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Professor Emeritus at the International Research Center for Japanese Studies (Kyoto). He is coeditor of *Karaoke around the World: Global Technology and Local Singing* (Routledge, 1998). His interest ranges from sound technology and music industry to history of popular music. Outside Japan, he taught Japanese popular culture and music as visiting professor at the University of Michigan (1995), the University of Changchun (2002, 2003), the Pontifical Catholic University of Peru (2004, 2006) and the University of Melbourne (2010).

He contributed to anthologies such as *Tango nomade* (1995, on tango in Japan), *Asian Media Production* (1999, on Japanese television shows), *Widening the Horizon: Exoticism in Post-war Popular Music* (1999, on Martin Denny and Haruomi Hosono), *Popular Music Studies* (2002, on black music in Japan), *The Ashgate Research Companion to Japanese Music* (2008, on postwar Japanese hit songs), *The Oxford Handbook of Japanese Cinema* (2014, on the sound for silent movie), and *Sound, Space and Sociality in Modern Japan* (2014, on jazz teahouse in prewar Japan). His English publications include “The Walkman Effect” (1984), “‘Salsa no tiene frontera’: Orquesta de la Luz and the Globalization of Popular Music” (1999), “The Atomic Overtones, the Primitive Undertones: the Sound Design of *Godzilla*” (2004), and “The Swinging Voice of Kasagi Shizuko: Japanese Jazz Culture in the 1930s” (2007).

Other than popular music, he has devoted himself to Japanese-Brazilian culture and published *Sentiment, Language, and the Arts. The Japanese-Brazilian Heritage* (Brill 2020).