

# Music Jp

Toru Mitsui

**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.

Popular Music in Japan Toru Mitsui, 2020-07-09 Popular music in Japan has been under the overwhelming influence of American, Latin American and European popular music remarkably since 1945, when Japan was defeated in World War II. Beginning with gunka and enka at the turn of the century, tracing the birth of hit songs in the record industry in the years preceding the War, and ranging to the adoption of Western genres after the War--the rise of Japanese folk and rock, domestic exoticism as a new trend and J-Pop--*Popular Music in Japan* is a comprehensive discussion of the evolution of popular music in Japan. In eight revised and updated essays written in English by renowned Japanese scholar Toru Mitsui, this book tells the story of popular music in Japan since the late 19th century when Japan began positively embracing the West.

**Philosophy of Music Education Challenged: Heideggerian Inspirations**

Frederik Pio, Øivind Varkøy, 2014-10-20 This volume offers key insights into the crisis of legitimization that music as a subject of arts education seems to be in. Music as an educational subject is under intense pressure, both economically, due to the reduction of education budgets, as well as due to a loss of status with policy makers. The contributions in this book illuminate Martin Heidegger's thinking as a highly cogent theoretical framework for understanding the nature and depth of this crisis. The contributors explore from various angles the relationship between the pressure on music education and the foundations of our technical and rationalized modern society and lead the way on the indispensable first steps towards reconnecting the cultural practices of education with music and its valuable contributions to personal development.

**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.

*Songs from the Edge of Japan: Music-making in Yaeyama and Okinawa* Matt

Gillan, 2016-04-01 Since the early 1990s, Okinawan music has experienced an extraordinary boom in popularity throughout Japan. Musicians from this island prefecture in the very south of Japan have found success as performers and recording artists, and have been featured in a number of hit films and television dramas. In particular, the Yaeyama region in the south of Okinawa has long been known as a region rich in performing arts, and Yaeyaman musicians such as BEGIN, Daiku Tetsuhiro, and Natsukawa Rimi have been at the forefront of the recent Okinawan music boom. This popularity of Okinawan

music represents only the surface of a diverse and thriving musical culture within modern-day Yaeyama. Traditional music continues to be an important component of traditional ritual and social life in the islands, while Yaeyama's unique geographical and cultural position at the very edge of Japan have produced varied discourses surrounding issues such as tradition versus modernity, preservation, and cultural identity. *Songs from the Edge of Japan* explores some of the reasons for the high profile of Yaeyaman music in recent years, both inside and outside Yaeyama. Drawing on extensive ethnographic fieldwork carried out since 2000, the book uses interviews, articles from the popular media, musical and lyrical analysis of field and commercial recordings, as well as the author's experiences as a performer of Yaeyaman and Okinawan music, to paint a picture of what it means to perform Yaeyaman music in the 21st century.

**The Instrumental Music Teacher** Kerry Boyle, International Society for Music Education (ISME), 2020-09-28 Instrumental teaching in the UK is characterised by a lack of regulation and curriculum, whereby individuals can teach with no training or qualification. Kerry Boyle explores the way in which individuals who begin teaching can negotiate successful careers in music without formal training. Existing studies suggest that individuals in this context have complex understandings of professional identity, preferring to identify as musicians or performers rather than teachers, even when most of their income is derived from teaching. Boyle explores the complex working lives of instrumental teachers in the UK, including routes into instrumental teaching and the specific meanings associated with the role and identity of the professional musician for individuals involved in portfolio careers in music. Through an examination of the lived experience of instrumental teachers, this study highlights the need to revise existing notions of the professional musician to acknowledge contemporary careers in music. The resulting insights can be used to inform and enhance existing approaches to careers in music and contribute to career preparation in undergraduate music students.

**Music in Japan** Bonnie C. Wade, 2005 *Music in Japan* is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit [www.oup.com/us/globalmusic](http://www.oup.com/us/globalmusic) for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. *Music in Japan* offers a vivid introduction to the music of contemporary Japan, a nation in which traditional, Western, and popular music thrive side by side. Drawing on more than forty years of experience, author Bonnie C. Wade focuses on three themes throughout the book and in the musical selections on the accompanying CD. She begins by exploring how music in Japan has been profoundly affected by interface with both the Western (Europe and the Americas) and Asian (continental and island) cultural spheres. Wade then shows how Japan's thriving popular music industry is also a modern form of a historically important facet of Japanese musical culture: the process of gradual popularization, in which a local or a group's music eventually becomes accessible to a broader range of people. She goes on to consider the intertextuality of Japanese music: how familiar themes, musical sounds, and structures have been maintained and transformed across the various traditions of Japanese performing arts over time. *Music in Japan* is enhanced by eyewitness accounts of performances, interviews with key performers, and vivid illustrations. Packaged with an 80-minute CD containing examples of the music discussed in the book, it features guided listening and hands-on activities that encourage readers to engage actively and critically with the music.

Music of Japan Today E. Michael Richards, Kazuko Tanosaki, 2021-01-20 Music of Japan Today examines cross-cultural confluences in contemporary Japanese art-music through multiple approaches from twenty international composers, performers, and scholars. Like the format of the MOJT symposia (1992-2007) held in the United States, the book is in two parts. In Part I, three award-winning Japanese composers discuss the construction of their compositional techniques and aesthetic orientations. Part II contains nineteen essays by scholars and creative musicians, arranged in a general chronological frame. The first section discusses connections of the music and ideas of Japanese composers during the time surrounding the Second World War to Japan's politics; section two presents recent perspectives on the music and legacy of Japan's most internationally renowned composer, Toru Takemitsu (1930-96). Section three investigates innovative, cross-cultural uses of Japanese and Western instruments (grouped by common instrumental families - voice, flutes, strings), shaped by historical traditions, physical design, and acoustic characteristics and constraints. Section four examines computer music by mid-career composers, and the final section looks at four current Japanese societies, within and "off-shore" Japan, and their music: spirituality and wind band music in Japan, avant-garde sound artists in Tokyo, Japanese composers in the UK, and the role of cell phone ringtones in the Japanese music market.

**The New Handbook of Research on Music Teaching and Learning** Music Educators National Conference (U.S.), 2002-04-18 Featuring chapters by the world's foremost scholars in music education and cognition, this handbook is a convenient collection of current research on music teaching and learning. This comprehensive work includes sections on arts advocacy, music and medicine, teacher education, and studio instruction, among other subjects, making it an essential reference for music education programs. The original Handbook of Research on Music Teaching and Learning, published in 1992 with the sponsorship of the Music Educators National Conference (MENC), was hailed as a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field (Choice). This new companion volume, again with the sponsorship of MENC, explores the significant changes in music and arts education that have taken place in the last decade. Notably, several chapters now incorporate insights from other fields to shed light on multi-cultural music education, gender issues in music education, and non-musical outcomes of music education. Other chapters offer practical information on maintaining musicians' health, training music teachers, and evaluating music education programs. Philosophical issues, such as musical cognition, the philosophy of research theory, curriculum, and educating musically, are also explored in relationship to policy issues. In addition to surveying the literature, each chapter considers the significance of the research and provides suggestions for future study. Covering a broad range of topics and addressing the issues of music education at all age levels, from early childhood to motivation and self-regulation, this handbook is an invaluable resource for music teachers, researchers, and scholars.

**Japan's Musical Tradition** Miyuki Yoshikami, 2020-02-27 What makes Japanese music sound Japanese? Each genre of Japan's pre-Western music (hogaku) morphed from the preceding one with singing at its foundation. In ancient Shinto prayers, words of power recited in a prescribed cadence communicated veneration and community needs to the divine spirit (kami). From the prayers, Japan's word-based music evolved into increasingly more sophisticated recitations with biwa, shamisen, and koto accompaniment. This examination reveals shortcomings in the typical interpretation of Japanese music from a pitch-based Western perspective and carefully explores how the quintessential musical elements of singing, instrumental accompaniment, scale, and format were transmitted from their Shinto inception through all of Japan's music. Japan's culture, with its unique iemoto system and teaching methods, served to exactly replicate Japan's music for centuries. Considering Japan's music

in the context of its own culture, logic, and sources is essential to gaining a clear understanding and appreciation of Japan's music and dissipating the mystery of the music's Japaneseness. Greater enjoyment of the music inevitably follows.

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.

Japan Burgess Speed, 2007 To most of us, Japan is an exotic and faraway land. When we see images of Shinto shrines, pagodas, geishas, and Kabuki actors in face paint, our imaginations are immediately captured. Now you can experience this rich and mysterious culture through its music. In addition to arrangements of classic folk tunes such as Sakura and Edo Komori-uta, Guitar Atlas: Japan teaches about Japanese scales, modes, and tunings, and traditional instruments such as the shamisen, koto, shakuhachi. Learn guitar techniques to emulate the sounds of these exotic instruments. Discover the fascinating world of Kabuki music, including a style of shamisen playing called ozatsuma. The book also informs about the Bon odori, or bon dances, held during the summer festival of Bon. This exciting introduction to the music of Japan offers new and interesting music to add to your repertoire, and teaches techniques, theory, and traditions that will enhance your playing and enrich your spirit. A CD demonstrating all examples and compositions is included.

**Composing Japanese Musical Modernity** Bonnie C. Wade, 2014-01-13 When we think of composers, we usually envision an isolated artist separate from the orchestra—someone alone in a study, surrounded by staff paper—and in Europe and America this image generally has been accurate. For most of Japan's musical history, however, no such role existed—composition and performance were deeply intertwined. Only when Japan began to embrace Western culture in the late nineteenth century did the role of the composer emerge. In *Composing Japanese Musical Modernity*, Bonnie Wade uses an investigation of this new musical role to offer new insights not just into Japanese music but Japanese modernity at large and global cosmopolitan culture. Wade examines the short history of the composer in Japanese society, looking at the creative and economic opportunities that have sprung up around them—or that they forged—during Japan's astonishingly fast modernization. She shows that modernist Japanese composers have not bought into the high modernist concept

of the autonomous artist, instead remaining connected to the people. Articulating Japanese modernism in this way, Wade tells a larger story of international musical life, of the spaces in which tradition and modernity are able to meet and, ultimately, where modernity itself has been made.

Business Development, Merger and Crisis Management of International Firms in Japan Haghirian Parissa, 1997-11-24 Providing rare insight into the topic of Japanese management, this book looks at how Japanese companies changed after the economic recession of the 1990s and the decade-long restructuring process. With 12 case studies, this book investigates crisis management, strategy development, merger and globalization in a structured and descriptive manner. It aims to support students and decision-makers to learn more about strategic Japanese management and effective decision-making.

A Concise History of Music Henry George Bonavia Hunt, 1890

**Japan ,**

**Billboard** , 2009-11-28 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

**A Dictionary of Music and Musicians (A.D. 1450-1889) by Eminent Writers, English and Foreign , 1889**

**The Revolution Will Not Be Televised** Noriko Manabe, 2015-12-18 Nuclear power has been a contentious issue in Japan since the 1950s, and in the aftermath of the Fukushima nuclear power plant disaster, the conflict has only grown. Government agencies and the nuclear industry continue to push a nuclear agenda, while the mainstream media adheres to the official line that nuclear power is Japan's future. Public debate about nuclear energy is strongly discouraged. Nevertheless, antinuclear activism has swelled into one of the most popular and passionate movements in Japan, leading to a powerful wave of protest music. *The Revolution Will Not Be Televised: Protest Music After Fukushima* shows that music played a central role in expressing antinuclear sentiments and mobilizing political resistance in Japan. Combining musical analysis with ethnographic participation, author Noriko Manabe offers an innovative typology of the spaces central to the performance of protest music--cyberspace, demonstrations, festivals, and recordings. She argues that these four spaces encourage different modes of participation and methods of political messaging. The openness, mobile accessibility, and potential anonymity of cyberspace have allowed musicians to directly challenge the ethos of silence that permeated Japanese culture post-Fukushima. Moving from cyberspace to real space, Manabe shows how the performance and reception of music played at public demonstrations are shaped by the urban geographies of Japanese cities. While short on open public space, urban centers in Japan offer protesters a wide range of governmental and commercial spaces in which to demonstrate, with activist musicians tailoring their performances to the particular landscapes and soundscapes of each. Music festivals are a space apart from everyday life, encouraging musicians and audience members to freely engage in political expression through informative and immersive performances. Conversely, Japanese record companies and producers discourage major-label musicians from expressing political views in recordings, forcing antinuclear musicians to express dissent indirectly: through allegories, metaphors, and metonyms. The first book on Japan's antinuclear music, *The Revolution Will Not Be Televised* provides a compelling new perspective on the role of music in political movements.

Games children sing, Japan Gloria J. Kiester, 2005 Songs, games, rhymes, and fingerplays, with instructions and background notes for each selection; also includes background on Japanese music and history.

The book delves into Music Jp. Music Jp is an essential topic that needs to

be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Music Jp, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Music Jp
- Chapter 2: Essential Elements of Music Jp
- Chapter 3: Music Jp in Everyday Life
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- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of Music Jp. This chapter will explore what Music Jp is, why Music Jp is vital, and how to effectively learn about Music Jp.

3. In chapter 2, the author will delve into the foundational concepts of Music Jp. This chapter will elucidate the essential principles that need to be understood to grasp Music Jp in its entirety.

4. In chapter 3, this book will examine the practical applications of Music Jp in daily life. This chapter will showcase real-world examples of how Music Jp can be effectively utilized in everyday scenarios.

5. In chapter 4, this book will scrutinize the relevance of Music Jp in specific contexts. The fourth chapter will explore how Music Jp is applied in specialized fields, such as education, business, and technology.

6. In chapter 5, this book will draw a conclusion about Music Jp. The final chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Music Jp.

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