude envelope and other parameters, so for composers, "making new timbre" seems to become a "knowable" process for chefs to cook dishes according to a recipe or push back the recipe according to taste. Therefore, this process of light-to-light conversion based on the content of the picture is unpredictable and unrepeatable during the performance, that is, every time a new sound performance will be generated.

This concept was continued in Tony's 1986 work Electronic Music for Two CDS, adding new conceptual elements. Tone adapted Cage's early practice of placing small objects on pianos that affect the timble-a concept known as "Prepared pianos" -to create "Prepared the CDs." Tone affixed holes of varying sizes to the inner test of the CD, creating an artificial "scratched CD" state, which caused the CD to bounce binary digits when reading the digital signal, resulting in a "Glitch" in playing the sound. So this CD with a fixed content is suddenly transformed into a new music machine that plays an "uncertain" score. Tone recalled that at a March 1986 performance in New York, Cage, who was sitting in the front row, "made a burst of laughter after the show and came on stage to shake my hand."。

Cage's assessment of Tone's approach and philosophy is clearly positive. Tone does not "probability for probability's sake," but rather treats the uncertainty created by such probability "as part of everyday life."[1] . And the treatment of CD players, Tone this "artificial (media) deviation" way, also in line with the Fluxus tradition since the 1960s.

Since Cage's visit to Japan in the early 1960s, he has carried forward his ideas and actively published his works at home and abroad, as an independent thread to add new content to the development of sound art in Japan, represented by Fluxus artists such as Tone, Kosugi and Ono Yoko. In addition to concepts, Fluxus artists are also actively applying new media materials and forms of expression brought about by technological development. The progress of science and technology has made synthesizers, CDS, laptop computers and other sound synthesis, recording and transmission equipment available for civil use. In Japan in the 1970s, the beginning of this "civilianization" was the famous Osaka World Expo.

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[1] Serena Yang，p209

Section 2. Electronic Music in 1970s

1 Osaka Expo.

The Osaka World Expo, held on March 15, 1970, was Japan's second grand event since the 1964 Tokyo Olympic Games. As a highly prosperous new modern capitalist country, Japan actively displays cutting-edge scientific and technological achievements to the world through this Expo, and invites artists to participate in the design of venues and the display of works. For example, inside the Steel Pavilion, which is overseen by Takemitsu Toru, is a large circular multimedia concert hall called the Space Theatre. Takemitsu Toru's concept of space theater is summarized in Watanabe Miho's paper as follows [①]（Excerpt）：
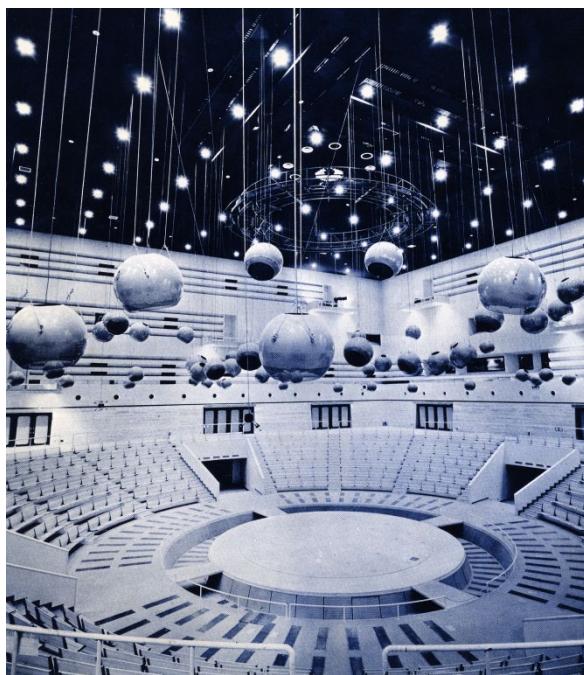
图 3-13 Osaka Expo Steel Hall（1970）

The concert hall has always been experienced according to the fixed direction and the appreciation form of sound sources, and the inherent dual structure of stage and audience has also cut the "performance venue" in two... Such a binary paradigm of one side providing music information (performance) and one side simply enjoying (audience) is undoubtedly very narrow in terms of the nature of music. Since 1948, new possibilities (Musique concrète, Electronic Music) have been given to music by means of electronic engineering, and the configuration of Musical Instruments and the setting of sound sources have moved from the traditional inherent paradigm to

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[①] 日本万博纪念公园官方网站 https://www.expo70-park.jp/cause/expo/steel/

freedom. Spatiality and spatial timbre - materials based on sound image and time domain - are also incorporated as important parameters for composing music... (Self-translation)[①]

如图 3-13，The circular central stage and multi-channel sound system are spread all around, as well as the use of laser light to create rich sound, light and television listening effects [②]，It carries out Takemitsu Toru's philosophy of trying to integrate the way information is transmitted between the stage and the audience. The concept of "panorama" and "new media", which are still fresh and fashionable today, was presented in this form during the Osaka Expo, which was a very innovative idea at that time. The Space Theater serves as a special multimedia concert hall, Takemitsu Toru's "Crossing," Takahashi Yuji's *"Egen(Wisdom Eyes)"* （エゲン） and Iannis Xenakis's *"Hibiki.Hana.Ma"* were staged during the Expo. It is worth mentioning that Zenassis's composition is based on 8-channel tape music, and Takemitsu Toru, although acting as music supervisor, does not use this advanced multimedia system in Crossing, but only uses five-member solo instruments and a 12-member female chorus.[③]

With more than 64 million visitors, the Osaka Expo had a broad social impact, with the theme "Progress and Harmony of Mankind". In addition to avant-garde musicians such as Takemitsu Toru and Zenassis, Stockhausen, the founder of German Electronic Music, has also held concerts of Electronic Music works at the German Pavilion of the Osaka Expo. This has undoubtedly played an important role in the promotion of Electronic Music, which used to be a laboratory product.

2 Tomida Isao and first Moog in Japan

In 1969, composer Tomida Isao came to Osaka to record the music he produced for the Toshiba IHI Pavilion at the Osaka World Expo. Here he was introduced to the latest Moog III-C module synthesizer（图 3-14），And the album based on it, *"Switch-On Bach"* by Wendy Carlos[④].The album modulated Bach's classic names with synthesizer timbre, such as using edge-treated, shorter envelope, "brighter" sawtooth waves instead of traditional pianos; Using a low frequency oscillator (LFO) to process the amplitude of a square wave note, and a larger "Attack" envelope to create a crescendo effect to simulate a sound like a string or organ... The album was widely received in Europe and the

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① 渡边未帆《日本の前衛音楽——武満徹の実践を事例に》p101 东京艺术大学博士论文 2007

② 畠中实《若き武満徹が大阪万博で描いた〈未来へのヴィジョン〉》2016.10.27 https://mikiki.tokyo.jp/articles/-/12441

③ ibid.，p105

④ Martin Russ.声音合成与采样技术[M].夏田 译 人民邮电出版社 2011

United States, and Robert Moog's synthesizer became a star product, and he is also known as the "father of synthesizer".

图 3-14 Moog III-C

图 3-15 Moog III-P modularsynthesizer

In 1971, Tomita spent a lot of money (about 10 million yen at today's exchange rate) on the first modular synthesizer "Moog III-P". （图 3-15）[①], This is the first time a Japanese composer has personally purchased a Moog. After a brief period of experimentation, Tomida Isao released synthesizer's first "study" album, *Ginga Tetsudo no Yoru (Night on the Galactic Railroad).*（1972）。

Ginga Tetsudo no Yoru is a fairy tale written by Japanese writer and poet Miyazawa Kenji in the 1920s and is a representative work of modern Japanese children's literature. With the theme of "The pursuit of happiness", the author describes the story of the main character, Joe Bonnie, who travels the galaxy by train. With the development of sound synthesis technology, Electronic Music has already surpassed the "primitive" state in the laboratory in the 1950s, and the appearance of

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[①] 富田勋、宇川直宏对谈采访 https://natalie.mu/music/pp/tomitaisao/page/3

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modular synthesizer has also created an uncertainty for the modulation of electronic timbre, that is, even the manufacturer of synthesizer, You can't predict what kind of sound it will make." The rich electronic timbre of the Moog synthesizer represented a futuristic, sci-fi "sound of the universe" at the time, which was a perfect fit for a theme that was both childlike and cosmic.

In 1974, Tomida Isao created "Snowflakes Are Dancing". The album is summed up in one sentence as "Electronic Debussy". Tomida Isao selected Debussy's representative works such as "Clair de Lune" (Moonlight) and "Arabesque No.1" (Arabic style). In the case of Moogsynthesizer only, the classical instrumentation is simulated and rearranged with new timbre. In addition to the impressionist "harmonic color" in the pitch of the music itself, the electronic timbre created by the Modularizer also has a richer and freer harmonic spectrum than the traditional western instruments, that is, there are infinite possibilities in "timbre color".

Tomida Isao is a pioneer of Electronic Music in Japan, with Snowflake Are Dancing, which was never released domestically. In the United States, it was released by RCA and won the Billboard Classical Chart No. 2 spot in January 1975 and a Grammy Award that year, after Sakamoto's "Sukiyaki" topped the Billboard chart in June 1963. The second Japanese album to reach the American public and have a communication influence.

Electronic Music moved out of the lab in the 1970s, gradually making its way into the public eye and becoming a part of popular culture, but the technology needed for Electronic Music was still a big project at the time. Recording, mixing, or synthesizing electronic sounds are tasks that today's young people with computer software and digital mixers can perform with a few clicks of a mouse and keyboard or a virtual knob of software, a process that would have been unimaginable 50 years ago. He is also the engineer who operates the analog synthesis machine. With the help of his disciple and assistant Hideki Matsutake, modularsynthesizer is a sophisticated and complex machine that is free to experiment with various parameters to create new sounds. Matsutake Hideki also brought this technology to the later YMO band, and as an important engineer behind the band participated in the "techno" trend in Japan in the late 1970s.

Section 3.YMO

1 Kraftwerk

Kraftwerk is a legendary West German avant-garde music group formed in 1970. This one is by Florian. The authors, Florian Schneider and Ralph F. The four-piece band formed by Ralf Hutter used the Mini Moogizer in 1974 to compose their famous hit AUTOBAHN. In addition to the even beat

and repeated "au-to-ba-hn" (German for "highway") lyrics, The song depicts a "car on the highway" over a period of more than 22 minutes using pure electronic synthetic sound (such as modulated sawtooth waves, triangular waves, and left and right image processing to create a Doppler effect of sound "flying in front of you").
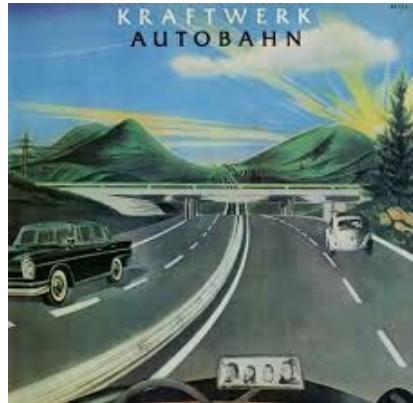
图 3-16Kraftwerk《AUTOBHAN》封面

AUTOBHAN was inspired by the power plant crew's experience driving around the highway, and this purely electronic sound doesn't require years of practice like classical music to produce beautiful sounds. synthesizer can accurately control the Envelope and Dynamic of each sound. That is to say, it strips away the "human" side of the performer, and purely uses electronic timbre to simulate the object symbol, and then describes the "feeling". The members of Kraftwerk have received academic art education and are not only familiar with the European art tradition since Dada, but also interested in the Electronic Music experiments of the time, as well as rock music and psychedelic music.[①]

In The 1978 album *The Man-Machine*, this concept of "things" as the main body was taken to an even more extreme level as a complete objectification of people. The lyrics of the album's title track, "The Robot", are as follows：

（图 3-17）

We're charging our battery
And now we're full of energy
We are the robots
We are the robots
We are the robots

① 林其蔚. 超越声音艺术. 台北：艺术家出版社，2012 . p144

We are the robots

We're functioning automatic

And we are dancing mechanic

We are the robots

We are the robots

We are the robots

We are the robots

　　......

图 3-17Kraftwerk 《The Man.Machine》专辑与《The Robot》的 mv

　　This idea of anthropomorphism, or automatization, is not really new. However, the way in which members dressed up like robots deliberately operate synthesizers and drum machines in Music videos without expression and sound mechanical vocals processed by Vocoder has had a profound influence on Electronic Music since the 1970s. This eventually led to the creation of the "Techno Pop" style. More than 40 years have passed since the release of Chaplin's "Modern Times", the film's criticism of the "assembly line" and "gear" after the second Industrial revolution has become a criticism and reflection on the high-tech culture of "man controls machine/is controlled by machine" in the third Industrial revolution at the end of the 1970s. Kraftwerk's form and content appropriately reflect the

"technological aesthetics" of this era.

2 YMO: Style of Orientalism

YMO (Yellow Magic Orchestra) is a progressive electronic band formed in 1978 by Ryuichi Sakamoto, Hosono Haruomi, and Yukihiro Takahashi. Its name is derived from Hosono Haruomi's concept of "Yellow Magic", in which Asian (" yellow magic ") music grew up alone between "white magic" (white music) and "black magic" (black music). Among them, Sakamoto Ryuichi was born in Tokyo University of the Arts and is a standard "academic school"; Yukihiro Takahashi and Hosono Haruomi, on the other hand, came from non-academic backgrounds who were deeply influenced by European and American jazz and rock music（图 3-18）。

图 3-18 YMO（左起）Sakamoto Ryuichi、Hosono Haruomi、Takahashi Yukihiro

Even before the band was formed, the trio began their activities in Tokyo as backing musicians, songwriters and arrangers. Taking Ryuichi Sakamoto as an example, he was deeply influenced by modern avant-garde music such as Debussy and Cage when he was a teenager. In his childhood (around 1963), he also went to the Sogetsu Hall to watch Ichiyanagi Toshi and Takahashi Yuji perform [1]. We can see from his description in his autobiography that the influence of "Cage Crash" was not limited to young composers at that time. Through the dissemination of audiences and the inheritance of the school teaching system, Cage's ideas have become an indispensable part of contemporary art. This experience did not make his concept of avant-garde music creation become "fundamentalist", but after contact with many domestic and foreign pop music, he believed that it should be combined with pop culture. In his "academic" eyes, pop musicians such as Yamashita Tatsuro and Yano Akiko do not know modern composers such as Ravel and Stravinsky, but they can

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[1] [日]Sakamoto Ryuichi. 音乐即自由，何启宏 译 [M] . 北京：中信出版社，2017

learn a wealth of harmony and color knowledge by listening to a lot of European and American pop music. And "traces of the influence of these [classical] composers are everywhere" in their music.[①]

YMO's debut album "*Yellow Magic Orchestra*"（图 3-19）and second album *"Solid State Survivor"* (（图 3-20）have a lot of elements that they love and are good at. Examples include "New Wave" in the UK and "Krautrock" in Germany. The track titles on the first album were even mostly taken from the works of French director Godard, such as *"Tong-Poo", "La Femme Chinoise" and "Mad Pierrot".* [②]Ryuichi Sakamoto and Hosono Haruomi use their Music style, arrangement skills and Electronic Music technology on the basis of extensive research on Western music, and form a unique performance form in the process of touring the world. With the release of their second album and a global tour, YMO became an overnight hit and became the embodiment of the term "Techno Pop"
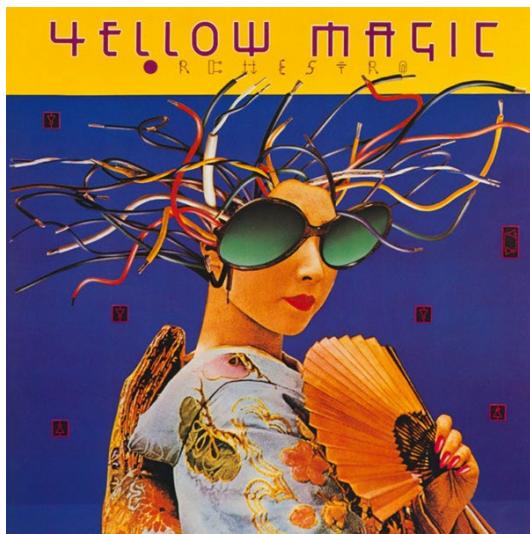
图 3-19 YMO 《Yellow Magic Orchestra》Album Cover

Due to differences in music creation and other reasons, the popular YMO band announced in 1983 "split up". The three have developed their own musical activities, such as Ryuichi Sakamoto in the field of film music, He composed scores for such films as *"the Last Emperor," "Merry Christmas Mr. Lawrence" and "The Sheltering Sky."* YMO has regrouped several times since 1993, and both as a group and as individuals, the three have a place in Japanese music history to be reckoned with.

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① [日]Sakamoto Ryuichi. 音乐即自由，何启宏 译 [M] . 北京：中信出版社，2017. p122

② [日]Sakamoto Ryuichi. 音乐即自由，何启宏 译 [M] . 北京：中信出版社，2017. p140

图 3-20 《Solid State Survivor》

3 Sound of Future and Orientalism

图 3-20 It's hard to listen to the album cover without drawing comparisons to Kraftwerk's red-suited, deadpan "robot" image and the "robot singing" of "We are the robot." The album's first track, "Technopolis," is an obvious combination of the words "Technology" and "Metropolis," The only lyrics in the song are "Tokyo" and "Technopolis", which are spoken by Ryuichi Sakamoto and others after being processed by Vocoder (Vocoder).

图 3-21 YMO Live Photo

图 3-21 This very "futuristic" look, coupled with the music of Technopolis, fits perfectly with the futuristic urban image of Japan (and Tokyo in particular) under the capitalist trend of the time: steel and concrete high-rise buildings; The busy Shinkansen, trams and highways are the main arteries of the city, driving the rapid economic development; Japan's traditional manufacturing and high-tech products sell well all over the world（图 3-22）……在"Nationalism" and "cultural

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confidence," which had been lost after the war and had to be reconstructed through demonstrations and student movements, seemed to return to the Japanese people overnight with the arrival of "Technopolis."

图 3-22 1980′s Japan

Prior to YMO's first album, Ryuichi Sakamoto released his first debut album, Thousand Knives. Although solo, they are also considered to be co-creative, as they are also produced with the help of other YMO members.

The title song of this album is processed with a vocoder effect at the beginning, and Mao Zedong's *"Reascending Jinggangshan: to the tune of Shui Diao Ge Tou"* written in 1965, is recited in Chinese. In addition, the green and red five-star hats worn by Takahashi Yukihiro (right) and the person behind him on the album cover of 图 3-20. The use of such cultural symbols will inevitably remind people of the "Cultural Revolution" in the 1960s and 1970s, which had a huge impact on Chinese history. At the same time, Japan was also in the stage of surging student movements and anti-war movements. Sakamoto Ryuichi, who was born in 1952, also clearly stated in his autobiography that he was enthusiastic about participating in such student movements during his youth. The song "East Wind" (Tong Poo) reminds people of Mao's famous saying *"Either the east wind overwhelms the west wind, or the west wind overwhelms the east wind."* In addition to expressing a symbolic "political rebellion", the "Cultural Revolution"-style aesthetics also meant a "cultural label" that occurred in East Asia at the time. Although it is suspected of being a symbol of consumer culture, YMO's music, as the popular culture of the time (that is, "capitalist culture"), allows us to clearly see a Japanese musician's cultural attitude towards the East and the West.

The attitude of the "West" towards the "East" - this discussion on "Orientalism" is no longer a niche topic today. In addition to Edward Said's famous postcolonial theory work "Orientalism",

"Orientalism" in music is also a cliché. It is generally believed that Western music in Europe was influenced by Arab (West Asian) music culture in the Middle Ages. Contemporary Music in the 20th century sought "materials" as elements of its development from the theories of Japanese music, Chinese music, or Gami'lan music from Indonesia, as well as the culture of the nation. Therefore, cultural creations with the theme of "Orientalism" are usually based on an "exotic imagination" of Eastern culture from a Western perspective - such as "Red China Blues" by jazz trumpet master Miles Davis.[①] Although there may not be any serious use of oriental musical elements, "Red China" as a classic oriental image has clear cultural symbolic connotations.
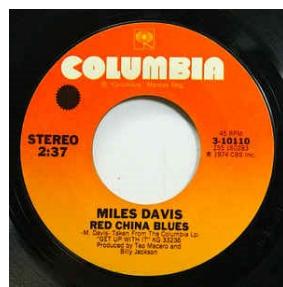
图 3-23《Red China Blues》Album Cover

"Exotic" is vividly presented in the song "Firecracker" from the 1959 album "Quite Village: The Ecotic Sounds of Martin Denny" by American composer Martin Denny. Martin Denny used instruments such as marimba and gongs and an exaggerated pentatonic scale to express "traditional Eastern culture" in this week's song, which is obviously a stereotype. Just like "Fu Manchu" to Asians, this prejudice can be said to represent the "colonial" cultural mentality of the Western "advanced culture", which does not regard the East as a cultural subject of equal dialogue, but as a cultural material for entertainment and modification.

In the YMO cover of "Firecracker", the original "Oriental exoticism" was first eliminated by the electronic sound of the synthesizer in terms of timbre, and then based on the percussion rhythm of Takahashi Yukihiro, the structure of the entire song was completely re-arranged into a YMO-style "techno-electronic music" - the "Orient" originally presented by Westerners with oriental instruments and tunes was re-interpreted by Orientals with Western instruments (synthesizer) and repetitive rhythms. According to Lin Qiwei, the repetitive rhythm of music *"is still regarded as a synonym for anti-intellectualism, kitsch, carnal worship and surrender to commerce in the music academy under the European tradition. The hatred of pure music ideology for the cross-sensory and physical nature*

of music can be traced back to the cleansing of pagan music by medieval Christianity."[1]

Since the Meiji Restoration, under the slogan of "leaving Asia and joining Europe", Japan has been committed to "total Westernization" for more than a hundred years, that is, the comprehensive introduction of Western culture to transform and develop its own modern culture. Having experienced this period of history, Japan has its own unique response and stance towards the "East" and the "West" today. In the cultural context of Orientalism, Japan seems to be both the "entertained" party, and at the same time it regards itself as the West and other developing countries in Asia as the "East". Of course, this is inseparable from Japan's leap in international political and economic status. When discussing the development of Japanese sound art, considerations of cultural concepts and cultural mentality are indispensable as "research parameters". The subtle emotions behind YMO's "Firecracker" can also be regarded as a response to this phenomenon in my opinion.

Chapter III. Japanoise

The discussion about "noise" is a big topic. The explanation of the term "noise" in the "Cihai"（Chinese Dictionary）is: "1. A sound with chaotic changes in pitch and intensity that sounds discordant. It is produced by the irregular vibration of the sound-producing body (different from "musical sound"). 2. It also refers to noisy and harsh sounds." The discussion of "noise" as a kind of "music" is only a thing that happened after the development and expansion of the concept of contemporary art since the 20th century. Both Futurism and Fluxus have used "noise" to express their ideas about music; modern rock, psychedelic music, and punk music also frequently use sound processing effects such as overload, distortion, feedback, delay, and reverb to "noise" the sound in real time; modern improvisational music represented by jazz breaks through the limitations of performance techniques and harmonic frameworks in classical music, and deliberately creates a dissonant "noise" in terms of listening experience... and the Japanese underground noise called "Japanoise" combines all these elements and pushes them to the limit.[2]

Japanoise was mainly active in the 1980s and 1990s and continues to this day, with underground livehouses in Kantou (Tokyo, Yokohama) and Kansai (Osaka, Kyoto) as the main base of the music scene. Japanoise's works spread to Europe and the United States through "underground records" and are welcomed by local music fans. Behind this phenomenon is the unique background of "noise"

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[1] 林其蔚. 超越声音艺术. 台北：艺术家出版社，2012 . p139

[2] David Novak《Japanoise》

formed by Japan's unique social culture, as well as some difficulties in the development of sound art in the "post-CAGE" era.

Section 1. Background

The noise of Futurism and Fluxus is arguably more of an explanation of ideas and more "genteel" in content than the Japanoise that followed. For Japanese noise musicians as a whole, Futurism and Fluxus are not the most direct sources of influence, and some of them don't even know what Fluxus is. The influence of the later "Japanoise" was precisely the unconventional free jazz that had emerged since the 1960s, as well as the rock, psychedelic and punk music that had been popular to this day through the power of capitalist media.

Free Jazz

Free Jazz is a new jazz style, or movement, that has emerged since the 1960s. It is named after Ornette Coleman's album *Free Jazz,* Albert. Albert Ayler, John. Jazz greats such as John Coltrane put a lot of effort into the evolution of jazz after the Bebop era, expanding a new possibility called improvisation. In the past, jazz music, which was based on a fixed chord structure in a song, fixed a melody at the beginning and end of a song, and used the gaps in the middle of the song to play a lot of free music, which has been a common way since the 1930s Swing music. Because it is supported by a "format" called Standard (songs that jazz musicians often play and improvise), musicians can create "Tension" and "Release" over chords and scale changes.

Free jazz breaks these rules in an aggressive manner, and truly exploits the nature of improvisation-players can play only a certain Key or a few notes or rely solely on the Call and Response of the players to the notes.[1] The original improvisation framework based on the progression of the Root note can be almost unlimited as long as the coordination between musicians is good enough.

The "freedom" of free jazz leads to the ambiguity of its definition - the original "classification" represents the "institutionalization" of an art form, and the improvisation, which is different from person to person, cannot be limited by a certain form. In general, free jazz breaks the form of traditional songs (such as twelve-bar blues, or classic pop songs arranged by "AABA") and adds more experimental improvisation. In addition, free jazz has also actively introduced other national instruments and playing methods in world music, using a weak tone or controlled blowing breath to

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[1] 副岛辉人《日本自由爵士史》p76 东京：青土社 2002

change the timbre of traditional Western instruments. For example, if a brass player plays a note too strongly, or if the airflow is not well controlled, it is likely to produce a "pop" or "bubbling" sound - which happens to be the tone characteristic of some free jazz musicians。

Postwar jazz in Japan developed at almost the same pace as the avant-garde music of the 1950s and 1960s. In late 1958, saxophonist Takayanagi Masayuki founded the "Friday Jazz Corner" at the "Ginbari-Bar" in Tokyo's Ginza district.[①] At the beginning of the Sogetsu Art Center, Takayanagi Masayuki, Togashi Masahiko (drummer) and others studied and published modern Jazz (Morden Jazz) at the regular SogetsuMusic Inn. Avant-garde musicians such as Takemitsu Toru and Mayuzumi Toshiro were also frequent participants in jazz studies.[②]1962 年，Takayanagi Masayuki, Kanai Hideto (bass) and others founded the "New Century Music Institute". It borrowed its name from the "20th Century Music Research Institute" established earlier by Contemporary musicians such as Ichiyanagi Toshi, and in later years also referenced the random, graphic, and other methods popular in the 1960s to "improvise". It was against this background that Japanese jazz developed rapidly in the 1960s. In addition, the popular Jazz Café（Kissa）in the streets and lanes of Japanese cities has assumed the function similar to today's bar +Livehouse, providing an important platform for the dissemination of jazz.

The development of Free Jazz was also closely related to the social background at that time: in addition to the huge anti-war and left-wing movement, the black civil rights movement also stepped on the world stage as an important political force. In August 1963, in order to oppose the policy of racial segregation in the United States and fight for the civil rights of black people, Martin. Dr. Luther King gave his famous speech "I Have a Dream." As "black music", Jazz inevitably bears the function of "rebellion" in terms of form, content and the conceptual meaning behind it, not to mention the original radical "Free Jazz" which seeks new changes.

Japan in the late 1960s and 1970s had almost the same "rebellious" cultural background as the West, and also witnessed the emergence of Free Jazz in Japan: In 1965, Togashi Masahiko, Takeda Kazunori and Yamashita Yousuke formed Japan's first Free Jazz band [③]. Yamashita Yousuke is a composition student at Kunitachi College of Music and a famous Jazz pianist who became famous in the Japanese Free Jazz scene in the 1970s with the "Yamashita Yousuke Trio". In 1969, Yamashita

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[①] 渡边未帆《日本のモダンジャズ、現代音楽、フリージャズの接点》东京艺术大学音乐学部纪要第 34 集（2009）

[②] ibid.

[③] 山下洋辅官方网站 http://www.jamrice.co.jp/yosuke/bio/bio60.html

returned to the music industry after a year of recuperating from illness, and together with Moriyama Takeo (drums) and Nakamura Seichi (saxophone), he held "Jazz Questions: Yamashita Yousuke Trio" at Waseda University, where the student movement was struggling.[①] The event, held in Building 4 of Waseda University, was the scene of a battle between the radical *Minsei (Democratic Youth League of Japan) and Chukaku groups* of Japanese university students. It was a risky decision for the show's mastermind, Souichiro Tahara (who later turned the scene into a famous Documentary series called Documentary Youth).

From the video of the scene, the performance clearly shocked the young Japanese students wearing helmets and ready to "fight" at any time. The high density of notes came out wildly through the trio's passionate playing, and the "maniacal" improvisation style of Free Jazz seemed to symbolize the destruction of the past order and was accepted by the Japanese youth at that time. The performance was recorded and released as *DANCING Kojiki* in 1971. "Kojiki" was Japan's first literary work to document ancient myths and historical documents, so the title of the album shows the show's place in the hearts of its publishers.

Another representative of Free Jazz in Japan was saxophonist Abe Kaoru (1949-1978), who Soejima Teruto called a "jazz heretic." Self-taught, Abe Kaoru has been active in the Japanese jazz scene since 1969 with his explosive speed and power, as well as his skill to dazzle listeners. In late June and early July 1970, Abe Kaoru and jazz guitarist Takayanagi Masayuki recorded three albums: Kaitai teki koukan, Mass Projection and Gradually Projection. Although these three records were released at the turn of the century in 1999 and 2001, Soejima Teruto hailed the Free Jazz style, which "externalizes inner mental conditions into sound," as having already been seen in 1970: The electric guitar (Takayanagi) with distortion effect and the harmonica and saxophone (Abe) with acoustic instruments are played as a dialogue, first solo (solo), and then alternate ensembles after a short silence. Musical moods range from slow to edgy, from "orderly turns of speech" to "destructive self-talk." At first glance, the "violent improvisation" without any rules completely "disintegrates" the original structure of modern jazz, and "projects" the spiritual world of the players through the control of notes. These records represent one of the greatest collaborations in the history of Japanese Free Jazz.

"Improvisation", as the soul of jazz, constituted an extremely important force in the

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① 佐藤輝《山下洋輔の"死に場所"として用意された早稲田大学バリケートステージ》2016.4.5

http://www.tapthepop.net/live/44151

development of Contemporary Music in the 20th century. Later Japanoise artists adopted the work of these older Free Jazz musicians and inherited their spirit of "violent improvisation" through the use of noise.

Psychedelic and Punk

Since the end of World War II, whether it is the "beat generation" or "hippies", it describes the resistance of American youth to mainstream cultural values since the 1960s. They expressed their dissatisfaction with tradition and order and their yearning for "freedom" by wearing strange clothes, taking drugs such as marijuana and LSD, and advocating collective actions such as anti-war and sexual liberation. The Encyclopedia Britannica defines "Psychedelic Rock" as: "a style of rock popular in the late '60s dominated by psychedelics or so-called' mind-expanding 'drugs, such as marijuana or LSD, that reflect the state of being taken through the use of feedback, electronics, and intense volume."[①]

Feedback as an electronic instrument playing method, it first electric guitar through the amp amplifier, and then use the pickup to repeatedly pick up the vibration of the string into the amp to create a huge, sharp and continuous "overload" effect that is different from the previous electric guitar sound. In addition, there are also effects such as Fuzz and Wah-Wah Pedal with similar timbre performance, known as the "God of guitar" Jimmy. Jimi Hendrix often used these effects in his solo passages.[②] He performed an impromptu rendition of "The Star-Spangled Banner" in distorted timbre at the 1969 Woodstock Festival, simulating a "war scene" sound with an electric guitar. This highly symbolic and ritualistic act became one of the greatest moments in the history of Woodstock and even rock music.

The punk movement that flourished in the 1970s had a similar background to psychedelic music, reinforcing the rebellious elements of rock culture. The New Grove Dictionary of Music and Musicians has the following description of Punk Rock: "Punk rock is an aggressive style of rock, a movement started by Malcolm McLaren in 1975. He founded the Sex Pistols and made them famous through savvy marketing... This music expresses disdain for flashy rock music with simple chord structures."[③]

The "anti-linguistic" nature of the punk movement itself makes him more like a pop music

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① https://www.britannica.com/art/psychedelic-rock

② 陈少仁 《迷幻摇滚：音乐语言与社会意义》 p9 上海音乐学院硕士论文 2010 年

③ The New Grove: Dictionary of Music and Musicians ,Edited by Stanley Sadie ,Macmillan Publishers 2001

version of "Fluxus". According to Lin Qiwei, the punk movement "provided a worldview for young people who couldn't find a way out... Instead of trying to rationalize their existence on a moral level, punks consider themselves social scum, and even intentionally bleed pus and emit an inescapable stink. This attitude of treating oneself as a social problem shatters the Victorian language of mendacity and becomes a contemporary version of Dada scandalous propaganda."[①]

The punk movement (not just rock) rebelled against almost everything in an anarchic manner. Young people in the punk movement often dye their hair in many colors, wear shabby clothes and make weird dresses. Rebelling against pop culture and the record industry with simple melodies and plain, dirty words. "God Save The Queen", the representative song of the Sex Pistols, was completely banned by the British mainstream media because of its provocative lyrics, but it also caused a very sensational social phenomenon. The punk movement gave rise to a do-it-yourself (DIY) trend based on individuals making cultural objects independently, which remains influential to this day. The "independent" individual music label is opposed to the record company which has a monopoly position in marketing and distribution channels, but it has also contributed to the new business model in which "independent" musicians are "recruited" by mainstream record companies and expand their influence. In addition, the development of technology has also reduced the creation cost and industry entry threshold of "independent" creators and distributed cultural products through "decentralized" underground means such as mail, online shopping, and on-site sales, forming a unique cultural landscape at the end of the 20th century.[②]

Futurism and Fluxus were based on the avant-garde art concept, free jazz was born out of musicians' essential thinking about "improvisation" and trying to break away from the old musical framework, while punk culture hitched the arrow of rock and roll to the target of "pop culture". Although Japanoise, as the master of noise art, is a kind of "heresy" in the mainstream world, it can be said that it is an inevitable result of "late capitalist music" when viewed through this development logic.

Section 2. A Extremely Violence Noise Scene

The distortion and feedback effects in electroacoustic instruments are only a signature tone in rock music, but in the hands of noise musicians in Japan, they take their "physical" to the limit: using only a cheap contact microphone and homemade feedback monoblock effect can achieve a thunder-

① 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 . . p120

② 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 ., p123

like noise, and this "breaking sound" even pushes the edge of the overload of other playback equipment such as speakers. Japanoise also condenses random and improvised elements derived from Contemporary Music into live performances ranging from tens of seconds to tens of minutes. The audience cannot seek any rules in hearing but can only be immersed in the noise environment that pricks the eardrum, and form a double "masochism" of vision and hearing under the extremely destructive visual stimulation of the noise scene.

1 Noise with sex-culture

Jacque Attari described the noise as a *"simulacra of war and killing"*.[①] In the ancient Chinese *Book of Rites,* there is a similar expression: *"Rites are determined by the Tao, happy by the voice, and government by its actions, and punishment to prevent adultery." The rule of rites, music and punishment is one of its poles, so it is also the rule of the people.".* Since ancient times in human society, whether it is the religious rule of the Holy See or the secular nation state, harmony and disharmony, order and non-order all reflect some kind of struggle for power. The basic property of noise, a signal that interferes with the information received by the receiver, determines that it is naturally associated with images such as "disorder, pollution and destruction", and then in culture, it is associated with concepts such as "weapons, violence and blasphemy" in human society.

Akita Masami (Merzbow) is one of the most important representatives of Japanoise and a scholar specializing in the study of Japanese sexual customs and culture. The name Merzbow is taken from the 1933 work "Merzbau" (German for "construction") by the Dadaist artist Kurt Schwitters. Akita Masami studied art theory at the University of Tamakawa. He is also familiar with the development of contemporary art, as well as avant-garde musical means and concepts such as "Musique concrète". Since 1981, Merzbow has released hundreds of CDS at an extremely prolific rate and is active in the Japanese noise scene. What sets Akita Masami apart from other noise musicians is that From his initial work Remblandt Assemblage (1980) to Noisebryo - Psycho-Analytic Study Of Coital Noise (1994) In terms of style change, Posture presents a kind of style change formed after thinking about the style of his work. Although his early works in the 1980s have a surge of distortion and feedback noise, their overall structure is still a Musique concrète made based on a large number of life sounds and natural environment sound effects sampled. Noisebryo, on the other hand, abandons any structure at all, creating an absolute noise album with almost full band noise and abrasive silence.

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① [法]贾克.阿达利. 噪音：音乐的政治经济学[M] .上海：人民出版社，2000，p34

Akita Masami has studied and written a large number of books on the Sadomasochism culture of Japan, and is a well-known researcher of mores. According to him, contemporary SM culture can be traced back to the "エログロナンセンス" (Ero-Guro-Nonsense) of the Taisho period, namely Erotic, Grotesque, and Nonsense. The sex custom culture passed down from the Edo period (or even earlier), together with the popular "odd-seeking literature" in the Taisho period, constituted a cultural phenomenon called "Ero-Guro", which lasted until the post-war. Although the GHQ carried out a series of ideological reinventions and publishing censors in Japan in the early postwar period, the Ero-Guro genre of literature was not banned by censorship policies, but has been circulated in a semi-underground manner to this day. （图 3-24）

图 3-24 日本战后出版的猎奇读物

Bondage is also an important element of Japanese erotic culture. For Masami Akita, noise is related to "SM". The person performing the noise and the audience under the stage complete a kind of "sadistic" and "masochistic" ritual through the behavior of "noise" which produces great pressure and physiological stimulation on the human ear, and this "ritual" is the physical expression of a highly politicized abstract symbol. If the conflict in the history of human civilization is abstractly reduced to "the struggle for the right to speak of power and order", then "SM" can be said to represent a kind of war simulacrum related to sovereignty (body).[1]

For the musicians performing on stage and the audience in the audience, "noise" creates a "repression-release" emotional space. The interpretation of the intrinsic meaning of "noise" by analogy with "sex-power", if there are no examples, is probably only a Japanese musician's word. However, the noise group C.C.C.C (Cosmic Coincidence Control Center), founded in the early 1990s, has used actual performance to corroborate this view. Founding member Hino Mayuko was a well-known "pink film" actress in the early 1980s, having made a number of "pink films" including the bondage genre.（图 3-25）。In 图 3-26，Hino Mayuko Hino Mayuko uses tight restraints and candle

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[1] Akita Masami 纪录片《Beyond Ultra Violence - Uneasy Listening by Merzbow (1998)》

oil drops to perform on himself and others to create a quiet performance ritual amid the frantic and roaring noise scene. This extreme audio-visual contrast brings not only an aesthetic impact, but also a subjective emotional release.

图 3-25Film《紧缚拷问》 Hino Mayuko 出演
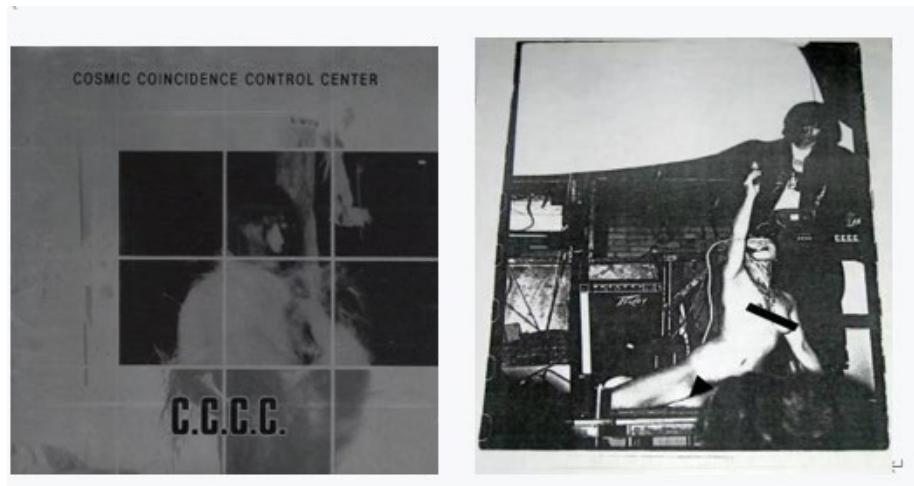
图 3-26（左）Hino Mayuko Noise album cover "tight tie" look

（右）Get naked during the show and drop burning wax on your own Hino Mayuko

Japanoise originated from the distortion and feedback of psychedelic and punk music, but pushed these effects to a certain limit - an almost common artistic characteristic of Japanoise at the time. "In the world of noise, movement and power are everything. Compared to Japanoise, Futurism is urbane, while the music of Varese, Xenakis, Cage and others is beautiful. Japanoise annihilates all remnants of form, style, even the most basic function of communication, a music that refuses to be heard, refuses to be given meaning."[1]

① 林其蔚. 超越声音艺术. 台北：艺术家出版社，2012 . p135

2 Hijokaidan's noise

Merzbow reveals Japanoise's relationship to sex, power, and Japanese culture itself. Treating acts of violence and disorder as part of "noise" is a common practice among Japanoise artists active since the 1980s. Among the famous noise scenes in Japan, the most representative ones include "Hijokaidan", "Incapacitants", "Massonna" and "Hanatarashi".

"Special Exit" (Hijokaidan) is the world's first "noise band". Hijokaidan was founded in 1979 by JOJO Hiroshige, a student at Doshisha University in Kyoto. Toshiji Mikawa started the noise movement with a duo after joining in 1980. In 1981, the Shinjuku Loft held a Live to make them suddenly famous, but also on the local Livehouse "blacklist" : they wanton on the stage to the audience with liquid, garbage, fish debris（图 3-27）And wrestling equipment and other prepared props on the stage. Members sometimes play, sometimes writhing on the stage in pain, vomiting, and actresses even urinate on the stage... The audience "after the initial shock is presented with a strange peaceful scene, in the paradise of Japanoise, everything is not strange, ethics are reversed, murder is inevitable."[1]

图 3-27 "Hijokaidan" Live（1979）

Japanoise has a small circle of musicians, and it is not uncommon for musicians from different groups to collaborate and even form new groups. For example, after Hijokaidan, Mikawa Toshiji and Fumio Kosakai formed the Incapacitants (sexual incapacitors). Mikawa is a bank clerk, while Fumio Kosakai is a civil servant [2]. The two wear suits during the day and bombard audiences with noise in music venues such as speakeasies at night. They seem to be a microcosm of contemporary Japanese

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[1] ibid.，p137

[2] Improvised Music From Japan   http://www.japanimprov.com/incapa/incapaj/profile.html

society: Japanese who live in high-pressure environments such as social and workplace discipline "de-stress" by acting or listening to noise in extreme ways; And there can be a huge contrast between one's social identity and one's other identities outside of the workday - for example, Hino Mayuko is a professional acupuncturist in addition to being an actress and a noise artist.

The customary act of "Incapacitants" while performing is to "drop equipment", and this destruction is undoubtedly a symbolic ritual. Of course, because of the need to reuse, these broken equipment parts are also very cheap. The Japanoise scene featured numerous acts of "violence" by musicians, and Masonna often jumped from high on stage at the end of the show, injuring herself several times. Of course, these actions are nothing compared to those of Yamazuka Eye, a member of the "Hanatarashi": during a performance in 1985, Yamazuka used an excavator to destroy the walls and stage of Tokyo's "Super Loft"（图 3-28）. As he later recalled:

I get in the car, and I drive it - boom! - through the aisle door. It spins 360 degrees, so we're spinning away from the audience, chasing them around, and all of a sudden we hit this wall, and it's a pretty big gaping hole. The wind began to blow in. Part of the shovel got stuck in the hole, and we tried to get it out, and we flipped a switch, and the tractor started rolling over, like, backwards... No one was hurt there, but we paid a lot of money for the damage. We also have to pay compensation for the abandoned excavator... The place had concrete walls on all sides and no Windows. We destroyed everything.[1]

In his book Beyond Sound Art, Lin Qiwei commented on the difference between Japanoise and Western music:

"Western philosophy is based on 'difference', Japanoise plays' undifference '. It is a chaotic state of identity, it is a black hole that points to nothing but can absorb anything. Melody, rhythm, harmony, all can be added, but it is not important, the relationship between the elements is not important, the continuity of the music is not important. While Western 'industrial' musicians move from style to style, Japanoise does the opposite, taking all the elements at once, splitting the spirit into fragments and leaving the listener unable to cope, as if all the styles had been put into a food processor and produced a thick grey juice, rather than a linear Western collage of flavours one at a time. Japanoise has all the flavor in one bite: maybe it's just sour."[2]

[1] David Novak《Japanoise》 p178, Duke University Press 2013 朱松杰译

[2] 林其蔚. 超越声音艺术. 台北：艺术家出版社，2012 . p137

图 3-28　Yamazuka Eye used a digger to destroy the Livehouse stage，1985.8.4

The scene of Japanoise in the 1980s can be said to be full of noise, absolute violent noise and absolute disorderly behavior, which is a kind of behind-the-scenes catharsis of the logic of Japanese social development, and the integration of Japan's underground "counter-culture" all the way to the present, and also the reason why Japanoise has been stagnant since the 1990s. The form of Japanoise itself is famous for "destroying the structure of all music", Western avant-garde music regards "disorder" as the result of the development of order, while the "disorder" of noise breaks the "order" in the beginning. So in recent years we'll see Hijokaidan actively linking up with other forms of music groups, For example, in 2012 Shinjuku famous jazz Livehouse "Shinjuku Pit inn" with Sakata Akira and Toyozumi "JAZZHijokaidan" featuring leading Japanese jazz musicians including Yoshisaburo, "Hatsune Kaidan" featuring virtual character "Hatsune Miku," and "BiSKaidan" featuring "BiS," a girl idol group.

3 A "Quiet" Noise Impro of Otomo Yoshihide

Unlike Hijokaidan and others who create audio-visual landscapes with exaggerated behavior and roaring noise, after the 1990s, a group of musicians represented by Otomo Yoshihide paid more attention to noise as a kind of timbour and improvisational element itself. Otomo himself, for example, used a relatively "quiet" form around the 1990s to emphasize the significance of improvisation and collage material.

Yoshihide Otomo is an experimental musician, jazz guitarist, and music producer known for the films *"Blue Kite", "Woman, Forty",* and the Japanese NHK Taiga Drama *"Ama Chan", "Idaten".* In the 1980s, Yoshihide Otomo studied jazz with Masayuki Takayanagi and took ethnomusicology classes at school. In 1990, Otomo Yoshihide formed the band "Ground Zero". He became active at a

time when audio technology was changing from "analog" to "digital". Traditional Modularizer was replaced by computer software. "Musique concrète" sampling and collage, which used to require editing tapes and fiddling with turntables, has become easy with the popularity of samplers and digital audio workstations (DAW)。

Compared to the electronic roar of other noise scenes, Otomo's work presents a richer "noise material" and improvisational experiments through sampling technology. For example，图 3-29，In addition to the free improvisation of saxophone, the album also makes extensive use of homemade noise devices, toys, guitars, radio and other sound materials. Compared with other works with chaos and violence as the core, this kind of noise works emphasizing materials and improvisation are more "easy to understand".

图 3-29 Otomo Yoshihide、Hirose Junji《Silanganan Ingay》（1989）

Since 1997, when Otomo Yoshihide and Sachiko.M formed the duo Filament, his noise work has turned to a new style - "digital noise" based on Sinewave improvisals. In the early 2000s, Japanese musicians such as Otomo and Taku Sugimoto, Tetsuji Akiyama, and Nakamura Toshimaru developed a genre of Electronic Music called Onkyokei (sound system) in this minimalist way of thinking.

From 2000 to 2005, based in the Off Site gallery in Tokyo, the artists presented a new kind of improvisational experiment to the world through gallery performances and a series of foreign Tours.[①] Although Off Site is a room transformed from an old residential house, in order to avoid disturbing the neighbors, they have to lower the sound of the performance. However, this is not a forced behavior due to the restrictions of the performance environment, but a reaction against the loud noise

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① 撒把芥末博客.David Novak：演奏 Off Site："音响"的未翻译[OL].

http://subjam.org/blog/89 ，2015.

and psychedelic music since 1980s.（图 3-31）（图 3-30）With careful use of electro-acoustic instruments and electronics, the artists treat the silence of the space itself as a "quiet" "sound" - very similar to the traditional Japanese aesthetic concept of Ma or Cage. This minimalist, improvisational approach is very reminiscent of these parts of Japanese culture, and Nakamura, in an interview with William Meyer in 2003 while touring the United States, expressed his frustration with this "cultural bias" :[1]

图 3-30 （左起）中村としまる、Akiyama 徹次、杉本拓、Michel Henritzi（2000）

William (W): When people mention your music or Sugimoto Taku's music, the thing that's often mentioned is Zen. What do you think?

Nakamura (N): Actually, I don't know what Zen is at all, 100% of it!

W: I wonder if it's a stereotype from the West for you.

N: Sure, yesterday I was performing on stage and a lady came up and asked me if I was a Buddhist. I said, "No," and she said, "I'm a Buddhist." And I said, "Oh, okay, but I'm not." It's very confusing.

W: It sounds strange to you that people would associate that value with music.

N: Yes. Sorry to repeat myself, but my music has already started. Maybe the audience wants to

1. [1] William Meyer. Toshimaru Nakamura sound student

2. [OL].http://www.furious.com/perfect/toshimarunakamura.html   ,   2003.William   Meyer. Toshimaru Nakamura sound student

    [OL].

make some kind of connection with something else, and then wants to understand it more deeply. "He's from Japan, so it must have something to do with his heritage." Maybe in the air and some part of my body, yes, but it wasn't my intention, I didn't know anything about it. (Excerpt, self-translation）
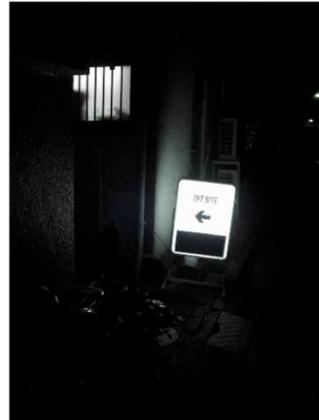
图 3-31Tokyo Off Site

"Quiet noise" may also represent this type of Japanese sound art is moving from an external expression to an aesthetic internalization. According to Otomo's own memories, his music also reached a bottleneck during this period. If you consider that this period coincided with the beginning of digital audio technology to revolutionize traditional technical methods, it seems not difficult to understand the change in the mood of artists: In the past, tape collage was to manually create a "nonlinear" to express the destruction and reproduction of linear media materials, and this cumbersome step is nothing more than a few mouse and keyboard movements and a few buttons in computer software. The upgrading of sound production means seems to have lost the destruction of the "physical nature" of the media brought by "cutting tape", and the exploration of new expression aesthetics by using minimalist forms like Otomo Yoshihide is perhaps an inevitable result of the development of sound art forms to today.

Section 3. Japanoise and Japanese Society

"Japanoise" is undoubtedly closely related to a series of political, economic and cultural backgrounds of Japanese society. If we want to answer the question "is Japanoise political?", we must first solve three consecutive questions: 1. Is "noise" political? 2. Whether the work of "Japanoise" is political in nature; 3. Are Japanese noise artists political?

The first question is obviously yes, noise art "grew out of anti-globalization organizations and

is highly coincident with the development of underground culture."[①] Whether it's the noise of Futurism or the noise of Fluxus, the essence is a confrontation against the mainstream art establishment, which naturally has a political avant-garde (rebel) quality.

On this basis, 2 and 3 should obviously also be true, but the situation is somewhat different. Japanoise, with its roots in punk and free jazz, should naturally have this rebellious gene, but in practice, noise artists generally do not use noise as a political statement. Rather than being social or political, they emphasize the highly personal and emotional aspects of their performances. Although Yoshihide Otomo made *"Revolutionary Beijing Opera,"* a collection of "noise" samples from Cultural Revolution-era operas sample around 1990, it does not explain his Communist political views. In the Japanese society at the turn of the century, the student movement and anti-war and anti-American upsurge have long passed, and in the capitalist "prosperity" scene at the peak of the bubble economy, such works are more like an YMO-style cultural symbol interest. 图 3-33

In addition to the works themselves, the "political" of Japanese artists is more reflected in their voices on public issues. In the new century, Masami Akita and Yoshihide Otomo have each exerted their influence on different social issues. For example, Akita Masami gradually came into contact with more radical animal protection and environmental protection organizations since the 1980s, and became a strict vegetarian in the 21st century. He is active in People for the Ethical Treatment of Animals (PETA), anti-whaling and other social activities, and wrote My Vegetarian Life to promote the idea of animal protection. （图 3-32）This radical concept of animal protection is also closely related to "anti-cruelty" and "anti-war", which are also reflected in his personal articles many times：

"After the U.S. attack on Iraq began, there was a groundswell of 'anti-war' voices around the world. To get the message across, musicians started collecting signatures and making compilation CDS. During that time, I began to advocate for animals against the war. The human nation started the war with its own selfishness, and no animals were sacrificed in nature, animals raised as domestic animals, animals displayed in zoos and aquariums, including human intentions. Livestock were also transported to the battlefield as food supplies... The dolphins always smile on the corners of their mouths, the expression on their faces, so they are happy, as if the people who are performing the task, perhaps they also tune the results, only the conditioned reflex, in fact, is their own imposition of the meaning of the task and so on, of course, did not understand. The U.S. military insists on providing them with the best food and taking good care of them in a healthy environment, but in the end, they

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[①] David Novak. Japanoise [M]. Duke University Press,2013. p172.

only use them as "tools" to do work that is too dangerous for human beings. In addition, the U.S. military also trains sharks, rays, seagulls, frigate birds, cormorants, pigeons and so on. The peaceful coexistence between humans and animals is gradually being broken."——Akita Masami《動物のための反戦》2014（Excerpt）[1]

From "Noise" to Sakamoto Ryuichi, after "3.11", Otomo Yoshihide was also actively involved in anti-nuclear activities and benefit concerts after the disaster. Otomo is a native of Fukushima, and the disaster of the nuclear leak and earthquake has a special meaning for him. In the book Japanoise it is stated that:[2]

Mr Otomo Yoshihide wearily admits that anti-nuclear activism may struggle to make an impact in Fukushima; It's like organizing an anti-knife rally instead of helping the injured after an assassination. Drawing concertgoers to a concert in Fukushima six months after the earthquake may be even more pointless, when radiation readings around the city are still recording near-lethal levels. But as an individual artist, how can you prevent such pain? What is the responsibility of culture in the event of a technological crisis? The situation, says Mr Otomo Yoshihide, is "like a howling feedback machine with no switch to stop it". "So, I wanted to make a machine like that. Its name will be Genpatsu-Kun, or nuclear power Plant No. 1, and there will be no switch to stop it. It keeps leaking noise, and it can't be stopped. You pop it open, and for about 20,000 years it's going to keep making sounds. Bang, hum! If you cut the power, it explodes. I am convinced that "Genpatsu-Kun1" as the most powerful Noise Machine will rule the world of noise music. I regret that I don't have the technology to be able to build something like that." Yoshihide Otomo admits that the idea of "Genpatsu-Kun1" was just a flippant joke. But it is not entirely unrealistic to propose the construction of such a Noise Machine, which exposes the irreversible cycles of a techno-cultural society in which production is forever bound up with destruction.

[1] Akita Masami. 動物のための反戦[OL]. https://merzbow.net/category/cruelty-free-life/ ，2014.

[2] David Novak. Japanoise [M]. Duke University Press,2013.，p171.

图 3-32Akita Masami's vegetarian book

图 3-33 Otomo Yoshihide《革命京剧》

From this point of view, when we discuss the so-called "political" of noise, it is more a reflection on electronic technology, or contemporary technological culture. Japanese noise artists are hardly "tech-savvy," and they have an ambivalent attitude when it comes to using electronic devices to represent noise: on the one hand, their performances rely on contemporary technological developments (electro-acoustic instruments and effects); On the other hand, they completely destroyed the original appearance and use of these devices from the way of use (of course, including the physical destruction actions mentioned above), and expressed a criticism of the "cybernetics" in technical culture by using the movements and gestures of people in pain and trembling in the noise（图 3-34）This is similar to the concept expressed in Ankoku Butoh's movement form.（图 3-3）

According to David Novak, the backlash against technological progress may link the noise to the transnational networks of radical politics, especially environmentalists and anti-globalists who oppose industrial and technological projects. But most performers and audiences, even if they agree with these views, do not think that noise represents the social issues in these collective political acts. They describe noise as a project of personal transformation, in which people perceive human

emotions and reactions that cannot be programmed into technological systems. They believe the only way to rebel against the machines is to show the chaotic effects of these misplaced energies within themselves.[1]

图 3-34　Fumio Kosakai smashing equipment at the show

After its defeat in World War II and the devastating blow caused by nuclear weapons, Japan developed a fanatical pursuit of "science and technology culture" under the influence of the United States. Although postwar Japan has always been careful on ideological issues, it must be admitted that with the selling of Japanese technology products and electronic cultural consumer goods such as anime and games overseas, there is no doubt that a unique "nationalist sentiment" has been born. The country's experience of nuclear attack is also an important historical factor that indirectly spawned Japan's "post-disaster" narrative. In 1954's Godzilla, the image of a giant, radiation-contaminated monster was a classic response to the earlier theme of "technology coming back to kill us." In the "Cyberpunk" culture formed since the 1980s, the figurative symbols such as the artificial human (Cyborg), the neural network, the oligopoly of technology and capital constitute the cybernetic discourse between human society and technological ethics in the post-industrial era. The "Japan" in anime and film works such as *Akira, EVA and Gundam* is a symbol of a kind of disaster narrative caused by human beings due to the development of science and technology.

The bursting of the economic bubble since the 1990s can be said to be the concentrated outbreak of deep-rooted problems in Japan since the post-war decades. A series of accidents (such as the 1995 Kobe earthquake) and violent injuries (such as the "Miyazaki incident" and Aum Shinrikyo's Tokyo subway gas incident) punctures some of the Japanese people's cherished illusions. At this juncture of the millennium, Japanoise reached the height of its fame within the Japanese subculture as a disruptive force within capitalist culture. It is in Japan that noise finally has meaning.

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[1] ibid.，p175

Chapter IV. A Political-Economic Analysis

The title of this chapter is "Japanoise." Since the 1960s, with the deepening of international communication, Japanese sound art has exhibited unique sound art forms under the development of avant-garde art, audio technology innovation and the unique social and cultural background of Japan. In the eyes of the author, "noise" in Japan does not simply refer to the "underground noise music" since the 1980s, but more like the sum of the brilliant and meteoric sound art forms accumulated by the rapid development of Japanese society for decades, which are born in the West and different from the West.

Behind the development of art form is the change of the whole society from political economy to science and technology culture. In his book Noise: The Political Economy of Music, Jacques Attari notes that noise "is a kind of resonance, which interferes with hearing in the process of transmitting information." Resonance is a set of fixed frequencies, different intensities, emitted at the same time of pure sound. As for noise, it does not exist in itself, but only in relation to the system in which it is inscribed: transmitter, transmitter, receiver."[①] Japan's unique traditional culture, geopolitics and internal and external environment have created the cultural landscape of "east-west combination", and the social mentality formed in Japan under the influence of the United States after the war has directly affected the development process of contemporary art creation.

Section 1. Pro-America and Anti-America

The "Black Ship incident" knocked on the door of Japan's opening to the outside world. During the Meiji and Taisho years, Japanese society as a whole was full of a positive impression of longing and yearning for Western civilization. The author Junichiro Tanizaki's short story collection, "Foreign Discourse," includes writings written during this period, in which Westerners are portrayed as "open, elegant, and bright," in contrast to the "sullen" Japanese.。

In the 1930s, based on the nationalist ideology centered on the emperor, Japan regarded the Western world represented by Britain and the United States as a threat to its struggle for world hegemony, which was also confirmed by the military conflicts between Japan and the United States in the Asia-Pacific region. Since the Second World War, the United Kingdom and the United States have become "ghost and animals" under fascist propaganda. After the end of the war, the United

① [法]贾克.阿达利. 噪音：音乐的政治经济学[M] .上海：人民出版社，2000 .p34

States, as the victor country, returned to Japanese society as an advanced culture respected by the people with its "justice" image, advanced science and technology and entertainment culture. On the whole, "pro-American" is the mainstream idea of Japanese society. Even in 1960, when the Anpo Protests were at their peak, the pro-American camp accounted for 47.4 percent of public opinion polls, far outpacing the anti-American camp with 5.9 percent.[①] Different from the pre-war "anti-American". Post-war anti-Americanism in Japan came mainly from the anxiety of left-wing parties such as the Japanese Communist Party and the Socialist Party over "the dominance of the United States in East Asia" and "Japan's independent subjectivity as a democratic country." This radical anti-Americanism was in fact isolated by the establishment of the Cold War order and the recovery of the Japanese economy. The wave of protests that followed the construction of American bases on Japanese soil in the 1950s and 1960s waned with the gradual withdrawal of the occupying forces and the return of sovereignty over Okinawa.

The Japanese people became "anti-American" because of postwar nationalist sentiment and the rise of the left movement, and "pro-American" because of the decline of the left movement and the rise of consumer culture. For example, the spread of popular music culture in Japan, such as jazz and rock music, was influenced by direct or indirect imports from the United States. The beaches of the East and West coasts of the United States and Hawaii, sports cars, clothes, fast food and other "consumerist culture" have become the common background for the aspirations and aspirations of young people who grew up after the war in Japan, such as the image depicted in the album cover of Japanese pop musician Ohtaki Eichi's *"A Long Vacation"*.（图 3-36）Known as the "City Pop" style, this combination of rock music arrangements and complex harmonic elements of jazz is a continuation of the romantic imagination of Western (especially American) civilization since Meiji Taisho. The term "*Wamono"* in Japanese usually refers to "made in Japan" or other things with a Japanese flavor. Due to the direct influence of Western culture, this fusion of Western pop culture and music created by Japanese artists has also been constructed as a "wa-culture". For example, concepts such as "wa-Boogie" and "wa-Jazz".

On the other hand, if artists add Japanese traditional art elements (which can reflect their own cultural characteristics) to the imported art form, this "Japanese thing" will become a kind of "self-orientalism" due to different cultural perspectives. Such examples abound today. In addition to the

3.　① 室谷克実. 中央調査報 575 号（世論調査分析）日本人の「好きな国・嫌いな国」[DB/OL].

https://www.crs.or.jp/backno/old/No575/5751.htm

YMO mentioned above, Japanese jazz in the 1970s also used this approach to reverse export a new kind of jazz content to the West: The expatriate jazz musician Akiyoshi Toshiko made a collage of traditional Japanese Gagaku and Western modern jazz on her 1974 album *Kogun* and 1975's *Long Yellow Road*. Using traditional Japanese musical instrument timbre or tone as a special arrangement in the opening credits or as a clue throughout the song, the overall composition is still in line with the style of jazz creation. In 1976, Masabumi Kikuchi released the album *Wishes/Kochi (East Wind).*[①]，

（图 3-35）The first track of this album, *Auroral Flare,* is a "Gagaku jazz" based on Gagaku. At the same time, modern jazz instruments such as Sax, Congas, Flute and Electric Piano are used to replace the Sho, Hichiriki and Ryuteki of traditional Gagaku. The album also featured Western musicians such as Miles Davis band member Al Foster (drums) and James Mtume (guitar). This kind of combination of things is "exotic" in the eyes of Westerners and may also meet their cultural expectations in the eyes of Japanese.

图 3-35Kikuchi Masabumi《Wishes/Kochi》

As a typical "rebellious" culture, "Angura" was accompanied by various folk movements in the 1960s, and the social culture after that did not systematically produce "anti-American" influence. On the one hand, this is directly related to the mainstream consciousness of the society; on the other hand, both "Ankoku Butoh" and "underground theater" are in essence a kind of rebellion and innovation against the traditional art form in the context of modernism. As with Japanoise, no so-called political declaration was formed. With the development of time, they also gradually "typology", some become part of the contemporary art establishment, some do not. At least today "represents a strong subversive force" is not as fierce as it was then.

4.　[①]　菊地雅章.Wishes/Kochi[DB/OL].

https://www.allmusic.com/album/wishes-kochi-mw0000763734 ，1980.
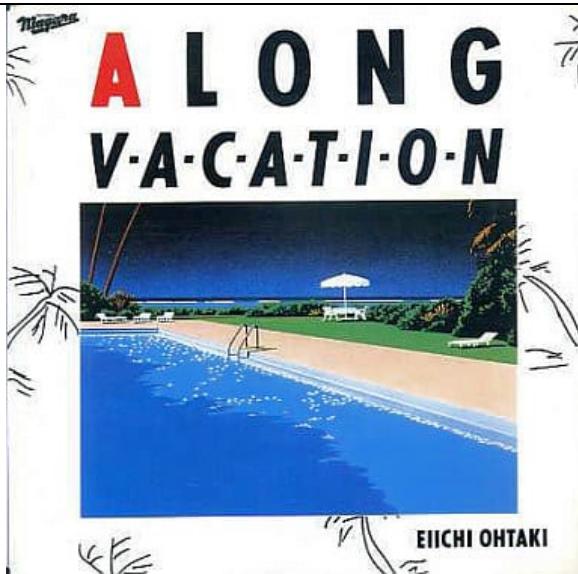
图 3-36Ohtaki Eiichi《A Long Vacation》1981

Section 2. Organizational art and Underground art

When the "rebellion" against the old art forms becomes a new art form, it naturally means that a new art establishment or art type is formed. After World War II, the Western world, as the representative of the postwar new order, monopolized the "downstream" of the art industry through "official institutions" such as colleges, art galleries, foundations, and "propaganda tools" such as paper media, television, and radio, and formed a trend of "absorbing" the "upstream" (artists and artistic creation process). The avant-garde art movement of the early 20th century had forms named after styles (e.g. Cubism, Impressionism, Futurism) that were "diluted by the consumerist culture of the post-World War II era."[1] "Digital Art" and "New Media Art", named after new media materials and technologies, have undoubtedly replaced "style" and become a new type of art. New technologies have brought new forms of expression, but have lost the "political attribute" of art as a subversive statement. With the exception of "Fluxus", this process of depoliticizing art is the trend of the development of avant-garde art in the second half of the 20th century.

The "DIY" culture derived from the punk movement in the 1970s gradually formed a "decentralized" distribution channel for art works: From individual exhibitions to "street stalls" selling homemade works, to international mailing of sound works made by Cassette, a cheap and convenient sound recording medium, to the east and west coasts of the United States... The convenience of transportation and logistics has promoted the globalization of the economy and made

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[1] 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p192.

this "underground" form of transnational cultural exchange possible.[①]

Section 3. From Repeating to Composing

Attari believes that "music" - or "noise" - as a symbol is closely related to the political and economic order of human society. He reviewed the relationship between music history and modern social, political and economic changes of human beings and divided it into four steps of "Sacrificing-Representing-Repeating- composing": In ancient times, music, as a ceremonial symbol, had already created a political order at the beginning of its commercial property. "In the space of noise, it symbolically shows the importance of directing violence and imagination, of ritualizing killing as an alternative to general violence." It also shows that if the imagination of the individual is elevated, society is certainly possible."

Music as a political or religious ritual "Sacrificing", after the medieval Renaissance gradually had a new change: under the patronage of the European aristocracy "court musicians" became a new profession. The "Representing" pattern was formed in which the composer wrote the score, the musician played it, and the audience listened to it. The act of people starting to pay to go to a concert hall to see a performance is still a cultural landscape operated by a capitalist business model, namely, "the concept of Representing logically means exchange and harmony." The theories of nineteenth-century political economy appeared in eighteenth-century concert halls and foreshadowed twentieth-century politics."[②] The advent of recording technology and the rise of the recording industry disrupted this ecology to some extent. Music can be stored in the medium independently of the performer and composer and can be "Repeating" on a large scale under the industrial production system of modern society - that is, records, CDS and tapes. As a kind of commodity with many Repeating, the market of music has expanded rapidly with the post-war economic recovery and technological progress, but the more profound essence behind it is the capitalist market's taming of rock and jazz, which symbolize the rebellious components of youth culture. Attari writes:

"A rebellious music transforms into a Repeating commodity; The outpouring of youthful anger - suggesting an economic crisis in the middle of the postwar boom - was quickly tamed into consumption. From jazz to rock. In the same way, the intention of liberation is constantly alienated, and the intention of re-starting and re-drawing is constantly renewed in order to create the market, and at the same time to produce supply and demand.

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① David Novak. Japanoise [M]. Duke University Press,2013.p196

② [法]贾克.阿达利. 噪音：音乐的政治经济学[M] .上海：人民出版社，2000.p78

In the slang of the black community, "jazz" and "rock" both mean sex, and it is significant that what were once living, celebratory acts have become neutral commodities, cultural spectacles of choice for consumers who can afford them.''[①]

Attari's view, as a description of the rules, provides circumstantial evidence of the underlying logic behind the development of Japanese sound art. On the one hand, the prosperity and development of capitalist culture has "incorporated" the artistic and cultural types that have symbolized rebellion since the 1950s, whether rock music, jazz, "Angura" or Japanoise, and these artistic forms have finally become new types in order to break the shackles of genre. On the other hand, we can see that new technologies have greatly lowered the threshold of sound creation, the decline of the traditional record industry and the rise of streaming media platforms, as well as the advent of the Internet era, more and more audiovisual works through the Internet into the Internet space in real time and can be retrieved by Internet users around the world.

In the 1970s, Attari predicted a future in which musicians would free themselves from the constraints of the recording industry and commercial communication and form a new Step called Composing: composing purely for composing's sake, composing purely for their own pleasure.[②] The strong, large Free improvisation in Free Jazz music originating in the 1960s is essentially a rebellion of "composition" against "Repeating". However, this vigorous musical innovation associated with the black civil rights movement encountered difficulties in dissemination at the time:

"Free Jazz is completely divorced from the accepted cautious jazz, and thus subjected to a harsh monetary system. In the United States, some companies have even taken the extreme policy of no longer recording songs by black musicians, but only those who act like black musicians. Free Jazz represents the intersection of black pop and the more abstract, theoretical explorations of European music, erasing the distinction between pop and serious music and dismantling Repeating hierarchies... However, because this kind of noise and the information popular in the network belong to different levels of sound, it cannot let others hear their own voice; It is a precursor to another kind of music, a mode of production beyond Repeating - after the failure to receive power in Repeating society."[③]

From a macro perspective, Cage's ideas have not only gained popularity today but have been

① [法]贾克.阿达利. 噪音：音乐的政治经济学[M] .上海：人民出版社，2000.p141
② [法]贾克.阿达利. 噪音：音乐的政治经济学[M] .上海：人民出版社，2000.p184
③ [法]贾克.阿达利. 噪音：音乐的政治经济学[M] .上海：人民出版社，2000.p193

further developed with the continuation of sound practice, following the technological and conceptual innovations of the 1950s and 1960s. For example, the concept of "Soundscape", born in the 1970s, not only combines Michel Chion's audiovisual theory and Marshall McLuhan's media theory, but also explores the role of "listening" as a creative (research) method in sound art more systematically. Sound related recording, synthesis, modulation, playback and other technologies have already completed the transformation from analog to digital, Attari's so-called "composition" prediction seems to have long been in this "decentralized" wave, especially with the blessing of the Internet era has become more and more obvious: With cheap or even free computer software and digital sources, anyone can create music freely. Recording and synthesis techniques that once required bulky recording equipment can now be easily solved on an iPhone. The progress of computer technology has also provided more material and form choices for sound art works as "installations" that can be exhibited. Sound art is now completely liberated from the shackles of technology and art。

Part IV.Bell out and Chime in: A Sound Art Scene of 21th Century

After half a century of postwar development, Japan has become an internationally renowned art power. Japanese sound artists are currently standing on the world stage actively in these years. Some of them still continue the idea of traditional academic contemporary music way, adding 12-tone techniques while weakening tonality, or incorporating random and uncertain composition into the score; Some are creating Electro-Acoustic music based on music concrete. And Live-Electronic Music, which explores new form through Controller and Modulator of sound by computer software; Some use emerging contemporary multimedia technology to use sound as part of the audiovisual spectacle of devices, images... Today's sound art has finally broken the barriers of technology and ideas and entered a new era without exception.

Into the 21st century, "sound art" has become a relatively complete creation and research system after the development of the 20th century. Although there is still debate on how to define this art category, it is undeniable that creative ideas and media materials have been greatly expanded in this increasingly diverse era. Cage's ideas from the middle of the last century have been carried forward by sound artists today, and "listening" has gradually become a method of studying sound. The development of computer technology promotes the New category named "New Media Art". Sound art is connected with vision,smell and touch by sensor technology, etc. And the boundary of work form has been extended.

Electronic MusicElectronic MusicChapter 1. Japan in Today.

Section 1. *Heisei-Period*

After a period of highly development, Japan had become an influential developed country in 1980s.Despite Japanese industrial product, Anime, Film are also become worldwide famous, crisis still hide behind the boom of *Japan as No.1* when the Plaza Accord signed by the United States, Japan, Britain and other countries in the 1980s. Yen greatly appreciated against the dollar while creating a large number of economic bubbles, and the financial industry represented by real estate investment increased rapidly.图 4-1

图 4-1 泡沫经济时代，在东京街头举着一把万元大钞叫不到出租车的情况时常发生

After Japan's economic bubble burst in the early 1990s, the country fell into a period of continuous economic downturn known as the "lost three decades." Since this period coincided with the reign of the Japanese Emperor Heisei (1989-2019), the Heisei period is also regarded as synonymous with the Showa period (1926-1989) as two distinct economic and social eras in Japan.

Throughout the Heisei era, the economic downturn and right-wing conservative politics can be said to be the starting point for almost all social and cultural problems. The vigorous left wing movement in the 1960s gradually died out with the increasing prosperity of the consumerist society in the 1970s, and social problems such as aging, fewer children, employment problems and class solidification continued to plague Japanese society after the collapse of the economic bubble. The new generation of Japanese young people pay more attention to individual material and spiritual conditions than grand narratives. The rise of culture and entertainment as a "consumer industry" has directly shaped the "two dimensional" culture centered on animation, manga, games, light novels, idols and other industries in Japan today. And influenced subcultures known as *"Otaku" and "New Types"*[①] Since the 21st century, Japan has frequently caused disputes on geopolitical issues with neighboring countries, and the negative impact of the nuclear leakage incident triggered by the "3.11" East Japan earthquake in 2011 is still continuing. The economic blow of the global coronavirus epidemic in 2020 also makes it worse for Japan at the crucial moment when it is about to host the Tokyo Olympic Games. It can be said that as a developed country, Japan has made amazing economic and cultural achievements, but the "lost 30 years" also caused a lot of social problems, and continue to this day.

[①] [日]大冢英志.御宅族的精神史：1980 年代论，周以量 译[M]北京大学出版社，2015.

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Section 2. "Non-Linear" in Today's Art and Technique

1 From Analog to Digital

In the field of film and music, people usually use the two technical terms "Analog" and "Digital" to divide the means and environment of artistic creation before and after the 21st century. Generally speaking, they refer to the "analog signal" represented by a continuously changing voltage and the discrete "digital signal" represented by a binary number. However, behind these two words are not only the so-called "hardware" and "software", computer technology represented by personal computers (PCS) has gradually spread to every corner of people's lives with the reduction of costs while realizing miniaturization and intelligence. Compared with the second Industrial Revolution 100 years ago, the technological revolution of the new era has changed people's way of life and way of thinking in a shorter time: the speed of information transmission has been further leap forward through the Internet and optical cable, computer, television, music, movies, social... Most of the needs of spiritual and cultural life can be integrated into a smartphone today. Information technology is rapidly advancing at an exponential rate, and actively participates in the production process of artistic and cultural works.

2 A non-linear on Sound-Art Development

From the early post-war period to today, the development of sound art has also experienced a "linear" to "non-linear" process. In the early post-war period, Contemporary Music and avant-garde music in Japan can be clearly traced back to the accumulation of western music systems in Japan before the war. With the breakthrough in techniques and concepts of Musique concrète and Electronic Music in France and Germany, and the innovation of "Cage School" in the United States, Mayuzumi Toshiro, Ichiyanagi Toshi and other first post-war students brought these advanced ideas back to Japan and gradually spread them among small and medium scale musicians. With the deepening of discussion and the promotion of communication, the avant-garde trend of thought and creative skills in sound art are not linearly transmitted among Japanese artists in the traditional way of "teacher and apprentice", but a cross-systematic "non-linear" communication centering on artists and artistic works with the help of "cultural institutions" such as schools, publishing houses and art galleries. Tone Yasunao, for example, was exposed to Cage articles in a magazine edited by Akiyama Kuniharu as a college student, and Ryuichi Sakamoto, who began composing as a teenager, not only saw Yuji Takahashi perform at Sogetsu House as a teenager, He also studied systematically in the university, from classical Music to modern avant-garde, Electronic Music and the systematic nature of folk

music. Although this kind of artistic inheritance is gradually accumulated in the text, the methodology of the artist as an individual is not static. Although classical composers in the past also faced the rich creative texts and techniques of the Baroque, they did not have the convenient streaming media platforms and music production software of today, and their technology and vision were limited by The Times to varying degrees. Today's artists who use sound as their primary medium of expression have many more choices than classical musicians. In addition to the diversity of forms of expression, the text and context accumulated by different styles, schools and concepts of artistic works also provide a rich "non-linear" artistic inheritance. At the turn of the century, sound art also ushered in its new stage as a brand new kind of art.

Chapter II. Sound as a Scape: A way to hear

Section I. Soundscape

""Soundscape" (sound + landscape) is a concept developed by Canadian scholar Raymond Murray Schaffer. Schaefer partly inherited Cage's view that "all sound (including silence) is part of music". Although this concept has become prominent in today's art world, Schaefer is more concerned with environmental sounds that are considered "non-musical", including the primitive villages that symbolize the "pastoral age", the environmental sounds in natural environments, and the "ecological noise" of cities, buildings, and industrial machines in contemporary civilization.

Schaefer described the composition of the soundscape as three key words: *Keynote, Signal, and Sound Mark.* [①] . Among them, "keynote" is the presence of environmental sounds as the "Background", such as wind and water sound; The "signal" is the "background" sound that can attract the listener's attention, such as the police whistle, whistle, bell and other transient, loud sound level sound; "Sound marks" are those that have symbolic meaning or are associated with personal memories, "perhaps an old door that has been replaced with a babbling sound, the strange sound of an old sewing machine, or for Schaefer himself, a fog horn on a pier in St. John's, Canada."[②] The author's description of "sound sign" is similar to "Intellectual Montage" in film theory - both are based on a subjective projection of ideas and meanings.

Schaefer used a number of technical terms to define and describe Soundscape, for example, he

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[①] [法]Michel Chion. 声音，张艾弓 译[M].北京大学出版社，2013.p27.

[②] 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p177.

used the terms "Hi-Fi" and "Lo-Fi" to describe the difference between rural and urban, night and day, and the "soundscape" between ancient and modern [①]. When the "signal-to-noise ratio" in the recording file is high, it usually refers to the clear and discrete main sound information and low background noise, and the low signal-to-noise ratio means that the excessively noisy noise signal interferes with or even covers the main sound elements we want to pick up and pay attention to. Looking at the "sound landscape" of human society since ancient times, from the pastoral scenery of agricultural society to the steam machinery of industrial society, from quiet villages to noisy cities, "soundscape" in today's "recording - reproduction" technology is increasingly mature and developed. The preservation of natural landscapes and the environmental sounds of human society through Field Recording has become the norm in "ethnomusicology", "musical anthropology", "ecology" and other disciplines. In the 1970s, Schaefer launched the World Soundscape Project to explore the concept of soundscape as a Contemporary Music; On the other hand, the "sound ecological relationship" between sound, environment and human society is discussed by conducting field investigation in countryside, city and nature and recording a large number of environmental sound frequency materials.

Section 2. *Oto-Fuukei* a Japanese Style Soundscape

SoundScape translates to "Oto Fuukei" in Japanese[②]. Literally, it seems that there is more emphasis on the sound part of the "landscape" that is dominated by visual content, and it is. In traditional Japanese culture, there has been a thought source of exploring the relationship between human and natural environment since ancient times. The modern Japanese scholar Onishi Yoshinori has systematically expounded the relationship between Japanese aesthetic concept and Japanese tradition [③]. Prior to the concept of Soundscape, ethnomusicologists such as Koizumi Fumio scoured ethnic villages or deep in the rainforests of East Asia in the 1960s and 1970s to record their unique sounds, which would later influence the creative attitude of a new wave of musicians such as Sakamoto Ryuichi [④]. Whether it's Cage and Schaefer's approach to listening, or simply Soundscape as a sound document with regional environmental information, Japan's "Oto-Fuukei" takes on a unique Oriental look.

[①] R. Murray Schafer. The Soundscape: Our Sonic Environment and the Tuning of the World[M].Destiny Books ,1993.p43.

[②] 川那聡美.现代美术用语辞典.Soundscape[DB/OL].https://artscape.jp/dictionary/modern/1198222_1637.html ，2009.

[③] [日]大西克礼. 幽玄.物哀.寂，王向远 译[M].上海译文出版社，2017

[④] [日]Sakamoto Ryuichi. 音乐即自由，何启宏 译 [M] . 北京：中信出版社，2017

1 Suzuki Akio:Post-Cagean

Art must be created before it is conceptualized or defined, and even before Schaefer proposed the concept of "Soundscape", Japanese sound artist Akio Suzuki had begun to take a similar approach to his creation. Akio Suzuki is the most famous practitioner of Cage's ideas in the field of "Soundscape" in Japan. Born in 1941, he is of the same generation as Fluxus artists such as Tone Yasunao and Kosugi Takehisa. In the early 1960s, after failing to enter the Tokyo University of the Arts as a sculpture major, Suzuki moved to Nagoya to work at an architecture firm, where he created his first "soundscape" work, *Dankai ni mono wo nageru(Throwing from downstairs) (1963).* He dumped the ping pong balls, cans, and metal scraps from the trash bin at the top of a long staircase （图 4-2），He expected a clear metallic clatter, but got only a dull echo. During this period, he read magazines introducing avant-garde art such as Bijutsu Techo Magazine and Geijutsu Shincho Magazine, including articles by Ichiyanagi Toshi and others introducing Cage's listening method. This gave him a lot of inspiration: the essence of Throwing Objects was that he was testing the difference between the actual projection of "imaginary sounds" into the "space" of the stairs and the actual sound produced by these sounds through collision and resonance.[1]

图 4-2Suzuki Akio 階段に物を投げる　1963　雑誌『デザイン』（1976）再演

"The reverberations of human actions in different environments" remained a theme for Suzuki for a long time, and in the 1970s he invented a homemade instrument called *Analapos,* in which two metal cylinders are connected at each end by long thin springs (or curved coils). The device, which resembles a "paper cup phone", only needs to be tapped to produce a long sound that resembles a sci-fi synthetic sound effect. Suzuki has played these instruments in various places, such as caves,

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[1] Serena Yang . "John Cage Shock" and Its Aftermath in Japan.[D] University Of California Davis, 2020.p212

villages, and even concert halls and art galleries, and guided the audience to listen to the sound of Analapos reverberating in the environment. The title track from the album *ANALAPOS,* for example, was an impromptu performance recorded at the Nagoya American Center (アメリカンセンター) on October 5, 1979（图 4-3）[①]。

Suzuki puts more emphasis on an active participation of the listener. Starting from Berlin in 1996, he launched a sound creation project called Oto-Date in more than 30 cities at home and abroad, including London, Paris, Turin, and Tokyo [②]which dedicated to exploring "Echo points" in the city, 图 4-4 The audience can stand at different points defined by the author to listen to the daily sounds around the point, and this kind of active listening to the sounds in daily life and feeling the subtle changes in daily life composed of cities and streets is the core part of Suzuki Akio's concept of works.

图 4-3Suzuki Akio《ANALAPOS 时间の穴》1980

图 4-4Suzuki Akio《点 音》作品中标记的聆听位置点

[①] Suzuki Akio.官方网站[OL]. https://www.akiosuzuki.com/work/analapos/ .

[②] 美术手帖. 鈴木昭男「MON MON」[OL]. https://bijutsutecho.com/exhibitions/4151 .

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2 Soundscape Library

In 1996 (Heisei 8), the Atmospheric and Living Environment Division of the Ministry of Environment of Japan opened a collection of *"100 Most Famous Japan OTO-Fuukei Spots"* to the society [①]. The project was launched with the aim of "people from all over the country to collect an environment (Oto-Fuukei) that would mark the iconic sounds of their region and preserve them for future generations to listen to." In the absence of more detailed historical records, it is difficult to say whether the recording project was born out of a response to the World Soundscape Project or a long-held sense of anxiety among the Japanese about the effects of their country's natural environmental disasters.如附录 3 所示。The 100 soundscapes selected include not only natural scenery and creatures, but also important scenes of Japanese society and folk customs.

Oto-Fuukei Genre	Numbers	占比
Creatures Sound	31	%31
Nature Sound	19	%19
Social Life	37	%37
Integrated Sound(2-3 above including)	12	%12
Not Categorized	1	%1

表格 1 日本"Oto-Fuukei100 选"类型分析

After a simple statistical analysis of Appendix 3, as shown in Table 1, "Oto-Fuukei" (biological + environmental + comprehensive) in natural environment accounted for at least 50% of the selected ones. It is enough to illustrate the diversity of the natural environment and its status in the hearts of the Japanese. Since the 1990s, Japan has also established a dedicated Soundscape research institute, "Japan Soundscape Association", and since 2000, the academic collection "Japan Soundscape Association magazine" has been published regularly.[②] In the discussion of Soundscape as an intangible cultural heritage, and Soundscape played a positive role in the relationship between environment and society.

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① 公益社団法人 日本騒音制御工学会. サウンドライブラリ 環境省選定 残したい"日本の音風景 100 選" [DB/OL] http://www.ince-j.or.jp/sound ，1996.

② 日本声景协会. サウンドスケープ[C].日本：日本サウンドスケープ協会，2012~2020（第 14~20 巻）.

3 Soundscape as music

Using "Soundscape" as part of a Musical composition, whether a purely field recording piece or a Musical Sample with "Soundscape" as a voice part in the composition, is common practice in today's "popular" and "experimental" fields. In popular music, for example, American rap superstar Eminem recorded his masterpiece song "Stan" in 2000, making up a story about a fanatic named Stan who eventually died for Eminem. The ambient sound of "a thunderstorm rainy day" is used throughout the song, and provides specific auditory imagery for the narrative content of the lyrics.

（图 4-5）

Stan represents a "pop form" of ambient sound as music. If we throw away notions of "musicality" such as tonality, rhythm, and form structure, "Soundscape as music" doesn't Sound fundamentally different from what we call Sound Design today. In general, the creation of sound art using environmental sound as music has a rich and diverse expression in the main content of sound, the treatment of timbre, and the concept of "Soundscape" as a sound source material in the overall work.
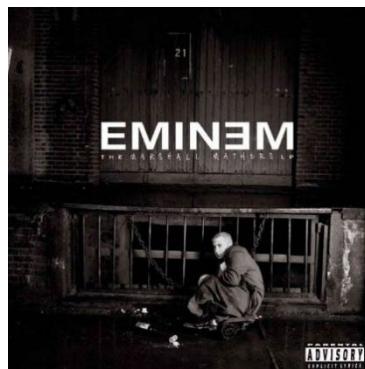
图 4-5 专辑 The Marshall Mathers LP

In the field of Electronic Music, "Ambient Music" has become a specialized genre. The processing of electronic synthetic timbres into harmonically rich "ambient sounds" or vice versa is not uncommon today. Ambient Music's iconic composer, Brain Eno, had already identified this approach in his Electronic Music album Ambient series in the 1970-80s.（图 4-6）
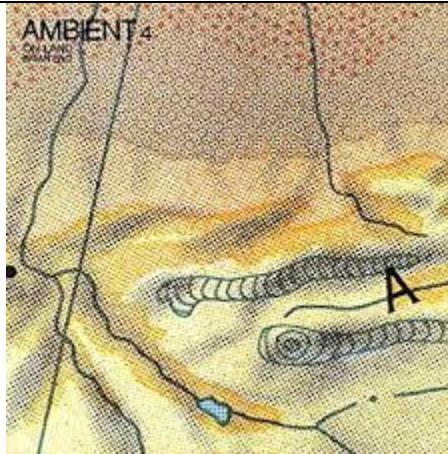
图 4-6Brian Eno《Ambient 4：On Land》（1982）专辑封面

Japan's Ambient Music cited Sakamoto Ryuichi's 2009 album Out of Noise as an example,（图 4-7）Ryuichi Sakamoto had traveled to the Arctic by boat to investigate the melting of glaciers caused by climate change. Later in the documentary, we can see that on the Arctic ice sheet, he uses an underwater microphone (Hydrophone) to stick the microphone under the ice to record the sound of water that sounds very "thin", and then goes to the bottom of a wide ice wall to beat the small cymbals he carries to try to pick up the long sound... He called them "the purest sounds in the world." These sounds taken from the natural environment of the Arctic region are naturally the main source of his album. The melodies that Ryuichi Sakamoto is best at in the 12 pieces, which total about an hour, instead serve as rhythmic supporting characters to highlight the "Arctic Soundscape" he has collected. This then constitutes the album's "Out of Noise" - something "outside the noise" (in this context, undoubtedly, the author's reflection on climate and environmental issues as a musician).

图 4-7（左）Sakamoto Ryuichi《Out of Noise》，（右）Sakamoto Ryuichi 在北极冰原的峭壁底下拾取金属碰撞的回响声

The Musical Sample of "Soundscape" as the main body of music or even all sound art works is

also common in today's Japan. Since 2016, sound artist Evala has launched "See by Your Ears", a sound art project.[①] This project uses stereo acoustics as the core of sound installation, landscape and other works, trying to express a "spatial composition" concept. For example, his new album *Chosho Hakkei* in Rittor Base - HPL ver, which will be released in January 2021,（图 4-8）The original work is an experimental project titled *Chosho Hakkei(*聴象発景), launched in 2019 by the 330-year-old Nakazu Banshouen Garden in Kagawa-ken, Japan. The HPL (Headdphone Listening) file generated after the recording works are processed by multi-channel technology can be compatible with a variety of complex formats such as stereo audio down to 2 channels and surround sound up to 22.2. In terms of content, Evala recorded the famous Ohmi Hakkei Garden in Japan and the ambient sounds near Biwa Lake in Kyoto as the sound source material for Soundscape. It is also placed around Banshoen, which has "the oldest existing Japanese teahouse" through stereo and loudspeakers, and together with the original ambient sounds, it forms a unique landscape of time and space.

图 4-8Evala《听象发景》2021

Soundscape, as a method, reveals artists' thinking about "listening" after Cage in terms of creative methods and analytical research methods; As a research material of sociology and anthropology, Soundscape, as a recorded audio, stores objective information of nature and society as well as an emotional memory of human beings between the two. When it comes to Soundscape as a material for music, artists and listeners are concerned about whether it has a "political idea" in an aesthetic or sociological sense - although in this context it does not usually imply a kind of rebellion.

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① Evala. See by Your Ears [OL]. https://seebyyourears.jp/ ,2016.

There is no doubting the significance of Soundscape's work in terms of the artists' contemplative expression of nature and society.

Chapter III. Sound as Installation

Section 1. Modern Sound Installation

With the advent of the Internet era, the rapid development of computer technology makes the speed of information transmission and sound-related technology have already broken all kinds of barriers in the creation of sound art. In the process of the overall dematerialization and decentralization of artistic creation for more than half a century after the war, it has become a consensus in the art world to experiment with as many media materials as possible, including film, recording, games, performances and exhibitions. The sound itself, as an invisible and untouchable "material", has become an excellent object to carry these media materials.

Art galleries and museums in the post-war European and American contemporary art institutions, as objects providing exhibition space, have driven the trend of dematerialization and idealization of contemporary art, and objectively put forward mandatory requirements for the "exhibitionism" of art works. Therefore, when "sound art" works enter the museum, they usually appear in the form of a comprehensive audio-visual installation[①]。

From drilling wood to making fire to information technology, the technology used by human beings is essentially a transformation of energy. In today's art field, especially the "sound installation art" which is highly involved in electronic technology, this is even more true, and it can even be regarded as a basic property - converting electrical signals into audible sound signals for live audiences. Due to the variety of Media materials available, many people even directly use the term "New Media Art" to generalize the installation works based on sound expression. Sound installations in a broad sense have been around since ancient times. From the "echo wall" of the Temple of Heaven in Beijing to the "water harp Cave" in a traditional Japanese garden dedicated to tea ceremonies（图 4-9）.Even if the music box can be seen everywhere, if only the "sound device" is regarded as an "automatic/semi-automatic machine that can produce sound", it can be said to come and go boundless. The development of sound devices depends on technological progress, which in turn affects people's

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① 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p159.

understanding of the "device machine". Lin Qiwei commented:[①]

图 4-9 日本水琴窟

The development of science and technology stimulated the avant-garde to look at the machine with a new sensibility, the process of making things sound itself became the subject of poetry, and with the help of the technology of energy conversion devices, phenomena can be "seen" or "heard" again, no matter how large or small. Knowing that the sensor receives the signals of natural and human activities (light, ultrasound, infrasonic, temperature, magnetic field, various vibrations, motion, etc.) and transmits them to another space, and then uses this as a control signal to change the physical parameters of sound, image, image, and motion, the machine can "listen to the whisper of diamonds and flowers". This energy conversion device became the original operating model for what is today called new media art.

The sound installation discussed by Lin Qiwei refers specifically to the non-performing art works that contemporary artists use various sound media to evoke the audience's spatial perceptual experience from the 1980s to the present.[②] Undoubtedly, "sound installation" is an indispensable part of the development of "sound art", and the transmedia nature of installation art itself also provides the possibility for sound works to show their "spatial".

Japanese sound art has developed to this day, and there is no essential difference in technology compared with Europe and America. Japan is not only not behind the West in audio-related hardware and software, recording and playback, interactive sensing and other technologies, but also an important research and development and production country. From a macro point of view,

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① 详见林其蔚《超越声音艺术》第一章 1.16.2 "能量转换"。

② 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p157.

contemporary artists are faced with the artistic concepts inherited from the last century, as well as the development context and theoretical discourse formed by the accumulation of a large number of works. However, when it comes to individual artists and individual works, each artist's work contains a unique artistic expression, even different works are not limited to a single idea, not to mention the various technical means involved in sound art works. Take the sound related installation works of Yamaguchi Center for Arts&Media (YCAM) in Japan in the past 20 years as an example. There are relatively simple objects, audio-visual works exhibitions, and sound interactive installations based on complex interactive technologies. There are discussions on the relationship between man and space, as well as reflections on social culture and science and technology. It is safe to say that Japanese sound art has reached a new level today. （见附录 2）

Section 2. Deconstructivism Audio-Vision Media

In 1967, the French philosopher Jacque Derrida proposed the concept of "Deconstructivism." "Deconstruction" is originally meant to dissolve and disassemble and is opposed to "Structuralism". Derrida believes that deconstruction cannot be precisely defined as a method or theory, but should be free and unknown .[1]

The development of sound art is based on a historical trend of continuous "deconstruction". Schonberg's 12-tone technique "deconstructs" traditional harmony and tonality. Cage's ideas of accidental music and indicative composition "deconstruct" the boundaries of music itself; Since the 1950s, Musique concrète and Electronic Music have deconstructed the ontology of sound information. Contemporary sound installations make this "deconstruction" more diverse and thorough, in which audiovisual works, mainly video exhibitions, serve as an intuitive medium to show the artists' ideas to the audience.

1 Ikeda Ryoji

Ryoji Ikeda is one of the most prestigious Japanese New Media artists currently active on the world stage. In 2014 he was awarded the CERN Electronic Art Prize for his contribution to the field of digital art creation. As early as 1996, with his second solo album +/-, Ikeda established a distinct personal style: using only the most basic waveforms of digital audio (sine wave, triangle wave, sawtooth wave, white/pink noise, etc.) for a minimalist, high-density "music" creation. Little envelope fluctuation of the brevity of sine wave formed a long list of "du du du du du" this kind of

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[1] 张洁韵.论音乐中的结构主义与解构主义[J].黄河之声,2020(21).

close to digital noise type monotonous listening (perhaps in most people's ear is actually a "noise"), ikeda in a very "cold blooded" way to express their "voice" of recognition of the digital age.图 4-11，Binary is fundamental to modern computer technology and is the fundamental step in digitizing the analog signal of audio. The use of high-frequency digital waveform signals as a kind of "Glitch art" is Ikeda's style all along.

Unlike the 80's Tone Yasunao "scratching CDS", Ikeda's sound style does not seem to be deliberately pursuing Cage's random aesthetic, but rather the acoustic (frequency) emphasis on the nature of sound as a "wave" and its avant-garde experimentation through digital media as a new age media material. In addition, although similar to "acoustic" musicians such as Yoshihide Otomo and Sachiko.M., Ikeda's form and attitude are more "future-embracing" than the psychedelic noise of the past in their use of minimalist, digitally synthesized waveforms as musical materials. Today, when sound art, or contemporary art, lacks some kind of "subversive" artistic movement or manifesto, it has become a mainstream choice to use visual elements as an extension of hearing, or sound as an extension of picture. The boundary between sound artists and visual artists has gradually blurred on the basis of this highly developed technology.

Since 2000, IkedaRyoji's works have been exhibited in art museums through a combination of video and sound. His image style is almost entirely visual: black and white lines, patterns and particles are presented regularly (or randomly) through multimedia devices such as LED screens and projections. Speaking of the "materiality" of using computers to create works of art, Ikeda does not believe that using computers today is fundamentally different from the old media used in the past. He once said：

"The tools of the computer and technical knowledge creation process are the same tools that you would use if you just started working in a company, bank, or hospital. In modern society, nothing can be separated from computer technology. I don't think there's anything unusual about using computers and technology in a book, otherwise it would mean we're not engaging with contemporary society. For businessmen, business is their core pursuit, while the core pursuit of artists is the pursuit of art. So it's misleading to emphasize or distinguish 'computer art' in art, and for me, art is art."

（Excerpt） [1]

① [法]黑阳.非物质/再物质：计算机艺术简史 [M[北京：文化艺术出版社。2020.p281.
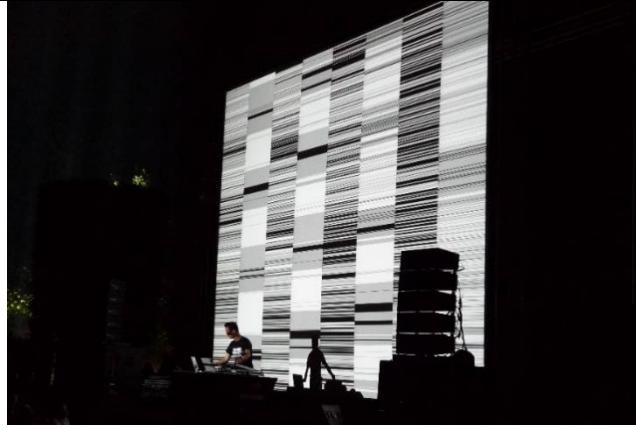
图 4-10IkedaRyoji《Spectra》2010
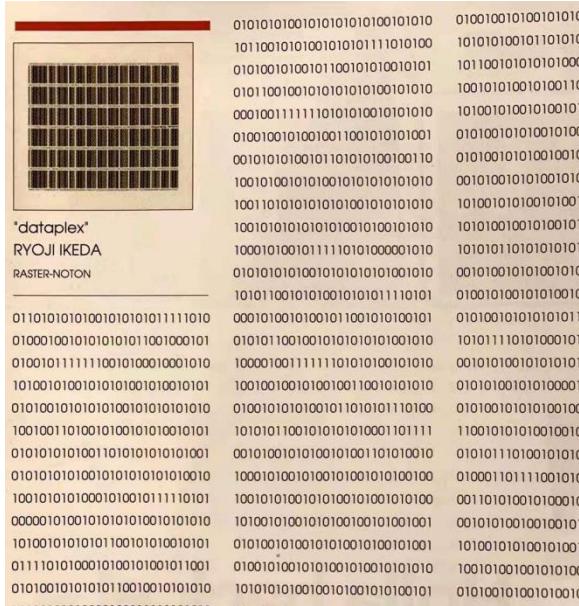
图 4-11IkedaRyoji《dataplex》2005

IkedaRyoji's series Datamatic, which takes its name from a combination of "Data" and "Matic" (electronic automation), aptly expresses what he has always been about: With the unprecedented development of computer technology in the 21st century, "automatic data" inevitably occupies a more and more important position in our life. In the field of digital art, large amounts of data and increasingly automated operations are also "participating" in the creation of art today. Ikeda uses the basic binary units 0 and 1 to remind the audience of the essential elements that make up "cyberspace".

2 Kurokawa Ryoichi

Rather than a movie theater or concert hall, the works exhibited in art galleries emphasize the spatio-temporal interaction between the listener (audience) and the works (installation). No matter when the audience comes to the exhibition hall and where they stand in the exhibition hall, the

relationship between them may form part of the work, or as part of the experience of the work. Similar to IkedaRyoji, Ryoichi Kurokawa's work is dominated by abstract audiovisual installations - the most frequently used method of creation in recent years when the museum has tried to emphasize "sound" in its exhibitions. Unlike the "data flow" in Ikeda's work, Ryoichi Kurokawa specializes in the use of "Non-Narrative" audiovisual image matching devices, that is, the audiovisual material itself may be a "real" picture, or an algorithmically generated 3D real-time image. However, there is no narrative connection according to the traditional film montage principle. The audio-visual stimulation of this non-narrative work is direct and irrational, so the relationship between vision and hearing is equal, and together constitute a dynamic spatial relationship with the audience in the exhibition hall.[①]

Different from previous "experimental video" or "experimental theater", experimental film itself emphasizes the experiment of the text of the work, and experimental theater also provides space for interaction with the audience, but from the perspective of appreciation, they belong to some kind of "linear media", and do not have the "real-time synesthetic experience" that emphasizes the same "status" of vision and hearing as audiovisual devices. Like 图 4-12，Ryoichi Kurokawa's rheo: 5 horizons uses five flat-panel monitors and five-channel speakers, and the video content repeats in an eight-minute loop, allowing the viewer to enter and exit at will. Sound and picture are independent of each other but occasionally counterpoint, the five screens can be established as independent images or can be linked as a kind of alternating flow.

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① 谢宜如.摆荡於动静间的非叙事影音：以黑川良一《流变：五个视野》为例[D].国立台湾大学文学院音乐学研究所硕士论文，2015.p22.
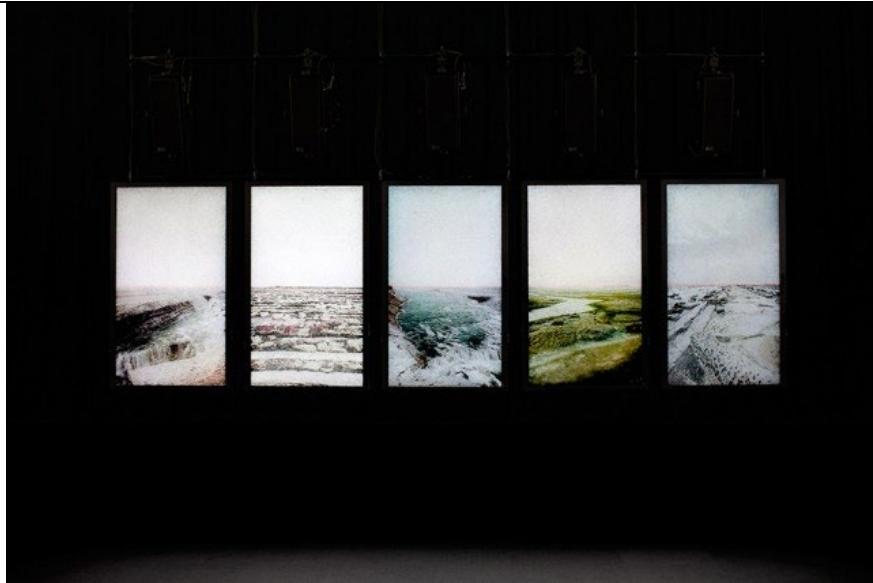
图 4-12Kurokawa Ryoichi《流变：5 个视野》（rheo: 5 horizons）2010

3 Sakamoto Ryuichi

Although contemporary art has been "depoliticized" on the whole, artists' concerns about politics and society have not disappeared. Ryuichi Sakamoto's *Life-Fluid,invisble,inaudible,* published in YCAM in 2013, is a new media installation in collaboration with media artist Takatani Shiro. In the original work, the comprehensive opera "LIFE," Ryuichi Sakamoto uses various abstract and figurative sounds to express his reflection on the progress and development of human society, as well as violence and strife. He once said in his autobiography：

In this work, I have devoted myself to trying to paint a grand idea that encapsulates the whole of the 20th century. The 20th century was a tragic one, with tens, hundreds of millions of people killed in wars and revolutions. But in the 21st century, these poisons should be washed away, environmental problems solved, and human beings become wiser. It would be great if this wish could come true. The message expressed in this work is exactly this expectation and some of my world-weary views.[1]

As an "installation sequel", Ryuichi Sakamoto and Shiro Takatani added more elements to the work. In addition to the nine water tanks with artificial atomization devices suspended in the venue, which can provide real-time signal feedback for the situation of the scene and the audience, the

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[1] [日]Sakamoto Ryuichi. 音乐即自由，何启宏 译 [M]．北京：中信出版社，2017.p216.

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images in the original LIFE are related to the images related to the harmonious coexistence of man and nature after the Great East Japan earthquake on March 11. Through the arrangement of the algorithm, hundreds of nonlinear random sequences (sequences) are generated for projection. As the author himself said, there is no single interpretation of the work. Such abstract audiovisual elements greatly mobilize the audience's attention and sensibility, "deconstruct" audiovisual works in the traditional sense, make them "flowing, invisible and inaudible" in this space, and at the same time convey to the audience "the reflection of the century-old history process of mankind since the 20th century".[1]。

图 4-13Sakamoto Ryuichi《生命_流动，不可见，不可闻》（2013）

Section 3. Illusion with Light and Electric

Sound devices can be regarded as "energy conversion" in a broad sense, in addition to the "linear" audiovisual media mentioned above, sound devices based on "interactive technology" are undoubtedly more intuitive and narrower "energy conversion". With the help of sensors developed by science and technology to receive human behavior or natural energy (such as light, sound, electricity, temperature, motion, etc.) and convert it into visual and auditory information parameters that can be manipulated in real time, it is a common practice for most new media works today.[2] New technology gives artists more space for expression. Although it expands the "theme" that sound art

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[1] 沈清越. 无形的终极旅程——Sakamoto Ryuichi 装置影音作品《生命_流动,不可见,不可闻》研究[D]. 南京艺术学院.

[2] 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p161

works can present, it inevitably leads to a kind of "audio-visual spectacle" -- advanced technology strengthens the gorgeous audio-visual stimulation and rich interactive experience of the works themselves, but covers the subjectivity of sound as an installation work. It weakens or even erases the expression of the voice in it, and becomes a foil for such spectacular media works

1 Interactive technology in Sound-Art

The concept of incorporating interaction into sound installations is not new, as evidenced by Fluxus artist Nam June Paik's work *Random Access Music (1963)*, which created an audio tape for the audience to choose from. A device that randomly determines the playback speed and reads the content of a paragraph. From passive listening to active participation, the term "sound interaction" is almost a direct extension of Cage's philosophy. （图 4-14）

图 4-14Nam-June-Paik《*Random Access Music*》（1963）

What we call "interaction" today is usually based on the feedback of information brought about by real-time computing. Take the work of programmer and media artist Manabe Daito, for example. Manabe used to work as a DJ and sound design in his early years, but after studying at IAMAS with a background in science and engineering, he gradually turned his interest to combining sound and interactive means of creation. In his earlier work, for example, Manabe attached electrodes and sensors to the face to control the synthesis of electronic sounds through subtle changes in expression. If evaluated solely on the sound part of the work, its performance is not fundamentally different from IkedaRyoji's "sine wave music." Through the way of "attaching electrodes", the sound and the physical behavior of people or things can be interactive control, in this sense, it can be said that "broaden the dimension of sound". This is also a common form of sound art that has developed all the way to today. （图 4-15）

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图 4-15Manabe Daito《Electric Stimulus to Face》，2008

图 4-16Sakamoto Ryuichi、Iwai Toshio《chess》live'1997

The interactive technology itself only provides the possibility of realizing a sound in multimedia works, and it is entirely the ideas and designs of artists that determine the concept of their works.图 4-16 For example, media artists Toshio Iwai and Ryuichi Sakamoto designed an interactive device named chess. Through the "user interaction behavior" of "playing chess", the positions of different colored chess pieces on the board were used as the technical parameters for the sound of the device. Generate rhythm and timbre according to a preset program. As for the "conceptual connection" between "chess" and "music", it all depends on the artist's personal concept.

图 4-17Interactive Music in Video Game Nier:Automata

In recent years, the development of new technologies such as artificial intelligence (AI) has provided new possibilities for "sound interaction", and the application of AI technology in the field of sound art has gradually received more and more attention. In the past, interaction techniques were often based on pre-designed algorithms that allowed the computer to generate responses based on input signals (user behavior). In sound works, whether it is "Interactive Music" in video games or the automatic playing devices mentioned above, the output of sound as input signals is usually in a designed, predictable range.（图 4-17）Based on Deep Learning technology, computers, as artificial intelligence simulating human brain thinking, can independently carry out more complex operations, thus producing more optimized algorithms. "AI Beethoven," a sound installation created by professor Goto Suguru and his team at Tokyo University of the Arts in 2020, is an application of this technology （图 4-18）. To cater to the "250th anniversary of Beethoven's birth", "AI Beethoven" tries to quantify the piano famous song "For Elise" through face recognition technology to quantify the participants' faces into "gender, age, smile, appearance levelness" and other parameters, which are analyzed and processed by the artificial intelligence algorithm equipped with Max/Msp programming platform. The melody, rhythm and chords of "For Elise" were reconstructed, and the final output was "a version of" For Elise "for Japanese women (or men)."

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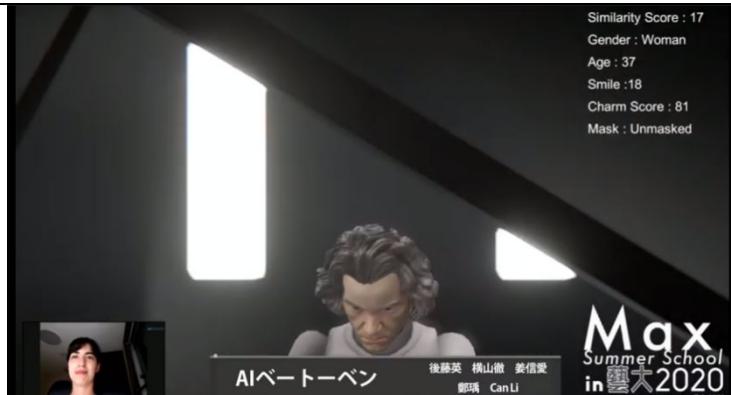
图 4-18 AI Beethoven

2 Pure illusion show

In recent years, "New Media Art" also has a trend toward visual spectacle, the most representative one is the Japanese New Media Art group teamLab（图 4-19）. Comprehensive media art works packaged with laser projection, sensors and other technologies have become a new popular trend today. However, in this situation, the sound itself becomes a dispensable, even decorative existence, losing its main role as the conceptual and expressive nature of the work.

图 4-19 teamLab

Manabe Daito's Rhizomatiks team has also made a splash in the world of New Media Art in recent years. The team's collaboration with "traditional fields" such as dance, singing, architectural sculpture, and the use of the most advanced new media technology to explore the possibility of artistic expression is the most representative business achievement of Manabe Daito in recent years. For example, Sanbasou, a traditional Kyogen opera in collaboration with renowned Kyogen master Nomura Mansai（图 4-20）It uses traditional Japanese opera elements to drive real-time changing light projection and particle animation. In addition, the collaboration with Perfume, a female Techno-Pop group from Hiroshima Prefecture, is also Manabe's most commercially successful representative work（图 4-21）. With the assistance of choreographer MIKIKO and the assistance of laser projection, augmented reality (AR) and other technologies, Perfume realized the real-time combination of live

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singing, dancing and digital technology, and enriched the imagination space brought by sound with rich visual elements.

图 4-20 野村万斋
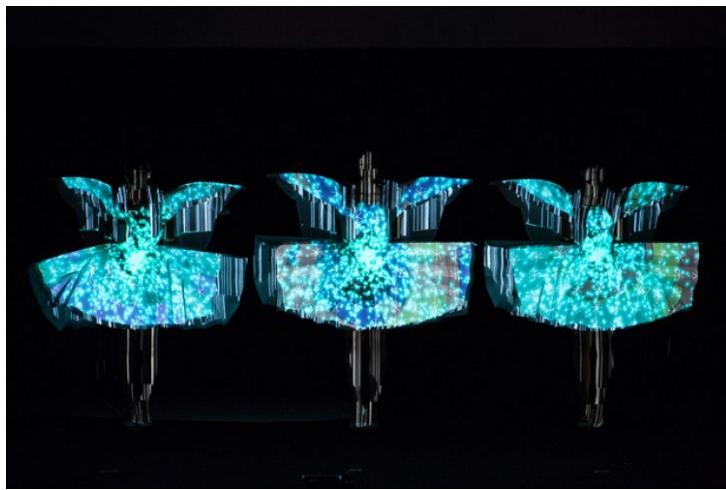
图 4-21 Perfume

In general, teamLab's works emphasize the "cool" spectacle of new media works in terms of interactivity and visual expression, while Manabe's new media works linked with performers will undoubtedly be excluded from the category of "sound installation" if they are "non-performing art works" according to Lin Qiwei's definition. However, as a comprehensive audio-visual work, its own sound subjectivity (pop songs and Kyogen) is clear, and new media technology does add additional expressiveness to the sound. This kind of real-time, interactive new media technology is gradually playing an irreplaceable role in today's sound installation or sound art.

Section 4. Installation with Body: Sound in Space

If "space" is taken as a measure to distinguish the types of sound installation works, it can be

understood in terms of "local conditions" and "virtual space" [1]. For example, in Akio Suzuki's works, elements such as the hardware, historical background and surrounding environment of the exhibition space are taken as part of the whole "large-scale installation", guiding the audience to pay attention to the relationship between themselves and the space through "listening". "Virtual space" is more common, whether using a fixed exhibition space or a physical area built with multi-channel sound, or using virtual reality (VR) technology to develop a virtual scene like a video game, sound artists can design the expression of their work on this basis.

Similar to Soundscape, this sound installation emphasizing "space" also emphasizes the relationship between the audience (individual) and the space (environment) while appreciating the work through the sound. For example, Ryuichi Sakamoto and Takatani Shiro collaborated on another installation, LIFE-WELL, in 2013, which uses the Noda Shrine in Yamaguchi Prefecture as a large installation site. Loudspeakers scattered around the site play electronic synthetic sounds made by Ryuichi Sakamoto for the site, large sprayers create water mist over the shrine during the day, the ambient sounds of the shrine itself (the landscape), modern electronic sounds combined with the water mist to create a new spatial experience of the ancient shrine in the refracted sunlight.（图 4-22）

图 4-22 日本山口市野田神社能舞台

In addition, the construction of multi-channel audio playback environment in exhibition places such as art galleries is also another choice for space-themed sound installations. ake for example the

① 林其蔚. 超越声音艺术 [M]. 台北：艺术家出版社，2012 .p163.

work in 图 4-23，the one-man multi-part choral work "Lenna" centered on Hosoi Miyu [①] Through the multi-channel playback, the sound image (Pan) of the chorus recorded by a single person is set and placed, which creates an immersive listening feeling of "not sounding like a person". The environment in the picture is also the 22.2 channel standard introduced by NHK, while in the exhibition of Sapporo Art Center in 2020, the speakers are arranged around the hall of the venue in the 14-channel standard, which gives the audience a wider sense of space and hearing experience.

图 4-23 細井美裕《Lenna》2019

ince 2010, the development of VR technology has provided new means of expression for installation artists. It also brings new possibilities to the creation of sound installations. 图 4-24is the VR audio-visual works commissioned by YCAM and exhibited. With the help of VR and 3D CG technology, the stereo sound technology that can rotate in real time with the head position provides a new spatial experience on the establishment of the audio-visual relationship between the physical "I" and the virtual "he".

图 4-24 大胁理智《The Other in You──我眼中的他者》2017

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① 細井美裕.《Lenna》[OL]. https://www.youtube.com/watch?v=_06lugLTnnk .札幌艺术中心 2020.

Chapter IV. Beyond Sound Art?

"Beyond Sound Art" is the title of Lin Qiwei's book, and it is also the question that the author tries to summarize and respond to. [①] As written in the introduction of this paper, "sound art" is a "post-theoretical" discussion system formed under the continuous creation, research and development of multiple factors such as Western avant-garde art, contemporary music and sound technology in the 20th century, after being recalled and repositioned by theorists. On the basis of this "post-theory" discussion, this paper discusses the "development and evolution of sound art" in Japan, classifying the sound practice that followed the West closely after World War II like a jigsaw puzzle. This inverted process occurs in almost all colonial/Third World countries that have adopted the "Western cultural framework". Its native cultural institutions (such as traditional music, drama, etc.) cannot be put into this framework for discussion, and can only be reduced to an orientalist "exotic atmosphere" or "cultural raw materials". Including avant-garde art, avant-garde culture, which used to be the internal reflexive force of modern culture, gradually became "typified" and then "depoliticized" with the development trend of "fine division of labor" of capitalism, losing the power of internal innovation.

In the 1970s, Attari predicted that today's composers would transcend the barriers of capitalism and technology and achieve "composition" in the true sense of the bard of old. However, the reality is that whenever we use the past "type" to create, whether it is specific music, electronic music, noise, soundscape, sound device, it is easy to fall into the trap of "division of labor" and "type", and it is difficult to achieve a real breakthrough. How to truly achieve "beyond sound art"? As an artist, first of all must not "sit still". Of course, we should give this kind of art and this kind of artistic discourse enough time to try and verify its development law. In addition, we should also think hard about how to bridge the gap between technology and art in today's discourse. For example, in the discussion about sound installation in the previous section, we fully realized through the analysis of a large number of works that the "taxonomy" based on "technology" and "use" is difficult to apply to this new comprehensive artistic medium, and it is easy to cause new divisions. Therefore, no matter reviewing the history of art, science and technology, or various political, economic, social and cultural theories of human society, we should "boldly assume and carefully verify" and explore the new possibilities of sound art.

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① 详见林其蔚《超越声音艺术》第四章"超越声音艺术".

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Conclusion

This paper makes a detailed analysis of the development of sound art in Japan from the post-war period to the present day, and discusses how the artistic concept, technical means and social culture behind sound art have influenced the evolution of this creative form.

Through these analyses, the following conclusions can be drawn:

First, the lineage of postwar Japanese sound art is the product of the "discourse" of Western art history and local culture：

In the early postwar period, the environment and information were relatively closed and closed, and Japan introduced the "avant-garde music technology and concept" back home through artists studying in Europe and the United States, and the efforts of a generation of musicians ordered Japan to quickly complete the "make-up lesson". Mid-20th century sound compositions, such as the early works of Takemitsu and Mayuzumi, reflect an attempt to mine and modernize indigenous musical traditions. Although Cage's artistic philosophy is influenced by Japanese Zen Buddhism, and Japanese artists have also added local elements to their work, this does not mean that Japanese sound art is free from the framework of "colonialism" at the level of "discourse". This also reflects the complex attitude towards "Orientalism". The economic take-off of Japan in the 1970s swept away the nationalistic cultural anxiety and anti-American wave of the past. Japan's social and cultural form is unique, although it is influenced by the Western culture dominated by the United States, but it is not "fully Westernized". The avant-garde electronic music represented by YMO expresses a kind of "self-orientalism" from mastering Western music culture and technology. As the Taiwanese commentator Wang MoLin put it, "The Third World body can only assume its place by imitating this international structure." Without this reference, one cannot discuss oneself, let alone emphasize one's superiority."[1]

Second, the "de-politicization" and resistance of Japanese sound art

Since the 1960s, the "counterculture" movement has been in line with the "post-Dada" and "dematerialization" of the western art world in time, which is not only an instinctive reaction against the individual's political and social environment at home and abroad, but also an attempt to break

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[1] 王墨林《台湾身体论》，2007，P117

through the art establishment. However, these struggles were eventually "incorporated" with the development of the capitalist economic division of labor, and gradually "typed" and "depoliticized". "Angura" in the 1960s, "Free Jazz" in the 1970s, and "Japanoise" in the 1980s all showed a certain anarchist tendency, that is, resistance to attitude through the destruction of forms. Unfortunately, in the eyes of people today, this "resistance" has even become a "type." For example, it is ironic that "Netease Cloud Music", a Chinese music streaming platform, requires payment to listen to Zunou Keisatsu's songs. After the 1990s, the term "New Media Art" reflects how the current "art establishment" has eliminated the internal correlation between technology and art. It emphasizes the application of art to technology, especially the role of digital technology is one-sided and amplified, so that media, including sound, are divided into different subcategories according to different "technical specifications". In the process, the link between new media and "old media" is severed. Although it provides more technical means for "sound art", this ideological separation also makes it difficult for creators to carry out more in-depth reflection and breakthrough.[1]

Third, how to discuss the localization of sound art from the perspective of "active listening."

In the 21st century, in the trend of "post-industrialization" and "decentralization", how to "transcend sound art" is a question worth thinking about next. Japanese culture has a long history of valuing the relationship between man and nature. In recent years, this philosophy has been put into practice through Field Recording and ethnomusicology and implemented in daily life (e.g. Keio Electric Railway's Poster slogans: 夏の高尾山は、音楽だ). Through analysis, the author holds that the practice of sound art with listening as the main body, including "soundscape", can get rid of the previous logic based on technology and explore a new direction for the development of sound art.

The title of this article is "Bell out Chime in", which means to strike a bell, chime, metal, stone and other materials to make a continuous, different sound. Throughout the past hundred years of avant-garde sound practice and the development of sound art in postwar Japan, this spirit of positive thinking and exploration is the most important thing

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[1] 林其蔚《超越聲音藝術》，P335.

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Appendix I : Cage and Tudor's 1962 访日演出日程表

音乐会	表演者	节目
10 月 9 日 6:30 pm 东 京 Bunka-Kaikan Hall "Evening of John Cage" SogetsuContemporary Music 系列 17	Cage, Tudor, Ichiyanagi Toshi, 小林健次, Ono Yoko Mayuzumi Toshiro, Takahashi Yuji, Takemitsu Toru 黑沼俊夫（大提琴）	Wolff: For 6 or 7 Players Feldman: Atlantis Cage: Music Walk Cage: Atlas Eclipticalis with Winter Music [electronic version]
10 月 10 日 6:30 pm 东 京 Bunka-Kaikan Hall "Evening of David Tudor" Sogetsu Contemporary Series 17	Cage, Tudor, Ono Yoko	Cage: Aria and Solo for Piano with Fontana Mix Stockhausen: Klavierstücke X Wolff: For Pianist Ichiyanagi Toshi: Music for Piano No. 4 Cage: Variations II
10 月 12 日 7:00 pm 京都会馆 "An Event of John Cage and David Tudor" SogetsuContemporary Music 系列 18	Cage, Tudor, Ichiyanagi Toshi	Wolff: For Pianist Stockhausen: Klavierstuck X Cage: Winter Music [live electronic version] Bussotti: Five Piano Pieces for David Tudor

		Cage: Cartridge Music
10 月 17 日 6:30 pm 大阪御堂音乐厅 "An Event of John Cage and David Tudor" SogetsuContemporary Music 系列 18	Cage, Tudor, Ichiyanagi Toshi, 小林健次	Cage: Aria and Solo for Piano with Fontana Mix Stockhausen: Klavierstuck X Ichiyanagi Toshi: Music for Piano No. 7 Cage: Variations II
10 月 23 日 6:30 pm 东京 Sogetsu 中心音乐厅 "An Event of John Cage and David Tudor" SogetsuContemporary Music 系列 19	Cage ,Tudor	Cage: lecture "Where Are We Going? And What Are We Doing?" Cage: Theatre Piece
10 月 24 日 6:30 pm 东京 Sogetsu 中心音乐厅	Cage, Tudor, Ichiyanagi Toshi, 小林健次, Ono Yoko Mayuzumi Toshiro, Takahashi Yuji Takemitsu Toru	Takemitsu Toru: Corona II Cage: 0'00" Michael von Biel: Composition II For Two Pianos Wolff: Duo For Violinist and Pianist Brecht: Incidental Music La Monte Young: Poem
10 月 26 日 Sapporo 市民会馆 "SapporoContemporary Music 节"	Cage, Tudor, Ichiyanagi Toshi, Takahashi Yuji 小林健次	Schoenberg: String Trio Webern: Four Pieces for Violin and Piano Xenakis: Herma

	Takemitsu Toru, 小泽征尔, 黑沼俊夫	Takemitsu Toru: Ring
		Keijirō Satō: Calligraphy for Piano
		Ichiyanagi Toshi: Music for 12 Soloists
		Cage: Music Walk
		Ichiyanagi Toshi: Sapporo

年声音装置展览作品信息

作品名 Work	作者名 Author	展示期间 Time
wow, see you in the next life. ／過去と未来、不確かな情報についての考察	contact Gonzo＋YCAM バイオ・リサーチ	2019/10/12~2020/01/19
Lenna	細井美裕	2019/07/20~2019/11/17
コロガル公園コモンズ	YCAM	2018/07/21~2018/10/28
ワールドツアー	三宅唱＋YCAM	2018/04/21~2018/05/27
The Other in You—わたしの中の他者	大脇理智＋YCAM	2017/12/07~2018/03/11
白	吉田真一郎	2017/12/09~2018/03/11
ブランク VR	染谷将太＋菊地凛子＋金林剛	2017/08/12~2017/09/24
The SINE WAVE ORCHESTRA in the depths	サイン・ウェーブ・オーケストラ	2017/02/18~2017/05/14
The SINE WAVE ORCHESTRA stay	サイン・ウェーブ・オーケストラ	2017/02/18~2017/05/14
A Wave	サイン・ウェーブ・オーケストラ	2017/02/18~2017/05/14
Avatars	菅野創＋やんツー	2017/02/18~2017/05/17
RADICAL BODIES—VR でダンス・ダンス	笠原俊一＋YCAM	2017/01/14~2017/01/21
タンパク質みたいに	やくしまるえつこ	2016/12/03~2016/12/18
わたしは人類	やくしまるえつこ	2016/12/03~2016/12/19
天声ジングル	相対性理論＋やくしまるえつこ	2016/12/03~2016/12/20
潜行一千里	空族＋スタジオ石＋YCAM	2016/09/06~2016/11/04
border installation version	ライゾマティクス	2016/03/05~2016/05/08
supersymmetry	IkedaRyoji	2014/04/2~2014/06/01
walking around surround インスタレーション	YCAM	2013/11/01~2013/12/01
water state 1	坂本龍一＋Takatani Shiro	2013/11/01~2014/03/02

LIFE—fluid, invisible, inaudible... Ver.2	坂本龍一＋Takatani Shiro	2013/11/01~2014/03/02
LIFE–WELL インスタレーション	坂本龍一＋Takatani Shiro	2013/10/20~2013/11/04
Forest Symphony	坂本龍一＋YCAM InterLab	2013/07/26~2013/10/31, 2013/10/20~2013/11/04
a versions [26 unknowns]	平川紀道	2013/07/06~2013/09/29
プロミス・パーク	ムン・キョンウォン	2013/07/06~2013/09/29
モンスターの復活	ダフィット・リンク	2013/07/06~2013/09/29
ラブレター1.0 MUC＝復活・記念碑	ダフィット・リンク	2013/07/06~2013/09/29
the versions [a-z]	平川紀道	2013/07/06~2013/09/29
Anomalous?	ハック・デザイン＋リサーチ	2013/07/06~2013/09/29
hey you, ask the animals. / テリトリー、気配、そして動作についての考察	contact Gonzo	2013/07/06~2013/09/29
inhale exhale	タレク・アトウィ	2013/07/06~2013/09/29
pulse 3.0	ライゾマティクス	2013/01/27~2013/03/24
observer n	Goh Uozumi	2012/08/25~2012/10/28
コトバ身体インスタレーション		2012/05/19~2012/08/12
Eye-Tracking Informatics	三上晴子	2011/12/04~2012/03/25
rheo: 5 horizons	黒川良一	2011/09/17~2012/11/13
void-inflection	evala	2011/09/17~2011/12/18
Remapped extract of 'celeritas'	黒川良一	2011/09/17~2011/12/18
I Eat Beats	カイル・マクドナルド	2011/09/10~2011/12/25
The Janus Machine	真鍋大度＋カイル・マクドナルド＋ザカリー・リーバーマン＋テオドア・ワトソン	2011/09/10~2011/12/25
Reacting Space for Dividual Behavior	安藤洋子	2011/05/28~2011/08/21
Beyond the sunbeam through trees—木漏れ日の向こうに	安藤洋子＋平川典俊＋ミヒャエル・ローター	2011/05/28~2011/08/22
particles	真鍋大度＋石橋素	2011/03/05~2011/05/05
fade out	真鍋大度＋石橋素	2011/03/05~2011/05/05
polarm［ポーラーエム］	カールステン・ニコライ＋マルコ・ペリハン	2011/11/13~2011/02/06

映像の空間—大殿	向井知子	2010/09/25~2010/10/02
CLOUD FOREST–Fog Installation #47784	Takatani Shiro＋中谷芙二子	2010/08/07~2010/10/16
CLOUD FOREST–Foyer	Takatani Shiro＋中谷芙二子	2010/08/07~2010/10/16
CLOUD FOREST–PatioA, PatioB	Takatani Shiro＋中谷芙二子	2010/08/07~2010/10/16
欲望のコード	三上晴子	2010/07/31, 2010/08/06~2010/09/19, 2011/10/22~2011/12/18 , 2012/08/30~2012/09/30, 2013/02/13~2013/02/27, 2013/07/05~2013/09/08, 2014/05/17~2013/08/03
MTM［Mind Time Machine］	池上高志	2010/03/20~2010/06/06
for maria installation version	渋谷慶一郎＋evala	2009/10/01~2010/06/06
巨大サイン（オブジェ＋ベンチ）	セミトラ	2009/09/19~2010/01/10
LCD/CRT	セミトラ	2009/09/19~2010/01/10
No Flash Photography Allowed	セミトラ	2009/09/19~2010/01/10
California Job Case［組版のケース］	セミトラ	2009/09/19~2010/01/10
Typesetting［組版］	セミトラ	2009/09/19~2010/01/10
Movable Type［活字］	セミトラ	2009/09/19~2010/01/10
Array	ユナイテッド・ビジュアル・アーティスツ	2008/11/21~2008/12/27
足湯タイマー☆ぶらり旅	SHINCHIKA	2008/11/21~2008/12/27
Depth of the Field - Processing Photography Blink Series	高尾俊介	2008/11/01~2009/02/08
Delicate Boundaries	クリス・サグリュ	2008/11/01~2009/02/08
JSCO	SHINCHIKA	2008/11/01~2009/02/08
lineup	SHINCHIKA	2008/11/01~2009/02/08
H2Orz	SHINCHIKA	2008/11/31~2009/02/08
Liquid Space 6.0	ダーン・ローズガールデ	2008/11/01~2009/02/08
Card play	ザカリー・リーバーマン＋テオドア・ワトソン	2008/11/01~2009/02/08
純粋 φ—Abstract Painterly Interface	久保田晃弘	2008/11/01~2009/02/08
Reactable	セルジ・ジョルダ＋マルティン・カルテン	2008/11/01~2009/02/08

	ブルネル ＋ギュンター・ガイガー＋マルコス・アロンソ	
filaments	Filament	2008/07/05~2009/10/13
hyper wr player - without records hi-fi version	Otomo Yoshihide	2008/07/05~2009/10/13
without records	青山泰知＋Otomo Yoshihide	2008/07/05~2009/10/13
orchestras	Otomo Yoshihide＋高嶺格	2008/07/05~2009/10/13
quartets	平川紀道＋一楽儀光＋Sachiko M＋ジム・オルーク＋カヒミ・カリィ＋ベネディクト・ドリュー＋Otomo Yoshihide＋木村友紀＋石川高＋アクセル・ドゥナー＋マーティン・ブランドルマイヤー	2008/07/05~2009/10/13
IAMTVTUNERINTERFACE	渡邊朋也	2008/04/18~2008/06/15
VP4L	比嘉了	2008/04/18~2008/06/15
test pattern [nº1]	IkedaRyoji	2008/03/01~2008/05/25
data.film [nº1-a]	IkedaRyoji	2008/03/01~2008/05/25
data.tron	IkedaRyoji	2008/03/01~2008/05/25
DRIVES, 2007.11.30 - 12.17	ログズギャラリー	2008/01/27~2008/02/25
Corpora in Si(gh)te	doubleNegatives Architecture	2007/10/13~2008/01/13
sight seeing spot	萩原健一	2007/09/29~2008/01/14
VP3L	比嘉了	2007/07/14~2008/03/31
a plaything for the great observers at rest	平川紀道	2007/05/09~2007/07/20
DriftNet	平川紀道	2007/05/09~2007/07/20
MaSS 2007 ver.	MaSS dev.	2007/04/04~2007/11/05
LIFE—fluid, invisible, inaudible...	坂本龍一＋Takatani Shiro	2007/03/10~2007/05/28
KODAMA	山川 K.尚子	2007/02/01~2007/07/02
A MAN ON THE BRIDGE	田邊るみ＋田邊アツシ＋ポール＝アンドレ・フォルティエ	2007/01/10~2007/02/07
Modulobe	江渡浩一郎	2006/11/03~2007/01/18, 2007/04/28~2007/12/27
autonomic sound sphere—自鳴する空	須藤崇規＋谷口暁彦＋林洋介＋森川岳彦	2006/08/09~2006/10/23

間		
filmachine	渋谷慶一郎＋池上高志	2006/08/09~2006/10/09
しかくノムこう	エキソニモ	2006/04/22~2006/07/09
Object B	エキソニモ	2006/04/22~2006/07/09
ダンス・パタン・ランゲージ	ちくは	2006/02/03~2006/02/27
syn chron	カールステン・ニコライ	2005/12/17~2006/02/09
Small Fish	古川聖＋藤幡正樹＋ウォルフガング・ミュンヒ	2005/10/15~2005/11/27
パノラマ・ベルリン―アレクサンダー広場のテレビ塔	ニナ・フィッシャー＆マロアン・エル・ザニ	2005/10/01~2005/11/27
共和国宮殿	ニナ・フィッシャー＆マロアン・エル・ザニ	2005/10/01~2005/11/27
Radio Solaris / −273,15°C＝0 Kelvin	ニナ・フィッシャー＆マロアン・エル・ザニ	2005/10/01~2005/11/27
R/V	クワクボリョウタ	2005/01/08~2005/02/21
Jacques	藤乃家舞＋志賀理江子	2004/12/01~2005/01/31
モレルのパノラマ	藤幡正樹	2004/09/18~2004/10/24
obscura machina 2004	佐藤時啓	2004/07/21~2004/10/24
LISTENING GARDEN	クリストファー・ウィリッツ＋テイラー・デュプリー	2004/06/26~2006/10/27
gravicells―重力と抵抗	三上晴子＋市川創太	2004/05/15~2004/06/20, 2010/01/24~2010/01/06
ordinaries	山口レイコ	2004/04/05~2004/06/20
Voyages	ダムタイプ	2004/02/13~2004/04/04
アモーダル・サスペンション―飛びかう光のメッセージ	ラファエル・ロサノ＝ヘメル	2003/11/01~2003/11/24
OBAKE	古川聖＋ウォルフガング・ミュンヒ	2003/11/01~2003/12/28
Bubbles	古川聖＋ウォルフガング・ミュンヒ	2003/11/01~2003/12/28
personalscape	中居伊織＋scapegirls	2003/11/01~2003/12/28
VHSM: Video/Hack/and/Slash/Mixer	エキソニモ	2003/11/01~2003/12/28

第9回「る会〜生きション〜」作品2	るさんちまん	2003/11/01~2003/12/28
第9回「る会〜生きション〜」作品1	るさんちまん	2003/11/01~2003/12/28
OZU Style	堀家敬嗣	2003/11/01~2003/12/28
Ladder	岩崎マミ	2003/11/01~2003/12/28

Appendix III:日本环境省 "希望保存下来的日本 Soundscape100

选" 概要

残したい"日本の音風景100選"

北海道 — 5ページ

①	オホーツク海沿岸	オホーツク海の流氷
②	札幌市	時計台の鐘
③	函館市	函館ハリストス正教会の鐘
④	東川町	大雪山旭岳の山の生き物
⑤	鶴居村	鶴居のタンチョウサンクチュアリ

東北 — 6〜9ページ

⑥	青森県／八戸市	八戸港・蕪島のウミネコ
⑦	青森県／三沢市	小川原湖畔の野鳥
⑧	青森県／十和田市	奥入瀬の渓流
⑨	青森県／青森市、弘前市	ねぶた祭・ねぶたまつり
⑩	岩手県／大船渡市	碁石海岸・雷岩
⑪	岩手県／奥州市	水沢駅の南部風鈴
⑫	岩手県／滝沢村	チャグチャグ馬コの鈴の音
⑬	宮城県／仙台市	宮城野のスズムシ
⑭	宮城県／仙台市	広瀬川のカジカガエルと野鳥
⑮	宮城県／石巻市	北上川河口のヨシ原
⑯	宮城県／栗原市、登米市	伊豆沼・内沼のマガン
⑰	秋田県／能代市	風の松原
⑱	山形県／山形市	山寺の蝉
⑲	山形県／鶴岡市	松の勧進の法螺貝
⑳	山形県／酒田市	最上川河口の白鳥
㉑	福島県／福島市	福島市小鳥の森
㉒	福島県／下郷町	大内宿の自然用水
㉓	福島県／昭和村	からむし織のはた音

関東 — 9〜11ページ

㉔	茨城県／北茨城市	五浦海岸の波音
㉕	栃木県／栃木市	太平山あじさい坂の雨蛙
㉖	群馬県／吉井町	水琴亭の水琴窟
㉗	埼玉県／川越市	川越の時の鐘
㉘	埼玉県／江南町	荒川・押切の虫の声
㉙	千葉県／佐原市	樋橋の落水
㉚	千葉県／大多喜町	麻綿原のヒメハルゼミ
㉛	千葉県／松戸市、東京都／葛飾区	柴又帝釈天界隈と矢切の渡し
㉜	東京都／台東区	上野のお山の時の鐘
㉝	東京都／練馬区	三宝寺池の鳥と水と樹々の音
㉞	東京都／武蔵野市	成蹊学園ケヤキ並木
㉟	神奈川県／横浜市	横浜港新年を迎える船の汽笛
㊱	神奈川県／川崎市	川崎大師の参道
㊲	神奈川県／相模原市	道保川公園のせせらぎと野鳥の声

甲信越 — 12〜13ページ

㊳	新潟県／新潟市	福島潟のヒシクイ
㊴	新潟県／糸魚川市	尾山のヒメハルゼミ
㊵	山梨県／富士河口湖町	富士山麓・西湖畔の野鳥の森
㊶	長野県／長野市	善光寺の鐘
㊷	長野県／岡谷市、塩尻市	塩嶺の小鳥のさえずり
㊸	長野県／下諏訪町、諏訪市	八島湿原の蛙鳴

北陸 — 13〜14ページ

㊹	富山県／立山町	称名滝
㊺	富山県／富山市	エンナカの水音とおわら風の盆
㊻	富山県／南砺市	井波の木彫りの音
㊼	石川県／金沢市	本多の森の蝉時雨
㊽	石川県／金沢市	寺町寺院群の鐘
㊾	福井県／越前市	裃脇の時水

東海 — 14〜15ページ

㊿	岐阜県／美濃市	卯建の町の水琴窟
51	岐阜県／郡上市	吉田川の川遊び
52	岐阜県／岐阜市、関市	長良川の鵜飼
53	静岡県／遠州灘	遠州灘の海鳴・波小僧
54	静岡県／川根本町	大井川鉄道のSL
55	愛知県／名古屋市	東山植物園の野鳥
56	愛知県／田原市	伊良湖岬恋路ヶ浜の潮騒
57	三重県／鳥羽市、志摩市	伊勢志摩の海女の磯笛

近畿 — 16〜18ページ

58	滋賀県／大津市	三井の晩鐘
59	滋賀県／彦根市	彦根城の時報鐘と虫の音
60	京都府／京都市	京の竹林
61	京都府／園部町	るり渓
62	京都府／網野町	琴引浜の鳴き砂
63	大阪府／大阪市	淀川河川敷のマツムシ
64	大阪府／八尾市	常光寺境内の河内音頭
65	兵庫県／神戸市	垂水漁港のイカナゴ漁
66	兵庫県／姫路市	灘のけんか祭りのだんじり太鼓
67	奈良県／奈良市	春日野の鹿と諸寺の鐘
68	和歌山県／橋本市	不動山の巨石で聞こえる紀の川
69	和歌山県／那智勝浦町	那智の滝

中国 — 18〜19ページ

70	鳥取県／米子市	水鳥公園の渡り鳥
71	鳥取県／三朝町	三徳川のせせらぎとカジカガエル
72	鳥取県／鳥取市青谷町、鳥取市佐治町	因州和紙の紙すき
73	島根県／大田市	琴ヶ浜海岸の鳴き砂
74	岡山県／真庭市	諏訪洞・備中川のせせらぎと水車
75	岡山県／新庄村	新庄宿の小川
76	広島県／広島市	広島の平和の鐘
77	広島県／尾道市	千光寺驚音樓の鐘
78	山口県／山口市、島根県／津和野町間	山口線のSL

四国 — 20〜21ページ

79	徳島県／鳴門市	鳴門の渦潮
80	徳島県／徳島市ほか	阿波踊り
81	香川県／さぬき市	大窪寺の鐘とお遍路さんの鈴
82	香川県／満濃町	満濃池のゆるぬきとせせらぎ
83	愛媛県／松山市	道後温泉振鷺閣の刻太鼓
84	高知県／室戸市	室戸岬・御厨人窟の波音

九州・沖縄 — 21〜23ページ

85	福岡県／福岡市	博多祇園山笠の舁き山笠
86	福岡県／太宰府市	観世音寺の鐘
87	福岡県／北九州市、山口県／下関市	関門海峡の潮騒と汽笛
88	佐賀県／唐津市	唐津くんちの曳山囃子
89	佐賀県／伊万里市	伊万里の焼物の音
90	長崎県／長崎市	山王神社被爆の楠の木
91	熊本県／山都町	通潤橋の放水
92	熊本県／五和町	五和の海のイルカ
93	大分県／日田市	小鹿田皿山の唐臼
94	大分県／竹田市	岡城跡の松籟
95	宮崎県／小林市	三之宮峡の櫓の轟
96	宮崎県／えびの市	えびの高原の野生鹿
97	鹿児島県／出水市	出水のツル
98	鹿児島県／屋久島	千頭川の渓流とトロッコ
99	沖縄県／竹富町	後良川周辺の亜熱帯林の生き物
100	沖縄県／うるま市	エイサー

音源種別にみた件数分類

音源種別	選定数	音源種別	選定数
●生き物	31	●生活文化	37
鳥の声	12	祭りなど行事の音	9
昆虫の声	7	鐘など信号的な音	10
カエルの声	2	産業・交通の音	11
その他の動物	2	その他の生活文化	6
植物	5	これらの複合	1
これらの複合	3	●上記の複合音	12
●自然現象	19	その他（静けさ、分類不可能）	1
川、滝など陸水の音	10	●合計	100
波など海の音	9		
その他の自然現象	0		
これらの複合	0		

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Appendix IV: Name Index

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Thanks

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　　若对拙作有何疑问、意见或建议，欢迎邮件 liusancai1995@163.com