

ACTIVITY REPORT

BUILDING A NETWORK BETWEEN THE EXPERIMENTAL NOISE SCENES IN SOUTH EAST ASIA AND JAPAN

MARTINUS INDRA HERMAWAN

1. The Definition of Experimental, Noise Music and Japanese

Before we started to discuss about Experimental and Noise music, first we must understand what the definition of Experimental and Noise music are. Although the two terms sometimes overlapped, there is a difference between them. Noise music incorporates an extensive variety of musical styles and sound-based innovative practices that element noise as an essential angle. The components of Experimental music incorporate vague music, in which the musician presents the components of shot or capriciousness as to either the piece or its execution. To most people, differentiating between Experimental and Noise music is hard to do because both mostly consist of the same elements, one of them is exploration.

These types of music wanted to redefine the standard that was created in the routine musical practices. While Noise music can be defined as “a category of music that is characterized by the expressive use of noise within a musical context” (Priest 2013), the Experimental music can be described as “a compositional practice defined broadly by exploratory sensibilities and movement radically opposed to and questioning of institutionalized musical compositional, performing, and aesthetic conventions” (Sun 2013).

Nowadays, musician tends to play music that sometimes overlapped between 2 or more distinctive genres. What can be described as an Experimental band can be found to incorporate Noise music in their composition vice versa. In this research I finally decided to put both terms Experimental and Noise as the subject because in the area of the research, both genres can be found side by side.

The term Experimental music sometimes can be defined broadly by using some terms such as collaborative, improvisational, free improve or in a more academic way as Sound Art. Although the term Sound Art is still sketchy in South East Asia because there are many people that don't realize what it is. Every nation in South East Asia, with its one of a kind socio-political-monetary setting, builds up an alternate pathway of expressions that transform into what we call the Experimental Noise scene. Obviously, there are shared definitions, for example that Experimental Noise originates from the surge of globalization and has its foundations in the Dada movements. Be that as it may, the definition is never all inclusive. Etymological relativity is expected to comprehend such a fleeting and non-unmistakable creative practice

In this research we will find these terms such as collaborative, improvisational, free improve or Sound Art used by the people I interviewed to describe Experimental music in general. In this research, we will also found the term Japanese which can be described as “a portmanteau of the words "Japanese" and "noise": a term applied to the diverse, prolific, and influential noise music scene of Japan” (Novak 2013). Although in this case we have to take note that some Japanese Noise musicians still feel awkward of being classified under the term of

Japanoise because not all of Noise musicians in Japan use the same approach and they need to be differentiated.

2. Why South East Asia and Japan?

Before this project, I am starting a research that last for 5 years about Experimental Noise scenes in Indonesia. The result is an audio documentation titled *Pekak! Indonesian Noise 1995 – 2015: 20 Years of Experimental Music From Indonesia* that was released as a cassette sampler on a New Zealand's based records label, End of The Alphabet Records. The owner of the label, Noel Meek is also a writer in *The Wire*, a contemporary art magazine based in UK who has helped the documentary compilation to get noticed worldwide. The sampler only contains 18 bands while the full version of the compilation will contains 123 bands and will be released on audio DVD later this year.



Figure 1. *Pekak! Indonesian Noise 1995 - 2015: 20 years of Experimental Music from Indonesia* cassette version on End of The Alphabet Records

After the successful attempt on curating the documentation of Experimental Noise scene in Indonesia, i wanted to extend my research into wider area. In this case I choose the South East Asia and their connection with the scene in Japan. The question is why it has to be Japan? It is simply because most of the Experimental Noise musicians in South East Asia that i know are mostly take their influence from Japan. It is an interesting fact that aside from mainstream influence that can be seen in the pop culture such as J Pop, we can also found the Japanese

influence on the non-mainstream level.

For the South East Asia, i choose these countries: Philippines, Malaysia, Singapore and Thailand as the subjects of my research because these countries have what we called as a music scene which can be defined as “a cultural space in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation” (Will Straw 1991). This means there are musicians, records label, media and organizer who are connected each other. Other South East Asian countries such as Brunei or Laos didn't have what can be classified as a music scene because most of them only have few Experimental Noise musicians that play in here and there but not closely connected to each other.

3. The History of Networking Between The Experimental Noise Scenes in South East Asia and Japan

Most people in Japan were curious about what is happening in the music scenes in South East Asian area. Most people I know there follow the information from USA or European scenes but hardly giving extra attention with their closes neighbor in the South East Asia region even if we already had a different connection in the past. Even with the blow up from social media, in some part of these areas are still hard to get good information about the scenes.

In an effort to build a network between these countries first we must understand the roots and history of the connection between the scenes. In this research I try to do interview with both old and new musicians or people who involved in the scene including show organizers, owner records label, and owner of the venue, also collective/organization and everybody that works in this field. With this technique, I am trying to find out about the connection between them in the past also how the scene was built back then compared to nowadays.

A. The Experimental Noise Scene in Philippines and Their Connection With South East Asia and Japan

At first I was thinking that in South East Asia, most of the musicians from this field are either coming from the underground music such as Punk, Hardcore or Metal or from the academic or contemporary art background and sometimes most of them didn't connect to each other. But this is not what's really happening in Philippines where the musicians are coming from many different backgrounds such as Hip Hop, Classical music even experimental movie makers.

Special case regarding the experimental movie makers in Philippines, in the early days they use noise music that they create as the back sound of their movie because the medium they use at that time cannot put music in it. The other interesting things is that there is a connection between these experimental movie makers, contemporary artist that use sound art (note that at the beginning they don't use sound art as term, but Noise) with Noise musicians, they knew each other. They also look up to the people from the academic field (for example Jose Maceda) but people from the academic field hardly even pay attention to these people.

In a conversation through email, Jay Ticar, an artist and researcher from the Philippines who now reside in Vancouver, inform me about the unique history of the Philippines Experimental Noise scene. The Experimental Noise scene in Philippines mostly did not come from an academic background in music. To his knowledge it was a from the band scene and in other cases (Cavite scene) as somewhat an interest that developed in a community.

According to Jay, the University of the Philippines college of music is not producing the majority of sound artists, who are on the experimental scene. For example is Jonas Baes who is a co API fellow who made a sound installation <http://music.upd.edu.ph/baes2.html>. The other one is Dayang Areola who is somewhat a curator/ organizer of some projects as well as being the one responsible for the Jose Maceda archive.

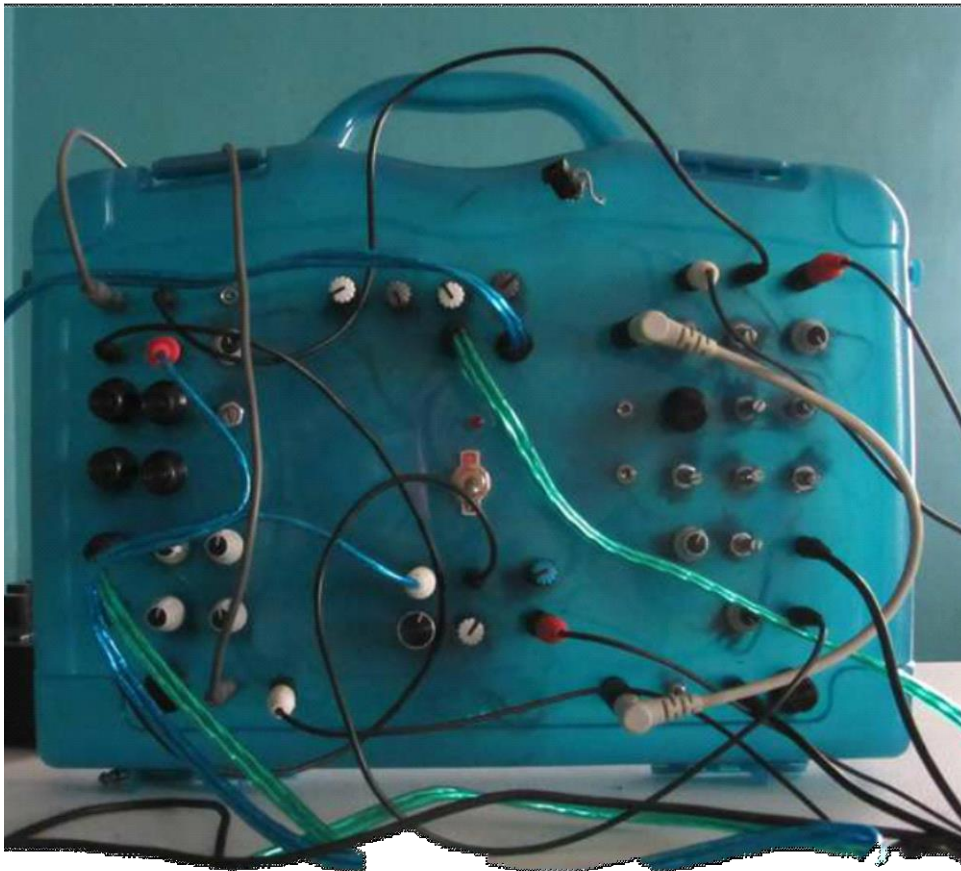
As these 2 persons are both in the faculties there must be some influences on their reach of students. However, those musicians who are much more visible to the scene are coming from other academic or non-academic background. Some are from visual arts, others from technology/ science related courses and others began their practice of sound art from influences in the scene where they are. There is for example a scene in Cavite (a place outside of Manila) who has a dominant figure, in this case Lirio Salvador of Elemento, who helped cultivate its sound art scene. He influenced some musicians who came from various academic backgrounds including law.



After jamming with Noisebath PH crew at KNR studio, Cubao

In Manila, I had the opportunity to interview some local artists, organizer's gig, owner records label, records shop, collective and organization that worked in the field of Experimental Noise scene. Visiting record shop that sells experimental noise and music from Philippines, one of them is Mutilated Noise in Makati and Treskul in Mandaluyong. I am also doing a jamming session with local Noise artists such as Lush Death, Dethomega, Drago Katzov, Slay Your Boyfriend and Gen Thalz in a studio and recorded it in KNR studio, Cubao by James Lorrence Ocampo (Dethomega).

One of the Manila Noise artists, Gen Thalz, is making his own synthesizer that was based on the schematics that he gathered around the internet. All of the components he use is buying from the electronic stores or hardware, so he's not buying the component from a specific shop that sell component for synthesizer. Some of his works on sale now are electroacoustic instrument such as electric Kalimba also what he called the Spring Noise Apparatus. He is now working on his first modular synth that will be finished in April 2017.



D.I.Y modular synthesizer made by Gen Thalz

Most of the Noise artists I met that night are part of Noisebath PH, a platform for Noise music

in Philippines who usually organize Dead Nation Noise Bombing (an illegal gig done in public area) which was influenced by the movement where I also become a part of it, Jogja Noise Bombing. I was surprised that the concept of Noise Bombing in Yogyakarta or playing an impromptu Noise set in a public space can spread across the sea. Even more interesting after I found out that in Manila, you can basically set up a party in a public area without getting hassled by the authority unlike in Yogyakarta where we usually dealt with security or local tough guy who want us to stop. This is such a perfect city for a Noise Bombing activity.

The people behind Noisebath PH such as Robert Glenn Dilanco (Lush Death) also have a close connection with the Punk scene where some of them also had another organizer that organizes Punk show such as Sleeping Boy Collective and The Foundation. I had the chance to talk with Robert Glenn Dilanco, Markus Bulandus (The Foundation), Tom McWalter (Conscript) and Melvyn Paulo Javillo at Cubao Expo about the music scene in Manila and Philippines in general. Melvyn happens to be one of the first football hooligans in Philippines, a kind like some Punks in Indonesia which has strong connection with their local football club. Robert Glenn Dilanco himself already did a one off show in Jakarta, Indonesia before and planned to do more shows and tour again in Indonesia in the future. I asked them if they were interested to join the next Jogja Noise Bombing Festival on January 2018 and now I am looking forward to have them in the next edition.

The music organizers in Manila usually doing music show in a bar that has band equipment. The problem is that most of these bars charge a bar guarantee (usually around 8000-10.000 Pesos with door money at around 150-200 Pesos), so they had to talk with the bar owner to let them use it for free and guarantee that there will be lots of people comes to buy their beverages.

The good things about Philippines experimental noise scene is that they knew each other. Some even overlapped with other scenes such as Hardcore, Punk, Electronic, Hip Hop even some of them based from classical music. Almost the same with what happened in Indonesia but the more interesting things is that the older generation is still easy to find either they are still active or didn't do any music related project again. This is a good starting point because I can actually meet them in person to talk about their era. And this is happening when I'm visiting the Art Fair Philippines at The Link.



ISound installation using cassette at Art Fair Philippines



Sound installation using vinyl at Art Fair Philippines

In the Art Fair Philippines there are some works that fall in the category of sound art or experimental noise. In the early days, the Philippines didn't use the term Sound art even if it is in the field of contemporary art, they use term Noise to describe the contemporary art related sound. In the art fair, I am meeting with few artists that were also some of the first wave Philippines' experimental noise artists such as:

Jing Garcia from Children of Cathode, a duo Noise project who already start their music around 1989.

Jon Romero is part of WSK and Ruthless Pilipinas (a gig organizer), he also make his own synthesizer and have been playing experimental noise since the 90s.

Erick Calilan is one of the members of E.X.I.S.T (Experimentation In Sound Art Tradition), a not-for-profit sound art collective and movement. Known as the Filipino's "exclusively sound art" powerhouse collective, it is a loose organization among sound-artists and musicians. Their blog, www.soundartmovementexist.blogspot.com also documents the scene back in the days. Eric now run Kamuning Public Radio, a platform for experimental noise scene in Philippines.

Tengal (Earl Drilon) is the festival director of WSK & SABAW media art kitchen. He was doing a residency back then in Yogyakarta with HONF so he knew some of my friends back in Yogyakarta. He also organize gig for some touring musicians including Yong Yandsen from Kuala Lumpur and Bob Ostertag from USA. In 2009, he also organize gig for Toshiyuki Seido, a Japanese sound art performer who then recording and producing a triple CD compilation album from E.X.I.S.T (Experimentation In Sound Art Tradition).

Gitaw 1463, a Noise act from the 90's who share his experience about the early days of Noise in Philippines.

I also met Mervin Ervina which is a WIKI music dictionary because he knows lots of stuff about music in general; he is also the guy behind an artist run space, Green Papaya. Beside

that he is also co-founded The Institute of Lower Learning, an experimental art collective in Manila and Saigon.

Experimentation also can be found in Hip Hop, and I am happy to meet Caliph8, a Hip Hop artist that put some experimental noise touch in his work. Caliph8 has a good connection with the scene in Tokyo where he usually did tour almost every year there. His new album titled *Realized Patterns & Splintered Sequences* was released by O-Rich Label based in Shizuoka, Japan.

In this art fair, I also met John Sobrepena of Obelisc who has been doing noise under the moniker Moon Fear Moon from 2001 and made releases on local netlabel QED Records (circa 2004) as well as American netlabel Enpeg digital (circa 2005). Unfortunately I couldn't manage to talk to Tereza Barrozo, a sound artist and composer that work in the field of film, theatre and dance who also attend the art festival. "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." (Cedrik Fermont 2016)

In the art fair I met my host Franchesca Casauay who is a part of Heresy, a Manila-based art platform for women working with sound and interdisciplinary media, SABAW Media Art Kitchen and also the festival manager at WSK.

SABAW Media Art Kitchen is a not-for-profit organization based in Metro Manila whose primary interests lie in curatorial and research-based production towards the imminent intersections of art and technology. WSK, organized by SABAW Media Art Kitchen, is stated to be the first and only international festival of digital arts and new media in the Philippines. It is dedicated to contemporary electronic, digital and experimental art, as well the diverse range of artistic activities in the context of digital culture in South East Asia. Through an annual gathering that brings together a global community of artists and audiences, it celebrates digital culture and invention. Some of their projects including concert, exhibition, lectures, workshop, meeting, artist talk, screening and many more in the field of new media art.

B. The Experimental Noise Scene in Malaysia and Their Connection With South East Asia and Japan

The first day I arrived in Kuala Lumpur, I go straight to Findars, an artist run venue where I will meet Yong Yandsen and Kok Siew Wai. Unfortunately, Kok Siew Wai was in Thailand and then head to Tokyo for recording session. Lucky me, in Findars I met Tey Beng Tze which I've met before in Yogyakarta while he did tour with DJ Urine (France). Tey Beng Tze is a saxophone player who is also part of the art venue, Findars. So I interview him immediately before Yong Yandsen came.



Tey Beng Tze at Findars, Kuala Lumpur

As a visual artist and recently make tattoo, Tey Beng Tze also dedicated himself to run the venue. Located in the 4th floor, the venue has been moving three times since it founded in 2008. Findars itself is an art space that becomes the platform to cultivate the young artist including as a venue for Experimental Noise gig. Some Experimental Noise artists from Japan have been performing in Findars including Maduka Kono, Ikusakan also Otomo Yoshihide.

To sustain the independent space, besides having their own day job, the members also trying to make more merchandise or do more exhibition and selling artwork also organizing music event and recently opening a café that selling drink. The main problem with venue aside from the money problem, but fortunately there are no noise complaint from the neighborhood as they had a time schedule for music perform that usually finished before 12 pm. The lack of people who interested to come to attend the Noise shows and buy the ticket also affected the venue as well as the regeneration in the scene.

In Kuala Lumpur, Yong Yandsen is one of the few acoustic experimental improvisers. As an improvised saxophone player, Yong Yandsen mostly play improve music although sometimes he play some standard Jazz. With his prominent band, Game of Patience, they have been touring in Asia including Bangkok, Srilangka and Japan. Game of Patience have been around for 8 years now while consist of Yong Yandsen, an Australian drummer and an American bassist that based in Singapore. The drummer, Darren Moore, is a music professor, while the bass player and electronic musician, Brian O'Reilly, is teaching an electronic music and both worked in Lasalle College of the Arts, Singapore.

Started as a guitarist in a Rock band in the 90's to the year 2000, Yandsen then introduced by his friend, Yinpin, to some improvised music such as John Zorn. In the end of 2000, Yandsen started to play Clarinet for one year then changed to an alto saxophone where he start playing improvised music. Besides playing music, he also organizes Serious Play Improv Lab (SPIL), a monthly experimental music series that has been one of the important platforms for Experimental music in Kuala Lumpur. SPIL have successfully making some collaboration

between the local and international acts by become as the facilitator.

Unfortunately I couldn't meet Kok Sie Wai in person but I manage to talk with her back in 2015 where we play together in the first edition of Asian Meeting Festival 2015. Kok Sie Wai is an improvising vocalist also the founder of Kuala Lumpur Experimental Film and Video Festival (KLEX) which was the Kuala Lumpur most important annual experimental arts event, including film, video, and music as well as installation program. KLEX itself since its beginning in 2010 has emerged to become the connecting point between the experimental arts communities in Asia with the rest of the world. Before KLEX, she run an art space called SiCKL (Studio in Cheras Kuala Lumpur) from 2007 to 2010, which hosted many events from Experimental Musicians and Artists Co-operative Malaysia (ECACM). ECACM itself is an independent organization based in Kuala Lumpur which was dedicated to the facilitation, publication, and exposure of creative and experimental works from Malaysia and the South East Asia area.

Another unfortunate moment is that I couldn't manage to meet Goh Lee Kwang which is also an important figure in the Malaysian experimental scene either as the musician, label owner of Herbal Records <http://herbalinternational.blogspot.co.id/> where he release some experimental artists from Japan such as Sejiro Murayama also Yong Yandsen and his trio Game Of Patience. Beside releasing music, Goh Lee Kwang also organize Experimental music shows since the early 2000s, most noticeable under the moniker of the Switch On. Since 2009, Switch On has hosted many festivals also serve as an important platform for Experimental arts in Kuala Lumpur. (Clarra Herrmann 2015)

Since the mid-2000s, Yong Yandsen, Kok Sie Wai and Goh Lee Kwang have made big impact on the Experimental music scene in Malaysia where they made shows for foreign musicians who made a travel through Kuala Lumpur where it opens up the chance for the local musician to collaborate with the foreign musicians also open up a new network.

In this trip, I manage to meet an old friend, Azzief Khaliq, which was one of the few Noise musicians in Malaysia that had a strong connection with the D.I.Y Punk scene while still playing Noise to this day under the stage name Jerk Kerouac. This time he was with Sudarshan Chandra Kumar, his half of HKPT a Power Electronic duo. I met Azzief few years when he contact me for a tour in Indonesia including a show at Jogja Noise Bombing Festival where after that he always come every year either as a performer or just be a part of the audience.



Azzief Khaliq of Jerk Kerouac and HKPT



Sudarshan Chandra Kumar of HKPT

Azzief himself was influenced by Japanoise in term of musical style with his solo project, Jerk Kerouac. From music blog such as I Hate Music as well as anything that he found in the internet, he found out about Noise also because he was a guitarist who like Metal music he also discover Noise from a Metal records label, Relapse Records, where they also release an album by a legendary Japanoise musician, Merzbow. Before knowing more about Noise, Azzief was doing stuff similar to Noise without knowing that the music he was created can be filled as Noise.

I know Jerk Kerouac from a split CD with an experimental band from Bandung, Indonesia named Serigala Jahanam, where they open my eyes about the Noise scene in Malaysia. From there I found out some old Malaysian Noise project such as Dosa and Psychotic Sufferance where they ended up did split cd and cassette with my project, To Die back in the mid-2000s. There are not much new Noise bands around in Malaysia; one of the newer generations is Anak Bukit, an alter ego from Hafifi Mokhtar from Perak where we meet at Findars and doing a jam session together.

Meanwhile, Sudarshan Chandra Kumar who knew Noise music from the internet and his college friend, Dirga who happens to be in a duo Harsh Noise project from Jakarta, Indonesia named Shoah. His first band was Tak De where he and his high school friends did cover song from a famous band such as Iron Maiden or Muse but then he influenced them to start to do it in an experimental way. His interest with vocal leads him to recreating a post-production effect in a live setting that gets him into searching for gears. His interest making him to look for somebody in Malaysia who interested with Noise and found Azzief online then together started HKPT. He also play in the Asian Meeting Festival the second edition in 2016 where he got invited by Yuen Chee Wai from Singapore.

Sudar and Azzief also informed that there are some interesting bands and musicians in the early days of music in Malaysia that I should check out such as Kit Lee otherwise known as Antares who is involved in theater, music, cartoon and writing since 1980s. Some of his musical projects such as Akar Umbi and Suara Rimba can be streamed at <https://guanobreath.bandcamp.com/>

Other musician that they recommend to check out is Selamat Asrin Subon which is a street busker who plays an air guitar.

In Kuala Lumpur I had the chance to do a jamming session together with local Experimental and Noise musicians such as HKPT, Anak Bukit and File 106 at Findars. In the end of the show we did a collaboration set that was recorded and we are planned to release this on my label.



Jamming with musicians from Malaysia at Findars, Kuala Lumpur

C. The Experimental Noise Scene in Singapore and Their Connection With South East Asia and Japan

Between all five countries where I did the research, probably Singapore has the best and tight networking with Indonesia in term of Noise scene. In this research, I am trying to cover what happening in the academic field, contemporary art and the more D.I.Y Punk related Noise scenes in Singapore. The majority of academic field was driven by some “music and sound arts programs at institutions such as LASALLE College of the Arts, School of the Arts Singapore (SOTA), The School of Art, Design and Media (ADM) at Nanyang Technological University, Yong Siew Toh at National University of Singapore as well as Singapore Polytechnic and Republic Polytechnic have incorporated experimental music practices as part of their pedagogical approaches.” (Moore 2015)

In the other side, there are Noise musicians in Singapore which have a close relationship with the Punk scene or the Lion City DIY. One of the important forces behind this side is Ehsan

Records that has been releasing many albums both between local musicians and with foreign musicians. Noise project such as Rahman of Circuitrip (who also run Ehsan Records) have been travelling few times to Malaysia and Indonesia playing at Jogja Noise Bombing and doing split CD with my project as well as doing tour two times in Japan. Beside playing with some legendary Japanese acts (C.C.C.C and Astro), Circuitrip recently releasing a split cassette with Yasuhito Fujinami from Japan under Ehsan records.



The Singapore - Indonesia connection: Schizophrenic Wonderland, S.I.N, Remon Red and To Die

Some Noise musicians from Singapore such as S.I.N, Circuitrip, Ghora, R.E.D, NZDLK and Schizophrenic Wonderland which are mostly under Ehsan Records were regularly doing tour in Indonesia also Malaysia. For the last couple of years these Singapore Noise musicians travel to Yogyakarta to be part of the annual Jogja Noise Bombing Festival and from there they started to tour in another city and island in Indonesia. Not only doing tour, Ehsan records also releasing compilation project consist of Noise artists from Indonesia, Singapore and Malaysia. The connections were broadened into a triangle of Singapore, Malaysia and Indonesia where Noise musicians from these areas travel to the other areas or releasing some album projects together on cassette or CD. This time we are talking about who is going to represent Singapore for the 2018 edition of Jogja Noise Bombing Festival as well as the next compilation cassette from Ehsan Records which will have many new faces from Malaysia, Singapore and Indonesian Experimental Noise scenes.

At first I know part the Singapore Noise scene which had a close connection with the Punk scene. One of the first Noise project from Singapore that I get hold 2 of the demo albums was Han Yew Kwang that was started in 1998. Without a proper knowledge, Shaiful started this bed room project for the sake of just wanted to make a joke Noise with his drum machine.

Known as the singer of many Punk bands in Singapore such as Lead 2 Nitrate, Rememories, Enam Jahanam, Pavement Heretics and many more, Shaiful also an editor of a long run zine called Xerox zine which was writing about Punk music as well as a small portion of Experimental Noise. He also run Prohibited Project, a records label also organize gig mostly for touring band that came to Singapore. Basically he is the guy you should contact if you want to know everything about the underground music in Singapore.



Shaiful of Xerox zine, Lion City DIY, Prohibited Project, Han Yew Kwang and many more projects

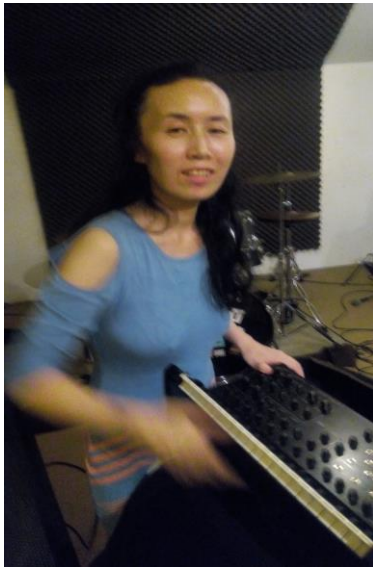
In an attempt to meet many Singaporean Experimental Noise artists that I can talk to as a subject of my research also as a perfect way to know how a show is done in Singapore, Ehsan Records organize a gig at LCube studio where I took part of it. In this show, I meet so many Experimental Noise musicians either they are from the Punk related scene or from the academic and contemporary art. There are fresh acts such as ARE and Schizophrenic Wonderland as well as older generation such as Kai Lam. Kai Lam started playing Experimental music which was based in contemporary art. As a visual artist, he usually plays in an art exhibition but he also playing in some more Punk related gigs.



Kai Lam as BOA live at LCube Studio, Singapore



ARE live at LCube studio, Singapore



Yuzuru, an Electronic Experimental artist from Japan that also play in LCube studio, Singapore



S.I.N and Remon Red (Indonesia) setting up their gear for a collaboration set at LCube studio

Recently in the book *Not Your World Music: Noise Music in South East Asia*, there is a statement from Mark Wong of Ujikaji Records where he stated that “the DIY Noise in Singapore consist more of ethnic groups – Singaporeans of Malay and Indian descent, while the art noise has a larger Singaporean-Chinese audience.” (Cedric Fermont 2016). It became a huge racial controversy in the social media between the Singapore Experimental Noise musicians. Later it was found out that some of the terms from Mark Wong’s statement were edited by the editor of the book to “ease the flow of the conversation and disambiguate statement.” (Cedric Fermont 2016)

I was talking with Rahman of Ehsan Records also Circuitrip who was the first person who brought the issue to social media. He stated that the issue now has been settled and it’s just a misunderstanding from the edited version of the book. The show at LCube studio that night also shows us that both races can play together in one gig without any problem. Mark Wong was also there in the gig but unfortunately I didn’t manage to interview him as he leave early from the venue.

Meanwhile in my interview with Dharma Shan (ex-guitarist of The Observatory and now also part of Avant Guitar, a group consist of 4 avant garde guitarists from Indonesia, Singapore and Denmark), I can get more explanation about this issue. Dharma Shan who got into Experimental Noise by listening to the Pink Floyd’s *Ummaguma* album, Sonic Youth, The Stooges also Sun Ra, John Coltrane as well as watching Jimi Hendrix live on VHS making feedback and burn his guitar was helping me a lot in explaining what happens in the music scene in Singapore.

There is a racial issue in the community but once it comes to the music scene, the musicians are trying not to bring that issue inside. The government in Singapore always telling the people that the country is strong, the country is better than their neighbor. And then they say that it was because of the government that did it and most of the people who run the government are Chinese which has the good sense of economic. It became a brainwash agenda that happens in the daily life and makes a division between the people yet this is also affect in

the music scene. But what the musicians going to do to fight this division is what more important.

The first question that comes in my head was who brings this division in the first place? Dharma Shan give me a clear answer where he pointed the British as the first one who put this division so that the people in Singapore would not be united and easy to conquer. This is also what happened in Indonesia where the Dutch was trying to make a division between the Chinese and the other race when they occupy Indonesia. It is still happening in Singapore since the British left this way of thinking to the government.

When it comes to music scene, some people still thought that a certain type of music is belong in a certain race in example the Malay people was more into loud Punk Rock music, while the Chinese was more into Experimental and arty music. But the musicians mostly know that they all doing what they like to do and they are making a non-commercial music although the division still exist. Many of these musicians were trying to break this race boundary and reach to each other.

From Dharma Shan, I was informed that some of the first people in Singapore who were playing Noise were bands that playing Industrial music or lean toward Shoegaze music such as KIM, Pagans and Nunsex. These bands were influenced by Sonic Youth, Skinny Puppy, and Throbbing Gristle. He also point out Stigmata who was the first band in Singapore that did Free Jazz meanwhile he reckon me to check out George Chua who releasing his solo album, My Third Ear in 2001. George Chua is no stranger to the Experimental music scene in Singapore since he was organizing one of the first Experimental music series in Singapore during 2002 – 2003, named Strategies which was held in the Substation.



Dharma Shan, ex guitarist of The Observatory and recently playing solo as well as with Avant Guitar

In Singapore, there are many foreigners that active in the academic field of Experimental scene. We will not be surprised with many foreign academics for example Darren Moore, Tim O'Dwyer, Brian O'Reilly and PerMagnus Lindborg who are involved in the Experimental music came to Singapore as a consequence of the government's arts educational policy. Some of them were hired by Lindsay Vickery, the Head of Music from 2004-2008 who is responsible for the development of The School of Contemporary Music at Lasalle to become one of the more progressive music schools in Asia. (Moore 2015)

According to Darren Moore, an Australian native who work in Singapore around mid-2006 – mid-2015, the 1990s era was the starting point when the activity in the Experimental scene in Singapore became more active where they developed from the 1980s underground Rock music. "This period saw the establishment of some of the first dedicated experimental musicians in Singapore, most of whom are still active today. This pioneering group of musicians included George Chua, Evan Tan, Yuen Chee Wai, Leslie Low, Vivian Wang, Harold Seah, Joseph Tham, Ian Woo, and Kelvin Tan." (Moore 2015). Joseph Tham is a writer who has published many essays on Singapore's Experimental scenes and Harold Seah who was the person that introduce the latest update in the Experimental music from overseas to the Singapore scene, both operate Flux Us records store circa 2005-2007. Both persons also organize some in-store shows for foreign Experimental musicians from Europe, Australia, and South-East Asia.

Another important figure is Yuen Chee Wai who initiated Hadaka series in 2006 – 2007 which then shared the same vision with Ensembles Asia project that was initiated by an Experimental turntablist and guitarist from Japan, Otomo Yoshihide. Both musicians then become a bridge to a better networking between the Experimental music scenes in these two countries. The connection then developed into Asian level with the help from Japan Foundation, one of the project is the Asian Meeting Festival in 2015 and 2016 where many Experimental Noise musicians from Asia was brought together to play some collaboration shows and recording in Japan.

After the successful edition of Asian Meeting Festival, Yuen Chee Wai also co-presented an event titled Asian Meeting Sessions as a newly minted initiative of the Asian Meeting Festival and Asian Music Network which was held at Aliwal Arts Centre, Singapore. The event that happened in August 17th 2016 gathers some of the Japanese Experimental musicians such as doravideo, Toshimaru Nakamura, Ichiraku Yoshimitsu (eks drummer of Acid Mother Temple) to play with musicians from Asian region such as Duto Hardono from Indonesia, Dharma San, Yong Yandsen and Yuen Chee Wai himself.

Moore also write about the 24-hours Experimental festival named UnaVoice in the Substation circa 2005 where few local performers including Zai Kuning who at that time was began exploring more experimental approaches to music. Before that, in the Singaporean art scene Zai Kuning was better known as a performance artist, visual artist, theatre performer and a dancer. This longest Experimental event in Singapore also hosts Koichi Shimizu who is a Japanese musician who moved to Bangkok and frequently visit Singapore where he then become one of the important people in the connection between Bangkok and Singapore Experimental music scenes. (Moore 2015)

Darren Moore himself is a drummer and an Electronic musician that working as a lecturer in LASALLE College of the Arts. Beside as a musician and lecturer in Popular Music, he was able to organize some Experimental music festival, including a monthly C.H.O.P.P.A Experimental Series in 2007 where it then turned into a platform that featuring between the local with the touring musicians in between 2008 – 2015. In some editions of C.H.O.P.P.A, they are organizing show for Japanese musicians that came to Singapore such as Uchihashi

Kazuhiya, Toshimaru Nakamura also Tetsuya Yoshida. The C.H.O.P.P.A also trying to make a strong connection with the Malaysian Experimental music scene by making a special edition in 2008 with the Experimental Musicians and Artists Co-operative Malaysia (ECACM) including Goh Lee Kwang, Kok Siew Wai and Yong Yandsen.

Some of the C.H.O.P.P.A Experimental Series and festivals were held at LASALLE College of the Arts which has been one of the institutions that support the Experimental music scene in Singapore by providing the equipment and venue. Some big venues such as Gillman Barracks, Blu Jaz Cafe, ArtScience Museum, Crawlspace, Artistry and the Substation (founded in 1990) were some venues that sometimes still do Experimental Noise shows. Meanwhile some smaller venues such as The Pigeon Hole, Blackhole212 and Pink Noize also held Experimental Noise shows, but unfortunately these smaller venues was closed down due to high rent space. The sudden high rent space also affected the Night and Day Bar and Gallery which also became the venue for C.H.O.P.P.A Experimental Series circa 2008-2013.

Other small venue that also supports the Experimental Noise scene in Singapore is Lithe House. I meet Anvea Chieu and Mizi, a husband and wife who run the independent music space. The space also worked as a jamming studio, venue for a show, distribution outlet, Lithe records as well as Museum of Independence Music that host the artifact from the Singaporean music scene. The venue was founded in 2009 and already moved fifth time until their recent place in Madras Street. Their first encounter with Noise scene was started when Saleh of S.I.N and Ehsan records contact them to do a Noise show in 2012. And then they started to more open to do Noise gigs up until now.

In term of running the space, Anvea and Mizi had few troubles before such as the high rent of the space also complaint from the neighbor when they did studio show and many attendees were littering the street outside to hang out. But that issue was settled after they moved to the new place in Madras Street where it was more of a place where lots of people like to hang out outside. Money is always and will be the main issue in regard of maintaining the venue, not only in Singapore but also in other countries. The government presence didn't help much to establish a better environment or at least helping the venue to keep the space run by paying the rent. In this case, keep having a regular job will help the venue running.



Mizi and Anvea Chieu at Lithe House

D. The Experimental Noise Scene in Thailand and Their Connection With South East Asia and Japan

The next destination is Bangkok, Thailand. The Experimental Noise scene in Thailand is not a new thing for me as my band was doing several projects with some bands in there. My first contact in Thailand is Adisak Kamungkun back in the mid-2000s where we are in touch through MySpace and manage to do a split project with his bed room Electronic Experimental act, Losteror, under his own label, Dark Room Productions. Another split project then happened in late 2000s with Noise Punk band, Fuck Me Fuck My Noise which was released in CD-r on the drummer's records label, Six F Productions. I had the pleasure to meet Chatchai Wattanachaisit after only doing communication through Facebook, the guy who runs Six F Production also the editor of Grind zine, a photocopied media that also cover Noise music in Thai language.

I only had three nights in Bangkok so I know I couldn't get as much information as I could during this time but with talking to the right person, you can get the best information you can get. I met Paponpat Weerawit, a producer also musician that play what we can say as Electronic Experimental music under the stage name F, at JAM café. He started F in 2005 after listening to Wolf Eyes which now already release 1 album and a split project with Acid Wall, a new Harsh Noise Wall done by my host, Arkat Vinyapiroath. Talking about my host Arkat Vinyapiroath, besides doing Noise in Acid Wall and Gamnad737 he also runs a records label, Moontone Records who release Experimental Noise. Aside from releasing music mostly on CDr, Moontone Records also responsible for organizing Noise gigs for touring musicians such as Riar Rizaldi from Indonesia. Interesting facts about the new wave of Noise in Bangkok is that some of them came from the Death Metal scene and Arkat is one of them.



Paponpat Weerawit of F in front of JAM kafe



Arkat Vinyapiroath of Gamnad737, Acid Wall also the boss behind Moontone Records

In case of the first Harsh Noise act from Thailand, Paponpat suggest me to check out Death Trip that already started making Noise in the 1990s. The guy behind Death Trip is Tuan Day Tripper who also play guitar in an Indie Rock band, Day Tripper. Wednesday also the other Experimental musician that build his composition by using a guitar and drum machine loops to make a noisy wall of sound. He is also run a space that sometimes did Experimental Noise shows called Harmonica.

Not only Bangkok, the Experimental Noise scene in Chiang Mai seems to have some interesting things going on in term of academic field. Paponpat inform me about Bigg Thatchatham, a composer and sound artist who is also a lecturer of departments of media arts and design, faculty of fine arts, Chiang Mai University. A Ph.D. in Music from University of California – Berkeley, he is also a co-director of an open-network for creative sound artists and practitioners, Chiang Mai Collective (CMC). (Japan Foundation in Vietnam 2016)

The other important information from Paponpat is the one and only synthesizer maker in Thailand, Pitipong Somboonpon that is based in Chiang Mai. Pitipong who work daily as an electrical engineer at the National Astronomical Research Institute of Thailand (NARIT), also make a handmade synthesizer and sell it with trademark Piti Loves Our Instrument. After buying a MikroKorg he start studying on how to make a sound card then proceed to make his own synthesizer while study electrical engineer at Naresuan University. His first synthesizer, MBXone was released in 2014 and then followed with MBXone M2 in the sophomore year. (Monruedee Jansuttiapan 2016)

Another act that can't be left behind is the IDM and Experimental Electronic artist Auttaratt 'Benz' Photongnoppakun with his musical project Space360. Benz who has taught himself to make Electronic music since his age of 17 is also a lecturer in DCI Institute and Prayao University. Space360 and Kijjaz has joined the Fete de la WSK 2010 in Manila, Philippines, where the event takes place over 15 days in 15 venues and is dedicated to experimental sonic art and a diverse range of artistic activities in the context of digital culture in South East Asia. The Fete de la WSK event have influenced Benz with his collective, Delicate Decibel, who have been organizing the gig since 2007 in Bangkok and Chaing Mai to return with a much bigger event that held over four consecutive nights at four different venues in Bangkok, where the themes are slightly different on each day.

Talking about the Experimental scene in Thailand, we also have to talk about the pioneer of the scene that was characterized with a one-off performances that improvising their music in a small venue or art gallery, one of them is "Stylish Nonsense whose unpredictable performances can range from electro to free jazz, or from '70s action movie music to ragged punk rock." (Mongkorn Timul 2016)

I can see that specific style when I watch Plern Pan Perth, an Electronic Experimental project by Thanart Rasanon. In the show he was doing several different music genres from the opening of his set with collaboration with the Harsh Noise, Gammad737, up to Dance music and more around Electronic stuff. Thanart Rasanon is also an alumnus of the second edition of Asian Meeting Festival 2016. I talk to him after our show and talk about the Noise scene in Bangkok also his experience in Asian Meeting Festival where he feel welcomed and it makes him want to travel around the world to play with his music. It is great to know that one of his friends, Yui-Saowakhon Muangkruan, a cello player was also part of the first Asian Meeting Festival 2015 where I am also taking part of.

Yui-Saowakhon Muangkruan who is also known as Yui Cello is a cellist that always involved a story telling as part of her performance. Her unique yet dramatic story is inspired from the daily life experience as well as the society. Besides playing collaboration set with her in Japan, I am also had the opportunity to play again with her in the RREC Fest In The Valley 2016, in Indonesia with some other alumnus from the Asian Meeting Festival 2015 such as DJ Sniff, Kok Siew Wai, Haikal Azizi and Iman Jimbot.

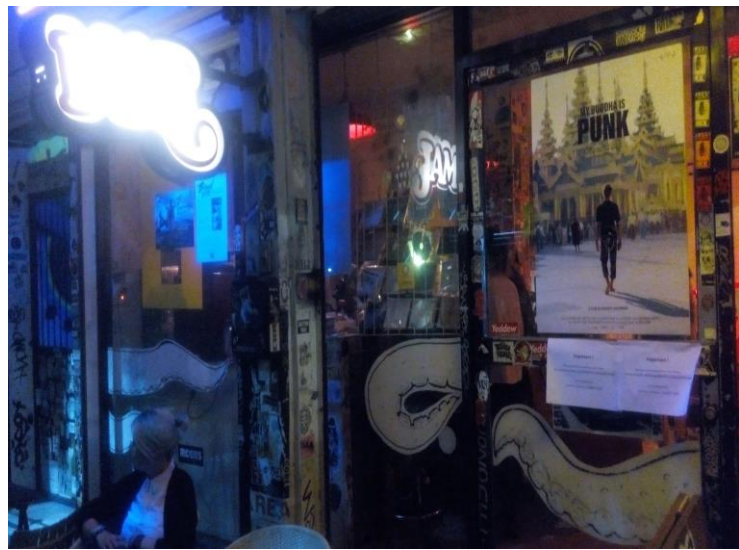
There are some platforms and music event that help develop the Experimental Noise scene in Bangkok and Thailand in general such as Make Noise Not War!, Cacophonous, or No Answer

(the one and only live Electronic Music, Experimental Music festival in Chiang Mai) as well as venue like About Café which was stated as the birthplace of Thailand's Experimental scene (Mongkorn Timul 2016), Harmonica that already closed, Studio Lam which was run by Zudrangma Records's staff where we can hear DJ and bands playing local music style such as Morlam and Luk Thung music to Dub as well as Experimental and Free Jazz, NoSpace gallery, Brownstone, Ageha café and JAM café.

This time, JAM café is my main concern as I will be playing with some local Experimental Noise musicians such as Plern Pan Perth, Thom Aj Madson and the Harsh Noise phenomenon, Gamnad737, where my host Arkat Vinyapiroath is one of the driving forces behind this madness and Moontone Records. I had the chance to interview the owner of JAM café, Dhyan Ho, before the show started.



Dhyan Ho, owner of JAM cafe, Bangkok



Hang out in front of the JAM cafe, Bangkok

Few years ago, Dhyan Ho was living in Sidney and wanted to open a bar but the licensing was hard to get. So when he moved back to Bangkok, Dhyan who have the background of industrial design then opens JAM café that have been around for four years now. At first the venue didn't plan anything to be more than a café but it then developed into a creative space that hold event such as art exhibition, music show also movie screening. The space now also intended to introduce people to some new artist and their work that haven't got the chance to show up their work in another place.

In term of connection with the Experimental Noise scenes from another country, the venue has held a show for Riar Rizaldi from Indonesia which also did a screening of documentary movie about people who did Noise in Indonesia, Bising: The Movie. Meanwhile, JAM café also held show for some Japanese Experimental Noise group such as Astro as well as Japan born musician that now stay in Bangkok, Koichi Shimizu.

Koichi Shimizu is one of the important musicians that bring Thailand's Experimental Noise scene in the map. After his visit in 1993 and decided to move to Bangkok in 2003, he open a shop and founded SO::ON Dry Flower records label and organizer. The label is releasing many unique artists from local area as well as organizing shows for travelling musicians that came to Bangkok. The music producer and sound designer won the best composer award at the Dubai International Film Festival 2009 and Palme d'Or at Cannes Film Festival 2010. (Koichi Shimizu Facebook)



The Thai - Japanese bridge in Bangkok

4. The Networking Between The Experimental Noise Scene in South East Asia and Japan

The music influence from Japan in the South East Asia scene is hard to deny. With their long-established Experimental Noise tradition, Japan can give an Asian counterpoint for South East Asia to the influence of the European and US Experimental Noise scenes. For a lot of people, when they talk about Experimental and especially Noise, one thing that crosses in their mind is Japanese with Merzbow, Massona etc. Some of the funny thing is that the musicians in South East Asia somehow know better knowledge about the Experimental Noise scene in Japan in term of new musicians or what is happening there compared with the musician in Japan (especially the old one) them self. This is not surprising since most of musicians in Japan are looking up to the scene in Europe or USA meanwhile the musicians in South East Asia are look up to them as a reference.

Talking about the culture, many Japanese still think that the culture in South East Asia are mostly identified with traditional culture or natural exotics and Bali Island. Many still did not aware of contemporary art in South East Asia including the Experimental Noise scenes.

First time I play in Asian Meeting Festival 2015, many asked about the modular synthesizer that was handmade by Lintang Raditya of Kenali Rangkaian Pakai from Yogyakarta. Most people or even musicians from Japan that I met during my trip in Japan (2015 and 2017) thought that the synthesizer is built by someone from western country. It is always fascinating for me to explain to them that there are some people who make synthesizer, playing Experimental Noise in Indonesia although it is not abundance.

During the research, I am also playing in a show in Ochiai Soup which was organized by Cal Lyall from Test Tone organizer. I met Cal through Facebook and then he meets me in Tokyo

when I perform there at Asian Meeting Festival 2015. The communication become more intense through email as he was also planning on doing a short tour in Indonesia with his group, Fallopian Disco Force, where I become the promoter. Few months after our meeting in Tokyo, the trio embarking on their first tour in Indonesia. The tour was amazing and they are planned to do another tour in Indonesia along with the neighboring South East Asian countries.



Fallopian Disco Force sound check at Ochiai Soup, Tokyo

At Ochiai Soup, I play again with Fallopian Disco Force as well as other Experimental Noise bands and musicians such as Scum, Remo, HUH, Gevabow and Egawa. Here I had the chance to meet more people there that shows their interest with the Experimental Noise scenes in Indonesian and South East Asia in general. Most of them never heard or see an Experimental Noise musician from Indonesia before so this is my chance to show them what we got.

In another meeting, I had the chance to meet another some musicians that already doing tour few times in South East Asia, they are Junichi Usui, Ryosuke Kiyasu and Kae Takahashi. I meet Junichi Usui in Yogyakarta two years ago when he was doing his first tour in Indonesia. Besides doing tour, he also doing research mostly about traditional music in South East Asia. He already did tour and collaboration with many traditional musicians from islands such as in Sumatera, Kalimantan, Bali, as well as Java island. On our meeting, Junichi presented me his new project about introducing Malay culture to Japan people. This is an interesting project as he planned to bring musicians as well as traditional artists to Japan and introduce them to the society.



**Ryosuke Kiyasu,
drummer of Sete
Star Sept, Kiyasu
Orchestra also
Fushitsuha**



**Junuchi Usui, a
musician and
researcher**

Ryosuke Kiyasu is a drummer for few Experimental music project such as Sete Star Sept, Kiyasu Orchestra as well as playing drum for a legendary Experimental Rock band that formed by Keiji Haina, Fushitsuha. Kiyasu also organize gig for touring band if he is not touring abroad. Kae Takahashi is the bass player of Sete Star Sept, a duo Experimental Noise Grindcore from Tokyo that already did 4 times tour in South East Asia. They also did a split cassette with my project To Die back in 2013. I can say that they are one of the hardest working band from Japan in term of DIY Noise that make a strong connection with the South East Asia scenes by doing tour and releasing album with bands from these areas.

The documentary movie about people who do Noise in Indonesia, Bising: The Movie that was also screened in Asian Meeting Festival 2015 and lots more countries in the world as well as the duo from Yogyakarta, Senyawa, who did lots of touring in Europe, USA, Australia and Japan, can be billed as the starting point for people in Japan and worldwide to know more about the scene in Indonesia. From there, the compilation of Indonesia Noise, Pekak! Indonesian Noise 1995 – 2015: 20 Years of Experimental Music From Indonesia, that I curated was getting a lot of exposure as well as the Jogja Noise Bombing movement.

Jogja Noise Bombing is basically setting up a Noise show in public area using the public electricity. So we bring simple equipment including our handmade synthesizer and small guitar amps by using motorcycle or pick up then go around the city to found a public space that have public electricity. We play in this spot as loud as we want until somebody either police, security or local though guy asked us to stop, then we leave to get another spot and do it again until we feel satisfied.

Contemporary art and music media such as The Wire, Noisy, Vice and many more were talking about what happened in the Experimental Noise scene in Indonesia nowadays starting from Bising: The Movie, the duo Senyawa, Pekak! Compilation as well as Jogja Noise Bombing. Many artists from Europe, Australia, Japan, USA as well as other Asian countries suddenly look up to Indonesia again. From these publications, I receive many emails as well as Facebook messages from these Experimental Noise musicians asking about the possibility of doing tour in Indonesia as well as the nearest countries in South East Asia. Many

Experimental Noise musicians in Indonesia started to tour in Singapore and Malaysia, while the musicians from Singapore and Malaysia also did the same which makes the connection become tighter.

One of the newer events that started to make the bonding between these countries is the annual Jogja Noise Bombing Festival where many Experimental Noise musicians either from Asia, Australia, Europe and even USA gather every year in Indonesia to celebrate the noise. Some of the musicians and group that have been playing in the festival such as the Experimental/Hip Hop/Noise trio Fallopian Disco Force from Tokyo, a Japan-born turntablist DJ Sniff, Jerk Kerouac and HKPT from Malaysia, S.I.N, Circuitrip from Singapore and many more from worldwide. Before or after the festival, some of these musicians are doing tour in another cities, islands or countries nearby. Suddenly the networking that was beginning in one country scale then become more countries involved.

The Experimental Noise networking in the islands of Indonesia such as Java, Sumatera, Kalimantan, Bali, Sulawesi and Batam with more than 15 cities now have become a cross country up to Malaysia and Singapore. In 2017, now we have a more solid network in Indonesia, Singapore, Malaysia, Thailand, Philippines as well as Vietnam that can help Experimental Noise musicians to tour extensively up to 2 months a row.

The connection between the Experimental Noise scenes in the South East Asia and Japan also can be seen in term of recording audio. There are Experimental Noise musicians in these areas that doing collaboration in term of making a split album. A split album is an album that comprised of at least 2 until 4 bands in one album. This is usually done when these bands share the same interest as well as a way to distribute their songs wider than their hometown. The records labels who release the album, sometimes also coming from both countries so the idea of distributing the material to both countries can be easily reached compared to pay a distribution store in each country. For example, my band To Die was releasing a split cassette with Sete Star Sept, an Experimental Noise Grind duo from Tokyo. The cassette was released by Samstrong Records for Indonesian market and Fuck The Industry Records for Japan market. Another Noise group from Indonesia, A.F.A.P.W.A.A also released a split cassette with Bangkok Noise band, Fuck Me Fuck My Noise, which was released by Six F Production in Thailand.

In Philippines, Caliph8 the Experimental Hip Hop producer from Manila have recently released and distributed his new CD album, Realized Pattern & Splintered Sequences under O-Rich label (Japan). Almost every year Caliph8 also did tour in Japan to promote his work.



Caliph8 - Realized Pattern & Splintered Sequences artwork CD



**Caliph8 at Art Fair
Philippines**

Recently there is big interest from Japan side to the South East Asia not just in term of music but also other culture. I have to admit that the role from Japan Foundation who willing to support some Experimental Noise musicians to travel between South East Asia and Japan also funding some events that build the network between these regions is important. Musical events such as Asian Meeting Festival were funded by Japan Foundation to make people in these areas more connected and urge them to do further collaboration. In 2016, the Asian Meeting Festival also brought to Kuala Lumpur and Singapore for the first time in collaboration with Playfreely (Singapore) and KLEX Festival (Kuala Lumpur). The festival brings musicians from Japan such as Otomo Yoshihide, Juni Hirose and Jojo Hiroshige as well as musicians from the other part of South East Asia such as Sudarshan Chandra Kumar, Yong Yandsen (Malaysia), Senyawa (Indonesia), Tara Transitory and Vivian Wang (Singapore).

5. The Projects Initiated During The Research

In this research, I am managing to plan some projects including a compilation between 5 countries where I did the research: Singapore, Malaysia, Philippines, Thailand, Japan and Indonesia. I will act as the curator of the compilation where I will pick one Experimental Noise musicians in each country and then in collaboration with Cut & Rec (Tokyo), the compilation will be released as a 12" vinyl dub plate. The compilation will be attached together as a bundling with the book about this research that will be released in early 2018.

The book itself will be containing the final report of this research as well as additional data and written in two languages: Indonesia and English. The Indonesian version will be released with an audio DVD compilation of Pekak! by Warning Books, a book publication concerning on music based in Yogyakarta and distributed in Indonesia meanwhile the English version will be distributed using my network that I found during my research in South East Asia and Japan.

A split project between my band and Gannad737 (Bangkok) is on the work. We are planned to release this on my label, Relamati Records, as a cassette format and includes our live set in JAM café. In Kuala Lumpur I had the chance to do a jamming session together with local Experimental and Noise musicians such as HKPT, Anak Bukit and File 106 at Findars. In the end of the show we did a collaboration set that was recorded and we are planned to release this on my label. My project To Die also planned to do a split 7" vinyl with Jerk Kerouac with one of the song was taken from our collaboration set in Findars.

In Philippines, I am also doing a jamming session with local Noise artists such as Lush Death, Dethomega, Drago Katzov, Slay Your Boyfriend and Gen Thalz in a studio and recorded it in KNR studio, Cubao by James Lorrence Ocampo (Dethomega). The collaboration set with Noisebath PH crew will be released in cassette format on my label; meanwhile we can stream it here: <https://soundcloud.com/acid-distribution/acid-transmission-ep1-recorded-live-at-dead-nation-noisebombing-5-feb-182017>

Besides planning to invite some Experimental Noise musicians in South East Asia and Japan to play in the 2018 edition of Jogja Noise Bombing Festival, many musicians and bands that I met during the research have told me about their interest to do tour in South East Asia. Experimental bands from Tokyo such as Gevabow and HUH already talking with me about the possibilities of doing tour in South East Asia. We are now planned to make this thing happened. Meanwhile as this writing is presented, Sete Star Sept from Tokyo has finished their 3rd tour in South East Asia.

6. Future Plans To Increase The Networking Between The Experimental Noise Scenes in South East Asia and Japan

The networking between Experimental Noise scenes in Southeast Asia and Japan can be increased through some activities such as seminars between the key figures in these countries to discuss about future collaboration project to further tighten the networking. Not only the key figures in the scenes or the musicians, the people who organize Experimental Noise show in their respective city also can be brought together in a meeting because these people are the core that make the scene alive by making a music event. They can share their knowledge and experience about making music show also makes connection between them.

Organizing a workshop making instrument in the field of Experimental Noise also can be done for example inviting these synthesizer builders such as Glen Thalz (from Philippines), Pitipong Somboonpon (Piti Loves Our Instrument from Thailand) and Lintang Radittya (Kenali Rangkai Pakai from Indonesia) to Japan or the other countries in South East Asia to do workshop about making a handmade synthesizer. Besides making workshop, they can be invited to Japan to meet fellow synthesizer builder such as Reon Corp, Masuda Pinosaku of JMT Synth or join the synthesizer festival such as Tokyo Festival of Modular. It is also can be a good opportunity to put them in collaboration to create a signature of new synthesizer.

Another possibility is setting up a tour for Experimental Noise musicians throughout South East Asia. In this case, we can do collaboration with organizers in each country in South East Asia and modified the concept with local wisdom then brought the festival to play in these countries as a non-stop tour. For example, the festival can be done as a 2 weeks tour through one or two cities in Philippines, Vietnam, Thailand, Malaysia, Singapore and Indonesia where each country/city there will be one local organizer who will set up the show with their concept. With touring together and meeting face to face every day between these musicians, the communication will be easier and that will make the connection tighter.

Meanwhile the tour can be documented into a documentary movie while the film maker can spent more days in each of the city to record the activity of the artist in the area as well as interview with the local artists. Each musician can write a diary about the tour then in the end it will be compiled together into a book that will tell how they feel about the tour and their experience in the interaction between the musicians.

After touring together, making a recording together as collaboration project or compilation album can be a good way to maintain the connection. The album can be distributed through records label or distribution in each of the country where the musicians based. The album will be an audio documentation of the networking between these countries.

7. Conclusion

We can say that the history of Experimental Noise scenes in South East Asia is more influenced by what's happening in Japan. Japanoise artist such as Merzbow, Massona, Hijokaidan, Hanatarash are some of the big influences to the younger Noise artists in South East Asia compared to those from USA or Europe. We can use this influence from the past to make a tighter connection. Meanwhile as some of the musicians in South East Asia was coming from the Punk or underground Rock music, the presence of Experimental Rock act such as Sonic Youth also big in the early days of Experimental Noise scene here.

As a neighboring country, it is really important to make the networking between the Experimental Noise Scenes in South East Asia and Japan going strong and tighter. The connection in the past can be a perfect example to make it better in the future. With better technology i.e. the internet, it is easier to open a new communication and information about the Experimental Noise scenes in another area. With low cost carrier flight it is also cheaper for musicians to do a tour to other countries to make new network.

Nowadays more people who are active in the Experimental Noise scenes in Southeast Asia and Japan now can be easily connected, we can look up to each other and share our experience and knowledge. People should take more good advantage from these networking. We can learn how other organizer set up their show or making platform that can help the scene in their country; we can learn on how to run a proper records label, we can also learn how other musicians doing their job to keep continue making music that is somehow not making any profit.

Index

Priest, Eldritch. *Music Noise in Boring Formless Nonsense: Experimental Music and The Aesthetics of Failure*. London: Bloomsbury Publishing; New York: Bloomsbury Academic, 2013.

Sun, Cecilia. *Experimental Music*. The Grove Dictionary of American Music, second edition, edited by Charles Hiroshi Garrett. New York: Oxford University Press. 2013

Novak, David. *Japanoise: Music at the Edge of Circulation*. Duke University Press. 2013

Straw, Will. *Systems of Articulation, Logics of Change: Communities and Scenes in Popular Music*. Cultural Studies. 1991

Fermont, Cedric & Faille, Dimitri della. *Not Your World Music: Noise In South East Asia*. Syrphe & Disques Hushush. 2016

Herrmann, Clarra. "Avant-Garde in Kuala Lumpur." *Schloss Post*, <https://schloss->

post.com/avant-garde-in-kuala-lumpur/ . 2015

Moore, Darren. "Experimental Music in Singapore." *Research Catalogues*, <https://www.researchcatalogue.net/view/284072/284073> . 2015

Timul, Mongkorn. "Make Some Noise With Bangkok's Experimental Music Scene." *Khaosod English*, <http://www.khaosodenglish.com/life/nightlife/2016/07/15/make-noise-bangkoks-experimental-music-scene/> . 2016

Jansuttipan, Monruedee. "Meet The Guy Behind Thailand's Only Synthesizer Manufacturer." *BK Magazine*, www.bk.asia-city.com/city-living/news/pitipong-somboonpon . 2016

Japan Foundation Vietnam. "Hanoi Collective Orchestra Comes Back!." *Japan Foundation Vietnam* <http://jpf.org.vn/en/2016/06/14/hanoi-hanoi-collective-orchestra-comes-back/> . 2016

Shimizu, Koichi. *Facebook*, <https://www.facebook.com/pg/kshimizuofficial/about/>