Gender playground or emancipated emotions? Strategies of cross-gendered performance by male-presenting, New Music-affiliated singer-songwriters

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0 On the structure and purpose of this paper

In this paper, I am going to examine the various strategies adopted by male, cis-het-presenting[1] singer-songwriters (henceforth SSWs) associated with Japanese New Music[2], towards cross-gendered performances (henceforth CGPs).

Cross-gendered performances, in the context of modern popular music, I define as renditions of songs that feature a protagonist / protagonists of a gender different from the one the performer presents publicly as their own. In Japanese sources[3], the term *jendā kōsa* (ジェンダー交差, gender crossing) is frequently used to describe the phenomenon.

I will be designing my contribution as a proposed addition to Nakagawa Nobutoshi's seminal paper "*Tenshin kashō no kindai – Ryūkōka no kurosu-jendā pafōmansu o kangaeru*" [4] (1999), in which he examined cross-gendered-performances in modern Japanese popular music. In his study, Nakagawa pointed out the fact that this practice had been far more common in Japanese popular music than in anglophone counterparts and mainly assigned the reasons for that to different narratological traditions in Japan and in "the West" (Nakagawa 2000 : 238 ; 242–243). Thus, he implied the popularity of the practice, especially during the 1960s and 1970s, to be a covert act of resistance towards an increased Westernization of the Japanese cultural sector (Nakagawa 2000 : 253–257). The main objects of Nakagawa's

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1 I use the term "-presenting" firstly to point out the possibility of the publicly performed persona not completely aligning with the "private" person (see Auslander 2004) – although I do not believe that both levels can be neatly separated – and secondly to imply my belief of gender in general being flexible and performed (see Butler 1988 : 527). Also, because heterosexuality, especially when talking about A-listers operating in the Japanese music market is almost universally implied and I want to draw attention to the problematic aspects of "compulsory heterosexuality" (cf. Rich 1988), I use the term "cis-het presenting" in order to make other than the performed realities a potential possibility.

2 See section 1.1.

3 See Nakagawa 1999.

4 (A Modernity of body shifting song ― Thoughts on cross-gender performance in popular music (*ryūkōka*),「転身歌唱の近代 ― 流行歌のクロス＝ジェンダー・パフォーマンスを考える―」).

research were *kayōkyoku* and *enka*, in which the roles of the performer, the lyricist and composer are separated.

While I do not disagree with Nakagawa's main research results, I pose the assumption that with musical categories such as New Music, in which, according to the definition I use, the performer is identical with the author[5], there is a need for some more nuance. Therefore, in this paper, I am arguing that in the case of New Music in particular, there was not just one, but were several strategies regarding the use of CGPs, and that the approach explained by Nakagawa was merely one among them. In order to prove my points, I am going to structure this essay as follows:

In the **first section**, I am going to examine the key terminology I use and explain the main concepts surrounding cross-gendered performance in the context of, especially Japanese, popular music.

In the **second section**, I am going to establish my research question and elucidate my methodological approach.

The **third section**, which will be the core of this paper, will focus on how said singer-songwriters dealt with gender-crossing in their songs.

In the **last section**, I will draw conclusions from the aspects explicated before, while also pointing out possible directions for future research.

1 Definitions and theoretical framework

In order to be able to deliver precise conclusions, it is necessary to provide the reader with my understanding of the main keywords used in this study and previous research on them (1.1& 1.2). Furthermore, there is a need to introduce previous and current concepts of gender-crossing practices within the framework of Japanese popular music that have informed this study (1.3). Bundled together, these three subsections will also present the theoretical backbone of this paper.

1.1 What is New Music ?

"New Music" as a musical category still remains ambiguous in many ways. What is safe to state is that it was one of the most influential musical currents in the domestic Japanese music market of the 1970s and 1980s and that many of its performers not only drew heavy

5　For a discussion on authorship in New Music, see section 1.1.

inspiration from anglophone folk, rock artists and singer-songwriters of the 1960s and 1970s[6], but also had roots in the somewhat original Japanese folk (henceforth *fōku*) movement of the time. There also is an agreement on a certain set of habitual and discursive markers, such as the refusal of many artists to appear on television, or being marketed as "artists" or "thinkers" rather than "mere performers" that helped establishing New Music as a firm musical category (see Stevens 2008).

However, amongst the more contested points are its status as a genre and the timeframe of its relevancy. Regarding its status as a genre, while the term is still widely used by most scholars in written publications (Hosokawa 1999 : 120 ; Stevens 2008 : 47–49 ; Bourdaghs 2012 : 161 ; Lehtonen 2022 : 50) -- a minority, such as the late Mitsui Tōru, avoided this by referring to it as an "amorphous category" (Mitsui 2020 : 128), thus starting to question this assumption implicitly. Because arguing against New Music being a genre lies outside the scope of this paper, I, for the time being, will align my opinion on that matter with the terminology used by Mitsui and avoid referring to New Music as a genre without explicitly proving it to be otherwise.

Regarding the timeframe of its relevancy, there is also a divergence in opinions, with some voices limiting it to the 1970s (Hasumi 1992 : 64), and others, more commonly, including the 1980s, until the emergence of J-POP in 1989 (Mitsui 2020 : 169–171). In the scope of my research, firstly, because rather than its novelty I consider the prevalence of the term in the use of the wider public important[7], and secondly, because in accordance with Wajima Yūsuke (Wajima 2010 : 47), I understand changes in popular culture mainly as gradations, I estimate the demise of the era of New Music to having taken place somewhere between the early-to-mid 1990s.

Furthermore, there is some variance in opinions regarding the question of how necessary authorship was for New Music. Here, my understanding of the term aligns with music critic Tomisawa Issei's (Tomisawa 1984 : 193–194) conception of it having been a musical category that was built around the authorship of at least the far majority of the self-performed material (*jisaku jien* 自作自演)[8]. This is something I consider a central point of this current, which, in my view, through the artistic expression of their authors, enjoyed a comparably high degree of creative freedom – albeit within the deeply commercialized

6 Although I would include influences of other genres such as pop, chanson, soul, and later on even disco.
7 As a reference point for this, I analyzed articles appearing in three major domestic newspapers from the years 1976 to 2000.
8 Which I would define as having roles as either the lyricist, the composer, or both, be it as a solo-performer or as part of a group in which at least one member fulfills that requirement.

framework of popular music. Thus, the work of New Music-affiliated SSWs not only would regularly incorporate some form of social commentary (see Drexler 2024), but also allowed them diverse approaches to the topic of gender contruction / gender relations, which I consider CGP to be an integral part of.

1.2 What is CGP ?

With discursive roots stemming from various areas (see also 1.3), I view CGP as a gender-crossing practice mainly manifesting itself within the fields of literature and the various performance arts – in this case explicitly including popular music[9].

CGP is performed by actors of various gender identities and sexes, however, what seems to be a common denominator is how gender-crossing practices are being evaluated differently depending on the biological sex of the performer. Various scholars, including Christine Yano in her work on enka (Yano 2002) and Nakagawa Nobutoshi (Nakagawa 1999) have shared their own observations on the topic, occasionally also pointing to the problems of limiting the discourse to a female-male gender binary (Nakagawa 1999 : 260), a notion I agree with. Hence it is important to state that in the scope of this study, the concept of CGP not only contains of female-to-male or male-to-female performances, but explicitly includes other possibilities, such as multigendered or genderless CGPs, although, due to spatial constrictions, I, for now, will focus on unilateral male-to-female CGPs.

As for the reason why I saw a need to separate the various forms, it is mostly because depending on the direction of the gender-transgression, its reception will vary greatly. Starting with a cross-cultural examination of cross-dressing as a reference point[10], research suggests striking differences between male-to female and female-to-male (Bullough 1993 : 18) instances.

While female-to-male forms are often linked to attempts of gaining freedom from restrictions imposed on them by patriarchal societies and therefore are mostly viewed in a positive light (Bullough 1993 : IX), the reasons for male-to-female forms are more complex and regarded as less unambiguously positive. Attempts to “seek the feminine” may be linked to unlocking a certain emancipatory potential (Bullough 1993 : 10), yet the cross-

9　The reason for me to compare those two different fields so easily is that I do not consider the immediacy of the link between the author and the performer (for instance : literary texts and/or songs by SSWs = high immediacy ; staged plays in which the author does not serve as an actor, popular music in which the performer and other roles are separate = low immediacy) as a. crucial factor when evaluating the CGP in the final product. By including material where the role of the author and performer were separate and and cases in which they were the same person alike, Nakagawa appears to have taken a similar stance.

10　Which I view as merely another gender-crossing practice. As for my further reasoning, see (1.3).

dressing individuals may also be perceived as "impotent", "effeminate" or "soft" (Bullough 1993 : 10) – evaluations which bear striking parallels to earlier discourses on cross-gender-performing New Music artists (see footnote 12).

A similar double-standard regarding the evaluation of male-to-female versus female-to-male CGPs has been discussed in the context of (anglophone) literature. Here, literary scholar Susan Wolfson pointed out regarding male authors such as Wordsworth, that at a time when for a serious, male author, expressions of sentiment were criticized as "frantic and stupid", brimming with "female weakness" and "unmanly despair" (Wolfson 1994 : 33), the adoption of a female lens could give them some leeway to express otherwise undepictable emotions[11]. However, in recent years the discourse revolving this topic has shifted, with especially men attempting to cross into a female gender performance coming under fire, facing allegations of inauthenticity, sexualization and appropriation of the female voice (Willens 2013). While, arguably also due to its rooting in social media, the aforementioned critique has started to touch the perception of (mostly translated) Japanese literature, similar discourses on CGP in popular music are still comparatively small in number, even more so when it comes to Japanese popular music specifically. While in this study, I aim to establish a baseline for discussing the topic and therefore will not be able to dedicate many resources into critically counter reading the material, I consider it a necessity for future examinations of the field.

1.3 CGP in the context of Japanese popular music

Outlining the specifics of CGP in the context of modern Japanese popular music, I will approach the topic from two angles: firstly, that of the conceptual and historical framework and, secondly, the qualitative aspects and functions of CGPs in that specific setting.

Starting with the term CGP itself, while I found evidence of the concept being described in anglophone research from the early 1990s onwards[12], it seems likely that the aforementioned sociologist Nakagawa Nobutoshi was the one who introduced this specific wording into Japanese academic writing on popular music. While since the early 2000s it

11 Now one could interject that Wolfson applies her notion to anglophone authors living in the 16.–17th centuries, which I would counter by the observation that in the Japan of the 1970s and 1980s, male singer-songwriters also were mocked by critics, media and even other artists for writing songs that were too much in conflict with traditional gender norms, by being "too soft" (*nanjaku*) or "too effeminate" (*memeshii*) (Drexler 2019 : 14) – despite, as Zettsu noted, at the same time expressions of gentleness, especially through male-presenting singer-songwriters were also in high-demand (cf. Zettsu 2002 : 125–126).

12 Something I attribute to the stir caused by Judith Butler's early works on the performativity of gender roles , as well as preceding studies on the topic, such as West & Zimmerman 's "Doing gender" (1987) and in particular Erving Goffman's research output, which Nakagawa refers to in the context of many of his other works.

had recurringly been taken up first and foremost by Masuda Satoshi (see Masuda 2002), research focusing on the topic has mostly started to gain broad traction in the early 2020s in the light of broader developments in entertainment and society regarding gender and LGBTIQA+ issues (see Masuda 2023).

Historically, Nakagawa painted the birth of CGP as we understand it today within the context of Japanese popular music as a product of the influence of the Western-based record- and film industries and their narrative traditions from the early Shōwa period (Nakagawa 1999 : 248–249). After a stagnation during WWII, CGPs were mostly carried on by female performers - a prominent example being Misora Hibari - gaining some traction as a stylistic tool during the 1950s until it was even more successfully adopted by *kayōkyoku* and *enka* singers of multiple genders from the late 1960s onwards (ibid, 251–252). In the 1970s and 1980s, we see the trend fluctuating considerably, which can be connected to the increased diversification on the domestic music sector of the time. Here, Nakagawa cites a number of *fōku* / New Music units such as Grape and Kaguyahime as strongholds of CGP within the realm of popular music (ibid 256). Finally, with the band-boom of the mid-1980s, Nakagawa saw male-to-female CGPs vanishing further from the more youth-oriented popular genres (ibid 256), until he found the technique re-invigorated in the works of some female musicians, who, for instance, would write songs using more male-connotated pronouns such as "*boku*" from the late 1980s onwards (ibid 247–248).

Nakagawa's paper ends with the emergence of J-Pop in the 1990s. Since the scope of my research is also limited to the early years of that decade I will align the design of this contribution to his original work, at the same time pointing to Masuda's current research for further reading on various aspects of CGP in the 21st century[13]. I will take this as a lead to a brief discussion on the more qualitative aspects and functions of CGP in the context of Japanese popular music.

As already mentioned, although touching other genres on the sideline - Nakagawa's paper mostly focused on describing CGPs in *kayōkyoku* and *enka*. In posing the aforementioned (see section 0) assumption on a correlation between the degree of resentment / resistance on Westernization and a proximity to CGPs and, based on Goffman's frame analysis (1974), establishing the theory of an "anglophone" and a "vernacular Japanese[14]" narrative pattern, he provided important tools for discussing the

13　Even outside the scope of this paper, for instance Masuda's insights on the changed perception of CGPs especially among a younger generation is worth consideration (Masuda 2023).
14　My wordings.

topic of CGP in the Japanese context - but specifically in the above-mentioned genres.

However, my concern is that those observations may not apply to all the currents within the domestic Japanese music industry of the examined timeframe alike.

For instance, while especially in the case of New Music he made illuminating points, such as that it was with the emergence of this musical current that the female protagonists of songs shifted from being predominantly *mizu-shōbai*-related figures such as hostesses to average women (Nakagawa 1999 : 255-256), or about how the assumed correlation between the, for the lack of a better word, "'Japonization'" of a genre, and its "openness towards CGPs" (Nakagawa 1999 : 257), some others, such as that CGP having not been used by early female New Music artists (Nakagawa 1999 : 256) may be in need for a close re-examination, using a set of methods that exceeds analyzing textual components.

Furthermore, the plethora of ways in which male New Music artists used CGPs were not addressed adequately. These are points that, within the scope of this essay, I will partly try to cover. In order to do so, I will first introduce a set of observations by other scholars I found helpful.

Other than from Nakagawa, this study draws great influence from Zettsu Tomoyuki's trailblazing book on gender in Japanese popular music[15] from 2002. Zettsu's book is considerable as it draws attention to the depiction of love, marriage, gender relations, gender identity and sexuality in Japanese popular music on the 1970s. In it, he elaborates on the concept of androgyny and on the state of "not-quite-being-grown-up" (Zettsu 2002 : 125) as opening a door to the expression of gentleness, especially for male artists (Zettsu 2002 : 125–129), which, as his various observations show, were frequently found in New Music.

Furthermore, Zettsu explains the concept of "campness", which he mostly observed in (non-New Music) artists displaying an exaggerated, and through its artificiality almost queered sense of "manliness" (Zettsu 2002 : 102). Within the context of my sample, this draws considerable similarities to the hyper-masculine persona Nagabuchi Tsuyoshi opted to perform from the early-to-mid 1980s onwards – ditching his previous "casual male folk singer" persona for reasons that will deserve further scrutiny (within the limitations of this paper, see section 3.3).

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15 *Dō ni mo tomaranai kayōkyoku : 70 nendai no jendā*,『どうにもとまらない歌謡曲七〇年代のジェンダー』[Absolute unstoppable *kayōkyoku* : Gender in the 1970s].

Another interesting point is Zettsu, although without explicitly using that terminology[16], discussing the concept of "genderqueer", in relation to Kuwata Keisuke's (Southern Allstars) performative strategies. According to Zettsu, Kuwata not only has a tendency of letting his protagonists use both male and female connoted language within one song, but himself adopts gender-crossing speech-patterns during his interviews (Zettsu 2002 : 120). This approach of disrupting the male/female gender binary reminds of non-binary codes of expression, especially the genderfluid one[17].

Other than the two aforementioned authors, Adrienne Johnson in her study on gender-crossing / gender-bending performative strategies of *visual kei* artists greatly informed my understanding of CGP in the context of Japanese popular music. Although with her research subject, the CGP manifests itself primarily on a visual, bodily level through the adaption of the performer's physique, the two main strategies she identifies – namely *josō* (female crossdressing) and genderfree[18] are similar to the modes of CGP the previously mentioned authors have pointed out[19].

Building her argument on Auslander's concept of a specific "persona" (Auslander 2004), Johnson argues in favor of a "… playful queerness focused more on manipulation of signs than on alignment with identity politics" (Johnson 2020 : 123). However, I argue that the adoption of a specific "persona that is produced and consumed" for and by the audience (Johnson 2020 : 125) is an artistic choice, and therefore cannot always be neatly detached from an artist's individual personality and convictions. Based on that belief, I slightly adapted Johnson's notion and introduce the thought of a character depicted through a cross-gendered performance may functioning as an avatar for the artist. This avatar always serves some sort of purpose – directly or indirectly entangled in gender politics – which I suggest possibly being (i) to allow for the singer-songwriter to express a sort of ideal or idea through a female *sujet*, just as, for instance, a painter would. And (ii) to

16　Which at that time was still very new, as it had only been coined in the mid-to-late 1990s (Monro 2019).

17　While "genderqueer" and "non-binary" are umbrella-terms pointing to different modes of transgressing or negating the gender-binary, "gender-fluid" marks the state of oscillating between various genders (see Non-binary Wiki 2023).

18　A term that originally was coined to challenge the compulsory gender-binary (see Yamaguchi 2014 : 541–542 ; Shimizu 2007 : 504 in Johnson 2021 : 131), hence coming close in meaning to concepts such as "agender" (not identifying with any gender at all) or "gender fluid" (oscillating between gender identities). However, in Japan as in the anglophone world, the term has since been under immense fire by a loud faction of 'feminists' who actively negate any attempts to dissolve the male-female gender binary (Yamaguchi 2014 : 55 in Johnson 2021 : 130–131) – mostly known as TERFs (trans-exclusionary radical feminists). Another term similar to genderfree, that is frequently used in the Japanese context, would be "X-gender".

19　Here I argue that, just because the canvas on which the gender-crossing takes place has shifted – for instance from a written text / song lyrics to bodily representations – neither its function nor the nature of it as a performative strategy itself have changed.

influence the audience's perception of the song's author through the way he constructed both the female *sujet*(s) as the song's narrator's interaction / reaction to her/them. Therefore, a cross-gendered character, for instance in a song, performed through a persona, becomes a canvas for the artistic and social expression of the artist while equally becoming a space on which the audience's desires and expectations can be projected on.

Together with Nakagawa's notion of a resistance against overt Westernization – which in the context of New Music I still consider one possibility – Zettsu's examinations on androgyny/moratorium and campness, Wolfson's idea about male-to-female gender-crossing as a vehicle for the emancipation of feelings and Johnson's concept of a gender playground – I argue this may become a tool to deepen the understanding of CGPs in New Music.

In the next section, I will explain how these tools will be coupled with a set of methods in order to find and work on my own sample.

2 Research question and methodology

In order to find out how and to what affect various New Music-affiliated SSWs utilized the technique of CGPs, I decided to use a relatively small number of SSWs whose careers had been ongoing from the 1970s to at least the 1990s, and who were, at the time, predominantly associated with New Music. Other markers I identified as crucial to decide whose work I was going to examine were :

- SSWs writing their own lyrics and at least a considerable part of their scores

- A-listers with more than three "hit songs" or "hit albums", specifically holding a ranking within the Oricon Top 50 singles and/or album charts within the examined timeframe

- Having written and performed multiple cross-gendered songs over during the timeframe of the examination, with at least one of them being considered a hit[20]

These aspects contributed to me choosing the works of Sada Masashi（さだまさし, *1952), Matsuyama Chiharu（松山千春,*1955）and Nagabuchi Tsuyoshi（長渕剛,*1956）as

20 Again, meaning holding a ranking within the Oricon Top 50 singles and/or album charts in the specified timeframe.

subject of this study. Not only did each of these artists fulfill all of the above markers, but they also had a considerable body of work to show for themselves, with them having written around 250 (Sada Masashi), ~140 (Matsuyama Chiharu) and ~160 (Nagabuchi Tsuyoshi) pieces respectively.

As for the cross-gendered songs themselves, I examined each SSW's complete set of original albums[21] from the start of their professional music careers to the end of the timeframe of this research, made notes on lyrics, performative aspects, especially intonation, and the musical aspects, where conspicuous. Afterwards I categorized them into "unambiguous CGPs", "ambiguous CGPs" and "non-CGP with interesting gender perspective", out of which in this study I will focus on the unequivocally cross-gendered ones. This painted the following picture: 13 unambiguous CGPs (Nagabuchi), 32 unambiguous CGPs (Sada), 28 unambiguous CGPs (Matsuyama).

Here it is important to note that my definition of a CGP includes both, pieces that were fully written using a cross-gendered perspective, and those that contained considerable cross-gendered parts – for instance using citations of a female 'other' to the narrator – either of which could be sung by the SSW himself or by another, even female artist. The main criterion was that the lyrics had to be written by the SSW/author.

The fact that all of the featured SSWs wrote both the scores and the lyrics to most of their songs was important, that they are artists who mostly worked as solo musicians is circumstantial, but potentially heightens the individual author's voice regarding their depiction of the other gender(s).

Furthermore, because Nakagawa has pointed out the possibility of gender identity / sexuality adding dimensions to CGPs (Nakagawa 2000 : 260–261), I feel obliged to point out that all three artists have never publicly opposed their depiction as cis-het males, which is not surprising given their status as decade-long A-listers within the Japanese domestic music industry.

With that being said, I will now examine the ways songs utilizing CGPs were used by various artists.

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21 Although in some – rare – instances where an extraordinarily important CGP song would only be released as a single-version – Matsuyama Chiharu's hit "*Koi*" (Love, 1980) being the most conspicuous example –I included that as well.

3 Strategies revolving CGP by male-presenting, New Music-affiliated SSWs

In the upcoming section I'm going to take a closer look into how the three artists I have decided to examine in the scope of this study approach CGPs in their songs. I will start with Nagasaki-born Sada Masashi, who, through the role of his music unit Grape (together with Yoshida Masami), was involved in the early day of CGP in the context of lyrical *fōku* (*jojō-ha fōku*, 叙情派フォーク), which may be considered as a root-trend for what was later called New Music[22]. During his career, Sada penned an incredibly large number of cross-gendered-songs, male-to-female ones and gender-neutral pieces alike, but became a national phenomenon during the late 1970s/ early 1980s, when his hit "*Kanpaku sengen*" (Manifesto of the household's patriarch, 1979), was widely discussed because its humor was built on chauvinistic attitudes.

I will then proceed with Matsuyama Chiharu, who was born in Hokkaido, a part of his identity around which he, since his professional debut in 1976, has largely based his image and his career. Chiharu's style can be described as that of a straight-forward, *fōku*-inspired, adult contemporary singer-songwriter with roots in the New Music-era. Apart from pieces about the beauty of Hokkaido and his detest for the lifestyle of the metropolis, for Chiharu as well, it was his CGPs that made him famous, with "*Koi*" (Love, 1980) and "*Gin no ame*" (Silver rain, 1977) being noteworthy examples.

Last, but not least, I will discuss Nagabuchi Tsuyoshi, a singer-songwriter from Kagoshima prefecture, who is now mostly known for having adopted an exaggerated sense of masculinity. A notable fact about him is, how in the past he frequently spoke critical of cross-gendered songs, labeling them "unable to convey true pain", and generally calling them a vice to the then-contemporary *fōku* music (Nagabuchi 1980 : 8). Yet, he counts a number of soft, cross-gendered songs amongst his biggest hits. Examples include "*Junrenka*" (Song of wandering love, 1978), "*Sugao*" (Bare face, 1979) and "*Hiroin*" (Heroine, 1980).

What is interesting is, that all three men, despite being widely regarded for their cross-gendered songs, over the years have made clear their conservative-to-hardline-right-wing positions regarding gender equality.

For instance, Sada Masashi, prone to be painting himself as a victim of various

22 Other notable artists of this current are, for instance Kaguyahime (かぐや姫), Inaba Akira (因幡晃) and Iruka (イルカ).

mischaracterizations especially during the scandal revolving "*Kanpaku sengen*"[23], even after the turn of the millennium did not shy away from pointing out that women, "for the sake of society" basically should take one for the team and accept a certain amount of inequality in order to protect their "elaborate and beautiful" culture (Sada 2006 : 28).

Matsuyama, on the other hand, showed his political affiliations even more directly.

For instance, during the 2022 *sangiin*[24] election circle, he chose to publicly support LDP-candidate Matsuyama Sanshirō, a staunch conservative, who not only opposed marriage-for-all bills, but also any endeavors to allow conventional marriages under different surnames. The fact that during his radio program on FM Nack 5, as recent as 2023, he ridiculed measures to close the gender-gap (see Matsuyama 2023/6/25, 0:21:50-0:30:41; esp. 0:29:18-0:30:15) further discloses his positionality.

And finally Nagabuchi, who, eager to discuss his manliness (Nagabuchi 2014, Nagabuchi 1981) and displaying his rampant heterosexual stirrings from a young age (Nagabuchi 1981 : 22–25) to the amount of trivializing wildly inappropriate behavior towards women, has also been gaining media attention over accusations of domestic violence and sexual harassment of female staffers (*Shūkan Bunshun* 2008, *Nikkan Taishū* 2016). The fact that he sees gender equality between men and women best given when every party knows their role (… *otoko de aru imi, onna de aru imi, sono yakuwari ga wakatteiru to* …) (Nagabuchi 2014 : 30) fits nicely into broader narratives found in his lyrics that will be discussed later on.

That all being said, in the following subsections, let's examine these three artists' approaches to CGP against the backdrop of the previously introduced theoretical background, especially Nakagawa's positions.

3.1 Sada Masashi

Addressing the first question about Sada Masashi's handling of various narrative modes in his cross-gendered songs specifically, comparing material from different decades and contexts, leads one to the conclusion that he tends to opt for a mix of techniques.

Let me start by acknowledging that Sada indeed does have a tendency to put some distance between himself as narrator and the narrated subject. Although some instances

23 As, for instance, can be seen in the 2022 NHK special "Purofesshonaru shigoto no ryūgi : shingā songuraitā Sada Masashi", (Being a professional: singer-songwriter Sada Masashi,『プロフェッショナル 仕事の流儀　シンガーソングライター さだまさし』; 27:20–28:30). Furthermore, while in an analysis conducted in 2019, I also came to the conclusion of "*Kanpaku sengen*" being ultimately a love song (see Drexler 2019 : 68-72), I would still advise against cutting Sada too much slack for his - as I interpret it - calculated use of chauvinistic rhetorics.

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that prove otherwise exist[25], Sada usually displays a high amount of discipline in keeping his facial and bodily expressions on within the performed role. When he opts for creating distance between his persona as a SSW and his narrated subject, he usually does so deliberately, frequently through the use of humorous soundbites[26], visuals[27] or paratexts[28].

However, there also is a wide array of examples in which he opts for an undiluted performance following the "anglophone" pattern that mingles the levels of the individual, the narrator and the narrated subject, as, for instance can be seen in various performances (Gōshu 1980, Gōshu 1982, Gōshu 1995) of "*Sero-hiki no Gōshu*" (Gauche the cellist, 1977), a story about a woman reminiscing her dead lover, a gentle cellist. In each of these samples, even the joined performances, we see Sada displaying earnest facial and bodily gestures, as well as him using his voice and instruments in a way befitting the solemn atmosphere of the storyline without ever breaking out of the performed character.

Even more important to bolster my argument that Sada, despite frequently opting for the "vernacular Japanese" approach, is still very, if not equally, rooted in the anglophone SSW pattern, is his treatment of the songs "*Amayadori*" (Shelter from the rain, 1977) and "*Mō hitotsu no Amayadori*" (1977, Another 'Shelter from the rain'). In "*Amayadori*", which remains one of Sada's biggest hits until today, he paints the picture of a clumsy-but-cute young girl, who, on a rainy day meets the man that – after a chain of comically-painted fortunate encounters – in the end proposes to her. Despite the song being written in first-person perspective, because of the skillful use of comedic details when describing the characters – including a faithful snoopy-handkerchief or holes in socks and teeth of the love-interest – Sada, despite during the phrases in direct speech showing high level of immersion (e.g. Amayadori 0:29-0:40 ; 1:24-1:25), in other passages (e.g. 0:16-0:28) he retains some distance to the song's subject, therefore switching between the level of the narrator and of the narrated subject, in a way aligning with Nakagawa's observations.

Remarkable is, however, that with the enormous success of the song – "*Amayadori*" being the breakthrough hit of Sada's solo career – he grew so unsatisfied with the comical aspects of the piece becoming over-emphasized (Sada 1980 : 79), that it prompted him to write a more serious version of the same story under the name "*Mō hitotsu no*

25 For instance, in this, arguably early 2000s performance of "*Saka no aru machi*" (Saka no aru machi 0:08-0:13 ; 02:01-02:05), which shows Sada smiling between the stanzas and thus arguably breaking "out of character ".

26 One example would be the laughing audience he uses in the album version of his hit "*Amayadori*" (Amayadori 0:55-0:58 ; 1:09-1:11).

27 For instance, the slightly self-deprecating Sada Masashi cartoon character at the end of Gōshu 1982 (05:36-05:42).

28 Various essays in which he stresses his affinity for vernacular Japanese performance arts such as *rakugo* and *gidaiyū* (see Drexler 2019:22) would be examples for that.

Amayadori". While the storyline itself is not too different from the first song, the storytelling to a far higher degree focuses on the insecurities of the female main character. Furthermore, the second version is played in a slower tempo, with a heavier arrangement and a stronger emphasis on strings - as opposed to acoustic guitar in the original version - arguably to highlight the emotional immediacy of the piece.

This specific example shows particularly well the importance Sada at times would place on an immediate performance, and illustrated his willingness to switch between the anglophone and the vernacular Japanese pattern according to the specific requirement he as an author deems appropriate.

When addressing the suspected correlation between anti-Western (read: anti-U.S.-American) sentiments and the heightened use of CGPs in songs, Sada's case displays some complexity. While direct anti-US-Americanism occasionally shows in paratexts (Sada 206 : 145-148 ; 173-175) and the messages of a very few (non-CGP) songs[29], overall, of higher importance in this context is the fact that in Sada's case over the years we find a considerable variety of songs that heavily draw on what one might perceive as vernacular Japanese aesthetics instead. As mentioned in a previous analysis, Sada developed a tendency of using high-brow language laced with poetic expressions that, especially in pre-internet times, were extremely hard to translate for non-native speakers (see Drexler 2019 : 124-125) and thus in a way reinforced nativist sentiments in his songs.

This also applies to some of his CGPs, for instance "*Harutsugetori*" (Spring-announcing-bird[30], 1979), but is overall more apparent in his politically engaged songs – which his CGPs usually are not. It also needs to be noted that despite some anti-American sentiments in his lyrics, musically he heavily oriented himself on trends and requirements of the anglophone market (Drexler 2019 : 84). Insofar, although Sada can be overall considered as an artist who, to some degree harbors anti-Western sentiments, this – if at all– influences his body of cross-gendered works only insofar as he very regularly uses this stylistic tool.

Finally, switching to a discussion of Sada's general relationship with CGP, there are two other aspects that need be highlighted. Firstly, Sada's role as a lyricist penning songs for other artists, and secondly his approach to cross-gendered writing through an imagined version of his sister.

Over his multiple-decades-spanning career, Sada Masashi has written a great number of

29　Such as "*Zenya-Nipponia Nippon*" (The eve – Japan ibis, 1982)
30　Also known as Japanese bush warbler

songs from a female perspective, with "*Cosmos*" (Cosmos flowers, 1977) which he was commissioned to create for the *kayō*-idol Yamaguchi Momoe, being the most widely recognized example.

However, other than choosing to self-cover – to my knowledge – all of his cross-gendered songs, which, of course is a conscious artistic choice, what is interesting with Sada is, how he did not only write cross-gendered songs for himself and for female-presenting artists, but occasionally also for other male-presenting artists. The piece "*Furyō Shōjo hakusho*" (Whitebook of a delinquent girl, 1981), an intricate piece about the inner workings of a difficult girl in her teens, which Sada penned for Sakakibara Masatoshi, a member of the *fōku* unit "Da Capo", is one such example.

The fact that the song is unironically written from a first-person perspective which blurs the line between the narrator and the narrated subject is one indicator that in the case of New Music, Nakagawa's idea of CGP as inherently opposing a "Westernized" style does not fully apply. Furthermore, I argue that the fact that this song was written by-and-for a male-presenting musician, indicates that this creation of an avatar must serve a function beneficial to one or both of them. My suggestion would be that being painting Sakakibara and Sada – who later self-covered the piece – as "sensitive" and "possessing the ability to understand 'women's hearts'", which at the time was considered a desirable quality in lyrical *fōku* and New Music.

Finally, another notable point about Sada's CGP is him not only creating many of his cross-gendered songs for his younger sister Sada Reiko (*1957), who is also a musician and radio personality, but also writing many of his female characters with her or other female members of his family in mind (cf. Ishiyama 1997 : 116). I argue that within the logic of CGPs, these would be instances of gender bending cosplay featuring his own sister, which falls in line with Johnson's concept of the gender playground.

Therefore, in Sada's work we find a diverse approach towards. CGP that indicates his use of it as a stylistic tool rather than one of political expression.

3.2 Matsuyama Chiharu

With the performances of Matsuyama Chiharu, there never seems to be much doubt about the narrator and the narrated subject at least being intended as one[31]. This includes non-CGP songs just as well as comic examples of CGP, such as "*Atai*" (I, 1979), which tells

31 An assumption that stems from a lack of contextual or paratextual markers pointing otherwise, as, for instance, in the previously discussed case of Sada Masashi.

the story of a very young, very insecure girl and her love for her much "superior" boyfriend whom she is constantly swooning over.

However, an examination of Matsuyama's use of narrative mode(s) also shows him displaying some inconsistency in keeping within the intended performative mode, or "in character" during the songs, meaning that in a frequent number of cases Chiharu shifts from the "anglophone" to the "vernacular Japanese" mode within one number.

Other than for instance in Sada's case where everything appears to be highly prepared and orchestrated, with Matsuyama there seems to be considerable leeway for spontaneity and improvisation. In fact, when leaving the anglophone narrative mode, this often appears to be happening for the sake of showcasing his vocal ability (see "*Koi*", 1982, 1:30-1:50), or enacting with the audience ("*Gin no ame*", 1982 ; "*Koi*", 1982, 02:06). Therefore, I argue that despite Matsuyama Chiharu displaying a permeable narrative mode, considering him a SSW in the vernacular Japanese narrative tradition may not be accurate.

Regarding the question of anti-U.S.-American/anti-Western sentiments, in Matsuyama's case there were no such expressions found in his cross-gendered songs and little otherwise other than considerable traces of anti-metropolitanism which may be considered as some form of indirect critical sentiment against what historian Louise Young calls "a colonialization of rural space for the prosperity of a modern city" (Young 2013 : 111), Matsuyama's way of communicating – be it through songs or oder media such as radio shows – makes it hard to pin his political sentiments down in any way other than him being moderately conservative and nativist. This applied, for instance, when during the late 1980s with albums such as "Stance" (1989) he ventured into political territory through song but remained very vague, mild and general in his messages. Also, with topics he picks up during his radio shows, be it the initially mentioned comments on the gender gap or recent discussions of his, again, moderately conservative, positions on marriage for all, Matsuyama has a tendency of trying to soften the blow of his statements with reconciliatory remarks (for instance in Matsuyama 2023/2/12, 0:45:44–0:48:22 ; Matsuyama 2023/6/25 0 :30 :33–0 :30 :41).

Therefore, I have difficulties with attesting Nakagawa's logic about the correlation between CGP and a critical stance towards a Westernization of Japan to Chiharu. This becomes even more clear if we take a look at the main function of his gender-crossing works.

Examining it, I first noticed a portion of songs that depict a specific, mostly kind-and-

passive (*sunao*) image of the female *sujet*[32] which could be aligned with my aforementioned theory of the artistic avatar simply depicting one of the artist's favored type of character. While, especially in earlier years, many of them depict a regressive ideal of femininity (see footnote 40), what is more interesting in Chiharu's case is the disproportionately high amount of CGP songs that depict female sexuality.

As the artist professes in multiple songs, he has no problem – or at least his persona does not – being depicted a "weak man"[33]. However, when examining a sample large enough, it comes to one's attention that what he almost never expresses from a male vantage point are expressions of sexual desire. Other than Nagabuchi, who from the beginning of his career had no qualms about painting various forms of sexuality, and even Sada, in whose *oeuvre* – although very sparingly – we find hints of crude humor, with Matsuyama Chiharu these kinds of sentiments are almost exclusively written from a female perspective.

While one can only speculate about the reasons, be it a personal issue – a kind of shyness towards the topic can be seen in the opening remarks to, and especially the facial expression between the stanzas during this live performance of "*Odorimashō ka*" (Wanna dance?, 1978, for instance 27:06–27:11, 27:58) – or an artistic sensibility, the sheer amount of similar songs is eye-opening.

To get concrete, in the previously mentioned piece, through passages pointing to "a man's sweet scent" or reiterating that "we are not kids anymore" (*mō kodomo ja nai kara*), it becomes clear that the invitation in the song is not one to the dance floor alone. On the other hand, in "*Kono heya*" (This Room, 1981) a latin rhythm, and prominent Spanish guitars (1:15–1:39), are designed to giving the composition an extra-sultry image. While "*Dārin*" (Darling, 1981) is a slow jazzy number that lives through innuendo, "*Aitai sugu ni*" (I want you, now, 1985) starts with a direct admission of sexual desire. Finally, in "*Aoi tsukiakari*" (Blue Moonlight, 1988) the narrator finds her desire fulfilled, despite this being "on the chest of a man I don't even know" (*namae mo shiranai otoko no mune de*) .

The amount of intensity with which Chiharu uses CGP in this context, especially when compared with the total lack of similar pieces written from a male or even gender-neutral position point to Wolfson's explanation being applicable here. Therefore, I argue that the

32 For instance, in songs such as "*Kazaguruma*" (Windmill, 1977) and "*Tabitachi*" (Departure, 1977), both depicting women suffering from having been neglected or left –although in later songs, such as "*Monogatari*" (Narrative, 1988), he seems to critically re-examine this earlier motif.

33 As he states in his song "*Kaerō ka*" (Can we return home, 1980) in which he welcomed the idea of being considered "a weak man" as a price for being able to live the life he wants (02:12–02:19).

function of male-to-female CGP as an outlet for otherwise difficult-to-express feelings is an important component of Matsuyama Chiharu's body of work during his New Music-era.

3.3 Nagabuchi Tsuyoshi

Nagabuchi Tsuyoshi is another great example to showcase why and how some of Nakagawa's ideas need to be re-considered when it comes to New Music. This starts with his approach toward performative modes, continues in his anti-US-American stance and concludes in the way Nagabuchi conducts his CGPs in general.

Approaching an examination of how Nagabuchi treats different patterns of narrative tradition in his songs is best illustrated by comparing various renditions of Nagabuchi's break through-hit "*Junrenka*". Its story revolves around a female narrator, who cooly accepts the ever-changing nature of the human heart as she sees the end of a love story with a person whom she truly cherishes, approaching.

Although later stressing his roots in rock music, early Nagabuchi had fiercely positioned himself as a SSW in the folk and *fōku* traditions. Thus, it is not surprising that in his early rendition of the piece in 1978, we see a fully immersed singer-songwriter, whose performance clearly blurs the line between the narrator and the narrated subject. We see strong facial expressions (“*Junrenka* (1) ”, 0:23–0:41 ; 02:38–02:42) suggesting an immediate and heartfelt storytelling from a first-person-point of view. Additional vocal distortions (“*Junrenka* (1) ”, 1:28–1:38) at key points of the song further bolster the assumption that the early Nagabuchi was fully enacting his female protagonist at this time, rather than just telling her story from an elevated viewpoint.

However, over the years, especially after having radically changed his image by adopting a performative hypermasculinity from the mid-1980s onwards[34], the way Nagabuchi has performed the song has changed drastically. Since the enormous significance of "*Junrenka*" for his early career, dropping the piece completely from every setlist might have proven difficult. Instead, while performing the song, now Nagabuchi tends to shift into becoming a narrator. He achieve this by accentuating his newly-found distance to the song's narrated subject through the use of stoic facial expressions (“*Junrenka (2)*”, 0:38–0:48), exaggerated vocal ornamentation – which is detrimental to reading the song as an authentic experience of the narrator (“*Junrenka (2)*”, 0:59–1:06) – and by animating to include the audience to

34 This shows well in his 1983 album Heavy Gauge, in which he, over the course of several pieces such as "*Ikasamadarake no rūretto*" (Spoofed roulette) and "*Tsumetai gaikokojin*" (Cold foreigners) he started experimenting with a harder instrumentation, a coarser singing-voice and the use of martialistic male background-vocals.

sing the chorus in his stead (“*Junrenka (2)*”, 1:28–1:38).

This tendency was driven even further in more recent performances, when Nagabuchi’s whole bodily expression on stage points to an attempt of caricaturing his own piece in order to avoid any potential “soft” or even “gender-bending” reading (see “*Junrenka (3)*”). This line of argumentation can be further bolstered by stage talks of similar songs Nagabuchi now, in accordance with his new image, considers “unmanly”[35].

Since this change of narrative pattern overlaps coincides with Nagabuchi adopting a hyper masculine stage-persona and has not been broken ever since, this points to the validity of my observation, that New Music-affiliated artists utilized different narrative modes for different purposes.

Addressing the question of the relationship between CGP and anti-Western sentiments is tricky. Nagabuchi is widely known to be an artist flirting with nationalist rhetorics (Aalgaard 2023 : 189). This leads to the assumption that, at least implicitly, Nagabuchi’s song will contain a broad anti-Western / anti-U.S.-American sentiment. However, taking a closer look shows that a disproportionate amount of Nagabuchi’s cross-gendered songs was created before 1983, when the drastic shift in his self-representation started to take place. In addition, most cross-gendered songs in the examined sample do not carry anti-Western sentiments, even though other pieces released at the same time do. Now one could argue that the use of the technique CGP itself contains anti-Western sentiment. Here I would counter that conversely, it was just during the first years of his career – during which Nagabuchi repeatedly has displayed actively pro-U.S.-American sensibilities – regarding his lyrics and his self-representation, a large number of CGPs was created by him. Altogether, this shows that for the existence of strong author-personalities, the same rules that applied to *ryūkōka* or *enka* would not necessarily fit the reality of New Music.

Finally, let’s address the third question, that on further qualitative aspects of Nagabuchi’s cross-gendered songs. Again, it will be practical to divide his *oeuvre* into pre- and post-1983 output.

As previously mentioned, cross-gendered songs were crucial for Nagabuchi’s early success. Without going into too much detail, it can be explicated that Nagabuchi’s CGPs of that time consisted of (i) the depiction of innocent, pure, neat girls – attributes that coincide with what Nagabuchi would also describe as his personal type in women

35 As can be seen in the stage talk preceding this rendition of “*Natsu matsuri*” (Summer festival, 1981) another early, folky song of his – that only contains a very minor citation of a female voice (“Natsu matsuri 2004”, 0:08–0:14).

(Nagabuchi 1981 : 2–25), which points at the song having an avatar/sujet function. A prime example would be the aforementioned piece "*Sugao*", a heartfelt plea for an authentic, unadulterated love relationship.

Another, smaller category of the early-period Nagabuchi would be cross-gendered songs describing female sexual desire – examples include the previously mentioned "*Hiroin*" and "*Anta to atai wa kazoeuta*" (We are doing a counting rhyme, you and me, 1979). In the light of how Nagabuchi treats a sexualized view on female protagonists in later pieces, it is important to state that both songs share ample depictions of self-determined, active and equal female sexuality, which I read as an indication of the protagonist serving as a possible alter ego for the author and these songs specifically allowing him to experiment in a playfully queer space as laid out by Johnson.

However, taking a look at Nagabuchi's CGPs after 1983 paints another picture. Most notable is, that the category of the "innocent, pure girl" character has almost disappeared. Now we find many depictions of unhealthy, unhappy or broken female protagonists – examples including *Fūraibō* (Vagabond, 1986) depicting a female life full of unhealthy promiscuity against the backdrop of the metropolis, or "*Honma ni uchi sabishikattanyo*" (I was just really so lonely, 1989) that depicts a psychologically suffering marginalized woman from the Kansai region.

The last point I want to discuss about Nagabuchi's later CGPs is, that even in cases where a conventional heterosexual relationship is painted, sexual attraction is being depicted as the sole unifying force between the female and the male protagonists. While in some songs[36], this does not cause any problems, in others it will. One such example would be Nagabuchi's 1991 piece "I love you". In it, we have a male narrator – a rugged, no-nonsense, but sensual character – who, in long citations, mimicks a female lover of his[37]. She is a modern woman, with a taste for ethnic food and designer clothing, who, in phrases such as "*Jiritsu shita onna no kimochi ga naze wakaranai no ka*[38]" (I love you 1, 0:56–1:00) professes her need for a self-reliant lifestyle. While in everyday life, he appears simple and unrefined next to her, when nighttime comes, the force of their heterosexual attraction reinstates what is being painted as the natural hegemony of a decisive, active man over a passive woman, which, by implication, renders her previously stated ambitions idle.

Whether to interpreted that as sweet love song or something more sinister – Nagabuchi's

36　Such as "Kesshō" (Crystal, 1993).
37　Hence this is also being treated as a CGP in the context of this study.
38　Literally "Why won't you understand the feelings of an independent woman?".

expression of distaste and the slightly mocking intonation during live performances[39] certainly renders the latter a possibility – leaves room for debate that lies outside the scope of this examination. However, his technique of mitigating the cross-gendered part to enhance the narrator's – since he is performing the role with emotional immediacy, his own – masculinity evokes associations with Zettsu's concept of "campness".

Therefore, this is a good example of one of Nagabuchi's gender-crossing songs carrying an avatar function that benefits the artist's desired self-representation.

4 Conclusion

My examination of three representative male-presenting, New Music-affiliated SSWs has proven that artists like them, who enjoyed the peaks of their careers from the mid-1970s to the early 1990s, (i) did possess a consciousness about different narrative traditions – namely a "vernacular Japanese" and an "anglophone" pattern – competing in the realm of Japanese popular music of the time. Other than in Nakagawa's observation on narrative patterns in *enka* and *ryūkōka*, in the case of New Music, they were used flexibly according to the artistic decisions of the SSW, thus stressing their function as relatively independent authors.

Although there are traces of anti-Western, or more specifically, anti-US-American sentiments found in the overall body of works of several examined authors, these sentiments are almost never expressed in the cross-gendered songs. In addition, the intensity and frequency in which CGPs are used, does not necessarily correlate with the number of and timeframe in which these sentiments are applied. I therefore argue that, in the case of New Music, Nakagawa's initial observation that the higher the degree of the 'Japonization' of a musical current, the higher the openness to CGP, should be taken with a grain of salt.

Finally, I have (ii) identified various ways of – and possibly motivations for – New Music-affiliated male-presenting SSWs participating in, predominantly male-to-female, CGP. Together with other concepts, Wolfson's "emancipation of feelings" and Johnson's idea of a gender playground have proven to be useful tools for understanding the phenomenon.

In a next step – keeping an eye on the larger purpose of my research – other aspects of gendered expression in New Music deserve more scrutiny.

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39 For instance the mocking intonation of the phrases "… wakaranai da to ka" or the the words "ethnic" and "borscht" during the first stanza.

An obvious choice would be the examination of CGP by female-presenting SSWs – while, for the lack of visibility performers with other gender identities, this probably will not be a viable option. Here, especially with artists such as Nakajima Miyuki, the utilization of non-textual markers, amongst others the intricate use of the singing voice, will provide some challenge.

Furthermore, the closer examination of CGPs outside the male-to-female / female-to-male binary will be of utmost importance. Here, the point that I am the most excited to understand is, whether / to which degree endeavors to avoid gendered language can be identified as an attempt to emulate English-language grammatical characteristics, specifically the gender neutral pronoun "I" – or if completely other explanations can be identified.

Broadly speaking, I intend to continue using the "queering of New Music" as a methodological approach that I hope for its relative novelty will provide us with fresh insights.

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「感情の解放」もしくは「ジェンダー・プレーグラウンド」: 男性ニューミュージック系シンガーソングライターのクロス=ジェンダー・パフォーマンスを再考する

アニータ・ドレックスラー

本論文では、男性のニューミュージック系シンガー・ソングライター（以下、SSW）のクロス＝ジェンダー・パフォーマンス（以下、CGP）に着目する。ポピュラー音楽における「CGP」という技術は、演奏者と異なるジェンダーアイデンティティーまたは身体を持つ主人公の視点から書かれた楽曲群を指す。

1999 年に、中河伸俊によって発表された歌謡曲と演歌を対象にした CGP に関する論文で、日本における CGP は、（I）60 年代当時に進んでいた日本社会の西洋化に対する違和感の表明を伴うことが多いこと、（II）英語圏のポピュラー音楽と異なり、日本語の大衆音楽で CGP が頻繁に用いられる理由として、物語の伝統の違い――要するに、日本語圏の場合、「個人」と「演者」、そして歌詞に登場する「主人公」のジェンダーは一致しないということ――が指摘されていた。

本稿では、流行歌と演歌と同時期に流行っていたニューミュージックで、CGP が頻繁に用いられていた理由を探ることで、ニューミュージックにおける CGP には、歌謡曲と演歌の CGP とは異なる要因があることを主張したい。

具体的には、ニューミュージックの代表的な男性 SSW であるさだまさし、松山千春、長渕剛が、1970-90 年代初頭に発表した曲を分析した。その結果、ニューミュージック系男性 SSW の CGP には、Susan Wolfson の「感情の解放」理論から始まる、中河が挙げた動機よりも幅広い原因と質があるとわかった。また、物語レベルの分離はニューミュージックでも起こるが、そうでない場合も多い。さらに、西洋化に対する差異を表す曲も確かにあるが、その仮説に矛盾するケースも頻繁に見られた。