

Case Study on the Process of the Popularization of Kankyō Ongaku:

How Brian Eno’s ambient music has become known in 1980s Japan?

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Introduction

The reevaluation of Kankyō Ongaku in 1980s Japan happened in the 2010s outside Japan. The most famous example is the compilation album “*Kankyō Ongaku: Japanese Ambient, Environmental & New Age Music 1980–1990*,” released in

2018 from Light in the Attic (the available date was 2019-2-15) (fig.1). This compilation album was awarded Best Historical Album of the Grammy in 2020.

This reevaluation reminds us of the reevaluation of City Pop, which is also regarded as the musical genre formed in 1980s Japan. But they are different mainly because the process of genre-making is different. In the case of City Pop, the label “City Pop,” which came into often use after 2000, seems to have posteriorly shaped the existence of city pop in the 1980s (SHIBAZAKI 2022). In the case of Kankyō Ongaku, it existed as such in



fig.1: Album Cover of Kankyō Ongaku

1980s Japan. In this paper I do not discuss further the comparison, which is my future task.¹

Neither do I discuss the whole process of reevaluating Kankyō Ongaku in detail. In this paper, I put focus on the case of Brian Eno, who invented the ambient music in 1975, has gradually appeared as one of the origins of that music, and gave birth to Kankyō Ongaku in 1980s Japan. As you see below, firstly I take an overview of the process of formation of Kankyō Ongaku in 1980s Japan. Secondly, I discuss how Eno was discussed in the popular music magazines and in the art world in 1980s Japan. How Eno was adopted in 1980s Japan? This is the question I ask in this paper, which will help to understand the process of the popularization of Kankyō Ongaku in 1980s Japan or other set of issues.

1. Kankyō Ongaku in the 1980s and Kankyō Ongaku in the 2010s

Before discussing the reception of Eno, I will take a brief look at the general view of Kankyō Ongaku in the 1980s. According to the great blog post by ykic_bot 2019,² the history of the reevaluation of Kankyō Ongaku can be

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- 1 Precisely speaking, I doubt the possibility that Kankyō Ongaku in the 1980s and Kankyō Ongaku in the 2010s share the similar context which gave birth to itself. The latter seems to happen in the popular context, while the former happened in the unpopular context. But, at this stage, I will reserve my judgement on how to compare both types of Kankyō Ongaku. I am interested in the phenomena such as the difference between Kankyō Ongaku in the 1980s and the 2010s. The former does not seem to happen in the context of popular music while the latter happens in the popular context. If so, this phenomenon resembles some minimal music, noise music of TONE Yasunao, some songs by Kurt Veil, some activity by Sonic Youth, and so on. You could call them the popularization of serious contemporary music, the genre's crossover, or the transformation of the context. Why and how does this happen? As I have not yet reached the stage where I can explain it theoretically in detail, now I am only exploring a few individual cases.
 - 2 This blog post is titled as "The rediscovery of Kankyō Ongaku" appeared on March 1st 2019. This post, written after the release of the compilation from Light in the Attic, traces the process of the reevaluation of Kankyō Ongaku. At this stage, this non-academic writing is the most detailed explanation of that process. According to this post, Japanese Kankyō Ongaku has been reevaluated through four threads.
 1. Japanese House: Between 2013 and 2015, Japanese House was found and valued from the point of view of the genre called "Balearic." As a result, the music of SHIMIZU Yasuaki (and TAKADA Midori) was found, and the compilation of Japanese Ambient Music would be released.
 2. Japanese City Pop: From the 2000s to the present, parallel to the thread 1 (or prior to thread 1), City Pop (the musical genre in 1980s Japan) was reevaluated. This movement began first in Japan and Asia, but grew globally in the 2010s, and lead to the (re)evaluation of music by

explained in four threads: 1) Japanese House, 2) Japanese City Pop (leading to the newly evaluation of HOSONO Haruomi), 3) New Age Music, and 4) Activities by Spencer Doran. This blog post traced the process of how Kankyō Ongaku in 1980s Japan has reappeared through the time and tide of the record digger and the world wide web. Especially, this told us of the importance of the activities by Spencer Doran in the release of the above-mentioned compilation album “*Kankyō Ongaku*”.³

Spencer Doran, who started as a producer of hiphop and is also known as Visible Cloak, has toured in Japan in 2007, dug the used records in Japan, found the genre called as Kankyō Ongaku, and made the mix of Kankyō Ongaku, which lead to the reevaluation of Kankyō Ongaku among some musicians in United States and to the release of the compilation album “*Kankyō Ongaku*.” He has also reissued YOSHIMURA Hiroshi’s *Music For Nine Post Card*, which was originally released in 1982 as the earliest release of Japanese Kankyō Ongaku, from his label ‘Empire of Signs.’ In his liner note of the compilation album “*Kankyō Ongaku*” (Doran 2018), Spencer Doran explains the process of how Kankyō Ongaku was formed in 1980s Japan. According to his explanation, “kankyō ongaku as a coherent musical genre first began to solidify when it was used to translate Brian Eno’s concept of “ambient” in the late 1970s when it first arrived in Japan.” The proponents in 1980s Japan include the musicians like ASHIKAWA

HOSONO Haruomi at the release of *Even a Tree Can Shed Tears* from Light In The Attic on Oct, 20th, 2017. This compilation functioned as the reevaluation of Japanese folk music in the 1970s (as the prehistory of Japanese City Pop), which lead to some reissues of HOSONO’s albums. And the (re)evaluations of HOSONO has begun in the latter 2010s, which included his ambient music.

3. New Age Music: From the 2010s, the genre called as “New Age” or “Spirituals” has appropriated the Japanese electronic music, film music, game music, Kankyō Ongaku, and so on.
4. Activities by Spencer Doran: Spencer Doran of Visible Cloaks has interested in Japanese music during his first Japanese tour in 2007, and made the mix “Fairlights, Mallets and Bamboo: Fourth World Japan, Years 1980–1986” in the first half of 2010s. Parallel to this, some recordings of Kankyō Ongaku were uploaded and highly evaluated on YouTube. For example, Midori Takada (*Through the Looking Glass* (1983)) was played over 1.6 million, YOSHIMURA Hiroshi (*Green* (1986)) was played over 1.4 million, ASHIKAWA Satoshi (*Still Way (Wave Notation 2)* (1982)) was played over 40,000, etc. As a result, TAKADA Midori’s *Through the Looking Glass* was reissued on March, 2017 from the label Palto Films and WRWTFWW Records.

3 Just to be clear, this does not mean only Doran is important for the process of the reevaluation.

Satoshi, YOSHIMURA Hiroshi, OJIMA Yoshio, TAKADA Midori, and so on. We should keep in mind that Kankyō Ongaku is and was nearly equal to Brian Eno's concept of ambient music. This is the basic understanding and framework when thinking about the situation surrounding the musicians of Kankyō Ongaku in 1980s Japan.

According to Doran, "there are three different strains or scenes of music within this [kankyō ongaku] scene." That is,

1. The musicians coming from the pop universe: the Hosono/Sakamoto/YMO axis
2. The musicians coming from an avant-garde background: Ashikawa and Yoshimura and people who were part of the post Fluxus, late '70s Tokyo scene: "the people in the avant-garde world ended up being part of the architectural design" such as The Spiral Building
3. The musicians coming from the psychedelic rock world, like the Far East Family Band, Akari Ito and Kitaro: such as the more traditional new age direction of making healing music and that sort of thing

As at this stage I am not prepared yet to examine these historical explanations in full, I reserve judgement on these explanations and keep them just as some references, which suggest us that Kankyō Ongaku can be regarded as a kind of complex blended with some genres.⁴

He also explains the reason why Kankyō Ongaku appeared in the 1980s from the socio-political view.

"[T]he ascension of kankyō ongaku can also be explained in part by the social-political landscape of 1980s Japan... in the midst of a speculative

4 I doubt about 3 as I cannot think of any musicians corresponding to his explanation but it may be the result of lack of my knowledge. I reserve judgement on these explanations.

domestic stock and real estate bubble.”

In the era of bubble, everything is expensive but everyone can get the high salary, so not only major artists and musicians but also minor, niche, and avant-garde artists and musicians can have enough place, money, fans, and patronage. One of the results is Spiral Building, the cultural center in Aoyama, Tokyo, designed by MAKI Fumihiko and funded by the Wacoal Lingerie company. This facility included a gallery area, performance hall, theater, cafe, restaurant, and roof garden, all of which were filled with ambient music that OJIMA Yoshio was commissioned to create and that was played throughout the building’s common areas. It was the symbol of the abundant activities by the experimental avant-garde in 1980s Japan. I also reserve judgement on this explanation as I am not prepared to examine the success or failure. I just refer to the explanation as some reference, which suggests us that Kankyō Ongaku can be regarded as a result of the bubble era.

Doran sums up that “records of kankyō ongaku were marketed as lifestyle modification tools” in the era of bubble. It was a respite from stresses of the business world and city life in the similar way HOSONO himself used Eno’s Ambient series. “Musicians also found unorthodox ways to fit their avant-garde musical forms into new adventures opened up by the business world, integrating kankyō ongaku into the pulse of the modern city.”

2. Eno in the popular music magazines around 1980 in Japan

2.1. Eno as a “different” kind of rock ‘n’ roller

Brian Eno was known as a major figure in popular music because he was a member of Roxy Music (1971–73), released solo rock albums, and produced three David Bowie albums (Eno Trilogy or Berlin Triptych: *Low* (1977), *Heroes* (1977), and *Lodger* (1979)). In 1975, he launched his Obscure record

label and produced the famous No Wave compilation, “*No New York*,” in 1978. Eno was also known for his use of synthesizer and his conception of “the recording studio as a compositional tool” (a famous lecture delivered in 1979). Between 1978 and 1982, Eno released four albums with “Ambient” in the title: “*Ambient 1: Music for Airports*” (1978), “*Ambient 2: The Plateaux of Mirror*” (1980, with Harold Budd), “*Ambient 3: Day of Radianc*” (1980), “*Ambient 4: On Land*.”

Brian Eno invented his ambient music in 1975 but it seems not to have a strong influence on the Japanese popular music context around 1980. I reached this conclusion based on my research (NAKAGAWA 2019) on some popular music magazines in Japan, such as “(New) Music Magazine,” “Rockin’ On,” “Fool’s Mate,” and “Rock Magazine.” It could be said that the first two popular music magazines at that time avoided Eno though honoring Eno. “(New) Music Magazine” does not refer to Eno, and “Rockin’ On” has some articles about Eno. One article referred to Eno as a “past master (名人)” and regarded him as “not commercial” (MOGI 1979). But the article did not discuss any aspects of his music. Neither did it discuss the concept of his ambient music, his non-musicianship, his relationship with the experimental music tradition, and so on. It could be said that Eno was a “different” or strange kind of rock’ n’ roll musician who invented a variation of rock’ n’ roll called ambient music.

2.2. Eno as a kind of revolutionist of rock music

2.2.1. About *Rock Magazine*

“*Fool’s Mate*” and “*Rock Magazine*” have sometimes referred to Brian Eno at this time. In this paper, I put focus on the example of “*Rock Magazine*”. “*Rock Magazine*” was edited and produced dictatorially by the critic AGI Yuzuru from 1976 until around 1984. This magazine, or precisely AGI himself, featured Brian Eno as early as its second volume issued in May 1976, maybe for the first time in Japan. AGI often actively published articles on

Eno until around 1980. I doubt that this cult magazine had a large reader at the time. But this fashionable magazine is important because it (or AGI Yuzuru) has discussed the importance of Eno for the first time in Japan.⁵ There are some testimonies that “it was AGI Yuzuru who has written the most about Brian Eno in the latter half of the 1970s in Japan” (HIGASHISE-NO and KANOUMI 2022) and that most information about Brian Eno was brought by AGI Yuzuru in the early 1980s (HATANAKA 2022).

This magazine (fig.2) featured any music AGI believed to be worth discussing. The featured topic included contemporary punk music and some cutting-edge music such as Lou Reed, Virgin Record (as the first indie label), New York Underground, Punk, New Wave, free music, ultra vox, Kan, the pop group, and so on. And it is distinguishing for this magazine to feature contemporary music such as Expressionism, Modern Music, Neo-dada, and so on. As we will see next, they were regarded as a kind of rock music.



fig. 2: Covers of *ROCK MAGAZINE*

2.2.2. Rock music for AGI

AGI’s vision of rock music is very peculiar, unique, and essentialistic. His article is not academic nor reasonable but idealistic, passionate, and fore-seeing. He always seeks new, unique, and previously-unheard music to try to acquire the inspiration to understand the climate of the times. Next, I will

5 And because it provides us an example of how serious contemporary music (Eno’s ambient music) is imported into the context of popular music (that is, rock music).

show his article, which was written in 1980.

Honestly speaking, his writings are full of logical inconsistencies, strange conjunctions, factual errors, and lacks of explanation. They sometimes look to be just word games, so I must confess that I cannot determine the content of the text definitely, clearly, and unambiguously. However, it is also true that one of the attractions of his writings would be this fanatic faith in and blind love for music, expressed through his scribbled discourses. His writing is filled with this passion for trying to understand a new society through new music as below.

“The current system of the music industry only seeks profit by encouraging people to buy. It is going to break down sooner or later. There are so many unnecessary tools for our lives surrounded with the abundance of over-designed products. Therefore, it seems that it is time for music to be redesigned and reconsidered.

Music is music. It is natural that music should function to push human beings to a higher level because music and sound have the same function as the spirit. Not only the spirit but also music can help form the essence of the human being. If music does not deal with human spirit, that music does not worth being called to be music.

If the people involved in music do not know about it, how can they discuss the state of the music industry? As the attitude toward music has suddenly changed since the beginning of the 1980s, the music industry itself must change its attitude. Otherwise, record sales will eventually decline, and the industry will go bankrupt sometime in Japan. In any time period music is always born from the qualities of pure *Zeitgeist*.

That is why people engaged in music must be a dedicated integrator. Everyone says that today is the age of music. This is because whoever involved in music is the integrator and designer of all aspects

of human life, including language (literature), art, the environment, science, religion, etc.” (AGI 1980-5)

Here AGI believes in the power of music to shape a human being, seeks new music, and expresses his belief in the possibility of music to lead “Zeitgeist” and human life. It could be said that, for AGI, rock music was the music to which he entrusted his ideals and beliefs.

For AGI, rock music can absorb any characteristics of other types of musics. AGI often regards contemporary music as rock music because “rock music collects all the scraps.” (AGI 1980-1: 70).

“Contemporary music, or Serious music. I use this term here as I cannot find any other word for it. But there is nothing wrong if you regard it as rock music. I have listened to all the records introduced here [here AGI carries the discography of contemporary music], and there are many records that I thought were rock music but actually fell into the genre called contemporary music. So it doesn’t matter whether you approach them from the rock side or the contemporary music side.” (AGI 1978-8)

This is the reason why AGI acquired the possibility to understand contemporary music as a kind of rock music.

2.2.3. Eno for AGI

In this perspective, Eno is regarded as one linkage between contemporary music and rock music. In one article, AGI traces back the history of contemporary music from Brian Eno to John Cage to Erik Satie, and discusses John Cage and Brian Eno (and Derek Bailey!) in a similar vein. AGI evaluates contemporary music and prefers rock music above it.

“The artists of contemporary music such as John Cage were certainly groundbreaking as they encompass a new universal vision a decade or two earlier than rock music... . Eno succeeded Cage’s philosophy. Rock music is a better technique than contemporary music and free music because rock music never remains the same, not only in thinking about theory.”(AGI 1979-1)⁶

Furthermore, they (=contemporary music, Eno, rock music, etc) can show “the universal truth which governs not only music, but also art, science, philosophy, religion, and everything” (13). In other words, according to the degree to which music can show its own “universal vision,” contemporary music and rock music were compared. Brian Eno is a linkage between them.

AGI idealized Brian Eno as the figure who can absorb and fusion any material because he has the vein of rock ’n’ roller: “rock music collects all the scraps” (AGI 1980-1: 70). At the same time, as Eno was a successor to contemporary music, he could have the “new universal vision a decade or two earlier than rock music.” Brian Eno was adopted as a kind of the revolutionist of rock music.⁷

6 AGI explains as below.

“Recently, some academic magazines such as “*Eureka*” and “*Episteme*” have featured on contemporary music. However, I feel the editorial policy is dominated by the privileged consciousness of the intellectual class, focusing only on the intellectual logic. It is a pity that they are old-fashioned and that they regard rock music as the inferior genre. And if they feature on contemporary music without referring to Brian Eno, that magazine misses the point. The artists of contemporary music such as John Cage were certainly groundbreaking as they encompasses a new universal vision a decade or two earlier than rock music... .” (13)

According to AGI, their music were created not from the intentionally unconsciousness but from “the completely released consciousness.” And because they can make use of the latter, they can assure “the universal affirmations” and “the universal truth which governs not only music, but also art, science, philosophy, religion, and everything.” (13)

7 AGI regards Brian Eno as the integrator of many factors. “Because we are human beings, we all have contradictions, and we want this and that. Of course, Eno’s music is totally different from the music of DNA, but even they are not unrelated, just as if DADA and Zen are the same thing from one perspective. Eno is flexible about things. For, once he decides that one thing is tin, he can decide quickly that the opposite is yang. That is why I can believe him when he speaks about something related to justice, or something fishy.” (AGI 1979-12: 8).

AGI understands the contemporary music through comparing them to the avant-garde rock music in the latter half of 1970s, that is, through the recorded and merchandized music. AGI always argues that the listener has to listen to LP. (That is, he does not recommend to go to the concert hall). It could be said that this understanding is based on the rock essentialism, or on the

3. Eno in the art world in the 1980s in Japan

3.1. Eno as a light and sound installation artist

Next, I would like to introduce the discourses about Brian Eno in the context of visual art in 1980s Japan. They were printed in the journal *Bijutsu Techo*. This is one of the most popular art journals in Japan, published since the 1950s. I have surveyed the appearance of and references to sound in the context of visual art in the journal from 1950 to 2000 (NAKAGAWA 2021, NAKAGAWA 2021b).⁸ Brian Eno appeared in the early 1980s in *Bijutsu Techo*, when the magazine did not show much attention to sound and music in the visual art. The name Brian Eno appeared for the first time in 1981 as the owner of the Obscure label and the inventor of ambient music. Eno was recognized as an important musician but outside the art world.

The first large (but short) article about Eno (that is, not only mentioning the name) appeared in 1983 on the occasion of Eno's first coming to Japan and his exhibition at AKASAKA LaForet. In the article by YOSHIMURA



fig. 3: Flyer for Eno's installation

realization that “rock music collects all the scraps” (AGI 1980-1: 70).

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I will briefly summarize the content of the articles as below:

1. 1960s: the visual fine art world in Japan did show some interest in sound and avant-garde music.
2. 1970s: it seems to have lost its interest.
3. 1980s: there appeared some limited interest in “sound art,” featuring the appearance of Brian Eno, Laurie Anderson, YOSHIMURA Hiroshi, KOSUGI Takehisa, SUZUKI Akio.
4. 1990s: the interest in sound and avant-garde music has grown, the term has been popularized, or the interest was absorbed into the other trend of the fine art world.

Hiroshi, he was introduced like this:

“Eno’s activity for Obscure label and his interest in “the ambients [環境性]” and “the absorbedness into the daily situation [没日常性]” acquired the sympathy of the artists and the designers in Japan. Because of Eno’s installation, now we notice the comfortable “ambient” sound at the gallery and the museum, the places where have ever been just the silent places only for observing the artworks.” (BT 1983-10)⁹

Here it is because he made the art people notice the existence of ambient sound in the visual fine art environment why Eno seemed to be valued. Since then, Brian Eno has been recognized as the light and sound installation artist in *Bijutsu Techo*, which sometimes would have referred to Brian Eno during 1980s. However, the journal did not take up Eno until 2002, after November 1989.¹⁰

3.2. Eno as one of the distinguished trio for laying the groundwork

Brian Eno was introduced as the inventor of ambient music elsewhere in 1980s Japan. It is where the thought of soundscape by R. Murray Schafer met with environmental music in Japan. As I talked about them at IAPMS in Beijing in 2018 (NAKAGAWA 2019), I’ll mention it briefly here. I claim that Brian Eno appeared in the context of Japanese avant-garde musical context and in the intersection between the publication of “*Wave Notation*” and the Japanese translation of R. M. Schafer’s classic “*The Tuning of the World*”

9 During this visit to Japan, Brian Eno has also appeared in the *ASAHI Simbun* (=ASAHI 1984). There, Eno has talked about the conception of his video installation in the similar explanation about his ambient music. “People can watch my video installation if they want. If they don’t want, they don’t need to watch them. As it were, my video is part of the environment and the landscape.”

10 YOSHIMURA highly valued Brian Eno. According to YOSHIMURA, Brian Eno is important because Eno proposed the new trend of Kankyō Ongaku which were originally proposed by Raymond Murray Schafer in the 1960s. YOSHIMURA suggest one of the reason why Eno’s ambient music succeeded was the transformation of media situation in 1980s where people were surrounded with a flood of recorded music on records, CD, cassette tapes.

(1977), both of which were published in 1986. The former is published with the subtitle “*what is environmental music?*” as the anthology of environmental music and sound installation, collecting the posthumous writings by ASHIKAWA Satoshi¹¹ and other important scholars and artists at that time with the discography of environmental music. As I have discussed elsewhere (NAKAGAWA 2017), here we can see that the introduction of the soundscape and the import of the ambient music were accomplished almost at the same time. In the case of Japan, there was the prehistory of Kankyō Geijutsu (environment art). And there were other movements during the same period such as the new trend in music education called as creative music making and the generalization of ethnomusicological thinking after KOIZUMI Fumio.

In short, in the 1980s, the thought of soundscape by R. M. Schafer, Brian Eno’s ambient music, and Kankyō Ongaku [environmental music] in contemporary music influenced each other. This conjunction laid the groundwork for exhibitions such as the series *Sound Garden 1–6* (1987–1994), curated by the composer YOSHIMURA Hiroshi. It could be said that Eno was one of the distinguished trio for laying the groundwork for sound art exhibitions in Japan.

4. Tentative conclusion

Now I will provide a tentative conclusion though I do not have any groundbreaking findings. I have examined the adoption of Brian Eno in the contexts of Japanese popular music and the visual art world around 1980. There are some adoptions of Brian Eno as

11 About ASHIKAWA Satoshi (1953–1983). In 1975, he began handling the music selection at the Art Vivant (a famous store specializing in art books and records) in Ikebukuro, Tokyo. After leaving the shop in 1982, he founded the label Sound Process and released two records of the environmental music: Hiroshi Yoshimura’s “*Wave Notation 1 Nine Post Cards*” and his own “*Wave Notation 2 Still Way*.” He influenced the avant-garde sound world in Japan not only through his music but also as a curator of LPs and as a writer. He had contributed an article to *Rock Magazine* by AGI. His record selection at Art Vivant received wide acclaim, and he promoted environmental music in Japan through his writings.

1. a “different” kind of rock ’n’ roll musician
2. a kind of the revolutionist of rock music
3. a light and sound installation artist
4. one of the distinguished trio for laying the groundwork

That is, I have confirmed that there are many facets to Brian Eno through this survey. One of what this paper made clear would be that I could have noticed that Kankyō Ongaku in the 1980s was not popular music. I need further research around Kankyō Ongaku in the 1980s and in the 2010s such as

1. Further research on the formation process of Kankyō Ongaku in the 1980s
2. The comparison between Kankyō Ongaku in the 1980s and in the 2010s in detail
3. The comparison between Kankyō Ongaku in the 1980s and the ambient music by HOSONO Haruomi in the 1990s

By providing my future task, I’ll finish this paper, which is basically one case study.

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【概要】

本論では、1970年代後半から1980年代前半にかけて日本でブライアン・イーノが知られるようになったプロセスを検討した。本論は、基本的には、阿木譲が編集執筆した『ロックマガジン』誌と美術雑誌『美術手帖』の言説に注目した事例研究である。本研究はこれ単体では完結せず、さらに、1980年代の環境音楽と1990年代の細野晴臣のアンビエント・ミュージックとの比較、2010年代の環境音楽再評価の形成、1980年代と2010年代の環境音楽の比較など、1980年代の環境音楽の形成過程に関するさらなる研究が必要である。

本論は、元々は、韓国・大邱で開催された第21回国際ポピュラー音楽学会年次大会での私のオンライン発表に多少の修正を施したものである。発表タイトルは「Kankyō Ongaku: How Brian Eno’s ambient music has become known in 1980s Japan? [環境音楽：ブライアン・イーノのアンビエント・ミュージックは

1980年代の日本でどのように知られたか]]というもので、2022年7月6日の1330-1400に行われた。また、この発表と本論は、そもそもはNAKAGAWA 2019という先行研究の継続プロジェクトとして構想されたものである。

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Abstract

In this paper, I examine the process of the popularization of Brian Eno between the latter 1970s and the early 1980s in Japan, and discuss the discourses of the journal of *Rock Magazine* (precisely speaking, *AGI Yuzuru*) and *Bijutsu Techo*. This paper would be a case study because I could not reach some groundbreaking findings about the process of the popularization of Kankyō Ongaku in the 1980s Japan. Further research on the formation process of Kankyō Ongaku in the 1980s is still needed, which this paper must contribute to, including the comparison between Kankyō Ongaku in the 1980s and the ambient music by HOSONO Haruomi in the 1990s, the formation of the reevaluation of Kankyō Ongaku in the 2010s, the comparison between Kankyō Ongaku in the 1980s and in the 2010s, and so on.

This paper is based on my presentation which I did on the occasion of the 21st annual meeting of International Association for the Study of Popular Music held at Daegu in Korea and online. My presentation was titled “Kankyō Ongaku: How Brian Eno’s ambient music has become known in 1980s Japan?” at Session 4-4, which was held during 1330–1400 on July, 6th, 2022 (see program here: <http://iaspm2022.org/index.php?gt=pro/pro02>). This presentation and this paper were conceived as a continuation project of my earlier research which was published as NAKAGAWA 2019.

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