



BLUE Nippon

AUTHENTICATING JAZZ IN JAPAN

E. TAYLOR ATKINS

Blue Nippon Authenticating Jazz In Japan

Victoria Eaves-Young



Blue Nippon Authenticating Jazz In Japan:

Blue Nippon E. Taylor Atkins, 2001 **Blue Nippon**, 2009 The history and culture of jazz in Japan *Blue Nippon* E. Taylor Atkins, 2001-08-16 Japan's jazz community both musicians and audience has been begrudgingly recognized in the United States for its talent, knowledge and level of appreciation. Underpinning this tentative admiration, however, has been a tacit agreement that for cultural reasons Japanese jazz can't swing. In *Blue Nippon* E. Taylor Atkins shows how strangely Japan's own attitude toward jazz is founded on this same ambivalence about its authenticity. Engagingly told through the voices of many musicians, *Blue Nippon* explores the true and legitimate nature of Japanese jazz. Atkins peers into 1920s dancehalls to examine the Japanese Jazz Age and reveal the origins of urban modernism with its new set of social mores, gender relations and consumer practices. He shows how the interwar jazz period then became a troubling symbol of Japan's intimacy with the West but how even during the Pacific war the roots of jazz had taken hold too deeply for the total jazz ban that some nationalists desired. While the allied occupation was a setback in the search for an indigenous jazz sound, Japanese musicians again sought American validation. Atkins closes out his cultural history with an examination of the contemporary jazz scene that rose up out of Japan's spectacular economic prominence in the 1960s and 1970s but then leveled off by the 1990s as tensions over authenticity and identity persisted. With its depiction of jazz as a transforming global phenomenon, *Blue Nippon* will make enjoyable reading not only for jazz fans worldwide but also for ethnomusicologists and students of cultural studies, Asian studies and modernism. Activating Voices in Jazz History Anthony D.J. Branker, 2025-05-06 *Activating Voices in Jazz History: Broadening the Narrative* highlights the research of students who have been challenged to assess and interpret evidence found in historical records and engage in field interviews with a diverse representation of jazz artists. This approach serves as a method for co-creating a living history of jazz. Drawing from the author's experience in teaching jazz historiography and recognizing that Jazz African American music and the music of the African diaspora offer unique perspectives rooted in culture and community, the book presents a culturally relevant view of the history of jazz. It also proposes a much-needed alternative methodology for teaching this subject. The author reflects on the issues that shape the framing of jazz history and discusses how using a dialogic approach can enable students to engage in critical conversations. The student-led interviews with artists focus on themes such as diversity and inclusion, gender equity, social justice, cultural identity and identification, what the word jazz represents, primitivism, reflections on pedagogy, the current state of jazz education and the development of artistic voice and creative self-expression. This concise book will be a valuable resource for jazz educators, scholars, students and enthusiasts alike. **Japanese Cybercultures** Nanette Gottlieb, Mark J. McLelland, 2003 This is the first book to analyse the different applications and uses of the Internet in Japan. It looks at the development of the Internet in Japan, the online dynamics of Japanese language use and Net use by specific subcultures. **Music and the Making of Modern Japan** Margaret Mehl, 2024-05-29 Japan was the first non-Western

nation to compete with the Western powers at their own game The country's rise to a major player on the stage of Western music has been equally spectacular The connection between these two developments however has never been explored How did making music make Japan modern How did Japan make music that originated in Europe its own And what happened to Japan's traditional music in the process Music and the Making of Modern Japan answers these questions Discussing musical modernization in the context of globalization and nation building Margaret Mehl argues that far from being a side show music was part of the action on centre stage Making music became an important vehicle for empowering the people of Japan to join in the shaping of the modern world In only fifty years from the 1870s to the early 1920s Japanese people laid the foundations for the country's post war rise as a musical as well as an economic power Meanwhile new types of popular song fuelled by the growing global record industry successfully blended inspiration from the West with musical characteristics perceived as Japanese Music and the Making of Modern Japan represents a fresh contribution to historical research on making music as a major cultural social and political force

Writing Japan's War in New Guinea Victoria

Eaves-Young, 2025-10-01 Tamura Yoshikazu is destined to die on the alien shores of the New Guinea warzone Devoid of family contact perplexed by the unfamiliarity of his environment deprived of even meagre amenities and faced with the spectre of debilitating illness and starvation this solitary soldier commenced a diary in the early part of 1943 Employed in the hard labour of building airstrips he is ground down by tedium disheartened by the now dysfunctional military hierarchy consumed by grief at the meaningless deaths of comrades and stripped of any chance of being involved in an aspect of war that he considers heroic and meaningful Profoundly unsettled by all that appears to be at odds with the kokutai ideology Tamura employs strategies through the vehicle of his diary to enable him to remain committed to the pathway of death on behalf of the Emperor

Routledge Handbook of Japanese Culture and Society Victoria Bestor, Theodore C. Bestor, Akiko

Yamagata, 2011-04-13 This Handbook is an interdisciplinary resource that focuses on contemporary Japan and the social and cultural trends that are important at the beginning of the twenty first century

Making Music in Japan's Underground

Jennifer Milioto Matsue, 2008-07-15 Grounded in the fields of Ethnomusicology Anthropology Popular Music Studies and Japanese Studies this book explores the underground Tokyo hardcore scene ultimately asking what play as resistance through performance of the scene tells us about Japanese society in general Matsue highlights the complicated positioning of young adult Japanese in contemporary Japan as they negotiate both increasing social demands and increasing problems in society at large Further drawing on theories of play identity building and the construction of gender all informed by the increasingly influential field of Performance Studies the book offers a highly interdisciplinary look at the importance of musical scenes for expressing resistance at the turn of the 21st century Within the underground Tokyo hardcore scene this resistance is expressed through play with individual and collective identity in intimate and potentially illicit spaces with an arguably challenging sound and performance style

Japan's Open Future John Haffner, Tomas Casas i Klett, Jean-Pierre

Lehmann,2009-03-01 In the fast changing modern world where does Japan fit in and how should it relate to the United States and China Three foreign commentators make a provocative and persuasive argument that the time has come for Japan to help build a stronger Asian community and to become an engage and conscientious global citizen Wind Bands and Cultural Identity in Japanese Schools David G. Hebert,2011-10-20 This well researched volume tells the story of music education in Japan and of the wind band contest organized by the All Japan Band Association Identified here for the first time as the world s largest musical competition it attracts 14 000 bands and well over 500 000 competitors The book s insightful contribution to our understanding of both music and education chronicles music learning in Japanese schools and communities It examines the contest from a range of perspectives including those of policy makers adjudicators conductors and young musicians The book is an illuminating window on the world of Japanese wind bands a unique hybrid tradition that comingles contemporary western idioms with traditional Japanese influences In addition to its social history of Japanese school music programs it shows how participation in Japanese school bands contributes to students sense of identity and sheds new light on the process of learning to play European orchestral instruments Mark Twain in Japan Tsuyoshi Ishihara,2005 Best known for his sharp wit and his portrayals of life along the banks of the Mississippi River Mark Twain is indeed an American icon and many scholars have examined how he and his work are perceived in the United States In Mark Twain in Japan however Tsuyoshi Ishihara explores how Twain s uniquely American work is viewed in a completely different culture Mark Twain in Japan addresses three principal areas First the author considers Japanese translations of Twain s books which have been overlooked by scholars but which have had a significant impact on the formation of the public image of Twain and his works in Japan Second he discusses the ways in which traditional and contemporary Japanese culture have transformed Twain s originals and shaped Japanese adaptations Finally he uses the example of Twain in Japan as a vehicle to delve into the complexity of American cultural influences on other countries challenging the simplistic one way model of cultural imperialism Ishihara builds on the recent work of other researchers who have examined such models of American cultural imperialism and found them wanting The reality is that other countries sometimes show their autonomy by transforming distorting and rejecting aspects of American culture and Ishihara explains how this is no less true in the case of Twain Featuring a wealth of information on how the Japanese have regarded Twain over time this book offers both a history lesson on Japanese American relations and a thorough analysis of the Japanization of Mark Twain as Ishihara adds his voice to the growing international chorus of scholars who emphasize the global localization of American culture While the book will naturally be of interest to Twain scholars it also will appeal to other groups particularly those interested in popular culture Japanese culture juvenile literature film animation and globalization of American culture **Focus: Music in Contemporary Japan** Jennifer Milioto Matsue,2015-07-16 Focus Music in Contemporary Japan explores a diversity of musics performed in Japan today ranging from folk song to classical music the songs of geisha to the screaming of underground rock

with a specific look at the increasingly popular world of taiko ensemble drumming Discussion of contemporary musical practice is situated within broader frames of musical and sociopolitical history processes of globalization and cosmopolitanism and the continued search for Japanese identity through artistic expression It explores how the Japanese have long negotiated cultural identity through musical practice in three parts Part I Japanese Music and Culture provides an overview of the key characteristics of Japanese culture that inform musical performance such as the attitude towards the natural environment changes in ruling powers dominant religious forms and historical processes of cultural exchange Part II Sounding Japan describes the elements that distinguish traditional Japanese music and then explores how music has changed in the modern era under the influence of Western music and ideology Part III Focusing In Identity Meaning and Japanese Drumming in Kyoto is based on fieldwork with musicians and explores the position of Japanese drumming within Kyoto It focuses on four case studies that paint a vivid picture of each respective site the music that is practiced and the pedagogy and creative processes of each group The downloadable resources include examples of Japanese music that illustrate specific elements and key genres introduced in the text A companion website includes additional audio visual sources discussed in detail in the text Jennifer Milioto Matsue is an Associate Professor at Union College and specializes in modern Japanese music and culture

AfroAsian Encounters Heike Raphael-Hernandez, Shannon Steen, 2006-11 How might we understand yellowface performances by African Americans in 1930s swing adaptations of Gilbert and Sullivan's *The Mikado* Paul Robeson's support of Asian and Asian American struggles or the absorption of hip hop by Asian American youth culture *AfroAsian Encounters* is the first anthology to look at the mutual influence of and relationships between members of the African and Asian diasporas in the Americas While these two groups have often been thought of as occupying incommensurate if not opposing cultural and political positions scholars from history literature media and the visual arts here trace their interconnections and interactions as well as how they have been set in opposition by white systems of racial domination *AfroAsian Encounters* probes beyond popular culture to trace the historical lineage of these coalitions from the post Civil War era through the present From the history of Japanese jazz composers to the current popularity of black Asian buddy films like *Rush Hour* *AfroAsian Encounters* is a groundbreaking intervention into studies of race and ethnicity and a crucial look at the shifting meaning of race in America in the twenty first century

Handbook of Japanese Music in the Modern Era Henry Johnson, 2023-11-20 Exploring an array of captivating topics from hybridized Buddhist music to AI singers this book introduces Japanese music in the modern era The twenty five chapters show how cultural change from the late nineteenth century to the present day has had a profound impact on the Japanese musical landscape including the recontextualization and transformation of traditional genres and the widespread adoption of Western musical practices ranging from classical music to hip hop The contributors offer representative case studies within the themes of Foundations Heritage Institutions and Hybridities examining both musical styles that originated in earlier times and distinctly localized or

Japanized musical forms *Music in the Making of Modern Japan* Kei Hibino, Barnaby Ralph, Henry Johnson, 2021-07-29 This volume explores the notion of affective media within and across different arts in Japan with a primary focus on music whether as standalone product or connected to other genres such as theatre and photography The volume explores the Japanese reception of this affective media its transformation and subsequent cultural flow Moving from a discussion of early encounters with the West through Jesuits and others the contributors primarily consider the role of music in the nineteenth twentieth and twenty first centuries With ten original chapters the volume covers a wealth of themes from education koto music guitar making avant garde recorder works musicals and rock photography to interviews with contemporary performers in jazz modern rock and J pop Innovative and fascinating the book provides rich new insights and material to all those interested in Japanese musical culture

Japan's Carnival War Benjamin Uchiyama, 2019-03-14 This cultural history of the Japanese home front during the Asia Pacific War challenges ideas of the period as one of unrelenting repression Uchiyama demonstrates that carnival war coexisted with the demands of total war to promote consumerist desire alongside sacrifice and fantasy alongside nightmare helping mobilize the war effort

Made in Japan Toru Mitsui, 2014-07-17 Made in Japan serves as a comprehensive and rigorous introduction to the history sociology and musicology of contemporary Japanese popular music Each essay written by a leading scholar of Japanese music covers the major figures styles and social contexts of pop music in Japan and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance The book first presents a general description of the history and background of popular music followed by essays organized into thematic sections Putting Japanese Popular Music in Perspective Rockin Japan and Japanese Popular Music and Visual Arts

Coffee Life in Japan Merry White, 2012-05-01 This fascinating book part ethnography part memoir traces Japan's vibrant caf society over one hundred and thirty years Merry White traces Japan's coffee craze from the turn of the twentieth century when Japan helped to launch the Brazilian coffee industry to the present day as uniquely Japanese ways with coffee surface in Europe and America White's book takes up themes as diverse as gender privacy perfectionism and urbanism She shows how coffee and coffee spaces have been central to the formation of Japanese notions about the uses of public space social change modernity and pleasure White describes how the caf in Japan from its start in 1888 has been a place to encounter new ideas and experiments in thought behavior sexuality dress and taste It is where a person can be socially artistically or philosophically engaged or politically vocal It is also importantly an urban oasis where one can be private in public

The Culture of the Sound Image in Prewar Japan Michael Raine, Johan Nordström, 2025-10-01 This collection of essays explores the development of electronic sound recording in Japanese cinema radio and popular music to illuminate the interrelationship of aesthetics technology and cultural modernity in prewar Japan Putting the cinema at the center of a culture of the sound image it restores complexity to a media transition that is often described simply as slow and reluctant In that vibrant sound culture the talkie was introduced on the radio before it could be heard in the cinema and pop

music adaptations substituted for musicals even as cinema musicians and live narrators resisted the introduction of recorded sound Taken together the essays show that the development of sound technology shaped the economic structure of the film industry and its labour practices the intermedial relation between cinema radio and popular music as well as the architecture of cinemas and the visual style of individual Japanese films and filmmakers

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