

ジャズキヤット!

Jazz Cats!/Sometime Jazz Bar/サムタイムで/

1978/4月22日~4月24日/20:00 - 02:00/

(東京都, 武蔵野市, 吉祥寺本町)

阿部 薫

Kauro Abe

猪俣 猛

Takeshi Inomata

石川 晶

Akira Ishikawa

もっと!



‘ジャズキヤット!’

**‘Jazz Cats!’ Live at Kichijoji Piano Hall SOMETIME
Kichijoji, Tokyo. 1978**

‘It’s a cool April evening in 1978, and the rain which only half an hour ago was barely noticeable, is now pouring down from black clouds above you, forming a sporadic rhythm as it slams the asphalt under your feet. Kicking off the wet blossoms still clinging to the bottom of your boots from *Inokashira* Park, you turn into the narrow doorway of Sometime Jazz Bar and saunter down the narrow steps leading into the club, ready for a night of lightning fast solos, wailing saxophones, and smooth soulful guitar. A night of music you’ll likely never forget...’

Jazz has never played by the rules. Born out of a fusion of blues, gospel and ragtime, the genre became a conduit for innovation and emotion which continuously defined musical trends in America and pushed musicians beyond the limits of their talent. Japanese Jazz was no different, and constantly explored new ways to play, to manipulate instruments into make new sounds and rhythms, and to blend different genres together. Popularized in Japan in the 1950s, musicians learnt tracks to play in clubs and on military bases for the occupying forces. Throughout the 1960s and 70s though it took on a life of its own, and musicians wrote new unorthodox tunes which bent the rules of music, as well as reimagining American standards they’d come to know. As Taylor Atkins writes, Japanese Jazz placed ‘Raw emotionalism, exuberance, and showmanship’ at its core. This mixtape showcases a blend of both classics, and new groundbreaking tracks, and will hopefully express even just a small piece of Tokyo’s vivid jazz scene.

-Track List-

Takeshi Inomata & Sound Limited- Mustache, 1970

Akira Ishikawa and His Count Buffalos- Minor Jump, 1975

Toshiyuki Miyama & The New Herd- Yōkai Kappa Kyō Doko, 1973

Ryo Fukui- Autumn Leaves, 1976

Jiro Inagaki and Soul Media- Breeze, 1975

Norio Maeda- Wave, 1977

Norio Maeda- Desafinado, 1977

Limited Tickets!!! Limited Tickets!!! Limited Tickets!!! Limited Tickets!!! Limited



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ゴールドソウル

Vol. 1
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Golden Soul-----Volume.1

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Launch
Party

Hosted by: 'J-Wave, Tokyo'
81.3 FM

- Constelations Record Store, Harajuku-----7月17日*
- Disc Store 11, Shuimokitazawa-----7月19日*
- Kiri Blossom Record Store, Shibuya-----7月23日*

'ゴールデン ソウル'

'Golden Soul: Volume. 1'
Harajuku, Tokyo. 1985

'The line for Constellations Record Store is bigger than you've ever seen it, and the chatter of voices and laughter mingles with the late afternoon buzz of the cicadas. Pop is in it's golden age, and anyone who's anyone has got to get their hands on this record- and rumor has it Constellations has got the last batch!'

Japanese music of the 1970s and 80s, referred to as 'City Pop' by western audiences has rocketed to fame over the last decade. Japan's economic boom of the 1970s and 80s brought with it new instruments, and big name companies such as Roland, Yamaha and Korg started selling a wider range of synthesizers. Japanese musicians used their new kit to create a fresh, exciting sound; A seamless hybrid of funk, soul and smooth jazz, 'City Pop' draws inspiration from the titans of disco music, and hints of George Benson, Michael Jackson and Diana Ross can be heard throughout these tracks. 'City Pop' has seen a revival over the last decade thanks to social media, as users from across the world have looked to Japanese music for inspiration and sampling. The aesthetic of the genre fits with Morley and Robin's theory of 'Techno-orientalism': Clean sharp sounds paired with spacey synths ties in with Japan's now inexorable association with technology and futurism. In reality, the music wasn't too different to emerging trends of R&B and house music in the west, but there is a certain feel that sets 'City Pop' apart. The tracks are punchy, optimistic and soulful, in a way they feel almost effortlessly cool. I hope that this mix captures those easy going feelings, and, if nothing else, puts a smile on your face.

-Track List-

Tatsuro Yamashita- Sparkle, 1982
Anri- Windy Summer, 1983
Toshiki Kadomatsu- Space Scraper, 1982
Mariya Takeuchi- Plastic Love, 1984
Bread and Butter- Summer Blue, 1979
Anri- Last Summer Whisper, 1982
Tomoko Aran- Midnight Pretenders
Junko Ohashi- I Love You So. 1984

渋谷系

山手線 ミックスステープ 2006

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‘山手線 ミックステープ’

‘Yamanote Mixtape’
Shibuya, Tokyo. 2006

‘It’s a surprisingly quiet evening train that you step onto at Shibuya station. Rustling through your bag, you pull out a battered, green cassette case with the words ‘Yamanote Mixtape’ scrawled across the spine- You’re friend Yasuke gave it to you as a birthday gift a few months ago. “Perfect for long, sunny journeys through the city!” he said. He was right, and you just finished winding the tape back to the beginning as the train begins to pull away from the platform.’

Shibuya-Kei is hard to pin down as a style. It’s referred to as a plethora of names and draws inspiration from genres ranging from Americana Pop and Soft Rock, to Bossa Nova and Bebop. Emerging from the Shibuya district in the late 1980s, the genre was an eclectic mix of both Japanese and Western music of the last half century; It was the pursuit of something ultimately trendy and cool, and much of the sounds and styles of Shibuya-Kei became a starting point for the outlandish styles found in Shibuya today. Music became a sandbox for Shibuya-Kei artists who chopped and changed beats and melodies from existing genres, and warped them into making entirely new styles. This style of sampling became wildly popular, and works such as Cornelius’s 1997 album ‘Fantasma’ have been cited as an inspiration for artists across the world (See Australian band ‘The Avalanches’ 2000 Album *Since I Left You* as a fantastic example).

Shibuya-Kei is defined by rich, dense layers of sound, which have been brought together through complex orchestrations of samples and original tracks to create something completely new. This playlist hardly scratches the surface of what came to be an incredibly influential genre, but hopefully will illustrate both the intricacy, and joy, of Shibuya-Kei music.

-Track List-

PIZZICATO V- Happy Sad, 1994
Serani Poji- Where is Smiley, 2002
Flippers Guitar- Coffee-Milk Crazy, 1989
Fishmans- Baby Blue, 1996
PIZZICATO V- On The Sunny Side of the Street, 1994
Advantage Lucy- Smile Again, 1999
Cornelius- Mic Check, 1998
Cornelius- Breezin’, 2006