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An introduction to electroacoustic, noise and experimental music in Asia and Africa

Uvod v elektroakustično, noise in eksperimentalno glasbo Azije in Afrike

This essay as specified in the title is only a short introduction to the history of alternative electronic and experimental music in Asia and Africa, very little has been written on this topic and forgive me if I didn't mention some important composers or events, and if I didn't develop this topic a bit more regarding some countries. This is a work in progress that will lead to a book including a more detailed view on events, composers, music genres and other references. In the present paper, I speak about some major places where electro-acoustic and experimental music (mostly academic) developed or are under development and composed by local musicians, I purposely omit expatriates who live(d) and compose(d) elsewhere; it is not that their works have a lower value, it is simply not the topic of this paper.

Pričujoče besedilo je, kot pove že naslov, zgolj kratek uvod v zgodovino alternativne elektronske in eksperimentalne glasbe Azije in Afrike. Doslej je bilo na to temo zapisanega zelo malo, zato mi oprostite, če sem spregledal kakšnega pomembnega skladatelja ali dogodek ali če posameznim državam nisem namenil dovolj pozornosti, saj gre za delo v nastanku, katerega rezultat bo šele v prihodnosti objavljena knjiga, ki pa bo zajemala podrobnejši pregled dogodkov, skladateljev, glasbenih zvrsti in drugih omemb. Besedilo pred vami govori o nekaterih najpomembnejših krajih, kjer sta se razvijali (ali se še razvijata) elektroakustična in eksperimentalna glasba (predvsem akademska) domačih glasbenih ustvarjalcev. Avtorjev, ki so se iz teh krajev izselili, četudi še delujejo, namenoma ne omenjam, vendar to ni povezano s kakovostjo njihovega dela – gre zgolj za to, da želim ostati zvest naslovni temi besedila.

We can trace back the first electric instruments and other tools in the 18th and 19th century: the Denis d'or (Václav Prokop Divis, circa 1748), the clavecin électrique (Jean-Baptiste Thillaie Delaborde, 1759), the musical telegraph (Elisha Grey, 1876), the telharmonium (Thaddeus Cahil, 1897-1901), the wire recorder (Valdemar Poulsen, 1898), the singing arc (William Duddell, 1899) and further experimental and electronic music compositions from the early twentieth century with inventions such as the intonarumori (Luigi Russolo, 1913), the theremin (Lev Sergeyevich Termen (Лев Сергеевич Термен, 1917), the pianorad (Hugo Gernsback, 1923) and staccatone (Hugo Gernsback, 1926), etc.¹

The official history also traces many events and characters who made big changes in the way of composing and / or generating experimental music in the Western world: Luigi Russolo (Risveglio di una Città, 1913), Ottorino Respighi (Les Pins de Rome, 1924), Darius Milhaud and his experiments with record manipulation to create music (1922), George Antheil (Ballet Mécanique, 1925), Paul Hindemith and Ernst Toch's experiment with electronically generated sounds (1928), Maurice Martenot and his Ondes Martenot (1928), Friedrich Trautwein, inventor of the Trautonium (1928), Walter Ruttmann (Wochenende, 1929), John Cage (Imaginary Landscape No. 1, 1931), Ye-

vgeny Alexandrovich Sholpo (Евгений Александрович Шолпо) and Georgy Mikhaylovich Rimsky-Korsakov (Георгий Михайлович Римский-Корсаков) and their optical synthesizer called the variophone (1932), László Moholy-Nagy, Oskar Fischinger and Paul Arma and their experiments to modify the physical contents of record grooves (1932), Laurens Hammond and John M. Hanert, with the Hammond organ (1933-1935), Yevgeny Murzin (Евгений Мурзин) and the ANS optical synthesizer (1937), Johanna Magdalena Beyer (Music Of The Spheres, 1938), Homer Dudley, inventor of the voder and vocoder (1940), Burnett Cross and Percy Grainger with their free music machine (1948), Pierre Schaeffer (Études aux chemins de fer, 1948), Raymond Scott with the Clavivox (1952), Karlheinz Stockhausen (Kontra-Punkte, 1952/1953), Werner Meyer-Epplers and Herbert Eimert (Four pieces, 1953), to name a few. Things go on and on across most European countries, Australia, New Zealand and the Americas but not only... Africa and above all Asia have also developed their own electronic music history but very few books offer any references about this fact. In most cases composers, musicians and studios weren't disconnected from the world for a simple reason: the world's modern culture became more and more global, technological tools would be sent and/or produced almost everywhere and now more than ever electronic

music is part of a global human culture with its little differences and characteristics here and there.

Following the evolution of technology, its globalisation and step by step it's more affordable access, the evolution of communication, transport and media, it is not surprising that composers from Asia and Africa also made their way in the field of electronic, experimental, improvised and vanguard.

In regard to multiple discovery, science, art, social and political movements are similar. Multiple discoveries can occur at approximately the same time, various examples have been testifying this paradigm throughout history: two or more individuals or a group of individuals (scientists, artists...) who independently make the same discovery or write about the same concept or theory for example.

Charles Bourseul, Johann Philipp Reis, Alexander Graham Bell, Elisha Gray (and some more), have all been attributed the invention or conceptualisation of the telephone. Their papers were not word-for-word identical but the core ideas are similar.

The dada movement officially emerged in Zurich in 1916 but a similar movement already appeared in New York in 1915 and another one (connected to futurism) called 41° appeared in Georgia too in 1918 even if dada itself was unknown to them. Russian futurists and Italian fu-

¹ <http://120years.net>

turists shared many common ideas and while Luigi Russolo built his instruments to create noise, Vladimir Popov (Владимир Попов) made his own version of noise instruments in Russia as well approximately during the same period. Nikolai Nikolayevich Kryukov's (Николай Николаевич Крюков) sound tracks for *Iziasnaya zhizn'* (Iziasnaya zhizn', 1932) was obviously close to this notion of noise at a certain point too.

So it happened for electronic, experimental and musique concrète as well. Even if the first tools which opened new ways of composing (and storing) music appeared first in the Western world, they quickly spread almost everywhere due to various factors (colonisation, war, capitalism, globalisation...) such as almost any new technology did. The first experimental recording which has been made outside of Europe or the Americas is *Ta'abir al-Zaar* (re-named and published as an almost two minutes extracts under the name *Wire Recorder Piece*), a piece composed with a wire recorder² in Cairo, Egypt, by Halim El-Dabh (Halim Abdul Messieh El-Dabh, *حليم عبد المسيح الضبع*) in 1944.³

In 1948, Japanese composer Tōru Takemitsu (武満徹) conceived a music in which he could use technology to "bring noise into tempered musical tones" and in 1949, another Japanese composer, Minao Shibata (柴田南雄) wrote that "someday, in the near future, a musical instrument with very high performance will be developed, in which advanced science technology and industrial power are highly utilised. We will be able to synthesise any kind of sound waves with the instrument."⁴

As the first recording studios and university department dedicated to electronic music where mostly built in Europe and North America, plenty of composers from across the world came to study in these few centres, Halim El-Dabh became one of them at the Columbia-Princeton Electronic Music Center in 1958 (so was renamed the studio the following year), where in 1959 he composed the electro-acoustic piece *Leiyala and the Poet*.⁵

The same year, two other composers from Turkey also arrived at the centre: Bülent Arel who already composed *Music for String Quartet and Oscillator (1st Version)* in Ankara in 1957⁶ and İlhan Mimaroglu who had already been exposed to electronic music in Ankara thanks to some recordings he received from France and the USA (Mimaroglu was a music critic back then).⁷

A few years earlier from 1955 until 1957 Chinese classical music composer Chou Wen-Chung (周文中) became the first technical assistant at the centre.⁸

All four composers never came back to their respective countries to compose electronic music even though Arel tried to do it in 1962. His attempt failed due to the fact that the electronic equipment was never cleared at the customs, being considered as a security hazard and the fact that the Middle East Technical University's board of directors did apparently not understand the importance of setting up an electronic music studio.⁹

Many other composers from all over the world went to study at the centre: from Turkey, Israel, Iran, Ghana, Japan, South Korea, Peru, Uruguay, Venezuela, etc.¹⁰

Other composers such as Japanese Toshirō Mayuzumi (黛敏郎) in the 1950's, Filipino José Maceda in the 1950's and Indonesian Slamet Abdur Sjukur in the late 1960's¹¹ went to study in Paris with Pierre Schaeffer, Israeli composer Josef Tal (יוסף טל) travelled to the major studios across Europe and North America, learned from them and brought with him a tape recorder back to Israel, then built the first electronic studio in 1961 at the Israel Center for Electronic Music at the Hebrew University in Jerusalem (after an earlier failed attempt by Shalhevet Freier (שלמה פרייר) in 1957),¹² former South African (now Irish) composer Kevin Volans studied in the 1970's in Cologne

2 The wire recorder was a type of analogue audio storage in which a magnetic recording was made on thin steel or stainless steel wire. It was commercialised before the magnetic tape recorder.

3 Goran Vejvoda and Rob Young: *My Concrete Life*. The Wire issue 258, August 2005

4 Thom Holmes, *Electronic and Experimental Music: Technology, Music, and Culture* (third edition), p. 138.

5 Holmes 2008, 153–54 & 157

6 Pytheas Center for Contemporary Music: Bülent Arel (1919–1990) <http://www.pytheasmusic.org/arel.html>

7 Bob Gluck: *Uptown and Downtown*, *Electronic Music and "Free Jazz"*, Ankara and New York – Interview with Turkish composer İlhan Mimaroglu.

8 <http://www.chouwenchung.org/biography/cv.php>

9 Bob Gluck: *Electronic Music in Turkey*, EMF Institute, 2006.

10 For a full detailed list, see Bob Gluck: *Educating international composers: The Columbia-Princeton Electronic Music Center*, EMS 2007. http://www.ems-network.org/IMG/pdf_GluckEMS07.pdf

11 <http://www.composers21.com/compdocs/sjukursa.htm>

12 Bob Gluck and Shlomo Dubnov: *A Conversation with Josef Tal*, EMF Institute. Bob Gluck: *Electronic Music in Israel*, 2005. http://www.emfinstitute.org/articles/gluck.israel_06.html

at the Musikhochschule with Karlheinz Stockhausen,¹³ to speak about a few.

From the beginning of the 1950's Chou Wen-Chung cultivated association with Asian composers such as José Maceda, Toshirō Mayuzumi and following in the 1960's with Tōru Takemitsu and Jōji Yuasa (湯浅譲二) (both co-founder of Jikken Kōbō, 実験工房, Experimental Workshop), and other classical music composers and scholars.¹⁴ Kuniharu Akiyama (秋山邦晴), another co-founder of Jikken Kōbō recorded the first electronic pieces made by a Japanese composer (*Piece B* and *Toraware No Onna*) in 1951.¹⁵ Jikken Kōbō was group of mixed media projects and performing art artists coming from various backgrounds: audio, visual art, poetry, etc. The group included among others Minao Shibata, Jōji Yuasa and Tōru Takemitsu who worked part time for the Tokyo Tsushin Kogyo (now Sony Corporation), where the prototype for a Japanese-made tape recorder called Type-G had recently been created. Members of the collective managed to have an arrangement with Tokyo Tsushin Kogyo KK to create demo tapes to promote the company's new recorder, while the TTK supported the Jikken Kōbō by providing some space to present their innovative works. Shibata and Takemitsu held the first concert for musique concrète and electronic music in Japan in 1952¹⁶ at the multi-media performance of the Jikken Kōbō, 5th Exhibition.¹⁷

Jōji Yuasa also composed *Another World* in 1953, a multi-media work for tape and slide projections.

In 1952–1953, Yasushi Akutagawa (芥川也寸志), Saburō Tominaga (富永三郎), and Shirō Fukai (深井史郎) were among those composers who worked independently from Jikken Kōbō and created radiophonic works on tape.¹⁸

Around the same period, after having studied with Pierre Schaeffer in Paris in 1952, Mayuzumi composed *Les Œuvres Pour Musique Concrète X, Y, Z* in 1953 in which twelve tone techniques were used to compose a short passage of cello music for part Z. Some early electronic music by Japanese composers, including Shibata, Makoto Moroi (諸井誠) and Mayuzumi and their composition *Shichi No Variation* composed in 1956, was greatly influenced by serialism and works by Karlheinz Stockhausen.¹⁹ Stockhausen, whose name cannot be avoided, went to Japan in 1966 to compose *Telemusik*.²⁰ (Appart of Japan, he performed in a few non-Western countries such as Lebanon (in the Jeita grotto in 1969),²¹ Iran (at the Festival of Arts Shiraz-Persepolis in 1972)²² and travelled to South Africa in 1971.²³ He is definitely one of those who inspired composers all over the world and exposed some local audiences to electronic music from the 1950's onwards).

Karlheinz Stockhausen, John Cage and the conceptual artists Joseph Beuys and Wolf Vostell inspired Nam June Paik (백남준) while he studied and met them in Germany. This meeting pushed him to work in the field of electronic art.²⁴ His first experimental piece for tape (and performance), *Hommage à John Cage*, was composed in 1959.²⁵ The same year, Filipino artist and performer David Medalla composed two electronic music pieces (*Numerology* and *Antisyntax*) in Manila.²⁶ Multimedia experimentation was a common aspect of the 1950's and the following decades.

13 <http://www.kevinvolans.com/index.php?id=4>

14 <http://www.edition-peters.com/composer/Chou-Wen-chung>

15 Répertoire International des Musiques Electroacoustiques/International Electronic Music Catalog – compiled by Hugh Davies in *Electronic Music Review* Nos. 2/3, April/July 1967.

16 <http://www.galeriecapitain.de/artists/katsuhiro-yamaguchi/press/june-22-aug-31-2012-english.html>

17 Fujii, Koichi, 2004. *Chronology of early electroacoustic music in Japan: What types of source materials are available?* *Organised Sound* 9: 63–77

18 Miki Kaneda: *Electroacoustic Music in Japan: The Persistence of the DIY Model* – http://cnmat.berkeley.edu/user/miki_kaneda/blog/2007/12/20/electroacoustic_music_japan_persistence_diy_model

19 Thom Holmes: *Electronic and Experimental Music: Technology, Music, and Culture* (third edition), p. 141

20 http://www.karlheinzstockhausen.org/karlheinz_stockhausen_short_biography_english.htm

21 http://www.karlheinzstockhausen.org/dvd_order_form_english_2nd.htm

22 Bob Gluck: *The Shiraz festival: avant-garde performance in Iran in 1970's Iran*.

23 Michael Blake: *A Very Short Overview of Electronic Music in South Africa*, or "How we got into electronic music, and how not to get out again", 2013, <http://samusicresearch.wordpress.com/tag/michael-blake/>

24 Christiane Paul, *Digital Art*, Thames & Hudson, London, pp. 14–15

25 Nam June Paik "Hommage à John Cage: Music for Tape Recorder and Piano" <http://www.medienkunstnetz.de/works/hommage-a-cage/>

26 Répertoire International des Musiques Electroacoustiques / International Electronic Music Catalog – compiled by Hugh Davies in *Electronic Music Review* Nos. 2/3, April/July 1967.



Josef Tal (יוסף טל)



Tōru Takemitsu (武満徹)



Halim El-Dabh (حليم عبد المسيح الضبع)

Many audio artists collaborated together with visual artists, dancers, film makers, poets, theatres and various art groups saw the light, especially in Japan where a few neo-dada group appeared.

In 1954, Shōzō Shimamoto (嶋本昭三), Jirō Yoshihara (吉原治良), Akira Kanayama (金山明), Saburō Murakami (村上三郎) and Kazuo Shiraga (白髪一雄) founded the avant-garde group Gutai (具体). Shōzō Shimamoto well know for being one of the pioneers of mail art, worked with films, painting and also sound. In 1958, he projected two different films on a single screen at the same time. Recorded sound was used to accompany the images, according to Shimamoto, the result was similar to musique

concrète but called gutai music. Unfortunately, only some fragments of the piece remain.²⁷

In 1960 and 1961, the Group Ongaku (Music Group, グループ・音楽), which performed and recorded free jazz, improvised and experimental music pretty close to musique concrète included Chieko Shiomi (塩見允), Yumiko Tanno (淡野弓子), Yasunao Tone (刀根康尚), Shūkō Mizuno (水野修孝) and Takehisa Kosugi (小杉武久), was also involved in Fluxus.

A few artists from Japan such as Yōko Ono (小野洋子), the aforementioned Akiyama, Tone, Kosugi and South Korean artist Nam June Paik participated to Fluxus and collaborated to experimental music events. Tone was also a member of Hi-Red Centre, a happening group founded in 1963 and two years later he co-organised Fluxus Week, A Tokyo Fluxus festival with Toshi Ichiyanagi (一柳慧) and Kuniharu Akiyama and also founded Team Random – the first computer art group in Japan who organised the Biogode Process Music Festival in 1966 (the first computer art festival in Japan, which featured Tone's Theatre Piece For Computer).²⁸

In 1962, the experimental puppet Theatre Hitomi-za (ひとみ座, founded in 1948 and still active today) collaborated with Yuasa, Akiyama and Naozumi Yamamoto (山本直純) for a performance which took place at Sogetsu Kaikan Hall (inside the Sogetsu Art Centre, 草月アートセンター).²⁹

Meanwhile in Indonesia, composer Slamet Abdul Sjukur³⁰ who also studied abroad, wrote a piece for tape and gamelan called Latigrak in 1963,³¹ a work for a ballet created in Paris and choreographed by Frederic Franchini and a decade later, composed the multimedia piece Parentheses IV, for two dancers, flute, two electric guitars, violin, cello, prepared piano, synthesizer, percussion, and live painting. Six years later in 1969, The Pekan Komponis Muda (Young Composers Festival) was founded in Pekan Komponis Muda, along with educational programs at the Institut Kesenian Jakarta (Jakarta Institute of Arts).³² It is also in 1969 that South Korean artist, Seok Hee Kang (강석희), who had studied in Berlin, founded the Pan Music Festival where himself and Byeong Ki Hwang (황병기) performed a piece for daekum and tape, in 1976 (Soeok Hee Kang had already composed at the Seoul Central Broadcasting Station (KBS) his first piece for tape in 1966: Wonsaegui Hyangyeon.

Doo-Jin Ahn composed a multimedia piece for flute, tape and slide projection in 1973 at the North Carolina University: Yong Na's Sipjagui Hwansang and was performed at The Myeongdong Art Theater (명동예술극장).³³

A major event which took place from the late sixties was the Festival of Arts Shiraz-Persepolis in Iran, the most important performing art festival in the world dedicated to theatre, dance, classical, traditional and electronic music and so on from 1967 until 1977 where many contemporary classical and electronic music composers performed or were introduced to the large audience thanks to their commissioned works: John Cage, David Tudor, Karlheinz Stockhausen, Iannis Xenakis (Γιάννης Ξενάκης) but also Iranian composers like Alireza Mashayekhi (علیرضا مشایخی), who studied electronic music at the Instituut voor Sonologie (Sonology Institute) of the university of Utrecht, the Netherlands and Dariush Dolat-Shahi (داریوش دولتشاهی), who studied electronic music in the same institute, at the conservatory of music in Amsterdam and at the Columbia-Princeton centre later) for example, who both composed electronic music pieces from the mid sixties.³⁴ These were soon followed by Shahrokh Khajenouri (شاهرخ خواجه نوری), in the 1970's, who dedicated most of his compositions to electronic music.³⁵ Around the same time in Israel, poet Recha Freier (רה"ח פרייזר) and composer Roman Haubenstock-Ramati started Testimonium, in 1966, a triennial festival which took place six times and included music by some early electronic music composers like Tzvi Avni (צבי אבני), who

founded the second electronic music studio in Israel at the Academy of Music and Dance in Jerusalem), Yizhak Sadai (יצחק סדאי), who founded the third Israeli electronic music studio in Tel Aviv in 1974), among others.³⁶

Obviously, during the 1970's experimental music and electronic music reached more places than ever before and got a bigger audience.

The first World Fair Expo in Asia took place in 1970 in Osaka (Expo '70, 日本万国博覧会) and incorporated electronic music composers from various places like Xenakis, Stockhausen, Yuasa, etc. and presented electronic and multi channels works to thousands of visitors.

Filipino experimental composer José Maceda, who was exposed to musique concrète in 1958-1959 in Paris created some public performances that could be defined as a sort of live musique concrète in 1971: Cassettes 100, a piece which consists of various instruments (gongs, buzzers, aluminium objects, horns, and many more) and voices recorded on a hundred tape recorders and in 1974 for new year's eve, Ugnayan, a performance for twenty cassettes to be simultaneously performed in public spaces by thirty-seven different radio stations (twenty radio stations broadcasting the twenty tapes, each one containing a different recording of several instruments and seventeen other playing seventeen of the selected tapes to boost or amplify others); thousands of people carried radios in the streets, parks, school grounds and other public spaces contributed to the amplification intensity and diffusion of the piece across Manila and its suburb.³⁷ The medium used calls to mind John Cage's Imaginary Landscape No. 4 but provided a different result.

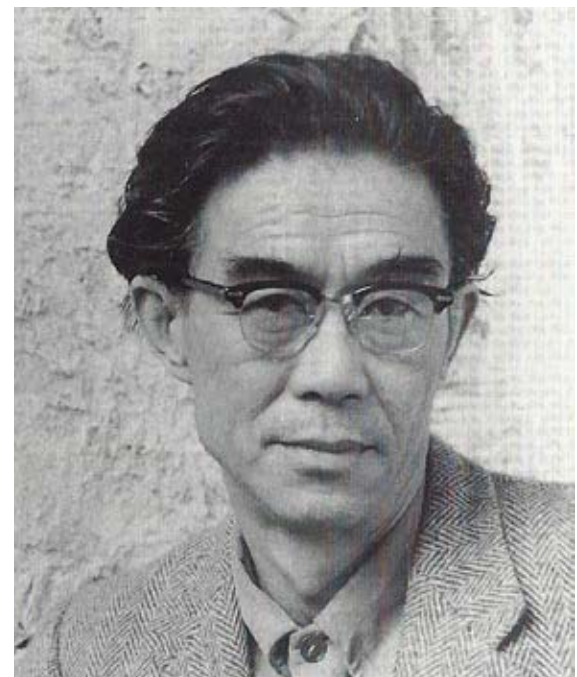
With the exception of Dutch composer Henk Badings (born Hendrik Herman Badings) who composed in 1957³⁸ the radio opera Asterion for which he used electronic manipulation of musical or natural sounds³⁹ (made in the studios of the SABC in collaboration with poet Nicolaas Petrus van Wyk Louw) the first electronic music compositions and recording studio in South Africa apparently saw the light around 1966 in Kenhardt,⁴⁰ a few years later another studio opened in the early 1970's partly thanks to June Schneider⁴¹ who produced in 1971 a multimedia work including electronic music called Encounter Time and Space performed at the Johannesburg Planetarium.⁴²

That music studio was established by Ulrich Suesse (Ulrich Süße), who was lecturer for composition, at the University of KwaZulu-Natal in Durban in 1973 and was built around an ARP-2500 synthesizer.⁴³

Step by step more studios opened across the world and composers could more easily access those to record and perform tape, electronic and experimental music, among many of them we can mention in Israel, Yossi Mar-Haim (יוסי מר-חיים) who composed his first piece for tape in 1967, Aminadav Aloni (1974) (עמינדב אלוני), Menachem Zur (1970) (מנחם צור), in Indonesia Yose Haryo Suyoto, Harry Ruesli's Batas Echo (1978), Otto Sidharta's Saluang Pekan Komponis I (1979) and Franki Raden's Dilarang Bertepuk Tangan di Dalam Toilet (1980). Sapto Raharjo's first electronic composition, Yogyharmonik 78, is also from this period.⁴⁴

In Taiwan, Lee Tai Hsiang (李泰祥), well known for his more popular and traditional music works, has in all likelihood been the first artist to compose some experimental music in the early 1970's.⁴⁵

From the late 1970's across the 1980's and 1990's, some parallel scenes were born thanks to the emergence of the audio cassette and the development of the electronic instruments market proposing a larger variety of instruments for more affordable prices. Composers needn't necessarily go to expensive recording studios to record their music; home studios started to emerge and many



Jirō Yoshihara (吉原治良)



Yasushi Akutagawa (芥川也寸志),



Byeong Ki Hwang (황병기)

electronic and experimental music artists would work at home, record their music on cassette and duplicate them to finally distribute them via home taping networks, mail art, record stores, fanzines, concerts and festivals.

Due to the fact that Japan became the leader of electronic music instrument production, it became easier and cheaper for some local artists to set up their private studios. Isao Tomita (富田勲), one of the fathers of cosmic music in Japan who, like Walter/Wendy Carlos interpreted a lot of classical music with synthesizers, or Ryūichi Sakamoto (坂本龍一), who cofounded the electro-pop band Yellow Magic Orchestra) in 1977 – were among those who produced outside of the academic world.

From that point the Japanese electronic and experimental music scene exponentially exploded. In the end of the 1970's and through the 1980's many subgenres of experimental and extreme music appeared, such as Japanese (Masami Akita (秋田昌美), also known as Merzbow, Hijōkaidan, Incapacitants, Hanatarashi ...) and later in

27 <http://artide.com.pagesperso-orange.fr/gutai/fr/ss.htm>

28 <http://www.artpool.hu/Fluxus/HiRedCenter.html> and <http://asphodel.com/artists/view.php?id=6>

29 Obscure Tape Music of Japan vol. 2: Music For Puppet Theatre Of Joji Yuasa / Kuniharu Akiyama, CD note.

30 Slamet Abdul Sjukur passed away on 24th of March 2015.

31 Robert J. Gluck: Free Sound Within Culturally Specific Practice, Department of Music, University at Albany. <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.380.6847&rep=rep1&type=pdf>

32 Bob Gluck: Electronic Music in Indonesia, EMF Institute, 2006. http://cec.sonus.ca/econtact/11_3/indonesia_gluck.html

33 Bob Gluck: Electronic Music in South Korea, The EMF Institute, 2007. http://www.emfinstitute.emf.org/articles/gluck.korea_07.html

34 Mahasti Afshar: Festival of Arts Shiraz-Persepolis or You better believe in as many as six impossible things before breakfast. http://asiasociety.org/files/uploads/126files/Shiraz-Persepolis_FINAL2_Print_1117-2013.pdf

35 Arshia Cont and Bob Gluck: Electronic Music in Iran. CEC, eContact, 11.4.

36 Bob Gluck: Electronic Music in Israel, 2005. http://www.emfinstitute.emf.org/articles/gluck.israel_06.html

37 Unknown book, pp 88-91. <http://www.interaksyon.com/infotech/bytes-and-bamboo-jose-maceda-meets-manila%E2%80%99s-musical-underground>

38 Première in 1958 for the Suid-Afrikaanse Uitsaaikorporasie / the South African Broadcasting Corporation.

39 Mark Morris's Guide to Twentieth Century Composers. http://www.musicweb-international.com/Mark_Morris/Holland.htm

40 Répertoire International des Musiques Electroacoustiques/International Electronic Music Catalog – compiled by Hugh Davies in Electronic Music Review Nos. 2/3, April/July 1967.

41 Michael Blake: A Very Short Overview of Electronic Music in South Africa, or "How we got into electronic music, and how not to get out again", 2013, <http://samusicresearch.wordpress.com/tag/michael-blake/>

42 In a conversation with Michael Blake.

43 In Leonardo Music Journal, Vol. 16 pp. 62-63, 2006 – Unyazi, Special Section Introduction by Jürgen Bräuninger. In a conversation with Ulrich Süße.

44 Bob Gluck: Electronic Music in Indonesia, EMF Institute, 2006. http://cec.sonus.ca/econtact/11_3/indonesia_gluck.html

45 <http://th.e-lib.nctu.edu.tw/en/bio-1.htm>

the 1990's, onkyokei (Toshimaru Nakamura (中村としまる), Sachiko M, Yoshihide Ōtomo (大友良英), Tetuzi Akiyama (秋山徹次), Taku Sugimoto (杉本拓) and so on). Japan has been one of the first Asian country to develop a non-academic scene devoted to electronic and experimental music, influenced and still influencing many artists from China, Indonesia, Malaysia, Europe, the Americas, Australia ...

Around the beginning of the 1980's, Israel also saw the emergence of a cassette culture scene dedicated to industrial, noise, experimental and improvised music, some of those active artists to mention were or are still Duralex Sedex, Seventeen Migs of Spring, Silence & Strength, Wreck & Drool, Maor Appelbaum (מאור אפלבוים), Eran Sachs (ערן זקס), etc.

Another non-academical experimental scene influenced by various industrial, new wave punk and experimental scenes from the western world emerged in Turkey in the middle of the 1980's as well, audiovisual artists like 2/5 BZ (Serhat Köksal) took part of the tape scene too in a lower scale than the one in Japan. The few industrial or experimental music artists in Turkey from that time were exposed to the noise, experimental, industrial, metal or punk scenes thanks to Turkish friends or relatives working abroad, especially in London and Berlin.⁴⁶

Khazakistan, back then part of the USSR also had also a few electronic music composers, among them Ganzha (Vadim Ehrich) who assembled his first analogue synthesizer and started to compose from 1980.⁴⁷

It is also in the late 1980's that some composers in Hong Kong like Li Chin Sung (李劲松, aka Dickson Dee) and Xper Xr started to get involved in electronic, industrial, noise and experimental music; Xper Xr published his first two track cassette Murmur in 1989.

Around the same period, in 1984, Zhāng Xiǎofū (张小夫), Chén Yuǎn Lín (陈远林), Zhū Shì-rùì (朱世瑞), Tán Dùn (谭盾), Chén Yí (陈怡) and Zhōu Lóng (周龙) organised the first electronic music concert of China at the Central Conservatory of Music in Beijing.

In 1984, Zhū Shì-rùì, collected a few synthesizers here and there to compose his piece Goddess, for seven synthesizers.

The same year, Luó Jīng Jīng (罗京京) composed her first electroacoustic piece called Estuary for electronics and instruments in New York, and in 1986, she composed another piece: Monologue, for percussion, voice and analogue processing, commissioned and premiered by Kei Takei's Moving Earth Dance Company at St. John's Divine Cathedral, New York.⁴⁸

In 1986, Chén Yuǎn Lín founded the first studio at the Central Conservatory of Music in Beijing, he had traveled abroad to study at the State University of New York at Stony Brook, the same year he composed two pieces: Hao and Nū Wa Bu Tian. Zhang Xiaofu composed his first electronic work, Yin, for bamboo flute and tape, in 1987.⁴⁹ While some electronic music forms became more popular, the film industry became very interested in the unlimited potential of electronic compositions, tape effects and experimental composition, especially for horror, science-fiction and fantasy films.

Indonesian composer Gatot Sudarto produced some electronic sound tracks in the 1970's and 1980's for films such as Si boneka kayu, Pinokio (1979) and Leák (Mystics in Bali, 1981), Jaime Fabregas in the Philippines composed an electronic sound track for Shake Rattle & Roll (1984), in India Ajit Singh composed a sound track mainly made of electronic music for the film Purana Mandir (1984), in North Korea, So Jong Gon composed some electronic pieces for Pulgasari, in 1985, in Japan: a lot of electronic effects were used in the 1961 science-fiction film 宇宙快速船 (Uchu Kaisoku-sen, in English, published as Invasion of the Neptune Men), a noise and industrial sound tracks by Chū Ishikawa (石川忠) can be heard in Tetsuo (1989).

In mainland China the first electronic music composition to appear on a film in the mid 1980's was composed by Zhāng Xiǎofū and Chén Yuǎn Lín for three-episode Chinese television drama.⁵⁰

Since the mid and late 1990's, and even more since the 21st century, partly due to various factors such as the internet connections being more accessible, some policy of openness, an even bigger globalisation of any kind of market, communications media and culture, people star-

ted to get easier access to electronic and experimental music; a few little pockets developed here and there in the mid 1990's in Vietnam (especially in Hanoi thanks to composers such as Nguyễn Xuân Sơn and Kim Ngọc Trần Thị) and in Lebanon (which is one of the few middle eastern countries to have an active scene and festivals like Irtijal organised by impro musician Sharif Sehnaoui and regular events dedicated to experimental and improvised music in Beirut).

A strong do-it-yourself scene emerged in China thanks to various musicians: such as Yán Jùn (颜峻) in Beijing around 1999 and quickly spread in most big Chinese cities. Taiwan also saw it's noise, experimental and industrial music network growing in the 1990's thanks to various artists like Lín Chí-Wèi (Eric Lin, 林其蔚) and the band Z.S.L.O.

South Africa also saw a small DIY tape scene appear from the 1980's and 1990's with artists such as Kalahari Surfers and Jay Scott (Sphinx) and his cassette label Network 77 promoting South African underground music among others.

There are nowadays in the 21st century plenty of noise and sound artists, electro-acoustic music composers, from academies or do-it-yourself backgrounds, some scenes and regular events in countries such as Thailand, Singapore, Malaysia, Egypt, Tunisia, Macau and so on, step by step some little pockets also emerge in other countries, often connected to visual art and/or electronica, in Pakistan, Bangladesh, Nigeria, Angola, Algeria, Armenia, Uzbekistan, Mongolia, Myanmar, to name a few.

Their history has still to be written!

SI

Pojav prvih električnih instrumentov in sorodnih pripomočkov zasledimo v 18. in 19. stoletju: zlati Dioniz (Denis d'or, Václav Prokop Diviš, okrog 1748), električni harpsikord (clavecin électrique, Jean-Baptiste Thillaie Delaborde, 1759), glasbeni telegraf (Elisha Grey, 1876), telharmonium ali dinamofon (Thaddeus Cahill, 1897–1901), prvi magnetni snemalni aparat (Valdemar Poulsen, 1898), pojoča oblačna luč (the singing arc, William Duddell, 1899). Razvoj drugih eksperimentalnih in elektronskih glasbenih skladb zgodnjega dvajsetega stoletja so omogočili izumi, kot so intonarumori (serija naprav za produciranje hrupnih zvokov, Luigi Russolo, 1913), teremin (Lev Sergejevič Termen (Лев Сергеевич Термен), 1917), pianorad (Hugo Gernsback, 1923), staccatone (Hugo Gernsback, 1926) itd.¹

Uradna zgodovina beleži tudi številne dogodke in osebnosti, ki so pomembno zaznamovali način skladanja in/ali ustvarjanja eksperimentalne glasbe v zahodnem svetu: Luigi Russolo (Risveglio di una Città, 1913), Ottorino Respighi (Les Pins de Rome, 1924), Darius Milhaud in njegovi snemalni eksperimenti (1922), George Antheil (Ballet Mécanique, 1925), eksperiment Paula Hindemitha in Ernsta Tochsa z elektronsko proizvedenimi zvoki (1928), Maurice Martenot in njegov instrument »On-des Martenot« (1928), Friedrich Trautwein, izumitelj »trautoniuma« (1928), Walter Ruttmann (Wochenende, 1929), John Cage (Imaginary Landscape No. 1, 1931), Jevgenij Aleksandrovič Šolpo (Евгений Александрович Шолпо) in Georgij Mihajlovič Rimski-Korsakov (Георгий Михайлович Римский-Корсаков) s svojim optičnim sintetizatorjem – variofonom (1932), László Moholy-Nagy, Oskar Fischinger in Paul Arna z eksperimenti modificiranja fizične vsebine posnetih ritmov (1932), Laurens Hammond in John M. Hanert z izumom Hammondovih orgel (1933–1935), Jevgenij Murzin (Евгений Мурзин) in ANS optični sintetizator (1937), Johanna Magdalena Beyer (Music of the Spheres, 1938), Homer Dudley, izumitelj predhodnikov sodobnega sintetizatorja, naprav voder in vokoder (1940), Burnett Cross in Percy Grainger ter njuna free glasbena naprava (1948), Pierre Schaeffer (Études aux chemins de fer, 1948), Raymond Scott in njegov primitivni sintetizator clavivox (1952), Karlheinz Stockhausen (Kontra-Punkte, 1952/1953), Werner Meyer-Epplers in Herbert Eimert (Four pieces, 1953) so samo nekateri izmed njih. V podobnem slogu bi lahko naštevali naprej, po večini evropskih držav, Avstraliji, Novi Zelandiji in obeh Amerikah ter seveda Afriki, predvsem pa Aziji, kjer je potekal lasten razvoj zgodovine elektronske glasbe, a žal na to temo obstaja le malo pisnih referenc.

1 <http://120years.net>

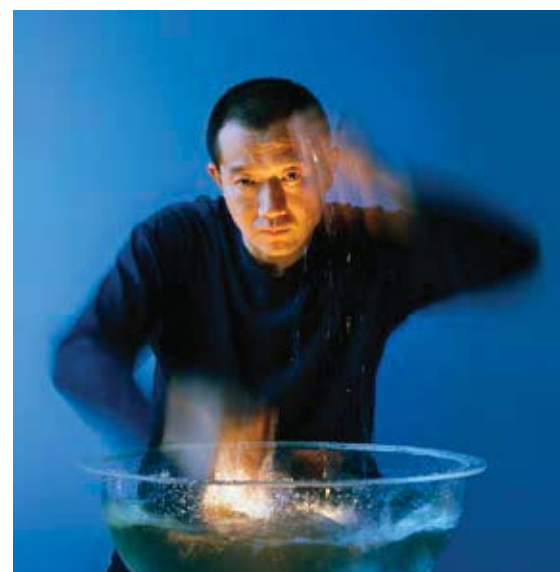
46 Sezgin Boynik, Tolga Güldall: An interrupted history of punk and underground resources in Turkey 1978–1999, BAS.

47 Vadim Ehrlich's biography: <http://ziart.kz/ganz.html>

48 <http://jingjingluo.com>

49 Marie-Hélène Bernard: Le développement de la musique électroacoustique en Chine continentale, EMS, 2008.

50 Bob Gluck and Ping Jin: A Conversation with Zhang Xiaofu, 2005.



Tán Dùn (谭盾)



Kuniharu Akiyama (秋山邦晴)



Prokop Diviš

V večini primerov skladatelji, glasbeniki in studii niso delovali nepovezano od ostalega sveta – iz preprostega razloga: sodobna svetovna kultura je postajala vse bolj globalna; tehnološka orodja so pošiljali in/ali proizvajali praktično vsepovsod in danes, bolj kot kadarkoli prej, predstavlja elektronska glasba del globalne človeške kulture, skupaj s svojimi majhnimi razlikami in tipičnimi značilnostmi iz posameznih krajev.

Sledeč razvojni poti tehnologije, njeni globalizaciji in postopni dostopnosti ter evoluciji na področju komunikacije, transporta in medijev so se, pričakovano, tudi azijski in afriški skladatelji uspešno prebili na polje elektronskega, eksperimentalnega, improviziranega in naprednega v glasbi.

V smislu sočasnih (neodvisnih) odkritij so si znanstvena, umetniška, družbena in politična gibanja precej podobna. Sočasna odkritja se pojavijo ob približno enakem času, o čemer pričajo mnogi zgodovinski primeri, ko dvoje ali več posameznikov ali skupin posameznikov (znanstvenikov, umetnikov ...) neodvisno drug od drugega pridejo do enakih zaključkov ali pišejo o enakem konceptu ali teoriji. Charles Bourseul, Johann Philipp Reis, Alexander Graham Bell, Elisha Gray in še nekateri drugi so denimo imena, ki so jim pripisovali izum oziroma konceptualizacijo iznajdbe telefona; njihovi zapisi se morda niso ujemale do zadnje besede, toda osrednje ideje so bile podobne.

Uradni začetek dadaizma kot umetniškega gibanja uradno beležimo leta 1916 v Zürichu, toda podobno gibanje se je pojavilo že leta 1915 v New Yorku, še eno (ki se navezuje na futurizem) po imenu 41° pa se je oblikovalo leta 1918 v Gruziji, čeprav je bil slednjima dadaizem nepoznan.

Ruski in italijanski futuristi so razvili številne podobne ideje: medtem ko je Luigi Russolo zasnoval svoje instrumente za ustvarjanje hrupa, je svojo lastno različico v približno enakem obdobju oblikoval tudi Vladimir Popov (Владимир Попов) v Rusiji, obema pa se pridružujejo še zvočni zapisi Nikolaja Nikolajeviča Krjukova (Николай Николаевич Крюков), skladba *Iziasnaya zhižn* (Изящная жизнь), 1932), ki prav tako izražajo podobnost z omenjenim konceptom noise glasbe. Enako se je dogajalo na področju elektronske in eksperimentalne glasbe ter *musique concrète*. Četudi so se prva orodja, ki so odprla pot novim načinom skladanja (in zapisovanja) glasbe, najprej pojavila na zahodu, so se kot domala vse nove oblike tehnologije hitro razširila praktično povsod po svetu, kar lahko pripišemo različnim dejavnikom (kolonizaciji, vojni, kapitalizmu, globalizaciji ...).

Prvi eksperimentalni posnetek, narejen izven Evrope ali obeh Amerik, je bil Ta'abir al-Zaar (preimenovan in izdan kot skoraj dvominutni posnetek zvočnih izsekov pod imenom *Wire Recorder Piece*), skladba, napisana s pomočjo magnetnega snemalnega aparata² v Kairu v Egiptu, ki jo je skomponiral Halim El-Dabh (Halim Abdul Messieh El-Dabh, (حليم عبد المسيح الضبع) leta 1944.³

Leta 1948 je japonski skladatelj Tōru Takemitsu (武満徹) zasnoval koncept glasbe, v kateri bi lahko z uporabo tehnologije »vnesel hrup v temperirane glasbene tone«, leta 1949 pa njegov sonarodnjak Minao Shibata (柴田南雄) zapiše, da »bo nekega dne, v bližnji prihodnosti, razvit visoko dovršen glasbeni instrument, ki bo s pridom izkoristil napredno znanstveno tehnologijo in industrijsko moč. S takšnim instrumentom bomo lahko sintetizirali vse mogoče oblike zvočnih valov.«⁴

Ker se je večina snemalnih studiev in univerzitetnih oddelkov, posvečenih elektronski glasbi, nahajala v Evropi in Severni Ameriki, so se mnogi svetovni skladatelji izobraževali prav v teh maloštevilnih središčih. Eden izmed njih je bil tudi Halim El-Dabh, in sicer v glasbenem centru Columbia-Princeton Electronic Music Center leta 1958 (tako so studio preimenovali naslednjega leta), kjer je 1959 ustvaril elektroakustično skladbo *Leilya and the Poet*.⁵

Istega leta na šolo prispeta še dva turška skladatelja: Bülent Arel, ki je leta 1957 v Ankari že skomponiral skladbo *Music for String Quartet and Oscillator (1st Version)*⁶ ter İlhan Mimaroğlu, ki je bil ravno tako že doobra seznanjen z elektronsko glasbo, zahvaljujoč posnetkom, ki jih je dobil iz Francije in ZDA (v tistem času je Mimaroğlu deloval kot glasbeni kritik).⁷

Le nekaj let pred tem, med 1955 in 1957, mesto prvega tehničnega asistenta v omenjenem glasbenem centru zasede kitajski skladatelj klasične glasbe Chou Wen-Chung (周文中).⁸

2 Pri magnetnem snemalnem aparatu gre za analogno obliko avdio shranjevanja, pri kateri se je magnetni zapis shranil na tanki (nerjaveči) jekleni žici. Komercialni razmah je doživel še pred pojavom magnetnega kasetofona.

3 Goran Vejvoda in Rob Young: *My Concrete Life – The Wire*, št. 258, avgust 2005.

4 Thom Holmes: *Electronic and Experimental Music: Technology, Music, and Culture* (tretja izdaja), str. 138.

5 Holmes 2008, str. 153–54 in 157.

6 Pytheas Center for Contemporary Music: Bülent Arel (1919–1990). <http://www.pytheasmusic.org/arel.html>

7 Bob Gluck: *Uptown and Downtown, Electronic Music and Free Jazz*, Ankara, New York – intervju s turškim skladateljem İlhanom Mimaroğlum.

8 <http://www.chouwenchung.org/biography/cv.php>

Štirje skladatelji se niso več vrnili v domače dežele; Arel je leta 1962 sicer poskušal, a je zadevo opustil po neuspelem poskusu prevoza studijske opreme čez turško mejo, kjer so jo označili za nevarno. Očitno vodilni možje univerze Middle East Technical University niso dojeli pomembnosti ustanovitve elektronskega glasbenega studia v njihovi deželi.⁹

V glasbenem centru Columbia-Princeton so se kalili tudi številni drugi skladatelji iz vsega sveta: Turčije, Izraela, Irana, Gane, Japonske, Južne Koreje, Peruja, Urugvaja, Venezuele itd.¹⁰

Drugi, med njimi Japonec Toshirō Mayuzumi (黛敏郎) v 1950-ih, Filipinec José Maceda (prav tako v 1950-ih) ter Indonezijec Slamet Abdur Sjukur v poznih 1960-ih¹¹ so znanje črpali v Parizu pod vodstvom Pierra Schaefferja; izraelski skladatelj Josef Tal (יוסף טל) je obiskoval vse večje glasbene studije po Evropi in Severni Ameriki, znanje pa je s seboj v obliki posnetkov prinesel nazaj v Izrael, kjer je kasneje (1961) na Hebrejski univerzi v Jeruzalemu ustanovil prvi elektronski studio – Israel Center for Electronic Music (pred njim je leta 1957 poskušal že Shalhevet Freier (שלמה פרייאר), ki pa mu ni uspelo);¹² nekoč južnoafriški (danes irski) skladatelj Kevin Volans pa je v 1970-ih študiral v nemškem Kölnu na visoki glasbeni šoli Musikhochschule pod Karlheinzom Stockhausenom,¹³ čeh jih omenim le nekaj.

Od začetka 1950-ih je Chou Wen-Chung vztrajno tkal vezi z azijskimi skladatelji, kot sta José Maceda in Toshirō Mayuzumi ter kasneje v 1960-ih Tōru Takemitsu in Jōji Yuasa (湯浅譲二), oba soustanovitelja kolektiva eksperimentalnih delavnic Jikken Kōbō (実験工房), pridružili pa so se jim tudi številni drugi strokovnjaki in skladatelji klasične glasbe.¹⁴

Kuniharu Akiyama (秋山邦晴), še eden izmed soustanoviteljev kolektiva Jikken Kōbō, je posnel prve elektronske skladbe izpod peresa japonskega skladatelja (Piece B in *Toraware No Onna*) leta 1951.¹⁵

Jikken Kōbō je bil kolektiv raznovrstnih medijskih projektov, ki je pod svojo streho združeval umetnike s področja uprizoritvenih umetnosti z različnimi ozadji: avdio in vizualne umetnosti, poezije itd. Skupini so med drugim pripadali Minao Shibata, Jōji Yuasa in Tōru Takemitsu, ki so občasno sodelovali z družbo Tokyo Tsushin Kogyo (današnja Sony Corporation), kjer so v tistem času ravno izdelali prototip prvega japonskega kasetofona Type-G. Članom kolektiva je z vodstvom družbe uspelo doseči dogovor, po katerem je Tokyo Tsushin Kogyo KK ustvarjal demo posnetke in s tem promoviral svoj najnovejši izdelek, Jikken Kōbō pa so tako dobili priložnost in nekaj prostora za predstavitev svojih inovativnih stvaritev na področju glasbe. Leta 1952 se je na Japonskem z nastopom Shibate in Takemitsuja zgodil prvi koncert elektronske glasbe in *musique concrète*¹⁶ v okviru pete izdaje multimedijskega nastopa umetniške skupine Jikken Kōbō.¹⁷ Leta 1953 Jōji Yuasa ustvari skladbo *Another World*, multimedijsko delo za kasetofon in diaprojektor.

Med leti 1952 in 1953 so bili Yasushi Akutagawa (芥川也寸志), Saburō Tominaga (富永三郎) ter Shirō Fukai (深井史郎) med tistimi skladatelji, ki so delovali neodvisno od kolektiva Jikken Kōbō in ustvarjali radiofonična dela, zapisana na magnetofonskem traku.¹⁸

V približno enakem obdobju je Mayuzumi po študiju v Parizu leta 1952 pod Pierrom Schaefferjem ustvaril *Les Œuvres Pour Musique Concrète X, Y, Z* (1953), kjer je uporabil dvanajst tonskih tehnik za kratko skladbo za čelo (v delu Z).

Določena zgodnja elektronska dela japonskih skladateljev – med njimi Shibata, Makoto Moroi (諸井誠) in Mayuzumi ter njihova skladba *Shichi No Variation* iz leta 1956 – je pomembno zaznamoval vpliv serializma skupaj z deli Karlheinz Stockhausena.¹⁹

9 Bob Gluck: *Electronic Music in Turkey*, EMF Institute, 2006.

10 Za celoten seznam glej Bob Gluck: *Educating international composers: The Columbia-Princeton Electronic Music Center*, EMS 2007. http://www.ems-network.org/IMG/pdf_GluckEMS07.pdf

11 <http://www.composers21.com/compdocs/sjukursa.htm>

12 Bob Gluck in Shlomo Dubnov: *A Conversation with Josef Tal*, EMF Institute. Bob Gluck: *Electronic Music in Israel*, 2005. http://www.emf-institute.emf.org/articles/gluck.israel_06.html

13 <http://www.kevinvolans.com/index.php?id=4>

14 <http://www.edition-peters.com/composer/Chou-Wen-chung>

15 Répertoire International des Musiques Electroacoustiques/International Electronic Music Catalog – po izboru Hughda Daviesa v reviji *Electronic Music Review* št. 2/3, april/julij 1967.

16 <http://www.galeriecapitain.de/artists/katsuhiro-yamaguchi/press/june-22-aug-31-2012-english.html>

17 Fujii, Koichi, 2004. *Chronology of early electroacoustic music in Japan: What types of source materials are available? Organised Sound* 9: 63–77

18 Miki Kaneda: *Electroacoustic Music in Japan: The Persistence of the DIY Model*. http://cnmat.berkeley.edu/user/miki_kaneda/blog/2007/12/20/electroacoustic_music_japan_persistence_diy_model

19 Thom Holmes: *Electronic and Experimental Music: Technology,*



Jōji Yuasa (湯浅譲二)



Minao Shibata (柴田南雄)



Shōzō Shimamoto (嶋本昭三)

Stockhausen, čigar omembi se nikakor ne moremo izogniti, je odšel na Japonsko leta 1966 in tam ustvaril *Telemusik*²⁰ (razen na Japonskem je nastopal v nekaterih drugih nezahodnih državah, kot so denimo Libanon (natančneje v jami Jeita Grotto leta 1969),²¹ Iran (na umetniškem festivalu Shiraz-Persepolis leta 1972),²² obiskal pa je tudi Južno Afriko leta 1971.²³ Njegovo ime je vsekakor

Music, and Culture (tretja izdaja), str. 141

20 http://www.karlheinzstockhausen.org/karlheinz_stockhausen_short_biography_english.htm

21 http://www.karlheinzstockhausen.org/dvd_order_form_english_2nd.htm

22 Bob Gluck: *The Shiraz festival: avant-garde performance in Iran in 1970's Iran*.

23 Michael Blake: *A Very Short Overview of Electronic Music in South*

eno izmed tistih, ki je navdihovalo skladatelje po vsem svetu; številnim občinstvom je prav on prvič predstavil koncept elektronske glasbe vse od 1950-ih naprej).

Karlheinz Stockhausen, John Cage ter konceptualna umetnika Joseph Beuys in Wolf Vostell so bili navdih tudi za Nama Junea Paika (백남준), ki je njihova dela študiral v Nemčiji in jih tudi osebno spoznal. Srečanje je bilo povod za njegovo nadaljnje delo na področju elektronske umetnosti.²⁴

Njegova prva eksperimentalna skladba za magnetofonski trak (in performans), z naslovom *Hommage à John Cage*, je nastala leta 1959.²⁵

Istega leta je filipinski umetnik in performer David Medalla v Manili ustvaril dve elektronski glasbeni skladbi (*Numerology in Antisyntax*).²⁶

V 1950-ih je prvi razcvet doživelo multimedijsko eksperimentiranje. Mnogi glasbeniki so sodelovali z vizualnimi umetniki, pesalci, filmskimi ustvarjalci, pesniki, gledališčniki; luč sveta pa je ugledalo tudi veliko številno umetniških skupin – kolektivov, zlasti na Japonskem, kjer se je pojavilo več neodadaističnih skupin.

Leta 1954 so Shōzō Shimamoto (嶋本昭三), Jirō Yoshihara (吉原治良), Akira Kanayama (金山明), Saburō Murakami (村上三郎) in Kazuo Shiraga (白髪一雄) ustanovili avantgardno skupino Gutai (具体). Shōzō Shimamoto, znan kot eden izmed pionirjev t. i. poštno umetnosti, je deloval na področjih filma, slikarstva in tudi zvočne umetnosti. Leta 1958 je predstavil istočasno projekcijo dveh različnih filmov na eno samo platno. Premikajoče podobe je pospremil zvočni zapis in rezultat je, po Shimamotovih besedah, spominjal na *musique concrète*, čeprav ga je sam krstil za glasbo »gutaik«. Žal so se do danes ohranili samo posamezni fragmenti originalnega dela.²⁷

V letih 1960 in 1961 so tudi člani glasbenega kolektiva Group Ongaku (グループ・音楽), ki je sicer izvajal in snemal free jazz, improvizirali in eksperimentirali z glasbo precej blizu konceptu *musique concrète*. Skupino so tvorili Chieko Shiomi (塩見允), Yumiko Tanno (淡野弓子), Yasunao Tone (刀根康尚), Shūkō Mizuno (水野修孝) in Takehisa Kosugi (小杉武久), njihovo delovanje pa se je navezovalo na umetniško gibanje Fluxus.

Tudi drugi japonski umetniki, med njimi Yōko Ono (小野洋子), že omenjeni Akiyama, Tone in Kosugi ter južnokorejski avtor Nam June Paik, so prispevali h gibanju Fluxus in sodelovali pri številnih eksperimentalnih glasbenih dogodkih.

Tone je bil tudi član leta 1963 ustanovljene happening skupine *Hi-Red Centre*. Dve leti kasneje je v Tokiu skupaj s Toshijem Ichiyanagijem (一柳慧) in Kuniharujem Akiyamo soorganiziral festival Fluxus Week ter ustanovil *Team Random* – prvi kolektiv računalniške umetnosti na Japonskem, ki se je nato leta 1966 podpisal pod organizacijo festivala Biogode Process Music Festival (prvega japonskega festivala računalniške umetnosti, na katerem je Tone predstavil svojo skladbo *Theatre Piece for Computer*).²⁸

Leta 1962 je eksperimentalno lutkovno gledališče Hitomi-za (ひとみ座, ustanovljeno 1948 in dejavno še danes) sodelovalo z umetniki Yuaso, Akiyamo in Naozumijem Yamamoto (山本直純) pri pripravi performansa, ki se je odvil na prizorišču Sogetsu Kaikan Hall (v umetniškem središču Sogetsu Art Centre, 草月アートセンター).²⁹

Medtem je v Indoneziji skladatelj Slamet Abdur Sjukur,³⁰ ki je ravno tako študiral v tujini, spisal skladbo za magnetofonski trak in tradicionalno »gamelan« glasbo z naslovom *Latigrak* (1963)³¹, delo za pariški balet, za katerega je koreografijo prispeval Frederic Franchini. Desetletje kasneje je Sjukur skomponiral multimedijsko delo *Parenteses IV* za dva plesalca, flavto, dve električni kitari, violino, čelo, pripravirani klavir, sintezator, tolkala in slikanje v živo.

Šest let kasneje, torej 1969, je bil v Indoneziji ustanovljen festival mladih skladateljev *Pekan Komponis Muda* (Young Composers Festival) ter drugi izobraževalni progra-

mi na umetniškem inštitutu v Džakarti (Institut Kesenian Jakarta).³²

Istega leta je južnokorejski umetnik Seok Hee Kang (강석희), ki se je pred tem izobraževal v Berlinu, ustanovil glasbeni festival Pan Music Festival. Skupaj z Byeongom Ki Hwangom (황병기) sta tam nastopila leta 1976 s skladbo za magnetofonski trak in tradicionalni korejski instrument daekum. Kang je pred tem, že leta 1966, skomponiral svoje prvo delo za magnetofonski trak pod okriljem nacionalne televizije Seoul Central Broadcasting Station (KBS) z naslovom *Wonsaegui Hyangyeon*.

Doo-Jin Ahn pa je 1973 ustvaril multimedijsko delo za flavto, magnetofonski trak in diaprojektor, in sicer na Univerzi v Severni Karolini; skladba Yong Na's Sipjagui Hwansang je bila prvič predstavljena v gledališču Myeongdong Art Theater (명동예술극장).³³

Konec šestdesetih let prejšnjega stoletja zaznamuje tudi pričetek pomembnega festivala v Iranu – Festival of Arts Shiraz-Persepolis, ki je bil v obdobju med leti 1967 in 1977 najpomembnejši festival uprizoritvenih umetnosti v svetu, posvečen gledališču, plesu, klasični, tradicionalni in elektronski glasbi, na njem pa so se z izbranimi deli širokemu občinstvu predstavili številni skladatelji sodobne klasične in elektronske glasbe, med njimi John Cage, David Tudor, Karlheinz Stockhausen, Iannis Xenakis (Γιάννης Ξενάκης) ter mnogi iranski skladatelji, kot sta Alireza Mashayekhi (علیرضا مشایخی), ki je študiral elektronsko glasbo na inštitutu za sonologijo Univerze v Utrechtu na Nizozemskem, in Dariush Dolat-Shahi (داریوش دولتشاهی), ki se je ravno tako izpopolnjeval na omenjenem inštitutu, poleg tega pa še na glasbenem konservatoriju v Amsterdamu ter kasneje v ameriškem glasbenem središču Columbia-Princeton. Oba avtorja sta se od sredine šestdesetih naprej podpisala pod številne elektronske glasbene skladbe.³⁴

Kmalu jima je sledil še Shahrokh Khajenouri (شاهرخ خواجہ نوری), ki je v 1970-ih tudi sam posvetil večino svojih skladateljskih del žanru elektronske glasbe.³⁵

V približno enakem času sta v Izraelu pesnik Recha Freier (רחה פרייר) in skladatelj Roman Haubenstock-Ramati združila moči in ustanovila Testimonium. Trienalni festival se je zgodil šestkrat (prvič leta 1966), na njem pa so se predstavljali pionirji elektronske glasbe na tem področju, naj omenimo skladatelja Tzviya Avnija (צבי אבני), ustanovitelja drugega izraelskega studia elektronske glasbe (na akademiji za glasbo in ples v Jeruzalemu) ter Yizhaka Sadaia (יצחק סדיא), ki je postavil temelje tretjemu, in sicer v Tel Avivu leta 1974.³⁶

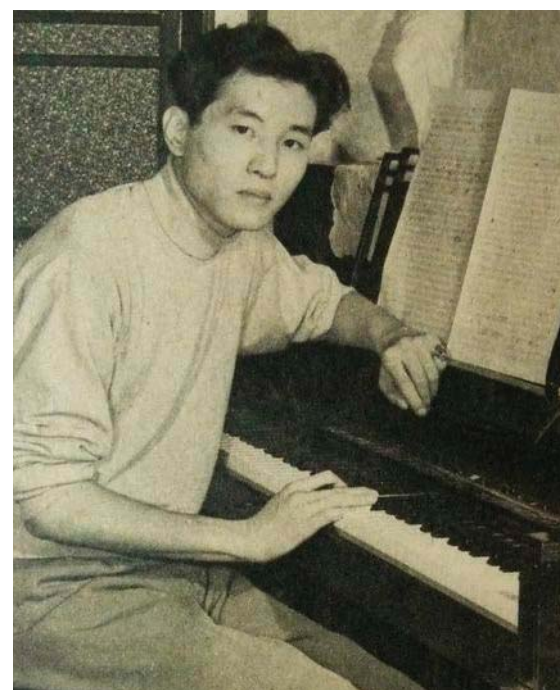
Več kot očitno je torej, da sta v 1970-ih eksperimentalna in elektronska glasba bolj kot kadarkoli prej razširili svoj domet in dosegli množična občinstva.

Prvi azijski World Fair Expo se je odvil leta 1970 v Osaki (Expo '70, 日本万国博覧会). Na njegovih prizoriščih so nastopili skladatelji elektronske glasbe z vsega sveta, med drugimi Xenakis, Stockhausen, Yuasa itd. ter čare elektronskih in večkanalnih skladb ponudili tisočim obiskovalcem.

Filipinski eksperimentalni skladatelj José Maceda, ki se je z *musique concrète* podrobneje seznanil v obdobju 1958–1959 v Parizu, je kasneje, leta 1971, v filipinski prestolnici organiziral javne nastope, ki bi jih lahko označili kot neke vrste *musique concrète* v živo: *Cassettes 100* je delo, napisano za celo vrsto instrumentov (gonge, brenčala, aluminijske objekte, roge in mnoge druge), temu pa se pridružujejo še posnetki glasov na stotih kasetofonih. Na predvečer novega leta 1974 se je tako v Manili zgodil *Ugnayan*, performans z dvajsetimi kasetami, ki jih je sedemindeset različnih radijskih postaj istočasno predvajalo v javnih prostorih (dvajset postaj je predvajalo omenjenih dvajset kaset, vsako z drugačnim posnetkom več instrumentov; sedemnajst drugih pa je v eter oddajalo enako število izbranih posnetkov, ki so pomagali ojačati preostale); na tisoče ljudi se je po ulicah, parkih, šolah in drugih javnih površinah filipinskega glavnega mesta sprehajalo z radijskimi oddajniki ter prispevalo k intenzivnosti, jakosti in večji difuziji glasbenega dela po mestu in okolici.³⁷



Yoko Ono (小野洋子)



Toshirō Mayuzumi (巖敏郎)



Li Chin Sung (李劲松 aka Dickson Dee)

Africa, or "How we got into electronic music, and how not to get out again", 2013, <http://samusicresearch.wordpress.com/tag/michael-blake/>

24 Christiane Paul, *Digital Art*, Thames & Hudson, London, str. 14–15.

25 Nam June Paik "Hommage à John Cage: Music for Tape Recorder and Piano" <http://www.medienkunstnetz.de/works/hommage-a-cage/>

26 Répertoire International des Musiques Electroacoustiques/International Electronic Music Catalog – po izboru Hughja Daviesa v reviji *Electronic Music Review* št. 2/3, april/julij 1967.

27 <http://artide.com.pagesperso-orange.fr/gutai/fr/ss.htm>

28 <http://www.artpool.hu/Fluxus/HiRedCenter.html> and <http://asphodel.com/artists/view.php?id=6>

29 *Obscure Tape Music of Japan vol. 2: Music For Puppet Theatre of Joji Yuasa / Kuniharu Akiyama*, CD note.

30 Slamet Abdur Sjukur je preminil 24. marca 2015.

31 Robert J. Gluck: *Free Sound Within Culturally Specific Practice*, Department of Music, University of Albany. <http://citeseeer.ist.psu.edu/viewdoc/download?doi=10.1.1.380.6847&rep=rep1&type=pdf>

32 Bob Gluck: *Electronic Music in Indonesia*, EMF Institute, 2006. http://cec.sonus.ca/econtact/11_3/indonesia_gluck.html

33 Bob Gluck: *Electronic Music in South Korea*, The EMF Institute, 2007. http://www.emfinstitute.emf.org/articles/gluck.korea_07.html

34 Mahasti Afshar: *Festival of Arts Shiraz-Persepolis or You better believe in as many as six impossible things before breakfast*. http://asiasociety.org/files/uploads/126files/Shiraz-Persepolis_FINAL2_Print_1117-2013.pdf

35 Arshia Cont and Bob Gluck: *Electronic Music in Iran*. CEC, eContact, 11.4.

36 Bob Gluck: *Electronic Music in Israel*, 2005. http://www.emfinstitute.emf.org/articles/gluck.israel_06.html

37 Neznana knjiga, str. 88–91.

<http://www.interaksyon.com/infotech/bytes-and-bamboo-jose-maceda-meets-manila%E2%80%99s-musicalunderground>

Medij, ki ga je na ta način uporabil Maceda, spominja na skladbo Johna Cagea *Imaginary Landscape No. 4*, toda z drugačnim rezultatom.

Z izjemo nizozemskega skladatelja Henka Badingsa (rojen kot Hendrik Herman Badings), ki je leta 1957³⁸ ustvaril radijsko opero *Asterion*, za katero je uporabil elektronsko obdelane glasbene in naravne zvoke³⁹ (posneta je

38 Premierno predvajana 1958 za južnoafriško nacionalno televizijo (Suid-Afrikaanse Uitsaaikorporasie).

39 Mark Morris's Guide to Twentieth Century Composers. http://www.musicweb-international.com/Mark_Morris/Holland.htm

bila v studiu južnoafriške nacionalne televizije SABC v sodelovanju s pesnikom Nicolaasom Petrusom van Wyk Louwom, so prve elektronske glasbene kompozicije in snemalni studio v Južni Afriki luč sveta ugledali okrog leta 1966 v Kenhardt. ⁴⁰ Nekaj let kasneje, v zgodnjih 1970-ih, je vrata odprl še en, deloma zahvaljujoč June Schneider, ⁴¹ ki je leta 1971 producirala multimedijsko delo z elementi elektronske glasbe z naslovom Encounter Time and Space ter ga predstavila v univerzitetnem planetariju Johannesburg Planetarium. ⁴²

Dejanski ustanovitelj omenjenega glasbenega studia (1973) je bil Ulrich Süße, predavatelj kompozicije iz Univerze KwaZulu-Natal v Durbanu. Poglavitni kos opreme je predstavljala sintetizator ARP-2500. ⁴³

Korak za korakom so se po svetu odpirali novi studii, kar je skladateljem omogočilo večjo dostopnost za snemanje in izvajanje elektronske, eksperimentalne glasbe ter glasbe, zapisane na magnetofonskem traku. Izpostavljam jih le nekaj: iz Izraela Yossi Mar-Haim (יוסי מר-היים), ki je ustvaril svoje prvo delo za magnetofonski trak leta 1967, Aminadav Aloni (1974 עמינדב אלוני) in Menachem Zur (1970 מנחם צור), iz Indonezije pa Yose Haryo Suyoto, Harry Ruesli z *Batas Echo* (1978), Otto Sidharta s *Saluang Pekan Komponis I* (1979) in Franki Raden z *Dilarang Bertepuk Tangan di Dalam Toilet* (1980). V tem obdobju je nastala tudi prva elektronska kompozicija avtorja Sapta Raharje *Yogyharmonik 78*. ⁴⁴

Na Tajvanu je bil Lee Tai Hsiang (李泰祥), sicer znan po svojih bolj popularnih in tradicionalnih glasbenih delih, najverjetneje prvi umetnik, ki se je poigral s poskusi skladanja eksperimentalnih del v zgodnjih 1970-ih. ⁴⁵ Zahvaljujoč rojstvu avdio kasete in razvoju trga elektronskih instrumentov, ki je ponudil široko paleto izdelkov po dostopnejših cenah, so se od poznih 1970-ih ter skozi celotna 1980-ta in 90-ta vzporedno razvile tudi številne druge scene.

Skladateljem ni bilo več treba obiskovati dragih snemalnih studiev, če so želeli posneti svojo glasbo: pojavljati so se začeli domači studii in mnogi elektronski in eksperimentalni glasbeni umetniki so lahko ustvarjali doma, posneli svojo glasbo na kasete, naredili kopije in jih na koncu distribuirali s pomočjo ustvarjenih mrež, poštne umetnosti, trgovin s ploščami, fanzinov, koncertov, festivalov.

Japonska je postala vodilna proizvajalka elektronskih glasbenih instrumentov, kar je številnim domačim in lokalnim umetnikom omogočilo lažjo in cenejšo ustanovitev lastnih zasebnih studiev.

Med tistimi, ki so ustvarjali izven akademskega sveta, sta pomembni imeni Isao Tomita (冨田勲), eden izmed očetov kozmične glasbe na Japonskem, ki je, podobno kot Walter/Wendy Carlos, skladbe klasične glasbe pogosto interpretiral s pomočjo sintetizatorjev, in Ryūichi Sakamoto (坂本龍一), soustanovitelj elektro-pop skupine Yellow Magic Orchestra leta 1977.

Od tod naprej je japonska elektronska in eksperimentalna glasbena scena doživela pravo eksplozijo. Konec 1970-ih in skozi celo naslednje desetletje se je pojavilo veliko število podžanrov eksperimentalne in ekstremne

glasbe, recimo »japanoise« (Masami Akita (秋田昌美), znan tudi kot Merzbow, Hijōkaidan, Incapacitants, Hanatarashi ...) ter kasneje v 1990-ih »onkyokei« (Toshimaru Nakamura (中村としまる), Sachiko M, Yoshihide Ōtomo (大友良英), Tetuzi Akiyama (秋山徹次), Taku Sugimoto (杉本拓) itn.). Japonska je postala ena izmed prvih azijskih dežel, ki je uspešno spodbujala in razvijala neakademsko sceno, posvečeno elektronski in eksperimentalni glasbi, ki je navdihovala in še navdihuje mnoge ustvarjalce in umetnike iz Kitajske, Indonezije, Malezije, Evrope, Amerike, Avstralije ...

V začetku osemdesetih je tudi Izrael dočkal prihod kasete na kulturno glasbeno sceno. Razvijala se je industrijska, noise, eksperimentalna in improvizirana glasba, med najpomembnejša imena glasbenikov, med katerimi so nekateri še danes aktivni, pa spadajo Duralex Sedelex, Seventeen Migs of Spring, Silence & Strength, Wreck & Drool, Maor Appelbaum (מאור אפלבוים), Eran Sachs (ערן זקס) itd.

Še ena neakademsko, eksperimentalna scena, zaznamovana z vplivi new wave punka, industrijske in eksperimentalne glasbe z zahoda, se je vzpostavila v Turčiji v sredini 1980-ih. Avdiovizualni umetniki, kot je 2/5 BZ (Serhat Köksal), so tako sodelovali na podobni kasetarski sceni, kot so jo poznali na Japonskem, le da v manjših razsežnostih. Največkrat so se ti maloštevilni industrijski/eksperimentalni turški glasbeni umetniki z eksperimentalno, metalsko, industrijsko, noise in punk sceno srečali preko posnetkov, ki so jih dobili od sorodnikov ali prijateljev na delu v tujini, zlasti v Londonu in Berlinu. ⁴⁶ Tudi Kazahstan, tedaj še del Sovjetske zveze, se lahko pohvali z nekaj skladatelji elektronike, med njimi je Ganzha (Vadim Ehrich), ki je sam sestavil svoj prvi analogni sintetizator in leta 1980 pričel komponirati. ⁴⁷

Konec 1980-ih se zanimanje za elektronsko, industrijsko, noise in eksperimentalno glasbo prične tudi v Hong Kongu, od koder prihajata Li Chin Sung (李勁松 aka Dickson Dee) in Xper Xr, ki je svojo prvo kaseto z dvema skladbama pod naslovom Murmur izdal leta 1989.

Na Kitajskem v tem času (natančneje 1984) Zhāng Xiǎofū (张小夫), Chén Yuǎn Lín (陈远林), Zhū Shì-rùì (朱世瑞), Tán Dùn (谭盾), Chén Yí (陈怡) in Zhōu Lóng (周龙) organizirajo prvi koncert elektronske glasbe na osrednjem glasbenem konservatoriju v Pekingu.

Tega leta je Zhū Shì-rùì sestavil zbirko instrumentov in ustvaril skladbo Goddess za sedem sintetizatorjev.

Istega leta je Luo Jīng Jīng (罗京京) v New Yorku komponirala svojo prvo elektroakustično skladbo z naslovom Estuary za elektroniko in inštrumente, leta 1986 pa ji je sledila še skladba Monologue za tolkala, glas in analogne obdelave, ki jo je naročilo in kasneje premierno predstavilo društvo Keia Takeia Moving Earth Dance Company, in sicer v katedrali St. John's Divine v New Yorku. ⁴⁸

Leta 1986 Chén Yuǎn Lín ustanovi prvi glasbeni studio na omenjenem konservatoriju (Central Conservatory of Music in Beijing). Pred tem se je izobraževal v tujini, na State University of New York pod vodstvom Stonyja Brooka, istega leta pa ustvaril dve skladbi: Hao ter Nū Wa Bu Tian. Zhang Xiaofu se podpiše pod svojo prvo elektronsko skladbo, Yīn, za bambusovo flavto in magnetofonski trak leta 1987. ⁴⁹

Ob rastoči množični popularnosti določenih oblik elektronske glasbe je raslo tudi zanimanje filmske industrije za brezmejni potencial elektronskih glasbenih kompo-

zicij, posebnih učinkov in eksperimentalnega v glasbi, zlasti za potrebe grozljivk, znanstvenofantastičnih in domišljjskih filmov.

Indonezijski skladatelj Gatot Sudarto je v 1970-ih in 80-ih produciral elektronsko filmsko glasbo za filme Si boneka kayu, Pinokio (1979) in Leák (Mystics in Bali, 1981), na Filipinih podobno Jaime Fabregas za film Shake Rattle & Roll (1984) in v Indiji Ajit Singh, avtor filmske (večinoma elektronske) glasbe za film Purana Mandir (1984). V Severni Koreji So Jong Gon ustvari nekaj elektronskih skladb za film Pulgasari (1985), na Japonskem pa v znanstvenofantastičnem filmu Uchu Kaisoku-sen (宇宙快速船, v angleškem prevodu Invasion of the Neptune Men) iz leta 1961 zasledimo veliko število elektronskih učinkov. Zvoke noise in industrijske glasbe lahko prepoznamo v filmu Tetsuo (1989), njihov avtor je Chū Ishikawa (石川忠).

Na celinski Kitajski se prva elektronska glasbena kompozicija v filmu pojavi sredi 1980-ih. Ustvarila sta jo Zhāng Xiǎofū in Chén Yuǎn Lín za domačo televizijsko filmsko dramo v treh nadaljevanjih. ⁵⁰

Od sredine oz. konca 1990-ih ter še izraziteje v 21. stoletju se zaradi številnih dejavnikov – dostopnejše internetne povezave, večja odprtost, naraščajoča globalizacija vseh vrst trgov, komunikacijskih medijev in kulture – povečuje tudi dostopnost do elektronske in eksperimentalne glasbe. Sem ter tja se je razvilo še nekaj dodatnih koticikov, kjer cveti ta zvrst glasbe, denimo od srede 90-ih naprej v Vietnamu (predvsem v prestolnici Hanoi, kjer domujeta skladatelja Nguyễn Xuan Son in Kim Ngọc Trần Thị) ter v Libanonu (ki je ena izmed redkih držav Bližnjega vzhoda z aktivno sceno in festivali, kot je Irtijal, organizira ga improvizacijski glasbenik Sharif Sehnaoui, ter drugimi rednimi dogodki, posvečenimi eksperimentalni in improvizirani glasbi v Bejrutu).

Močna naredi si sam (DIY) scena se je razvila na Kitajskem, zahvaljujoč raznim glasbenim imenom, kot je Yán Jùn iz Pekinga (okrog 1999), in se hitro razširila po vseh večjih kitajskih mestih.

Tudi na Tajvanu od 1990-ih raste mreža noise, eksperimentalne in industrijske glasbe; zahvala za to gre predvsem umetnikom, kot je Lín Chí-Wèi (Eric Lin, 林其蔚) in skupina Z.S.L.O.

V Južni Afriki se je od 1980-ih in 90-ih naprej izoblikovala naredi si sam kasetarska scena manjših razsežnosti z umetniki, kot so Kalahari Surfers in Jay Scott (Sphinx) ter njegova založba kaset Network 77, ki med drugim aktivno promovira južnoafriško underground glasbo.

Danes, v 21. stoletju, se veliko število noise in zvočnih umetnikov, skladateljev elektroakustične glasbe z akademskim ali naredi si sam poreklom ter scen in rednih dogodkov razvija in pojavlja v deželah, kot so Tajska, Singapur, Malezija, Egipt, Tunizija, Macao in druge, postopoma pa jim sledijo tudi posamezna središča v drugih državah, kjer se ti žanri pogosto povezujejo z vizualno umetnostjo in/ali elektroniko: Pakistan, Bangladeš, Nigerija, Angola, Alžirija, Armenija, Uzbekistan, Mongolija, Mjanmar, če omenimo samo nekatere.

Zgodovina njihovega razvoja še ni zapisana.

40 Répertoire International des Musiques Electroacoustiques/International Electronic Music Catalog – po izboru Hugh Davies v reviji Electronic Music Review št. 2/3, april/julij 1967.

41 Michael Blake: A Very Short Overview of Electronic Music in South Africa, or "How we got into electronic music, and how not to get out again", 2013, <http://samusicresearch.wordpress.com/tag/michael-blake/>

42 Iz pogovora z Michaelom Blakeom.

43 V Leonardo Music Journal, št. 16, str. 62–63, 2006 – Unyazi, Special Section Introduction by Jürgen Bräuninger. Iz pogovora z Ulrichom Süßejem.

44 Bob Gluck: Electronic Music in Indonesia, EMF Institute, 2006. http://cec.sonus.ca/econtact/11_3/indonesia_gluck.html

45 <http://lth.e-lib.nctu.edu.tw/en/bio-1.htm>

46 Sezgin Boynik, Tolga Güldallı: An interrupted history of punk and underground resources in Turkey 1978–1999, BAS.

47 Biografija Vadima Ehrlicha: <http://ziart.kz/ganz.html>

48 <http://jingjingluo.com>

49 Marie-Hélène Bernard: Le développement de la musique électroacoustique en Chine continentale, EMS, 2008.

Prevod: Helena Fošnar

50 Bob Gluck in Ping Jin: A Conversation with Zhang Xiaofu, 2005.

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Selected discography / Izbor diskografije

1950–1990

Halim El-Dabh – Crossing Into The Electric Magnetic
Bülent Arel & Daria Semegen – Electronic Music For Dance
Toru Takemitsu – Works Of Toru Takemitsu
Toshiro Mayuzumi – Tokyo Olympiad
José Maceda – Ugnayan
Alireza Mashayeki – Alireza Mashayeki
Dariush Dolat-Shahi – Electronic Music, Tar And Sehtar
Makoto Moroi / Kuniharu Akiyama – Music Drama Akai Mayu
Toshi Ichihyanagi – Electronic Field
Group Ongaku – Music Of Group Ongaku
Sukhi Kang, Beate-Gabriela Schmitt – Man Pa/Thal/Mosaico/Klangspuren
Joji Yuasa – Music For Experimental Films
Joji Yuasa / Kuniharu Akiyama – Music For Puppet Theatre Of Hitomi-Za
Nam June Paik – Works 1958.1979
Joseph Dorfman, Yizhak Sadai – Electroacoustic Music
Ulrich Süße – Komposition Mit Elektronik
Aminadav Aloni – Once
Xper Xr – Murmur
Z.S.L.O. – Z.S.L.O.
Li Chin Sung – Past
Chu Ishikawa – Tetsuo

Compilations / Kompilacije

Experimental Music Of Japan
Ear Magazine Presents Absolut CD #2, The Japanese Perspective
Experimental Music Of Japan '69
Concert: 20-21
10 時間 / Ju-Jikan: 10 Hours Of Sound From Japan
Nothing Works As Planned
Israeli Electroacoustic Music
Beyond Ignorance And Borders – An African, Middle-Eastern, Asian noise and electronic compilation
30.2 – Electronica, experimental and noise from Africa
Art Of The Muses – An experimental music compilation featuring ten female composers from Far East Asia
موسيقى تجريبية لفنانات مصرية Egyptian Females Experimental Music Session
Periférico: Sounds From Beyond The Bubble
Soundtracks For Bride Of Sevenless - A survey of Asian sound activity: 1997–1998
Eternal Blue Extreme: An Asian Tribute To Derek Jarman
An Anthology Of Chinese Experimental Music 1992–2008
The Fifth Complaint Concerns Emotional Disturbances
Munen Muso 1
The Ruptured Sessions Volume 5.

