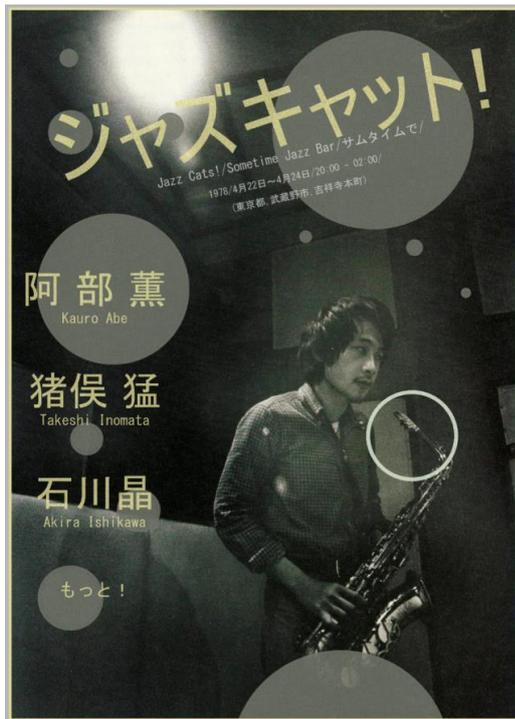


## “Tokyo Mixtapes” Luke Wakeman

For his final work, Luke developed a series of soundtracks for specific locations in Tokyo, with the music reflecting the social, historical and cultural character of different neighbourhoods at different historical periods. He chose three areas to focus on, Kichijoji of the 1970s, Harajuku of the 1980s and Shibuya of the 2000s. The soundtracks in his creative output are accompanied by posters and a narrative taking the reader into the soundscape of the neighbourhood and its specific history.



“The landscape of Postwar Japanese music is undoubtedly eclectic, one filled with a rich diversity of hybrid genres, stylistic innovation, and musicianship which pushed instruments and production to its limits (Stevens, 2012, p. 5). What's particularly interesting about Japan's modern musical history is its interplay with the American musical landscape, constantly loaning and borrowing concepts from across the Atlantic and reimagining them within the space of Japanese culture- a concept particularly pertinent in Jazz music which, although finding its origins in Japan in the 1910s, didn't spike in popularity until America's Occupation of Japan in the immediate Postwar years (Jarenwattananon, 2014).”

“The critical choice to make three playlists was done in order to show the diversity of musical subcultures within Tokyo, and highlight three key turning points in Japan's modern cultural history. Each of these genres are widely acknowledged as major events in Japanese music history. The Jazz playlist was made on the justification of Morris-Suzuki (2010) who highlights how Jazz was the defining sound of the immediate postwar period, quickly popularised due to its ubiquity in American military installations and their surrounding suburbs (p.133). Further work by Atkins notes the genres importance as a symbol of social mobility, in the 1960s (Atkins, 2013, p. 173), and Grinshpun highlights how the soaring popularity of *Jazzu Kissa* created subcultures amongst Tokyo's progressive youth, as Jazz- much like it's American counterpart- became a genre linked with protest and politics during the ANPO protests (Grinshpun, 2014, p.349).”

# ‘ジャズキャット!’

‘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

“In tandem with the musical aspect of the playlists, each of the mixes featured sounds from various places in Tokyo. Albeit a humble selection of recordings, this was done as a way to contextualise the music in the environment it was created or popularly disseminated in, as well as providing insight into the huge variety of sonic landscapes in Tokyo's urban centre.”