

Japanoise



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出版者:Duke University Press Books

出版时间:2013-6-3

装帧:Paperback

isbn:9780822353928

Noise, an underground music genre made through an amalgam of feedback, distortion, and electronic effects, first emerged in the 1980s, circulating on cassette tapes traded between fans in Japan, Europe and North America. With its cultivated obscurity, ear-shattering sound, and over-the-top performances, Noise has captured the imagination of a small but passionate transnational audience. For its scattered listeners, Noise always seems to be new, and to come from somewhere else: in North America, it was "Japanoise." But does Noise really belong to Japan? Is it even music at all? And why has Noise become such a compelling metaphor for the complexities of globalization and participatory media at the turn of the millennium? In *Japanoise*, David Novak draws on more than a decade of research in Japan and the United States to trace the "cultural feedback" that generates and sustains Noise. He provides a rich ethnographic account of live performances, the circulation of recordings, and the lives and creative practices of musicians and listeners. He explores the technologies of Noise, and the productive distortions of its networks. Capturing the textures of feedback - its sonic and cultural layers and vibrations - Novak describes musical circulation through sound and listening, recording and performance, international exchange, and social interpretations of media.

作者介绍:

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标签

音乐

日本

噪音

音乐相关

Transnational

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文化

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评论

摆脱浪漫主义和编年历史叙事的扎实之作。四年了，初稿译完。

关西“噪音”。虽然民族志的写法，写法有比较的框架。因为“日本噪音”本来就只是标签，很难不提“科技东方主义”。至于是不是“极端音乐”，我觉得这种提法有合理之处，特别是单纯就“大音量”、“争议性行为”（向观众抛洒不明液体啊，使劲砸吉他、摔东西啊，极端性体验啊）。只不过西方现代音乐也有极端的表现，方式不同而已。另外，加拿大早期噪音历史我了解的比较少，但是蒙特利尔大把后摇乐队也是因“噪音”自居的。

当论文文献通读细究了几遍，信息量巨大

有一些扯到人类学的还挺有意思的，readable加一星。

最烦扯淡

閱畢只發覺大部份內容都耳熟能詳，以前在各處聽過、讀過。之前看到的唱片店地圖原來只是舊的，fxxk... 唯一有趣是一段寫到Kelly Churko、Guilty

Connector怎去作母帶處理...

是上课当教材读的，每周得写作业，但时不时读着读着还是感觉热情而向往。噪音到底可不可以被分类，上课讨论很久还是讨论不清，直到后来我厌倦了这种讨论，飘飘忽忽地开始想别的事情。

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书评

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