

Popular Music and Modern Japan
Instructor: Mariko Takano
Class Meetings: 1:00-2:30 Room 208

Instructor: Mariko Takano
Office: 105
Office hour by appointment.

Course Website:

Course Description: This course introduces students to the various popular music in modern Japan. Through listening to different forms and genres of music together and reading articles, students will learn cultural history around music, such as social contexts, genre, music production and reception. We will also interrogate categories and questions that often comes up in discussing modern culture, such as modernity, tradition, "Japaneseness," authenticity, and nostalgia.

Course Objectives:

- Students will be exposed to various music that may or may not be familiar. Students will be encouraged to think about affects in popular music.
- Students will develop skills in critical reading of academic writings on cultural history.
- Students will gain insights into the historical, cultural, and social contexts behind popular music.

Requirement

1. Class Participation	30%
2. Weekly Assignments	30%
3. Presentations	25%
4. Final Exam	15%

Final Exam: Date TBA.

Accommodation for students with disabilities:

Any students requesting academic accommodations is requested to speak with me before the 2nd week of the semester.

Required Book

- Michael Bourdagh, Sayonara Amerika Sayonara Nippon (2011)

• PDF will be provided for other readings via class website

Schedule (tentative, might change)

*Please read the assigned readings before coming to the classroom.

Week 1: Introduction

Sep.

Sep.

“Introduction” from Michael Bourdaghs, *Sayonara Amerika Sayonara Nippon*(2011)

Week 2: Meiji modernization and advent of record

Sep.

Reading: Gerald Groemer, “Popular Music before Meiji period” from *The Ashgate Research Companion to Japanese Music*(2008)

Sep.

Reading: Christine Yano and Hosokawa Shuhei, “Popular Music in Modern Japan” from *The Ashgate Research Companion to Japanese Music*(2008)

Week 3: Modernism and encounter with jazz

Sep.

Reading: ET Atkins, “The Soundtrack of Modern Life, Japan’s Jazz Revolution” from *Blue Nippon* (2001)

Sep.

Reading: Charles Exley, “ Popular Musical Star Tokuko Takagi and Vaudeville Modernism in the Taishō Asakusa Opera” (2017)

Week 4: War, music and its aftermath

Oct.

Chikako Nagayama, “The Continental Melody’ – Soldiers and Japan's Imperial Screen” from *Film Music in “Minor” National cinemas* (2016)

Oct.

Reading: Gloria Lee Pak, "On the Mimetic Faculty: A Critical Study of the 1984 Ppongchak Debate and Post Colonial Mimesis from Korean Pop Music" (2006)

Week 5: Early post-war film and music

Oct.

"The Music will set you Free" from *Sayonara Amerika, Sayonara Nippon*

Oct.

Film : *Carmen comes Home*(1951) Or *Drunken Angel*(1948)

Week 6: Early reception of rock

Oct.

Reading: Terumasa Shimizu, "From Covers to Originals: "Rockabilly" in 1956–1963" from *Made in Japan: Studies in Popular Music* (2014)

Oct.

Reading: Bourdaghs, "Mystery Plane: Sakamoto Kyu and the Translations of Rockabilly" from *Sayonara Amerika, Sayonara Nippon*

Week 7: Enka and discover Japan

Oct.

Reading :Yusuke Wajima, "The Birth of Enka" from *Made in Japan: Studies in Popular Music*

Oct.

Reading : Christine R. Yano, "The cultural logic of Enka's Imaginary," from *Tears of Longing -Nostalgia and the Nation in Japanese Popular Song* (2002)

Week 8: On language and music

Nov.

Reading: Bourdaghs "New Music and the Negation of the Negation" from *Sayonara Amerika, Sayonara Nippon*

Nov.

Reading: "New Music and the Negation of the Negation" from *Sayonara Amerika, Sayonara Nippon Yuming Part 2*

Week 9: Synthesizer in Japan/Neo-ethno music

Nov.

Bourdaghs “New Music and the Negation of the Negation” from Sayonara Amerika, Sayonara Nippon Yuming Part 3

Nov.

Film : *Akira*

Week 10: Music and sense of space

Nov.

Reading: Paul Roquet, “The Sound of Embodied Security” from *Ambient Media: Japanese Atmospheres of Self* (2016)

Nov. TBA

Week 11: What is J-pop anyways?

Nov.

W. David Marx, “The Jimusho System: Understanding the Production Logic of the Japanese Entertainment Industry” from *Idols and Celebrity in Japanese Media Culture* (2012)

Nov.

Readings: TBA

Week 12: Hiphop and black culture in Japan

Dec.

Reading: Chapter 0 of Dissertation by Dexter Thomas (2020)

Dec.

Week 13: Shibuya-kei, City-pop and era of global digging

Dec.

Reading: Paul Ballam-Cross, “Reconstructed Nostalgia Aesthetic Commonalities and Self-Soothing in Chillwave, Synthwave, and Vaporwave”(2021)

Week14: Field work and listening session week

Dec.

Final Exam TBA