

Electronic sounds and interactivity in Japanese contemporary sound performance

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Last two decades the Japanese contemporary composers have been working with computer for multiple purpose. One of the emergent topic for the composers is <communication>. Naturally the topic is combined with the general situation of internet pervasion or spread of the tools like SNS or iPhone. As for music concept, it is in the interactive music pieces that communication is the most important subject. In the interactive music pieces not only the ensemble situation between the players but also the relation between the electric sounds and the gesture of the musicians have been drastically varied. The causality of sounding is not self-evident; the audience is wondering how the sounds come, or what is the physical architecture of sound producing. In some pieces, only the sounds are important with all systematic logic. In others the composers should show how the process of sound producing on stage is actual toward today's social and technical communication. One composer thinks that the electric sounds are only the results of interactive system, the other composer accepts the system in which his musical concepts produce no sounds. Sometimes the composers are working in the marginal realm in contemporary art scene.

These trends are more important for the Japanese Millennial Generation because they can't find their way of creation between the system construction and the electroacoustic experience. That is not the problem of with-performance or without-performance. Both the sounds itself and the performing communication are the materials for composition. Which, how and why they should be combined?

In the presentation I will think about the communication phase with referring to the Japanese composers as followings; Shigenobu Nakamura, Masayuki Akamatsu, Yuichi Matsumoto, Takumi Ikeda, Craftwife and so on.