This document is an excerpt from the book:
Cedrik Fermont & Dimitri della Faille (2016) *Not Your World Music : Noise in South East Asia*, Berlin & Ottawa, Syrphe & Hushush, 276 p.



NOT YOUR WORLD MUSIC

Noise in South East Asia

Art, Politics, Identity, Gender and Global capitalism

Cedrik Fermont and Dimitri della Faille

SYRPHE (Berlin) | HUSHUSH (Ottawa)

This book is dedicated to the loving memory of

Leslie Hodge (1971-2015)
蔡安智 (Tsai Anchih 1979-2014)
中嶋昭文 (Nakajima Akifumi 1959-2013)
Zev Asher (1963-2013)

We miss you. Fuck.

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NOTE ABOUT NAMES

In this book, we identify people as they would usually name themselves. That is to say that we respected specific ways of writing names according to the country or culture of origin of the various contributors interviewed. For instance, as is customary in the case of Vietnamese, Chinese or Japanese names, we have placed the person's last name before their given names. There may, however, be a few exceptions in the cases of people who use a different order for their names than is customary for their culture. In Indonesia, it often occurs that a person only uses a single name or a single nickname. Accordingly, we have sometimes quoted the nickname between quotation marks. Wherever possible, in order to better identify persons, we have also tried to include names in their original script.

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1

SOUTH EAST ASIA, NOISE MUSIC AND US

Cedrik Fermont and Dimitri della Faille

In the fast-paced environment typical of the neoliberal cities of South East Asia, it seems that noise is everywhere. The streets, the congested avenues, the traffic, the motorized rickshaws, the markets, the hawkers, the legal and illegal transactions. They all have very distinctive sonic signatures. Even the countryside is filled with noises of mopeds, food being fried, stridulations of insects and slow pulsations of amphibians. This sonic environment leaves little doubt as to where we are; all these noises clearly point to South East Asia. It is almost as if silence had forgotten about the place. One can be seduced by this lyrical and poetic idea suggesting that noise music is the image of the social environment. In other words, the sonic environment of South East Asia would be generative of mimicking artistic practices.

This book attempts to demonstrate that this idea is a very reductive understanding of noise music in South East Asia. Noise music is more than an insignificant mirror of the hyperactive urban and rural environments of South East Asia. The whole book is organized around the idea that music is more than a collection of sounds; it is a social activity. Noise music is examined as it falls in a web of complex social interactions. Therefore, beyond the art-specific dimensions, this book also includes reflections about politics, identity, gender and global capitalism. This book is about art and society in South East Asia. It is also about how the region, its culture and its people, are connected with the rest of the world through art practices.

As readers of this book will notice, noise music is a loose label used to describe different sonic practices that may be considered “extreme” or unusual to the uneducated ear. Throughout this book, we have chosen to classify under “noise music” not only the scenes that identify directly with it but also genres with similar esthetics, organizational practices or common influences such as minimal ambient music, academic electroacoustic music, distorted electronic rhythms or industrial music and other genres. They cross-pollinate with what can strictly be understood as noise music. They contribute to their scenes, ways of being and common history. We have dedicated a whole chapter to the definition of noise music.

In this introductory chapter, we explain the reasons for writing this book and we present our ethical and political positions that pervade this entire book.

Authors are never neutral, their identities are ingrained in the text—they are part of the content. Our understanding of South East Asia has shaped our approach to this research and writing. Therefore, this chapter also serves as a brief presentation of our views on the characteristics of the region and on who we are. This may help the reader better understand the perhaps unique content of the book.

What this book is and what it is not

This book is one of the very few writings about noise music. It is, by far, the most comprehensive published resource on noise music in South East Asia. However, it does not claim to be a definitive guide. It cannot fully embrace the diversity and the complexity of the various scenes. It cannot completely and extensively tell the stories of those who make these scenes. We see it as an attempt—rather than an authoritative claim—at analyzing, documenting and describing a very diverse set of practices from a region often forgotten or patronized. This lack of documentation is surprising in a way because noise music in South East Asia is very active. The noise music scenes in South East Asia are very diverse and very dynamic. We hope that this book will help in disseminating information about noise music in South East Asia, help the researchers and journalists seeking information and help raise the awareness of the general public on extreme music in South East Asia. Because this book is also one of the very few books about noise music, it may also be used as a resource to understand this genre of underground “extreme” music beyond its specific area of coverage.

This book takes a rather hybrid form. It falls perhaps somewhere between the boundaries of a scholarly book, an essay, fan literature and accounts by practicians. The reason for this is that this book resembles us, our backgrounds and our struggles. We have grounded the book, its content and its concept on our own multifarious first-hand knowledge that we have accumulated throughout forty years of combined experience in performing noise, electroacoustic, ambient, industrial, experimental, avant garde or sound art in Europe, Asia, the Americas, Africa and the Middle East. But, it is also grounded in our activism and scholarly readings. While this book is based on our experience, the process of writing it made us more aware, and we dare to say, knowledgeable than we were when we started this common project two years ago. During the research for this book, we have constantly learned and discovered new facts, new ideas or new practices.

This book is political: it is anti-sexist and anti-colonial. It hopes to provoke discussions about society, social representations, inequality, marginalization and colonialism. It hopes to engage in changing practices. Throughout the book, we have attempted to underline and criticize the dynamics of marginalization and domination by force, coercion and also through social representation and discourse. It is critical of sexism towards women in the history and the practices of “extreme” music. As much as it possibly can, this

book tries to break away from male-centered perspectives. It is also focused on the decolonization of the history of noise music and emphasizes the often forgotten story of noise music. We wanted to show noise music beyond the Western world and Japan, a country whose contribution to noise music is generally highly regarded and already well-documented. This book makes room for perspectives "from the inside". Consequently, its cornerstone would perhaps be the conversations we had with various members of the noise scenes in South East Asia.

This book is ingrained in the “Do-It-Yourself” (DIY) culture of alternative and underground music we are so familiar with. Our decision to self-publish the book is political and revealing of the practices of the noise scenes. It is very possible that with some adjustments, this book could have found a receptive ear with a commercial or scholarly publisher. But, self-publishing the book allows us unchallenged control on content, distribution, price and schedule. In our experience, knowledge about art scenes in South East Asia or, more largely, knowledge about arts and culture outside Europe and North America (the “Western World”) is more often than not published by Western publishing houses and record labels. Books and CDs come with a very high price tag and are difficult to find and to get outside Europe and North America. Knowledge is difficult to reach for those who would probably benefit from it the most. This global inequality in the access to knowledge and culture concerns us a lot. Therefore, self-publishing this book is also a social criticism put into practice. We firmly believe knowledge should be freely accessible to all. Besides the book in its printed version, we are circulating a PDF version available as a free internet download.

This book is an effort to counter hegemonies in the art and culture worlds. Hegemony is defined as the predominance, the control or the strong influence of one group over others. Hegemony permeates through most spheres of activity, including arts and culture. As implied in the title, this book is critical of “world music.” It is critical of the fact that the production and distribution of music from the “World” is mostly in the hands of multinational companies headquartered in Europe and North America. It is critical of the fact that a single label, a “terminological dualism that distinguished world music from music” (Feld, 2000, p. 147) is used to qualify music that is not from Europe or North America. Under such a label, “musics understood as non-Western or ethnically other [continue] to be routinely partitioned from those of the West” (Feld, 2000, p. 147).

This book is also critical of world music, because of the music industry’s tendency to become complacent of the blending, commodification and marketing of difference in favour of the “Western” urban middle class, under the leading economic models of neoliberalism and capitalism. The neoliberal industry of world music has made it difficult for music outside the canons to support a critical model that can transcend or overcome values of the capitalist marketplace (León, 2014). In fact, it has actually participated in the

reinforcement of the already limited number of poles of cultural production, therefore also participating in the "Western" hegemony over the music industry. While it is undeniable that world music has educated the urban middle class of the "West" on sounds from Africa, the Middle East, Latin America and Asia, the success of world music has actually strengthened the legitimacy of rock and roll or "Western" popular music. These hegemonic genres have then provided loose moulds within which other musical expressions must comply in order to be successfully circulated and ultimately assimilated. Per se, this book is not about building or even attempting to build arguments against world music. Rather, it is a presentation of musical acts from regions of the world whose cultures are usually considered inherently or essentially different. This whole book rejects the assumed cultural difference emphasized by the idea of world music. This book is about acts of producing, circulating and enjoying music outside the usual capitalistic channels through which music from Asia has reached Europe and North America and their area of economic and cultural influences.

Any reader of this book will easily understand that studying noise music is a pretext to understanding its different dynamics, whether social, cultural, economic or political. What is more, this book wants to propose a decentered perspective on the history and the story of contemporary art practices. Ultimately, this book is a humble proposal to change vantage points in our understanding of identity, society and subcultures. This book is about noise music as an art practice. Noise music and its associated genres are aesthetically unique and worthy of interest. However, this book is not only about how different, or how special and exceptional noise music is as an artistic proposal. This book is about how the various noise scenes in South East Asia are revealing of social practices that may shed light on various dimensions of the societies they take part in.

What is South East Asia?

In this book, we have chosen to focus on the ten countries comprising the Association of Southeast Asian Nations (ASEAN): Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, the Philippines, Singapore, Thailand and Vietnam. Timor-Leste has been left out as it is currently in the process of joining the association. As the book testifies, the history of noise music in Brunei Darussalam is virtually non-existent, due mostly to the social and religious characteristics of this autocratic Islamic micro-nation. There are, however, reports of the underground circulation of recorded experimental and extreme music in the country. The historical chapter contains a subsequent discussion about music in Brunei.

Illustration 1. Map of ASEAN Countries



Source: ASEAN UP

South East Asia is an ensemble of diverse cultures and people. It is a region of great contrasts. In fact, if one focuses solely on the differences between countries in the region, it is hard to see what really links the countries of South East Asia together. “Indeed, there are considerable grounds for questioning whether what we think of as contemporary Southeast Asia constitutes a region at all” (Beeson, 2009, p. 2). Each country’s social fabric, political institutions and economic context are very different. The territorial occupation also varies greatly. South East Asia is divided between countries fragmented over large archipelagos and countries on the mainland, in Indochina and the Malay peninsula. It is estimated that about 640 million people inhabit the region where Indonesia acts like a giant with almost 260 million next to tiny Brunei with a population of only around 420 000. If size and population vary greatly, there also seems to be very few similarities in how people occupy the territory. The populations of Laos, Vietnam and Cambodia are largely rural while the population of a country like Singapore is virtually entirely urbanized. Also, while the populations of Brunei and

Malaysia are predominantly concentrated in cities, housing in these countries and in the region varies in quality. The region also has a wide variety of economic structures ranging from self-acknowledged capitalism, to controlled economies or even to "Communism." The economies of some countries are mainly concentrated on services, while others may rely more on extraction or on agriculture.

Politically, the region has almost as many types of regimes as there are countries. The political systems of the ASEAN range from flawed democracies to authoritarian regimes, from central bureaucratic structures to highly decentralized regimes. Some monarchies or sultanates are authoritarian, while some are not. Some countries are highly decentralized (for instance, Malaysia and the Philippines) and others are very centralized (for instance, Thailand, Singapore and Brunei). Despite being ruled by monarchies or sultanates, some countries have very strong and active local politics/grassroots movements. Conversely, despite being under the rule of a parliamentary system, freedom of association is very restricted in some countries. If one focuses on European colonization, occupation or control over South East Asia, its economy, its territory and its population, the political history of the region tells the stories of very different trajectories. For instance, while Thailand claims to have never been colonized, most others have experienced the very diverse colonial rules of Spain, France, Great Britain, the United States or more briefly, Japan. While most gained independence in the 1940s or the 1950s, Brunei only achieved full self-governance in 1984.

It is therefore hard to argue that the region constitutes an economic and social ensemble. However, "despite the national diversity that is its defining feature, there are a number of region-wide processes that have given Southeast Asia both a particular identity and a set of additional political, economic, social and even environmental dynamics that have in turn shaped national outcomes" (Beeson, 2009, p. 2). Ethnically, the region is very diverse but has been shaped by cultural exchange and propagation. In some countries only few indigenous people or "tribal people" remain. In many others, they have been totally assimilated into the flux of migration where they have not been exterminated. The intense trade and exchange in the region have led to the creation of hybridizations, melting pots of physical features or visible markers of ethnicity. For instance, we have personally witnessed Filipino artists being mistaken for locals in Thailand and Javanese artists being mistaken for locals in Manila.

Beyond the possible importance of hybridity as a common trait in many areas of South East Asia, there are social and cultural dimensions that link its societies. For instance, Bahasa Malaysia and Bahasa Indonesia—respectively the official languages in Malaysia, Brunei Darussalam and Singapore for the former and in Indonesia for the latter—are mutually intelligible. They are both based on the Old Malay language, Bahasa Melayu, a lingua franca of

trade (some say a colonial language) in the region. This is considered the root from which other languages of South East Asia are based on such as Tagalog, the official language of the Philippines, or Kelantan-Pattani Malay language of Southern Thailand. Indonesia, Malaysia, Singapore and to some extent, Southern Philippines, share a similar history of Islamisation through the colonization and the creation of Sultanates as well as networks of trade with other Muslim regions in South Asia and the Middle East. Countries of the Indochinese Peninsula share a history of centuries of mutual influences through the mould of powerful kingdoms and also various social, cultural and political processes of acceptance, rejection or incorporation of Indian and Chinese influences. This also holds true for the various influences of Hinduism, Buddhism, Islam or Christianity. While the influence of centuries of trade and colonization can be felt in the region's languages, this also holds true of food cultures, traditional arts and crafts, and culture. More recently, the investments and migrations from, and the cultural influences of Japan and Australia have played a significant role in shaping parts of contemporary South East Asia. This is especially felt in culture, through the performative and contemporary arts, in ways specific to the region, its history and its culture. It is particularly felt in the noise scenes. All of these characteristics of cultural hybridity probably contribute in defining South East Asia more than any other region in Asia. "The cultural complexity of the region and its rich and varied history set it apart from East and South Asia" (King, 2008, p. 18). For all of these reasons, one can hypothesize the existence of an ensemble called South East Asia.

More recently, the countries have, through the creation of the ASEAN in 1967, acknowledged some similarities or at least the will to recognize the necessity of economic and political cooperation. Now, with the advent of cheap air travel within the region and the promise of open intraregional circulation for its citizens, South East Asia acts more and more as an ensemble, if not coherent, then self-reflective of the necessities of possible communalities. Despite the "fuzziness and cross-cutting character of its boundaries, and the need to address local diversities, it is clear that since 1945 [South East Asia] has acquired an identity separate from its larger northern and western neighbours" (King, 2008, p. 19).

The idea of the "borders" of South East Asia should be critically addressed. First, current borders make limited sense. Indeed, the history of European colonization in the 19th and 20th century has also greatly shaped society in South East Asia. Not only has it shaped its culture, language and economy, but also its borders. Sultanates and kingdoms have been lumped together under a new "modern" entity in which new governance and political structures have been imposed. "Different territories and populations were incorporated into different politico-administrative and economic structures according to different colonial styles and philosophies at different periods of time" (King, 2008, p. 6).

Secondly, we have chosen to focus on the ASEAN countries but it could be said that Southern China, Hong Kong, Macau, or even Taiwan to some extent, share traits of a South Eastern Asian culture. In fact, it makes little sense to delimit South East Asia territorially to the ASEAN countries. South East Asia should be considered as a series of attitudes, cultures or markers of identity that have a high level of volatility and circulation. Centuries of contact with Chinese, Indian and Persian empires have profoundly influenced the region but, in mutual fashion, influences from the region have left an imprint on the said empires. Historical migrations to and from current South East Asia range as far as the shores of Africa and Madagascar. More recently, migrants from Southern China —for instance Hakka (客家人) and Hokkien people (福建人)—throughout South East Asia and from the Indian subcontinent have greatly influenced the economy, culture and identity of most South East Asian countries, especially in the Indochina and Malay peninsulas. We cannot stress enough that this process is not unidirectional and this should prevent us from thinking of South East Asia as a clearly defined territory.

Thirdly, one could also ask if the idea of South East Asia should not also be extended to parts of Europe and the Caribbean where produce from South East Asia and sizable migrations from and within the colonies are still felt to this day. In fact, "different parts of the Southeast Asian region became part of the histories and identities of particular colonial powers" (King, 2008, p. 6). For instance, in Suriname, a former Dutch colony in South America, it is estimated that Bahasa Jawa (Javanese) is the language of about 70 000 people. Also, in Belgium where we spent significant parts of our lives, *loempias* (or *lumpias*), a rolled snack food from South East Asia that may have originated in Southern China, are a fixture of Belgian food, available in virtually all supermarkets and fast food restaurants. Noodle and rice dishes such as *mie goreng* and *nasi goreng,* kroepoek (or *kerupuk*) crackers, also usual fixtures in Belgium and the Netherlands, were brought to the lowlands during the colonization of the Indonesian archipelago by the Dutch. The South East Asian origin of these foods is more often than not overlooked as they have been integrated into the vocabulary of Belgian and Dutch cuisines. Similar dynamics could also be observed in the influence of the waves of migrations to Australia, the United States or Canada resulting from civil wars and armed conflicts in the Indochinese peninsula. More recently, the same could be asked about the role of the many Overseas Contract Workers from the Philippines in North America or the Middle East where they set to influence the local social fabric.

The reader of this book should always keep in mind this critical assessment of the borders of South East Asia. South East Asia is a complex and fluid ensemble whose diversity make it difficult to conclude to its unity, but it is that very same dynamic that may set it apart from any other region and make it unique.

Who we are

This book is being written by two “Belgian” males. Is that not paradoxical for an anti-colonial and anti-sexist discourse? Indeed, on the surface it does look paradoxical but this is only the surface. In this book, we criticize the overrepresentation of white, middle class Europeans, mostly but not always male, in producing knowledge about South East Asia.

Cedrik was born in Zaire (today the Democratic Republic of the Congo). He is of Congolese, Greek and Belgian descent and grew up in Belgium. He has not graduated from any university and is mostly self-taught. He is a professional composer and musician based in Germany. He is extremely mobile, which is a situation he shares with Dimitri. There is no doubt that Dimitri represents the stereotypical image of elite North European white male domination. He was born and raised in Belgium in an upper class family. Highly educated, he holds a PhD (doctorate) in sociology and is a tenured professor at a Canadian university. He now holds the dual Belgian-Canadian citizenship. In that sense, his background differs greatly from that of Cedrik. What they both share, however, is their high mobility and their first-hand experience in the music scene, especially the one within South East Asia.

Yes, it would have been beneficial to have South East Asians tell and narrate their realities. Yes, it would have been greater to have females tell their own stories. Yes, knowledge is produced in part by the usual stereotypical domineering thanks to his understanding of the rules of publication, his high education and his capacity to navigate administration and gather resources. But, during the process of researching, writing and releasing this book and its companion compilation CD we have, as much as we possibly could, involved South East Asian collaborators. This also includes a female designer from Singapore, Sharon Tan, and a female proofreader from the Philippines, Pauie Pamintuan-Riva. One of the chapters of this book has been co-written with Paula Ledaga Léounda who is of mixed Gabonese and Haitian descent. Besides Dimitri, not a single person involved in this project resembles the usual white European middle class suspect. So, the suggested paradox is only superficial.

It must also be stressed that during the writing of this book, we have constantly attempted to keep the dynamics of “Northern” male domination under control. Every aspect of this book has been constantly discussed, when not loosely negotiated, with those whose stories are being told here. And, in the case of Dimitri, we have attempted to transform his white upper class background into a sort of leverage. If anything, perhaps his status as a university professor from a “Northern University” may allow counter-narratives to be told in (what could possibly be perceived as being such) a more “legitimate” way. Writing this book allows the names and stories told to circulate, to legitimatize, to empower and to reinforce the status of the

members of the scenes we are talking about. If there are any perceived biases felt throughout this book, we would appreciate feedback. We would also gladly collaborate or share resources and experiences with anyone who feels more legitimate and feel that their reality has not been told.

Structure of the book

This book starts with some general reflections from the humanities and social sciences about what a music scene is. Then, we define noise music by proposing some general milestones of its histories, we describe noise music esthetically, and we give an overview of its tools. We also lay out the major genres or sub-genres of noise music.

Afterwards, we present country-specific historical elements to noise music in South East Asia. This chapter is focused mainly on the specificities of each country but regional dynamics are examined as much as possible. This chapter is followed by some sociological reflections about how political, economic, social and cultural dimensions interact with noise music in South East Asia.

Following this is a chapter that puts members of noise scenes in South East Asia in a conversation about several aspects such as identity, gender and scene building. The dozen persons we have interviewed are either artists, organizers or label managers. They also share their thoughts on the history and the future of their scenes.

The book finishes with some additional informative chapters, such as an extensive bibliography on popular and scholarly music in South East Asia and an equally extensive discography. The book ends with a brief presentation of the companion compilation CD.

In order to give the reader an idea of the wealth of the visual culture of the various noise scenes in South East Asia, we have included various flyers throughout some chapters of this book. These flyers promote noise events in most countries of the region. They were shared with us as the result of a call for contribution launched on Facebook in october 2015.

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2

WHAT IS NOISE MUSIC ? AN ATTEMPT AT AN ANTI-SEXIST AND ANTI-COLONIAL DEFINITION

Dimitri della Faille and Cedrik Fermont

This chapter aims at defining noise music in the context of its history, its aesthetics and its social organization. Throughout this chapter we criticize colonial tendencies to interpret the history of noise music only through the lens of Western Europe and North America. We also express our discontent about the continuous downplaying or silencing of the role of women and sexual minorities in the telling of the history of noise music.

This chapter offers a brief but dense account of the history of noise music. It also attempts to describe noise music as an aesthetic proposal. We illustrate the diversity of noise music scenes by highlighting some of its most notable sub-genres and associated genres. We also present some of the tools and equipment used by noise artists to produce the music. Finally, before concluding, we reflect on how noise music can carry social criticism and can facilitate transgressive practices.

The elusive subject

Noise seems to be a very popular subject. Written material on “noise” abound. Indeed, a May 2016 search on the online shop Amazon.com revealed more than 3000 books related to “noise.” Similar searches on Google Books revealed over 20,000 written books, documents and reports with the word “noise” in the title, almost 4000 titles in the Library of the Congress (United States) and almost 3500 titles in the British Library (Great Britain). This popularity could be a potential problem for the person interested in learning about noise music. How can one identify relevant information? Only a fraction of this vast amount of books and documents is relevant in the study of music. And, quite unfortunately, more often than not, “noise music” is understood at a metaphorical level.

This is true, for instance, of one of the most oft-quoted book on noise music. The book, *Bruits (Noises)* by French intellectual and public personality Jacques Attali, is a fixture in histories of experimental music. Indeed, for those who have a scholarly curiosity, the process of learning about noise music often starts with reading *Bruits*. The book provides a political economical analysis of noise and music (Attali, 1977). Attali’s thesis is that

society's relation to noise and music allows for the prediction of social change. While the book is interesting at a sociological level, it is perhaps overrated in the conceptual tools it provides for the analysis of noise music. Its relevance is only superficial because there is little that is specific about noise music in the book. This is true not only for *Bruits*, but also for most books about music that claim to cover "noise music."

Applied specifically to music, the terminology "noise" as found in this wealth of written material, is often used as a synonym for all types of music in the context of social movements and social struggles. Several scholars studying cultural expressions of marginalized and discriminated groups have used "noise" to qualify the music they produced. Such a label is often more than sympathetic to "noise," it is seen as a very positive element of social change. To name only but a few examples, we see this in the case of Jewish rock music in New York City (*see* "New York Noise" by Barzel, 2015), Afro-American jazz and brass bands in New Orleans (*see* "Joyful Noise" by Smith, 1990), Afro-American and hip hop music in urban environments (*see* "Black noise" by Rose, 1994), white marginalized blue collar rock (*see* "Grit, Noise, & Revolution" by Carson, 2006) or social struggles as they are carried by various underground scenes in the United States (*see* "Bring the Noise" by Reynolds, 2009).

In a very ethnocentric yet sympathetic way, "noise" is also used to qualify music that comes from outside the direct cultural influence of the writer. For instance, noise is used to describe hip-hop outside the United States (*see* "Global Noise" by Mitchell, 2001), gospel music in the Caribbean (*see* "Mek Some Noise" Rommen, 2007) or non-Western music in general (*see* "Noise of the World" by Bordowitz, 2004). In these cases, music is called "noise" either because the sounds, lyrics and attitudes of the musicians shake the establishment or because of its perceived distance from the writer's cultural vantage point or the intended public of the work.

As this book tries to demonstrate, noise music in South East Asia often disturbs social norms and is sometimes perceived to be foreign, exterior or essentially different from Western music. When it mirrors the perceived discomfort of the Western world (if such a cultural ensemble has actually ever existed outside of civilizational imaginaries) when confronted with such music, calling the music produced in South East Asia "noise" is ethically problematic. Here, we hold no differences in the nature of music produced in South East Asia and the music produced in Western Europe or North America. We contend that using "noise" to label music—even in a sympathetic way—runs the risk of perpetuating perceived distances and differences. Thus, music should be referred to as "noise" when musicians or performers themselves use that label or when they belong to a genre that is usually associated with that label.

In November 2015, we conducted an online survey to know how the different scenes in South East Asia were referring to "noise music." Our goal was to assess the diversity of the vocabulary used by speakers of the many languages in the ASEAN countries. Over and over we were given very similar answers along these lines: "Yes, we have words to describe noise. But, to us, noise music is 'Noise music,' the English term." For instance, we were told that in Bahasa Indonesia, the official language of the Indonesian archipelago, "bising" (incidentally, the title of a documentary about noise music in Indonesia), "pekak," "hiruk pikuk," "berisik," or "gaduh" are a few words that could describe noise. However, in Indonesia and elsewhere, performers, organizers and fans use "Noise," an English word deriving from old French, signifying nausea, disturbance, disgust, annoyance or discomfort. Such a definition of noise music, however, suggests a normative position that would differentiate between good and bad, or pleasant and repulsive music. Is noise music really just a sound that people do not like or do not want to hear (Hendy, 2013)? As the rest of this book will show, many artists like to play around with this negative labelling.

Noise music is more complex than "bad" or repulsive sonic aggressions (Hainge, 2013). It is also more complex than an imitation of the sonic environment (Goddard, Halligan & Spelman, 2013). In this book, we use "noise music" as a label that is mostly self-attributed by artists, organizers, label managers and fans. It refers to relatively well-established genres or scenes in the history of music. This chapter attempts to show that noise music is a series of genres with a long history that parallels both music and sound art yet it is necessary to avoid any confusion as to what is "noise music." Let us now highlight some historical milestones in order to comprehend the complexity of noise music or noise musics.

Some historical milestones of noise music

To describe the itinerary of noise in South East Asia, we have to talk about the genre's larger history. Talking about the social and organizational history of noise is one way to highlight its specificities and to contribute in its definition. Indeed, from the social analytical point of view, noise is more than just aesthetics; it is a social practice that is being constructed through complex interactions. It is also the result of specific social, political, cultural and economic contexts. Describing interactions and specific contexts in relation to the history of noise music would be the project of an entire book. Thus, we do not pretend to be able to achieve that in this chapter nor this book. The following section attempts to give the reader—who has presumably little knowledge about noise music—some milestones in the history of its associated genres. A later chapter in the book gives an account of the history of noise and experimental music solely focused on South East Asia.

Narrating the history or telling the story of noise music is a dangerous endeavour. Historians know this issue very well. There is a high risk of recreating *a posteriori* links with events that are otherwise unrelated. Historian Hackett Fischer warns us of *post hoc, procter hoc* fallacy, the mistaken idea that because event "A" happened before event "B," then the latter is the direct result of the first event (Hackett Fischer, 1970, p. 166). Contemporary reinterpretations of the genealogy of noise music are often laden with anachronistic claims. For instance, it would be false to assume that contemporary noise music derives in any way from shamanic culture because "shamans" or "traditional medicine men" have used sounds (that may be perceived as noise) to induce spiritual and somatic experiences. One needs traces of a continuous path or vectors of transmission to be able to appropriately tell the history or the story of noise music. If noise musicians would like to claim a relationship with shamanic culture, then this is interesting from the discourse analytical point of view even if it does not make much sense historically.

Here, we attempt to be as faithful as possible to historical events and their continuity. But because much of the historical material we use for this book is also based on personal accounts, we have adopted the stance that people are what they say they are. We understand history as a storytelling and this storytelling serves a social function. In putting together the stories of noise music, we have to respect possible unsubstantiated claims and place them in the context of efforts to build a scene and to seek legitimacy.

For instance, the history of modern noise music often begins with references to Italian avant-garde artist Luigi Russolo or the Berlin dadaists. The manifesto *L'arte del rumori* (*The Art of Noise* - 1913) by Russolo includes statements about how music must incorporate the novel sounds of the industrial age. As Europe became increasingly industrialized, the Italian artist wanted to celebrate machines and progress that offered a seductive way into new worlds, far away from the dark ages of tradition. For him, noise in art was both avant-garde and a social rupture.

History can easily trace the emergence of contemporary noise music back to the late 1970s and early 1980s (Kahn, 1999; Labelle, 2001; 2006). Many empirical and material traces are available. However, how do we trace a continuous path between European avant-garde (e.g. Russolo or the Berlin Dadaists) and contemporary noise music? Possible vectors of transmission supporting the idea that the history of noise music began with early 20th century European avant-garde include continuous experimentations in soundtracks, music and sound art (Goddard, Halligan & Hegarty, 2012; Prendergast, 2000). In the following section, we have highlighted some streams that have contributed to this idea. Here, we have focused mainly on performances and recorded pieces, which have the most documented connections in the history of noise.

The academic stream

The first stream of noise music history includes composers and experimentalists close to the European and North American academia. By all accounts, this is true in the case of the ground-breaking *Wochenende* (1930), a movie without images by German filmmaker Walter Ruttmann, or *Étude aux chemins de fer* (1948) by French composer Pierre Schaeffer, and his later opéra *Orphée* (1953) with fellow French composer Pierre Henry. In the 1950s, many academic pieces led to a path toward experimental and noise music. Influential pieces were, for instance, *Poème électronique* (1958) by French composer Edgard Varèse, and *Scambi* (1957) by Belgian composer Henri Pousseur. The 1960s and early 1970s were also very rich in seminal experimentations in the music produced by the European and North American academe. *Orient-Occident* (1960) by Greek-French composer Iannis Xenakis, *Four Electronic Pieces* (1959-1966) by United States composer Pauline Oliveros, *Electronics in the World of Tomorrow* (1964) by Finnish polymath Erkki Kurenniemi, *The Wolfman* (1964) by American composer Robert Ashley, *Adversus (Homemade Electric Music)* (1966) by Italian composer Walter Marchetti, *Le voyage* (1967) by Pierre Henry, *Silver Apples of the Moon* (1968) by US composer Morton Subotnick are some more examples.

Even if they may not have been part of a continuous progressive movement towards contemporary noise music, these pieces certainly help in understanding how contemporary noise music has made its way from the early 20th century Western avant-garde. The sonic references are obvious and so are the influences as quoted and claimed by contemporary noise artists.

The avant-garde experimental stream

A second concurrent, but more contemporary, stream pertains to performance art, underground music and avant-garde rock experimentations. This is, for instance, the case of *Loop* (1966) by The Velvet Underground, an experimental art rock band from the United States, and *Metal Machine Music* (1975) by one of the band's musicians, Lou Reed. We could also think of *Jihad* (1980) by Canadian punk band Tunnel Canary, *The Ascension* (1981) by US guitarist Glenn Branca or *23 Drifts to Guestling* (1983) by British combo COUM Transmissions, whose members came to form the seminal industrial band Throbbing Gristle. The US band Swans and rock experimentalist Thurston Moore (of Sonic Youth fame) and their early 1980s "no wave" art punk rock are other important markers in the history of noise music as seen through Western eyes.

The connection between these experimentations and that of contemporary noise is perhaps stronger than that of the academic stream. For instance, seminal noise bands like Whitehouse (formed in 1980) and NON (fronted by

the US artist Boyd Rice, who has been active since 1975, and first published his work in 1977) have known connections with performance art.

Two streams evaluated

The streams we have presented constitute two main discourses or narratives in the history of noise music as told from the viewpoint of Western men. They are not mutually exclusive of each other. Proof of material continuity or vectors of transmission between the early 20th century avant-garde and contemporary noise music rely mostly on the self-narrated history of the scene (for instance, in interviews and liner notes). Still, these narratives remain to be very selective interpretations of the empirical history of noise. We contend that, often, this history is focused on Western Europe or North America, its modernities and on the contributions of male artists. Overall, one can say that the history of electronic music (and noise music, for that matter) "seem[s] to flow naturally into the colonialist discourses articulated to electronic sounds in Cold War popular culture, the sexist imagery that has characterized many electronic music album covers and advertisements, and the militaristic language that inflects contemporary music-production terminology" (Rodgers, 2012, p. 6).

Russolo's noise futurist manifesto (1913) and the Berlin dadaists were typical examples of modernist discourses and must be critically evaluated. For instance, the *Art of Noise* has to be understood in the context of criticism against conservative early twentieth century society. The two streams we have presented have somewhat divergent stances on modernity that may distance them from Russolo's position. The first stream of composers and experimentalists from Western academia has, in general, not strayed far from modernist discourse and all of its shortcomings and idiosyncrasies. The second has largely been more critical. For instance, industrial music, in connection with the avant-garde stream and its imaginary, is clearly a criticism of modernist discourses (Neil, 1987; Parfrey, 1987; Thomson, 1994). Industrial music takes the imagery of the modern world (technological warfare, industry, computers, etc.) and shows some of its possible detrimental social impacts (Dwyer, 1995; Vale & Juno, 1983). However, despite some interesting criticisms of Western modernity in industrial music, "electronic music can (or has failed to) express possibilities for more imaginative and ethical encounters with technology and difference now and in the future" (Rodgers, 2012, p. 10).

In 1997, the UK label Susan Lawly released a compilation entitled "Extreme Music From Africa." While this compilation was revealed to be a hoax (the tracks were produced by a British man named William Bennett) it is interesting to note that Bennett, one of the most important players of the noise scene, had tried to establish connections outside of the "Western world." Bennett's intent was most likely to create an exotic twist to the otherwise Western-centered noise scene. Nonetheless, it is important to note

that noise music is only Western-centered in the hegemonic discourse of its history.

Examples of overlooked elements of the non-Western history of noise music are abundant. For instance, Japan occupies an interesting place in the history of noise music and is often used as a justification against the failure to include non-Western centered elements in the story of how noise music came to be. We share some of these elements below. As a supporter of Japanese extreme music, Bennett would have been fully aware of this. While Japan has contributed a lot to the history of noise, it remains the exception in the rule of ethnocentric story of noise music. Additionally, beyond what is known as Japanoise, quite a few milestones from the history of experimental and noise music in Japan have been overlooked in favour of the avant-garde experimental stream and its direct influence in Japan.

For instance, often forgotten in the narrative about the emergence of noise music are the works of Jikken Kōbō (実験工房), which explored various disciplines in the arts in the early 1950s. Jikken Kōbō attempted to experiment with sounds away from academia (Fuji, 2004; Loubet et al., 1997). Outside of Japan and Western Europe and North America, other experimentations have been seminal, yet understated. Furthermore, the contributions of artists from the Soviet or Communist blocs should also be considered. For instance, Alexander Lebedev-Frontov (Александр Лебедев-Фронтов) from Saint Petersburg (Leningrad) in the former Soviet Union, Andrej Zdravič and Marina Abramović (Марина Абрамовић), from Slovenia and Serbia in the former Yugoslav Republic respectively, have, since the 1970s and 1980s, explored sound in experimental ways that certainly share many artistic affinities with sound art and contemporary noise music. There may be, in fact, no true traces of continuity between these artists and contemporary noise music, but, as we argue, the history of noise music is a story that silences the work of others in the course of talking about its own lineage. This is detrimental to the development of noise music as it fails to be inclusive.

Aside from refusing to separate the history of noise music in the so-called Western world from its history elsewhere, especially in South East Asia, we are also attempting to acknowledge the often forgotten or undervalued role of women in the history of music, electronic and experimental music included. In 2000, the label Susan Lawly also acknowledged this through the release of a compilation, semi-fictitious this time, entitled “Extreme Music from Women.” However, by telling “herstory,” we have to be very careful not to separate the history of music and the history of women in music. The former should be told as an integral part of the history of music in which contributions by some social groups, women in this case, are marginalized or silenced.

The history of electronic, experimental and industrial music has not fully acknowledged the role of the many women that have shaped it. There are, however, some exceptions. Laurie Anderson and Pauline Oliveros are perhaps the most documented female experimental electronic music artists (Rodgers, 2012, pp. 27-33). We have mentioned some others in the previous paragraphs but many more women have influenced the history of electronic and experimental music. These are, for instance, Bebe Barron, Clara Rockmore, Delia Derbyshire, Daphne Oram, Laurie Spiegel, Beatriz Ferreyra, Eliane Radigue, Cosey Fanni Tutti, Wendy Carlos, Gudrun Gut and Kaffe Matthews. Nevertheless, the story of experimental and noise music, especially in the two streams we have presented is, more often than not, very quiet about their contributions.

To recap, the story of noise music is made up of two streams: one from Western academia and another from the avant-garde. As we have attempted to highlight, however, these two narratives are ethnocentric and male-centered. Telling the story of noise music is one way to define it by showing the specific historical markers that make noise music more than just a reproduction of the sonic environment. Now that we have presented some milestones in the emergence of noise music and have tried to emphasize some of the shortcomings of the dominant narratives, let us present a description of what noise music sounds like.

A sonic and acoustic description

One way to attempt a definition of noise music is to describe its acoustic and musical aspects. In terms of describing the aesthetics of noise, we can think of a negative and a positive definition. The first, by abstraction, would explain what noise does *not* sound like while the second will try to put noise music's sonic explorations in words.

A negative definition

A negative definition of noise describes it as not resembling any commonly known music, especially popular music. While noise music is generally accepted as being an artistic practice and part of the art world, noise music does not always claim its direct relationship with music. Even if it seems to be a value-laden and patronizing judgment to say that noise music is "not music," this poses no actual issue at all for many noise performers. For the most part, it is not performed with instruments taught in music academies and many artists would not fight to be classified as musicians (Toop, 1995). Noise music is not necessarily based on scores, on usual musical structures or on notes.

One scholar describes noise as having "such a degree of dissonance and discordance as to be unlistenable even to avant-garde cognoscenti familiar with Varese, Cage, musique concrète, Stockhausen, free jazz, or, indeed, fans

of the extremes of rock, Hendrix at his wildest, the Who at their most auto-destructive, heavy metal, grindcore, death metal" (Wilson, 2015, p. 173). This idea is revealing of the author's position. We, and many other noise musicians, have been confronted by those very subjective ideas and have found it very restrictive.

A positive definition

A positive definition, on the other hand, will attempt to describe noise while refusing to use too many normative statements. It is a difficult task, as descriptions are never neutral. One way to put it is to say that noise music is the art of organizing sounds (Landy, 2007). The following statement is a nice way to describe the experience of listening to noise music or organized sound. "Listening to noise can take the form of a Dionysian experience during which individuality is abandoned and the limits of the senses are exceeded in a heightened state. The noise becomes a felt physical force—a physical phenomenon in space which the body cannot avoid" (Shryane, 2011, p. 49). However, this statement is laden with normative and poetic statements about the somatic aspects of noise. It remains difficult to understand the aesthetics of noise based solely on such a description.

Thus, let us add a few other descriptive elements. Noise music uses various frequencies from the whole spectrum that might include very high and/or very low frequencies. Noise music, especially when played or performed at a high volume, might create states of mind that have somatic effects (Toop, 1995). For instance, one can feel that their eardrums are about to be pierced, or feel that the sound induces some form of trance, especially when noise music is repetitive. Noise music is often improvised. However, in its recorded form, it can be the result of highly edited and sequenced sounds. Sometimes, a rhythm is produced by drums, a computer or a rhythm machine.

Both these negative and positive definitions still fail to fully encompass noise. The following section attempts to define various genres or sub-genres of noise music and to show how diverse they are, both in understanding and in practice.

The various noise scenes, genres or sub-genres

We have already stated that noise music is more than a single genre. It is very diverse in historical, social and aesthetic terms. Noise music is a vast territory defined by its many influences ranging from underground radical or extreme subcultures, pop music (or vernacular music) and academic cultures. It lies perhaps somewhere between an iconoclast genre of music called industrial music and the more academic genre of electroacoustic music (Atton, 2011; Demers, 2010; Hegarty, 2006; Van Nort, 2006). All these influences converge, blend and create different chemical reactions. The following sections render the complexity and diversity of sub-genres for

which artists identify a connection with noise music. It is important to note that these sub-genres are flexible and many artists do not feel comfortable with these labels. Many noise performers and bands evolve and move in different directions throughout their careers. This is the case with the famous US noise combo Wolf Eyes, which has performed in different genres ranging from harsh noise, noise rock or even doom noise metal.

In this book, we have often extended our understanding of noise music beyond the self-identified label "noise music." Indeed, we have also associated "electroacoustic music," "industrial music," "experimental music," or "sound art" when they relate to the positive sonic and acoustic definition given in the previous section. To some extent, we could have extended our definition of noise to include krautrock, post-rock or noise rock performers as they use elements of noise (Fletcher, 2012; Stubbs, 2014). Indeed, seminal bands like Cluster or Faust from Germany, Sonic Youth from the US, and, more recently, Godspeed You Black Emperor! from Canada, Sigur Rós from Iceland, The Observatory from Singapore or Explosions in the Sky from the US also definitely have elements of noise music. The same could be said of some forms of free jazz and avant-garde jazz from the likes of US musician John Zorn or German musician Caspar Brötzmann. Many pieces of acoustic ecology, soundscapes or field recordings have elements akin to some of the ambient noise sub-genres, such as in the work of French composer Éric Cordier. All these examples do not necessarily constitute noise performers or sub-genres of noise music in the sense that performers and artists in those genres do not necessarily identify in that category. They overlap with noise music because they share some aesthetic and/or organizational elements.

In the following sections, we have included descriptions of performative acts where relevant. This is not an exhaustive list of descriptions of the various genres or sub-genres of noise music but an illustration of some of its most notable sub-genres. Our goal is to help the reader—presumably unfamiliar with noise music—understand the main sub-genres making up the diversity of noise music. In one way or another, one can find noise in South East Asia in continuity or in explicit rupture with most, if not all, of these sub-genres.

Japanoise

One of the most famous sub-genres of noise music is certainly "Japanoise." In terms of the size of the scene, Japanoise is not the most important noise genre but it is without a doubt the most documented noise scene in academia. It is especially true in the case of the works of Akita Masami (秋田昌美) aka Merzbow (*see for instance* Alarcón Jiménez, 2006; Hegarty, 2001; James, 2011 or Novak, 2013). Based only on scholarly literature, one could wrongly conclude that noise music and Japanoise are interchangeable terms and what holds true for the first holds true for the rest. The reason for this is probably related to the exotic appeal of modern Japan in "Western" educated culture.

The term Japanoise seems to have appeared in the late 1970s, a contraction of Japan and noise (ジャパノイズ). Nevertheless, clearly defining it is not an easy task. On one hand, it seems to lump together two currents, one from the South Central Japan region of Kansai (Osaka and cities around), and the other from the capital, Tokyo. Many of the pioneers of Japanoise came from the 1970s psychedelic, experimental rock and punk music scenes. Among them were Hijōkaidan (非常階段, from Osaka) and Akita Masami (from Tokyo). Japanoise has enjoyed great recognition in experimental scenes around the world, so much so that from outside Japan, it would seem that the country is filled with noise. However, this is not the reality and it is actually hard to find a certain unity in the so-called Japanoise scene, even in the small pockets where noise artists perform and record.

Japanoise is often recognized for its roughness, the sonic violence expressed in its scene and, perhaps for some or at least in the past, the extreme behaviour of its performers. This is the case, for instance, with artists such as Masonna (マゾンナ) or Incapacitants (インキャパシタンツ) whose performances are very physical, The Gerogerigegege (ゲロゲリゲゲゲ) whose performances have included masturbation and eating feces, Hanatarash (ハナタラシ) whose performance have included self-cutting, dissection of dead animals and even bulldozing a venue's wall with a construction vehicle, or Hijōkaidan whose performances have repeatedly included smashing up equipment, urinating on stage, and throwing garbage at the audience. These are just a few examples that illustrate the diversity and the perceived violence of Japanoise. As explained by Masato Matsumura, "currently, the noise scenes in Tokyo and Osaka are at once very alike and highly different—the only constant to 'Japanoise' is the wide variety it contains" (Matsumura, 2014).

In South East Asia, artists who perform in ways similar to Japanoise are Writher (Vietnam), Bertanduk! (Indonesia), Control-Z (Indonesia), Sodadosa (Indonesia) or Mindfuckingboy (Singapore).

Power electronics

Another influential genre of noise music is "power electronics." The term was originally coined by the British combo Whitehouse (fronted by William Bennett) on their album *Psychopathia Sexualis,* published in 1982. However, the genre existed even before it had been given a name. Artists belonging to that genre were already active in the late 1970s and early 1980s, when it was associated with industrial music. While industrial music tends to be eclectic in its sound, power electronics mostly follows redundant patterns that tend to consist of screeching sounds and/or feedback, analog synthesizers and/or pedal effects and screaming, distorted voices, without percussions or melodies. Power electronics performers were initially mostly from Europe and predominantly from Great Britain.

The power electronics scene played around with many social taboos. This is especially true in the case of Great Britain where Sutcliffe Jügend, a band, was named after a serial killer (Peter Sutcliffe) and Nazi's youth brigades (Hitler Jugend). Italian noisemaker Maurizio Bianchi is also known to have included many references to fascism and nazism in his aesthetics. However, one should be very careful not to jump to conclusions and interpret these references as an endorsement of fascist politics and racism. During an era of conservative politics, power electronics attempted to shake the status quo much like the punk and industrial scenes did. Under the regimes of Margaret Thatcher in Great Britain and Ronald Reagan in the United States, they willingly played with imagery known to shock.

In South East Asia, Bangkai Angsa (Indonesia) and Shoah (Indonesia) are some of the few artists performing in ways similar to power electronics.

Harsh noise wall

Harsh noise wall or HNW is another genre of noise music. It is characterized by its loud, often static, monolithic and non-dynamic sound. Some HNW is reminiscent of the 1970s–1980s experimentation by US provocateur artist Boyd Rice, also known as NON. Often confused for power electronics, it differs in the fact that it emphasizes loudness; it has very little variation and fewer vocals. In fact, as a monolithic ensemble, it often feels like the listener is being hit by a wall. Tracks are often just one single block starting and ending with the same sounds and volume.

Some notable artists of the genre are Richard Ramirez (of Black Leather Jesus) from the United States, and The Rita and The Cherry Point from Canada. Artists in the sub-genre use the imagery of violence, war and pornography. This is particularly true for the openly gay Ramirez who uses hardcore gay pornography.

In South East Asia, artists who perform similarly to harsh noise wall are Radioage (Indonesia) or Shoah (Indonesia).

Black noise

Black noise or blackened noise is a type of noise music that uses abrasive elements of noise, drone, black metal, doom ambient, or even industrial. The genre itself sometimes flirts with power electronics but the inclusion of metal (often black metal) elements in the sonic structure is a major difference. Indeed, this genre is often associated with doom and drone metal by the likes of the US bands Earth and Sunn O))) or Boris from Japan.

Some artists involved in this genre are Aderlating and Gnaw Their Tongues from the Netherlands, Abu Lahab from Morocco or Mhnunrrn from the Czech Republic. Influences on this genre of noise music are metal bands like

the US band Neurosis (and their side-project The Tribes of Neurot) of Swiss band Celtic Frost.

We are not aware of any artists in South East Asia performing in ways similar to black noise.

Ambient noise

Another genre of noise music is ambient noise, sometimes also referred to as power ambient or industrial ambient music (Collis, 2008). It is certainly even less cohesive than the previous genres mentioned. However, it is a very important contributor to the various streams of contemporary noise music around the world and in South East Asia.

Ambient noise music emerged from the industrial, krautrock, progressive, and contemporary music scenes. Lustmord, Nocturnal Emissions and :zoviet*france: in Great Britain are often thought to have set the stage for dark or industrial ambient music in early 1980s. The seminal 1994 compilation *Ambient IV: Isolationism* reveals the diversity of the genre and its influences very well as it ranges from minimal guitar to micro-tone synthetic experimentations.

The term “ambient noise” may be misleading because this type of noise music is not necessarily played or performed at low volumes or meant to be played in the background. In fact, many ambient noise musicians use repetition, texture and minimal changes to create tension, calling for a very focused experience from the listener. It sometimes has great amplitude with moments of silence or barely perceptible drones and can have moments of explosion with harsh noise. This is true in the case of US ambient noise performer Daniel Menche.

In South East Asia, Sulfur (Indonesia) performs in ways similar to ambient noise.

Drone

Non-traditional, non-classical drone music may be associated to different genres such as minimalist music, dark ambient, ambient, drone metal and noise music. Its main cohesive characteristics are the absence or quasi-absence of rhythm and percussions, one or more sustained tones, rather low pitch, few and/or slow variations and its meditative aspect.

Although the genre was first rooted in minimalist classical music from the 1950s and 1960s, electronic and electroacoustic composers (and, a few decades later, rock and metal musicians, soon adopted it). Some composers worth mentioning throughout the history of drone music are American composers La Monte Young (*Trio for strings*, 1958), Charlemagne Palestine

(*Open-Closing*, 1968), French composer Jean-Claude Eloy (*Shānti*, 1972-73), American composers Alvin Lucier (*Music on a long thin wire*, 1980), Maryanne Amacher (*Living sound*, 1980), French composer Eliane Radigue (*Jetsun Mila*, 1987), American composer Stephen O'Malley (*Dolmens & Lighthouses*, 2009) and Iranian composer Honey Haq Pazhutan (*Wetware Waves*, 2015).

In South East Asia, artists performing in ways similar to drone music are (((...))) (Indonesia), Artmosf (Indonesia), Menstrual Synthdrone (Indonesia) or Roman Catholic Skulls (Indonesia).

Noisegrind

Noisegrind has its roots from the grindcore scene. It is a more extreme and noisier version of grindcore. The use of feedbacks and heavy distortion together with drums, voice and most of the time guitar or bass, sometimes together with electronics constitute the usual setup. The genre appeared in the late 1980s, one of the pioneers of the genre is the Australian band Seven Minutes Of Nausea (7MON), the genre became more widespread from the mid 1990s onwards with Japanese bands Nikudorei (肉奴隷) and global or Belgian band Permanent Death for example.

In South East Asia, artists performing in ways similar to noisegrind are Haramjadah (Malaysia) or Aneka Digital Safari (Indonesia).

Onkyō

Onkyō or onkyōkei (音響系 for 音 "*on*" Japanese for sound or noise, 響 "*kyō*" reverberation, 系 "*kei*" school or group) could be seen as the antithesis of Japanoise or power electronics. While the latter sound like a total destruction, a sonic and sometimes visual destruction, onkyō plays with silence and quietness. It is an extremely minimal approach to a mostly clean and pure sound. For instance, it uses music composed with no-input mixing desks, synthesizers, computers, turntables, guitars and self-made tone generators. Onkyō remains quiet above all and focuses on the texture of sound rather than the melody or harmony (Plourde, 2008; Novak, 2010).

Onkyō is strongly associated to the small venue Off Site in Tokyo where several musicians such as Ōtomo Yoshihide (大友良英), Sachiko M (松原幸子), Nakamura Toshimaru (中村としまる), Taku Sugimoto (杉本拓), Akiyama Tetuzi (秋山徹次) and others have performed. They all experimented with the possibility of performing tiny sounds, quiet and minimal music, silence and uncontrolled surrounding sounds coming from outside. Those elements and conditions were partly determined by the specific material conditions related to the artists' housing situation. In order not to disturb neighbours, onkyō musicians had to play quietly. The cramped space of Off Site (around six by two meters) did not allow them to physically express themselves wildly,

hence gestures were minimal, and the musicians focused on their own sounds and silences.

Onkyō is also defined by its sonic dynamics, its volume and the performance itself. It is a real listening experience, as one has to be focused to hear and connect to the music. Onkyō requires a fully active listening experience.

In South East Asia, Goh Lee Kwang (Malaysia) is one of the artists performing in ways similar to onkyō.

Danger music

This particular sub-genre of noise music is connected to performance and conceptual art and artists such as the US machine performance group Survival Research laboratories (SRL) but also with art movements such as Fluxus and Dada. The idea of danger music is to perform in such ways as to pose threats or make the audience fear for their physical integrity. Although it was first conceptualised by Fluxus' US artist Dick Higgins, he did not perform the music himself.

A danger music performance may push the audience to believe that a dangerous situation could happen. This is the case in a performance art piece by Phil Corner entitled *An anti-personnel CBU-Type cluster bomb unit will be thrown into the audience* (1969). In this situation, the music piece itself was nothing other than hypothetical; the performance consisted of announcing that the performance had been cancelled. Nam June Paik's (백남준) *Danger Music for Dick Higgins* (1962) operated in a similar fashion.

The most threatening danger music is obviously the one played at extremely loud volumes, such as the piece *Jet Engine!* that closed a performance at the Occidental College in Los Angeles in 1968 (Cope, 2008).

We are not aware of any artist in South East Asia performing in ways similar to danger music.

Social organization and tools

So far, we have defined noise music by its specific relation to the history of avant-garde art, by its aesthetic proposals and by describing some of the ways it is performed. Noise music is also a specific social organization and a relationship to material elements such as tools and equipment.

The organization of noise

Noise music very much resembles the organization of underground musical subcultures and, to some extent, popular musical genres. Noise music is usually performed in places where any music is performed. However,

sometimes, noise performers will invade public space. It is not uncommon for noise performers to play concerts in front of unsuspecting and surprised passers-by. Finnish duo Pan Sonic (Panasonic) are known to have inflicted their radical electronic noise pulses to shoppers on parking lots, Canadian noise punk band Tunnel Canary did their first performance on the streets of Vancouver with the singer screaming and shouting without a microphone until the police eventually came. In Indonesia, Jogja Noise Bombing is bringing noise to public space by doing impromptu noise actions in streets or parks. Indra, one of their members, told us in an email conversation: "We see it as our way to have fun in doing noise gigs without being limited by space, money and permit."

In terms of the circulation of recorded music, noise music answers to the same rules or organization as most sub-genres of "extreme" or "underground" music. Recordings of noise music, usually on vinyl, CD, cassettes, USB keys, hard drives and/or digital releases are used. Currently, we are seeing a comeback of cassettes (tapes) especially in the harsher noise scenes where tape culture never totally disappeared.

Noise music also belongs to the field of contemporary arts, especially in the field of performing arts. The vast majority of noise performers perform solo, meaning they compose their own sound and the performance is sometimes the result of planned or improvised scenographies. Reflections by noise performers about sound design and compositions usually refer to the history of art and sound art practices. Some refer to the history of performance arts and for many performers, gesture is almost as important as the sonic dimension (Sangild, 2004). For these reasons, we indistinctly use "musician," "artist" and "performer" throughout this book.

The tools of noise

There are various ways to perform and record noise music. The tools range from the most current digital tools to vintage analog instruments. Noise music, when performed digitally and for the most part, uses software for music composition and performances that are popular in other electronic music genres. Software used by noise artists include sound generators, sequencers, varying from Pure Data (PD), Max MSP, FL Studio (FruityLoops), Ableton Live, Sensomusic Usine and other granular synthesis software methods. In the early 1990s and 2000s, simple sound sequencers such as trackers were also popular in the electronic noise scenes. Granular synthesis, a software technique of sampling and splitting sounds into micro-elements, grains or particles, is popular in the microtone and ambient noise sub-genres.

When performed analogically, many noise musicians use both vintage and newer synthesizers to produce a rich and thick sound. Other noise musicians often use some of the equipment familiar to rock musicians, such as mixers,

guitar pedal effects and guitar amplifiers. However, it is very common in the noise scenes that equipment is used in ways that are different from that intended by the manufacturers. For instance, some noise musicians will use a mixer without sound input, rerouting the different channels in ways that will create noisy artefacts called feedback. This “no-input mixing” pushes the equipment to its technical limits and the noise generated this way reveals the stress to which the mixer is being subjected. In similar ways, many noise musicians will create feedback by routing guitar pedal effects into each other. An additional use of acoustic sources for noise music is the use of microphones, either cardioid microphones or contact microphones through pedal effects such as distortion, delay, fuzz and so on. The first one is used with the voice of the performer or to feedback the sound coming out of the speakers. The latter one is used on various objects to capture the vibrations that may be directed through various manipulations and effects. Some noise performers have also included more “traditional” instruments. This is the case of Keiji Haino (灰野敬二) of the psychedelic experimental rock band Fushitsusha (不失者) who has used the hurdy-gurdy to create analog noise. In Indonesia, the instrument builder Wukir Suryadi (Bambu Wukir of the band Senyawa) is known to transform bamboo and agricultural tools into stringed instruments, which can produce a wide range of high and low-pitched sounds.

Contesting social order

Noise music can also be defined by its tendency to be transgressive and critical of the social order or the status quo. As indicated earlier with power electronics and conservative politics, often, but certainly not always, noise music carries a discourse that is critical of political, social and economic institutions in its aesthetics. This is perhaps more visible for harsher noise sub-genres than it is for noise ambient.

For instance, veganism and vegetarianism are quite visible in the noise scenes (William Bailey, 2012, pp. 118-147). Veganism and vegetarianism are ethics under which a person refuses to eat animal-based products and to use any animal product or by-product (such as in clothing, beauty products, etc.). Veg*ns—a neologism to include both vegans and vegetarians—contest animal exploitation in different ways. Veg*nism is a discourse about society and against the domination of one species, humans, over other animal species.

We, the authors of this book, have each been vegan and vegetarian for many years. In our years of experience in the noise scene, we have met many fellow veg*ns. We can hypothesize that veg*nism is as much a movement of political and social conscience as noise music is. This is the case not only for noise music, however, but also more largely in other “rebellious” music genres such as punk, hardcore, antifascist skinheads and to some extent, underground electronic music.

Another example of the participation of noise scenes in critical social practices is the proximity of noise with BDSM scenes (Hegarty, 2013) and other sexual subcultures such as pornography, and perhaps to a lesser extent, sex work. BDSM, which stands for "Bondage, Dominance, Submission, and Sado-Masochism," is an often frowned upon set of sexual practices based on the reception and infliction of pain. It is political when it criticizes social clichés on deviance and norms. It is also micro-political when it plays on gender stereotypes and the dynamics of power. It is sometimes lived as a lifestyle with visible signs (such as the use of leather, collars, etc.) and/or lived only in the privacy of the bedroom or dedicated spaces and events.

Many noise artists, especially in Japan, have integrated elements of BDSM into their work. Merzbow, for instance, has released a two-CD set entitled "Music for Bondage performance." He has also collaborated to a book about the history of Japanese bondage whose accuracy has been challenged. Hino Mayuko (日野繭子), a member of C.C.C.C., is a former female bondage performer. Portuguese Pedro Cordas (Pedro Diniz Reis), a contemporary artist active in sound and video art, is a respected *kinbaku* (the art of Japanese erotic rope bondage) artist. William Bennett, frontman of British noise band Whitehouse, has repeatedly indicated his interest in bondage and so has Richard Ramirez, specifically for gay bondage pornography.

It is to be noted that, as a counter-reaction to the male-dominated scene and regular references to domination and hetero-centered pornography, some pro-feminist, LGBTA (Lesbian, Gay, Bisexual, Transgender and associates/ allies) and egalitarian noise artists have raised their voices to fight, not only against mainstream society's clichés, but also the perpetuation of those clichés in the industrial, power electronic and noise scenes. Among them are the Russian female noise collective Pripoy (Припой) and the British experimental artist Elizabeth Veldon and her project Gender Free Childhood.

This gender gap affects much of the noise scene worldwide but for some cultural reasons, the provocative truisms of sexism, anti-everything or dubious right-wing references have very little if no place in South East Asia where priorities tend to focus on political and social problems or facts that directly concern the artists and their daily lives.

Conclusion

In this chapter, we have emphasized the diversity of noise music scenes and the complexity of their history. We have attempted to show how difficult it is to limit the definition of noise music based solely on its aesthetics. We have underlined some issues of colonialism and sexism existing both in the practice of noise music and in its history. We have acknowledged past and existing problems but we also realize that the noise music scenes can be platforms from which society can be criticized, reorganized and changed.

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3

WHAT IS A MUSICAL GENRE ? SOME LESSONS FROM THE HUMANITIES AND SOCIAL SCIENCES

Dimitri della Faille and Paula Ledaga-Leounda*

You: *Do we really need more scholars telling us who we are? Description is corruption. Do not talk about our art; you are ruining everything. Live it, do not overthink it.*

Us: Understandably, musicians are not in the business to be described, measured, and symbolically appropriated or dominated by advanced scholarly jargon and fancy concepts. In the artistic community, there might be reluctance to associate oneself with a musical genre. The fear of being pigeonholed is great and scholarly works may contribute to that fear. Academic research runs the risk of freezing practices on paper, limiting a highly dynamic and complex set of practices into rigid descriptions.

You: *So, why this chapter? And, for that matter, why this book?*

Us: Social sciences describe and document practices, organize facts, uncover patterns, establish clusters and draw series from discrete events. To some extent, this book about noise music in South East Asia aims to cover some of that. One way to look at music is to see how it is socially organized. Humanities and social science literature abounds with work on musical genres, scenes and styles. Part of this literature is interested in the social organization of music. This is particularly true of literature about genres and scenes. This chapter attempts to present some ideas about the social organization of music in an accessible language. However, it does not pretend to be a summary or even an innovative contribution to this already wealthy literature.

You: *But, from the artists' point of view?*

Us: This chapter is addressed to a scene and its actors, artists, label managers, events organizers and music fans. If we can get past the possible appropriation of artistic practices by scholars who use it to build their career, to make a name and claim intellectual ownership, we could think of plenty of good reasons for a scene or a community to allow scrutiny.

You: *More specifically, however, what are some of these good reasons?*

Us: Some of these reasons include an enhanced collective knowledge of practices, where self-awareness allows for possible emancipation. Having scholarly work conducted on a scene gives it a sense of accolade, a tribute to its artists' dedication. In a certain way, it also legitimizes the genre, deeming it interesting enough for academia. This chapter hopes to fulfill all these goals. It attempts to highlight some selected reflections on "musical genres," to facilitate research but most importantly, to contribute to a community of practice.

You: *Why talk about music genres and not music styles?*

Us: A genre is the usual unit of reference for cultural studies and humanities whereas musicology would prioritize style (Moore, 2001). Style usually refers to the manner in which artists articulate their musical work, how they impose recognizable gestures and textures to it. As such, style relates to *how* music is played, not what is intrinsic to it. On the other hand, genre relates to *what* the musical work is or what it sets out to do. It calls to mind the social grounding of the music, the external determining factors behind the work and its context. References to styles emphasize technical features, often deemed internal or personal. Because styles operate with negotiable degrees of autonomy, they are intellectual representations of music that minimize the influence of social dimensions.

Therefore, the study of genres rather than styles acknowledges those social dimensions of politics, gender, social class, ethnicity, etc. Styles are primarily related to individuals or groups of people involved in music production while genres are related to more general groups of music, beyond the musician, and includes the process of creating and distributing music and their audience (McKay and Fujinaga, 2006). Genres are useful categories for artists and the music production, but they are not necessarily what first comes to mind when the audience thinks of music. Most of the audience of popular music think of particular songs, artists, moods, or settings rather than genre (Sonnett, 2015). We can, however, hypothesize that the audience of noise music is well aware of the boundaries of the genre. This must be related to the specific social, cultural and identity dynamics of genres emerging from subcultures. If noise music is stylistically distinct from other "extreme" genres, its social dynamics are somewhat similar.

You: *So, a genre is a way of defining music according to its social dimensions?*

Us: Out of the wealth of definitions for "musical genre," it is perhaps the work of Italian musicologist Franco Fabbri that may be the most relevant for the study of noise in South East Asia and elsewhere.

Fabbri refuses to define a genre according to formal structures based solely on form or style (Fabbri and Chambers, 1982). For instance, he explains that imagery or visual culture contributes to the genre as much as the music itself. The community, or the scene, sets rules and codes. Songwriters, performers, the public, critics, promoters or teachers constantly participate in making a genre distinct from others. Fabbri acknowledges the fluidity and the constant changes of musical genres. Because genres are not natural, their boundaries can change all the time regardless of how stable the definition of a genre appears for the community. Fabbri sees genres as ideologies that have the tendency to overlook the fact that they constantly create their own structure and codes. He therefore describes genres as hierarchical systems that seem natural for the community but whose balance can be disrupted.

It seems, for the noise music genre community, or what we can also call the "scene," that there is neither vision nor ideology in how the music is performed, marketed and enjoyed. Everything within these practices appears to be normal for the community. It is usually fairly easy to distinguish one genre from another, but it is often overlooked that codes of behavior are built by the scene through decades of interaction between artists, labels, organizers, fans and the media. Often, scenes forget that the road has taken various forks. A genre is the result of a multitude of choices and tensions and of power dynamics between conflicting views about aesthetics, scene organization and economics.

You: *My definition of noise music may be different from someone else's. It is pretty clear to me that power electronics is different from Japanoise or noise ambient but you are saying genre and sub-genre divisions are superficial.*

Us: These sub-genres of noise music are in fact social conventions (Sparling, 2008). It means that they emerge from the group itself. This group may, or may not, recognize that. Indeed, it can be difficult to realize that categories used to classify a genre and establish its boundaries are not natural. For instance, the boundaries between different sub-genres of noise music are explained not only through terms of aesthetics.

The codes of a genre result from the history and dynamics of a social group. Because of that, they may not necessarily be fully coherent or logical. There could be overlaps between different genres or sub-genres, or there could be great aesthetic disparities within one genre. Beyond their neat, tidy and straightforward appearance, genres are nebulous, permeable, and have shifting boundaries. Furthermore, categories are co-dependent on social classifications such as ethnic group, social status, class and occupation. Though they evolve, the boundaries of musical genres are often organized around categories of race and gender (Sonnett, 2015). They are, in a way, modelled on society. Ethnicity or social class rather than sonic differentiation could explain boundaries between genres or subgenres.

You: *You are saying that similar music could be classified as different genres because the people involved in the different scenes have different social characteristics?*

Us: Yes, boundaries between genres could be explained by the larger social and political context of its emergence. History shows that new, seminal genres are said to emerge mostly from marginalized groups (Lena and Peterson, 2008). It can be alleged then that genres often have political-cultural objectives. For instance, it could be said that punk music had a goal to use music, art and fashion to confront the social and economic status quo. The political-cultural objectives of a genre may change over time as they are debated or even attained. Because of these changes, the community might forget the initial objectives or may, in fact, never realize the importance of social history or social conflict in how genre boundaries have been set. Sustainable and successful genres have a strong self-identity and a mobilized community. So a community or a scene is as much a defining characteristic of a genre than music itself. In addition, usually, communities gather people with similar social backgrounds.

You: *Could you explain a bit more how genre boundaries are being maintained?*

Us: For genres, history serves as discursive legitimation (Van Venrooij, 2015). By portraying the history of the genre and by making it known through interviews, books, self-accounts, etc. the scene reinforces its legitimacy. This underlines the point that genres are long processes rarely built from a discrete event such as one record, one concert, one festival or one magazine article.

Indeed, genres are social processes. They must be understood as collective histories. In order to reinforce these histories and narratives, genres need the material and ideological support of institutions (record labels, party organizers, DJs, managers, festivals, magazines, etc.). These institutions create traces of the history in different media.

These traces help legitimize the genre and its boundaries. But, while media provide traces, allowing for genre-building, there is sometimes a breaking point. Or, it comes with a price in terms of genre development. The more traces the genre gets, the less creative it is perceived. Traces can freeze the genre in conservative artistic practices and limit creativity by expectation of respect for the canons.

You: *OK, I understand better how genres emerge and are maintained. What about how they strive and eventually disappear?*

Us: Another way to see genres is to look at them in terms of having life cycles and having offspring (Lena and Peterson, 2008). They can be described

metaphorically in biological terms. Genres emerge, grow, and die. From being novel and experimental they eventually become unexceptional, fixed, or even old-fashioned. Influential genres may also lead to the creation of sub-genres. Noise music, as an influential genre, has led to the creation of various sub-genres. At any stage of the life of a genre, codes are debated and contested. Noise music is full of those debates.

Genres do not exist in isolation of one another; they are relational (Sparling, 2008). They are constructed through the awareness of their boundaries. The social life and aesthetics of a genre is made of the "comments" of others. We call intertextuality the idea that one piece of art is relational and incorporates elements of other pieces and other genres. Because music genres never exist in isolation, their relation to transformations within other genres is one factor explaining how genres transform and change.

Genres can be grouped together in streams of similar social backgrounds and sonic characteristics. For instance, you would find experimental music, electroacoustic music, noise music, sound art and industrial music in the same stream; just as hardcore, dark metal, doom and speedcore music would be part of another stream. Those streams are made of different genres but do appeal to people with similar social backgrounds, characteristics or likings.

Genres are always in direct relation to one another within a broader system of genres (Neals, 1990) and streams. Noise music is an aesthetic commentary on popular music. It is in discussion with other genres, such as industrial music.

You: *But don't you think that genres are too rigid categories that do not adequately describe the great variety and hybridity found in music?*

Us: Genres have been used by the music industry to minimize instability and movement (Negus, 1998). They are recognizable codes useful in facilitating marketing. We can say that genres are elements that link acts of creation with markets, should these markets be within the global capitalism of major companies or the do-it-yourself independent markets that characterize noise music. Genres seem fixed because they appear to be "natural." However, as stated earlier, they are maintained as such by social conventions and because they serve social functions.

Genres are also self-organized categories of musical and social meaning (Gjerdingen and Perrott, 2008). The classificatory categories are based on form as well as content (Sparling, 2008). Genres, as categories, have a social function: they structure how art is perceived; they organize and frame the musical and social experience. In other words, one understands, receives, and analyzes music according to its perceived relation to one genre. Genres therefore create and direct meaning and experience.

The function of the genre is to create an expectation within an audience for a range of pleasures by activating the memory of similar works (Fiske in Moore, 2001).

The reception of the sub-genre of noise ambient, for instance, will depend on one's knowledge of that sub-genre, or how it relates to other sub-genres of noise music. Genres are useful to audiences as they provide a vocabulary to discuss and interpret musical categories (McKay and Fujinaga, 2006).

Because it serves social functions, genre classification is very convenient. However, this does not remove its inherent volatility. That is because genres are about social distinction and differentiation. In fact, artists can convey eclecticism, openness or dissidence by disturbing and playing with set boundaries (Beer, 2013). More than simple artistic endeavours, the efforts to broaden or transform these musical boundaries can represent a metaphor for trying to break through societal forces. Margins are key sites of demarcation and cultural positioning. It is especially true for subcultural genres such as noise music. It could be hypothesized that social media play a role in changing some of these dynamics. Identification with genres may become more chaotic due to less centralized creation, dissemination and classification found in our social-media laden environment.

You: *That is at the larger social level. But, how does this account in my personal life?*

Us: It also has to be understood that genres are not so fixed at the scale of one's own experience. On a personal level, everyone has musical plasticity periods. For instance, from puberty to early adulthood one creates personal genre maps (Gjerdingen & Perrott, 2008). These maps help to classify music but this classification is not fixed. It depends on a series of personal factors. So, genres are by no means socially and artistically fixed, as what characterizes it and how it is listened to are always evolving.

You: *So, to summarize, music genres are different from music styles. They are the result of social, economic, political and historical contexts. Genres usually have social and political objectives. Genres do not exist in isolation of others. Genres are very dynamic because they need to be constantly maintained and their boundaries are always contested. And, we perceive music according to our knowledge of genre boundaries. And our appreciation or our classification of music can change throughout life.*

Us: That is a very good summary. We hope it helps in somewhat enhancing the understanding of practices and possibly, in creating better practices.

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4

HISTORY OF NOISE MUSIC IN SOUTH EAST ASIA

Cedrik Fermont

The following research is an attempt to summarize the development of noise music and its related forerunners in ASEAN countries. This chapter hopes to lay the foundations for further and, perhaps, more extensive research. While this chapter aims to present a somewhat exhaustive account of the history of noise music in South East Asia, I am aware that some artists, references and facts may still be amiss. There may certainly be some omissions but these are not the result of a personal bias. On the contrary, these are reflective of the difficulty in accessing information and documentation. This work is the result of years of data collection, meetings, interviews and travels across South East Asia. Because of this variety of sources and the difficulty of referencing all the documentation I have collected and discussions I have had, bibliographic references in this chapter may not be as abundant as a strict historiographical account would command. Some of the information presented here result from the passing of oral accounts. I have gathered additional information from documents with limited circulation whose complete bibliographic references cannot be traced. Likewise, some internet sources such as websites or forum posts have since disappeared or been deleted. However, I trust that my sources are reliable and the history I am telling is based on accurate facts.

I attempted to connect the history of music presented in this chapter with the political and social history of the region. The reason for this is that I understand noise music to be a set of social elements that interact with society and its changes. One cannot fully understand the history of music when isolated from other social dynamics.

Since World War II, South East Asia has experienced tremendous social and political changes. Between 1945 and 1957, all of South East Asia, except for two countries, gained its independence from the Western colonizers. Defunct North Borneo was decolonized in 1963 and Brunei Darussalam gained its independence from the United Kingdom in 1984. Nonetheless, decolonization did not systematically mean the end of international relationships.

The post-war period from 1945 until the 1970s had also been an extremely creative artistic moment across the world, a time of decolonization and radical political changes, ranging from independence to nationalism and/or

socialist revolutions. It is important to realize that struggles between communist and anticommunist factions afflicted the South East Asian region throughout the 1950s, 1960s and 1970s and in a general way dictated how some kinds of music and art would be promoted, tolerated or forbidden. It is one of the main reasons why South East Asia has remained excluded from the experimental music map up until the 1980s–1990s, with the notable exception of the Philippines and Indonesia. This context explains why most if not all Asian avant-garde composers in the 1950s until the 1970s went to study abroad where universities and conservatories could provide courses and recording studios that were mostly unavailable in South East Asia. Partly due to the fresh history of (de)colonization, and also depending on what grants they could receive, those composers usually did not study in universities based in their home countries. Hence, the young history of noise music in South East Asia is inescapably connected to that of the West and Japan.

As modern technology tends to reach urban centers more easily and quickly than the countryside, noise and experimental music are mostly urban phenomena and fast-developing ones at that. Access to art and technology depends on a certain knowledge that is not so easily spread across the countryside due to socio-economic reasons. With few notable exceptions, particularly in Indonesia, most artists who work in the field of noise, electroacoustic and experimental music in South East Asia come from the middle and upper class, a majority of which live in cities.

Histories in this chapter are presented by individual countries. The first presented are Cambodia, Laos, Thailand, Vietnam and Myanmar. Next are Malaysia, Singapore, Brunei and Indonesia. The Philippines is presented last, before some concluding remarks. This chapter is presented in a way that tries to connect countries that have many cultural disparities but at the same time also share some likenesses either through history (before and after colonization) or politics, religion, languages and modern culture. For instance, Cambodia, Laos and Vietnam share a common recent political history, Laos and Thailand share some linguistic and socio-cultural characteristics, Malaysia and Indonesia share a lot through language and culture, and Singapore and Malaysia have a lot of cultural connections (whether some would admit it or not). While this is possibly a subjective view and order, it should not be taken for granted.

Cambodia

Among the newly freed or formed states of South East Asia, the most drastic repression happened in Democratic Kampuchea (currently Cambodia), which experienced turmoil and civil war throughout the 1960s and 1970s. The situation worsened under the Khmer Rouge regime (from 1975 to 1979): artists, intellectuals, scientists, doctors, in short almost anyone with an education (even people who simply wore glasses) and people who spoke a

foreign language, were victims of the regime and sent to working camps or executed (Peace Pledge Union, n.d.).

This cultural genocide led to a ban of music (except for those serving the regime's propaganda, i.e. revolutionary songs and poems) and the killing of about 90% of musicians and performers in the country (Holmgren, 2005).

By the end of 1978 up to 1991 and the restoration of the monarchy, Vietnam occupied Cambodia with the help of some ex-Khmer Rouge. It would then be easy to understand that, due to political and social unrest, repression, war, famine, ethnic cleansing and genocides, any form of music experimentation could not take place in the country.

Even after the regime fell, self-censorship prevailed. Due to the post-traumatic stress disorder experienced by the victims and the fact that most Khmer Rouge lived (and still live) freely among the population, the fear prevailed that nowhere was safe. [1]

Rock and pop music slowly came back to Cambodia around the mid 1990s but it must be noted that Cambodia already had a rock and roll scene in the 1960s and 1970s up until the Khmer Rouge took power. Since the mid 2000s, a few alternative bands performing punk, hardcore or metal have started to appear (Saphan, 2015, pp. 23-40). Besides its war trauma, however, Cambodia is still a predominantly rural and conservative country that has had to rebuild itself and find its place in the music world.

The urban youth is now more easily exposed to contemporary music such as rock, pop, metal, punk, hip hop, but very little is done that approaches experimental music. The process that leads musicians to experiment with sound is a very slow one. Neither the traumatic experiences of the past nor the economic problems of the present are easily forgotten. Perhaps the search for a forgotten or lost past understandably occupies some of those artists' minds more than contemporary music.

Nevertheless, few spaces in the capital Phnom Penh do offer a possibility for artists to play alternative music, including noise, experimental, ambient, electronica and so on. One of the oldest, Meta House, is a bar, small venue and cinema run by German manager Nicolaus Mesterharm. Another one is Sa Sa Art Projects, currently the only not-for-profit, artist-run space dedicated to experimental art practices in Phnom Penh. It was founded in 2010 by the Cambodian arts collective Stiev Selapak (made up of Khvay Samnang, Lim Sokchanlina and Vuth Lyno). It is located in the historic "White Building." A third and newer one opened in 2015 called Lop Loy, a pub, art gallery and concert space owned by the French-Cambodian electronic musician Saphy Vong (aka Lafidki).

While various Westerners have performed at Meta House, Sa Sa Art Project

has organised a few sound events, mostly with Asian artists, in the recent years. One of these participants was Hem Sokong (Cambodia) who presented *Sound of The White Building* (2012), a soundtrack made of various field recordings made in the White Building and in its vicinity in combination with guitar music, effects and electronic processes. Visual artist Phok Sopheap (Cambodia), also created and performed a real time audio soundscape called *5-Star Building* in the venue in 2013.

Sok Chanrado (Cambodia) made a sound performance entitled *Sound Wave* in 2013, which consisted of the artist traveling across the streets of Phnom Penh on a bicycle with a loudspeaker. For this performance, Sok stopped to ask people about their views on the media and recorded their answers, which he then immediately broadcast over his sound system while riding off in search of another person to interview. Interdisciplinary artist Blu Simon Wasem (Brazil), together with Alec Schachner (USA), made an exhibition and concert at Sa Sa Art Project during Blu's residency in 2013 called *Daily Life Simulacrum*. More recently, in 2015, sound artist and poet Yan Jun (颜峻 - China) also gave an experimental music performance in the building called *Micro Feedback White Building Rooftop*.

Sa Sa Art Project tries to keep local people involved in the art scene such as during the *The Sounding Room* interactive sound installation and performance. The installation was co-organised with the foreign organization Incidental, who converted the space into a massive instrument, recreating ancient Khmer instruments made of salvaged material and modern electronics together with residents of the White Building.

To this day, very few artists explore sound art in Cambodia. Some projects were initiated by foreigners established in Phnom Penh, such as Krom Monster under the guidance of David Gunn, a British artist, and Lafidki (Saphy Vong), a French electronic musician of Cambodian descent who recently moved to Cambodia.

Several more spaces, such as 1961 Art Hotel in Siem Reap and Lotus Bar and Gallery in Battambang, sometimes offer possibilities for experimental music artists, most of them from abroad, to perform.

Naturally, we should not only take account of historical factors because socio-economical factors also play an important role. In Cambodia, such as in Myanmar and Laos, a high percentage of the population lives below the poverty line and have little access to the internet or education. This situation does not provide fertile ground for the birth of experimental art. In fact, today's Cambodian youth would tend to sing more about political and social issues than to experiment with sound.

Laos

Until recently, Western music has technically been illegal in the nightclubs of the Lao People's Democratic Republic. Still, about 20% of Western music could, theoretically, be tolerated. In the capital, Vientiane, some bars play a lot of Western music without being bothered by the authorities, who have otherwise expressed concerns about outside influences in the country and have tried to limit the influence of Thai culture in Lao music and entertainment. However, attempts to limit or police these activities have had little effect (Pholsena and Banomyong, 2006, p. 64).

Laos, still a one-party socialist state like Vietnam, shares a measure of culture and language with Thailand. The latter brings a strong cultural influence via television and music to Laos, especially popular music. China and Vietnam invest in the country more in terms of politics and economics.

Internet availability is still low (lower than in its neighbors) and so, by extension, is social media exposure. These are some of the various factors that make it difficult for any noise or experimental music scene to develop, not even in the Northern city of Luang Prabang, which is known for being an artistic and cultural hotbed.

As far as we know, by 2016, no Laotian artist has ever emerged in the field of experimental music even if a few concerts have been organised in some bars and at L'Institut français in Vientiane (the French Institute). One of these semi-improvised performances was held in 2005 by professor and musician Khamsuane Vongthomkhan together with C-dŕík.

Thailand

Thailand, Laos' closest cultural neighbor, does not offer a wide variety of experimental music despite the fact that the country has enjoyed rapid economic development since the early 1970s. In the mid-1980s, the country partly transitioned from being an agricultural export country to an industrial export one (Leturque and Steve Wiggins, 2011).

Thailand's two major urban centers, Bangkok and Chiang Mai, are practically the first and only cities where alternative electronic music emerged during the mid-2000s. Since the 2010s, a tiny noise network has started to come into view.

Thailand is the second-largest economy in South East Asia, after Indonesia. It is a quite particular case as music is not usually subjected to any form of censorship (unless one sings against the royal family or about very sensitive political topics, especially since the 2014 coup). The urban youth has easy access to the internet and modern technologies.



Unfortunately, ultra-capitalism and the trend of mimicking Western and Japanese pop cultures does not offer a lot of space for underground music, except maybe for rock, metal and punk. Added to this, electronica musician Cliquetpar mentioned in a conversation that many people work overtime or in various jobs and thus cannot find a lot of time to create art.

The language barrier does not help either. One will notice that most people do not speak any foreign language apart from some local minority ones (Lao, Kelantan-Pattani Malay, Mandarin, Vietnamese, etc.) even in the capital of Bangkok. Furthermore, the Thailand Cultural Centre (ศูนย์วัฒนธรรมแห่งประเทศไทย), built with a grant from Japan in 1987, does not use any language other than Thai on its website.

In any case, one of the first collectives, if not the first, to have opened its door to experimental music and electronic music partly under the initiative of Bangkok-based Japanese musician Koichi Shimizu in 2003 is SO::ON Dry FLOWER (SODF). The collective and music label hosts experimental, improvised and electronic music events on a non-regular basis.

In the following decade, few other spaces and collectives have hosted electronic, noise and experimental events among other genres, mostly in Bangkok (Zoo, Jam, Nospace, BACC (โดย ฝ่ายนิทรรศการ หอศิลปวัฒนธรรมแห่งกรุงเทพมหานคร/Bangkok Art And Culture Centre), Harmonica, etc.) and a few in Chiang Mai (Minimal Gallery, Pongnoi Art Space). Again, some of these were made possible thanks to the involvement of foreigners living in the country. In Bangkok, Zoo is a French-Thai space and Jam's owner comes from Malaysia.

Since the 2010s, some collectives in Bangkok and Chiang Mai have organised regular events and/or festivals partly or exclusively focused on noise, experimental and ambient music. These are Noiseheadz (Bangkok), Cacophonous (Bangkok), No Answer (Chiang Mai), Delicate (Chiang Mai), EESE (Experimental Electronic South East, organising events in both cities). Looking at the last three, Chiang Mai would seem to be an active spot but it is actually not. All three initiatives belong, in fact, to a single person: Bangkok-born electronic musician and organiser Auttaratt "Benz" Photongnoppakun (อัฏรัฐ โพธิ์ทองนพคุณ) also known as Space360.

Thailand's so called "underground electronic" music often aims to flirt with electronica, pop and mainstream music in general. Only a handful of artists are to be found in the field of noise and experimental music, some coming from a metal or grindcore background. Others, such as Phil _WC, are not afraid to switch from noise to mainstream pop, EDM or typical film scores. Some noise artists relevant to mention are _____, AuddUkorN AusWhaD, Chamber Of Tapeworms, F- , กำหนัด737 (ガンムナッド737, GAMNAD737), Genepool Submersion, Kijjaz, Liew Pichanan Niyomkarn (one of the few women involved in this scene), Liliuminarium, Peam Sevenfoldism (aka Virulent Opium), PxNxJx, NoDATA about Him and possibly the first Thai noise artist, Deathtrip (Tuantong Niyomchart, ทวนทอง นิยมชาติ), who started doing noise in 2000.

Tuantong studied painting and his interest in contemporary art lead him to Kurt Schwitters' painting Merzbau, a name that has obviously been linked to Merzbow these days. In a conversation, Tuantong said that he tried to imagine the sound of the japanoise artist in his head according to a description he read in an article about Merzbow's release *Merzbox*. He then published his first album in 2001, getting inspiration from that article description and Sonic Youth's music, which he enjoyed at that time.

At an academic level, both Silpakorn University (มหาวิทยาลัยศิลปากร) in Bangkok and Chiang Mai University (CMU, มหาวิทยาลัยเชียงใหม่) have in ways proposed some multimedia and sound design courses, including a series of lectures about experimental digital sound. Thailand does not have many electroacoustic composers yet but we can mention Jiradej Setabundhu, Pradit Saengkrai, Arnont Nongyao (อานนท์ นงค์เยาว์), Boonrut Sirirattanapan, Kittiphan Janbuala, Thatchatham Silsupan (aka Bigg Thatchatham, ธัชธรรม ศิลป์สุพรรณ).

In addition, Arnont Nongyao and Thatchatham Silsupan currently direct the Chiang Mai Collective (CMC), an open network for creative and innovative sound artists and practitioners who (wish to) live and work in Chiang Mai.

Another artist to add to the list is Anothai Nitibhon, who operates more in the field of contemporary classical music composition. In these

compositions, she gathers professional musicians, folk-musicians, children and people with no musical background. She also curates sound installation projects while working with audio-visual artists, architects and designers.

As Thailand does not offer any full courses for computer and electroacoustic music, academics often study abroad. To name a few, Thatchatham Silsupan studied at the University of California Berkeley and Kittiphan Janbuala received his master's degree at the Korea National University of Arts (K-Arts) in Seoul.

Workshops and lectures are now and then given at the University of Phayao (มหาวิทยาลัยพะเยา), Silpakorn University in Bangkok (by Kittiphan Janbuala), and the CMU (by Arnont Nongyao). On occasion, some big events such as the Experimental Electronic South East (EESE) festival that host workshops and presentations are also organised.

The academic world is well-connected to Malaysia, Singapore and Indonesia. Composers such as Thatchatham Silsupan and Pradit Saengkrai have been invited to various events like the Yogyakarta Contemporary Music Festival in Indonesia in 2009 and Sound Bridge 2015 in Kuala Lumpur, Malaysia.

The non-academic world, which does not rely on public funding, is also connected with Vietnam. It is a country that is less easy to access for some economic and sometimes political reasons but that independent artists can easily reach. Auttaratt Photongnoppakun has performed on several occasions in Hanoi at Domdom and Sonic Moon festival.

Connections between academic and non-academic artists are still a bit limited. One may observe that independent spaces, organisers and artists tend to be more active inside Thailand, building networks and at least semi-regular or regular events such as the Cacophonous noise event series in Bangkok and engaging with foreigners from neighborhood countries and the rest of the world. Despite some political instability in the past few years, Thailand remains an enormous tourist spot and an affordable destination for touring musicians from Europe, Australia, North America, Japan, China and elsewhere.

Bangkok ASEAN Art and Culture Festival (BACC) filled a gap between independent artists, academics and foreigners in 2015 with the help of curators Koichi Shimizu and Pichaya Aime Suphavanij and their Drift Project. BACC presented a series of experimental sound projects, inviting international artists from Asia and more such as Goh Lee Kwang (Malaysia), pan-Asian collective FEN (Far East Network, featuring Ōtomo Yoshihide (大友良英), Yuen Chee Wai, Yan Jun (顔峻), Ryu Hankil (류한길) with Sachiko M and dj Sniff), Alan Courtis (Argentina), Saowakorn Muangkruan (เสาวภรณ์ ม่วงกรานต์), Thanart Rasanont (ธนาธย์ รสานนท์), Tossaporn Tassana (ทศพร ทัศนะ), Jean-David Caillouet and The Zoo collective, Bani Haykal (Singapore),



Makha Sanewong Na, Siwanat Boonsripornchai, Liew Niyomkarn, Makha Sanewong Na Ayuthaya (มาฆะ เสนีวงศ์ ณ อยุธยา) and many others.

Vietnam

The Soviet Union (USSR) was, from the 1950s, one of Vietnam's strongest allies. A Treaty of Friendship and Cooperation between the USSR and the Socialist Republic of Vietnam was signed in November 1978.

Possibly due to the Soviet-Vietnamese open relationship, musician and organiser Trí Minh mentioned in a talk given at the Đồng Xuân Center in Berlin in 2013, that electronic music was first introduced to Vietnam thanks to records by the Soviet (today Latvian) space rock and disco band Zodiac. The discovery of an eighties Soviet disco band did not lead to any electronic scene in Vietnam in the 1980s, however, as the population had other problems to deal with.

The Vietnamese troops invaded and occupied the People's Republic of Kampuchea from 1979 until 1989. It was an occupation that stopped the genocide of millions of Cambodians by the Khmer Rouge but triggered the

Sino-Vietnamese conflicts between 1979 and 1990. Also, poverty (Vietnam was partly dependent of Soviet aid), corruption and censorship were significant problems that the population confronted.

Similar to other socialist countries of that time and especially during the revolutionary and war periods, many restrictions were applied against music. This was especially true for songs from South Vietnam, which were outlawed after 1975. Those songs were called *yellow music*, an anti-revolutionary form of expression that is romantic and sappy, as Nguyễn Văn Lộc mentioned in an interview by Nga Pham: "Yellow, like the color of dying leaves, means sick, reactionary and worthless" (BBC News, 2010). One could face diverse problems or, in some cases, even imprisonment, because of this. Nguyễn Văn Lộc and his companions spent about a decade in jail for singing *nhạc trữ tình* (romantic music), which was the opposite of *red music*, the revolutionary music promoted by the northern state. More recently, musician Võ Minh Trí (aka Việt Khang) spent four years in prison and singer Trần Vũ Anh Bình (aka Hoàng Nhật Thông) was sentenced to six years, both for propaganda against the Socialist Republic of Vietnam. [2]

In December 1986, the Sixth National Congress of the Communist Party of Vietnam decided on embarking on Đổi Mới (Renovation). Consequently, some economic reforms began to make it possible for a transition from a planned economy to a socialist-oriented market economy. As the country opened up to investors and non-socialist states in the late 1980s and especially from the 1990s, composers, musicians and professors from Western Europe and the United States began to give lectures and workshops about western contemporary music at the Vietnam National Academy of Music (Học Viện Âm Nhạc Quốc Gia Việt Nam - VNAM). Among them was Tôn-Thất Tiết, a French contemporary classical music composer born in Huế. Until that time, the music conservatory system was still based on the Soviet model and lessons were focused on classical European music until the beginning of the 20th century. Students were therefore not exposed to contemporary, avant-garde or electroacoustic music, [3] not even to France-based Vietnamese composer Nguyễn Thien Dao who composed classic music pieces, some of them for ondes Martenot and piano (*Bai Tap*, 1974) and ondes Martenot, electric guitar and percussion (*Noi Xa*, 1977).

The Vietnamese scene is divided mostly between two major poles: Hanoi and Ho Chi Minh City (Saigon). Some students and artists who were active in the 1990s are today's pioneers of experimental, electroacoustic and noise music in Vietnam. One of them, Vũ Nhật Tân, a prolific composer and musicologist who studied at the VNAM, became a member of the National Association of Composers in Vietnam in 1996. Thanks to a grant from the German Academic Exchange Service (Deutscher Akademischer Austauschdienst - DAAD) Vũ Nhật Tân went to study contemporary and computer music at the Hochschule für Musik und Tanz Köln (Academy of Music and Dance) in Cologne, Germany.

Vũ Nhật Tân composed a large number of modern classical pieces, electronic, sound art and noise compositions. He founded the Vu Nhat Tan Group (VNTG) in 2009, which back then included guitar improviser and jazz musician Phạm Quang Trần Minh, experimental musician and visual artist Nguyễn Mạnh Hùng, American poet and photograph Scott Ezell and Olaf Zeumann. Noise performer Nguyễn Hong Giang joined the collective in 2010 during the Hanoi Sound Stuff festival organised by electronic music composer Trí Minh.

Nhật Tân is one of the few contemporary Vietnamese composers who often performs abroad, in and outside Asia. A well renowned composer, he also took part in the 2014 International New Music Festival: Europe-Asia founded by the Ministry of Culture, Union of Composers of Russian Federation and Union of Composers of Tatarstan in 1993.

Another student of the VNAM, Kim Ngọc Trần Thị, started to compose contemporary music for Western classical and Vietnamese traditional instruments around 1993. In 1998, her composition *Phuc Hon* was performed for the first time during the international festival Frau Musica (nova) at the Musikhochschule (Conservatory of Music) of Cologne, Germany. The festival focused on both historic and living women composers, including a pioneer of electronic music who experimented with noise in the 1950s: Pauline Oliveros.

Kim Ngọc later composed her first theater soundtrack, *Vagabond Dream* (2001), in Hanoi and left Vietnam to study in Germany where she learned contemporary music composition between 2002 and 2004. In 2012, she founded Domdom, a hub dedicated to new, experimental, improvised and electroacoustic music in Hanoi.

A third composer, Nguyễn Xuân Sơn (aka SonX) entered the Hanoi Academy of Theater and Cinema in 1986. In 1994, he met French choreographer Ea Sola who was then working on a contemporary dance performance, *Drought and Rain*. She invited him to collaborate and so he started to approach contemporary art and discover composers such as György Ligeti, Luigi Nono, Karlheinz Stockhausen.

Working solo or with ensembles from five to 20 musicians, Nguyễn Xuân Sơn uses traditional instruments and electronic music to create contemporary work that fuses ancient and urban music. Starting in 2000, he began to compose and perform in alternative spaces in Vietnam. He wrote music for the 2003 film *Bride of silence* (*Hạt Mưa Rơi Bao Lâu*) by filmmaker Đoàn Minh Phượng.

By the late 1990s in Hanoi, SonX, Kim Ngọc Trần Thị and Vũ Nhật Tân had been some of the very few artists dealing with contemporary, experimental and or electroacoustic music that were internationally recognized, all coming



from various backgrounds but interested in sound itself and experimentation. Two other Hanoi-based artists, Nguyễn Văn Cường and Nguyễn Mạnh Hùng, soon joined them in the early 2000s. To a lower extent, another composer from the VNAM, Trí Minh, who is director of the Hanoise Sound Stuff Festival and whose work mostly focuses on jazz and electronic dance music but on occasion takes an experimental or even a noise direction, also took part of this small scene. For about a decade, this core of artists performed in Hanoi for solo and group events, such as in performance art and exhibitions organised by Đào Anh Khánh, one of the three best known performance artists in Vietnam. [4]

While speaking about the experimental music scene, one cannot forget to mention Đào Anh Khánh, performer, painter, sculptor, and choreographer; a multifaceted artist whose path remains peerless. From the mid-1970s until 1993, the year he came back to art, Anh Khánh worked for the police, controlling art in Hanoi. In 1994, his visit to France widened his view of art and his career began with painting in 1995. From 1999, Anh Khánh held some performance art events and festivals that included exhibitions, dance, electronic, experimental and noise music in his art space, Anh Khánh Studio.

Performing arts are still largely regarded as a kind of decadence, the art of foreigners, and remain under the tight scrutiny of the police culture in Vietnam. In organizing art projects, exhibitions and performances, it is mandatory to obtain an official permit from the Vietnam People's Security. The program may also be closed without any notice.

It is not unusual for inspectors to preview a performance, a concert (even if it is supposed to be an improvised performance) or a festival. This has happened several times to many organisers who, for the most part, tend to keep a low profile and prefer to advertise discreetly via emails and SMS rather than in public. These people also tend to organise their events and concerts in small or private spaces. The community being small, a network of listeners and artists is obviously not too complicated to maintain.

Slowly but surely, Vietnamese artists have been quietly pushing the boundaries while mostly avoiding the censorship apparatus. This test and trial may still create some occasional tensions. In the past 15 to 20 years,

some events have had to be cancelled and several art pieces have been destroyed as well.

In 2013, composer, singer and musician Ngọc Đại (member of the controversial avant-garde band Đại Lâm Linh) was fined 30 million dong (approximately US$1,440) for publishing and distributing a thousand copies of his album *Thằng Mõ 1,* without any permission. By the time the authorities reacted, the CD, which features lyrics by poets Bùi Chát and Nguyễn Đình Chính—both theoretically banned in Vietnam—had almost sold out (Van, 2013).

Vietnamese censorship can sometimes extend outside of its borders, such as what happened in January 2016 to Tri Minh's project *The Sorrow of Noise,* a mixed and electroacoustic music improvisation inspired by Bảo Ninh's novel, *The Sorrow of War (Nỗi Buồn Chiến Tranh),* made for the festival Krieg Singen (Singing the War) in Berlin. One of the Vietnamese musicians was not allowed to take part in the project as some officials estimated that it was politically sensitive.

What is permissible or tolerated is not always clear. While the authorities may forbid a concert, this does not mean that a more controversial, provocative or extravagant event will not be allowed. Singaporean transgender performer Tara Transitory aka One Man Nation improvised one of her *International //gender|o|noise\\ Underground* actions in Ho Chi Minh City. She joined a performance together with street performers who were trans women. The mind-blowing event consisted of noises, dance, voice and fire in the middle of a busy road. The action attracted onlookers but no intervention was made by the police despite this being the kind of art intervention that would quickly be banned even (or especially!) in the Western World.

Ho Chi Minh City (Saigon) is, however, very restricted these days, with the local scene still being at a young stage of its development. Two of the most active sound or noise artists of the city come from different backgrounds and generations. The first is multidisciplinary artist Nguyễn Mạnh Hùng, who was (from 2008 to 2011) art director of Nhà Sàn Studio, the first non-profit, artist-led art space for contemporary art that was based in Hanoi before moving to Ho Chi Minh City. He is mostly renowned for his paintings, installations and performance art but has been involved in experimental music since 2002. The second artist, Nguyễn Hong Giang aka Writher, began to experiment with sound in 2006 and quickly dived into the field of harsh noise. Nowadays, he also performs hip-hop and post-rock.

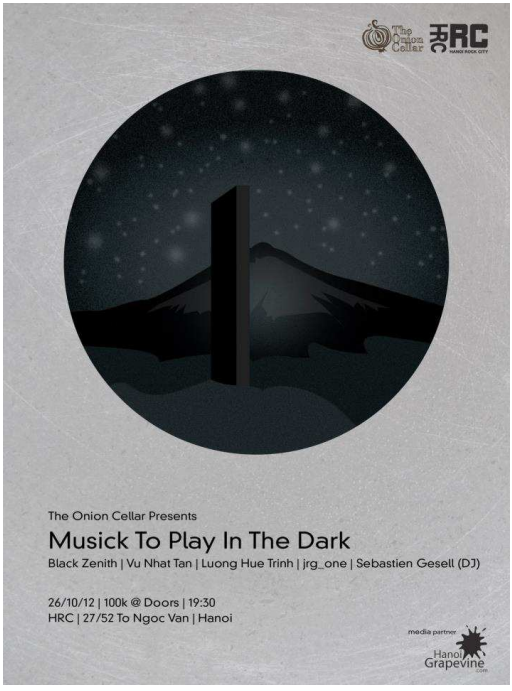
Ho Chi Minh City has a few spaces where noise artists can express themselves such as Carp 2 Dragon, The Onion Cellar, and Zero Station/Ga 0 (2010). It is perhaps less active in sound art compared to its Hanoi counterpart that offers a certain range of alternative spaces like Hanoi Rock

City (2010), Anh Khánh Studio (1999), Cama A.T.K. (2012), Manzi (2012), Tadioto (2008), Domdom (2012), L'Espace, Goethe Institut, the British Council (all three since the early 2000s), to name only a few.

Ho Chi Minh City has, since 2015, had its own team dedicated to underground electronic, experimental and noise music, the Viet Music Reunion (VMR). VMR is a collective that organises events with local and foreign musicians like Nguyễn Hong Giang, Rắn Cạp Đuôi, Vũ Nhật Tân, DJ Sniff, Tim Blechmann, Klaus Legal, etc. The Ho Chi Minh City Conservatory of Music also hosted some contemporary performances during the past few years, among them the composition *Trioture - Time and Texture* for trombone, percussion and synthesizer, which was presented in November 2013 by James Wilkinson, Dirk Stromberg and Ty Constant.

Government scrutiny, especially in Ho Chi Minh City, has unfortunately pushed some art spaces to their end. Among them was Sàn Art (2007) which was not able to receive three of its most recent licenses for exhibition and which had an artist talk given warning by the Cultural Police. At the time of this writing, the center was said to discontinue its activities by May 2016.

After more than a decade of devoted involvement but also of near stagnation, the Vietnamese scene nowadays sees a new generation of young artists interested in sound art, experimental and noise music. Some of them perform or compose at an almost industrial scale, such as noise artists



Nguyễn Hong Giang and Nguyễn Nhung (aka Sound Awakener) based in Hanoi. Nguyễn Nhung is considered of the most active female composers in the field of noise, drone and ambient music, publishing music, performing live and writing an online experimental music blog, *Cánh đồng âm nhạc*.

Surprisingly (or not) the Vietnamese experimental music scene has the best gender ratio in all of South East Asia. This is possibly due to Vietnam's communist past and despite its colonialist and Confucian heritage that holds women back. Communist and post-communist countries often tend to score better than capitalist and religious states in terms of gender equality (Pollert, 2003) but the Vietnamese ratio (or, better yet, the one in Hanoi) is surprisingly good. In Vietnam, women have often led anti-colonial rebellions and we can see that many female composers and improvisers are masters of their own destinies.

This is illustrated in the case of Kim Ngọc's teaching, organizing and composition, Nguyễn Nhung persevering in her exploration of sound and noise, and Đại Lâm Linh's singers Linh Dung and Thanh Lâm and their provocative songs and avant-garde music. Lương Huệ Trinh and her live electroacoustic compositions, commissioned by Echoes to create a sound walk for Hanoi City center, Cao Thanh Lan and her conceptual and free improvisation, and Nguyễn Thanh Thủy and her avant-jazz performances are also examples of women's active role in the scene.

Kim Ngọc's work is also remarkable due to her sense of knowledge-sharing through Domdom, the hub of experimental music and art in Hanoi where students from different backgrounds learn about improvised, experimental and electroacoustic music without restrictions, proposing a system freer than most Western academies and conservatories.

Indeed, one of the characteristics of the Vietnamese noise and experimental scene is that it does not fear to build bridges between the academic, non-academic and traditional music worlds. For instance, during Đào Anh Khánh's performance *Bridge of Sound,* which happened throughout the year 2010 in celebration of Hanoi City's 1000 years, musicians, dancers, workers, singers from all categories, from noise to hip hop, from traditional music to free improv, from various social, ethnic and cultural backgrounds joined the festival to build a unique event that could hardly happen anywhere else.

Experimental and noise music are clearly outsiders in Vietnam, such as in most other South Asian countries. Festivals, which include noise and experimental music, are nonetheless emerging in events like Dao Xuan, Hanoi Sound Stuff, Experimen, TET, Cama Festival, and Hanoi New Music Festival. Some of them, like Hanoi Sound Stuff, are not afraid to include rock or even pop music and techno to their program in order to attract a larger audience and allow the Vietnamese scene to reach a larger local and foreign audience.

Most Vietnamese artists in the field of experimental and improvised music have a classical musical background. They studied European and/or Far East Asian classical music, traditional Vietnamese music or studied visual or performance art, while many noise and experimental musicians from the West often come from a non-academic environment.

Vietnamese traditional music such as *quan họ* and *hò* contain improvised elements, and this might be why improvisation and experimentation do not turn people away in Vietnam. Contemporary music in Vietnam is nothing new anymore but the scene is still very small, and finding spaces, financial support and exposure is still challenging.

Myanmar

From 1948, the Union of Burma enjoyed political freedom and freedom of speech. This ended in 1962, when the Burmese Way to Socialism (မြန်မာ့နည်းမြန်မာ့ဟန် ဆိုရှယ်လစ်စနစ်) [5] was implemented through a coup d'état organised by general Ne Win. Years later, in 1988, another military coup took place, possibly orchestrated by Ne Win behind the scenes, and all pro-democracy demonstrations were crushed. It was only from 2011 onwards that the government started to make democratic reforms and proceeded to release 10,000 to 40,000 prisoners. The military regimes brought Burma/Myanmar into deep poverty. Added to this, civil wars, and ethnic and religious conflicts have been a constant feature of the country, until today.

As soon as the army took power in 1962, and in order to preserve the national Burmese culture, clubs featuring Western-style music as well as dance competitions were banned. Importing Western music, instruments or recording equipment was also forbidden (Zaw, 2004, pp. 39-71). The ban was only partly successful, however, as Western music nor English songs never completely disappeared from the country. As journalist Martin Smith mentioned it: “the 1960s after Ne Win banned all Western music seen as decadent, a popular underground culture known as ‘stereo’ music sprang up to compete with the stylized ‘mono’ music played on State radio” (Smith, 1991). So-called stereo music was obviously not played on the radio yet some of those popular songs became very trendy among the youth. Music cassettes were smuggled from Thailand. Officials were bribed to turn a blind eye and to this day, a walk around some of the country’s open-air markets can turn up a few little stalls selling stacks of old (often pirated) cassettes.

Punk and hip hop artists started to appear in the 2000s and some of them, like Skum, singer of the punk bands Diehards and Kultureshock, and Zayar Thaw, hip hop performer and now member of the House of Representatives, paid a high price for criticizing the government. They were sent to prison and/or working camp. At that time, to avoid the police, some underground artists performed in abandoned warehouses.

During that period, two artists, Than Htike Aung and Khin Zaw Latt, participated to a sound installation called *Gravities of Sound*, curated by Lawrence English, during the MAAP (Media Art Asia Pacific) in Singapore in 2004. This was despite the two artists not having previous or regular involvement in sound.

Since 2011, following the 2010 elections, numerous reforms took place and thousands of prisoners started to be freed. Myanmar enjoys more freedom today but still faces poverty and a lack of infrastructure to teach or perform music. There are no music schools run by the government, only private ones such as the Gitameit Music Center and the Legacy Music Academy, both in Yangon.

If the young generation of musicians seems to be hooked on political hip-hop, rock, punk and metal for the past decade, a few artists based in the former capital Yangon have been spreading the seeds of experimental music in Myanmar. Among these artists are Ko Jeu, Darko C, Kyi Ther and Tser Htoo. They all are members of the collective Burmélange, founded in 2010 and is the first Burmese experimental music group to publish a CD abroad. The group is currently focused on developing experimental music and sound art in Myanmar by inviting and collaborating with international sound and media artists.

Ko Jeu started to experiment with sound in 2005 and collaborated in a sound art and poetry project in 2008 with Darko C, who, together with Tser Htoo, is a member of the punk band Side Effects. Some newcomers in the experimental music scene are DJ Kavas, originally from Mandalay but based in Yangon and Musica Htet, also in Yangon.

As more freedom has been granted in the arts, bigger events have started to take place even though artists are aware that they were not performing in a totally safe environment. During the Myanmar-Malaysia Performance Art Exchange in 2012 in Mandalay, an event led to arrests and police interrogations of the local organisers and foreign artists, among them some members of Malaysian Buka Kolektif and Findars, who were then deported. [6]

Despite all opposition, a few other events still took place. One of them was led by Nathalie Johnston, co-director at the Myanmar Art Resource Center and Archive and performance artist Mrat Lunn Htwann via their temporary art space 7000 Padauk. Both were organised in 2013 as the first improvised music events featuring Serbian electroacoustic improviser Rastko and French jazz saxophonist Kif Nguyen, both living in Yangon at that time, and Burmese violin improviser Ko Jeu.

Following this initiative, a bigger event dedicated to noise, improvised and experimental music took place a few months later in 2014 at the studio of Htein Lin's, a renowned performance artist, painter and activist in Myanmar.



The evening included Burmese artists Ko Jeu, DJ Kavas, as well as Kif, Rastko, So Takahashi and C-drík, who also performed at the French Institute (Institut Français) together with Burmese traditional musician and improviser Ko Doo for an event co-organised by cultural manager Sarah Mbodji.

Since 7000 Padauk, two more collaborative events happened in 2014 and 2015, including local musicians Sly Mon, Musica Htet (Kyaw Zin Htet), Soe Moe, Burmélange and foreigners such as Szkieve, Jim Campbell, Mathias Rossignol, Charles-Émile Beullac, etc.

The tiny experimental music scene in Myanmar still faces many challenges such as the paucity of infrastructures and permanent spaces, except for the occasional foreign venues at the Goethe Institut and Institut Français. There is also a lack of audience, budget and awareness of its existence outside of the country. Nevertheless, the small circle of musicians active in Yangon does not give up. The current political situation, at least, incrementally offers them more opportunities and freedom. New initiatives, such as Jam It! that organises events in Mandalay and Yangon and develops a platform for alternative music (currently punk, rock, metal, pop oriented) and art are pushing the boundaries.

Malaysia

Malaysia, Singapore, Indonesia and Brunei share a lot of linguistic, traditional, artistic and cultural references. Nevertheless, despite various interconnections, their respective experimental and noise music landscapes may vary a lot.

Compared to the previously analyzed countries, Malaysia is relatively stable, experiencing a few crises due to various ethnic problems that happened in the 1950s and 1960s as well as a war with Indonesia, the exit of Singapore from the federation and the racial riots of 1969. However, today's Malaysia, despite its ethnic and religious diversity and differences, mostly experiences a certain amount of peace and freedom. [7]

The cultural landscape is clearly divided geographically between mainland Malaysia and East Malaysia (the states of Sabah, Sarawak and Labuan in Malaysian Borneo, the less economically developed parts), separated by the South China Sea.

The country did not suffer artists' massacres and it has always embraced various music genres due to the various communities that have coexisted in the country, the major ones being the Malay, Indians and Chinese as officially stated, even though all of them technically speak Malaysian. Each community has its own heritage: Malay [8] music and indigenous tribal music, Indian music, Chinese music, respectively. Together with these various elements also comes Western classical and popular music, which was brought in at first through British colonization. All these music genres and plenty of popular derivative ones (such as *dangdut* [9]) coexist inside the country.

Yet, in the mid 1980s, the Muslim-dominated government started to get concerned about rock and the “too Western” lyrics it could contain. The situation worsened in the 1990s with the entry of heavy metal and in the 2000s with death and black metal, punk, grindcore, oi and associated genres. These types of music are often associated with un-Islamic values or even labeled as Satanist by the state or parts of it. Many artists, distributors or fans receive their fanzines and music in Singapore because if these are sent by post, Malaysian customs often confiscates and destroys the packages.

On 23 January 2006, the National Fatwa Council of Malaysia placed a ban on what they call “black metal.” Since then, many punk, metal and skinhead artists have been more careful when organizing concerts, as arrests are still frequent despite unfounded allegations. Foreign metal bands may not be able to receive a permit to perform. The last big crackdown happened on 28 August 2015, when the police arrested 163 people at the punk music venue Rumah Api in Ampang Jaya.

Some other forms of censorship happen now and then. In 2009, American hip hop band Black Eyed Peas' concert held in Kuala Lumpur could only be attended by non-Muslim Malaysians above 18, because the event was sponsored by a brewery (officially, about 60% of the population is Muslim and the Muslim authorities can verify who is Muslim or not thanks to their identity cards). In 2013, American pop singer Ke$ha's concert was cancelled after the authorities decided it would hurt cultural and religious sensitivities.



On the other hand, the small, local experimental and noise music scene does not face any kind of censorship.

One, if not the first, person to have experimented with sound to a certain extent is a musician that has gone by various monikers: Guano Breath, E. Manu Eel, Antares, ZepTepi. He first started to play blues in 1977 and, in 1984, released a mostly folk and psychedelic cassette under the name M.Eeel. This release already contained elements of alternative electronic and improvised music, especially apparent in the song, *Solitary Vice*. In 1985 and 1986, he recorded more tracks under the name E. Manu Eel. Through the album, *2nd Coming,* Western electronic and ambient influences were incorporated with classical, jazz and Eastern oriental themes with a clear electroacoustic approach (evident in the track entitled *Mutatis Mutandis)*. In 1991, Brazilian performance artist Marilya commissioned some compositions from this artist, in which he experimented more with sound and electronics. The pieces were then recorded at Rediffusion Studio in Kuala Lumpur, with some equaling the releases of many Japanese and Western ambient and minimal electronic artists in the 1980's-1990's. In the same year, he also composed *Brain Tower*, his most noisy piece in the vein of avant-noise rock. Antares is still active to this day but seems to have been one of the only oddballs in the prehistory of Malaysian electronic experimentation.

By the late 1990s and especially from the 2000s, a few noise artists have emerged in Malaysia. One of the first to have experimented with noise, Krosot, started around 1996-1997 and was soon followed by Jerk Kerouac (Ketindihan, HKPT, Kalimantan and Z d l c M) in 2000. Noise pioneers Krosot and Azzief Khaliq (Jerk Kerouac) are self-taught musicians who were influenced by local and Japanese noise artists. Khaliq was first exposed to and influenced by digital hardcore, metal and punk before turning to noise around 2008-2009. Krosot explains that he began making noise around 1996 or 1997, when he was first exposed to the genre via a cassette compilation (Hafifi bin Mokhtar, 2013, pp. 28-43).

A cassette network existed in Malaysia and Singapore in the 1990s, especially connecting the punk, grind and metal world scenes, where cassettes and fanzines were being sent by post. Flourishing DIY labels and home tapers created thousands of compilations on all five continents. [10] In Malaysia, some noise artists started to pop up on those tapes among crust punk and grindcore bands. A cassette titled *'Not a Superstar!' Compilation Tape Vol. 2,* published in 1998, testifies to how wide and open the scene began. The compilation included Czech noise artist Napalmed, Croatian punk band Apatridi, Japanese hardcore Beyond Description, Malaysian grindcore band Torture Incident, Singaporean punk band Protest or German drone doom project Human Kind Of Shit, to name a few.

The punk and (perhaps even more) the grindcore scenes often have connections with noise, especially in Malaysia, Singapore and Indonesia, where a lot of artists from the metal, punk hardcore or grindcore scenes compose noise music. An example of such is the band Psychotic Sufferance (active since 1998), which is involved in the noisegrind, noise and grindcore network.

Since then, several artists have appeared, mostly in Kuala Lumpur. If we exclusively speak about noise itself, the population consists of only a small circle which is connected to various forms of noise music, from drone to *onkyō* and harsh noise. These artists are Goh Lee Kwang, Hello Kitty Pirate Tattoo, Klangmutationen, Ronnie Khoo, Ladang Gempak, Projekt666:Satanoise, Zai De, HuruHara 696, Zooey Deschanel Intergalactic Copulation Machine, Zyx Syndrom, Ankbktnoisescape, Noise Vyrus and several more.

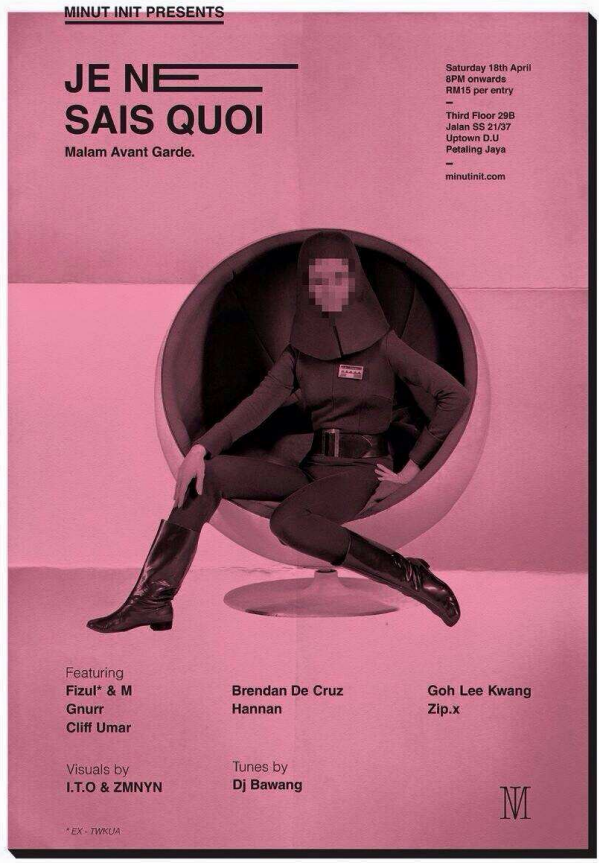
If we extend the research to free improv, free jazz, sound art, experimental and ambient music, we can find two (of the too rare) women involved in the Malaysian network: Lau Mun Leng and Kok Siew Wai. Both now live abroad. Other musicians include, for example, Yong Yandsen, Yeoh Yin Pin, Tham Kar Mun, Zai De, Yin Pin, Alex Lam, Azmyl Yunor, Jazmok + Cheese, The Infernal Conundrum (TiC), Space Gambus Experiment. [11]

Goh Lee Kwang is certainly one of the most active and prolific experimental music artists and organisers in Malaysia, founder of Switch ON, the platform for electronic arts in Kuala Lumpur since 2009, and owner of the audio label Herbal since 2004. He published his first releases in 2001 and presented his first multimedia installation in 2005 at the National Art Gallery (currently called the National Visual Art Gallery) and the R.A.P. (Rumah Air Panas Art Society) in Kuala Lumpur. He has also composed several music scores for theater plays and choreographies such as *BURN*, directed by Woon Fook Sen (2001), and *The Lost Testimony Of Rashomon*, directed by Yukio Waguri and Lee Swee-Keong (2010).

Goh Lee Kwang has been invited to various residencies in Europe, among them Akademie Schloss Solitude in Stuttgart, Germany in 2004–2005, Klangraum Fellowship in Krems, Austria in 2006, WORM in Rotterdam, the Netherlands in 2007, STEIM in Amsterdam, the Netherlands in 2007 and 2010, KHŌJ in New Delhi, India in 2006 and Green Papaya in Manila, the Philippines in 2007. Together with theremin player and composer Ng Chor Guan, he is one of the few Malaysian composers bridging the gap between non-academic and academic worlds.

There is indeed such a division in Malaysia, so much so that interactions between academic electroacoustic musicians or those coming from a classical music background and independent, do-it-yourself experimental and noise music artists are scarce.

However, for the most part since the years 2000, some Malaysian artists have started to compose electroacoustic and mixed music (electroacoustic plus live instrument). These artists are also members of the Society of Malaysian Contemporary Composers (SMCC) whose aims are to unite the contemporary music communities in Malaysia (classical and



electroacoustic), promote Malaysian contemporary music by Malaysian composers, and serve as a platform for musical exchanges among contemporary music societies from all over the world.

SMCC organised the Soundbridge festival in 2015, where a discussion panel was presented along with several contemporary classical, electronic and electroacoustic concerts featuring interactions in traditional music, dance, digital image projection, video, calligraphy, improvisation and live electronics. Artists in this festival were Thatchatham Silsupan (Thailand), Pradit Saengkrai (Thailand), Syafiqah 'Adha Sallehin (Singapore), Feliz Anne Reyes Macahis (The Philippines), Gatot Danar Sulistiyanto (Indonesia), Malaysian composers Lee Chie Tsang, Goh Lee Kwang, Kok Siew Wai, Choke Yuan Teng, Tee Xiao Xi, Sayyid Shafiee, Yeo Chow Shern and many more.

Tazul Tajuddin, who currently resides in the UK, is a member of the electroacoustic scene and is credited with composing, in 1994 and 1995, one of the first electroacoustic pieces written by a Malaysian artist. This artist has since taken a more classical-oriented path.

Similar to Tajuddin, many Malaysian academic composers went on to study abroad. Adeline Wong studied at the Eastman School of Music, USA, and at the Royal College of Music London, UK, and is lecturer at the Yong Siew Toh Conservatory of Music (YSTCM) in Singapore. She composed her first mixed pieces for instruments and electronics in 2004 (*5 Letters From An Eastern Empire*, for cello, boy soprano and electronics) and her first theatre score in 2005 (*Paces*, for piano and electronics). Chong Kee Yong, artistic director of the 2009 Kuala Lumpur Contemporary Music Festival and vice president of the SMCC, studied at the Royal Conservatory of Music in Brussels. Chong also accepted a position as composer-in-residence at the Centre Henri Pousseur in Liège, Belgium in 2010 and in 2011, and another one at the Experimentalstudio des SWR (Experimental Studio of the South West Broadcasting) in Freiburg, Germany. One of his early pieces, *Monodrama*, for oboe, ensemble and electronics, and composed in 2004, blends influences of gamelan, Chinese opera and electronic music. Very active outside Malaysia, Chow Jun Yan has been another student of the YSTCM in Singapore, where he studied with professor Ho Chee Kong and explored computer music since 2010. He is currently pursuing his PhD studies in the National University of Singapore with a focus on cross-collaboration interactive between music and visual, mixed music. Zihua Tan, based in Canada, is one of the most exploratory electroacoustic composers through the use of noises, albeit in a contemporary classical way. His piece, *Silent Spring*, for gong, bicycle wheels, cymbal, *timbal*, etc. perfectly illustrates his sonic exploration. He is also one of the founding members of the SMCC.

Ng Chor Guan is another contemporary artist in the field of sound art, experimental, electronic and electroacoustic music and film scores, choreographies and theater. He collaborated with numerous artists such as

dancer Biliana Fouilhoux for projects like *Malaysia, The Gate* held at the Centre d'Études des Arts Contemporains and CNRS-Langarts Asie-Occident in France. He is co-founder and artistic director of Toccata Studio, an NGO dedicated to performance art and experimental sessions combining improvisational dance and music under the name Dance=Music Series. Managing director and producer Tan E-Jan has led the collective since its creation in 2012. In 2013, Tan E-Jan started to more frequently produce works by contemporary artists such as the audio-visual improvisation RevoEvo featuring musician Ng Chor Guan and visual artist Fauzi Yusoff. The project was then brought to the United Kingdom in 2014, and included in the program of the South East Asian Arts Festival of London.

Toccata Studio is one of the few spaces that offer opportunities to avant-garde music artists to produce themselves in Malaysia. Toccata Studio presented *Hearing Visual, Looking Sound*, an audio-visual improvisation performance featuring Max Riefer (percussions), Kittiphan Janbuala (electroacoustic, digital images) and Ng Chor Guan (theremin) in 2015.

No doubt one of the most dedicated spaces is 無限發掘 Findars, formed in 2008. The space is run by artists from various backgrounds such as Wong Eng Leong, Thong Yee Theng, Bannai Roo, Wong Min Lik, Chiang Meei Yi, Tey Beng Tze, Lim Keh Soon. Together, they organise and host exhibitions, workshops, presentations, art residencies, recording sessions and concerts.

They also host Switch ON, a platform for electronic arts that hosts concerts and video screenings, and organises monthly concerts and mini festivals. Switch ON became first active in March 2009 at the Kuala Lumpur Performing Arts Center (KLPac), which opened in 2005.

Switch ON and 無限發掘 Findars became real international centers for visual and audio artists that lead them to attract a wide range of sound, electroacoustic and noise performers.

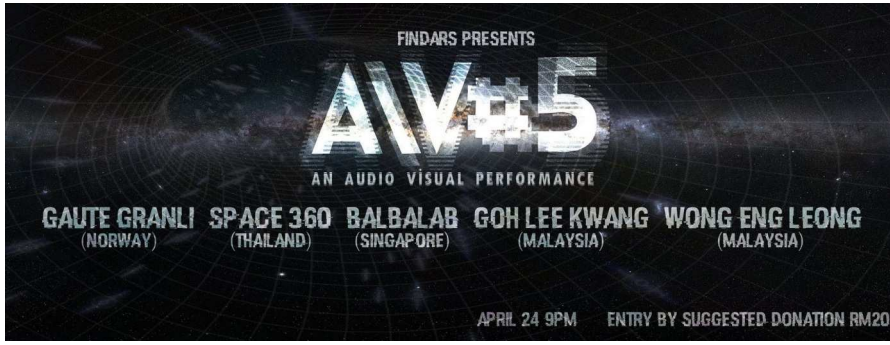
Most Malaysian independent noise and experimental artists have performed in these venues. The biggest event led by the project Switch ON, Mini Fest 2015, was an almost three-week festival devoted to electronic and experimental arts and consisted of two evenings of music performance and 16 days of exhibitions, plus artist talks and workshops. The musicians who participated in the festival were Goh Lee Kwang, Yong Yandsen, Ronnie Khoo, HKPT (Sudarshan Chandrakumar, Azzief Khaliq and friends) and Jerome Kugan for Malaysia, musicians Toshimaru Nakamura and Daisuke Takaoka for Japan, Darren Moore and Brian O'Reilly for Singapore, Burkhard Beins and Tim Blechmann from Germany, Clayton Thomas from Australia, Anla Courtis from Argentina, and Jason Kahn from Switzerland and the USA. Malaysian artist Wong Eng Leong provided live visuals.

Situated in Borneo (Kalimantan for the Indonesian), the Faculty of Applied and Creative Arts (FACA), Universiti Malaysia Sarawak (UNIMAS) hosts some electroacoustic courses and a music collective called UNIMAS Electroacoustic Group (EAG), which comprises of students and lecturers from the University. EAG was formed in 1997 by Hasnizam Abdul Wahid (electroacoustic composer and associate professor at the FACA) and Hasnul Jamal Saidon (a multimedia artist, electroacoustic composer, associate professor of electronic and new media arts in Gelugor [George Town] in Penang and director of the Muzium & Galeri Tuanku Fauziah at Universiti Sains Malaysia). EAG, among many other musicians, including the aforementioned composer E. Manu Eel, performed at the Rainforest World Music Festival, which took place in Sarawak in 1998.

Hasnul Jamal Saidon studied from 1991 until 1993 at the Rensselaer Polytechnic Institute (RPI) in the USA where he received a master of Fine Arts in Electronic Art. He experimented with sound in 1996 through a collaborative installation with the US electroacoustic duo McLean Mix (Priscilla McLean and Barton McLean) entitled *Jambori Rimba*, using five electroacoustic stations, recorded sound, video, slides, and dance.

Hasnizam Abdul Wahid became interested in experimenting with sounds in 1992 during an experimental music competition organised by the School of Art and Design at the Universiti Teknologi MARA (UiTM) in Shah Alam, Malaysia. He then experimented with sounds at UiTM's gamelan studios, exploring gamelan instruments together with detuned electric guitar and recorded a composition entitled *The Secret of Pentatonic*. Wahid was then exposed to electroacoustic music during an event organised by the University of York in 1996. He studied electroacoustic composition at the University of Birmingham between 1999 and 2004 (Wahid, 2008).

Another group of artists who promote experimental and noise music in Malaysia are the Experimental Musicians and Artist Co-Operative Malaysia (EMACM) based in Kuala Lumpur, founded by various experimentalists such as Amid The Mimic, Goh Lee Kwang, Yong Yandsen, Azmyl Yunor. The



ENACM organises various programs, among them The SicKL Open Lab (SOL), which is a venue space ran by EMACM founded in 2006. This particular programme proposes for artists to show their work and form new alliances for more collaborative works. Since 2010, SiCKL has been the producer of The Kuala Lumpur Experimental Film, Video and Music Festival (KLEX).

Today's Malaysian electroacoustic composers take part of international festivals happening in South East Asia and Europe, composers from new generations such as Tzu-En Ngiao (饒子恩), Johan Othman, Tan Zihua, Gan Ruo Xian. These artists have internationally presented their works at the Yogyakarta Contemporary Music Festival (Indonesia), the Acht Brücken Musik Für Köln (Eight Bridges Music For Cologne) festival in Germany, From digital ECHOS to virtual ETHOS in Athens, Greece. They also performed at the KLCMF 09 (Kuala Lumpur Contemporary Music Festival 09), a three-day festival which took place in Kuala Lumpur in 2009, and initiated by the Malaysian Composers Collective (MCC) with the help of the Goethe Institut and the SEGi College Subang Jaya. The MCC was founded in 2007. It is a non-profit support group formed to promote Malaysian contemporary classical, avant-garde and electroacoustic music. During this event, concerts were held such as Hong Kong New Music Ensemble (Hong Kong), Ensemble Mosaik (Germany), Chong Keat Aun & Neuyabe, EMACM (Ng Chor Guan, Yong Yandsen, Tham Kar Mun and Kok Siew Wai), Goh Lee Kwang & Friends (Wong Eng Leong, Wong Min Lik, Lim Keh Soon) (Malaysia) Muriz Contemporary Trio, Nicholas Ong, Ong May Yi, Tey Beng Tze (Malaysia), Leow Pei Yu (Singapore). Conferences were presented by local and international artists such as Anothai Nitibhon (Thailand), Hoh Chung Shih (Singapore), Jonas Baes (The Philippines), Slamet Sjukur (Indonesia), Dieter Mack (Germany) and more.

In 2008, the MCC, Off The Edge magazine and HSBC Bank Malaysia Ltd collaborated together to produce the country's first CD anthology of contemporary classical Malaysian music called *Faith, Hope & Chaos: Malaysian Contemporary Music Vol. 1*. The CD included an electroacoustic piece for guitar and electronics by Hardesh Singh. In 2016, the MCC, with the help of composer Jessica Cho, will publish a new anthology called *Malaysian Women Composers*, a contemporary classical music project featuring Adeline Wong, Jyotsna Prakash and Isabella Pek, among others.

A few Malaysian labels have published local and international artists and compilations on CD since the early 2000s such as Herbal International (Herbal Recordings) and its sublabels Concrete Disc, Live Actions, New Directions, and Theme Park. Why Not Ltd, which has been active since 2003, is run by Goh Lee Kwang and focuses on field recordings, noise, experimental music, onkyō and related genres. Xing-Wu, < Sudut and Lam'i-nal Records are run by Boon KH Tan and have published free improvised music, field recordings, jazz and experimental music. Other internet labels



focused on noise and industrial music since the years 2010 were More Than A Sound run by Noise Vyrus, Non-Halal Records run by Jerk Kerouac, Devil Noise Records run by Projekt666:Satanoise, WithinElectric, Minimism Records run by Shah Alam of HuruHara 696, and Dungeon Of Darkness and Flames Of Ceremonial, both run by ambient musician Ablaze Eternal, etc.

A now defunct label, Mirror Tapes, also published nine cassettes between 2010 and 2011, all including noise, industrial and experimental artists from Europe or North America such as Maurizio Bianchi, The New Blockaders, Conrad Schnitzler, Wolfgang Seidel, Lionel Marchetti, Thomas Bey William Bailey and Michael Northam.

Singapore

Malaysia and Singapore partly share a common history as both were colonized by the United Kingdom. Singapore joined the Federation of Malaysia for a short period of time but became independent in 1965.

Singapore is a global commerce, finance and transport hub where the cost of living is much higher than its neighbors, which are facts that have to be taken in consideration in order to somewhat understand why the Singaporean scene is so small.

While Singapore has not faced any religious or government censorship against music for almost two decades (lyrics can nevertheless be problematic) the local scene is not much older than the Malaysian one. Even though the city-state is wealthy, concerts, festivals and other events focused on noise, sound art, electroacoustic music often come from private initiatives in small venues, cafés and clubs and a few spaces dedicated to performance art and experimental music such as The Substation and the Independent Archive and Resource Center and the underground punk venue Black Hole (closed since 2011).

Due to the size of the country, one will easily deduce that the small scene would be well-connected, with most noise and experimental artists knowing or having heard of each other. The noise and experimental music scene in Singapore mostly includes people who come from three different backgrounds: the art scene (visual and performing arts), the rock, punk, metal and grindcore scenes and the electroacoustic scene. The size of the country makes it perhaps easier for artists to hear about each other, to meet and collaborate, since a lot of events and collectives connect the noise and experimental musicians together. Even though here again, gaps between the academic, art and independent scenes exist, they are not as drastic as in Malaysia and more musicians build bridges between those different worlds.

Some of the artists working in the field of noise are Ang Song Ming/ Circadian, Arcn Templ, Cheryl Ong & Vivian Wang, Chöd, Mindfuckingboy/ Sankara/Dream State Vision, Dharma, Errrors, Kai Lam, Mohamad Riduan, Jordan Johari Rais, Kismett, NZSDLX, Pan Gu, Irving Paul Pereira, R/E/D, Schizophrenic Wonderland, Rahman Troj, etc. However, the list should also include many other artists who work in the field of improvised music, electroacoustic, experimental and so on such as The Observatory, Lydia Ang, Chong Li-Chuan, Debbie Ding, Haykal, Bani, Kian-Peng Ong aka Bin, Mark Wong/Kulturkampf, Li-Chuan Chong, Leslie Low, One Man Nation/Tara Transitory, Offcuff, Mohamad Riduan, Diana So, Squarewhitee, Dennis Tan, Tse Zhuoying Nathalie Alexandra, George Chua and many more.

An early composer, Tsao Chieh, was probably Singapore's first contemporary music composer. From 1960, at the age of six, he was trained in piano

improvisation by rock and pop musician Teresa Khoo. In 1970, he started to study with Victor Doggett in Singapore, and later on at the University of Manchester Institute of Science and Technology in the United Kingdom. He received a doctorate in electrical engineering at Stanford University, California some years later and in between studied flute, mathematics and music composition. From 1992, he began to compose music on a computer. Unfortunately, Tsao Chieh passed away at the age of 43 but left behind him contemporary classical music compositions and three pieces for computers composed around the mid 1990s, which were *Test piece 1 for Korg Wavestation: Rhapsody for synthesized flute on a 17-tone scale*, *Study in 4 temperaments (Test piece 2*), *Test piece 3 for Korg 03R/W* (Zubillaga-Pow, 2014).

One of the other musicians who first pushed boundaries and experimented with sound in Singapore is multidisciplinary artist Zai Kuning, painter, dancer, poet, sculptor, choreographer, actor, director, musician, playwright and filmmaker, who was involved from 1990 with the contemporary arts group Artists Village. The group includes numerous artists such as Tang Da Wu (its founder), Amanda Heng, Lee Wen (李文), etc. In 1993, he set up Onistudio, a mobile arts studio for experimental and acoustic sound art. Ten years later, the studio became a performance space. Zai also founded its dance company, Metabolic Theatre Laboratory in 1994 and was appointed The Substation's first artist-in-residence in 1996. He collaborated with many artists from the avant jazz, improvised music and experimental scene such as Ōtomo Yoshihide, Dickson Dee, Koichi Shimizu, Tetsu Saitoh (齋藤 徹, Saitō Tetsu), Michel Doneda, Chon Chul-Gi, Noriko Tsuboi; his band Amino Acid Orchestra (with Fuzz Lee and Shark Fung) also collaborated live with Japanese avant artist Keiji Haino (灰野 敬二) in 2010.

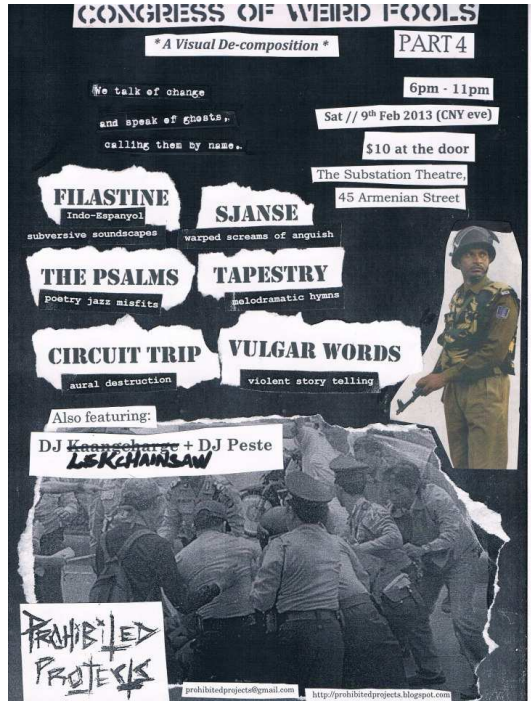
George Chua Khim Ser (known as George Chua) began as a performer inside the group Metabolic Theatre Laboratory (MTL) led by Zai Kuning and is now known as a Singapore noise scene veteran and interdisciplinary artist who works with sound, body, film theatre, and visuals, He is also involved in The Artist Village projects, a contemporary art group founded by performance and installation artist Tang Da Wu in 1988. He was a former associate artist of the Substation in 2002. Chua works with ethnic and electronic instruments in the field of experimental and noise music and composes music for theater and movies such as the short film *Utama – Every Name in History* directed by Ho Tzu Nyen in 2003. His various collaborations include, in 2002, *Orang Orang 13/7* at The Sculpture Square, a vocal and dance performance directed by Zai Kuning, performed by George Chua, Misumi Suzaki, Angie Ng & Zai Kuning. In 2003, *Strategies vol.1* was executed during Chua's self-organised Substation monthly experimental music event, featuring solo electronic music sets from Yuen Chee Wai, George Chua and Evan Tan, one of The Observatory members. Following the second *Strategies* event at the substation, he published an album with Yuen Chee Wai entitled *'Live' At Strategies V02, The Substation* in 2003. He

recorded a solo album under the pseudonym My Third Ear.

Yuen Chee Wai, Chua's collaborator, is a designer, photographer and sound artist who explores electroacoustic music, drone, field recordings and improvised music. He also composes soundtracks for choreographies, film, television and sound installations. Chee Wai is a member of several bands in Singapore, such as The Observatory, Hellokittyriots and Light of the South. [12] He is one of the founding members of sound artist collective Sporesac (Singapore Sonic Arts Collective) and the experimental and improvised music quartet FEN (Far East Network) [13] together with Ōtomo Yoshihide (大友良英, Japan), Ryu Hankil (류한길, South Korea) and Yan Jun (颜峻, China), a collective formed in 2008 that made its debut at the Mimi Festival in Marseilles, France. Yuen Chee Wai and George Chua participated in the Singapore Biennale 2006, with an installation called *The Fog Is Rising*.

Another sound artist working with installations is Zulkifle Bin Mahmod (Zul Mahmod), teacher at Nanyang Technological University's School of Art, Design & Media (ADM) and LaSalle, associate artist with the Substation. In 2005, Zul Mahmod organised the 24-hour sound art festival Una Voce at The Substation in Singapore where around 10 artists got the opportunity to perform. The same year, in conjunction with an Antoni Tapies exhibition at the Singapore Art Museum, he presented a series of five sound performances (False Securities, 2005) using binaural field recordings and electronically processed sounds. Zul Mahmod explained in a conversation that his approach to sound is akin to sculpture by making field recordings in the streets of Singapore and building instruments (Lindborg, 2014). He is also an artist who occasionally makes performances totally dedicated to sound without visuals, such as *W.O.M.B.* in 2006 and *Sonic Dome aka An Empire of Thought* in 2007. Indeed, many artists in Singapore and South East Asia in general tend to present performances and/or audio-visual experiences rather than pure sonic events. Zul Mahmod has been chosen to represent Singapore at the national pavilion of the Venice Biennale for a group exhibition in 2007 with his project *Sonic Dome: Empire of Thoughts*. He has frequently worked in the context of the artist collective and is a co-founder of Studio 19 and Pink Ark. The latter was the latest to be co-founded with Kai Lam in 2004 to explore sound art. More recently, in 2016, Zul Mahmod built two sculptures/sound installations in Singapore called *Dialog* at the Esplanade Tunnel and SONICtower at i Light Marina. Both projects experimented with impressive sculpture and sound art.

Kai Lam studied Sculpture at the Lasalle-SIA College of the Arts in the mid 1990s. He is a multimedia artist working in the field of drawing, painting, sculpture, mixed-media installation and performance. Lam has co-organised art events since 1999 and was president of the alternative art group Artists Village from 2000 to 2003. His performances also include noise events such as a work incorporating a washing machine, computer and pedal effects at the Singapore Art Museum in June 2008.



Many other composers in the field of sound art, noise or industrial music in Singapore do not come from the art world but from the rock or punk scenes. Mark Wong is one of those who took inspiration from the rock band Sonic Youth and later dived deeper into avant-garde composers such as Christian Wolff, Cornelius Cardew, George Maciunas. His various influences can be seen throughout his projects exploring improvised rock, electro-pop and electroacoustic music. Wong also composes scores for films and dance, sound installations, free-form radio shows and DJ sets.

One cannot speak about the Singaporean scene without mentioning The Observatory, formed in 2001, and its past and present members active in various fields of alternative music. These were Bani Haykal (member of the rock band B-Quartet), Dharma (who performed in the 1990s with one of the pioneers of Singaporean 1970s rock band Heritage), Evan Tan (member of Opposition Party, one of Singapore's punk band pioneers), Ray Aziz (Opposition Party), Victor Low (of the rock band Concave Scream), sound artist Yuen Chee Wai, Leslie Low (Arcn Templ, Magus, Pan Gu, etc.), Vivian Wang (Arcn Templ) and Cheryl Ong (Sa, 巨). The Observatory is perhaps one of the best representations of the Singaporean scene, composed of members of various backgrounds. Not intrinsically a noise band, they nevertheless explore a large range of genres from folk to rock to drone, noise and ambient electronic. Despite the band often being associated with the post rock and art rock scene, some of their performances and recordings (such as the album *Gezeitentümpel | Tidal Pools [gəˈtsaɪtnˈtʏmpl])* are clearly drone and

experimental-oriented, sometimes on the edge of noise music. The album is an improvised music soundtrack performed for photographer Philipp Aldup's exhibition, *Gezeitentümpel*, in 2013.

Some of The Observatory's members are also active in the noise and sound art scene. Examples include Dharma as a soloist or in the project Chöd with drone, grindcore and harsh noise artist Mindfuckingboy (aka Shaun Sankaran). Vivian Wang and Leslie Low performed drone and noise music as Arcn Templ. Wang and Cheryl Ong also perform as a sort of industrial duo while Leslie Low performs in Pan Gu with Norwegian noise artist Lasse Marhaug, etc. A music documentary directed entitled *The Obs: A Singapore Story* by Siew Hua Yeo traces the history of Singapore's music scene through its most influential band and was published in 2014.

Another very active performer, transgender and nomadic artist Tara Transitory aka One Man Nation began as a folk punk singer around 2004 but quickly switched to electronic music. Tara performs solo and in the digital hardcore band Elekore in 2007, together with Singaporean noise artist Mindfuckingboy and Belgian artist C-drík (aka Kirdec). Tara Transitory is currently exploring the intersections of gender, noise and ritual through performance and the collective trance. Her music evolved from electronica to a kind of industrial soundtrack, sometimes close to noise, giving ephemeral and spontaneous performances with other transgender performers in South East Asia. One Man Nation, before becoming Tara Transitory, organised events together with performance artist Marta Moreno Muñoz with their project The Unifiedfield, first in Yogyakarta, Indonesia in 2010, later in the Netherlands, Granada, Spain and Singapore. At the present time, the project has been renamed The Unifiedfield Nomadic Artist In Residence Program and is based in the Philippines, without the intervention of Tara, who is currently performing and traveling between Asia and Europe.

While residing in the Netherlands in 2011, The Unifiedfield set up a project called The Future Sounds Of Folk blending modern technologies and diverse music traditions. Thanks to Studio for Electro-Instrumental Music (STEIM), a series of events were organised in various Dutch spaces such as Worm, Bimhuis and Paard Van Troje together with Jimbot (Indonesian artist Iman Rohman), Bambu Wukir (of the Indonesian band Senyawa), Machinefabriek, Yannis Kyriakides, Andy Moor, Pierre Bastien and Japanese artist DJ Sniff. Tara is currently working on the International //gender|o|noise\\ Underground, an art organization investigating the intersections where gender, noise and rituals meet, facilitating the development of gender-focused projects. Some of her rituals can lead to intense performances, such as once in the streets of Ho Chi Minh City where she collaborated with transgender street performers, sampling the street noises and then playing them back during the performance.

Another icon of Singapore not to be missed is infamous DJ, singer, composer, filmmaker and caustic political and satirist writer X' Ho (Chris Ho). X' Ho followed a different music path from the artists previously mentioned. He joined the garage hard rock band Transformer in 1979 and started Zircon Lounge, the first new wave band of the country in 1983. He has performed solo in genres from electro to political folk or in bands such as the electro-clash project, Zircon Gov. Pawn Starz, starting in 2003. Their debut album *Follywood* includes guests such as Chicks On Speed, Peter 'Sleazy' Christopherson (Throbbing Gristle, Psychic TV, Coil) and the German singer MIA. But X' Ho has never limited himself and collaborated with many artists coming from different backgrounds such as on his 2009 album *Singapura Über Alles*. This album featured artists from diverse horizons such as Dino Vomit (of the surf punk band Force Vomit), veteran pop singer Paul Cheong, experimentalist Zai Kuning, space rock and jazz singer Vanessa Fernandez, etc. The very eclectic album includes covers of Boyd Rice, Emmylou Harris and Jello Biafra.

X' Ho experiments do not stop there. In 2013, he published an album recorded with Arcn Templ. Their collaboration gave birth to a very rich but coherent project, *Lucifugous*, which goes in many directions including industrial, drone, dark ambient and folk music. As X' Ho mentions it on his website: "Singapore's hushed fascism has become the focus of X' Ho's work. And that's what makes him 'suck' to most of mainstream Singapore. In a satirical voice, he hollers - xhosux!" In 2014, *The Naked DJ*, a documentary film about the caustic veteran icon of Singapore and directed by Kan Lume, won the NETPAC Award for Best Asian Film at Indonesian Jogja-NETPAC Asian Film Festival 2014.

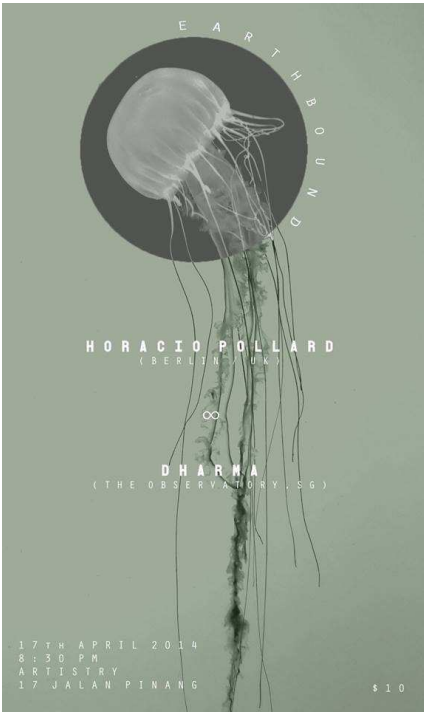
A new generation of composers combines noise experiments and modern classical music and/or classical music and electroacoustic sounds. With his compositions *Instruments and Controllers Cemec 2013* and *ES-1.9311*, Jingyin He certainly belongs to that generation.

Some of the artists in their 20s or 30s have done part of their training in Singapore and part in Europe, Australia or North America. Examples are Hoh Chung Shih (member of the international artist collective MLuM), John He, Ong Kian Peng (aka Bin, Ctrlsave), Diana So, Ang Song-Ming (aka Circadian) and Yuan Peiying. Many of them have been trained or partly trained abroad but Singapore today offers electroacoustic courses at LaSalle College of the Arts and at the Yong Siew Toh Conservatory of Music (since 2005). Since the mid 2000s, bridges are being built between the independent and academic scenes. LaSalle is one of the most progressive schools in this domain. SOTA (School of the Arts), and NAFA (Nanyang Academy of Fine Arts), also have an open-minded view.

One of the associate professors of the conservatory and head of composition, Ho Chee Kong, composed his first classic pieces in 1994 but made several

computer music works in 1996 (*Clouds Dancing*), 1997 (*Dreaming of Windows*) and 1998 (*Deconstruction*). In 2003, he was the organizing Chairman for the 29th International Computer Music Conference held for the first time in Southeast Asia at the National University of Singapore. The conservatory also hosts and hosted professors such as Peter Ivan Edwards, Steven M. Miller, Ty Constant who perform in the trio Ang Mo Faux. [14] The trio mixes composition and electronic improvisation in a very European approach.

Indeed, the city's scene would be different without Westerners living and often teaching on the island. Examples of these are digital media specialist Pete Kellock (who is behind the editing software Muvee Technologies), Lindsay Vickery, Tim O'Dwyer or Darren Moore and Brian O'Reilly (members of the audio-visual project Black Zenith), all being connected to LaSalle College of the Arts. They have participated numerous times to the organization of events and festivals for experimental, electroacoustic and improvised music. They have also collaborated with local players and artists, leaving a mark on Singapore's musical landscape. Another, maybe less known figure of the Singaporean scene is Indian-American composer Rajesh Mehta, who founded the music platform Orka-m while living in India in 2006. This platform produces interdisciplinary music and educational projects in collaboration with architecture, dance, visual arts and film. Mehta has since exported the project to Singapore.



Aside from the college or university, some venues and organisers host events connected to noise, improvised and electroacoustic music. The oldest currently active one is the independent contemporary arts center The Substation (电力站) founded in 1990 by playwright and arts activist Kuo Pao Kun (郭宝崑). From the beginning, it has encouraged experimental arts and artist-in-residence programmes. The center hosts a large variety of events from poetry, dance, exhibitions or theater to rock, traditional, noise or experimental music. Since 2010, The Substation has organised a series of concerts called Tribal Gathering of the Tongue Tasters, an ongoing project started by Bani Haykal. In the project, artists from totally different traditions like jazz drummer Darren Moore and Sa (仨), a trio that combines Chinese classical music and electronics can collaborate. The same is the case for ambient loop artist Randolf Arriola and progressive death metal band Sanity Obscure.

Performance artist Lee Wen launched the Independent Archive and Resource Center (IARC), renamed the Independent Archive Ltd. (IA), in 2012. Previously managed by Alexander Yang and currently by Bruce Quek and Stephanie Burt, Lee Wen occupies the function of artistic director. The Independent Archive consists of a reference library and a collection of archival material pertaining to art in Singapore. It regularly hosts film screenings, music performances (including noise and experimental events), performance art events, artist talks and discussions.

A few other independent institutions are also active in the field of noise and experimental music such as Ujikaji [15], established in 2010 as a do-it-yourself experimental music label, distributor and event organiser. Ujikaji promotes a lot of the local scene and has released albums by Magus, Dream State Vision, The Observatory, Pan Gu and Awk Wah. It has been a partner of The Observatory in the Playfreely series of improvised music events which incorporated many of the aforementioned musicians of Singapore and a lot more, among them Mohamad Riduan, Fung Sheong Ying, Ian Woo, Analog Girl, Fuzz Lee, Samuel Wong, Jagjit Singh, Matin Fellani, Ōtomo Yoshihide, etc. from 2011 until 2015.

Earthbound is another independent organization active in the field of electronica, industrial techno, experimental and noise music; they have hosted local and international artists since 2012.

Ignite Inc. (previously known as Ignite Store) also hosts various sorts of music events in their little café/store, they hosted some of the first concerts of Singaporean musicians One Man Nation, Mindfuckingboy, Laxmi, Elegant Bachelor, The Mayakis and Electriccrabwoy and Kirdec in 2005.

Another legendary venue in Singapore was the underground community space Black Hole 212, a non-profit organisation run by punks like Hafiz Shamsudin. The venue hosted a lot of concerts in the field of punk,



grindcore, metal, hardcore and oi but also some events dedicated to breakcore, noise, industrial and experimental music. Due to financial issues and negative pressure from the state, the venue had to close in September 2010. It still exists in the form of a collective, organizing DIY hardcore and punk shows and is working towards promoting an active DIY lifestyle and ethics in Singapore as well as providing a monthly podcast called Blackhole Radio.

As mentioned earlier, many events and festivals have taken place on the island. Another worth mentioning is Soundislands Festival + Si15 2nd International Symposium on Sound and Interactivity, which hosted some workshops by filmmaker and choreographer Daniel Belton, a performance by Ryōji Ikeda (池田亮司): *Supercodex*, concerts by Black Zenith and electronica duo CLUBbleu in 2015 as well as the collective sound installation, *When We Collide*, by Joyce Beetuan Koh, PerMagnus Lindborg, Andrián Pertout, Seongah Shin, Stefano Fasciani and Dirk Stromberg.

Even if more and more artists become well-established in the Singaporean sound art scene, the independent ones have to face several challenges. Challenges include the high pressure from factors such as the cost of living, insufficiency of non-private funding (a situation that is improving in some ways), and the small size of the country that limits artists' exposure to an even smaller circle. Many artists tend to go abroad in hopes of obtaining more opportunities and recognition. Some come back after a few years, but others never do. Like everywhere else, most artists have a side job in order to live or survive. The cost of living in Singapore being one of the highest in the world, some believe that the local noise and experimental scene will never grow as big as its Indonesian neighbor. For many of the residents of Singapore, there is a lack of time for creation while some others live in the country primarily to earn money to help their families abroad.

About 42% of the population in Singapore comes from foreign countries, mainly from China, and are there to make a living. This is another factor that reduces the chance of the scene becoming larger.

Brunei

Brunei is a is a unitary Islamic absolute monarchy whose dominant culture is Malay. Very little space is given for alternative culture, even though a few

metal, punk and rock bands exist and perform there. Very few noise musicians might have existed, according to some.

Those who want to organise music events need to get approval from the Ministry of Religious Affairs of Brunei and the Royal Brunei Police Force (RBPF) and face some bureaucracy. Obtaining a Royal Patronage for opening a live venue or organizing a show in Brunei may help. An agent of the Internal Security Department (KDN, Kementerian Dalam Negeri) might discreetly supervise live events.

The only official group dedicated to Western (classical) music is the Brunei Music Society, which has been active since 1972, even before Brunei's independence in 1984.

Indonesia

Indonesia gained independence after the Second World War but became politically and socially unstable following three years of Japanese occupation and then four years of war against the Dutch colonizers. After these events the economy was in a catastrophic state. Various ethnic, communist and religious rebellions, and attempts of separatism and political instability occurred up to 1962.

In 1966, Suharto replaced the anti-imperialist president Sukarno and quickly imposed the Orde Baru (New Order), which lasted until 1998. The Orde Baru was a dark period of repression, killing, imprisonment, torture, corruption, as well as religious, political and ethnic purges, and strong censorship. Surprisingly, Suharto's regime did not repress Western pop and rock music as much as his predecessor Sukarno did (Wallach, 2008).

Among all South East Asian countries, Indonesia has been the most active one in the field of contemporary classical and electroacoustic music. It has a long tradition dating back from Dutch colonization to European, Japanese and American cultural influences.

There still exists a dichotomy between the electroacoustic community and the DIY, noise and experimental community but this line has slowly been reduced and both communities do not disregard one another. Musicians come from various backgrounds and the noise scene also includes artists who come from art schools and academies. Wednes Mandra (Asangata, Bangkai Angsa) mentioned in the documentary film Bising that some artists like Gembira Putra Agam (Pemuda Elektrik/Sungsang Lebam Telak) may refer to John Cage when asked why or how they compose noise music (Rizaldi and Utama, 2014) instead of referring to Sonic Youth, Incapacitants or feedback noise in garage rock

The first Indonesian composer who experimented with sound, Slamet Abdul Sjukur, received a scholarship that allowed him to go to France where he studied at the École Normale de Musique de Paris from 1962 until 1967 with Olivier Messiaen. In 1968, he had the opportunity to learn briefly with Pierre Schaeffer at the Groupe de Recherche Musicale (GRM, Musical Research Group). Nonetheless, Sjukur had already experimented with tapes and gamelan in 1963 while in Indonesia with his composition *Latigrak,* which was a work for a ballet created in Paris, choreographed by Frederic Franchini. A decade later, he composed the multimedia piece *Parentheses IV* for two dancers, flute, two electric guitars, violin, cello, prepared piano, synthesizer, percussion, and live painting (Gluck, 2006). In 1977, he composed *Jakarta 450 Tahun*, a work based upon the sounds of Jakarta.

Several other composers composed pieces for tape or electronics during the 1970s and 1980s. Djauhar Zaharsjah Fachruddin Roesli, better known as Harry Roesli, studied music under author, actor and musician Remy Sylado and avant-garde composer Slamet Abdul Sjukur in Indonesia. He then studied at the Rotterdam Conservatory in the Netherlands between 1979 and 1981. Even though he composed prog rock, blues and folk music, the synthesizer was not unknown to his early compositions such as *Sekar Jepun*, the opening track of the cassette *Titik Api* (1976). This track is indeed a mix of prog rock, gamelan and electronics. He later also composed some experimental music such as with the piece *Batas Echo* (1978). In the early 1980s, Roesli began work on an avant-garde project mixing the sounds of Iannis Xenakis, John Cage, and Karlheinz Stockhausen with poetry by Yudhistira Ardi Noegraha.

Otto Sidharta studied at the Jakarta Institute for the Arts (Institut Kesenian Jakarta) in the 1970s and finished his postgraduate study in composition and electronic music composition at the Sweelinck Conservatorium in Amsterdam under the guidance of professor Ton de Leeuw. He performed his first electronic music piece, *Kemelut*, at the first Indonesian Week of Young Composers (Pekan Komponis Indonesia) organised by the Jakarta Arts Council (Dewan Kesenian Jakarta) in 1979. *Kemelut* was similar to some of his other compositions, such as *Ngendau* (1982), *Hutan Plastik* (1982), *East Wind* (1983), *Soundscape I* (1995) that includes recordings of natural sounds (Gluck, 2006). Sidharta composed a lot of pieces in the field of soundscape, live electronic music, electroacoustic, mixed music for electronics and instruments and computer music. He became the first Indonesian composer to use the computer as a musical instrument. In the 1990s, he also organised the contemporary music festival SUITA (Notosudirdjo, 2011, p. 306).

R. Franki S. Notosudirdjo, better known as Franki Raden, studied music at the Institut Kesenian Jakarta (Jakarta Arts Institute). He is a composer who made several film scores and received the Citra Awards for the best soundtrack at the Festival Film Indonesia (FFI) in 1979. He composed an

electronic piece called *Dilarang Bertepuk Tangan di Dalam Toilet*, in 1980.

Similarly to Harry Roesli, composer and radio host Sapto Raharjo combined gamelan with electronics tuned to a gamelan scale in the Dampit Group (1986). Raharjo began to work with synthesizers in 1977 and made his first composition *Yogyharmonik 78* at around the same time. In the 1990s, he began to digitally program gamelan sounds (Gluck, 2006).

I Wayan Sadra, who studied Balinese music at the Balinese Conservatory for the Performing Arts in Denpasar, graduated in 1972. He wrote music for theater and dance and toured Europe with the prominent Javanese choreographer, Sardono Waluyo Kusumo. Sadra's first electronic music experiment came much later in 1992 and was called *Snow's Own Dream*. In his experimental and contemporary compositions, he mixes modern and traditional instruments and often composes for mixed-media theatrical and dance performances.

Other academic composers started to explore the electronic and experimental fields from the 1990s onwards, some belonging to the first generation of contemporary composers, other from the younger one.

Another Balinese composer from the younger generation is I Wayan Gde Yudane whose work spans traditional and experimental forms. He studied at the Sekolah Tinggi Seni Indonesia (STSI, Advanced School for the Arts of Indonesia) and later at the Conservatory of music. He composed his first piece in 1979 but his first electronic works were made in the 1990s such as *Laughing Water* (1997), *Lake Leke* (1998), *Terra-incognata* (1999) and *Bali Bioskop* (2000).

Tony Prabowo, another student of Slamet Abdul Sjukur, studied composition in the late 1970s and early 1980s. Besides his works for Western and Indonesian ensembles, he has created works for performance, film, multimedia projects and choreographies by Laksmi Notokusumo every year from 1983 to 1987. In 1996, he founded the New Jakarta Ensemble, an orchestra that blends Occidental and Eastern Asian music and the use of instruments from all over Indonesia, China, the Middle East, Africa, the Caribbean and South America. In 1998, Prabowo composed *Commonality I* for viola and prerecorded tape, for example (Gluck, 2006; Koay and Mikel LeDee, 2013).

Some electronic works have also been composed by Indonesian percussionist Ben M. Pasaribu, including *Feedback* (1994) and *Selamat Pagi Indonesia* (1999–2002), for computers, DJs, electronic equipment, etc.

Jompet Kuswidananto, known as Jompet, works in the field of electronic music since around 2000. His work navigates somewhere between music performance and art installation. For some of his performances, he uses the



human body equipped with sensors to create live electronic performances. Some of his works include *Kingdom of Broken Heart* (2000), for sensors and electronics; *Glorified I* (2001), for two players, mechanical pieces of equipment and electronics generated by the body's players; *Glorified II* (2001), for amplified and processed sounds made by pump, siren, cassette, car horn, breath, etc., mixed with electronic sound triggered by the body's movement, and *Ultra Output* Project (2002), for performance with bicycle (Gluck, 2006). Jompet also creates sound and audiovisual installations, among them *Java's Machine: Phantasmagoria* (2008). Like many other classical music composers in Indonesia, his work may blend tradition (gamelan) and modernity (electronics) such as in the sound installation *Garden of the Blind Figures*.

Patrick Gunawan Hartono studied at the Pelita Harapan Conservatory of Music for Electronic Music with Otto Sidartha. In 2007–2008, he returned to Yogyakarta and studied at the Indonesian Institute of the Arts (ISI, Institut Seni Indonesia). In 2009-2011, he went to the Institute of Sonology in The Hague, the Netherlands to study electronic music composition. He is one of the few Indonesian composers who live abroad.

As I have attempted to demonstrate, Indonesia has had a longer and uninterrupted history of electroacoustic and other academic experimental music. The history of the independent scenes, however, is slightly different. Indeed, during the 1990s, punk, hardcore and metal bands in Indonesia developed networks similar to the DIY networks already in place in some other parts of the world. Local bands started to release their own cassettes and magazines and to host independent concerts. There was and still is a unity between the scenes. This is a unity against common enemies: poverty, corruption, police abuse, dictatorship and capitalism praised by the regime. Those movements mostly emerged from the (often impoverished) youth.

The Indonesian government did not foresee the threat, allowing punk and metal shows to happen because they saw them as entertainment for the masses. Although it was a real sociopolitical and artistic movement that would grow and spread not only to major cities like Bandung, Jakarta or

Denpasar but even to small towns and villages. Huge concerts and festivals hosted artists like Metallica (1993), Sonic Youth (1996) or Napalm Death (2004).

What we know about the past of the Indonesian scene is still a bit elusive; deeper research still needs to be done to fill the gap. We understand that some musicians wanted to explore new paths and push boundaries, due to their disappointment with the punk or metal scene. Other musicians discovered noise music thanks to fanzines or file sharing networks. Dirga, a noise musician active in the duo Shoah, explained in an interview that he discovered Merzbow thanks to the defunct peer-to-peer network Audiogalaxy. [16] Another peer-to-peer community, Soulseek, undoubtedly helped to bring noise music in Indonesia (and all over the world).

Many of the first Indonesian noise artists come from a punk, metal and grindcore background. Up to this day, many artists refer to Sonic Youth as an influence, as the Japanoise scene and punk/grindcore scenes inspired them to. From the outbreak of noise music in the mid 1990s, punk, metal and noise have always been interconnected.

Some musicians switched to noise music after being disappointed with a portion of the punk movement which, they considered, getting closer to mainstream music. For example, one of the biggest Balinese punk bands, Superman Is Dead (S.I.D.), signed years ago with Sony/BMG. Also, Napalm Death Indonesian concerts attracts more audience than Avril Lavigne, even the current president Joko Widodo listens to them. Hence, some artists looked for something more radical and outside of the capitalist economy. Some bands came back to old school punk and others experimented with new sounds. The alternative scenes connected to metal, grindcore, hardcore and punk music substantially became the biggest in Asia if not of the world and at no surprise. Within twenty years, the noise community became the most active one in South East Asia.

As noise artist Indra Menus (To Die) mentions it in a conversation, punk and noise attitudes are very similar. The music output may be different, but they share analogies in the DIY attitude. “Noise is like the sound of punk to come,” said Indra.

Indeed, since the 1970s, many if not most industrial, experimental and noise music artists have developed independent networks of distribution, especially through tape trading and mail art, autonomous concert organizations, fanzines, etc. Similar networks existed for the punk, metal and related scenes. Punk ethics allowed anyone to pick an instrument or microphone and perform. Noise music pushes freedom even further because one does not need to write a melody. Noise is totally free and it is not unusual to see noise musicians creating their own instruments or tools in order to produce music.

Indonesia is a unique case in South East Asia, where many independent noise musicians build their instruments or buy local electronic gears. One of the reasons for this is economic. Many local musicians cannot afford to buy exported electronic gears. About 11% of the population lives under the poverty line but the gap between rich and poor people can be enormous, especially in rural areas where almost half of the population still lives (World Bank, 2015). Hence, some independent instrument makers from various cities (Bandung, Surabaya, Depok, Yogyakarta, etc.) produce their own low-cost DIY synthesizers, sound generators and effects: Kenalirangkaipakai (KRP), Störn, Vascolabs, SURA, Uncle Twist, METH, VCONT, Adios and many more. Workshops as well as concerts have been organised by the DIY electronic music community. It has to be noted that those synthesizers are greatly used by noise musicians (Radittya, 2015). The DIY electronic music gears community has its own blog, Synthesia.id run by Lintang Radittya (Kenalirangkai Pakai). The blog contains plenty of references of synthesizers and workshops announcements.

In April 2015, Lintang Radittya organised a concert meeting called Pengolah Sinyal: Javanese Modular (Signal Processing: Javanese Modular) at Kedai Kebun Forum, an alternative art space in Yogyakarta. He invited various musicians from the electronic and noise scenes to perform with him and his modular analog synthesizer called the Javanese modular. Budi Prakosa (Manticore), Andreas Siagian, Indra Menus (To Die), Krisna Widiathama (Sodadosa) and also Australian musician Dale Gorfinkel participated in the performance.

Yogyakarta (Jogjakarta) is renowned as an education and art center in Indonesia. It is, with Bandung and Jakarta, one of the most active places dedicated to underground music. However, Yogyakarta has some features that are missing from other cities: the dense urban environment. Besides being a living art hub, Yogyakarta is more relaxed and more tolerant compared to many other cities. The city hosts some of the main noise and experimental audio and audiovisual communities of the country such as breakcore_LABS! (an open platform for breakcore and experimental electronic audiovisual art created around 2009), HONF (The House Of Natural Fiber), a new media art laboratory, founded in 1999, its main team is currently made of Venzha Christ (Vincensius "Venzha" Christiawan aka Electrocore), Irene “Ira” Agrivina, Istasius "Itaz" and Tommy "Imot" Surya, all come from different backgrounds such as interior design, experimental music, fashion design, poetry and VJing. Their project is connected to audiovisual and experimental and noise audio projects as well as other projects and laboratories dedicated to new technologies.

Lifepatch is a project that includes Andreas Siagian and operates in various fields from creating the sound generator Atari Punk Console Tiger 0.1 to bioart, environmental and other scientific projects.



Jogja Noise Bombing is an open community for noise artists around the city of Yogyakarta focused on experimental music, harsh noise, ambient, circuit bending, etc. The collective organises performances, exhibitions, workshops and festivals.

Kombo is a regular improvisation and collaboration event organised by Kebun Binatang Film and Gardenology and supported by Wangi Art Room, Kedai Kopi Bell, and Bioskop Semut Gajah.

Kedai Kebun Forum is an alternative art space, managed by artists and consisting of a gallery, performance space, HALTE, a bookstore and a restaurant, and has been active since 1996.

SewonArtSpace is a non-profit art organization while Indonesia Contemporary Art Network (iCAN) is an art gallery venue hosting various events and performances. Out of this wealth of projects and collectives, two are particularly worth describing in more details.

In 2013, iCAN hosted some concerts for The Instrument Builder Project with various local and international musicians and instrument makers such as Pia Kristina Van Gelder, Michael Candy, Asep Nata, Wukir Suryadi (Senyawa), Trims Bagus (Dylan Martorell), Rodney J Cooper, Lintang Radittya, Andreas Siagian, Ardi M P Gunawan. The project was curated by Joel Stern (Australia) and Kristi Monfries Indonesia/Australia) and consisted of building new instruments, presenting them during an exhibition and performing with them. The venue also screened in 2015 the documentary film *Bising: Noise and Experimental Music in Indonesia*. This was the first film that presented the Indonesian noise scene and was directed by noise musicians Riar Rizaldi and Adythia Utama and produced by noise artist

Danif Pradana. iCAN also hosted one of the Jogja Noise Bombing festivals in January 2016. The event has existed since 2011 and this time included a lot of noise artists based in Java, Sumatra and Kalimantan (Borneo) and other countries such as Coffee Faith, Lintang Radittya, Menstrual Synthdrone, Satya Prapanca, Palasick, Wounded Hand (all from Yogyakarta), Annisa (Samarinda), Division Fracture (Jakarta), Gigih Kurnia (Ponogoro), Remon Red (Jakarta), RJML (Surakarta), Artmofs (Muara Enim), Bob Ostertag (USA), Timeghost (USA), Wayan Mižu Sumitro (Slovakia), Ghora (Singapore), and R.E.D (Singapore).

Jogja Noise Bombing is a collective created in 2009, which organises mostly noise and harsh noise shows, some happening in public spaces like parks and streets. They differentiate themselves from *pengamen* (itinerant street musicians) who do it to make a living. JNB musicians enjoy creating a noise performance without being limited by space, money and permits, a kind of public invasion. This, of course, sometimes leads to outstanding situations such as when a dumbstruck and (eventually) exasperated security guard interfered to put an end to one of their performances in 2013 that was held in a park. JNB also gives noise concerts in unusual places like restaurants and bars, where patrons are not always used to this kind of sonic violence. The group runs the Jogja Noise Bombing Week, a one-week event in which the goal would be to introduce their activities, which include noise actions, workshops to build basic synthesizers, and pure data programming, etc. to the public. Currently, the people involved inside Jogja Noise Bombing are Indra Menus (To Die), Arie Bowo (Casio Death Kvlt, Suffer In Vietnam), Krisna Widiathama (Sulfur, Sodadosa, Bleak), Woro (Menstrual Synthdrone, Sulfur), Adit (Anxiety), Akbar (Morrrbat, Radio Active Morbid), Hilman (Palasick), Wednes Mandra (Asangata, Pleretian, Bangkai Angsa, Ulo), Rio Nurkholis (Coffee Faith), Yogi (Jurumeya), Pandu Hidayat (Control Z). Their concept has not fallen on deaf ears and is slowly spreading to other parts of the country. Melawan Kebisingan Kota (literally translated to Against City Noise) in Surabaya has been active since 2012, doing street noise performances, workshops on building noise and experimental instruments, and concerts. Another collective based in Kalimantan, Samarinda Noise Bombing, is now also offering similar events.

It is interesting to see that JNB literally created a buzz for itself, not only creating followers, but also getting themselves featured in a Rolling Stone Indonesia article (Triantoro, 2016). Some time before, Annamira Sophia Latuconsina wrote her thesis in Ethnomusicology about them (Latuconsina, 2014). Their concept even reached the Philippines, where Noisebath PH recently organised Dead Nation Noise Bombing in Tarlac with noise artists Hibernation and Lush Death.

Yogyakarta also hosts the Biennale Jogja created in 1988 as an exhibition event. It has now become one of the most important events especially dedicated to visual art in Indonesia. From 2011 until 2022, the biennial has

worked and will work in partnership with countries more or less situated in the equatorial region such as India, Nigeria, Egypt, Saudi Arabia, the United Arab Emirates and so on. Since 2013, the event has been officially called Yayasan Biennale Yogyakarta and is host to concerts, audiovisual installations, choreographies, etc.

Sound and noise artists Duto Hardono (aka Husnaan) took part in the 13th biennale in 2013 where he presented a sound installation. Duto Hardono works on installations and sound performances, and is an internationally recognized artist. He has been shown at the Hara Museum of Contemporary Art, Tokyo, Japan, with an exhibition entitled *Home Again*. For that performance, he used some field recordings collected in Tokyo and Bandung in 2011 and 2012 that were then looped on tape. Vincensius "Venzha" Christiawan also participated in the biennale with an installation called *Artificial Intelligence*. Venzha started to focus on the field of new media art in 1999. Through HONF, he created a project in the field of media art called Education Focus Program (EFP). EFP aims to build connections and interactions between the local creative communities, and is interested and focused on the field of new media, along with researchers and artists. The aim of the project is to create relationships between the university and media artists who are interested in new media art and technology. Venzha is also director of the Yogyakarta International Videowork Festival (YIVF) and Cellsbutton, an international festival of media arts in Yogyakarta. The latter event is held yearly by HONF. Venzha also creates sound art, noise and other forms of electronic music under the name Electrocore.

During its almost three decades of existence, Biennale Jogja has set up many other events, including a performance by Senyawa, connected to the sound art and experimental scene.

HONF has presented various workshops, installations, concerts, presentations, etc. in Indonesia, Malaysia, Japan, Slovenia, China, Lithuania, the UK, and the Netherlands. They participated to the Transmediale festival in Berlin, Germany in 2005, 2009 and 2011, where they were recognized for their project IB:SC, Intelligent Bacteria:Saccharomyces Cerevisiae. IB:SC was a sound installation made of bacteria producing their own alcohol with jackfruit wine. The CO2 bubbling away during fermentation generates sounds creating a sort of "bacteria orchestra."

Several noise artists such as Indra Menus, active within the collective Jogja Noise Bombing, worked on a compilation project with New Zealand label End Of The Alphabet Records to publish a cassette compilation in 2015 called *Pekak! Indonesian Noise 1995-2015: 20 Years of Experimental Music*. The cassette includes some of the pioneers of Indonesian noise like Worldhate, Seek Six Sick, Kalimayat (who is an artist from the second wave of noise such as Electrocore), To Die, (...) and newcomers like Sabrina. The compilation offers a large variety of genres from harsh noise (Worldhate) to

spoken word (Klepto Opera), ambient noise (To Die), noise rock (Seek Six Sick), free noise (Black Ribbon), tape manipulation (Grindtabachan), 8bit music (Satan Loves Nintendo), etc. Each of the 18 artists presented their own versions of noise. A bigger version of the compilation, which includes about 120 artists from five islands (Bali, Java, Kalimantan, Sulawesi, Sumatra), will be the first archive of its kind, mostly focused onto noise and related music. The document is an important step in the mission of saving and archiving various recordings made at home, in studios and during concerts. The final result will be published in 2016 on an audio-DVD to be released by Hirang, Loudness, Relamati Recs, Mindblasting Recs (Indonesia) and Syrphe (Europe). This work is an ongoing process and does not limit the Indonesian noise scene to those artists only.

Indra Menus is a noticeably active person in the noise scene, one of those who connect the dots between the local noise and experimental artists and the punk scene. He was part of the punk hardcore band To Die, which was born in 1998. The project is now run by Indra as a solo noise project with various influences, from drone to punk and more.

He also actively organises tour concerts with Kongsi Evil Syndicate and is active in the underground booking agency YK Booking. He is behind Relamati Records, an independent label founded in 2002, which publishes extreme music on cassettes, lathe cut and CD. Indra used to write for the Malaysian/South East Asian Shock&Awe! Magazine, which was focused on the DIY punk culture and is involved with the annual event Jogjakarta Zine Attack.





The Indonesian noise scene is so vast that it is, at present hard if not impossible, to include all the artists, collectives, fanzines, labels and people who are active in the archipelago. It may seem odd to focus especially on one (small) city rather than on the capital. Apart from the fact that information is better archived and shared in Yogyakarta, the cultural city has for many years been the center of attention regarding noise music and other forms of avant-garde, community-based organization networks are growing massively. Yogyakarta is of course not the only city, which contains a vibrant noise and art scene. The capital Jakarta also hosts a vivid scene and a great number of concerts. Other cities, especially in Java, have their own local musicians or scenes such as Tangerang, Bandung, Denpasar, Surabaya, Surakarta, Malang, Semarang, Samarinda, Muara Enim, Sanggau, Gresik, Sragen, Pleret, Bantul, Salatiga and many more cities, towns and villages.

A lot of music fans in Indonesia use the internet to listen or discover music as many cannot afford the price of imported recordings. Today, of course, other tools give people an easy access to music: Archive, Bandcamp, Soundclick, Soundcloud... Archive for example is overflowed with free music published by Indonesian labels and artists.

What seems to be the earliest noise band to emerge in Indonesia, was Hubologist. The project published a noise cassette in 1995. Little is known about it. [17]

In 1998, Jeffray Arwadi of the metal bands Armageddon Holocaust and Kekal started an industrial and noise project called Worldhate. Some of his tracks were published on various international cassette compilations among them Tape Heads One – Tape Heads Stand Up published on famous American tape label HalTapes run by Hal McGee. Worldhate published ten a cassette on the Slovakian tape label Black Orchid Productions in 2001.

Another pionneer of the late 1990s, Seek Six Sick is a more rock oriented band influenced by the noise rock scene such as Sonic Youth. They also publish noise-oriented composition but often in a less abrasive way than many other Indonesian composers.

Some other noise artists emerged about a decade later, such as Adythia Utama, who has been actively performing under the moniker Individual Distortion since 2005. Another artist, Individual Distortion, blends harsh noise with grindcore and breakcore.

Another influential figure of the noise scene, specifically harsh noise, is Danif Pradana (Jakarta), also known as Kalimayat. Like Adythia Utama, he has also been active since around 2005. He is a filmmaker, writer, sound artist, sound designer, and art performer known for his drone project Kenshiro. Badung-based band, Aneka Digital Safari, also started to make noise music in 2005. A perhaps lesser-known noise duo, Shoah, was founded by Mamas and Dirga in 2006 in Jakarta.

Noise artists like Kalimayat, Individual Distortion, To Die, Sodadosa (Yogyakarta), Bertanduk! (Jakarta) and Aneka Digital Safari (Bandung) are important acts who, among many others, laid the foundations for the Indonesian noise scene. They are also important musicians who are not afraid to cross boundaries, progress and mix various genres. Aneka Digital Safari began as a harsh noise band and evolved to a noisegrind project. As mentioned earlier, To Die has mixed punk with noise. These are two of the many examples that illustrate how the various radical scenes in Indonesia not only coexist but also collaborate. This fact can be corroborated by attending noise festivals where grindcore or breakcore bands may share the stage, or in metal or punk festivals where noise artists would also perform.

Local labels, especially internet labels, may support this idea as well. These are labels like Yes No Wave Music, one of the most important netlabels based in Yogyakarta and active since 2007. It is run by Wok the Rock, Bagus Jalang and Adya Mahardhika. Their catalog includes artists from various alternative scenes from folk to punk hardcore, noise, black metal and so on and so forth. Since 2010, the collective has organised monthly events where local and international artists can perform in genres ranging from techno to noise to surf rock, hip hop or punk, under the name Yes No Klub.

Many labels publish and or distribute noise and experimental music in Indonesia. While some are exclusively dedicated to this genre, others are more eclectic, often publishing online or on CD-R and tapes. A few of them include Death Tiwikrama Productions, Susu Ultrarock Records, Mindblasting Netlabel, Evil Prevails Productions, Spasm Records, Experia, Rumah Teman Recs, Green Apartment Records, Hujan! Rekords, Ear Alert Records, Touched Records, Invasi Records, New Wife Records, Pati Rasa, Wahana Records, Anarkopop, Relamati Records and more.

Sharing and a sense of community are part of the Indonesian culture and this is clearly reflected in the way labels, organisers and artists work. One can easily notice that a lot of artists and labels often collaborate. It is not surprising then that a collective movement of Indonesian netlabels also exists: the Indonesian Netlabel Union, based in Surabaya. The collective simultaneously published a series of compilations on the 1st of January 2011. The coordinated action was initiated by Hujan! Rekords, Inmyroom Records, StoneAge Records, Mindblasting Netlabel and Yes No Wave Music.

One of the objectives of the Indonesian Netlabel Union is to propagate an understanding of fair use and free-culture. Anitha Silvia, administrator of the Indonesian Netlabel Union, is a cultural activist who also works at the c20 Library, a small media library and collaborative space that has been active since 2008. The library was founded by Kathleen Azali and is a small space packed with books, fanzines and magazines, cassettes, CDs and CD-Rs, vinyls, etc. Their shelves contain a lot of publications from Surabaya and from Surabaya-based artists. The library also hosts diverse events and workshops, including music concerts.



All over Java, and slowly in other islands, various organizations book noise and experimental events and festivals. In addition to some of the aforesaid groups, we can name several organizations and events. Kolektif Hysteria and their Kotak Listrik events (Semarang), Electrowork (Surabaya), Main-Main Musik (Surakarta), Jakarta Noise Fest (Jakarta), Melawan Kebisingan Kota (Surabaya), Mindzap (Jakarta), Bukan Musik Bukan Seni Rupa (Yogyakarta), More Brutality Less Harmony (Bandung), Noise To See You (Yogyakarta), RRRec Fest (Sukabumi), Bukan Musik Bukan Seni Rupa (Yogyakarta), Melawan Kebisingan Kota (Surabaya), More Brutality Less Harmony (Bandung), Yogyakarta Contemporary Music Festival (Yogyakarta).

The fanzine community in the arts, including music, is incredibly vibrant. The same can be said for some internet magazines and communities. Java Noise Kolektif and Salah Cetax Zine are two examples. A lot of fanzine festivals happen among them, Jogjakarta Zine Attack, Bandung Zine-Fest, Jogja Zine-Fest, Hand Made Zine Fair, etc.

Indonesia is a very patriarchal society. Even though the situation of women is improving, the place of women in the Indonesian scenes does not equal that of men. The punk and metal scenes have had time to mature since the remarkable shift from the first male-dominated concerts of the 1990s. Today's more mixed concerts and raised awareness on gender issues, have led to workshops and events such as the Lady Fast 2016, a festival of punk music, art, and dialogues for women in Indonesia. Unfortunately, hardline Islamists and the police interrupted this festival when it was mounted.

The Indonesian noise scene has not yet reached a level where women do not constitute a very strict minority. The problem of gender equality has been raised inside the noise community, however. Some female composers (and organizers) such as Dyah "Woro" Isaka (Menstrual Synthdrone), Rega Ayundya Putri (of the noise duo Mati Gabah Jasus), the noise collective Sarana (Annisa Maharani, Istanara Julia Saputri, Sabrina Eka Felisiana) seek to increase the presence of women not only among the audience but also on stage.

Perhaps less politicized than the punk, oi and metal scenes, the noise community tends to be more focused on the performance itself. As Indra Menus mentioned, the act is focused more on "making noise just for the sake of loudness and aggressiveness." However, several noise groups such as the artists Liwoth and Direct Action Group have included subversive or political lyrics in their music. Obviously, there might be more artists such as the noisegrind band Haramjadah as many noise performers come from the punk scene.

Even if the noise scene does not react in a directly political way, the sense of building and sharing proves that there is a certain form of socio-political involvement inside the community. The community shows its



resourcefulness in organizing tours, shows, and workshops, and in its ability to innovate in approaching challenges and producing its own tools to create (noise) music continue despite (or perhaps because of) economic adversities.

Why are so many underground cultures, apparently imported from the West and Japan, more popular in Indonesia than in other South East Asian countries? Perhaps we can find some answers if we analyze the country's history. More specifically, we may think about Java, which, as Jompet explains it, "has a history of intersections, contestations, juxtapositions and negotiations between different beliefs and values. Instead of opposing incoming cultures and religions, the Javanese were thought to have taken everything as necessary ingredients to form a new synthesis: a basic Javanese syncretism" (Acret, 2008).

Underground cultures in Indonesia also tend to be cross-class cultures in that not only do they tend to disregard some social and gender issues, but they also appear to distance themselves from strongly codified popular audio cultures. These are, for example, pop Indonesia (mostly favored by the middle to upper class) and pop *melankolis* and *dangdut* (mostly favored by the lower class) (Wallach, 2008, pp. 73-74).

The Philippines

After its independence from the United States of America in 1946, the Philippines remained deeply connected to and partially dependent on the USA. Despite its modernity, the country has had to face many political,

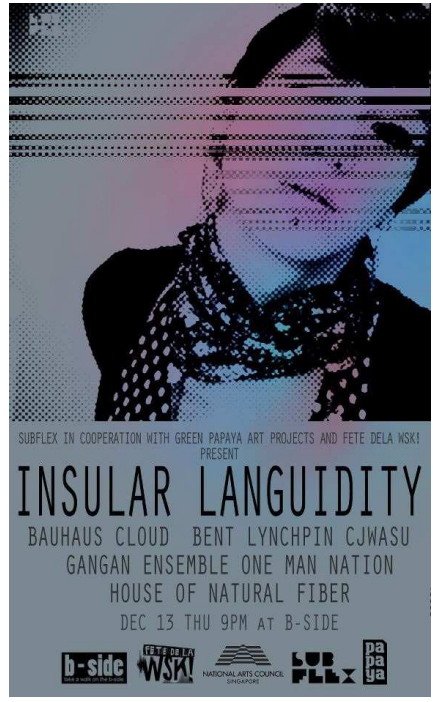
economical and social challenges, among them poverty and corruption. In 1965, Ferdinand Marcos was elected president. Under the Marcos regime, Martial Law was imposed from 1972 until 1981. He then flew to Hawaii in 1986, following the People Power Revolution. Marcos' dictatorship was characterized by political repression, censorship, human rights violations, embezzlement, and control of the media. Since Marcos' departure, the Philippines has experienced a lot of troubles, ranging from conflicts between Muslim or Maoist factions against the government to several coup attempts by the military to tensions with China, Borneo and Taiwan.

Even if today's political situation seems to have improved, about one-quarter of the population still falls below the poverty line. Notwithstanding, American pop culture, along with Korean pop, has been heavily influencing Filipino music since the post-war period.

As early as 1959, performance artist David Medalla had composed two electronic music pieces in Manila called *Numerology* and *Antisyntax*. In fact, in 1954 and at the age of 12, Medalla was admitted as a special student at Columbia University in New York upon the recommendation of American poet Mark van Doren. He returned to the Philippines in the late 1950s. Little is known about his sound performances and only a few of his compositions were published. Two of them were released by Lantaren Venster in Rotterdam. The first was an untitled piece on the compilation *Perfotijd* (1983) and *Metamorphoses of an Enigma* on Perfo 2, Including *The Symphonie Perfomantique* (1984). A short spoken word piece titled *Un Zest De Citron Et De La Salsaprilla* on the compilation *Fractal Musik N°3: No Repeat No Repeat* was also published by French audio magazine Station Mir.

On the other hand, Filipino experimental composer and ethno-musicologist José Maceda, who studied piano and composition in Paris between 1937 and 1941 and piano in New York after the war, was exposed to musique concrete in 1958-1959 at the GRM. There, Maceda met Pierre Schaeffer, Karlheinz Stockhausen, Iannis Xenakis and other contemporary and electroacoustic music composers (Dioquino, 2004). Back in the Philippines, Maceda composed his first contemporary classical music pieces in the 1960s, such as *Ugma-Ugma* in 1963, *Agungan* in 1965, *Kubing* in 1966 and *Pagsamba* in 1968. He introduced the Filipino audience to contemporary music and avant-garde as well as traditional Asian music from Varèse or Xenakis to southern Chinese classical or contemporary Mindanao traditional music through his concerts. The first of these concerts was sponsored by the Music Promotion Foundation of the Philippines and was held in 1964 at the Philam Life Auditorium.

Maceda created some public performances in Manila in 1971 that could be defined as a sort of live musique concrète. *Cassettes 100*, a piece that consisted of various instruments (gongs, buzzers, aluminum objects, horns, and many more) and voices recorded on a hundred tape recorders. In 1974



for New Year's Eve, he first performed *Ugnayan*, a performance of twenty cassettes meant to be simultaneously performed in public spaces by thirty-seven different radio stations at the Cultural Center of the Philippines (CCP). For the 1974 performance, twenty radio stations broadcasted the twenty tapes, each one containing a different recording of several instruments, while seventeen others played 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 and diffusion of the piece across Manila and its suburb. The main venue in Manila was Luneta where hundreds of people gathered together. This work was repeated by a few people in Amsterdam, the Netherlands in 1975 and by less than 200 people in Bonn, West Germany in 1980.

The medium used calls to mind John Cage's *Imaginary Landscape No. 4* but with a different result. Maceda organised more performances in which hundreds of performers participated, such as *Udlot-Udlot* in 1975 for kalutang, balimbing, tongatong, ongiyong, pitu and voice, first performed by the University of the Philippines Integrated High School students at the CCP parking lot and performed again in Bonn (1980) and in a Buddhist temple in Japan (1992).

It must be noted that José Maceda was very active during the Martial law in the Philippines under the dictatorship of President Marcos. Maceda's prolific activities have only been possible thanks to the support of Marcos' regime.

During the Martial law Maceda enjoyed access to financial, material and human resources which allowed him to develop his career. Maceda's emphasis on the identity and the history of the Filipino people felt well under the appreciation of the President's views of national values.

In the 1980s, sculptor Agnes Arellano developed several sound installations that she called "music composed through sculpture." These were *Music for Watching the Moon Rise* (for flute, recorded on a cassette tape, 1983), and *Music for Making the Sun Rise* (for synthesizers, Japanese *kotos*, male and female Filipino gongs, triangle and other instruments, male and female voices, 1987). This second piece was part of her work *Myths of Creation and Destruction Part I*, which included the participation of contemporary classical composer and performer Lucresia Kasilag. A third work accompanying *Myths of Creation and Destruction Part II* was entitled *Linga Mantra* (for *angklung* [18], 1990). Another of her works, *Fire and Death,* was installed in Manila in 1988 and combined sculptures, poetry, photographs, sound sculptures, plants, and family memorabilia (Guillermo, 2001).

It was also during the late 1980s that Children of Cathode Ray, formed in 1989 by Blums Borres, Tad Ermitaño, Jing Garcia, Regiben Romana, and Magyar Tuason was born. The group was one of the earliest independent audiovisual artists to perform and record experimental and noise music in the Philippines. The collective started to perform with standard instruments such as the guitar, bass, keyboard and broken bottles but quickly went into a more experimental multimedia direction performing with tape-loops, percussions, pedal effects, electronics, projections, video feedback, etc. Children of Cathode Ray is currently comprised of Magyar Tuason, Jing Garcia and Tad Ermitaño presenting live audiovisual performances with computers. Tad Ermitaño also works on sound installation projects.

In the 1990s, extreme music producer Joselito Sional started a cassette label called Feel Free Prod. The label published several cassettes; among them, in 1998, an international compilation called *Six O'Clock Noise*. The tape featured noise and industrial artists such as Czech noise artist Napalmed, Ecuadorians Taurux and E.A.T.M., Japanese Outermost and Facialmess, Canadians Hermit and Weird Vision and Filipino noise-industrial composer Threadbare, among many others.

Threadbare was a project of Jason Vizmanos aka Insomnia, probably the first noise artist from the Philippines. Vizmanos also runs two labels called Mandarangan Recordings and Owl Records. While Owl Records published cassettes in the 1990s and early 2000s, Mandarangan Recordings took over from Vizmanos' first label to publish CD-Rs in the early 2000s. Both labels mostly focused on noise and industrial music. Only several Filipino artists appeared on these productions, including Insomnia and Hominid. Jason

Vizmanos' other projects were based in the USA, such as his grind and metal band, Incapacitate.

Joselito Sional's Feel Free Prod. was also followed by another CD-R label in the early 2000s that published noise, grindcore and drone: NoiseAttack Records. Sional started NoiseAttack Fanzine in 2006, which was also dedicated to extreme genres such as grindcore.

Around the same period, noise and experimental artist Inconnu Ictu (Roger Llagas Lopez) published a cassette in 1998 entitled *FR982812*, followed by several noise albums published on the Filipino label Raw=Wreck during the year 2003-2010.

Some alternative electronic music artists in the 1990s and early 2000s in the Philippines composed music that was strongly influenced by American and Western European scenes. Decay Transit, formed in 1996, was EBM-oriented. Metal industrial band First Degree, formed in 1997, was inspired by Nine Inch Nails, KMFDM, and Ministry, to name a few.

Possibly a unique case in South East Asia, a rave movement appeared in the Philippines, too. Not intrinsically connected to noise or industrial music, the movement nevertheless contributed to the advancement of electronic music in the country, which was still marginal until the mid 1990s. The movement



progressed thanks to Toti Dalmacion, a DJ and organiser who grew up with punk, new wave, synthpop and italo disco in the late 1970s and founded the collective Groove Nation. The collective invited popular DJs such as Derrick May, Juan Atkins, Stacey Pullen, Laurent Garnier, Ken Ishii, Alec Empire, etc., to play in the Philippines around the mid 1990s.

The Filipino diaspora is one of the largest in the world, especially in the USA. Hence, its influence on the local scenes and cultures in the archipelago cannot be underestimated. It also has to be noted that the last American military base in the Philippines was closed in 1992.

Gradually, alternative electronic music, from electronica to dark ambient or industrial and experimental music began to spread in the Philippines. In 1994, Lirio Salvador founded the band Intermidya. Rooted in the punk imagery, Intermedia played connected extreme music with video and performance art. Later, Lirio Salvador founded the band Elemento (based in the province of Cavite south of Metro Manila), created a series of sculptural experimental instruments based on his own concept of ethno-industrial art and music. The instruments, called *Sandata* [19], are made of everyday materials that are to be found in his present environment including spoons, bicycle gears, drain cleaning springs, etc. Elemento's concerts featured the Sandatas and other homemade electronic instruments. Eventually, Salvador became an influence on another contemporary artist, Mel Araneta (who used to work with him). Araneta works with various sound sources such as ethnic instruments and electronic circuits in solo and in the ethno-industrial band Etniktronika. Etniktronika is a group of artists from the collective E.X.I.S.T. (which stands for (EX)perimentation (I)n (S)ound art (T)radition).

The Sleepyheads is a band formed in 2000. While not performing noise music, the avant garde art rock band is often cited as an influence for the experimental scene for having successfully blended visual and sound cultures. They appeal to and are respected by both visual and sound art crowds. The Sleepyheads have often played in art galleries and shows opening. And doing so, they are credited for contributing to the creation of bridges between art worlds; bridges that are still, to this day, useful to noise music in the Philippines.

In 2004, one of the first netlabels dedicated to underground electronic music, QED Records, started to publish local artists' music. The platform, founded by Lionel Valdellon aka Acid42, is mostly focused on electronica, trip hop, acid jazz and other forms of electronic dance music but includes a few artists who now and then experiment with sound.

It is mostly from the 2010s that a proper scene dedicated to noise, electroacoustic and sound art emerged in the Philippines. Many of its active artists are based in Metro Manila [20] which includes the cities of Manila, Quezon City, Marikina, and many other surrounding areas. Concerts and

festivals happen there but only a handful of organizations are strongly active. Among them is SABAW Media Art Kitchen (or S.A.B.A.W.), a non-profit and artist-run sound art collective founded in 2005 by Tengal Drilon, Pow Martinez and Ria Muñoz, among others. Tengal is a multimedia artist and organiser involved in various projects in the field of sound art, events organization. He is also a filmmaker, audio engineer and electronic music composer, and a member of The Brockas. He has acted, composed music, and designed sound for Cine Olivia, underground director Lav Diaz's production company, as well as for independent filmmakers Roxlee (Roque Federizon Lee), Khavn Dela Cruz, John Torres and Raya Martin. Pow Martinez and Ria Muñoz are also two founding figures of the noise scene in Manila. With their project Nasal Police, now disbanded, they claim influences ranging from Merzbow, Ikue Mori, John Zorn, John Cage to Aphex Twin, Squarepusher or Kraftwerk. Pow Martinez is an award winning contemporary artist. Ria Muñoz has studied dance and ancient music. She is also very active in performing arts and has composed scores for movies.

SABAW Media Art Kitchen also stages festivals for new media art, experimental and electronic music, and live cinema performances such as in its collaboration with the Sinemusikalye festival in 2008. Tengal curated the festival through SABAW and included The Gangan Orchestra [21] and Filipino electronica pioneers Malek Lopez and Caliph8 scoring Mowelfund animation films. New media artists Elemento and The Children of Cathode Ray scored animation films by filmmaker Roxlee, as well as a film by Tad Ermitaño. Moon Fear Moon and Trojan Whores performed alongside a video deconstruction by Blums Borres. This multimedia performance was curated by Drilon and presented in cooperation with the National Commission for Culture and the Arts.

SABAW also published *S.A.B.A.W. An Anthology of Noise, Electronic and Experimental Music* in 2006 which was most possibly the first of its kind to present Filipino noise and experimental artists, The compilation has been republished online on the platform WSK.FM in 2015 and can now reach a larger audience. WSK.FM is a label and radio show based in Manila and founded by SABAW Media Art Kitchen. It focuses on alternative electronic, noise and experimental music. Also initiated by SABAW Media Art Kitchen and Multimedia Center KIBLA (Slovenia) in 2009, ASEUM was an international network symposium of new media art practitioners from Europe, East and South East Asia. In Metro Manila, ASEUM organised discussions on interactive design, networked cultures, open source software movements, interactivity, data visualization, biotechnology, DIY electronics, open-source hardware, computer, electronic music and audiovisual art performances and presentations.

Since 2009, SABAW Media Art Kitchen has also organised the yearly festival Fete dela WSK! (Fete dela Wasak! [22]), dedicated to contemporary electronic, digital and experimental sound art and digital culture in South

East Asia. The festival exists thanks to a strong collaboration between various local musicians, photographers, organizers and promoters such as Tengal Drilon, Erwin Romulo, Franchesca Casauay, Bianka Bernabe, Mervin Espina, Malek Lopez and Arvie Bartolome. One of the festival's goals is to introduce local and foreign artists, especially from South East and Far East Asia, to the public. In the past, some of these artists have been Japanese artist Tetsuya Umeda (梅田哲也), Astro and Tujiko Noriko (辻子紀子), Thai artists Space 360 and Kijazz, Singaporean artist Terence Lau, Taiwanese artists Chih-fang Huang (黃方亭) and Chao-yun Luo (駱昭勻), and Filipino artists Elemento, Caliph8, Inconnu Ictu, etc.

In 2013, the Fete dela WSK festival was rebranded WSK (Festival of the Recently Possible). The newly renamed festival has included an art platform for women in sound as well as the unstable media group called Heresy, which launched a performance that explored various interactions between sound, movement, space, and light. In the piece, the dancer becomes the composer, the composer the dancer, the lighting designer the dancer and the dancer the lighting designer. Heresy included Teresa Barrozo, Joee Mejias, Kirstie Belano, Franchesca Casauay, Rafella Las Nonplus, Samantha, 143Cyberspecie, 100YearsofSadness and a special performance by American drummer and experimental musician Bob Ostertag at Pineapple Lab.

SABAW collaborator Mervin Espina, a Filipino who grew up in Brunei, is also co-founder of the institute of Lower Learning (iLL), an experimental art and education initiative based in Ho Chi Minh City (Vietnam, where he has lived a few years) and Manila. He is also program director for Green Papaya Art Projects, the oldest artist-run creative interdisciplinary platform in the Philippines. Green Papaya Art Projects has been founded in 2000 by Norberto Roldan and Donna Miranda. Located in Quezon City in Metro Manila, the space features all sorts of arts and performances, including noise music.

In recent years, Arvin Nogueras aka Caliph8 has initiated monthly events called Subflex dedicated to electronic and experimental music. It is also an organization of improvisations between musicians from different musical backgrounds. Nogueras has been active since 1995 and is involved mostly in the hip hop scene, in the field of plunderphonics with a background of old school hip hop, sound art, folk and experimental music. He has collaborated with Green Papaya Art Projects, E.X.I.S.T. and SABAW. Besides co-organising or collaborating in some of the major Filipino events, Arvin Nogueras, Tengal Drilon, Cris Garcimo, Paolo Garcia, Malek Lopez, Franchesca Laguna, Nicanor Marco Valdez, Tad Ermitaño and some more participated in *Maceda Project 2013: Listen to My Music*, an exhibition held by the University of the Philippines Center for Ethnomusicology and hosted by the University of the Philippines (UP) Vargas Museum.



The project incorporated several sound and interactive installations such as *30 Sounds in a Filing Cabinet* (Tengal Drilon), *Niyogan - Cocospheres: Sounds from the Coconut Village* (Garcimo), *Suling-Suling* (Paolo Garcia), *Ugnayan* (Arvin Nogueras, Malek Lopez, Tad Ermitaño and Chris Brown), *Kulintang Midi* (Franchesca Laguna and Nicanor Marco Valdez), *Sammy and the Sandworms* (Tad Emitaño) (Matherne, 2014).

Today, the Filipino noise scene is still small compared to others, for instance, to that of Indonesia. However, new and old artists continue to keep it alive, such as Bwaka Ng Nyo, Narcolepsy, Radiosick, Sunny Day Happy Tunes, The Douche Bag Project, Thera Barra, Hibernation, Alyas Morgus, Lush Death and more that were already mentioned. In the field of experimental, electroacoustic, sound art and improvised music, some more artists worth mentioning are: -... - .--. --- --., Erick Calilan aka Ugong, Gangan Ensemble (Tengal, Supreme Fist, Caliph8 and Taiwanese pipa player Luo Chao Yun), Teresa Barrozo, Sidney Marquez Boquiren.

Among the few electroacoustic composers currently active in the Philippines, we can especially mention Teresa Barrozo, a sound artist who composes for film, theatre and dance. Her compositions have been featured in the Asian Composers League Festivals in Japan and Thailand, and in the Asia-Pacific Weeks in Germany. Among her theater works are music and sound design for PETA's *Bona*, Tanghalang Ateneo's *Ang Oresteyas*, Sipat Lawin Ensemble's *Haring Tubul*, etc.

Her music for dance includes collaborations with Myra Beltran for *Itim Asu 1719-2009*, and University of the Philippines' Dance Company's *Pavillon IV* by Michael Que and Dingdong Selga. She has collaborated with many filmmakers such as Raya Martin, Sherad Anthony Sanchez, John Torres, Adolf Alix, and Brillante Mendoza. Her music for *Kinatay* received a prize for Best Original Soundtrack at the 42nd Sitges International Fantastic Film Festival in Catalogna, Spain (Festival Internacional de Cinema Fantàstic de Catalunya). She was awarded CinemaOne Originals Best Music for Sari Lluch Dalena's *Ka Oryang*, Young Critic's Circle Best Sound and Aural Orchestration for Adolf Alix's *Kalayaan*, and Metro Manila Film Festival Best Music for Joyce Bernal's *10,000 Hours*.

Despite its small scene, a load of initiatives and international networks are well-presented in the Philippines. These include the aforementioned pioneers SABAW Media Art Kitchen as well as ASEUM, Katawán, Satti and E.X.I.S.T. However, there is very little noise music outside the Metro Manila art circuit. Besides Elemento, based in Cavite as previously mentioned, very few noise artists are found in the rest of the archipelago. Nevertheless, worth mentioning are Chris Murillo and Myka Arnado both from Cebu City in the Visayas region of Central Philippines. Chris Murillo has been active in noise and sound art since the 1990s. He does electronic sound installation with various found objects. Owner of the Noisession Studio, he is also a sculptor, designer and extravagant furniture maker. Myka Arnado, also know as C M Y K a, does audio and visual glitch art. She is also a designer and an art director. Mel Araneta, already mentioned, is a circuit-bender, sound artist and sculptor, originally from Baclod City in Negros Occidental, a province neighbouring the island of Cebu, but has now relocated to Singapore.

Conclusion

The South East Asian noise scene is still at a young age. Many of the local noise and sound artists often refer to Japanoise and musicians like Merzbow, Hijokaidan, Incapacitants, Masonna as major influences, more often than artists such as SPK, Throbbing Gristle, Yasunao Tone, Whitehouse, Borbetomagus, Robert Ashley who influenced the western scenes. Perhaps because a lot of these South East Asian noise musicians come from a rock or punk background, the artists Sonic Youth, Lee Renaldo and Thurston Moore also often pop up in local noise musicians' minds.

Several South East Asian countries have an interrupted history of experimental music. In the Philippines and Indonesia, despite experiments that happened throughout the late 1950s and 1970s and the 1960s onward, respectively, this little niche remained quite unique, cloistered in contemporary art and academic circles. Independent scenes dedicated to noise came only later: in the 1980s in the Philippines and mid-1990s in Indonesia.

While sound and noise experiments occurred as early as the 1910s in the West and rock, punk and metal musicians incorporated some noise elements in their compositions. It often went the opposite way in South East Asia, particularly in the Philippines, Malaysia, Singapore and Indonesia. Rock, metal, grindcore and punk music became popular from the 1990s and later on brought noise influences to the local scenes, some of those artists developed their art into radical noise performances and recordings.

The noise/industrial and the grindcore scene (together with punk, hardcore and metal) lived in universes that crossed paths at some points and times. Noise, industrial/power electronics, grindcore and derived genres share some similarities in their radical way of expression and use of violent distorted sound as well as a DIY ethics. Back in the 1980s and 1990s, a cassette trading network inspired by the mail art scene was very active on almost all continents. Hence, it is not surprising to find some grindcore and noise artists appearing on the same releases such as in the cassette compilation *Not A Superstar!* published in Malaysia in 1998.

Most countries in the European continent, from Reykjavik to Valletta to Moscow through Belgrade, Berlin, Prague, Istanbul or Brussels as well as North America, some Latin American countries (Brazil, Mexico, Chile...), Australia, New Zealand, Japan and to a lower extent South Africa, Taiwan and Hong Kong, saw some very active cassette culture networks that interconnected musicians through mail, concerts and conventions from the late 1970s or 1980s, depending on the place. Most South East Asian countries, except for Singapore, Malaysia, the Philippines and Indonesia (where a rock, punk, hardcore and metal tape scene existed), did not experience such an underground culture.

Some countries were still almost completely excluded from the World Wide Web in 2000. For example, back then, there were only about 6000 internet users in Cambodia and about 1000 in Myanmar. Fifteen years later, these figures ballooned to 5 million in Cambodia and 7,1 million in Myanmar (Internet World Stats, 2016). Even though these numbers still represent a fraction of the population, the internet plays a big part in the propagation of music and information. We can observe that the fast growing number of internet users and internet access can be partly correlated to the awareness of young people, especially, regarding noise and experimental music. Slowly but surely, some Asian networks are being well established.

However, other factors should not be put aside. Various forms of censorship (political, social, religious), culture, tradition, socioeconomic problems, and the delineation of urban versus rural areas also affect the existence or nonexistence of an alternative culture scene, such as noise and experimental music, dedicated to extreme forms of art. It is obvious that most noise and experimental artists in South East Asia live in urban areas, especially in the capitals and major cities. This is largely true except for Indonesia where some noise artists can be found at some city outskirts or in the countryside.

There has always been a strong sense of unity and community in alternative and radical music scenes such as punk, industrial, noise, non-academic experimental and electroacoustic music. The scenes these days make no exception to the rule as some perennial international groups of artists are currently at work building important bridges between Far East and South East Asian countries, independent from the well-established Western scenes.

The first pan-Asian project created to connect contemporary, essentially classical, composers was the Asian Composers League, founded in Hong Kong in 1973. The ACL has organised 33 music festivals and conferences hosted by its various members in Australia, Hong Kong, Indonesia, Israel, Japan, Korea, Malaysia, New Zealand, the Philippines, Singapore, Taiwan and Thailand.

In 2004, a sound installation project called Gravities of Sound, curated by Lawrence English, took place during the Media Art Asia Pacific (MAAP) in Singapore. The exhibition was held in the Tunnel (Underpass from City Hall MRT station) and the core program included some of the following artists: George Chua (Singapore), Toshiya Tsunoda (角田俊也 - Japan), Tad Ermitaño (The Philippines), Jing Garcia (The Philippines), Than Htike Aung (Myanmar), Khin Zaw Latt (Myanmar) and many other international artists.

Four years later, the improvised music group Far East Network (FEN) was born thanks to Ōtomo Yoshihide (Japan), Ryu Hankil (류한길 - South Korea), Yan Jun (颜峻 - China) and Yuen Chee Wai (Singapore).

As they describe themselves: “while FEN is a improvisational music group it is at the same time an idea or concept which hopes to maintain unique aesthetics and sustainable relationships in diverse Asian cultures. FEN's activities explore aesthetic possibilities in new forms of music which are different from the Western world.”

In 2013, the festival Media Art Kitchen took place in Jakarta, Kuala Lumpur, Manila, Bangkok and connected artists, musicians, video artists, independent electronic labs, and radio projects from Japan, Thailand, Indonesia, Malaysia, the Philippines, Singapore and Vietnam. Some of the participants were Tetsuya Umeda (梅田哲也), Ōtomo Yoshihide, Sachiko M, Caliph8, Merv Espina, Bani Haykal, Song-Ming Ang, Sina Wittayawiroj, Chulayarnon Siripol, Nguyễn Trinh Thi, Muhamad Akbar, Lifepatch and Chew Win Chin.

Another group, the Asian Meeting Network, was created by Ōtomo Yoshihide, Yuen Chee Wai and dj sniff (from Japan and living in Hong Kong) and is divided in three sections. The Asian Meeting Network itself and its Asian Meeting Festival, the Ensembles Asia Orchestra and Asian Sound Research (ASR) led by Japanese sound artist Sachiko M, have been organised by the Japan Foundation Asia Center as well. It is a research project that focuses on the sounds of the ASEAN region.

The first Asian Meeting Festival that happened in 2015 included various artists from South East Asia and Japan such as dj sniff (Hong Kong & Japan), Bin Idris (Bandung, Indonesia), To Die (Yogyakarta, Indonesia), Iman Jimbot (Bandung, Indonesia), Kok Siew Wai (Kuala Lumpur, Malaysia), Leslie Low (Singapore), Yuen Chee Wai (Singapore), Yui-Saowakhon Muangkruan (Thailand), Nguyễn Hong Giang (Ho Chi Minh, Vietnam), Lương Huệ Trinh (Hanoi, Vietnam), Sachiko M (Tokyo, Japan), Yonago Tadashi (米子匡司 - Osaka, Japan), Yamamoto Tatsuhisa (山本達久 - Tokyo), Sato Kimiya (佐藤公哉 - Tokyo), Kawai Shinobu (かわいしのぶ - Tokyo), Fumitake Tamura (Tokyo), KΣITO (Tokyo), Watanabe Ai (Tokyo), Ono Ryoko (小埜涼子 - Nagoya, Japan) and Ōtomo Yoshihide (大友良英 - Tokyo).

Several other festivals and experimental music events or organizations connect South East, Far East and Australasian countries together with other artists from the rest of the world. These are Hanoi Sound Stuff and Experimen.TET in Hanoi, Vietnam, the temporary art space 7000 Padauk in Yangon, Myanmar, Switch On Mini Festival in Kuala Lumpur, Malaysia, WSK in Manila, the Philippines, CHOPPA Experimental music festival in Singapore, EESE (sound art Electronic South East) in Thailand, and many more in Indonesia such as Jakarta Noise Fest, Melawan Kebisingan Kota in Surabaya, and Jogja Noise Bombing.

Other activities include collective organizing tours and events focused on noise and experimental music such as Noise To See You, Electrowork and so on, Tenzenmen, an Australasian DIY Tour Circuit more focused on punk and related music but open to other genres as well.

The problematic of gender issue in the region is being explored step by step and not only in the punk and rock or academic scenes. See, for example, the documentary film *Ini Scene Kami Juga!* published in 2016 about women in Indonesian DIY Punk, or the Malaysian Women Composer CD project curated by Jessica Cho and the Malaysian Composers Collective. *Art of the Muses* was published on Syrphe in 2012 and is a compilation of female composers from Indonesia, Vietnam, Singapore, Malaysia, Japan, China, Taiwan and South Korea. The reader may also see recent initiatives in the Philippines like the art platform for women in sound and unstable media, Heresy.

In the Philippines, Singapore, Vietnam or Indonesia, women are starting to gain a better involvement in the experimental and noise scenes. All these factors tend to push more women to actively taking part in the development of the scene. We can mention some of them in Vietnam such as Lương Huệ Trinh (electroacoustic, improvised music), Ngọc Trần Thị Kim (electroacoustic, music for performance, director of the interdisciplinary center Domdom dedicated to Vietnamese experimental music), Nguyễn Nhung aka Sound Awakener (noise, ambient, electroacoustic), Phạm Thị Tâm (electroacoustic), in Indonesia: Dyah “Woro” Isaka aka Menstrual Synthdrone (noise), Sabrina (noise), Rega Ayundya Putri, Sarana (an all female noise trio), in the Philippines: Ria Muñoz (noise, experimental music), Teresa Barrozo (electroacoustic), Joee Mejias (audio-visual experimentation), in Singapore: Cheryl Ong & Vivian Wang (drone, industrial), Debbie Ding (sound art), Tara Transitory (ambient, sound art), in Malaysia: Kok Siew Wai (improvised and experimental music), Lau Mun Leng (sound art) and in Thailand: Liew Pichanan Niyomkarn (noise, sound art).

Women still represent a minority in the noise and experimental scenes in South East Asia mostly due to various economic and/or cultural factors connected to patriarchy. The gender gap is still big in countries like Malaysia and Cambodia (respectively ranked 111 and 109 out of 145 countries in 2015) (World Economic Forum, 2015). The Philippines surpassed most Western countries regarding the gender gap when it ranked 7 out of 145 countries in 2015 (World Economic Forum, 2015). However, it still does not have the best male to female and other gender ratio in the noise scenes of the region despite the fact that it is the second most populated ASEAN country after Indonesia. Vietnam, Indonesia and Singapore score better if we look at the number of women active in the scene instead of its percentage.

Religion, traditions, family-related occupations and work definitely play a role in this disparity. In the case of Indonesia, for example, it is still common in many places, especially in non-urban areas, to see mostly men hanging out and listening to music in the street. Women are almost systematically underrepresented at concerts. Those involved in music (more precisely, those who sing popular music such as *dangdut* or who do noise or experimental music) do not represent the norm (Wallach, 2008, p. 224).

Nevertheless, if we analyze how the place of women has positively changed in the South East Asian rock, metal, punk and contemporary classical music scenes in the past decade, we can surmise that a more or less similar improvement must happen in the near future in the noise and experimental communities.

The identity and genuineness of non-Western music is often challenged by opponents who claim that South East Asian music (among others) lacks originality and is a pale copy of what the West or Japan produces. Some even claim that there is a lack of local identity in the music scene, expecting local composers to provide a specific Asian character to the music such as one would expect a Scottish noise musician to perform with a bagpipe. These opponents seem to forget that the South East Asian scene is relatively young and that art, as it evolves, is a perpetual exchange made out of examples and copies. The japanoise scene has inspired many Westerners, apparently without anyone complaining about it. This does not mean that South East Asian noise music is idiosyncratic. Albeit the many challenges that the noise music scene faces, the one wish expressed by some of its members is to break away from japanoise and other scenes. It is worth mentioning that one of the aspirations expressed by some Indonesian *noisicians* is to create their own *indonoise* as mentioned in the documentary film *Bising: Noise and Experimental Music in Indonesia*.

Above all, the South East Asian experimental scene includes artists who are inspired by traditional music and are motivated to explore new forms of expressions. These are artists such as Gulayu Arkestra (Singapore), which delves into free improvisation and jazz with traditional instruments, objects, spoken word and unconventional structures; Amino Acid Orchestra (Singapore), which incorporates various influences ranging from noise to gamelan, avant-garde, to folk and free Improvisation; and Senyawa (Indonesia), which performs a radical form of music through self-made instruments, effects and vocals, inspired by some forms of traditional Indonesian music, a sort of mix of radical punk attitude and vanguard aesthetics. Rega Ayundya Putri recounts in *Bising* that she enjoys playing noise because noise music does not have any boundaries.

Don’t we all dream of total freedom?

Endnotes

[1] The Khmer Rouge was active until 1998, the year Pol Pot died. In the same year, prime minister Hun Sen issued general amnesty and the remaining Khmer Rouge guerilla forces were integrated into the Cambodian national state and army. See Bockers, Stamme and Knaevelsrud (2011, pp. 71-83) and Emde (2014). See *Red Wedding* (Noces Rouges), a documentary film by Lida Chan and Guillaume Suon released in 2012.

[2] For more information about censorship in Vietnam, see the Freemuse project (World forum on Music and Censorship) : http://freemuse.org/?s=vietnam

[3] This information was gathered in an interview with composer Ngọc Trần Thị Kim.

[4] The two other one worth to mention are Trương Tân and Trần Lương.

[5] A peculiar mixture of Soviet-style nationalization and central planning, xenophobia, nationalism, superstition and Buddhism.

[6] For the detailed story in English see Luong (2012) and in Malay, see Haron (2012).

[7] That is, apart for the state of Sabah which experiences some ethnic tensions.

[8] The word Malay is used to define the ethnic group as well as its various cultures, languages, dialects, local folk music, cuisine, etc. Not to be confused with the term Malaysian, which is used to define something related to Malaysia in a larger scale, not only the nationality but also its various sorts of cuisines, cultures and so on.

[9] A popular music genre that is very prominent in Indonesia, which combines local music traditions, Indian and Malaysian film music and Western pop or rock.

[10] For more information about the culture of self-releasing music, see William Bailey (2012).

[11] Kamal Sabran founded the artist collective Ipoh Experimental Art School, a space where experimental artists and composers share ideas about experimental music, video art, performance, etc., in 2014 with Eric Hausmann.

[12] Light of the South comes from the name given to Singapore by the Japanese during the World War II occupation.

[13] Not to be confused with the former Asian network of American military radio and television stations.

[14] Ang Mo is a racial epithet describing a Caucasian person in some South East Asian countries and Taiwan.

[15] Ujikaji means experiment in Malay.

[16] Audiogalaxy was a free peer-to-peer service between 1998 and 2002.

[17] Until this day, the only trace left of the cassette is a review in the punk fanzine *Tiga Belas*.

[18] Musical instrument from Indonesia made of two to four bamboo tubes attached to a bamboo frame.

[19] In Tagalog *sandata* stands for "weapon".

[20] Metropolitan Manila (in Filipino: Kalakhang Maynila or Kamaynilaan).

[21] The group is composed of 16 improvisers and sound artists: Tengal, Ria Munoz, Arvie Bartolome, Erick Calilan, Lirio Salvador, Inconnu Ictu, Atchoo Ilagan, Mikey Abola, Anto Bautista, Supreme Fist, Kim Feliz, Anthony Morris, Ferdinand "Bai Bai" Pitogo, Mark Lester Sorilla.

[22] In Tagalog *wasak* stands for "broken".

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6

A CONVERSATION WITH THE NOISE SCENES IN SOUTH EAST ASIA

Teresa Barrozo, Dimitri della Faille, Cedrik Fermont,
Goh Lee Kwang, Nathalie Johnston, Indra Menus,
Nguyễn Hồng Nhung, Dyah Isaka Parameswara, Phú Phạm,
Rully Shabara, Koichi Shimizu, Tara Transitory and Mark Wong

The following is a conversation with actors in the noise scenes in South East Asia. The conversation is based on e-mail interviews conducted between June and December 2015. We consider that a scene is more than just the musicians who usually get the most attention. We therefore made sure to also include the voices of events organizers and label managers. The interviewees have various levels of experience: some are newcomers to the scene, others have been involved in it for dozens of years. Some have always been active in noise music, while some come from a contemporary art or sound art background, and others have tight links with punk or other underground music genres.

It has been very important for us to include the voices of all who actually make up the noise scenes in South East Asia regardless of their origin or their country of residence. In one way or another, the interviewees are linked with Indonesia, Malaysia, Myanmar, the Philippines, Singapore, Thailand and Vietnam. Most of the interviewees currently live in South East Asia, but some have migrated outside the region. Some are originally from the said region, while some are expatriates from other countries like the United States or Japan. Some are repatriates who have lived outside the region for long periods of time but have relocated back to South East Asia.

We first interviewed people individually then reconstructed a virtual conversation based on these separate interviews. In this conversation, we asked questions that emphasize similarities and differences in opinions and narrations of personal experiences. We wanted to show not only dynamics common to the region but also experiences specific to countries, ages, genders, ethnicities or levels of experiences. We are aware that such a conversation may not totally represent the experiences and realities of every country in South East Asia and the ASEAN. However, we are very confident that there are enough ideas emerging from this conversation to give a diverse enough portrait of the scenes in the region.

For the many reasons already mentioned in previous chapters of this book, we purposely included the voices of women and one transgender artist. Some of the questions in this conversation tap on gender-specific experiences and perceptions of their role and significance in the different scenes. Possible contradictions between statements are reflective not only of the various dimensions of identity, gender, and social class but also of the fragmentation of the different scenes. It is, however, striking that beyond these differences, all the musicians, promoters and label managers who entered this conversation actually showed more similarities than differences.

For reasons of readability, we have edited some of the interviews to ease the flow of the conversation and to disambiguate statements. We have also done marginal edits for grammar and the spelling.

Biographies

Teresa Barrozo (The Philippines) is a sound artist and composer. She describes herself as a curious listener with a wide range of work in film, theatre and dance. Her work ranges from deep listening, field recording to acoustic ecology. Her compositions have been featured in various international festivals such as the Asian Composers League Festivals (Japan and Thailand) and the Asia-Pacific Weeks (Germany). Major international film festivals (such as Cannes, Venice, Toronto, Locarno and Berlin) have showcased her film music works. She was awarded the Ani ng Dangal Award by the National Commission for Culture and the Arts (The Philippines) and received a fellowship from the Asian Cultural Council (2014) to work in New York City. She is a member of the American Society for Acoustic Ecology and is the resident composer and sound designer of the edge-work, site-specific, community theater company, Sipat Lawin Ensemble.

Goh Lee Kwang (Malaysia) is a sound artist from Kuala Lumpur, Malaysia who also creates audio-visual installations. He studied at the Institut Seni Lukis Malaysia (Malaysian Institute of Art). He composes music for various media including theater plays, choreographies and films. He has performed in numerous countries across South East Asia and Europe. Since 2003, Lee Kwang has also been behind the music label Herbal Records/ Herbal International, which has published artists who compose in various genres including onkyō, field recordings, and electroacoustic music or drone.

Nathalie Johnston (Myanmar) is co-founder and co-director of the Myanmar Art Resource Center and Archive (MARCA) and an independent curator. She focused on photography during her undergraduate studies in fine arts and has been working with artists in Myanmar since 2009. In 2010, she completed her MA thesis on Myanmar performance art and in 2013, after commuting between Beijing, China and Yangon, she permanently moved to Myanmar. She has been writing, researching and working with artists to

produce numerous projects. In 2013, she founded the 7000 Padauk experimental arts space. In 2014, she became the director of TS1 Yangon, a contemporary arts space in Yangon. She is currently a research scholar for the Ambitious Alignments Program (University of Sydney and Getty Foundation).

Indra Menus (Indonesia) is a member of punk noise grind band To Die based in Jogjakarta (Java). With his band, he has published plenty of cassettes, CD-R's, digital releases and has collaborated with the international noise, punk and experimental music scenes. He is involved in the open community *Jogja Noise Bombing,* which organizes events such as improvised street noise performances, experimental music events, and workshops. Indra also takes part in the Annual Zine Gathering and in the YK Booking agency.

Nguyễn Hồng Nhung (Vietnam) is a noise, sound and electronic music artist from Hanoi in Vietnam. Since 2011, she has been making music under her moniker Sound Awakener. She produces sound works for visual and multimedia projects. She has performed and collaborated with artists from Asia and Europe. Her musical output is diverse, ranging from abstract experimental sounds to more melodic and cinematic material.

Dyah Isaka Parameswara (Indonesia) also known as Woro, is a musician born in Malang (Java) and living in Jogjakarta (Java) since 2005. She graduated from the Institut Seni Indonesia Yogyakarta (Indonesian Institute of the Arts in Jogjakarta) in 2012 and is now working as a freelance graphic designer. She has been performing analog synth in the duo Sulfur since 2012 together with Krisna Widiathama (Sodadosa). In 2014, Woro started her solo project Menstrual Synthdrone.

Phú Phạm (Vietnam) is a concert organiser in Hanoi, Vietnam. He is a member of the experimental electronic rock band Xia and is also known as DJ Dee.f. He is one of the driving forces of the experimental music scenes in Vietnam. He operates in Hanoi Rock City, the major venue for alternative music. He has also organized the Sonic Moon Festival and many other events allowing experimental and electronic music to be showcased. He has a university degree in economics and has lived in the United Kingdom.

Rully Shabara (Indonesia) is a solo singer and experimentalist. Originally from Sulawesi, he is based in Jogjakarta (Java). He is known for his extended vocal techniques. He is the frontperson of the experimental rock band, Zoo. With instrumental builder Wukir Suryadi, he is the co-founder of the experimental music duo Senyawa. Together, they have toured extensively around the world and presented intense shows blending noise, black metal, punk, folk songs and traditional music from Indonesia. Amongst many projects, in 2014, he launched Raung Jagat, an experimental choir based on improvisation.

Koichi Shimizu (Thailand) is an electronic music and sound artist based in Bangkok, Thailand. Born in Japan, he studied sound engineering in New York City (United States) and moved to Bangkok in 2003. Shimizu has also composed scores for award-winning filmmakers such as Pen-ek Ratanaruang or Apichatpong Weerasethakul. He has worked on several sound installations and organizes concerts. Since 2003, he has been running the label SO::ON Dry FLOWER.

Tara Transitory (Singapore/World) is also known as One Man Nation. She is a transgender artist originally from Singapore and currently exploring various places in the world while presenting her project International // gender/o\noise\\ Underground. The latter is an art organization investigating the intersections between gender, noise and rituals and facilitates the development of gender-focused projects. She started as a solo folk-punk artist before developing the electronic-oriented One Man Nation and the digital hardcore band Elekore. She has collaborated with musicians of various backgrounds such as Pierre Bastien or Machinefabriek.

Mark Wong (Singapore) is a sound artist from Singapore who runs the label and mail order Ujikaji (meaning "experiment" in Bahasa Malaysia) together with Elizabeth Lim. Together, for many years, they have been organizing music shows with a special focus on experimental, electronic, jazz and rock. They have brought people from around the world to the island.

Let us start with general questions on the noise scenes in your respective countries. How would you describe your scene?

Indra Menus (Indonesia) : In Indonesia, the noise music scene is still in a development phase. Many people who take part in it are still learning about the best equipment they want to use in their performance. Many are still looking for that specific sound they want to create.

Koichi Shimizu (Thailand) : In Thailand, there are only few artists doing noise so it does not receive that much exposure. The culture in Thailand might be a reason for this, too. The nature of Thai people is very positive and happy. Extreme music might not be suited for the people's lifestyle. Still, the term "noise" might be more familiar to young people now than before. I saw a live performance of a young Thai female noise artist and there was a large audience there. Noise music itself might not attract a large enough audience but the artist can attract people.

Nathalie Johnston (Myanmar) : I would say that in Myanmar, the noise music scene is limited but dynamic. Artists and musicians are interested in expression and experimentation.

Nhung Nguyễn (Vietnam) : Like the experimental music scene, the noise

music scene in Vietnam is really small and so is its audience.

Phú Phạm (Vietnam) : The noise music scene in Vietnam is relatively small. There is almost no scene. There is less than a handful of musicians/ artists who pursue noise music. The local audience occasionally shows curiosity about noise (or experimental) events. Still, they have a limited background or understanding of what the artists are performing.

Tara Transitory (Singapore/World) : Singapore is a small country with a small, small scene.

Mark Wong (Singapore) : Maybe we should first define what we mean by "noise." What I find happening in Singapore (and some other places) is the existence of two strains of "noise" music. One emerges from the Do It Yourself (DIY) punk/hardcore scene and the other from the experimental music/sound art domain.

My observation is that there is very little crossover of listeners, which is a curious thing since, aesthetically and sonically, there are similarities. It makes a compelling case for how so many things external to the music itself —class, ideology, age, gender—impact on how scenes form and who makes up its listeners.

DIY noise is performed at such places as punk/hardcore shows in black box spaces, tiny jamming studios, and live bars. Usually there is just one or two noise acts out of a mixed line-up consisting of more popular underground music like metal, punk, and post-rock. Experimental music/sound art could be performed out of places similar to black box spaces, such as cafés, that support a variety of art-related endeavours as well as gallery spaces as part of visual art and sound collaborations. I am personally comfortable attending both types of performances—probably because of my "privileged" position as a middle-class Singaporean-Chinese male—and have worked with musicians/artists in both types of spaces. Still, I cannot for the life of me get many audience members to switch between the two. I wish it were easier to have more "cultural mobility" in society but that is not easy.

Teresa Barrozo (The Philippines) : I am practically new to the scene here in the Philippines but I have observed that most performances and shows are based in Metro Manila and that these are mostly male-dominated.

Speaking of the concentration of shows and performances in space, is noise music limited to a region or city of your country?

Tara Transitory (Singapore/World) : Coming from Singapore, this question is not relevant as there are no regions, provinces, states or even other cities. Noise music happens pretty much all over the island.

Goh Lee Kwang (Malaysia) : Not sure, but it could be because I only know some *noisicians* in certain regions, not all regions of Malaysia. It is hard to think that some other part of the country has anybody making noise.

Nathalie Johnston (Myanmar) : In Myanmar, mostly Yangon.

What about Vietnam?

Phú Phạm (Vietnam) : The music and art scenes in general are mainly based in Hanoi and Ho Chi Minh City so the events for noise music happen in both of them.

Nhung Nguyễn (Vietnam) : In Saigon or Ho Chi Minh City, only Nguyễn Hong Giang who has been recording and performing noise for around eight years, both under his moniker Writher and under his own name. In Hanoi, there are Vũ Nhật Tân and me who are currently active. In addition, electronic/electroacoustic artists like Tri Minh and Lương Huệ Trinh use noise music as additional elements.

And in Indonesia?

Rully Shabara (Indonesia) : Initially, the scene only existed in major cities in Java. But now, it has started to make its way to the island of Borneo and maybe other islands too.

Indra Menus (Indonesia) : The scene is limited in terms of people playing it. So far, noise musicians can only be found on five islands here: Java, Bali, Kalimantan, Sulawesi and Sumatra. But for the spread of noise music itself, it is getting deeper into small cities such as Sragen (Central Java), Blitar (West Java) or even Muara Enim (Sumatra).

Dyah Isaka Parameswara (Indonesia) : I am a newcomer to the noise scene, I mostly meet the guys in events that *Jogja Noise Bombing* holds and some other events in others cities. The noise scene is growing bigger now. It is not limited to certain cities. Cities like Jogjakarta, Jakarta, Bandung, and Surabaya are well-known for their noise scenes, but now cities like Samarinda (Borneo), Solo (East Java) and others are starting to build their noise scenes and they are still growing.

Noise, experimental, industrial music or sound art has a very diverse history in South East Asia. There is undoubtedly a current growth of noise music across the region. How has the noise music scene evolved recently, say in the past ten years?

Koichi Shimizu (Thailand) : Hmm, there has not been much big change in the past ten years.

Goh Lee Kwang (Malaysia) : To me, there is not much change. Of course, there are more people who are into noise music now than before, but that is because more people were born than people who died.

Tara Transitory (Singapore/World) : Not much really, as far as I know, except that somehow it is gaining slightly more superficial acceptance in the mainstream. I personally do not listen to any noise records, watch any YouTube videos/documentaries on noise performances, read any publications such as The Wire and do not really even enjoy being in a noise concert nowadays as it feels as if it is more of the same every time. But I have to mention here though, that recently I attended a performance by Audrey Chen, who I do not think would be considered by the noise scene as a noise artist but to me, she is. Her performance blew me away on so many levels, sonically and emotionally, she took me to places I had never gone before and it is not too often that I experience something like that. So, in conclusion I would say that the noise scene, as with any scene, is the same now as it was ten years ago in the sense that there are regular run-of-the-mill sort of artists and there are few exceptional ones who have such a special voice that they do not really have a place anywhere else except in the noise/avant-garde circles.

Nathalie Johnston (Myanmar) : In Yangon, we are really gaining momentum and looking forward to more and more connections and concerts. Let's see who else comes out of the woodwork after another year or two.

Rully Shabara (Indonesia) : I think ten years ago noise was more of a performance art or at least that it is how it was perceived by the public. Now, it is more of a scene, like the new underground. It is similar to the early rise of the hardcore movement in Indonesia, which is a community or collective-based movement.

Indra Menus (Indonesia) : I do not think there was an actual noise scene in Indonesia ten years ago, only some people doing their own things. They did not know what was happening in the other cities/regions. Mostly, they were aware of the things happening in Japan or the United States, for example. But now, the network is starting to grow bigger and bigger. We become connected with people who play or who are fans of noise music in cities near us. The sound of Indonesian acts also becomes more specific compared to ten years ago when people just wanted to imitate sounds from Japan or the United States. A decade ago, there were hardly people who made DIY synthesizers. They bought synthesizers from foreign makers or used computers. Now, we have Kenali Rangkai Pakai or Waft Lab who make a lot of great DIY synths for us, or Tuyul who makes steampunk equipment.

Can the noise scene ever grow bigger?

Indra Menus (Indonesia) : Some people are trying to blend noise with other music that you would have never imagined before, such as idol groups. For example, in Japan there is an idol group, BiS that collaborates with Hijōkaidan. They became BiSKaidan (BiS階段). I started a collaboration project with an indiepop band called Seahoarse, playing indiepop with noise. We called our project Diehoarse. There is Kombo, an improvisation gig in Jogjakarta that invites musicians from different genres of music to do a collaboration set with other musicians whom they had never expected to collaborate with before. There is also Raung Jagat, an experimental choir group in Jogjakarta that was started by people in the noise scene but is now growing outside of it. Nowadays, regular people can join it and even make their own group.

Teresa Barrozo (The Philippines) : I honestly see that noise art (and sound art) in the Philippines will always be a few steps behind the international scene. There is a need for this art form to exist continuously and regularly in the scene, hopefully to build a larger community. With the advancements in technology, I see that there will be more people getting into music-making. It is also easier now to learn and research about the scene outside the country (for instance, performances can be viewed on YouTube, artists' work can be listened to and shared online through SoundCloud, etc.). I still believe that there are pieces that should be experienced live. It is a good thing that the WSK festival has been actively bringing together local and international artists in their Manila festivals. There are also workshops being conducted that are open to the public.

Mark Wong (Singapore) : Noise today has crossed over into the mainstream, infiltrating other underground genres, thanks to "breakout" acts like Wolf Eyes from the United States. I think this is a good thing on the whole for exposing audiences to a wider range of sonic material, and also encourages musicians of all stripes to innovate. So, I think, whether in Singapore or elsewhere, noise in itself may not grow but its influence will, spilling into all kinds of music.

Do you have contacts with the noise music scenes outside your country?

Nathalie Johnston (Myanmar) : Here in Yangon, we have been learning through visitors. The musicians among us know people from mainstream/ indie music scenes abroad. Personally, I only know individuals from different countries—Germany, Japan, the United States, Cambodia, Myanmar, Serbia, the Netherlands, Denmark—who have visited us here in Yangon.

Goh Lee Kwang (Malaysia) : I somehow know a lot of *noisicians*. I think we are well-connected on social media.

Phú Phạm (Vietnam) : I am familiar mostly with artists and promoters in South East Asia, Asia and in Europe.

We have been hosting regular experimental music—including noise music—events in Hanoi and we have been inviting many artists from around the region. Myself personally, I have been invited to other events in Thailand and Myanmar.

Dyah Isaka Parameswara (Indonesia) : Jogjakarta and South East Asia are growing together in this scene, we often do some splits and collaborations with some touring artists that we meet.

Nhung Nguyễn (Vietnam) : Yes, I know a little bit about the scene in Japan, Indonesia, North America and Europe, thanks to the Internet.

Recently, I had the chance to listen to a split album by Nguyễn Hong Giang (Vietnam) and To Die (Indonesia). The album is available on CD-R and tape format.

Koichi Shimizu (Thailand) : I must say there is no local scene, only a few artists. We have organized shows for international artists (from many countries such as Malaysia, Singapore, Indonesia, China, South Korea, Japan, several European countries and the United States) and set up collaborations between them and local artists.

Indra Menus (Indonesia) : I have been in touch with noise musicians (mostly for organizing tours or doing split/compilation projects) from Japan (Fuck The Industry Records, AFA, NRYY, Fallopian Disco Force, Otomo Yoshihide, etc), Germany (Extreme Hair Stench, G;lass), USA (Hudson Glover, Ora Iso, Timeghost, etc), Australia (Justice Yeldham, Onion), France (DJ Urine, Bonne Humeur Provisoire, Underground Pollution Records, NHDIYST Records, etc), the Netherlands (Patrick Hartono, Donia), New Zealand (Noel Meek), Vietnam (Nguyễn Hong Giang), Thailand, Singapore (Han Yew Kwang, S*I*N, NZDLX, Circuitrip, etc), Malaysia (Krosot, Jerk Kerouac, Abhorence, etc), United Kingdom (The People Of Lut), Denmark (The Magnetic Eagle), Ecuador, South Korea (Octopoulpes), Poland (Neon Emtrzy), Belgium (Permanent Death, etc) and a few more that I forgot.

Mark Wong (Singapore) : There is a good touring route within South East Asia that can be done at a relatively low cost. As a transport hub, Singapore is able to attract musicians passing from North America or Europe to Australia. Some noise/experimental artists who have played here and that I have worked with include Zoo (Indonesia), Yandsen (Malaysia), Marco Fusinato (Australia), Lucas Abela (Australia), Luc Pendeaux (Australia/ Vietnam), and Szkieve (Canada).

And in your personal experience, how have you connected with the rest of the scene at the global level?

Tara Transitory (Singapore/World) : I did my first tour in South East Asia in 2003 as One Man Nation, but at this time I was playing the guitar and singing, and I was playing more for the punks than for the noise folks. Since 2005, though, I have been very much involved in the European avant-garde circuit and have been touring actively all over Europe and Asia primarily in the noise, experimental, industrial, free improv, media-art, electronic, squat, and more recently, the queer networks.

From the little knowledge that I have, most of the noise scene in South East Asia that I have encountered seems to be a sort of regurgitation of the Japanese and Anglo-Saxon noise scene.

Teresa Barrozo (The Philippines) : My fascination with contemporary music started during my college years. Back in early 2000, when I was still studying music composition at the University of the Philippines (UP), I became a member and active festival participant of the Asian Composers League (ACL), a music organization focused on promoting new, contemporary work and preserving the musical cultures in the Asia-Pacific region. ACL is made up mainly of composition students and professors from various academic institutions in Asia.

In early 2014, I participated in a forum workshop in Korea conducted by IRCAM and Hanyang University's CREAMA (Centre for Research in Electro-Acoustic and Audio) where I met Philippe Manoury. Also in the same year, I received a fellowship from the Asian Cultural Council (ACC), which allowed me to explore the music and sound art scene in the United States.

Upon returning from my fellowship, I decided that I wanted to focus on creating personal work, focusing on sound art. I recently reconnected with Earl Drilon (Tengal) and was able to participate in his annual new media festival, WSK. I am new in this scene, especially here in Manila. My engagement in sound art (noise and silence included) has brought me to the appreciation of other media and fields of study. My fascination remains as I continue learning and exploring unfamiliar territories in contemporary artistic expressions.

In the past ten years, some networks started to emerge in Asia between various Far Eastern and South Eastern countries. For example, the Japan Foundation has been very active in supporting networking in Asia. Local composers and musicians are starting to interconnect. They seem to have realized that they had options other than dreaming of Japan, Australia, Europe or North America. What are your thoughts on that?

Goh Lee Kwang (Malaysia) : I do not know as I have never had any "dream" of a particular place.

Mark Wong (Singapore) : I am not so familiar with the situation you describe. The theory of it sounds great. The world is bigger than those major centres and it is good to wean ourselves off any dependency on these centres.

Teresa Barrozo (The Philippines) : Correspondence and collaborations between Asian artists could lead to more discoveries and advancement in Asian musical culture. We are starting to define sound art (an art form originating from the West) in our own terms.

Indra Menus (Indonesia) : I was invited to play at the Asian Meeting Festival in February 2015. I met up with some Japanese noise acts there and they told me that they were surprised to know there is a noise scene in Indonesia. Even Japanese noise musicians now are starting to put extra attention on Eastern countries like Indonesia. They realize that they have spent many years researching about Europe and the United States but have never thought that their closest neighbours might also have a thriving noise scene. So, I think, rather than dreaming about going to Japan or Europe (which is expensive for us here), why not try to build our own scene so we can get bigger and better, so we can make wider connections and promotions, so that the people in the scenes of Japan, Europe or the United States would turn their heads to our scene? I can see this now as more people know about the noise scene in Indonesia and start to book tours here.

Rully Shabara (Indonesia) : We need to do more of that. There is not enough to make a difference.

Koichi Shimizu (Thailand) : Japan already has an established scene with a long history. Regarding South East Asia, in my opinion, we must let it develop its own connections by itself. As an event organizer, it is very difficult to attract an audience for noise music, which means we cannot invest our money and time in showcasing this music often. So, it should be the artists that should work hard to establish a noise scene if they want more exposure in their countries.

There are people and artists in each South East Asian country who have enough passion to establish an alternative music scene. I do not use the word "noise" here. Noise is part of alternative music for me and it becomes easier to connect between each other on the internet, so we can easily establish connections for tours. Then, by word of the mouth, more artists become aware that there is an opportunity to set up shows in this region. Personally, I have been helping in setting up shows in Bangkok. Though I cannot do it very often, I try.

Nathalie Johnston (Myanmar) : Global centres are changing. Part of that is enhancing and empowering your local networks, defining things locally first. Outside the “First World” or Western canon lies the rest of the continents and the world—they are the future.

What are the connections between noise music and other types of music or other performing arts?

Tara Transitory (Singapore/World) : Noise almost feels like the stepchild that got kicked out by the family of performing arts for its inability to be understood somehow by the rest! But its strength also lies in the fact that of all the fields in performing arts, noise has been one of the few things from the Western canon that has come close to transcendence.

Nathalie Johnston (Myanmar) : Movement, energy, the senses, the watchful eye, the understanding (or lack there of) all link noise with other performing arts.

Goh Lee Kwang (Malaysia) : For those who "accept" noise music, they will accept noise music as an art form.

But I must say that outside of the noise music circle, not many artists from other art scenes can really understand the vocabulary of noise music, even if they can accept it.

Koichi Shimizu (Thailand) : I think creative collaboration between noise artists and artists from other types of music or performances might be able to attract a larger audience. Now, in Thailand, more young people than before are using noise as a part of their expression, which is interesting.

Indra Menus (Indonesia) : In the mid 1990s in Jogjakarta, some contemporary artists (Jompet, Venzha, etc) made noise music part of their art exhibitions. Also, most of the noise acts in Jogjakarta play at the openings of art exhibitions.

Phú Phạm (Vietnam) : In Vietnam, many performance art pieces also use noise as the main material for expressive meaning. Noise music is also presented with many other music genres, such as techno, pop, RnB, etc.

What is the connection between noise music and other “extreme” music scenes?

Nhung Nguyễn (Vietnam) : Personally, I think noise music not only has connections with experimental music but also extreme music genres like black metal. I love the rawness and darkness in both genres. There is a fusion genre called black noise music, which combines traditional black metal with improvisational, harsh elements of noise music.

Indra Menus (Indonesia) : To Die once started as a hardcore punk band back in 1998 then bridged the gap between the noise and punk hardcore scenes in Indonesia. We play in punk and metal shows, noise gigs and art exhibitions' inaugurations. Basically we play noise with a punk attitude. In Jogjakarta, you can find noise musicians who come from the art scene, grunge, metal, punk, hardcore, electronic, even Japanese idol group worshippers. Most of the Indonesian noise acts are veterans of punk or metal, too.

To go back to some earlier comments, one may get the impression that noise music is made by urban, middle-aged, middle-class men. In your experience, how does that idea represent the scenes you are familiar with?

Tara Transitory (Singapore/World) : Yup, mostly.

Goh Lee Kwang (Malaysia) : Not here in Malaysia.

Koichi Shimizu (Thailand) : That must be a bad stereotype in this kind of music, and it should not be like that.

Nathalie Johnston (Myanmar) : No! In Myanmar, we are a diverse group. Young and old, Myanmar musicians, Japanese, Serbian and any number of visitors.

Nhung Nguyễn (Vietnam) : No, I have friends who listen to noise music. Most of them are in their 20s and they come from all areas and social backgrounds.

Phú Phạm (Vietnam) : Noise music, and other genres in general, are for everyone. The audience who come to experimental events, which sometimes include noise music artists, is young. They are students, graduates, etc.

Mark Wong (Singapore) : Very generally speaking, the DIY noise scene in Singapore consists more of ethnic groups—Singaporeans of Malay and Indian descent, while the art noise scene has a larger Singaporean-Chinese audience. The DIY scene tends to be made up of students and young working adults while the art noise scene tends to be made up of older, working adults along with some students. Both scenes are predominantly male. This sort of segmentation is probably not unique to Singapore.

Dyah Isaka Parameswara (Indonesia) : It is not limited to urban middle aged middle class men. Here, there are some people in their 20s and college students.

Indra Menus (Indonesia) : No, it is not specific to an age or a social class. In Indonesia we have people from 17 years to 40 years old who are fans or

who play noise music. I know some of them are from the lower class, but there are rich kids too. They are punks, metalheads, grunge, hardcore kids and even idol group fans.

Rully Shabara (Indonesia) : Urban, yes. Middle class, probably. Men, not really. Middle-aged, definitely not. Many young noise artists in Indonesia are in their mid to late 20s.

Teresa Barrozo (The Philippines) : There is an obvious scarcity of women in the field. The ratio is still very uneven especially in terms of prominence. There is also an unspoken perception that men are more technologically literate that women. This can be drawn from the depressing fact that in other parts of the world, families prioritize male over female members. They are the ones being sent to school to receive proper education. It is a sad truth.

So, why do we see fewer women doing noise music?

Koichi Shimizu (Thailand) : In my opinion, noise and other extreme music such as hardcore punk, metal, etc. use sound to threaten the audience and people who enjoy this kind of aggressiveness are mostly male. Look at the mosh pits at hardcore concerts, there are not many women.

Phú Phạm (Vietnam) : To a certain extent, noise music artists use a lot of harsh, distorted material so that may represent or express their view on noise music. However, this is not the only aspect or approach to noise. Still, this gives noise music a somewhat "macho" context. This aspect may not have much appeal to women.

But, there must certainly be something more than just the aesthetics that do not appeal to women to explain the fact that noise music is mostly male-dominated?

Teresa Barrozo (The Philippines) : Noise is aggressive, just like the voice of men in history. Men are the ones who are sent to war while women stay home. Men are chosen to lead while women provide support. Men are to noise; women are to silence. Everything that a man says once, women have to say ten times in order to be heard.

For ages, women were mute, unable to freely express. We are still struggling to be heard, not just in the art scene but also in every aspect of living. There is a need to amplify the voice of women. To be represented in all aspects is essential.

Indra Menus (Indonesia) : There are women in Indonesia who are doing noise music, like Sabrina, Istanara, Anissa, Dina or Woro (Dyah Isaka Parameswara). Maybe there are fewer women than men because women here

do not know much about noise music. It has not spread widely like punk and metal music, which at first also did not attract women to play that kind of music. But then later, now we can see lots of women in Indonesia playing in punk or metal bands. I can see this will be happening in noise music although it is not going to have as much impact as it did for punk and metal here.

Dyah Isaka Parameswara (Indonesia) : I think noise is a matter of taste, love it or leave it. Maybe some women in Indonesia who do noise are too shy to show it. Shyness is part of our culture, unfortunately. Luckily, my boyfriend and male friends always support what I am doing.

So, the reason is, because women do not see many women in the noise scene, they do not want to get involved in it? There must first be a critical mass. Is that what you are saying?

Nathalie Johnston (Myanmar) : I think it has everything to do with the way that society sets expectations and social structures differently for women than for men. It is also related to energy. Women exert far more energy fighting just to be able to experiment and express, while men are generally "allowed" to express and experiment, thereby reserving more energy for that crucial creative momentum.

Nhung Nguyễn (Vietnam) : Because there is a rather sexist approach toward women who create electronic, experimental, noise music or any kind of music that is considered "energetic," "hard" or "chaotic." There are comments like "All this technology stuff is gonna be way too technical for them," "Because maybe they spent too much time on clothes and too little time on producing," "Women are not trying hard enough" or even "Guys are much better than girls." Because of those stereotypes, women are discouraged to participate and it becomes harder to promote female artists and give them access to resources and opportunities. Noise music, for me, is an extreme music genre. Women are constantly told that they are not able to do genres like that because "that is too harsh and not a girl thing." This opinion is quite popular and harmful. It prevents women from developing their careers and prevents venues/organizations from working with decent female artists. Moreover, many women automatically limit themselves to certain kinds of music and decide that noise music is definitely not among their choices, maybe before they even try it.

Tara Transitory (Singapore/World) : Because of the severe lack of representation of women in noise music, not many women are published as noise musicians and even less are celebrated by the noise media outlets. OK, I am not really one who can speak about the media and whether women get enough exposure there, but I can say that from my tours in the past ten years in the electronic, noise, experimental, improv, and art circuits, I hardly shared the bill with women unless it was a women/queer type of event. Then,

when women do not see other women on stage performing noise, they do not feel that this is a possible way to go. Or even if they did, many might feel that there is really no place for them in this scene as they are almost always surrounded by men.

I find it difficult to speak for other women in this case as I did not grow up as a "woman" and hence have my own sort of experience of entering it as a young boy of Asian descent and turning into a woman halfway along the way. I would also say that, as an Asian-looking boy playing in the more left-field scenes in Europe, I already felt out of place because there were few other Asians that I knew who were also touring in the same circuits. This, I think, led to me a conclusion at a certain point in my life that there was really no space in this scene for me and that, because I did not fit into what the socialized world would expect of a "noise musician" (ie. white or Japanese, presumably heterosexual and very male), I never really felt that I would have any sort of impact on this scene besides being "exotic."

What are the major difficulties for the noise scenes in your countries?

Tara Transitory (Singapore/World) : That it is a boys' club that is pretty culturally inaccessible and it has reached a point where it has become a snake eating its own tail in terms of its endogamy.

Dyah Isaka Parameswara (Indonesia) : It is hard to find noise-friendly venues with good sound systems here.

Rully Shabara (Indonesia) : Lack of proper venues, lack of resources for proper sound systems and engineering to really get noise sounds right.

Phú Phạm (Vietnam) : The major difficulty is the audience.

Koichi Shimizu (Thailand) : Yes, the lack of audience and interest, I guess. But I understand though.

Nathalie Johnston (Myanmar) : Familiarity, support and funding.

Nhung Nguyễn (Vietnam) : To be honest, the interest for noise music is not as big as ambient or electronic music. Noise music releases are available on an extremely limited number of editions, due to lack of funding, promotion and audience. Also, it is often hard for venues to accept noise music line-ups since its immersive structure and movement cannot be accepted by a certain number of listeners.

Indra Menus (Indonesia) : The lack of venues. This is why we, here in Jogjakarta, organize *Jogja Noise Bombing* where we are able to play anywhere we want. Another difficulty is documentation. Indonesians are not

good in documenting their work either in writing or by recording audio and video.

Besides support, funding and educating the audience, what would other difficulties be?

Teresa Barrozo (The Philippines) : In traditional film and theater music scoring, noise has been utilized to convey a sense of danger, tension and discomfort. It has been perceived as a carrier of "negative" and dark feelings. I think this is due to the nature of noise—the dissonance and disharmony, the high noise level, the play in distortion, feedback and use of other non-conventional techniques—all these elements create a cacophony, a harsh soundscape. Because of this image, there is prejudice against it. Noise is not yet seen as a "neutral" art form that can stand on its own right.

Goh Lee Kwang (Malaysia) : The major difficulty is having quality control over the noise. Noise music is something open for everybody or anybody, but on the other hand, it will take a lot of effort and/or knowledge and/or whatever you call it, to achieve communication between the *noisician* and the audience.

Mark Wong (Singapore) : "Noise" is extreme music and its content eschews mass appeal so all the related problems of financial viability apply here, such as the difficulty of releasing music in physical formats in a sustainable way, and the difficulty of renting venues so you can play live. Alliances are found between other niche/non-commercial/experimental types of music and performing arts as an artistic process of innovation. One example in Singapore is the noise duo Circuitrip collaborating with performance artist Yuzuru Maeda in the latter's Zentai Art Project—a form of performance involving full-body and skin-tight spandex/latex suits. Another example is the joining of experimental laptop and electronics sound artist Yuen Chee Wai with the rock band The Observatory, resulting in the band creating more aggressive, abrasive and textured songs.

As a major issue, you have talked about building a scene and educating the audience. Let us talk a bit about advertising noise music because it also seems to be an issue. How do you let people know about your events?

Goh Lee Kwang (Malaysia) : Through the internet for the past few years, but now it's tempting to create hand-drawn posters, too. The reason? Maybe laziness?

Nathalie Johnston (Myanmar) : Flyers and posters, phone calls, SMS—because there are few venues where we can advertise in Yangon.

Indra Menus (Indonesia) : I use social media on the internet since it is the easiest and most recognized way to advertise my music or my gigs. It is free, too. Sometimes I send a text message to friends in my mailbox to make it more of a personal invitation.

Nhung Nguyễn (Vietnam) : I also tend to use social media and a mailing list because it is easy to build a campaign, navigate and spread news. When there is an upcoming show, the venue takes care of the posters, flyers and contacting the press.

Teresa Barrozo (The Philippines) : Whenever I have an upcoming sound work performance, exhibit or installation, I usually do my promotions on Facebook. I prefer this since most people log in on this site on a daily basis. It is easy to promote on Facebook (and also on Twitter) and it does not cost anything, unless I pay for an ad promotion. I do this so that my ad would have a farther reach, extending to audiences outside my industry.

Nathalie Johnston (Myanmar) : Facebook. It is the most widely-used website in Myanmar.

Facebook seems to be the most widely-used means of advertising. Why? What other social media are you using?

Koichi Shimizu (Thailand) : I use Facebook, mostly, simply because it has a biggest number of users and it is free. But I'm starting to think about printing flyers because it is still the best way to promote gigs. Facebook is useful but it is difficult to convince people to come to the shows. There is just too much other information on it and these pieces of information do not have much weight.

Goh Lee Kwang (Malaysia) : Facebook and Bandcamp. For no particular reason, maybe because they're user-friendly? I do not particularly look out for what is best out there.

Mark Wong (Singapore) : Facebook seems to be the easiest platform because of its targeted reach and intuitive interface. That, plus some physical flyers at music venues and arts-friendly spaces help catch the attention of the people who would bother with our niche shows.

Nhung Nguyễn (Vietnam) : I use Facebook and Twitter mostly, especially Twitter. Ello, Vimeo and SoundCloud are also good choices. Facebook and Twitter are popular while Ello and SoundCloud are focused on a certain type of audience, I mean, an art and music audience.

Indra Menus (Indonesia) : I use Facebook since I have almost 5000 "friends" there which makes it more likely for people on my friend list to notice it. It's the same for Twitter. I also use SoundCloud and Bandcamp to

promote my music. I upload some of my work there so people can get easy, yet free, access to my music.

Teresa Barrozo (The Philippines) : I use SoundCloud for my tracks. Some of my sound works are part of a larger sound installation or performance, in which case I choose not to upload them. I think it is necessary for the audience to experience the work live and on-site.

Dyah Isaka Parameswara (Indonesia) : I make announcements via the internet, especially on Facebook. I promote my tracks via SoundCloud. They are the best networks to reach society and the community.

Rully Shabara (Indonesia) : Facebook and SoundCloud are best for Indonesians right now. Everybody here has a Facebook account and most young people rely on Facebook for information. Indonesia actually has one of the most numbers of active users on Facebook. In fact, they even tend to forgo the use of websites or blogs since Facebook reaches broader audiences. Before all that, there was MySpace.

On which formats are you releasing your music?

Rully Shabara (Indonesia) : I primarily release my music for free via netlabels. This is the best method for me because most people here do not want to spend money on secondary needs like music. Also, people here love to illegally download music. Not everybody knows where to buy our stuff, too. Still, I make physical copies for touring purposes and sometimes make them in special packaging for collectors. I have also released the usual CDs, vinyls, tapes, and even flexidiscs!

Koichi Shimizu (Thailand) : I release on CD, vinyl and digital.

Indra Menus (Indonesia) : I have more than 160 releases on digital, tape, CD/CD-R, DVD, lathe cut, QR Codes, vinyl and biz-card, but mostly on tape.

Mark Wong (Singapore) : Ujikaji has released on multiple formats—CD, vinyl, tape, and digital. Choosing one format over others can be for one or more reasons, such as audio quality, aesthetics and finances. For example, we chose to release Pan Gu's live album *The People are Panthers* on tape because of the long and improvised guitar, drone and noise electronics matched the gritty and raw feel of tape.

Teresa Barrozo (The Philippines) : I have not released any of my work in physical format. My few noise works are mostly incorporated in film, theater and dance projects. Some are part of installations that require the audience to physically experience them. Maybe once I have gathered more tracks, I will consider releasing them on CD.

Dyah Isaka Parameswara (Indonesia) : I do not have any physical releases for my personal project (Menstrual Synthdrone) yet. But there are few labels that want to release my stuff next year.

Nhung Nguyễn (Vietnam) : Until now, I haven't got any physical releases on noise music yet. All my noise music albums are self-released, digital ones because they are extremely personal to the point that I do not want to send them to any labels at all. But I would love to have some physical releases in the future.

As you have explained, the music industry has changed tremendously since the CD. If it is the case for us in Europe or North America, it certainly is for South East Asia. Assuming you are listening to music, how do you listen to it?

Teresa Barrozo (The Philippines) : Most of the time, I use my computer connected to a decent pair of monitor speakers. I also use my mobile phone when I am on the move.

Goh Lee Kwang (Malaysia) : Mostly studio monitors with CDs or lossless compression.

Rully Shabara (Indonesia) : Computer with MP3 players mostly. Also, SoundCloud and YouTube.

Dyah Isaka Parameswara (Indonesia) : Any player that is able to play music, mostly computers with MP3 players, internet streaming and mobile phone.

Nhung Nguyễn (Vietnam) : Most of the time, I listen to music on my studio monitor speakers, home-built sound system and portable player. Sometimes I listen to music on streaming sites.

Koichi Shimizu (Thailand) : I spend more time listening to music when I am driving, so it is on CDs then. If at home, I listen to MP3s on iTunes or randomly surf on YouTube.

Indra Menus (Indonesia) : I listen to any media that I can get a hold of when I want to listen to the music, such as tape players, turntables, radio players, computers with MP3 players and streaming capabilities, CD players and also from my smartphone.

Mark Wong (Singapore) : One of my best buys in 2015 was a HI-FI CD and tape deck, which gave me the chance to dig out old CDs and tapes to listen to, things I had not heard in years—a lot of music from the mid 1990s when I had first started buying CDs. Having a dedicated player means I am not listening to music while multitasking on the laptop (I try not to switch it

on when I get back from work in the evenings); it means I am listening intently to the music rather than letting it run in the background.

Now, let us get more political. Punk music was fighting the conservative governments of Europe and North America (such as Margaret Thatcher in the UK and Ronald Reagan in the US), rock music was fighting consumerism and the status quo in the post-World War II period. Do you think noise music is political?

Nhung Nguyễn (Vietnam) : No, totally not. Noise music is my personal, private way to express my awareness on time and presence through an immersive sonic form. The inspiration is from my inner life. I do not use noise to reflect the physical, noisy city I am living in—Hanoi, Vietnam—but the stillness and chaos of my mental experience.

Tara Transitory (Singapore/World) : It is not possible for me to say because every single noise musician has their own approach towards noise and what they are trying to do with their art. I would not go so far as to say that it has any sort of political message because as far as I am concerned, the noise scene, as a "scene," still suffers from consumerism and fetishization of material objects.

Koichi Shimizu (Thailand) : It depends on the artists, for me it does not have a political message.

Dyah Isaka Parameswara (Indonesia) : For some artists, there may be a political message in their works, but not for me.

Goh Lee Kwang (Malaysia) : Yes, of course it is political, and it is open for interpretation.

Rully Shabara (Indonesia) : Maybe not political, more like cultural. In Indonesia, especially, the urban environment is a very noisy place. Noise is part of life. It is everywhere, at any time. It is like people are competing to make themselves heard among all the noises around. Noise music fits this perfectly, an easy way to win the competition.

Teresa Barrozo (The Philippines) : My current practice is a result of a lot of discontent and dissatisfaction towards the current state of "contemporary" art. I do not find myself aggressively political as a person. However, I have observed that I have been incorporating a lot of my thoughts, personal beliefs and principles in my work. With sound as my medium, I realized that I have a voice and that I could echo my thoughts to anyone who is willing to listen.

As much as I do not want my work to be about gender, I still find it empowering to be a woman actively practicing in this male-dominated

industry. The presence of a woman in this scene is in itself a statement. I have found a few women colleagues who share the same sentiments.

Nathalie Johnston (Myanmar) : In my opinion, noise music is the great equalizer. It is not about “understanding” it, but experiencing it. That egalitarianism, that commune feel that noise creates, is exactly why it is political. It is beyond elite education. It is just noise, so anyone can listen to it. Our most successful concert in Yangon was when C-drík came and we played in this dingy old warehouse in the middle of the neighborhood. Hundreds of local passers-by filed in and out. They belonged there. And so did we. It was magic.

Mark Wong (Singapore) : Yes, noise is very political—not only in the sense of directly opposing persons, governments, or ideas, but in the way its existence challenges the boundaries of music and non-music and the authorities that try to determine them. Some noise artists place directly political messages in the titles of their works, which for me can make them suffer from a clumsy heavy-handedness, or even trite irony, depending on the other available "texts" such as the music itself, artwork, or even through performance.

Indra Menus (Indonesia) : Noise music for me is an alternative because punk became more commercially acceptable and is not a real threat to society anymore. I was interested in punk because of its threat, its DIY attitude. Then, when I saw that it had already become acceptable, I went deeper and found noise music where I had a similar feeling to when I first discovered punk. So yeah, for me, noise music has a political message in it, the same way punk does.

It seems, to us at least, that establishment and rebellious music do not live well together. Have you been confronted with any form of censorship, whether it comes from official institutions or even social pressure from family?

Indra Menus (Indonesia) : In a Third World country like Indonesia, censorship is still happening. We are confronted with a social paradigm that sees noise or underground music in some stereotypical way as lazy, antisocial and dangerous for the mind. Bear in mind that Indonesia is the biggest Muslim country in the world, that everything happening here is controlled mostly by principles based on religion.

Dyah Isaka Parameswara (Indonesia) : I have never experienced any form of censorship.

Teresa Barrozo (The Philippines) : I have not experienced censorship on my work (sound art, installations). Maybe my work is so abstract that they cannot determine what is offensive about it! Or maybe it is because I do

not really provide direct answers. Instead, I try to present questions that my audience can ponder upon.

Mark Wong (Singapore) : I do not think noise is so directly censored by authorities. One factor that can work in a noise artist's favour is the relative lack of lyrical content to censor, although other censorial impulses can span from decibel restrictions to the free market mechanism that marginalizes extreme music.

Nathalie Johnston (Myanmar) : Noise is a bit beyond the understanding of the official institutions here in Myanmar. And, in my own experience, in the arts in South East Asia, it is like performance art—people feel uncomfortable with it because they do not understand it. But knowing that you do not know—that is what makes it special.

Koichi Shimizu (Thailand) : In Thailand, so far I have never seen noise music being censored. There might be some artists using noise music to express political statements but it has not gotten enough attention to be banned.

Thailand has been facing serious political problems for many years but artists must be careful to express their opinions about it. Because of this problem, the government is not simply in opposition of the people. What it does is it divides people into two groups. Family and friends might go against each other, so it is a very sensitive issue.

Goh Lee Kwang (Malaysia) : Family members, friends, etc., telling you to turn the volume of the music you're listening to down. The organizer, venue owner, or sound guy asking to turn my volume down while I'm performing.... It has happened, but it is alright.

Tara Transitory (Singapore/World) : All the time. I think that, until now, my family doesn't actually know or understand what I am doing or how I live, and neither would much of the society I grew up in. Coming from Singapore, I think I grew up under a lot of censorship, unable to really voice out any opposing opinions on the way things were in the country. In the pre-internet, dark ages of Singapore, one really had to think long and hard about how one would go about making art under such a political climate.

Is there a political or historical event in your country that has had an important meaning for you and the music scene?

Dyah Isaka Parameswara (Indonesia) : In the 1980s, whether one would be successful or not depended on the response of rock music listeners in my hometown of Malang, and if they could appreciate the music you made. If the performance were successful in Malang, then it certainly would be successful in other cities. So, many famous rock bands have performed in

Malang and the music community grew stronger there.

Teresa Barrozo (The Philippines) : There is no specific political or historical event that has an important meaning for me. Everything happening now is relevant to me as a Filipino. From the attacks on the Lumads of Mindanao, the upcoming 2016 national elections, rampant corruption, to the everyday traffic in Metro Manila—all these are significant to me. I may not literally address all these issues simultaneously in my work, but these greatly influence my views and thinking.

Tara Transitory (Singapore/World) : The recent death of Lee Kuan Yew, the official ruler of Singapore for 50 years since 1965, on 23 March 2015. He passed on just very recently. I am waiting to see if this event will have any sort of impact on the art/music scene and the country at large. For me, personally, reading about anarchism and listening to punk at age 15 changed my life forever.

Rully Shabara (Indonesia) : The Indonesian presidential overthrow by the people in 1998 marks the rise of freedom in information access. Suddenly, music resources were no longer the property of the elite but of everybody. Anybody could then start a new scene and there would be an audience.

Indra Menus (Indonesia) : Yes, 1998, the "reformation era," was when Suharto (the longest-ruling president of Indonesia, who spent 32 years in charge) went down and it was the era when people gained freedom of speech. Before that, we could not even talk freely about politics. After 1998, underground music, in general, blossomed and we could have political lyrics, such as those protesting against the government.

Mark Wong (Singapore) : One event that is often cited happened in October 1992 when a local tabloid infamously published a photograph of kids moshing at a hardcore punk gig with the Rollins Band with the headline “WOULD YOU LET YOUR CHILDREN DO THIS?” This led to a ban on slamdancing/moshing. Event organisers had to pay a large deposit which would be forfeited if audience members slamdanced. This had a chilling effect on the underground scene and intensified people’s revulsion of authority.

Nathalie Johnston (Myanmar) : Here in Myanmar, the last five decades have been marked by oppression from a military government. The 8/8/88 student protests in 1988, the Saffron Revolution in 2007, Cyclone Nargis in 2008, and the loosening of restrictions in 2011. Now, there is a new generation of up and coming musicians who are ready to creatively fight the good fight.

We have stated elsewhere in this book that noise music has originated in Europe and North America. How do you feel about it?

Goh Lee Kwang (Malaysia) : Really?

Nathalie Johnston (Myanmar) : Are you sure about that?

Yes, we are pretty sure about it.

Phú Phạm (Vietnam) : It is good to understand the origin of this genre, in relation to the West. Yet, I think that sometimes it is not that important to consider the question of what is coming from where.

Indra Menus (Indonesia) : I like the process of making noise music. I do not feel that the origin of noise music has made me not appreciate the traditional music of my own country. For me, the music I like or the music I play does not have to be tied to the origin of the music itself. It is the way we develop the sound that is a bigger concern for me.

Nhung Nguyễn (Vietnam) : I am totally not influenced by the fact that noise music originated in Europe and North America. The meanings and methods of my work in noise music completely do not relate to this history, either.

So, the Western origin of noise does not matter that much. But we still believe that it is very much centred on Western aesthetics. Is there a way to reconcile Asian art and noise music?

Tara Transitory (Singapore/World) : That is a very pertinent question. Personally, I did try at various points in my life to pull these two elements together when I developed the project *The Future Sounds of Folk* in Indonesia. That was in 2010 when I started living in Jogjakarta. I was trying to collaborate with traditional as well as contemporary musicians who had a more non-traditional approach to performing traditional music, in trying to create what I thought, at that time, to be a way of conciliating Asian art and noise music through free improvisation. One of these musicians whom I met through the project and had the privilege of collaborating with was already, in my view, conciliating Asian art and Noise music. Bambu Wukir (Wukir Suryadi) basically creates his own instruments out of bamboo and plays it in his own special way, making what is to me a very unique form of music that mixes traditional *sasando* (a traditional instrument from the East Nusa Tenggara region) music with heavy metal and turns it into something else completely. Also, in my most recent research, I have been spending time with trans* (in terms of gender) communities in South East Asia and creating collaborations with them. These collaborators are usually transwomen who work in entertainment, such as in cabarets and in street

performances. I will mention two performances here: the first was a performance with the Chiang Mai Cabaret in Chiang Mai, Thailand, Basically, I managed to get into the cabaret and set up my instruments just after they finished their regular spectacle, then I did an improvisation with one of the performers. The second performance happened in Saigon, where I collaborated with two extremely talented transwomen who were doing a street performance (with fire) in the middle of a three-lane road with all the vehicles circling around them while they performed. In both of these instances, I provided the live improvised soundtrack while they went about doing their "jobs." Basically, I was conciliating my performances with their art, hi-art with the lo-art with the no-art. And still, after all this work, I still wonder if it is possible to reconcile what you call Asian art and noise music.

Dyah Isaka Parameswara (Indonesia) : It is good to know the roots of what I am playing but I do not want to be stuck in the same style. I like to experiment so I can find my own sound. I can say that an example of that reconciliation of Asian influences and noise music is, of course, Senyawa.

Indra Menus (Indonesia) : Yes, there is a way to reconcile Asian art with noise music. I think one of the acts that have been successful in bridging the gap is Senyawa (cofounded by Rully Shabara and Wukir Suryadi), from Java in Indonesia.

Rully Shabara (Indonesia) : Right now, many Indonesian noise artists still base their noise creations on Western or Japanese sounds. Once they start to realize the potential of integrating their roots to their noise, that's when they will get better. The only way to reconcile is to be in full realization of that.

Nhung Nguyễn (Vietnam) : In Hanoi, we have Tri Minh who has a work-in-process called "The sorrow of noise," which is a combination of electronic, industrial elements, drone music, ambient, Vietnamese traditional music samples and noise music.

Nathalie Johnston (Myanmar) : Without a doubt. Many artists work with sound artists during exhibitions or displays of objects. Artworks and noise both fill rooms, and embrace the viewer.

Goh Lee Kwang (Malaysia) : The Eastern Asia (Far East) aesthetic of art and music are much more emotional, which is somehow similar to noise music, although the outcome is totally different. But I see the core is the same: to express, rather than to destroy.

Teresa Barrozo (The Philippines) : I was overwhelmed with the resources I found outside my country. The scene outside is more advanced with more sound/noise artists doing performances, workshops and festivals.

More literature exists outside, and the art is more interdisciplinary. I feel that there is a need to push sonic arts forward here in the Philippines. It has to continuously and regularly exist on its own or as an idea that overlaps with other established forms. Filipino composer and ethnomusicologist José Maceda has done so much in reconciling Philippine art and noise music. He studied both in Europe and North America and was the one responsible in bringing in a new perspective to sound and music here in the Philippines. He has greatly incorporated Filipino indigenous music and environmental sounds and with his works, some even using the available audio technology back then, creating various soundscapes, blurring the line between sound and music.

Mark Wong (Singapore) : I think Asian art—in its myriad shapes and sizes and its vastness in terms of geographical spread—is well able to engage with both the sonic and conceptual properties of noise in forging new and exciting art and music. The Japanese, of course, have historically done this, resulting in what has been called Japanoise and Japanese psych and noise rock. In Singapore, artists like Awk Wah, filter noise, avant garde/ experimental and techno through his identity as a Singaporean-Chinese. Another artist, Zai Kuning, plays and sings original folk/blues/psychrock/ noise music with Malay stream-of-consciousness lyrics, heavily influenced by his position as a Singaporean with Bugis ancestry. In our globalised realities, it is important to make the difference between meaningful engagement with ethnic cultures and exoticism. It also means that artists that go beyond local/ ethnic identities to engage with the wider globalised world can be just as relevant and interesting.

Before concluding, we would like to ask what drives you to stay and fight to build a scene or a network in your country instead of moving to a place where it might be easier to do noise music?

Rully Shabara (Indonesia) : Or be more appreciated for that matter. It is a lot cheaper to live here though.

Goh Lee Kwang (Malaysia) : I have no intention of building a scene, but I know people around me who like almost the same kind of music, and I know people who make almost the same kind of music and who, like me, travel around the region, so I try to create a platform for them to get together.

Indra Menus (Indonesia) : Basically, I am in love with Jogjakarta: the laid-back atmosphere, the low cost of living, the almost permissive society. These make up the perfect environment for me to make music and stay alive. I have stayed in different islands before to get a job but I came back and decided to stay in Jogjakarta because of the reasons mentioned. I do not think that moving to a place where it is easier to make noise music can make me a better musician. It is more interesting to struggle in making a new scene rather than to fit into an already established one!

Mark Wong (Singapore) : I feel a sense of shared time, space and ideas with the people around me. I empathize with artists past and present who have had a valuable but unrealised vision to share.

Nathalie Johnston (Myanmar) : I work with artists, and it is my job to help make things happen—be the organizer of exhibitions or events, find venues or funding, or just buy the beer and water. I stay because it inspires me and many other people. I want to help people realize what is possible.

Teresa Barrozo (The Philippines) : I have been thinking about this for a while during my arts fellowship in the United States. It is very appealing to practice outside the Philippines especially to where there is a larger appreciation in sonic arts. Workshops and performances are everywhere. The support given to the arts is larger than what we receive from our government.

I started out as a young curious composer who was constantly in search for new sounds and new perspectives. I remember being deeply awed and inspired with the few resources that I had. We do not have many resources here in the Philippines. I was lucky enough to have experienced the scene outside.

As a Filipino, I have decided to create works that can be consumed by my fellow Filipinos. I would like my sound and my content to be Filipino.

I want my immediate community to benefit from what I have learned. I want to share this great fascination I have with sound. Sonic art works need to exist here and the scene needs to flourish. There is a need to develop a Filipino listening community. I believe that as we present various sound works, we also teach our audience to listen, and while we present new ways of listening, we also present new perspectives, new approaches, new ways of critical thinking and understanding.

Tara Transitory (Singapore/World) : Nothing drove me to stay. Hence, I left.

Dyah Isaka Parameswara (Indonesia) : I stay here in Jogjakarta because I've met many friends who have similar interests, especially in noise music and art. I met Krisna (Sodadosa) here. He showed me his noise project and that was the first time I became involved in the noise scene. We did a project together (Sulfur) and he introduced me to the local noise community (*Jogja Noise Bombing*) and I started to do solo performances, met many new friends and learn new things. Then I realized that my life is moving forward, noise music makes me more focus on doing things; I am more confident and creative. I think that it is still easier to do noise music in Jogjakarta than in other cities.

A few closing words. How do you see the future of noise in South East Asia?

Goh Lee Kwang (Malaysia) : Without being over-optimistic, I still think more and more people will get into making/listening to noise music, but that should not be the way we look at it. Every year, more cars are produced/sold, but that does not mean the quality of the cars is getting better. I wish more people would spend time really looking into the spirit of noise music, which, I truly believe it, does exist.

Indra Menus (Indonesia) : It can get big but it is not going to be as big as punk or metal. Although I do see more people playing noise music in Indonesia, even down to some smaller cities. People from outside will notice the activity in Indonesia and will be attentive to it. I am thinking about a specific sound that can be described as Indonesian noise sound in the future.

Tara Transitory (Singapore/World) : My cataract is preventing me from seeing my life further than the next two months, much less the future of noise.

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5

REFLECTIONS ON THE SOCIAL DETERMINANTS OF NOISE MUSIC IN SOUTH EAST ASIA

Dimitri della Faille

As we have argued elsewhere in this book, noise music is political and carries markers of identity. Noise music is highly influenced by social, economic and cultural dynamics. In this chapter, I attempt to propose some reflections on how noise music relates to larger social, political, economic and cultural dynamics. My reflections are extensively based on my own experience performing numerous concerts in South East Asia. What is presented in this chapter is also based on my experience as a sociologist, researching various cultural, political and historical dimensions about the "developing world" and "emerging countries." Since 2001, I have spent a great time reflecting and researching about and in the said regions. I have initiated, elsewhere, similar reflections on my experience in East Asia and Latin America. [1]

This chapter somewhat attempts to reconcile "careers" and trajectories that have otherwise been hermetic of and have worked almost totally independent of each other. The same holds true for this whole book. This chapter is not based on literature review or theoretical discussions. Here, I want to share some reflections about my practice rather than presenting sociological findings. I do not pretend that these reflections can be extended further than the context in which I had the observations that led me to think in such ways. In fact, I am afraid they bring more questions than they provide answers.

The reflections in this chapter are first addressed to the "scene," artists, label managers, organizers, etc. In this chapter, they might find elements of reflections to help them in placing their own experience in a more general portrait and reflecting on aspects they might not have envisaged otherwise. For scholars, this chapter might help in getting general information that they can build on, to explore new questions or to use this account in possible comparisons across regions, across artistic or cultural activities. This chapter does not propose a reflection on the aesthetics of noise or experimental music and its associated visual design. Papers about the aesthetics of music are plentiful. We have addressed some of these issues in earlier chapters of this book. Here, I would like to contribute to clearing a path for sociological reflection, for which there is a dire need.

If this chapter is about South East Asia, it does not mean that social determinants are not an important dimension elsewhere. They are as much important in Northern America or Western Europe as they are in South East Asia or elsewhere. This chapter is not only about how my experiences in the said regions compare to that in Northern America or Western Europe. Rather, the chapter is about how, as a Belgian performer living in Canada, my experiences can be examined with some sociological imagination. This chapter also sees the scenes in South East Asia, not as comparative tools to support the understanding of scenes elsewhere, but as having their own dynamic that must be highlighted for themselves. We must reduce their exoticism (Della Faille, 2009). In other words, the scenes of South East Asia have so much to say about themselves that it would be a reduction to see their interest only in the context of how they could highlight the dynamics of others.

In other chapters in this book, Cedrik and I have attempted to define musical scenes. We have also presented some historical elements and definitions of noise music that support and orient the reflections in this chapter. As such, this chapter should be read in continuity with the rest of the book. It starts with general methodological and introductory remarks. Then, I reflect on five major social determinants: technology, territory, identity, social characteristics and social acceptance. Concluding this chapter, I will attempt to synthesize my reflections and think about the future of noise music in South East Asia and elsewhere.

The social determinants of art

Much of the history of art emphasizes the predominant role of the artist as the sole creator of the artwork. Many art historians have focused their accounts on the “artist”—often emphasizing their “geniuses”—as a unit of analysis independent of any influences other than art movements (De la Fuente, 2007). But the “unconditional celebrations of the glories of the great masterpieces” does not make a great analytical tool (Hennion and Grenier, 2000: p. 342). Social sciences have a wealth of reflections on the study of art and how it relates to larger social dynamics or structures.

Some scholars have argued that political and economic institutions determine art. Art would be the image of the material conditions of society. It is the case of Marxist or Gramscian studies of art (Goldman, 1964; Jameson, 1974; Nelson and Grossberg, 1988). In a capitalist, male-dominated, Western-centered world, the art worlds are both shaped by and are reproducing dynamics of domination. Art is never the expression of a single person; rather, it is the outcome of a group of people who have a limited understanding of how their production is being produced and determined by social, political and economic institutions and ideologies.

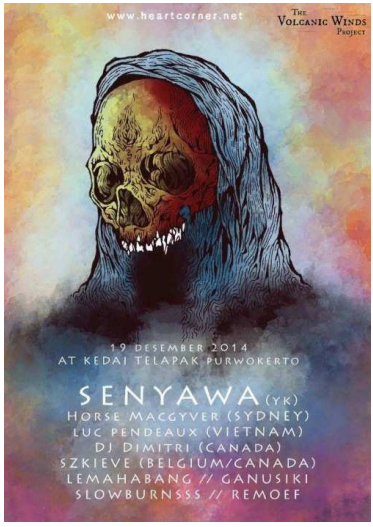
Some other scholars have argued that art acts as an autonomous field of activity, shaped by its own history and codes. The systemic-functionalist approach recognizes that art and artists are part of a larger system, but it theorizes that the art system is only motivated by its own internal rules and is not permeable to external influences (Luhmann, 2000).

Sociologists such as Howard S. Becker have extensively stressed the importance of understanding art as a social world—or a complex organization—made of series of interactions between different professional groups and publics (Becker, 1982). In this perspective, the social organization does not determine art. Rather, art is being defined through a complex social process in which agency, understandings, misunderstandings, expectations and interpretations contribute to making an artwork. French sociologist Pierre Bourdieu has attempted to reconcile agency and social structure (Bourdieu, 1993). In his work, Bourdieu shows how art acts as a system in which certain rules dictate artistic behaviour, social acceptability and desirability. This is, in part, linked with economic, social and political structures. But Bourdieu also shows how artists and curators are able to "navigate" in the art world according to their own social position with certain flexibility.

From my own experience, I gather that we, as artists or members of the scene, very often overlook dimensions that give shape to our practices. I contend that art and design must not only be understood according to their own internal rules and history. They are not only fabricated through a supposed "evolution" of aesthetics moved only by research, creativity and innovative ideas. The relation between art and design depends not only on creativity and experimentation. I have often met artists and designers that do not realize—or realize all too well—that their practice is in strong relation with the economic and political conditions of their country.

This chapter is about these social determinants. It is about social dimensions external to aesthetics that have an influence on how art and design are performed, received and marketed. I have learned from my experience that the larger, social, political, cultural and economic contexts are important but not the only determining factors conditioning the practice of art and design. However, they should be considered and be given more attention. Art and design have a great dependence on material and social conditions but I do not want to suggest that material and social contexts are the sole determinant factors of our practices.

If I talk about "context" here, I am very conscious that using "context"—as a concept—suggests an influence external, almost environmental. However, I do not think culture, economics, politics and other social dimensions that I am labeling here "context" are inherently foreign to each other and act only as a backdrop. Art and design do not exist in isolation of culture, economics



and politics. They are part of it and each "context" intersects, belongs or influence the others in various ways, some of which will be presented in this chapter.

The empirical grounds for my reflections

For the past decade, autoethnographical accounts in the social sciences have increasingly been used by researchers to reflect on their own life experiences or on how they engage in social settings (Anderson, 2010; Elis, Adams & Bochner, 2010). If this chapter is closely related to my own experience, it is not really a reflection on myself, as a social actor, or a consideration of how my position intersects with various social dynamics. Rather, it is an invitation to enter the various noise music scenes as I have experienced them. It is an invitation to share what I have learned, what I reflect on, what I understand, and how I cope with my "careers" (Ellis, 2004, p. 46). However, writing this chapter has allowed me to learn about myself and raise my own awareness of the "relationship between [my] personal, lived experiences with the wider social structures and forces, thus actively developing and engaging [my] sociological imagination" (Cook, 2014, p. 269).

In almost twenty years, I have performed and have given workshops in 22 countries across Europe, North, Central and South America, as well as East and South East Asia. In some countries, I have performed several times and in some others, only once or twice. A list of countries in which I have performed runs the risk of looking like a dry list of bragged achievements. Rather, the following list should be taken as an element of methodology allowing the reader to get a sense of the possible experiences on which my reflections are based. As of 2016, I have performed in the following South East Asian countries (in alphabetical order): Cambodia, Indonesia, Malaysia,

Myanmar (Burma), The Philippines, Singapore and Vietnam. In these countries, I have performed in a variety of venues: from bars, art galleries, stores, to theaters and universities.

Because of my personal and sociological curiosities, when possible, I used the performances or the workshops I gave to exchange experiences, ideas and opinions with other artists, with organizers and with members of the audience. This results in numerous hours of informal interviews and observations. These hours of interviews and observations do not, of course, meet the expectations of formal social science research methodology. My interpretation does not rely on transcribed information, but rather on accumulated reflections. However, regardless of how I have decided to interpret them, these interviews and participatory observations are arguably a rich series of experiences and constitute, without a doubt, relevant material for reflection.

In my performances, I have found that the noise music scenes are often larger in South East Asia than they are in Canada or Belgium. Often, more events are organized, more artists perform and a larger public attend events. However, as we have argued elsewhere in this book, some South East Asian countries, especially Brunei, do not have a proper noise or experimental music scene to account for.

I have to acknowledge that I have a privileged position both as an observer and an actor. I have very few travel impediments. I am a national of a country (Belgium, and now Canada) for which citizens are required very few visas to travel in South East Asia. Additionally, my work as a tenured professor at a Canadian university specializing in development studies provides me with enough opportunities and financial resources to travel. This means, as I have noticed throughout the years, that I often get to know more about the scenes in neighbouring countries than nationals of the South East Asian countries I visit. I have, on many occasions, gotten more questions and curiosity about the scenes of neighbouring countries than I could actually answer.

Before carrying on my reflections on the social determinants, I would like to introduce more preliminary remarks.

Some traits I have highlighted about the noise scenes in South East Asia may, or not, totally reflect the reality of every country in the regions. I realize very well that every country or society has its own specific history, social, political and economic context. But this chapter tries to transcend national specificities. Personal examples are shared here only to support my reflections. And this text should be more about what I have learned from them rather than sharing miscellaneous trivia. Therefore, I voluntarily made very few mentions of specific countries. I wanted to keep the examples as little as possible, representative of only a single given situation. Additionally,

for reasons of confidentiality, I have left people, cities and countries anonymous.

Now that I have expressed these few preliminary remarks, let me reflect on five major social determinants of noise or experimental music: technology, territory, identity, social characteristics and social acceptance.

Reflection 1: Technology

The first reflection I would like to propose on social determinants is the relationship between noise music and technology. It is perhaps the most obvious possible determinant. Here, I take technology as a possible material factor determining artistic practices. Noise music is performed using computer software, synthesizers, modified instruments and various digital and analog effect processing units. One can say that there is no music without technology; but the relationship goes further.

Over the years, I have discussed with artists who perform with computer software that have been a challenge to acquire. Software is very expensive to purchase. This is especially true when translated into the economic reality of most South East Asian incomes. Getting the software through dark or grey channels is not always an easy option. Pirated versions are not necessarily available; files are too large to download on a slow and unreliable internet connection. The reliability of the internet greatly varies across the region. I have met a few artists who do not have an internet connection at home and who only rely on their smartphones to access the internet. One artist who had legally purchased software from a European company explained to me that he had to place a call to Europe to reset the maximum number of attempted downloads because his connection kept dropping over the few nights he had left his internet browser open to download the musical software package. Over the phone, he had to argue with technical support from the company who would not believe that the connection in their country was so bad that he could not download the file; a reality that had not been considered by the European company.

During one of my stays in South East Asia, I have personally been confronted with the difficulty of replacing a malfunctioning MIDI controller, a device essential to my live performances. The controller was not available in the country I stayed in for several weeks. The distributor did not have the model I preferred and international online purchase was not available for most of the region. I was fortunate enough to have had a stopover in Singapore, as it was the only country in the region where the device model I wanted was available. What I felt was a necessity—while actually just being a personal preference—was made possible by my international mobility. When talking to fellow artists, they explained to me that they often have to do with what is available, not with what they wish they had.

By listening to the audio output, the trained ears of a noise musician can usually tell you something about the technological process that allow the music to be created. It cannot be argued that noise or experimental music is not determined, at least to some extent, by technology. With the examples and reflections in this section, I wanted to highlight a few dimensions of the technological determinants of noise music. Technology is a determining factor in the outcome of music but there are ways to get around this. The practice of noise or experimental musicians is not totally limited to the technological conditions which might, for South East Asia reveal to be a challenge in ways different than it is elsewhere.

Reflection 2: Territory

A second reflection I would like to make about the possible social and material determinants of the practice of art are the relations between noise music and territory or with spatial occupation. I take spatial occupation as a possible material or social determinant where art practices are, in part, shaped by the social appropriation of territory. The territory of noise music includes not only where music is being performed and marketed but also where artists live and gather. Noise music does not only need space to be performed, but this space must also be located in areas accessible to the public via public transportation or through easy access (by walking, bicycle, car, etc.).

For that reason, almost all the venues I have performed at have been placed in an urban environment. I would like to think that what holds true for noise music also holds true for other forms of contemporary performances and arts. It seems that the emergence of middle class enclaves and protected neighbourhoods—often outside historical centers where, in many capitals, violence and poverty make circulation at night time difficult—has helped in fostering a public and an interest for live noise performances. Often, these neighbourhoods also have art, design and music stores that can market noise music. This is an important factor contributing to the creation of a scene, even at times where most noise outputs are available digitally. However, these territorial enclaves are not the only desirable models. I have also performed in venues in neighbourhoods, very often centrally located, undergoing processes of revitalization. But this comes at a cost. In the long run, noise music cannot only depend on venues where rent is not controlled and going continuously upward. Noise and experimental music can hardly help cultural centers, stores, cafés and art venues survive because of hikes in costs of operation. It therefore seems to me that there is a great dependence between noise music and territory. This dependence is, I think, a social determinant of art and design.

If this is true for arts venues, this is also true, to some extent, for locations where artists gather and live. In a few countries, however, I have met artists who lived in isolation from a local scene, outside of the major urban centers

where art is usually shown. They perform on a very few occasions, mostly outside their place of living. They keep informed about and connected to the scene thanks to the internet, which has largely influenced their artistic practice because of the possibility of getting constant information updates. Territory, or the distance from a materially grounded scene, is for them a great determinant of their practice, which is based mainly on recorded material.

The territory of noise or experimental music has a political dimension. If posters or flyers can confront the social status quo, the content of the performances is rarely political; the music is, most of the time, instrumental or having no lyrics. However, spatial occupation is often political. The occupation of industrial buildings or locations in disenfranchised neighbourhoods is not only the result of the availability of cheap rent; it is also a political act. It challenges the political economy of territory in ways possibly less revealing than taking the streets as a political contestation. The spatial occupation of noise music is political because it is critical of the distribution of power and resources.

In this section, I have attempted to show that territory is a particular challenge for art and noise music in South East Asia. If territory or spatial occupation does not totally determine the feasibility of art and design, it certainly has an influence on it. It influences how noise music is being performed and marketed and how a scene lives and survives.

Reflection 3: Identity

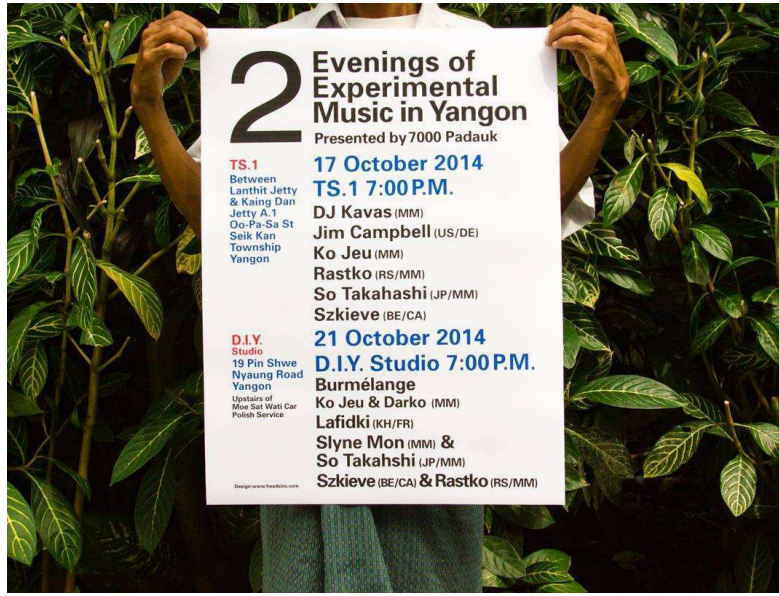
The third reflection I would like to propose on social determinants is the relationship between noise music and identity. I take identity here as a dimension of the cultural context, a possible determinant of art practices. I understand identity as all the cultural markers, traits, history that gives one a feeling of belonging to a social group. It can be, for instance, defined in relation to a language, a way to speak it, a religion or a lack of thereof. Identity is fluid; it is not set once and for all. It is complex, and constantly been transformed. Elements contributing to identity are feelings of belonging to a social class, a sexual practice and a religion or the absence of it. Culinary and artistic preferences also contribute to one's identity.

In noise or experimental music, I have found few direct relations between identity and artistic production. This is probably because noise music mostly refers to a history specific to the genre. That is to say, performers use the history of noise music as a loose structure on which to build. This may be seen, for instance, when they are, consciously or unconsciously, referring to past performances or releases that have influenced them. In the process of becoming a noise musician, one listens and discovers past and current practices belonging to the genre. The history of Western Europe and North America has influenced noise music so much that it can probably be labeled

as a reaction on the history of industrial cities in the said regions. [2] It seems, however, that many South East Asian artists also relate to such history or stories despite markers that may be perceived as specific to Western Europe and North America. The images of industrialization, pollution and related violence speak to them in ways that give sense to their social reality. However, I have encountered very few noticeable musical practices attempting to integrate identities that would endeavour beyond an interpretative sound track for the industrial cities of Europe and North America. [3]

In one South East Asian country, I have encountered noise musicians that have integrated so-called traditional music and instruments. These markers of identity have purposely been integrated to tell the story of their rural land and their associated folklore. They have successfully taken noise music into new paths. In the history of noise music, one finds examples of samplings from Asian, Arabic or Indigenous "chanting" or so-called "traditional music." But this is done not as a wish to incorporate one's identity in the music. Rather, these are rather stereotypical examples of orientalism or exoticism where a culture is deemed so different from one's own and where traits of the other culture are exaggerated to make them appear as if they are totally different. In the case of so-called "traditional elements," artists wished to bring a defining element of what they felt was their own culture into noise music. They are building a corpus of work for other artists to refer.

Art and music are embedded at the global level. This means that they are conditioned, at least to some extent, by global cultural changes and economic conditions. The global circulation of ideas and people are great contributors



to identity. Noise or experimental music depends a lot on global networks and the circulation therein. An important factor to consider for South East Asia is the availability of inexpensive plane travel. Fairly recently, low-cost airlines have made it easier to travel, particularly in the region. It certainly has an influence on how noise musicians from the region can travel more extensively and how local noise scenes are interacting with each other. Additionally, this makes it easier for foreign performers to reach destinations that were, until recently, uncharted territories on the regular international travel maps.

In recent years, I have noticed an emerging dimension of identity. South East Asian countries, where economic adversity and social and political violence was rife, have seen great numbers of their artists migrating to other neighbouring countries or to Australia, North America and Western Europe. In those countries that have now achieved a certain state of social, political and economic stability, artists born outside or those born to expatriate parents are moving to the country in which they feel they belong. For some, there is a feeling of belonging to a country because they have maintained a close relationship with its culture and identity. For others, especially those born outside the country, it is one way of finding or forging their identity. Those "repatriates"—as well as foreigners who have decided to call these countries their home—are visible in the noise scenes. Very often, participating in the noise scenes is one way for them to rebuild, to discover, or to create a new identity.

If identity is an important social determinant of popular music in South East Asia, the case of noise music reveals other dynamics. It is hard not to conclude that there are interactions between identity and art. It certainly has an influence, albeit sometimes visible only in aesthetic terms. The examples I have chosen reveal how identity is multiple and fluid. Noise music can help enhance one’s feeling for an identity. Its practice can help one’s identity construction.

Reflection 4: Social characteristics

This chapter is not a sociological survey. It does not attempt to measure or describe accurately any social characteristics of the noise or experimental music scenes in South East Asia. Few factors, such as social class, gender, ethnicity and political inclinations are notoriously difficult to survey. If this is not a survey, then, I will attempt to reflect on the social determinants of noise music as they relate to factors such as class, gender, ethnicity and political inclinations. I can only account for my own experience, which is limited and is a very partial observation. This section first presents some observations about the social characteristics of the noise scene. Then, I will reflect on how this might be a social determinant.

From meeting performers, organizers and the concertgoers, I feel that there is a sense of belonging to the middle class. However, the task of circumscribing or defining the middle class in South East Asia is a very difficult one, if not vain or Eurocentric. Further, in sociological terms, it does not make total sense to use criteria available for North American and Western European social stratification where the concept of middle class is already largely challenged. Regardless of how you call this group, social strata, or if you wish to call it, class, I have found that most members of the scene do in fact come from a relatively well-off background. However, their artistic practice does not allow them to maintain this economic status. On the other hand, very often, I found that noise music does not make one's social status "descend." This is especially true in societies where status is defined more in terms of social recognition and prestige rather than criteria of actual personal or familial income. Sometimes, I have found that participation in a noise scene is a way to affirm involvement or a sense of belonging to a social group benefiting from economic growth.

Very few artists and designers I have met are female. There are, however, great discrepancies between countries. In some countries, females are almost totally absent; in some, their presence is very visible, yet they remain a minority. Additionally, from my discussions, I have to say that the presence of the gay, lesbian and transgender "community" is not much felt. I have met only but a few members of the scene who publicly identify with the LGBT community which is perhaps, according to my experience, lower than other arts scenes. However, I have to say that it does not seem to me that the scenes, save maybe for a few exceptions, are strongly built on images of oppressive masculinity. Still, the masculinity of noise music in aesthetical proposals and social attitude should be further explored. At times, this masculinity in manifested in the visual appropriation of pornography in the form of poses in performances and in attitudes generally associated with the performative characteristics of dominant males. It should be questioned how noise and experimental music are contributing to perpetuate models of masculinity and see how Western European and North American models are confronted with masculinities in South East Asia, which may be expressed with different modalities.

In my experience, I have encountered noise and experimental musicians coming mostly from what I perceived as economically dominant groups, but groups that do not necessarily belong to ethnic majorities. For instance, musicians with Chinese backgrounds are particularly visible in many South East Asian countries where they are a minority. In countries where they comprise an important proportion of the scene, this probably has an impact on the viability of the artistic community. Musicians network through similar social and economic backgrounds where the latter is often highly correlated with ethnicity. One can hypothesize that disposable income from members of the network helps in supporting the scenes through performance assistance and the purchase of music and derived goods (for instance t-shirts and

stickers). This is also the case of many expatriates from Europe, North America or from other Asian countries. In some countries, expatriate musicians, organizers and concertgoers make up a majority of the public while the artists, in some scenes, comprise a marginal number.

Over the years, I have had many political discussions. My sense is that the noise scenes are predominantly left-leaning, very often critical or cynical of political institutions and the establishment. However, in my experience, the scenes are often not associated with social movements or political parties. It should be stressed here that the definition of left politics is very Western-centered and often only loosely corresponds to the reality of South East Asian politics. Very few musicians belong to social movements in the traditional sense; they do not claim to be part of political parties or established political groups. Very often, but not necessarily always, they are close to left-leaning political opposition movements in their respective countries. This left-leaning political position is expressed in different ways. That is, they are very critical of economic and industrial elites, and this is true even of those who belong to the said social groups. They often share



their wish to have a better redistribution of wealth. Many artists in South East Asia that I have met have shared personal details about their experiences as witnesses—or as an actor—of social discrimination and the effects of poverty that, according to them, could be alleviated by better policies. I have also met a substantial number of anarchists or people with a family background in social activism with histories of political persecution and exile. In one South East Asian country, one of my performances had to be cancelled only a few days prior. A big demonstration criticizing the powerful one-party government had led to many people being imprisoned, including vocal members of the local punk scene which had strong links with the noise scene of that country. Understandably, the organizers deemed it was inappropriate to hold the event while people were in jail. If members of the noise music scenes do not participate in organized politics, there is still a sense of transgression, a sense of proposing aesthetics that challenge established conceptions of music. This may be, for many, the only readily available form of political action that does not have more serious implications such as political persecution and imprisonment.

A criticism I have heard on many occasions from within and outside the scenes is their lack of social representation or representativeness. That is, the scenes do not reflect the social diversity of the society in which they are active. As stated above, I cannot account for the discrepancies between the social characteristics of actors in the noise scene and the societies in which they are embedded. The question may be asked, “Which interests do the noise scenes represent?” Artists are never a group that is fully representative of society. It is hard for me to conclude that a given social class performs noise music and that the scenes participate in the reinforcement of that class’s privileges. Noise musicians have, perhaps, different characteristics from the imagined society to which they belong. They are probably just defined as a group based on their artistic activity rather than being a group defined by cohesive social, economic, ethnic or political traits.

How does that relate to the social determinants of music, art and design in “emerging countries”? I tend to believe that, in yet to be explored ways, it has an influence on how it is practiced, performed and advertised more than in aesthetical terms. Amongst possible factors, I believe that the criticism of its lack of social representativeness may act as an influence of practice. The social representativeness of noise music can turn into a challenge but so can the social representativeness of contemporary art and certain forms of popular music. So, I do not believe the problem is specific to noise or experimental music. More than the actual possible social representativeness of noise or experimental music, I think, it is the discourse about its lack of representativeness that acts as a possible determinant of how scenes interact with the rest of society. Actors of the noise music scenes either wish to be more inclusive or they reject or try to ignore criticism. The challenge, therefore, probably lies more in how scenes can be more inclusive than in how they can answer this criticism.

Reflection 5: Social acceptance

If social representativeness might be a challenge, then so is the social acceptance of art, regardless of the country. It may seem, at least from the point of view of a Belgian sociologist working in Canada, that social acceptance is a greater challenge in South East Asia than it is at home.

In many cases, I have found that noise performers often advertise alternative lifestyles such as communal living, veganism, sexual minorities or radical politics. They do not seek wide social acceptance or conformance with a consumerist society. The lifestyle promoted by these performers questions the economic vision of the arts, which dictates that it generate income and profits. In that sense, noise music is very often barely viable. Only very few artists I have met actually live solely thanks to their art. Many work in various positions, often not directly linked with art. To survive, the noise music scene needs, at times, to be opportunistic. It uses opportunities offered under different forms. This does not mean that it is backing down on its, more often than not, extreme aesthetics. In order to allow noise music to be performed, musicians sometimes participate in events that would otherwise seem contradictory to their values. Sometimes, this means that in order to survive, you have to take funds where they can be found.

Besides alternative lifestyles advertised by noise music, there are other challenges to its social acceptance. A caricatured position would think that resources put into music, art and design are efforts and money diverted from larger, more important, social causes. In fact, one can criticize art and design for being dimensions of lesser importance when society is faced with "serious" problems. This criticism can be particularly acute when resources are felt to be better invested in the construction or reconstruction of the nation, at least by Western Europeans and North American critics. This is a challenge that I encountered, especially when I once discussed my performances outside South East Asia. Nonetheless, it did not seem to be too much of a challenge inside the region where I found that, even during the most difficult times of socio-political violence, music, art and design remained active. However, some exceptions prevail. In some countries where academic electroacoustic music, a genre that we have associated with noise music in this book, started only a few years after Western Europe or North America, music experimenting with noise totally disappeared only to be reintroduced much later when stronger scenes in neighbouring countries spilled over. In any case, in the discussions I have had with artists, they seemed to be aware that art could be perceived as a vanity during times of social political violence or economic crises. Still, they have told me how much it is part of their normal daily activities and how they could not see it another way. They contend that this perception is a non-issue. Art, they say, should not be measured in terms of its usefulness.

Social acceptance poses other challenges. I have performed in a few post-communist and communist countries where the official discourse condemns "bourgeois art," under which category noise or experimental music most likely falls. It happens that, for the most part, noise music is instrumental. In practice, the official criticism of noise music happens in the form of censorship and barriers for performances on the base of the social critical potential of such art. In a South East Asian country, I have been told that noise or experimental music fall under a category that is not necessarily under the scrutiny of government watchdogs. Forms necessary for organizing concerts have to be sent to an official bureau, but only if there are lyrics to be sung. This official criticism is not based on the larger dimension of social acceptance. It is not based on it being a bourgeois art form; rather, it is based on its potential to criticize the governmental structure. But the scenes being relatively confidential, I have rarely experienced censorship first hand.

Social acceptance can also be a challenge in terms of acceptance of its aesthetical proposals by funding sources or by venues. I have felt that when music is being performed in the context of subsidized events, organizers are suspicious or critical of these dimensions. This is not because there is a direct threat, but because of the history of funding organizations and supporting individuals pulling out of events where criticism of local politics is present.

Most forms of art have to deal with problems of legitimacy and social acceptance. I have attempted to show how can this be a social determinant for music, art and design in South East Asia. I do not think that noise music has to be "useful" or should be measured in terms of its social usefulness. I certainly do not think it should conform to some criteria of usefulness. These criteria are ideological and reveal certain worldviews. Unfortunately, too often, the social movements I relate to define use of time and validity of action in relation to social activism and with a restrictive understanding of activism, often at the exclusion of art performances.

The future of noise music in South East Asia

With my previous reflections, I have attempted to show how noise music has been conditioned or determined by factors other than its own history and aesthetics. I have tried to explain how social, political, cultural, economic and technological factors influence noise music, its composition and performances, and how it is experienced and marketed. Technology, space, class, gender, politics, lifestyles, identity, culture and social representativeness condition noise and experimental music. As I have tried to show, these are important but do not determine the characteristics of noise and experimental music as much as social, political, cultural, economic and technological factors do, though these two sets of factors do interact with each other. They do it in ways that both integrate social elements and built practices to appropriate material, social and cultural context.

In conclusion, this chapter is more than just about noise music; it is a general framework for artists to be able to think about the context or the determinants for their practices. This chapter argues that the understanding of social determinants provides oneself a framework to liberate from material and social contexts as determinants. It advocates for seeing them as canvases on which to build practices.

Using the different dimensions exposed in this chapter, one can ask about the future of noise music in South East Asia. Sociologists are usually very cautious about predicting the future. There are just too many dimensions to account for. In addition, society is not a machine or an organism, nor does it work in ways predictable by simple formulas. I will not attempt to make any precise prediction; rather, I will try to synthesize both my sociological imagination and my experience as a performer and link them with the dimensions I proposed in this chapter.

The future of noise music depends, of course, on the creativity and innovation of its performers. It also depends on the boldness of organizers and labels as well as the loyalty of concertgoers and fans. However, as I have attempted to show in this chapter, the future of noise music does depend on what I have called social determinants.

Noise music will probably be affected by technological changes. However, many noise musicians have stayed loyal to their practices regardless of changes in technology. The technological changes that will affect noise music will probably be more felt in various aspects of its distribution and marketing. Noise music depends greatly on the space where it is made available or the space that is taken by members of its scenes. It is possible that the noise scenes will continue to participate in the appropriation of space by artists and art venues. In that sense, it will contribute to transforming space rather than just being defined by territorial dynamics. It is very possible that, considering the size of the noise scenes in South East Asia, the integration of identities in noise and experimental music will transform the current practices. It is also possible that there will be an increasing number of aesthetical proposals to reinterpret the scene's roots in Europe and North America and to go beyond this narrow focus. It is hard to predict how the noise scenes will react to dimensions such as gender that are more visible in contemporary performances than they were a few years ago. It is possible that women and the LGBT "community" will be more active and will find other ways to express and live the noise music lifestyles. Considering the current growth of inequalities and the general political background of the members of the noise scenes, it is very possible that it will be increasingly vocal against sensed economic conditions. This will be expressed in political terms, possibly by challenging the political system. On the other hand, it is very possible that noise music will be more socially accepted. Politics do not evolve, they transform—that is to say, they do not go into a given direction. It is therefore difficult to predict if the censorship or political acceptance of noise music will ease.

Endnotes

[1] This chapter is almost identical to a recent text gathering my reflections about my experience in Latin America, East and South East Asia (Della Faille, 2015). They differ only in that in this present chapter, I have only selected what could apply to South East Asia and kept only the examples based on my South East Asian experiences.

[2] There are a lot of migrations and connections between Australia, Europe, North America and South East Asia. These connections come with lots of mutual influence. It is thus, perhaps, difficult to imagine that they are different worlds or that they are cultures hermetic to each other.

[3] Visual designers associated with the noise music scenes seem to have a different approach. Visual design often integrates elements relevant to markers of social identity not necessarily specific to the context of the emergence of noise or experimental music.

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7

POPULAR, ELECTRONIC, EXPERIMENTAL, EXTREME, ACADEMIC AND CONTEMPORARY MUSIC IN SOUTH EAST ASIA : A SELECTION OF SCHOLARLY WRITINGS

Dimitri della Faille

This bibliography contains a selection of more than one hundred writings in English on music in South East Asia. This bibliography contains books, journal articles and conference papers on popular music. For the most part, they are scholarly writings though writing on noise music in the region is almost non-existent. Therefore, we have extended the list beyond "our" scene to cover larger topics also relevant to the study of popular music, punk, hardcore, underground electronic music, academic electronic music, and sound art. We have decided to share these references as they may offer good background studies in economic, social, cultural, and identity dynamics in South East Asia as they are relevant to the study of music.

As the list shows, Indonesia and Singapore are, without a doubt, the two countries most covered in the literature. There is a wealth of writings on the two countries and the reasons for this might be diverse. Indonesia has a larger population, and the popular music scenes in Indonesia are also very active. Indonesia has been fairly well studied in the social sciences throughout the 20th century. Singapore, on the other hand, though a very small country in terms of population, is well-connected to the world as a transportation hub and also because of the wide use of English in the country. What is surprising to us, however, is the low number of scholarly or academic work written in English on popular and underground music in the Philippines, considering that the language is the *de facto* official language of the academia in the country.

This list does not claim to be exhaustive. Its goal is to provide an extensive list of quality work. The list should be understood as a tool for possible forthcoming research on music in South East Asia. In the case of very prolific authors, we have selected only the most relevant references. We are well

aware that this list fails at contesting current power dynamics in the global production of knowledge. Indeed, when relevant, we have focused on literature that has undergone peer-review. This, perhaps, takes part in the concentration of knowledge in the hands of the formally educated elites. Still, we cite other types of document elsewhere in this book. In the case of scientific papers, we have focused on those available online. Another issue that we are well aware of is our focus on the English language. We know that literature in this language offers only a partial view of the field. For the most part, also, these scholarly references have been written by white males from Great Britain, Australia, the United States and Northern Europe. In our selection, we have made sure to emphasize writings from a diversity of social backgrounds. Nonetheless, we sought to include documents produced by authors and scholars from outside the Anglo-Saxon academia in this list.

The first section of this bibliography contains writings focused on South East Asia as a region or writings that offer comparative work between two or more countries. Work that covers two countries may appear in double as they have been classified both under their respective countries, in alphabetical order, and by the author's name. Subsequent sections cover writings about other countries in South East Asia, with the exception of Brunei where we were unable to find scholarly writings on any aspect of popular music. Publications in this list are presented by country, in the same order used for the historical chapter.

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8

DISCOGRAPHY: A SELECTION OF RECORDED MATERIAL

Cedrik Fermont

In this list of published audio material from South East Asia, we have included not only physical releases but also digital ones. As today's musical landscape has partly, if not mostly, switched to digital releases and digital economic forms, it would constitute a mistake not to include artists and releases that were not produced physically. This is especially true in the South East Asian context where information and distribution circulate more commonly via electronic communication and online social networks. Releases in this list are presented by country, in the same order used for the historical chapter.

It is, of course, not an easy task to publish an exhaustive discography of noise music from South East Asia, as many documents, especially cassettes and CD-Rs have been lost, never properly released, or published in very limited editions of sometimes less than a dozen copies. In addition to this, new releases are being published almost on a daily basis. Not only do digital platforms such as Archive.org or Bandcamp allow artists to publish their output instantly, but a part of the noise scene is also known for its tendency to literally flood the audience with "zillions" of releases per month if not per week. Hence, some artists' discographies are not entirely presented here. The same applies for releases that are too far from the noise, drone or experimental genres. We have, however, included releases from somewhat distant genres in instances when we thought it would be relevant to include such information as a matter of documentation.

In this list, the references are listed by Artist(s) – *Title* (format(s), label(s), year). For split releases or various label co-releases, the artists or labels are separated by a slash (/).

Thailand

Deathtrip

* Deathtrip – *Welcome to Deathtrip* (CD-R, 2001 or 2002)
* Deathtrip – *Deathtrip2* (CD-R, 2002)
* Deathtrip – *911* (CD-R, 2003)
* Deathtrip – *Live (With Stylish Nonsense At Overtone Music Cave)* (CD-R, 2004)
* Deathtrip – *The Rape Of Nanking* (CD-R, 2006)

F-

* F- *The Bathroom Sonata* (CD-R, Moontone Records)

Gamnad737

* Gamnad737 / Fuck Me Fuck My Noize / PxNxJx (CD-R, Six F Productions, 2012)
* Gamnad737 – *Depraved Activities No.1* (CD-R, Moontone Records, 2012)
* Gamnad737 – *Bastard* (CD-R, Moontone Records, 2012)
* Gamnad737 – *Excruciate Type A* (CD-R, Moontone Records, 2012)
* Gamnad737 – *Excruciate Type B* (CD-R, Moontone Records, 2012)
* Gamnad737 – *The Unknown Places On December, Nothing, Be Paralyzed* (12", Moontone Records, 2013)
* Fukte / Gamnad737 – *The Insane Mind Of Vengeful Ghost* (CD-R, Moontone Records, 2012)
* Gamnad737, NoDATA about Him – *Aggressive Noise Somewhere In July 2015, We're Remembered , It Was Saturday, The Night Of Torture And Destroy, No... So Pain, No!!!! Wwwwrrraaaggghhh!!!* (digital, 2015)

Liliuminarium

* Liliuminarium – *Demolished Territory* (digital, 2011)
* Dao De Noize / Premature Ejaculation / Liliuminarium (CD-R, Shit Noise Records, 2012)
* White Masked Maniac / To-Bo / Liliuminarium / Metek (3) – *WTLM* (CD-R, Shit Noise Records, 2012)
* Dolorism / Third I / Liliuminarium / To-Bo – *Winterkaelte* (CD-R, Shit Noise Records, 2012)

NoDATA about Him

* Gamnad737, NoDATA about Him – *Aggressive Noise Somewhere In July 2015, We're Remembered , It Was Saturday, The Night Of Torture And Destroy, No... So Pain, No!!!! Wwwwrrraaaggghhh!!!* (digital, 2015)

Tamluenk (คณะตำลึงค์)

* Tamluenk (CD-R, Moontone Records, 2012)

Vietnam

Nguyễn Hong Giang

* Nguyen Hong Giang – *Turn black* (digital, 2011)
* Nguyen Hong Giang – *Đông Tây* (digital, 2012)
* Nguyen Hong Giang – *OUT2* (CD-R / digital, 2014)
* Nguyen Hong Giang – *OUT3* (digital, 2014)
* Nguyen Hong Giang – *Vae* (CD-R / digital, 2014)
* Nguyen Hong Giang – *OUT4* (CD-R / digital, 2014)
* Oda Takumi / Torturing Nurse / Rohco / Nguyen Hong Giang – *Sound For The Masses* (cassette, Haang Niap Records, 2014)
* Nguyen Hong Giang / Urinate (digital, T.R.U.P. Rec, 2015)
* Nguyen Hong Giang – *Variation* (digital, 2015)
* Nguyen Hong Giang – *Gendy Mix No.1* (CD-R / digital, 2015)
* Nguyen Hong Giang – *Tape Mix No.1* (digital, 2015)
* Nguyen Hong Giang // To Die (cassette / digital, Jogja Noise Bombing , 2015)
* Nguyen Hong Giang – *Sonar* (digital, 2015)
* Nguyen Hong Giang – *Gray Area* (CD-R, 2015)
* Nguyen Hong Giang – *Plus Ultra* (CD-R, 2015)
* Nguyen Hong Giang – *Star* (digital, 2015)
* Orgasm Denial / Nguyen Hong Giang (CD-R / digital, 2015)
* Nguyen Hong Giang – *Live at La Canalla (17/11/2015)* (digital, 2015)
* Nguyen Hong Giang – *OUT Compilation* (digital, Giang Records, 2016)

Nhung Nguyễn

* Nhung Nguyen – *Poetic motion* (digital, 2015)
* Nhung Nguyen – *Winter's Stories* (digital, 2015)
* Nhung Nguyen – *For June* (digital, 2015)

Robert Henke, Tri Minh, Vũ Nhật Tân

* Robert Henke, Tri Minh, Vũ Nhật Tân – *Hanoi Soundscape* (CD + CD–ROM, 2013)

Sound Awakener

* Sound Awakener – *Shape Of Illusion* (digital, 2014)
* Sound Awakener – *Hidden* (digital, 2014)
* Sound Awakener – *Besides* (cassette / digital, Urban Arts Berlin, 2014)
* Sound Awakener – *Five Chapters* (digital, Petroglyph Music, 2014)

* Sound Awakener – *September* Traveler (digital, 2015)
* Sound Awakener – *Episode* (digital, 2015)
* Sound Awakener – *Be whole* (digital, 2015)
* Sound Awakener – *Till Human Voices Reach Me* (digital, 2015)
* Sound Awakener – *Nocturnal Scenes* (mini CD-R / digital, Flaming Pines, 2015)
* Sound Awakener & Linear Bells – *Belonging To The Infinity* (CD-R / digital, Soft Recordings, 2015)

Vũ Nhật Tân

* Vũ Nhật Tân – *Sunday Afternoon* (digital, Subspine Records, 2009)
* Writher + Vunhattan + ThaoNok – *Hanoi Noise 2010* (digital, Kacketon Verlag / Smell The Stench, 2010)
* Robert Henke, Tri Minh, Vũ Nhật Tân – *Hanoi Soundscape* (CD + CD–ROM, 2013)

Writher

* Writher (digital, 2009)
* Writher – *Lost Patience* (digital, 2009)
* Writher – *Bé Yêu Doremon* (digital, Bubblegum Luv, 2009)
* Writher – *Anti* (cassette / digital, Beartown Records, 2009)
* Writher / Ultra9000 (cassette, Felt Cat Records, 2009)
* Writher / Crawfish81 – *Split* (cassette, 2009)
* Writher + Vunhattan + ThaoNok – *Hanoi Noise 2010* (digital, Kacketon Verlag / Smell The Stench, 2010)
* Orgasm Denial vs. Writher – *Lovedoll Desperation* (digital, Kandala Records, 2010)
* Writher – *Mind Convulsions* (digital, Silent Novels, 2010)
* Writher – *Turn Black* (digital, Giang Records, 2011)
* Writher / Orgasm Denial – *Lovedoll Desperation* (digital, 2011)

Myanmar

Burmélange

* Burmélange (CD, Syrphe, 2015)

Malaysia

Ablaze Eternal

* Ablaze Eternal (digital, Dungeon Of Darkness, 2010)
* Ablaze Eternal – *Promo 2010 (Extended CD Version)* (CD-R, Dungeon Of Darkness, 2010)
* Mists Of Poveglia / Ablaze Eternal – *...Of Icy And Fiery Soundscapes*

(cassette, Dungeon Of Darkness, 2010)
* Ablaze Eternal / Close Of Perfection – *Traces Of Pain Became Rivers Of Fire & Blood* (CD-R, Dungeon Of Darkness, 2010)
* Klver / Staael / Ablaze Eternal – *In THe Dark We Trust* (CD-R, Dungeon Of Darkness, 2010)
* Ablaze Eternal – *2010: A Year In Hellfire* (CD-R / digital, Dungeon Of Darkness, 2010)
* Ablaze Eternal / Forest Kingdom – *Forest Of Fire* (cassette, Dungeon Of Darkness, 2011)
* Saturn Form Essence / Ablaze Eternal – *Cosmogony: The Myth Of Galaxy* (Cassette / digital, Dungeon Of Darkness, 2011)
* Topi Reta / Curse Of Wotan / Nihilia / Ablaze Eternal – *From Beyond, Within Unknown* (CD-R, Dungeon Of Darkness, 2011)
* Ablaze Eternal – *The Underworld* (digital, Dungeon Of Darkness, 2011)

Black Hate Engine

* Black Hate Engine – *Machinoise* (digital, Minimism Records, 2012)
* Black Hate Engine – *Motorbreath* (digital, Devil Noise Records, 2012)
* Black Hate Engine – *Anal* (digital, Electronic Etiquette Netlabel, 2012)
* Black Hate Engine – *Flood 11 December 2007* (digital, Devil Noise Records, 2012)
* Black Hate Engine – *Fluid* (digital, DNA-Netzine, 2012)
* Black Hate Engine – *Bulldoze* (digital, Electronic Etiquette Netlabel, 2012)
* BHE – *Single 2012* (digital, Electronic Etiquette Netlabel, 2012)

From Beyond

* From Beyond – *Destination : Ad Infinitum* (digital, Devil Noise Records, 2011)
* From Beyond – *Galaxium* (digital, Devil Noise Records, 2011)

Goh Lee Kwang

* Goh Lee Kwang – *Nerve Center* (CD, Herbal Records, 2002)
* Goh Lee Kwang – *Live At Frei Radio Für Stuttgart 2004* (CD-R, Herbal Records, 2004)
* Goh Lee Kwang – *Live @ Five Art Center 26–02–2003* (CD-R, Herbal Records, 2004)
* Goh Lee Kwang – *Innere Freuden / Internal Pleasures* (CD, Herbal Records, 2004)
* Goh Lee Kwang – *Concrete/Eastern* (2x mini CD-R, PseudoArcana, 2004)
* Goh Lee Kwang – *Goh Lee Kwang's Double Trio 2004 Lille, Stuttgart* (CD-R, 2005)
* Goh Lee Kwang – *Paris, First Encounter 2004* (CD-R, Deserted Factory, 2005)
* Goh Lee Kwang – *S.O.S. #1* (CD-R, Why Not Ltd, Herbal Records, Moka

Bar Records, 2005)
* Tim Blechmann, Goh Lee Kwang – *Drone* (CD, Herbal Records, Moka Bar Records, 2005)
* Goh Lee Kwang – *Punk Guitar* (CD, Herbal Records, 2005)
* Goh Lee Kwang – *Radiowave* (digital, Stasisfield, 2005)
* Goh Lee Kwang – *Treatments* (digital, TIBProd., 2006)
* Goh Lee Kwang – *Sharper* (digital, < Sudut, 2006)
* Goh Lee Kwang, Kenji Siratori – *Bacteria Syndrome* (CD-R, Herbal International, 2007)
* Goh Lee Kwang – *Good Vibrations: Selected Solo Improvisations With Stereo DJ Mixer* (CD, Herbal International, 2007)
* Goh / Rossi / Kutin / Knapp / Blechmann – *Knappsession v0.3* (digital, Klingt.org, 2008)
* Goh Lee Kwang – *Cicadas* (CD-R, Why Not Ltd, 2008)
* Goh Lee Kwang – *Max Attacks Vol.1* (digital, New Directions, 2008)
* Goh Lee Kwang – *Waver* (CD-R, Appel Music, 2009)
* Goh Lee Kwang – *Home Brew* (digital, Stasisfield, 2009)
* Goh Lee Kwang – *Hands* (CD, Herbal International, 2009)
* Goh Lee Kwang – *Wiring My Ear To The Ground Samples* (digital, New Directions, 2009)
* Goh Lee Kwang – *Half* (CD-R, Theme Park, 2010)
* Goh Lee Kwang – *Sight* (CD-R, Lunhare, 2010)
* Goh Lee Kwang – *_, And Vice Versa* (CD, Herbal International, 2011)
* Goh Lee Kwang – *Hidden* (CD-R, Lunhare, 2011)
* Goh Lee Kwang – *The Lost Testimony Of Rashomon* (CD, Herbal International, 2011)
* Goh Lee Kwang – *New Ear* (2xCD, Herbal International, 2013)
* Goh Lee Kwang / Mama Baer / Daniel Spicer – *Die Fluxusmeisterschaften* (12", Psych.KG, 2014)
* Goh Lee Kwang / Mama Baer / Daniel Spicer – *Krystal Boyd Anti Player* (12", Psych.KG, 2014)
* Goh Lee Kwang / Kommissar Hjuler Und Frau – *Die Antizipation Des Generalized Other* (CD-R, Der Schöne Hjuler-Memorial-Fond, 2014)
* Goh Lee Kwang – *Another Wave Of The Ocean* (digital, Moka Bar, 2014)
* Goh Lee Kwang | Julien Ottavi – *Pukul Berapa?* (CD, Herbal International / Fibrr Records, 2015)
* Goh Lee Kwang – *BUDDHA Vol.VII* (digital, 2016)
* Theo Nugraha | Goh Lee Kwang – *Tanda X* (digital, 2016)
* Sudarshan Chandra Kumar | Goh Lee Kwang – *Merdekarya, March 19* (digital, 2016)
* Goh Lee Kwang – *Measuring* (digital, 2016)
* Goh Lee Kwang – *Minut Init Art Social (Again!) March 4th* (digital, 2016)
* Goh Lee Kwang – *The Air (Singapore)* (digital, 2016)

Halusinasi

* Halusinasi – *Antara Ilusi Dan Halusinasi* (digital, Devil Noise Records,

2011)
* Halusinasi – *Bicara Malam* (digital, Devil Noise Records, 2011)

Haramjadah

* Haramjadah – *Rawgrind The Collection* (digital)
* Haramjadah – *Merdeka Hanya Pada Nama* (CD-R / digital, Without Prejudice Records, 2015)
* Haramjadah – *Make Noise Not War!* (The Rehearsal Collection) (CD-R / digital, Without Prejudice Records, 2015)
* Haramjadah – *Promo 2015* (CD-R / digital, Without Prejudice Records, 2015)
* Psychotic Sufferance / Haramjadah – *Facing The Global Crisis* (CD-R / digital, Without Prejudice Records, 2015)
* Haramjadah / Šuga – *Destructive World* (CD-R / digital, Without Prejudice Records / Noise Anarchy, 2015)
* Razgrom / Haramjadah – *Bangkit Menentang Kezaliman* (CD-R / digital, Soundblasting / Without Prejudice Records, 2015)

HuruHara 696

* Mince Splatters / Huruhara 696 (digital, Devil Noise Records, 2011)
* HuruHara 696 – *Najis Rojak* (digital, Minimism Records, 2012)
* HuruHara 696 – *Sept 11* (digital, Minimism Records, 2012)
* HuruHara 696 / TrashnoiseR (digital, Minimism Records, 2012)
* HuruHara 696 – *Prejudis* (digital, Minimism Records, 2012)
* Ganglion Cyst | HuruHara 696 (digital, Minimism Records, 2012)
* HuruHara 696 – *Bersih 4.0* (digital, More Than A Sound, 2012)
* HuruHara 696 – *Duduk Bantah; Bangun Muntah!* (digital, More Than A Sound, 2012)
* HuruHara 696 – *Rusuhan 69* (digital, Minimism Records, 2012)
* HuruHara 696 – *Aman* (digital, Minimism Records, 2012)

Jerk Kerouac

* Jerk Kerouac – *First* (digital, 2009)
* Mati Gabah Jasus / Jerk Kerouac (CD-R, New Wife Records, 2009)
* Jerk Kerouac / Noise Mortanna (CD-R, SUBliminalRECords, 2009)
* Jerk Kerouac (CD-R, self–released, 2010)
* Neurotic Euphoria / Serigala Jahanam / Napalmed / Jerk Kerouac – *Aural Mayhem Project* (CD, Dogma Artistic Guerrilla, 2010)
* Jerk Kerouac / Los Heraldos Negros / Vulgar Disease / God Pussy – *Third World Holocaust* (digital, Torn Flesh Records, 2010)
* Jerk Kerouac – *A Saucerful Of Secretions* (digital, 2012)
* Jerk Kerouac – *Ketindihan* (cassette, Feral Fang Media, 2012)
* Bangkai Angsa / Jerk Kerouac (digital, Datahex Records, 2012)
* Jerk Kerouac / Rotgut (cassette, Rotgut, 2012)

* RedSK / Jerk Kerouac (CD-R, Shit Noise Records, 2012)
* Jerk Kerouac – *Kebuntuan* (cassette, Zombi Attack Records, 2013)
* Jerk Kerouac / Shitnoise Bastards (digital, Death Tones Records, 2014)
* Jerk Kerouac / Noise Arcade (cassette / digital, Noisemongers Records / Nasty Wizard Recordings, 2014)

Klan 777

* Klan 777 – *Extermination* (digital, Devil Noise Records, 2011)
* Klan 777 – *Art Of Murder* (digital, Devil Noise Records, 2011)
* Klan 777 – *Assassination* (digital, More Than A Sound, 2012)
* Klan 777 – *Killing Field* (digital, Minimism Records, 2012)
* Klan 777 – *Assassins* (digital, Minimism Records, 2012)

Klangmutationen

* Klangmutationen – *Session Zero* (CD-R, Lam'i–nal, 2006)
* Klangmutationen – *Weiße Messe* (12", Holy Mountain, 2007)
* Klangmvtationen – *Schwarzhagel* (CD, Utech Records, 2008)
* Klangmutationen – *Liturgie* (CD-R, Dreamsheep, 2008)

Krosot

* Krosot (CD-R, Fekal Muzik Productions)
* Krosot / Napalmed – *Split Live* (CD-R, Fekal Muzik Productions)
* Sonic Disorder / Krosot (Cassette, Underground Pollution Records)
* Krosot – *-RE-* (CD-R, Smell The Stench, 2005)
* Ego Death / Krosot – *Invincible When Invisible / Split With Ego Death* (CD-R, Smell The Stench, 2006)
* Krosot – *Audio Farm* (CD-R, R.O.N.F. Records, 2007)
* Krosot – *G. Session* (CD-R, 2007)
* Krosot – *Dove* (digital, Smell The Stench, 2007)
* Krosot – *Black Noise : People And Enormity* (digital, Proc-Records, 2008 / Minimism Records, 2012)
* Krosot – *Tak Bai EP* (digital, Love Torture Records, 2008 / digital, Minimism Records, 2012)
* Krosot – *Social Pariah E.P* (digital, Amduscias Records, 2008 / digital, Minimism Records, 2012))
* Krosot / Jesus Is Angry / Kenji Siratori (CD-R, [&], 2009)
* Nyctalllz, Krosot, Ego Death, Sonic Erosion – *In Depth of Nought* (digital, Amduscias Records, 2009)
* Krosot / Gorgonized Dorks (CD-R, Smell The Stench, 2009)
* Krosot / Odal – *Pig Sneeze / Naked Landscape* (CD-R, Toxic Industries, 2009)
* Krosot / Hinyouki – *Ninpu* (CD-R, Dadaist Audio, 2010)
* Krosot / Torturing Nurse (CD-R, Placenta Recordings, 2010)

Lau Mun Leng

* Lau Mun Leng – *Limit* (CD-R, 2002)
* Lau Mun Leng – *Antiseptic* (CD-R, Why Not Ltd, 2005)

Projekt666:Satanoise

* Projekt666:Satanoise – *Demonoise 2011 AD* (digital, Devil Noise Records, 2011)
* Projekt666:Satanoise – *Earache* (digital, Devil Noise Records, 2011)
* Projekt666:Satanoise – *Sindustrial* (digital, Devil Noise Records, 2011)
* Projekt666:Satanoise – *Nekro-Teknologie* (digital, Devil Noise Records, 2011)
* Projekt666:Satanoise – *Deadnoise Promoshit* (digital, Devil Noise Records, 2011)
* Projekt666:Satanoise – *E.V.I.L* (digital, Devil Noise Records, 2011)
* Projekt666:Satanoise – *Pyronoise* (digital, 2011)
* Projekt666:Satanoise – *Halloween 2011* (digital, Devil Noise Records, 2011)
* Projekt666:Satanoise – *Balberith* (digital, Sphicot Records, 2011)
* Projekt666Satanoise and Hinyouki – *Shorou* (CD-R, Devil Noise Records, 2012)
* Projekt666:Satanoise – *Brothel* (digital, Devil Noise Records, 2012)
* Projekt666:Satanoise – *Nonfigurative Iniquities* (digital, Minimism Records, 2012)
* Projekt666:Satanoise – *Hateful Demonikal Harshness* (digital, 2012)
* Projekt666:Satanoise – *Straight-Forward Blackened Noise* (digital, DNA-Netzine, 2012)
* Projekt666:Satanoise – *Subversive Noise Movement* (digital, Electronic Etiquette Netlabel, 2012)
* Nothoise / Projekt666:Satanoise – *Drunken Noise Split* (digital, Devil Noise Records, 2012)
* Projekt666:Satanoise – *Noises For The Devil* (CD-R, Shit Noise Records, 2012)
* Projekt666:Satanoise – *Freedom* (digital, Devil Noise Records, 2012)
* Projekt666:Satanoise – *Achtung! This Is Noise.* (digital, Devil Noise Records, 2012)

Psychotic Sufferance

* Seitan Terror / Psychotic Sufferance (CD-R, THC+DIY Records)
* Shitfaced / Psychotic Sufferance (cassette, Trichome Noise Records)
* Sauerkraut / Excess / New Indonesian Sickness / To-Die – *Too Raw To Grind - 6 Way Split* (CD-R, Relamati Records / Grindlover Production / Noise Abuse Productions, 2009)
* Bulletproof / Zudas Krust / Psychotic Sufferance – *Dystopian Nightmare* (CD-R, Doombringer Records, 2009)

* Psychotic Sufferance – *Noise Grind Holocaust* (CD-R, Going Postal Records, 2009)
* Menso Noise / Psychotic Sufferance / Pissdeads / S.O.X (cassette, Underground Pollution Records, 2009)
* Psychotic Sufferance – *Third World Strangulation* (cassette, Sub Rec, 2009)
* The People's Noise Project / Psychotic Sufferance / Whorifik / VRV – *Welcome To Noise-Island* (CD-R, Vomit Bucket Productions, 2009)
* Psychotic Sufferance / Decomposing Vomit / Rotten Bitch – *God Gut's Offering 3-Way Split* (CD-R, Aborto De Perra Records, 2009)
* Turning Paralysis & Psychotic Sufferance (CD-R, Core Records, 2009)
* Psychotic Sufferance / Amnogomusikimalo – *Like Eats Like* (CD-R, Core Records, 2009)
* Psychotic Sufferance / Melanocetus Murrayi (7", No Fucking Labels / Septic Aroma Of Reeking Stench / Grind Block / Alcoholic Desaster / NHDIYSTREC, 2009)
* Colico / The People's Noise Project / To Die / Psychotic Sufferance – *Against The Mainstream* (CD-R, Vomit Bucket Productions, 2010)
* Insomnia Isterica / Psychotic Sufferance – *Split* (cassette, Crushing Cassettes, 2010)
* Psychotic Sufferance / Pissdeads / Serrando Codos / Death Before Revolution (CD-R, Noisecore Everyday records, Core Records, 2010)
* Gorgonized Dorks / Osteonecrosis / Fascist Insect / Deep Fried Embryo / Fun With Dead Things / Psychotic Sufferance (CD-R, Sludgesicle Records, 2011)
* Exacerbación / Psychotic Sufferance (7", Human Slaughterhouse / Sepulchral Terror Zine / THC+DIY Records / Underground Pollution Records / NHDIYSTREC, 2011)
* Dissensate / Agamenon Project / Sauerkraut / Psychotic Sufferance (CD-R, Kremlin Pickle Records, 2011)
* Psychotic Sufferance – *Trapdoor* (digital, 2012)
* Psychotic Sufferance / Ekunhaashaastaack (7", Stockroom Records / Underground Pollution Records / AnarchoFreaksProduction / NHDIYSTREC, 2012)
* Pure Noise / Psychotic Sufferance (cassette, Old Grindered Days Recs, 2012)
* Psychotic Sufferance – *Cut Throat Regime* (digital, 2012)
* Psychotic Sufferance – *Raw Grind Session 11th August 2012* (digital, 2012)
* Psychotic Sufferance – *Thursday Night Raw Grind Session* (digital, 2012)
* Psychotic Sufferance – *Meet Your Friends, Ebola* (digital, 2012)
* Psychotic Sufferance – *Spaceman Culture* (digital, 2012)
* Psychotic Sufferance / Forced Isolation (cassette, DumpsterScore, 2012)
* Psychotic Sufferance – *Media Forcefuck To Your Mind* (cassette, DIY Noise, 2012)
* Psychotic Sufferance / BoneAche – *Fragile Human Body Detruncation* (CD-R, Old Grindered Days Recs, 2012
* Psychotic Sufferance / Gorgonized Dorks (CD-R, THC+DIY Records, 2012)

* Mierda Humana / Psychotic Sufferance / Culo – *Destruyendo La Armonía* (CD-R, No Brain Productions, 2013)
* Carcass Grinder, Psychotic Sufferance (cassette, Paladin Shitheads Tapes And Shits, 2013)
* Psychotic Sufferance / Necrocannibalistic Vomitorium (cassette, Bringer Of Gore, 2013)
* Hatred Division / Psychotic Sufferance – *Psychotic Division* (cassette, Paladin Shitheads Tapes And Shits, 2013)
* Psychotic Sufferance / To-Die – *A Noise Collaboration* (digital, 2013)
* Psychotic Sufferance / Cum Sock – *Variation Of Vengeance* (lathe 7", Legs Akimbo Records / Nuclear Alcoholocaust / Narcotica Distrozine / NHDIYSTREC, 2014)
* Sete Star Sept / Platemaker / Psychotic Sufferance / Gorgonized Dorks (2 x cassettes, Cruel Nature Records, 2014)
* Psychotic Sufferance / Sposa In Alto Mare (7", Gusto Rana! Production / ¡ZAS! Autoproduzioni / Crit De Fastic Records / Disturbed Mind Records / THC+DIY Records, 2015)
* Animal Machine . Psychotic Sufferance – *Chapters Of Isolation* (CD-R, Sodoma Record, 2015)
* Psychotic Sufferance / Haramjadah – *Facing The Global Crisis* (CD-R / digital, Without Prejudice Records, 2015)
* Psychotic Sufferance – *Untitled* (floppy disk 3,5", Floppy Kick, 2016)

Schizophrenia

* Schizophrenia – *Suicidal Reverberation* (digital, Dungeon Of Darkness, 2010)
* Grim Funeral Techno / Schizophrenia – *Techno-Noise Apocalypse* (CD-R, Dungeon Of Darkness, 2011)
* Schizophrenia – *Psychotic Sufferance* (digital, Devil Noise Records, 2011)
* Schizophrenia – *Griefstricken Death 2012 Re-Issue* (digital, Winter Forest Industries, 2012)

Sicx

* Sicx – *Lickit!* (digital, Devil Noise Records, 2011)
* Sicx – *Doggie* (digital, Minimism Records, 2012)
* Sicx – *Phück* [shock edit] (digital, Minimism Records, 2012)
* Sicx – *Playground* (digital, Minimism Records, 2012)

Siew–Wai Kok

* Siew–Wai Kok And Koji Tambata – *On Piano Strings* (digital, < Sudut, 2006)

Sudarshan Chandra Kumar

* Sudarshan Chandra Kumar | Goh Lee Kwang – *Merdekarya, March 19* (digital, 2016)

Tham Kar Mun

* Tham Kar Mun / Yandsen / Yin Pin – *Shàng* (CD, Xing–Wu Records, 2005)

TrashnoiseR

* TrashnoiseR – *12.12.12* (digital, 2012)
* TrashnoiseR – *Pollute* (digital, Minimism Records, 2012)
* TrashnoiseR – *Frame* (digital, Minimism Records, 2012)
* HuruHara 696 / TrashnoiseR (digital, Minimism Records, 2012)
* TrashnoiseR – *Waste* (digital, 2012)
* TrashnoiseR / Willowbrook – *Indispositions* (digital, Minimism Records, 2012)
* TrashnoiseR – *Trashbin* (digital, Sphicot Records, 2012)
* TrashnoiseR – *Grind* (digital, Minimism Records, 2012)
* TrashnoiseR – *Cryptogram* (digital, Electronic Etiquette Netlabel, 2012)
* TrashnoiseR – *Silence* (digital, Devil Noise Records, 2012)
* TrashnoiseR – *AC/DC* (digital, Minimism Records, 2012)
* TrashnoiseR – *Hazy* (digital, 2012)
* TrashnoiseR – *Genetic Trance Re-Edit* (digital, Genetic Trance Netlabel, 2012)
* TrashnoiseR – *Whirlwind* (digital, Sphicot Records, 2012)
* TrashnoiseR – *Blank* (digital, Minimism Records, 2012)
* TrashnoiseR – *Erase* (digital, Devil Noise Records, 2012)
* Tra2hn012er – *Y2K12* (digital, 2012)

Virus XXX

* Virus XXX – *Blood Pressure* (digital, Minimism Records, 2012)
* Virus XXX – *Syphilis* (digital, Minimism Records, 2012)
* Virus XXX – *HIV* (digital, Minimism Records, 2012)
* Virus XXX – *Eukaryotic Protists* (digital, Minimism Records, 2012)
* Virus XXX – *Xenopsylla Cheopis* (digital, Minimism Records, 2012)

Yin Pin

* Yin Pin – *Tiga* (cassette, Freedom From, 1999)
* Tham Kar Mun / Yandsen / Yin Pin – *Shàng* (CD, Xing–Wu Records, 2005)
* Yin Pin – *Waktu Subuh #212* (digital, < Sudut, 2006)

Yandsen

* Tham Kar Mun / Yandsen / Yin Pin – *Shàng* (CD, Xing–Wu Records, 2005)
* Yong Yand Sen / Abdul Aziz / Thierry Monnier – *20th April 2011, Indicine Klpac* (CD-R, Live Actions, 2012)
* Yandsen – *Disillusion* (12", Doubtful Sounds, 2013)

Zyx Syndrome

* Zyx Syndrome – *Sick Noise Infection* (digital, More Than A Sound, 2012)
* Zyx Syndrome – *Malaria* (digital, More Than A Sound, 2012)
* Zyx Syndrome – *Plasmodium* (digital, More Than A Sound, 2012)

Singapore

Amino Acid Orchestra

* Amino Acid Orchestra – *Stones Beneath Your Feet* (CD-R, Onistudio, 2010)

Arcn Templ

* Arcn Templ – *Emanations Of A New World* (CD, Utech Records, 2010)
* Arcn Templ + Chöd (CD-R, 2013)
* X'Ho + Arcn Templ – *Lucifugous* (CD / 12" / Digital, 2013)
* Arcn Templ – *Glass Blood* (digital, Utech Records, 2014)

Awk Wah

* Awk Wah – *Ava* (12", Ujikaji Records, 2013)

Chöd

* Arcn Templ + Chöd (CD-R, 2013)

Circuit Trip

* Circuit Trip / X EYES (cassette, Ehsam Records, 2015)
* Circuit Trip / Formalin (cassette, Ehsam Records, 2015)
* Circuit Trip / Rantau Ranjau (digital, 2015)

Cumshot Wound

* Cumshot Wound (cassette, Turgid Animal, 2007)

Dharma

* Dharma – *Intergranular Space* (CD-R, 2013)

Dream State Vision

* Dream State Vision (digital, Ujikaji Records, 2012)

Engineered Beautiful Blood

* Engineered Beautiful Blood – *Children Play In Sunny Fields* (CD-R, Retinascan, 2005)
* Engineered Beautiful Blood – *Live@Fluxus* (mini CD-R, Retinascan, 2007)

Faures

* Faures – *Continental Drift* (CD + digital, Home Normal, 2014)

George Chua

* George Chua, Yuen Chee Wai – *'Live' At Strategies V02, The Substation* (CD-R, Sporesac, 2003)
* George Chua – *Evidence of Things Not Seen* (CD-R, No Winter Music, 2004)

Leslie Low

* Leslie Low – *Volcanoes* (CD, The Well Recordings, 2005)
* Leslie Low – *Longing* (12", The Well Recordings, 2014)
* Leslie Low – *No Such Thing As Ghosts* (12" / cassette / digital, The Well Recordings, 2014)

Magus

* Magus – *Face Crime EP* (CD-R, 2010)
* Magus – *Sun Worshipper* (CD, Ujikaji Records, 2011)

Mindfuckingboy

* Mindfuckingboy (CD, 2009)

My Third Ear

* My Third Ear – *Freedom Cannot Be Organised* (CD)

NZSDLX

* NZSDLX – *Compound Charge* (CD-R / digital, 2014)
* NZSDLX – *Sex of the subconscious* (CD-R / digital, 2014)
* NZSDLX + Rantau Ranjau – *Bayang Gelap* (CD-R / digital)
* NZSDLX – *Chop Chop Session* (CD / digital, 2015)
* Schizophrenic Wonderland, NZSDLX, S*I*N (CD-R / digital, Shit Trash DIY, 2015)
* S*I*N, Doa Dan Dosa, NZSDLX, Mojo Molo – *Fatal Four Way Split Project Vol. 1* (cassette / digital, WithinElectric, 2015)

One Man Nation

* One Man Nation – *Suspended In A Vortex In The Middle Of A Bowl From Tibet / When I Was Young I Was Easily Amused, But Now It Is All, The Same And The Same...* (12", Moozak, 2010)
* One Man Nation & Machinefabriek (CD, The Unifiedfield / Machinefabriek, 2012)
* Pierre Bastien Featuring The Insects Orchestra And One Man Nation – *Entomology* (Worm Records, 2012)

Pan Gu

* Pan Gu – *Primeval Man Born Of The Cosmic Egg* (12", Utech Records, 2013, digital, 2013)
* Pan Gu – *The People Are Panthers* (cassette, Ujikaji Records, 2015)

Schizophrenic Wonderland

* Schizophrenic Wonderland, NZSDLX, S*I*N (CD-R / digital, Shit Trash DIY, 2015)

S*I*N

* J3M5, O.C.D., DJ Dr4g0n, S*I*N – *Ceased, The Perfect Moments...* (cassette, Ehsan Records, 2013)
* S*I*N & O.C.D (cassette, Group Theory Recordings / Ehsan Records, 2014)
* Schizophrenic Wonderland, NZSDLX, S*I*N (CD-R / digital, Shit Trash DIY, 2015)
* Schizophrenic Wonderland – *Tinge Of Sanity* (digital, 2015)
* S*I*N, Doa Dan Dosa, NZSDLX, Mojo Molo – *Fatal Four Way Split Project Vol. 1* (cassette / digital, WithinElectric, 2015)

The Observatory

* The Observatory – *Gezeitentümpel | Tidal Pools [gəˈtsaɪtnˈtʏmpl]* (CD-R, 2013)

* The Observatory – *Behind These Eyes: The Catacombs Remixes* (2x12" / digital, Ujikaji Records, 2014)

Troj

* Troj – *Optical Illusion* (digital, 2010)
* Troj – *Solar* (digital, 2010)
* Troj – *Carbon Based* (digital, 2010)
* Troj – *The End* (digital, 2010)
* Troj – *Tomorrow To Be Remembered* (digital, 2010)
* Orgasm Denial / Troj – *Hyakkiyakou 百鬼夜行* (CD-R, Sodoma Record, 2010)
* Jah Excretion / Troj – *When Breath Become Slow* (CD-R, Dread Rocks Records, 2011)
* Troj – *Visions Of Desolation* (digital, 2011)
* Troj & CONTROL-Z – *Aura* (digital, Genetic Trance, 2011)
* Troj – *Monolog For Retard* (CD-R, Dark Meadow Recordings, 2011)
* Troj / Torture Border (Cassette, Shit Noise Tapes, 2011)
* PBK / Troj – *Hands Of The Few* (CD-R, 2012)
* Dao De Noize / Troj (Cassette, A Beard Of Snails Records, 2012)
* Troj – *Downfall* (digital, 2015)

Undertows

* Undertows – *From The Dusts of Dusks* (digital / self released, 2016)

Yuen Chee Wai

* George Chua, Yuen Chee Wai – *'Live' At Strategies V02, The Substation* (CD-R, Sporesac, 2003)

Zai Kuning

* Tetsu Saitoh / Michel Doneda / Chon Chul-Gi / Noriko Tsuboi / Zai Kuning – *Pagan Hymn* (CD, Jabara, 2000)
* Zai Kuning & Koichi Shimizu – *Melancholy Of A Flowering Plant* (CD, so::on, 2007)
* Zai Kuning / Otomo Yoshihide / Dickson Dee – *Book From Hell* (CD, Doubtmusic, 2010)

Indonesia

AKU

* AKU – *Pangandaran* (digital, Hujan! Rekords, 2009)

Aneka Digital Safari

* Gorgonized Dorks / Aneka Digital Safari – *Split* (CD-R, Spasm Records)
* Aneka Digital Safari – *Mohel* (CD-R, Death Tiwikrama Productions, 2007)
* Aneka Digital Safari – *Feces Phobia* (CD-R, Death Tiwikrama Productions, 2007)
* Aneka Digital Safari / Kalimayat / Gen 26 – *Listen Loud* (CD-R, Noise Abuse Records, 2007)
* Aneka Digital Safari / To Die (CD-R, Spasm records / Relamati Records, 2010)
* ADS – *Distracted By Feedback* (digital, 2013)
* Aneka Digital Safari / Avhath (cassette / digital, Anarkopop / Svara Records, 2016)

Argot

* Argot (CD-R, Kapustin Yar Record)
* Argot (CD-R, 2007)
* Argot – *222* (CD-R, 2008)
* Argot – *Human Bomb* (digital, 2008)
* Argot – *Jakarta* (CD-R, 2008)
* Argot – *With Humanbombs, Naturesneeze Or Mickeymouse* (digital, 2008)
* Argot – *Pygmalion Upset* (CD-R, Artrape Records, 2009)
* The Shock Technician / Argot (CD-R, Artrape Records, 2009)
* Potasium Sianida / Argot – *Split* CD-R (CD-R, Artrape Records, 2009)
* Argot – *CKP* (CD-R, Artrape Records, 2009)
* Feces Anatomy / Argot (cassette, Artrape Records, 2009)
* Argot – *Relegion For Dummies* (CD-R, Artrape Records, 2009)
* Argot – *Pygmalion* (CD-R, Artrape Records, 2009)
* The Shock Technician / Argot (CD-R, Artrape Records, 2009)
* Bertanduk! / Argot (CD-R, Artrape Records, 2009)
* Serigala Jahanam / Individual Distortion / Argot (CD-R, Artrape Records, 2009)
* The Crowded Room / Argot (CD-R, Artrape Records, 2009)
* Argot – *Live At Jakarta Noise Fest* (CD-R, Artrape Records, 2009)
* Argot vs. To-Bo (digital, Industrial Noise Records, 2010)
* Agoraphobia / To-Bo / Argot / Kaelteeinbruch (digital, Industrial Noise Records, 2010)
* Lezet / Argot / Playing With Nuns / Dranois 7 (digital, Cubiculo Noise Recording, 2011)

Asangata

* Asangata (digital)
* Asangata, Sodadosa, Karengkang (digital)
* Asangata – *Reabsorption* (digital, 2011)

* Asangata – *Rise of The Black Sheeps* (digital, 2012)
* Asangata – *Sampun The Last* (digital, Ear Alert Records, 2015)

Bangkai Angsa

* Bangkai Angsa – *Saat Ku Bersamamu* (digital, Zeronoise, 2008)
* Bangkai Angsa – *Habitat* (digital, Mindblasting Netlabel, 2012)
* Bangkai Angsa / Jerk Kerouac (digital, Datahex Records, 2012)

Bergegas Mati

* Bergegas Mati – *ChainSawnicYouth* (digital, 2014)
* Bergegas Mati – *Rajam (رجم)* (digital, 2014)
* Merico Abang / Yuuko Haii / Bergegas Mati – *Sunyi* (digital, Gerpfast Kolektif, 2014)
* Bergegas Mati – *Mauth* (digital, 2014)
* Bergegas Mati – *Muram (Titik Hening)* (digital, 2014)
* Togawa / Grozny 93 / Prinka Saraswati / Bergegas Mati / Läerm (digital, Gerpfast Kolektif, 2015)
* Bergegas Mat x Jelena Glazova (CD-R, Gerpfast Kolektif, 2015)
* Togawa & Fukumoto / Bergegas Mati / Yuuko Haii – *Sesak* (digital, Gerpfast Kolektif, 2015)
* Bergegas Mati / Black Paul – *Nightmare Before October End #2* (digital, Gerpfast Kolektif, 2015)
* Bergegas Mati – *Menyiasati Nona* (cassette, Gerpfast Kolektif / The Paimo Distribution, 2015)
* Bergegas Mati – *Ritual* (CD-R / digital, Gerpfast Kolektif, 2015)
* Negativemeditation / Theo Nugraha / Bergegas Mati – *Senyap* (digital, Gerpfast Kolektif, 2016)
* Bergegas Mati – *Sebuah Pesan Yang Tak Pernah Tersampaikan Dua Sejoli Yang Mati Karena Ego Dan Cinta, Sebuah Lolongan Manusia Yang Diberhalakan* (cassette, Gerpfast Kolektif, 2016)
* Bergegas Mati – *Menguak Misteri Sebuah Memori Gadis Yang Terlelap Ditubuh Kelelawar. Terekam Sebuah Frekuensi-Frekuensi Yang Dia Lakukan Ketika Berterbangan Dari Pohon Ke Pohon, Ribuan Ilmuwan Mencari Arti Kecemasan Dari Tiap Resonansi Yang Memantul Dari Bibir Manisnya. Sebuah Penelitian Yang Sangat Sia-Sia* (cassette, Gerpfast Kolektif, 2016)
* Pripoy x Bergegas Mati – *Social Illness* (CD-R / cassette / digital, Gerpfast Kolektif, 2016)
* Bergegas Mati – *Pop Neraka* (CD-R / digital, Gerpfast Kolektif, 2016)
* Bergegas Mati – *津波に囲まれて* (digital, Gerpfast Kolektif, 2016)
* Bergegas Mati – *Labrador (live studio)* (digital, 2016)
* Bergegas Mati – *Altar (live studio)* (digital, 2016)

Bertanduk!

* Bertanduk! – *Amangkurat Pop Album* (digital, Noise-Joy, 2007)
* Bertanduk! / Argot (CD-R, Artrape Records, 2009)

Black Ribbon

* Black Ribbon - *Very Limited Single* (CD-R)

Charon

* Charon – *Filomela* (digital, Mindblasting Netlabel, 2014)
* Charon – *The Journey* (digital, Susu Ultrarock Records, 2014)
* Charon – *Sungai* (digital, Susu Ultrarock Records, 2014)
* Charon – *Pisces: Yin* (digital, Ear Alert Records, 2015)

CONTROL-Z

* CONTROL-Z – *Listrik* (CD-R / digital, Sodoma Record, 2010)
* CONTROL-Z – *Wave Of Terror EP* (digital, Control+Fuzz Net, 2010 / digital, Industrial Noise Records, 2010)
* CONTROL-Z – *Semi-Untitled* (digital, Kontroljet Records, 2010 / digital, Egyptian Tea Records, 2012)
* CONTROL-Z – *Cut To Cut EP* (digital, Surrism Phonoethics, 2010)
* Troj & CONTROL-Z – *Aura* (digital, Genetic Trance, 2011)
* CONTROL-Z – *Trauma Akustik* (digital, Nostress Netlabel, 2011)
* CONTROL-Z / +Cross+ – *The Nighthawk* (digital, 2012 / digital, Genetic Trance, 2015)
* CONTROL-Z / Metek – *Tough Action* (digital, Glitch City, 2013)
* CONTROL-Z – *Anachronism* (digital, suRRism-Phonoethics, 2013)
* CONTROL-Z – *Numeral Classifier For Round Objects EP* (digital, Susu Ultrarock Records, 2013)
* CONTROL-Z / Jurumeya – *Split Session* (digital, Mindblasting Netlabel / CD-R, Shit Noise Records, 2013)
* CONTROL-Z – *Terkompilasi* (digital, Plastik Notlabel, 2014)
* CONTROL-Z – *Breakcore Series. RMX Vol.3* (digital, Plastik Notlabel, 2014)
* CONTROL-Z vs Rantau Ranjau (digital, Susu Ultrarock Records, 2014)

Danif Pradana

* Danif Pradana – *Ghost Plague* (digital, 2009)

Digi Digi Crazy

* Digi Digi Crazy – *Mesin Penggusur Sawah Pak Tani* (digital, Ear Alert Records, 2015)

Division Fracture

* Division Fracture (CD-R / digital, 2015)
* Division Fracture – *Bone Osiris* (digital, 2015)
* Division Fracture – *Vampire* (digital, 2015)
* Division Fracture – *Without The Face* (CD-R, Spasm Records, 2016)

Doa Dan Dosa

* S*I*N, Doa Dan Dosa, NZSDLX, Mojo Molo – *Fatal Four Way Split Project Vol. 1* (cassette / digital, WithinElectric, 2015)
* Doa Dan Dosa – *Havoc* (digital, 2015)

Electrocore

* Electrocore – *The Archive Files 2001 - 2009* (12", Art Kill Art, 2013)

Feces Anatomy

* Feces Anatomy (2007)
* Feces Anatomy – *Automatic Self Destruction* (2007)
* Feces Anatomy / Argot (cassette, Artrape Records, 2009)

Grintabachan

* Grintabachan / Hari Maia (digital, Mindblasting Netlabel, 2012 / digital, Devil Noise Records, 2012)
* Grintabachan / Negeria – *Split* (digital, Shit Noise Records, 2012)

Harsh Hertz

* Harsh Hertz / Измизм (digital, Mindblasting Netlabel, 2013)
* Palasick / Harsh Hertz (digital, Mindblasting Netlabel, 2015)

Hubologist

* Hubologist (cassette, 1995)

Individual Distortion

* Individual Distortion – *Brainstormed* (digital, Noise-Joy, 2007)
* Individual Distortion – *Crashing A Nintendo Console* (digital, Haze, 2008)
* Serigala Jahanam / Individual Distortion / Argot (CD-R, Artrape Records, 2009)
* Individual Distortion – *Rusak* (digital, Inmyroom Records, 2009)
* Individual Distortion – *Pop* (digital, Inmyroom Records, 2011)
* Individual Distortion – *Fucked Muffler* (digital, Inmyroom Records, 2011)

* Individual Distortion / Drén (cassette, Uz Bolo Dost! Productions, 2011)
* Individual Distortion – *Defecation Delayed* (digital, Grindcore Karaoke, 2011)
* Tarekat Mason Bebas / Individual Distortion (CD-R, Smell The Stench, 2011)
* Individual Distortion & Jurumeya – *ID // J* (digital, 2014)
* Individual Distortion / Jurumeya (digital, 2014)
* Amukredam / Individual Distortion (digital, Sailboat Records, 2015)
* Pancong Coklat Keju // Individual Distortion (digital, 2016)

Infected Signal

* Infected Signal & Sodadosa – *Infected Split Vol.12* (digital, 2012)
* Infected Signal & Sodadosa (digital, Harsh Noise Erea, 2012)
* Infected Signal / Sodadosa (digital, Mindblasting Netlabel, 2012)
* Sodadosa and Infected Signal – *Split* (digital, 2013)
* Infected Signal, Sleep Column, Sodadosa, Doodshoofd – *4 Way Split* (cassette, Skum Rex, 2013)

Jeritan

* Jeritan / Sorrow – *Embracing The Darkness* (CD-R, Loudness Records, 2014)
* Jeritan / Sorrow – *First Wave* (digital, Loudness Records, 2015)
* SRVTR / Jeritan (digital, 2016)
* Jeritan – *Oblivion* (digital, 2016)
* Jeritan – *Giggle Giggle Giggle* (digital, 2016)

Jogja Noise Bombing

* Secret Societies & Jamie Orlando, Jogja Noise Bombing – *Trade Me Tapes 1* (cassette / digital, Trade Me Tapes, 2015)
* Jogja Noise Bombing, Delaweird Noise Bombing – *Trade Me Tapes 7* (cassette / digital, Trade Me Tapes, 2015)

Jurumeya

* Jurumeya (digital, 2013)
* Sodadosa & Jurumeya – *Split* (digital, 2013)
* CONTROL Z / Jurumeya – *Split Session* (digital, Mindblasting Netlabel, 2013)
* Jurumeya – *Late December* (digital, 2013)
* Sabrina / Theo nugraha / Jurumeya – *Innerspeaker* (digital, Loudness Records, 2014)
* Palasick // Jurumeya – *Split Session* (digital, 2014)
* Individual Distortion & Jurumeya – *ID // J* (digital, 2014)
* Individual Distortion / Jurumeya (digital, 2014)

* Jurumeya – *Bless Our Plate* (digital, 2016)

Kalimayat

* Kalimayat – *Hollow* (CD-R, Death Tiwikrama Productions, 2007)
* Aneka Digital Safari / Kalimayat / Gen 26 – *Listen Loud* (Noise Abuse records, 2007)

Karengkang

* Asangata, Sodadosa, Karengkang (digital)

Karnivulgar

* Karnivulgar x Theo Nugraha – *Interstellar Catastrophe* (digital, Def-n Radio, and SanctRec, 2015)

Kontroljet

* Kontroljet / Haiiyuuko – *Super Project* (CD-R, Plastik Notlabel, 2015)
* Kontroljet & Maryah Marymotto – *OIOIOI Phantasm* (digital, Plastik Notlabel, 2015)
* Kontroljet / Nakayubi (digital, Plastik Notlabel, 2015)
* Kontroljet / J. A. P – *Born, Connected & Making Noise* (digital, Plastik Notlabel, 2015)
* Theo Nugraha / Kontroljet (digital, Plastik Notlabel, 2016)

Mati Gabah Jasus

* Mati Gabah Jasus / Jerk Kerouac (CD-R, New Wife Records, 2009)
* Mati Gabah Jasus – *2010* (digital, 2010)
* Mati Gabah Jasus – *Noise Is Dead* (digital, 2012)
* Mati Gabah Jasus – *Split 2013* (digital, 2013)
* Mati Gabah Jasus – *Damaged Girl (Nicole 12 Cover)* (digital, 2013)

Maenasal

* Maenasal – *Senar Karatan Symphonoise* (digital, Noiseblast Recordings, 2014)

Merico Abang

* Merico Abang / Yuuko Haii / Bergegas Mati – *Sunyi* (digital, Gerpfast Kolektif, 2014)

Mournphagy

* Mournphagy – *For You* (cassette, 2000)
* Mournphagy – *Thy Word Abideth* (7", Noise-Squatch Records, 2000)

(((MYRRH)))

* (((MYRRH))) – *Woodwork EP* (digital, Mindblasting Netlabel, 2013)
* (((MYRRH))) – *A Stereo Myth - Limitless (MYRRH RMX)* (digital, 2013)
* (((MYRRH))) – *Mindless* (digital, 2013)

Nitrazepam

* Nitrazepam (digital, Loudness Records, 2015)

Palasick

* Palasick // Jurumeya – *Split session* (digital, 2014)
* Palasick / Harsh Hertz (digital, Mindblasting Netlabel, 2015)

Pandu Hidayat

* Pandu Hidayat – *Volume II* (digital, Nostress Netlabel , 2011)
* Pandu Hidayat – *Volume* (digital 2008 / digital, Tape Safe, 2015)
* Pandu Hidayat – *Volume III* (digital, Hortus Conclusus Records, 2016)

Pandu Hidayat of CONTROL-Z

* Pandu Hidayat of Control-Z – *Unreleased Series* (digital, Plastik Notlabel, 2015)

Potasium Sianida

* Potasium Sianida / Argot – *Split CD-R* (CD-R, Artrape Records, 2009)
* Potasium Sianida – *Derau* (digital, Placenta Recordings, 2015)

Prinka Saraswati

* Togawa / Grozny 93 / Prinka Saraswati / Bergegas Mati / Läerm (digital, Gerpfast Kolektif, 2015)

Radioage

* Radioage – *Tegangan Arus* (CD-R, Spasm Records, 2016)
* Radioage – *EP.* (CD-R, Spasm Records, 2016)
* Radioage – *Untitled* (CD-R, Spasm Records, 2016)

Rantau Ranjau

* Hari Maia / Rantau Ranjau – *Beyond Your Imagination* (CD-R, Dead In Mars Records, 2012)
* Rantau Ranjau – *Sketch Orgy* (CD, Shit Noise Records, 2012)
* RantauRanjau X Sodadosa – *Skizorgasm Paranoia* (CD-R / digital, Ear Alert Records, 2012)
* Rafael González & Rantau Ranjau – *(Remix) With Rafael González* (digital, 2012)
* Koobaatoo Asparagus, Rantau Ranjau – *Rantau Ranjau & Koobaatoo Asparagus Split* (CD-R, No Skinny Jeans Records, 2012)
* Rantau Ranjau / Hari Maia – *The Terror Of Pain* (CD-R, L.S.D Records, 2013)
* Rantau Ranjau, L'eclipse Nue – *Seeds Of Sickness: Dedicated To The Nuclear Industry* (cassette, Centipede Farm, 2013)
* Psycholonica X Rantau Ranjau – *Bipolar Disorder* (digital, Ear Alert Records, 2013)
* Muddy Muff / Der Domestizierte Mensch / To–Bo / Sodadosa – *Untitled* (CD-R, Shit Noise Records, 2013)
* Koobaatoo Asparagus, Rafael González, Rantau Ranjau – *3 Way Split* (CD-R, No Skinny Jeans Records, 2013)
* Jeny Angela + Rantau Ranjau + Terasku – *3 Way Split* (CD-R, Dorei Recordings, 2013)
* Sodadosa and Rantau Ranjau – *Split* (digital, 2014)
* CONTROL-Z vs Rantau Ranjau (digital, Susu Ultrarock Records, 2014)
* NZSDLX + Rantau Ranjau – *Bayang Gelap* (CD-R, Ehsan Records, 2015)
* Circuit Trip / Rantau Ranjau (digital, 2015)

Rinaldy Saputro

* Wednes Mandra & Rinaldy Saputro – *Soundtracks For Plerette* (digital, Ear Alert Records, 2016)

Sabrina

* Sabrina / Theo nugraha / Jurumeya – *Innerspeaker* (digital, Loudness Records, 2014)
* To Die Collaboration With Sabrina – *To Die Collaboration With Sabrina* (digital, Mindblasting Netlabel, 2014)

Sangsaka Worship

* Sangsaka Worship / To Die (digital, Pati Rasa Records, 2011)
* Sangsaka Worship – *Live At MindZapp #1* (digital, Death Tiwikrama, 2011)

Sarana

* Sarana - *Heal* (digital, CD-R, 2016)

Senyawa

* Senyawa - *Acaraki* (12", dualpLOVER, 2014 / !Angrr!, 2014)
* Senyawa - *Menjadi* (12", Morphine Records, 2015)

Rully Shabara

* Rully Shabara - *Huruf Hidup* (7", Morphine Records, 2016)

Sodadosa

* Asangata, Sodadosa, Karengkang (digital)
* Sodadosa – *Murmuring Chaos* (digital, Yes No Wave Music, 2009)
* RantauRanjau X Sodadosa – *Skizorgasm Paranoia* (CD-R / digital, Ear Alert Records, 2012)
* Playing With Nuns and Sodadosa – *Split* (digital, 2012)
* Sodadosa – *Sacred Perversion* (digital, Mindblasting Netlabel, 2012)
* Infected Signal / Sodadosa (digital, Mindblasting Netlabel, 2012)
* Sodadosa – *Tomb Of Silence* (CD-R, Void Ov Doom / Occult Supremacy, 2013)
* Sodadosa – *Agony & Filth* (CD-R / digital, Occult Supremacy, 2013)
* Sodadosa / Gooze – *Untitled* (CD-R, Shit Noise Records, 2013)
* Sodadosa / Wram – *Split* (CD-R, T.R.U.P. Rec, 2013)
* Sodadosa and Infected Signal – *Split* (digital, 2013)
* Mince Splatters / Henry C. Rial / Antonio López / Sodadosa – *Anti Human Figure* (CD-R, Shit Noise Records, 2013)
* Infected Signal, Sleep Column, Sodadosa, Doodshoofd – *4 Way Split* (cassette, Skum Rex, 2013)
* Sodadosa & Jurumeya – *Split* (digital, 2013)
* Sodadosa / Wram – *Split* (CD-R, T.R.U.P. Rec, 2013)
* Wram / Sodadosa / Phantasm Nocturnes (digital, 2013)
* Sodadosa – *Death Rites* (CD-R, Harsh Production, 2013)
* Sodadosa and Rantau Ranjau – *Split* (digital, 2014)
* Suffer In Vietnam / Sodadosa, Linting Radittya – *Trade Me Tapes 10* (cassette / digital, Trade Me Tapes, 2015)
* Bossbattle, Sodadosa – *Trade Me Tapes 3* (cassette / digital, Trade Me Tapes, 2015)
* Sodadosa – *What Remains Shall Be Forgotten* (cassette, Palinopsia Recordings, 2015)
* Salakapakka Sound System and Sodadosa – *Split* (digital, 2016)

Suffer In Vietnam

* Suffer In Vietnam – *Kristsmashed* (digital, Mindblasting Netlabel, 2013)

Sulfur

* Sulfur – *Plague* (cassette, Evil Prevails Productions, 2014)

Wukir Suryadi

* Wukir - *Yehezkiel* (digital, Yes No Wave Music, 2010)
* Wukir Suryadi & Yusuke Akai - *Untitled Strings* (digital, Yes No Wave Music, 2010)
* Wukir Suryadi - *Woven Sounds* (7", Morphine Records, 2016)

Tarekat Mason Bebas

* Tarekat Mason Bebas / Individual Distortion (CD-R, Smell The Stench, 2011)

The Crowded Room

* The Crowded Room – *Pink's Red Disorder* (CD-R, Death Tiwikrama Production, 2007)
* The Crowded Room – *In-circle-able* (digital, 2007)
* The Crowded Room – *Alter[n]ature* (digital, Noise-Joy, 2007)
* The Crowded Room – *Nebula's Spring (Mix)* (digital, Noise-Joy, 2007)
* The Crowded Room – *The Reflection Of Eleven* (digital, 2008)
* The Crowded Room – *Alternature (Remix)* (CD-R, New Wife Records, 2009)
* The Crowded Room / Argot (CD-R, Artrape Records, 2009)

Theo Nugraha

* Theo Nugraha / To Die – *Split* (digital, Ear Alert Records, 2013)
* Theo Nugraha / Shitnoise Bastards – *Split* (CD-R, digital, Kilamandice Records, total shit production, Mau Tak Mau, Mind Blasting, Black Rebellion Records, 2013)
* Matikau! / Gege The Sablenk / Tuffy Beige Rainbow / Theo Nugraha / Astrojo – *Noise Univercity* (digital, 2013)
* Sabrina / Theo nugraha / Jurumeya – *Innerspeaker* (digital, Loudness Records, 2014)
* Theo Nugraha vs Tepian Kota – *Live at Purwokerto 2013* (digital, 2014)
* Theo Nugraha x Obasquiat – *Ad Hominem Per Litteras* (digital, Loudness Records, 2014)
* Theo Nugraha / Melpomene at Orgasms – *Split* (PTK Distribution, 2014)
* Antitalent / Theo Nugraha / (digital, Ear Alert Records, 2014)

* Theo Nugraha / Stone Head – *Split* (digital, Mindblasting Netlabel, 2015)
* Theo Nugraha – *Remix by Der Domestizierte Mensch* (digital, Susuul Trarock Records, 2015)
* Theo Nugraha / Bersitegang / Bajingan – *Battle Distortion* (cassette, Gituajakok Record, Hirang Records, 2015)
* Karnivulgar x Theo Nugraha – *Interstellar Catastrophe* (digital, Def-n Radio, and SanctRec, 2015)
* Luis Sirimarco & Theo Nugraha – *Museum Tua* (digital, Tape–Safe, 2015)
* Theo Nugraha / Kontroljet (digital, 2016)
* Negativemeditation / Theo Nugraha / Bergegas Mati – *Senyap* (digital, Gerpfast Kolektif, 2016)
* Theo Nugraha and HeidyYouko – *Album (^ ◇ ^)* (CD-R / digital, Mambo Records, 2016)
* Theonugraha / TRVEK – *Urakan* (digital, Ear Alert Records, 2016)
* Theo Nugraha | Goh Lee Kwang – *Tanda X* (digital, 2016)
* Theonugraha vs. Dr. NoiseM – *Daily* (digital, 2016)

To Die

* Anal Colic / To Die (cassette, Underground Pollution Records, 2008)
* Sauerkraut / Excess / New Indonesian Sickness / To-Die – *Too Raw To Grind - 6 Way Split* (CD-R, Relamati Records / Grindlover Production / Noise Abuse Productions, 2009)
* Aneka Digital Safari / To Die (CD-R, Spasm records / Relamati records, 2010)
* To Die (CD-R / digital, Relamati Records, 2011)
* Sangsaka Worship / To Die (digital, Pati Rasa Records, 2011)
* Neid / To Die – *The Gudeg Power, Pizza Violence* (cassette / Tv Statis / Tarung Records / Ckpyngidea Records, 2011)
* To Die – Corrupt Humanity – *This is your cold grave calling* (CD-R / digital, Relamati Records, 2012)
* To Die (cassette, DIY Noise, 2012)
* Ajal & To Die – *Karena Kita Memang Jodoh + Hidup Itu Ibarat Alfabet = Alphabet Wars* (digital, Ear Alert Records, 2012)
* To Die – *Lima Amarah* (5" lathe cut vinyl / digital, Relamati Records, 2012)
* Zudas Krust / To-Die / Korrüpt – *Punks Da Morte: Three Way Split EP* (cassette, Doombringer Records / Kruust Hornier / Live Fast Die Drunk Records , 2012)
* Theo Nugraha / To Die – *Split* (digital, Ear Alert Records, 2013)
* To Die – *New Rehearsal 2013* (3x cassette, digital, Relamati Records, 2013)
* Psychotic Sufferance X To Die – *Misantrophic Feeling* (digital, Relamati Records, 2013)
* To Die – *Boxset 3 tapes* (digital, Relamati Records, 2013)
* To-Die / Noise Jihad (digital, Azawad, 2013)

* Psychotic Sufferance / To-Die – *A Noise Collaboration* (digital, 2013)
* To Die – *Jiwa Jiwa Yang Terkumpul* (cassette, Fuck The Industry, 2013)
* To Die Collaboration With Sabrina – *To Die Collaboration With Sabrina* (digital, Mindblasting Netlabel, 2014)
* To Die / Sete Star Sept (cassette, Samstrong Records, 2014)
* Nguyen Hong Giang // To Die (cassette / digital, Jogja Noise Bombing, 2015)
* Binatang Liar - To Die (digital, Ear Alert Records, 2016)

Uhyeah! / No-Joy

* Uhyeah! / No-Joy – *2 Way Split* (CD-R / digital, Gerpfast Kolektif, 2016)

Ulo

* Ulo – *Men* (digital, Ear Alert Records, 2012)

Wednes Mandra

* Wednes Mandra & Rinaldy Saputro – *Soundtracks for Plerette* (digital, Ear Alert Records, 2016)

Worldhate

* Worldhate – *Xatya* (cassette, BLACK ORCHID Productions, 2001)

The Philippines

Alyas Morgus

* Alyas Morgus – *Bloody Armpit Of Terror* (digital, 2012)
* Alyas Morgus – *Dry Socket* (cassette / digital, Nine Iron, 2013)
* Alyas Morgus – *Dry Socket #3* (digital, 2013)
* Hedoromeruhen // Alyas Morgus – *ヘドロメルヘン // アルヤス モルグス* (cassette / digital, Nine Iron, 2014)

Bwaka Ng Nyo

* Bwaka Ng Nyo – *Ahma at Inah* (CD-R, raw=wreck, 2009)

Conscript

* Gruuthaagy / Conscript (CD-R, NoiseAttack Records, 2006)

Etniktronika

* Etniktronika – *Industrial Cancer* (CD-R, raw=wreck, 2009)

José Maceda

* José Maceda – *Gongs And Bamboos* (CD, Tzadik, 2001)
* José Maceda – *Drone And Melody* (CD, Tzadik, 2007)
* José Maceda – *Ugnayan* (CD, Tzadik, 2009)

Hibernation

* Hibernation – *Legal Holidays for the Confused* (digital, Noisebath, 2010)
* Hibernation – *Guitar Improv* (2010)
* Hibernation – *Placebo Effect* (digital, Noisebath, 2011)
* Hibernation – *Goodbye Talent* (2011)
* Hibernation (2011)
* Hibernation – *Trilogy* (2011)
* Hibernation – *An Occurrence at the Owl Creek Bridge (EP)* (2015)
* Hibernation – *Ghost Inside* (2015)
* Hibernation – *Choke And Rescue* (2016)
* Hibernation – *istatik.exe* (2016)
* Hibernation – *An Evening with the Fox Sisters and the Lifting Table Society* (Noisebath / Corporate Ghosts Records, 2016)

Hominid

* Hominid – *From Exploration To Eradication* (CD-R)

Inconnu Ictu

* Inconnu Ictu – *FR982812* (cassette, 1998)
* Inconnu Ictu – *Untitled* (CD-R, raw=wreck, 2003)
* Inconnu Ictu – *Kompilasi "09* (CD-R, raw=wreck, 2009)
* Inconnu Ictu – *Leftfield* (CD-R, raw=wreck, 2009)
* Inconnu Ictu – *Anteverted* (CD-R, raw=wreck, 2010)
* Inconnu Ictu – *Wheel Of Fortune* (digital, Kermesse Records, 2010)

Insomnia

* Insomnia / Praying For Oblivion (CD-R, Mandarangan Recordings)

Lirio Salvador

* Lirio Salvador – *ZPE* (Zero–point energy) (CD-R, 2006)

Lush Death

* Lush Death – *Guilty Bodies* (digital, 2015)

obelisc

* obelisc – *Edikt* (digital, 2016)

Shant Verdun

* Shant Verdun – *Inner Nature* (cassette, Lampas Isip, 1991)
* Shant Verdun – *Invisible Link* (cassette, Lampas Isip)

Tengal

* Tengal – *Drones For The Bored (Mga Hugong Para Sa Buryong)* (CD-R, 2006)

WIQUWI

* WIQUWI - *Pre- Motel Tours* (digital, 2013)
* WIQUWI - *SELF GENERATING PATCH-20131107* (digital, * 2013)
* WIQUWI - *White on White* (digital, 2013)
* WIQUWI - *FM-MF* (digital, 2013)

Compilations

* *Sebelas Itu Haram - Kompilasi Sebelas Detik Haram* (cassette / digital, Relamati Records / Ohoi!! Records, international)
* *Six O'Clock Noise* (Cassette, Feel Free Prod., 1998, international)
* *Won't Give It And Won't Fuckin Take It!* (CD-R, NoiseAttack Records, 2003, international)
* *Xing–Wu / Insight* (2CD, Xing–Wu Recordsl, 2004, Malaysia, international)
* *S.A.B.A.W. An anthology of Noise, Electronic and Experimental Music 2006* (2CD-R / digital, SABAW, 2006, Philippines)
* *Beyond Ignorance And Borders* (CD / digital, 2007, international, Asia and Africa)
* *Pangaea Noise* (CD / digital, Syrphe, 2008, international)
* *Cityscapes Design By Sound* (CD, Perspekt/f, 2009, international)
* *Super Punk Rock Tour* (CD-R, 2009, Indonesia)
* *Milisi Digital 1* (digital, Hujan! Rekords, 2009, Indonesia)
* *Super Punk Rock Tour* (CD-ROM, 2009, Indonesia)
* *E.X.I.S.T.* (Experimentation In Sound Art Tradition (3CD, New Art Laboratory, 2009, Philippines)
* *Jakarta Noise Fest vol.1* (digital, 2009, Indonesia)
* *breakcore_LABS # 01* (digital, breakcore_LABS, 2010, Indonesia)
* *Sebelas Detik Haram* (digital, Minblasting Netlabel, 2012, Indonesia)
* *Jogjakarta Noise Bombing* (digital, Plastik Notlabel, 2012, Indonesia)
* *Art of the Muses* (CD / digital, Syrphe, 2012, international, Far East and South East Asia)
* *War Ensemble – Noise Interpretation of Slayer* (digital, Minblasting Netlabel, 2013, Indonesia)
* *Jogja Noise Bombing – Berisik !* (digital, Minblasting Netlabel, 2013, Indonesia)
* *Jogja Noise Bombing #2* (CD-R, 2013, Indonesia)
* *Live at Htein Lin's Studio / 7000 Padauk*, Yangon, Myanmar. (digital, Syrphe, 2014, international)
* *VS* (CD-R, delicate, 2014, Thailand)
* *It's About Noise II* (digital, international, Indonesia, Singapore, Japan, 2014)
* *Pekak! Indonesian Noise 1995–2015: 20 Years of Experimental Music from Indonesia* (cassette / digital, End Of The Alphabet Records, 2015, Indonesia)
* *Mana 689: New Music Indonesia Vol. 2* (Central Java) (CD, Lyrichord, Indonesia)
* *Bangkok Consciousness* (CD, Dontcan[dot]com, delicate, GTR Online, SAE Institute, HarsH Label, Reset, Thailand)
* *(((Deployed_Destroyed_Enjoyed))) VOL:1* (CD-R, Ehsan Records, 2014, international)

* *Ya Tergantung* (digital, Ear Alert Records, 2014, Indonesia)
* *Burrrnnn Vol. 1* (digital, Minblasting Netlabel, 2015, Indonesia)
* *Static Worshipper Volume 1* (Mindblasting Netlabel, 2015, international)
* *Static Worshipper Volume 2* (Mindblasting Netlabel, 2015, international)
* *Stop The War Now!* (CD-R / digital, Without Prejudice Records, 2015, international)
* *Auh Rakai* (digital, Rumah Teman Recs, 2016, Indonesia)
* *Pekak! Indonesian Noise 1995-2015* (DVD / digital, Syrphe / Hirang Records / Loudness Records / Relamati Records / Mindblasting Records, 2016, Indonesia)
* *INDONOISIA: Indonesian Noise & Experimental Sounds* (digital, HNM Records, 2016, Indonesia)

Labels

Thailand

* delicate (delicate decibel)
* HarsH Label
* Lo-Q record
* Moontone Records
* Six F Productions
* SO::ON / SO::ON Dry Flower / SOL Space

Vietnam

* Giang Records
* Phương Nam Phim
* Studio Ha Hoi

Malaysia

* Death Tones Records
* Devil Noise Records
* DNA-Netzine
* Dogma Artistic Guerrilla
* Dungeon Of Darkness
* Electronic Etiquette Netlabel
* Fekal Muzik Productions
* Flames Of Ceremonial
* Herbal Records (Herbal International)
* Lam'i-nal Records
* More Than A Sound
* Minimism Records
* Mirror Tapes
* Mü-nest
* Paladin Shitheads Tapes And Shits

* Non-Halal Records
* < Sudut
* WithinElectric
* Without Prejudice Records
* Xing-Wu Records

Singapore

* 4iB records
* Digicore Far East
* Ehsan Records
* Re.Start Violence
* The Well Recordings
* Ujikaji Records

Indonesia

* Artrape Records
* breakcore_LABS
* Death Tiwikrama Productions
* Def-n Radio
* Doombringer Records
* Ear Alert Records
* Evil Prevails Productions
* Experia
* Gerpfast Kolektif
* Green Apartment Records
* Hirang Records
* Hujan! Rekords
* Inmyroom Records
* Invasi Records
* Jogjanoise
* Kontroljet Records
* Loudness Records
* Mindblasting Netlabel
* New Wife Records
* Noise Abuse records
* Noiseblast Recordings
* Pati Rasa
* Relamati records
* Rumah Teman Recs
* Sailboat Records
* Spasm records
* Susu Ultrarock Records
* Touched Records
* Wahana Records
* Yes No Wave Music

The Philippines

* Feel Free Prod.
* Nine Iron
* NoiseAttack Records
* QED Records
* raw=wreck
* WSK.FM

This document is an excerpt from the book:
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9
NOTES ABOUT THE COMPANION COMPILATION

This compilation is an attempt to cover a varied range of noise and experimental music from South East Asia. Limited to just over one hour, the CD format does not allow us to fully cover the richness of the scene. However, we did our best to include a diverse group of artists. We have selected female and male artists, DIY and academically trained musicians, and newcomers and established artists.

It is unfortunate that musicians from Cambodia, Laos and Brunei do not appear on the album due to the fact that we were not able to reach relevant artists in Cambodia or find any in Laos and Brunei.

Cheryl Ong & Vivian Wang (Singapore)

Vivian Wang is a classically trained pianist and music graduate. A former TV Presenter for arts and travel documentaries as well as a film music supervisor, she has focused solely on music and performance since 2008. Vivian has performed on synth, keyboard, voice and percussion in the avant rock group, The Observatory, since 2001.

Cheryl Ong is a Singaporean percussionist who is currently active in music performance and education. She graduated from the Central Conservatory of Music in Beijing and also spent a year at the Royal Danish Academy of Music, broadening her knowledge on Western percussion instruments and repertoire. Cheryl regularly performs with the avant rock group, The Observatory, and Sa, a trio that uses traditional Chinese instruments with modern sensibilities. Cheryl has been involved in improvisational and experimental practices in recent years, exploring different ideas and sounds.

Menstrual Synthdrone (Indonesia)

Dyah Isaka Parameswara (Woro) was born in Malang in 1984. She has lived in Yogyakarta since 2005. Woro graduated from the Indonesian Institute of the Arts in 2012 and now works as a freelance graphic designer. She was introduced to noise in 2012 and has, since then, played analog synth in the project Sulfur with Krisna Widiathama (Sodadosa). In 2014, she started performing and recording solo as Menstrual Synthdrone. Woro's contribution to the discussion about the noise scenes in South East Asia can be found in chapter 6 of this book.

Sodadosa (Indonesia)

Born in Denpasar in 1983, Gde Krisna Widiathama is a multimedia artist who is now working and living in Yogyakarta after completing his education at the Art Institute of Indonesia in Yogyakarta, majoring in graphic arts. Currently active in the young artist group Ace House Collective and the noise musician collective Jogja Noise bombing, Krisna is also a designer and illustrator for his company Ultra Bat Design and Illustration. He is involved in many noise and experimental music projects such as Black Ribbon, Liwoth, The Spectacular, Punkasila, Feces Anatomy and Sulfur. Since 2004, he has released solo music under the name Sodadosa.

Nguyễn Hong Giang (Vietnam)

Born in 1991, Nguyễn Hong Giang is a Vietnamese musician and composer based in Ho Chi Minh City who primarily works in the field of noise and experimental music, but also in other genres such as hip hop or rock. He studied classical piano for 11 years at the conservatory music of Ho Chi Minh, from the age of 10.

Dharma (Singapore)

Dharma is best known as the former guitarist of Singapore avant rock group, The Observatory. He has been involved in seven albums of diverse moods and styles, from the downtempo cool debut, *Time of Rebirth* (2004) right up to the gamelan fusion of *Continuum* (2015). His side projects have been extensions of this varied practice: *Meddle* (krautrock melee) and *Chöd* (spiritual noise-drones). During the 1990s, he was the guitarist of Singapore blues-rock veterans Heritage and later on founded the funk fusion outfit Throb. Dharma's solo practice, which came to fore with his 2013 solo debut, *Intergranular Space*, has opened up new vistas for his guitar work. Using prepared and extended techniques, his guitar no longer just plays notes and chords, but summons forth colours, textures and visceral responses.

Sound Awakener (Vietnam)

Nhung Nguyễn is a musician and sound artist currently based in Hanoi, Vietnam. She started to record electroacoustic, sound art and noise music under the name Sound Awakener in 2011 and began to publish her music in 2014. She has worked with labels such as Urban Arts Berlin (Germany), Soft (France), and Flaming Pines (Australia). With the Sound Awakener project she tends to create endless and possibly dark sonic worlds and time/space deformations by using field recordings, instrumentation, and analog and digital manipulation. Nhung also provides works for visual and multimedia projects, such as Irene Cruz's multimedia exhibition "What dreams are made of" in Berlin, Germany.

Bergegas Mati (Indonesia)

Bergegas Mati is a noise and experimental music duo based in Malang in the Indonesian island of Java. Pandu (noise and vocals) and Ucon (guitar and vocals) blend various genres from abrasive free punk improv to harsh noise.

GAMNAD737 (Thailand)

Born in Bangkok in 1990, Arkat Vinyapiroath is a composer, guitarist, bassist, DJ and noise artist who plays various genres including jazz, metal, rock, harsh noise, ambient, and improvised music. Besides his main solo project Gamnad737, he is also a member of the thrash/black metal band Killing Fields and other experimental music projects like Silence ((O))), Acidmoon, Tamluenk, Maha Khunchon Tri-sian, Cadotox. He runs the label Moontone Records.

Goh Lee Kwang (Malaysia)

Goh Lee Kwang is an artist who creates sound installations, performs electro-acoustic improvised music, makes tape music and composes soundtracks. His works focus on the various possibilities of both the realistic and the abstract, crossing the boundaries of digital and analog, electronic and acoustic, and going beyond language and expression. He is the founder of Switch ON, a platform for electronic arts, as well as Herbal, a CD label. Goh Lee's contribution to the discussion about the noise scenes in South East Asia can be found in chapter 6 of this book.

Yandsen (Malaysia)

Yong Yandsen is an experimental and free jazz musician from Kuala Lumpur, Malaysia. He is one of the co-founders of the EMACM (Experimental Musicians & Artists Co-operative Malaysia), which promotes avant-garde and experimental music and expressions in Malaysia. Guitar was his first instrument, but he dropped this for tenor saxophone some years ago. He plays free tenor sax with strong breath and pitch in a lyrical style reminiscent of Albert Ayler, Kaoru Abe or Masayoshi Urabe.

Teresa Barrozo (The Philippines)

Born in 1982 in Manila, Teresa Barrozo is a sound artist, composer and curious listener with a wide range of work for film, theatre and dance. Her compositions have been featured in the Asian Composers League Festivals in Japan and Thailand, and in the Asia-Pacific Weeks in Germany. Her film music work has been part of major international film festivals. She was a recipient of the Ani ng Dangal Award from the National Commission for Culture and the Arts (The Philippines) and was a fellow of the Asian Cultural Council (2014) in New York. Barrozo has collaborated with various

filmmakers, among them 62nd Cannes Film Festival Palme D'or Best Director Brillante Mendoza. Her music for *Kinatay* received Best Original Soundtrack at the 42nd Sitges International Film Festival (Spain). Barrozo received several awards such as the Cinema One Originals Best Music for Sari Lluch Dalena's *Ka Oryang*. Teresa's contribution to the discussion about the noise scenes in South East Asia can be found in chapter 6 of this book.

Musica Htet (Myanmar)

Kyaw Zin Htet is an electronic and experimental music composer and founder of Epic Clouds Sound Strategies Group in Yangon. He studied at the Lasalle College of Art in Singapore. He is strongly devoted to film soundtrack and audio special effects. He works full time as a sound designer and is a part-time bass player. He has worked on various projects in the fields of fine arts, film, fashion, theater, and dance, to name only a few.

This document is an excerpt from the book:
Cedrik Fermont & Dimitri della Faille (2016) *Not Your World Music : Noise in South East Asia*,
Berlin & Ottawa, Syrphe & Hushush, 276 p.

10
BIOGRAPHIES

Cedrik Fermont

Born in Zaire (Democratic Republic of Congo) in 1972, Cedrik Fermont, known as C-drík or Kirdec, is an artist based in Berlin (Germany).

C-drík grew up mostly in Belgium but has lived in the Netherlands and up to this day in Germany. He started his first industrial and noise band, Črno Klank, in 1989. He studied electroacoustic music in Belgium, under the direction of Annette Vande Gorne in 1997. He is active solo and in several music projects such as Axiome and Tasjiil Moujahed and has collaborated with dozens of musicians from the free improvised, noise and electroacoustic music scenes.

He is the manager for Syrphe, a platform and label mostly but not exclusively focused on alternative electronic, noise and experimental music from Asia and Africa.

C-drík has extensively toured Asia (including the Middle East), North Africa, Europe and North America. He also collaborates with Radio Staalplaat in Berlin in order to present electroacoustic, noise and experimental music from Asia, Africa and Latin America.

Dimitri della Faille

Born in Belgium in 1973, Dimitri della Faille, known as Szkieve, is an artist and a scholar based in Ottawa (Canada). He is a tenured professor of international development with the Department of Social Sciences at the Université du Québec en Outaouais. He received a graduate diploma (Masters) in sociology from the Université Libre de Bruxelles (Belgium) and a PhD in sociology from the Université du Québec à Montréal (Canada). He has also studied arts and cultural management at the graduate school of École des hautes études commerciales (HEC-Montréal) and social, political and communication studies at the Facultés Universitaires Notre Dame de la Paix in Namur (Belgium).

Dimitri grew up in Belgium, but he has also called New York City, Buenos Aires and Mexico City home. He has been a visiting scholar or invited professor at the University of the Philippines Baguio (The Philippines), Chiang Mai University (Thailand), Universidad de Buenos Aires (Argentina), Universidad Autónoma Metropolitana Azcapotzalco (Mexico), Université

Libre de Bruxelles (Belgium), Université de Bretagne Occidentale (France), McMaster University (Canada) and the New School University (United States).

As an experimental musician, Dimitri has been active since 1997. Since then, he has extensively toured Asia and Latin America. In 1998, he founded the independent record label, Disques Hushush, from which he has released about 25 CDs and vinyls from experimental and noise artists from Europe, Asia, Latin America and North America.