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# PERFECT BEAT

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### Call For Papers

The next issue of *Perfect Beat* will be devoted to aspects of Jazz – at any time in its history – that have particular relevance to the Pacific region. Articles could concern themselves with topics such as performance, recording, promotion, education, policy, the media and/or ethnography.

Possible formats include a conventional descriptive analysis of some aspect of the subject, an interview with contextualisation, or any other study of the music that seems to yield points of interest.

Guidelines for presentation are as published in *Perfect Beat* (v3n4), and note in particular:

1. All articles will be independently peer-refereed (as per usual)
2. Length: 3,500 to 8,000 words (with usual scholarly apparatus)

A number of articles have already been individually solicited but I am interested to have as wide a range as possible. Manuscripts should be submitted promptly to allow for the referee and possible revision process. The absolute deadline by which I must have provided final copy to the journal is 30 March 1998.

Please forward copy to:

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## INTRODUCTION

This issue commences with two articles exploring aspects of the incorporation of indigenous and/or traditional musics within contemporary syncretic genres. Mitsui's and Crowdy's analyses expand the literature around the topic by their study of two distinct two local practices. Mitsui's article addresses the domestic *self-exoticisation* of Japanese popular music through the incorporation of elements of traditional main-island Japanese, Okinawan and/or Asian Pacific regional music. As Mitsui discusses, while related to both the international vogues for folk music (in the 1960s–70s) and world music (in the 1980s–90s), this tendency in Japanese music has been a distinctly local phenomenon which evidences both an introverted *and* a pan-Asian pop sensibility. Crowdy also addresses a distinctly local activity, the production of a syncretic style of pan-Papua New Guinean music, entitled 'PNG Contemporary' by its practitioners, which has been nurtured since the late 1970s by the PNG Higher Education system. These two musical practices show significant relative autonomies from both the phenomena (and traditions of academic analyses) of various aspects of both world music and transitional forms of locally originated non-western pop. The articles serve to illustrate the complexities of regional varieties of music and musical practices too easily generalised by global surveys and globalising hypotheses originated from the inner-West of anglophone music studies.

Three articles in this issue address aspects of music journalism. Johnson's historical study dissects the role that specialist jazz journals had in constructing agendas of taste and legitimation for particular styles of jazz music in Australia. Evans' article has a more contemporary focus, addressing the nature of reviewing practice in the Australia's two principal 'quality' rock monthlies *Juice* and *Rolling Stone*. His study is premised on statistical analyses of the thematic content and address of reviews and provides a valuable framework for understanding two prime loci of reviewing practices which have helped shape a national field of taste. Shuker and Mitchell develop a broader survey in their article, analysing the various components of the national music press culture of New Zealand since the 1960s, considering the role of various print media organs in promoting and constructing a New Zealand rock identity.

The concluding articles in this issue take up themes explored in previous work published in the journal. Rickwood's study of Australian women's acapella music

expands upon Gibb and Loader (1997), and their specific study of the Bulgarian-influenced music of Sydney's Martenitsa Choir. By contrast, Rickwood identifies the issues implicit in the performance of an eclectic, international repertoire. The two 'riffs' which conclude this issue take up debates raised by articles in v3n2. Murphie develops elements of Maxwell's discussion of musical flow (1997), expanding his discussion to address problematic aspects of contemporary music theory; while Chan provides a critique of elements of the analysis offered by Cole and Hannan in their discussion of Goa/Trance music (1997). The editors would welcome further contributions to these riffs and, more generally, responses to articles in this and subsequent issues.

Philip Hayward

#### BIBLIOGRAPHY

Cole, F and Hannan, M (1997) 'Goa Trance', *Perfect Beat* v3n3, July

Gibb, A, and Loader, M (1997) 'Displaced Acapella – The Bulgarian Choral Tradition and Sydney's Martenitsa Choir', *Perfect Beat* v3n2, January

Maxwell, I (1997) 'On the Flow – Dancefloor Grooves, Rapping 'Freestyle' and 'the Real Thing'', *Perfect Beat* v3v3, July

## DOMESTIC EXOTICISM

### A recent trend in Japanese popular music

TORU MITSUI

Since the late 1980s, young Japanese have shown an increasing interest in the kind of Japanese popular music that sounds distinctly local or whose expression is largely derived from the musical vernacular. The Rincken Band and Shang-Shang Typhoon can be considered as the most prominent exponents of this sound. The Rincken Band are an Okinawan group whose music is heavily based on traditional Okinawan music, whereas Shang-Shang Typhoon are from the main islands and feature an amalgam of different local music styles (including Okinawan ones), together with reggae and other contemporary idioms. In terms of popularity, these bands are closely followed by the Nênes, an Okinawan female group. Among those who are less known – but equally fascinating – are Takio Itô<sup>1</sup> and his band, an ensemble which features energetic traditional-style vocals combined with a lively, hybridised style of orchestration; and Eitetsu Hayashi, known for his dynamic performances with Japanese drums.

Following an initial wave of interest in this music in Japan, Japanese youth have also, albeit to a lesser extent, begun to be attracted to popular music imported from other Asian countries. Various aspects informed and promoted this interest. Some were strategic, as in the work of Singapore's Dick Lee, who – in his earlier work at least – supported an idea of 'neo-traditional modernity', attempting to re-formulate a contemporary Asian identity (Wee, 1996: 498–9). Whatever the extent of the Japanese music industry's role in exporting domestic music and importing overseas music; younger people's interest in 'Asian pops'<sup>2</sup> has continued to develop and diversify. The vogue has encompassed music from many East Asian countries and has included singers such as Elvy Sukaesih, Rhoma Irama and Detty Kurnia, from Indonesia; Freddy Aguilar from The Philippines; Jackie Cheung and Sandy Lam from Hong Kong; Teresa Teng and Lim Giong from Taiwan; Cui Jian and Ai Jing from China; and Lee Paksa and Seo Taiji and the Boys from Korea. Interest in these and other stars has been promoted by publications such as *Asian Pop Music* (1993),