

Enfin, 3) *L'intention informative* : l'extrême diversité des pratiques et des langages artistiques et musicaux, les frontières mouvantes entre musical et sonore, instrumental et électro-acoustique, entre différentes modalités de l'œuvre (sonores, visuelles, textuelles) rendent souvent difficile le repérage des paramètres porteurs d'informations et d'intentions artistiques, et participent largement à l'opacité de l'œuvre. Une stratégie souvent rencontrée est l'appauvrissement volontaire de certains paramètres pour mieux mettre en avant le travail sur un autre (minimalisme, musique techno, musique morphologique). Le récepteur doit donc être en capacité de changer de cadre de référence instantanément pour éviter de juger une esthétique musicale avec les critères de jugement d'une autre esthétique, le risque étant de passer à côté de l'intention informative de l'artiste. Faciliter ces changements de cadre de référence du récepteur participe ainsi au travail d'accessibilité de l'œuvre auquel le compositeur se doit d'être de plus en plus sensible.

Rapidement évoquées dans ce court texte, la théorie de la pertinence et l'approche multimodale de l'énoncé musical nous semblent compléter de manière importante et originale les outils déjà existants de l'analyse esthétique et musicologique traditionnelle. Elles ouvrent celles-ci au réseau d'inférences extra-musicales induites par l'œuvre et tentent ainsi de comprendre comment le musical capte le social.

⁸ Tels Catherine Rudent ou Sylvain Marquis.

⁹ Sylvain Marquis, dans sa thèse *L'attitude spéculative dans les arts sonores actuels* (Université Paris VIII, 2007), écrit : « Tous les éléments qui font être la musique dans une situation donnée peuvent être dits comme autant d'instances de cette musique. Pourrait être nommé instance tout ce qui est discernable, dicible, isolable, en tant que part impliquée dans l'existence d'une musique ».

¹⁰ H. ZÉNOUDA, « Vers une Science de l'Information et de la Communication Musicale », *op. cit.*

¹¹ M. SOLOMOS, *De la musique au son : L'émergence du son dans la musique des XXe-XXIe siècles*, Rennes, Presses universitaires de Rennes, 2013.

¹² F. POPPER, *Art, action et participation : L'artiste et la créativité aujourd'hui*, Paris, Éditions Klincksieck, 2007.

¹³ M. ALIZART, *Fresh Théorie*, Paris, Éditions Léo Scheer, 2005.

¹⁴ N. DARBON, *Musica multiplex : Dialogue du simple et du complexe en musique contemporaine*, Paris, Éditions L'Harmattan, 2007.

¹⁵ Initialement conçu pour une consommation immédiate basée, dans le modèle de consommation culturelle de masse, sur le renouvellement constant, ce modèle se voit profondément remis en cause par les nouveaux modèles économiques du numérique (le modèle de la « longue traîne », par exemple, offre une durée d'accessibilité bien plus grande à l'œuvre).

¹⁶ J. ELLUL, *Le Système technicien*, Paris, Éditions La Cherche Midi, 2012.

¹⁷ H. ZÉNOUDA, « De l'esthétique à la technique, de la technique à l'esthétique », in *XVIe Forum du Réseau Transméditerranéen de Recherche en Communication*, Bucarest, Juillet 2015.

¹⁸ *Vortex Temporum*, Gérard Grisey, 1995.

¹⁹ *Désintégrations*, Tristan Murail, 1983.

²⁰ *Lacrosse* (1978), *Archery* (1979), *Hockey* (1980), *Cobra* (1984), *Xu Feng* (1985).

²¹ Tomasz Biernacki, *Alien bodies : Stefan Prins' aesthetics of music*. En ligne : https://www.dissonance.ch/upload/pdf/125_34_hb_bie_prins.pdf

¹ A. HENNON, *La passion musicale : une sociologie de la médiation*, Paris, Éditions Métailié, coll. « sciences humaines », 1993.

² H. ZÉNOUDA, « Vers une Science de l'Information et de la Communication Musicale », in N. Péliissier & M. Péliissier (dir.), *Métamorphoses numériques : Art, culture et communication*, Paris, Éditions L'Harmattan, 2017.

³ D. SPERBER & D. WILSON, *La pertinence, communication et cognition*, Paris, Éditions de Minuit, 1986.

⁴ N. BOURRIAUD, *Esthétique relationnelle*, Dijon, Éditions Les Presses du Réel, 1998.

⁵ D. SPERBER & D. WILSON, *La pertinence, communication et cognition*, *op. cit.*

⁶ H. LEHMANN, *La révolution digitale dans la musique : une philosophie de la musique*, Paris, Éditions Allia, 2017.

⁷ A. HENNON, *La passion musicale*, *op. cit.*

Hatsune Miku for academics and for its fans: more than a Virtual Studio Technology? Dong Zhou

Hatsune Miku is one of the most famous phenomena in music technology and multimedia music. While it was initially conceived as a component of the marketing strategy for the Crypton Future Media Vocaloid virtual instrument, it is today the center of attention and practices from numerous artists around the world. It has been featured in works involving virtual reality, visualization, voice synthesis, home producing, pop opera, "social composing" and other experimental concepts. Seems like Hatsune Miku could present any of these popular themes in contemporary sound field, but when I tried to find the connection between Hatsune Miku and other works from this field, I found there is always a distance.¹

Firstly, what is Hatsune Miku? The name refers both to the Crypton Future Media's Vocaloid software, and to the cartoon character symbolizing the software: two unrelated definitions of entities. One is about the sound technology, the vocal synthesis software itself; the other is about the visual appearance of a designed character. The software appeared much earlier than the cartoon character, then the company decided to have a cartoon character to symbolize it and to reduce the correlation between the sound bank (the sampled voice of Fujia Saki)² and its sound source (the voice talent Fujita Saki herself) in order to free the users from any musical references implied by this correlation. Soon after, derivative products only based on the sound (other virtual instruments, CD, karaoke tape, etc.); or only based on the visual work (plastic figure, Dakimakura,³ poster, etc.); and a combination of these two (rhythm game, opera, concert, etc.) started to emerge.

The products combining sound and visual work are obviously of great interest to composers and media artists. But if we examine these pieces, we often find the combination to be quite artificial. For example, in a game, the main objective is to press buttons in a sequence in sync with songs produced with Hatsune Miku Sound Bank and visualized on the screen, while animation videos are being played in the background featuring the car-

toon character Hatsune Miku, to which most gamers do not really pay attention. Other rhythm games such as Jubeat by Konami⁴ use also songs with Miku's sound but without the character: for gamers, it does not make any difference. The same disconnection can be observed in the opera and concert. Although the VOCALOID-based opera *The End* (2013-2015) and the concert *World is Mine* (2010) used both the sound and the character, it is common to find examples in music theater (for example, Sound Horizon's concept album *Idoheitarumoriheitaruido*, 2007) of the use of the sound without any reference to the character.

Later, different people created different elements based on either the sound or the visual work, but they are all regarded as elements of "Hatsune Miku". The virtual costumes, 3D-model, hologram projection... were actually composed for different purposes in different contexts and different times.

So, when we consider Hatsune Miku, we are dealing with a huge set of different works, with the only similarity being the use of the same sound or of the same character. If we cannot say all works using Eastwest violin sound are related, we can be sure that the phenomenon of Hatsune Miku is just something naturally happening in the digital era.

Brigitta Muntendorf mentioned Hatsune Miku in her article *Social Composing* (2015)⁵ and

identified Hatsune Miku as a typical example. However, when teenagers with no money to hire a singer for their songs found Hatsune Miku and used its sound, they were not aware of what would happen afterwards. They did not predict that many people would start cooperating by composing with Miku's sound and Miku's character. Although a good number of artists started composing with Miku's sound because of their attraction to the cartoon character and because they were connected with other artists engaged in the same type of activity, their songs belong to themselves, and there is very little interaction and influence between the composers even if they comment on each other's pieces.

In contrast to what people may think that Hatsune Miku fostered more exchanges within its fans, it probably had the opposite effect and reduced the communication between artists. Anime lovers are often producing with virtual instruments because they do not need to contact musicians to finish their music. Hatsune Miku made it even easier for those "social phobic" composers to produce their songs totally alone.

But Hatsune Miku is indeed a good example for the prosumer⁶ music market. Everyone can be the producer and at the same time a consumer. The nature of "fan music (Doujin music)"⁷ and "fan video" in the anime world, is amplified by Hatsune Miku. The works are usually non-official, self-published and do not need copyright, thus allowing more people to rework on other people's works. They listen and compose, in an academic view, it is already very close to the so-called collective composition or social composing. But the difference is that they are doing it without realizing it. They do not have a whole picture of all Hatsune-Miku-related pieces.

Hatsune Miku inspired us from a lot of aspects. With this name, people managed to show many sophisticated technologies and concepts to those who do not have any background of sound art; the technologies are used for entertaining contents. We could call it a pop culture, but the participants may have no concern about this classification. It is interesting to see how people react to these works. Perhaps in-

stead of regarding "Hatsune Miku" itself as a contemporary artwork, we should learn from what it brought, and create works with our understanding of music.

¹ Meiko, Kaito, Rin, Len, Luka are other "stars" of the vocaloid scene (ndlr).

² A Japanese voice actress (ndlr).

³ A type of large pillow from Japan (ndlr).

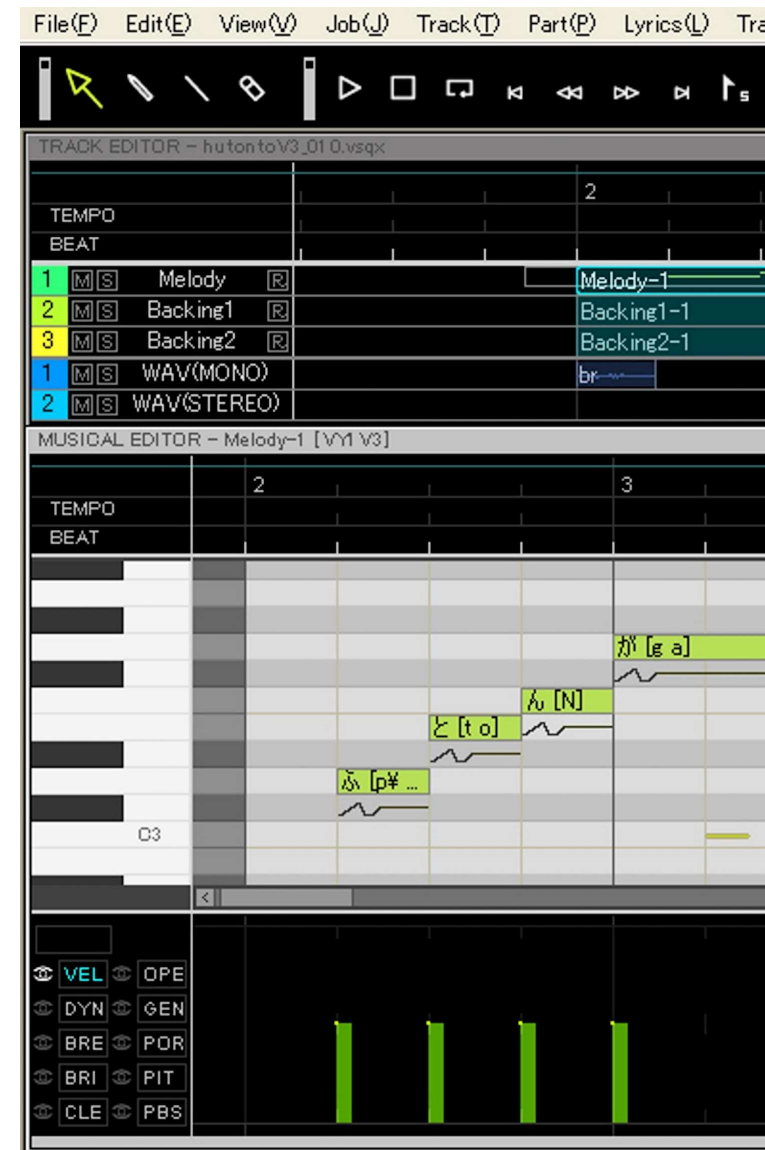
⁴ A series of arcade music video games developed by Konami Computer Entertainment, Japan (ndlr).

⁵ B. MUNTENDORF, "Social Composing", *Positionen, Neuer Realismus* 108, 2015.

⁶ A Prosumer is « a consumer who becomes involved in the design and manufacture of products and services so they can be made to individual specification ». J. KONCZAL, «Identifying, knowing & retaining your customers: the 'prosumer'», *Customer Interaction Solutions* 26 (11), 2008, 22. (ndlr).



Illustration of the vocaloid character Hatsune Miku by it's fan-illustrator Yal (from PRC).



The vocaloid interface from YAHAMA website