

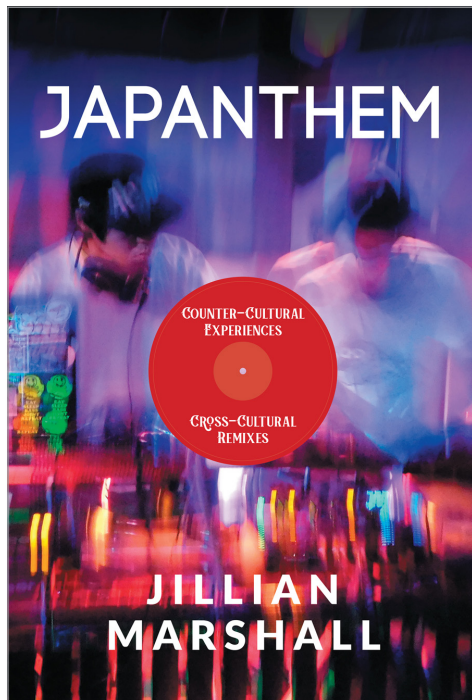


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JAPANTHEM COUNTER-CULTURAL EXPERIENCES JILLIAN MARSHALL CROSS-CULTURAL REMIXES



“In this illuminating debut, Marshall offers an outsider’s look into Japanese culture via its music . . . Throughout, her sharp observations are interspersed with moving moments of introspection . . . This transportive work is a thrilling escape.” —*Publishers Weekly*

Following a decade of back-and-forth across the Pacific while researching her doctoral thesis in ethnomusicology, **JAPANTHEM** author Jillian Marshall reveals contemporary Japan through a prism of magic, serendipity, frustration, unique underground culture, learning life lessons the hard way, and an insatiable curiosity for the human spirit. The book’s twenty vignettes — including what it’s like to be subtly bullied by your Buddhist dance teacher, go to a secret rave in woods near Mt. Fuji, meet a pop star at a basement club while tipsy, and experience a nuclear disaster unfold by the minute — are based off first-hand experience, and illustrate music’s fascinating relationship to (Japanese) society with honesty, intelligence, and humor. **JAPANTHEM** offers a uniquely nuanced portrayal of life in the Land of the Rising Sun — while encouraging us to listen more deeply in (and to) Japan in the process.

MARKETING POINTS:

- Author spent ten years on ethnomusicology research in Japan, supported by the Fulbright Foundation and MTV
- The book offers unique perspective of underground, pop, and traditional Japanese music
- Author holds a MA in musicology and a PhD in ethnomusicology, both from Cornell University
- This work is especially salient given the recent surge in discrimination and attacks on AAPI
- Significant outreach to regional and national music publications, as well as national and local radio
- Direct outreach to book clubs and music organizations

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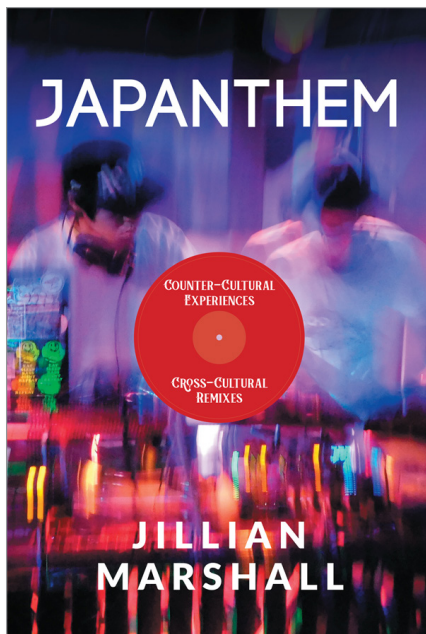
Jillian Marshall grew up in a rural town in Vermont, just south of the French-Canadian border. After graduating from the University of Chicago in 2009, she moved to a fishing village in Japan to teach middle school English. She came back to the US to pursue a doctorate in ethnomusicology at Cornell University, frequently returning to Japan to conduct research on contemporary Japanese music. Following the completion of her PhD in 2018, she left academia in pursuit of a more public intellectualism. In addition to writing, Jillian currently teaches the languages and history of Japan and China; she is also a lifelong musician, and plays trumpet and piano. She lives in Brooklyn, New York.

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HIGH PRAISE FOR JILLIAN MARSHALL AND **JAPAN THEM**

“In this illuminating debut, Marshall offers an outsider’s look into Japanese culture via its music . . . Throughout, her sharp observations are interspersed with moving moments of introspection . . . This transportive work is a thrilling escape.”

Publishers Weekly

“Jillian Marshall is a kindred spirit: I too love Japan, music, and champion the bridging of academia with the public sphere. What a fun, accessible journey in a place considered too often, and incorrectly, as inscrutable.”

—Nancy Snow, Senior Adviser, *Kreab Tokyo*, author, *Japan’s Information War*

“Japanthem is a lively, sparkling, and very personal book, both about Japanese music and culture and about Marshall’s ambivalent relationship to academia. Born as a doctoral dissertation, the book couldn’t be further from the dry and scholarly reading experience of an academic book, which is the idea. Yet the author’s expertise and lived experience as a “researcher” figure centrally in the story she tells, and her knowledge of Japan’s musics, culture, media, and language. Part travel writing, part memoir, part ethnography, Japanthem immerses you in the author’s encounters with diverse facets of Japan and its music. The portrait of Japan that emerges is quirky, funny, and humane, both loving and, at times, appalled. Marshall closely observes Japanese musical culture and yet holds it at a certain distance, seen honestly through her outsider’s eyes. Throughout, Marshall’s writing crackles with wit and humor and emotional honesty, richly drawn characters and complicated situations.”

—Aaron A. Fox, Associate Professor of Music, *Columbia University*

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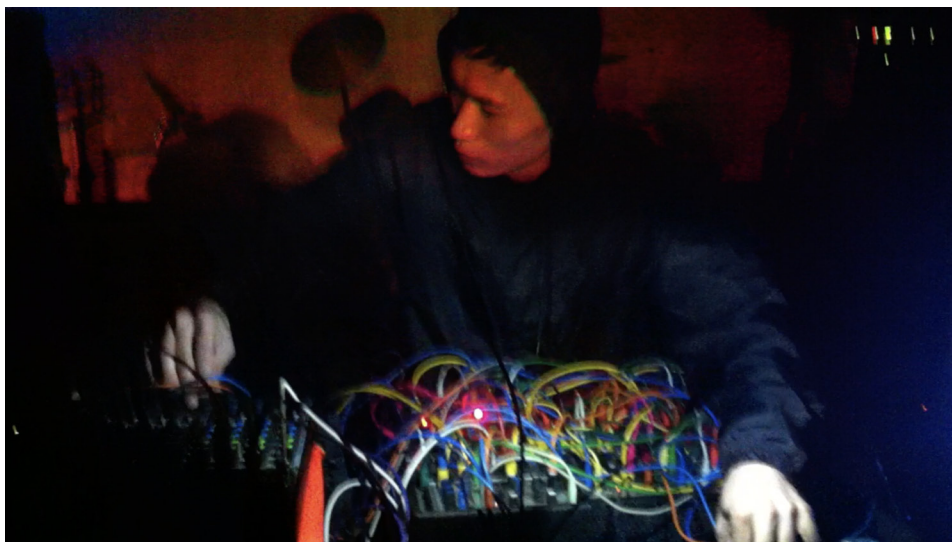
AN EXCERPT FROM *JAPANTHEM*

© BY JILLIAN MARSHALL

In Tokyo, I once saw a guy slam his face into a cymbal, break a piece of Plexiglas over his head, and throw himself on the ground as he was playing distorted Metallica records at maximum volume, all while taunting a bunch of sweaty dudes (plus me) in a basement: “This is too gentle for you, isn’t it?”

But there I was, laughing, nearly euphoric, and totally feeling these guys playing what was, in actuality, some pretty dark music. And I wasn’t the only one having a grand ol’ time; it was a packed party, an anniversary show that a friend has been putting together for a few years now. For a person who covers her ears when an ambulance goes by in the US, I wondered how I could actually enjoy the abrasive Noise gig in a grimy little basement somewhere in western Tokyo. It was so loud that my ears felt like they were growing a coating of fuzzy cotton from the inside out: a feeling I savored as I unexpectedly waxed nostalgic about temporary hearing loss.

Ah, the Tokyo days . . . they were actually pretty fun, weren’t they?



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ABOUT JILLIAN MARSHALL

Jillian Marshall, PhD, was born in Vermont in 1987, and grew up in a rural town just south of the French Canadian border. After graduating from the University of Chicago with a degree in East Asian Languages and Civilizations in 2009, she moved to a fishing village Japan, where she taught middle school English for two years. She returned to the US to pursue a doctorate in ethnomusicology at Cornell University, frequently going back to Japan to conduct research on contemporary Japanese music that was supported by the Fulbright Foundation, the US Department of State, and MTV. Following the completion of her PhD in 2018, she left academia in pursuit of a more public intellectualism (while waiting tables and teaching at a public school in the meantime). In addition to writing, Jillian currently teaches the languages and history of Japan and China; she is also a lifelong musician, playing classical and jazz trumpet and piano. She lives in Brooklyn, New York.

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THE STORY BEHIND *JAPANTHEM*

BY JILLIAN MARSHALL

JAPANTHEM was born of an attempt to jettison out of writer's block on my doctoral thesis, which centered on intersections of music and society in contemporary Japan. Since my research was fieldwork-based, the data I analyzed were first-hand experiences over the course of my years in Japan: going to shows, traveling around Japan, developing relations with musicians and dancers (including a romantic relationship with one particular DJ in underground Japan), dancing, and generally living life across the Pacific. I decided that these experiences — many of which were defined by serendipitous, poignant, life-altering, instructive moments transcendent of “research” altogether — far more interesting than the subsequent academic analysis I was to conduct on them. So over the course of a year, I wrote down my stories, and later connected them to my overarching theory that aesthetics function as social, rather than aural/visual, phenomena.

Along with my dissertation writing buddy's insistence that I should publish these essays “as, you know, an actual book that people will read,” I was inspired to thrust **JAPANTHEM** out into the world to promote intercultural understanding between Japan, the US, and beyond — particularly salient as AAPI face discrimination — and as a contribution to public intellectualism: a practical, accessible application of the important intellectual labor carried out in academia. After all, the stories I present here are what inspired the theories that I spare readers from parsing through in my original dissertation, itself weighed down by the parameters of academic writing that I hope to shift with this book.

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