

American Influences on Japanese Bands

Timothy J. Groulx

University of South Florida—Tampa, U.S.A.

Abstract

Band programs in Japan have been heavily influenced by bands in the United States since the mid-1800s, including instrumentation, repertoire, rehearsal methods, organization of scholastic band programs (concert and marching), and band competitions. Literature is reviewed focusing on early influences in Japanese music education such as Luther Whiting Mason and Isawa Shuji and developments in Japanese band programs from World War II through the late 1970s. Band directors in the United States have also learned a great deal from Japanese bands, especially in light of cultural differences between Japan and the United States and Japan's strong elementary general music curriculum.

Bands and wind ensembles in Japan are internationally respected for their technical proficiency and musicianship. Japan has assimilated the Western origins and American traditions of wind bands and combined them with their own traditions, general music education programs, culture, and ethics and created a unique Japanese style which includes some world-class musical ensembles. Band directors and music educators both in the United States and Japan can learn much from each other. A careful scrutiny of this subject reveals an underlying theme that Japanese bands owe much of their success to two major conditions. One of them is the pedagogical methods and musicianship adopted from bands of the United States, and the other is the Japanese tradition of work ethic, focus, respect, and commitment.

Before going in depth into aspects of Japanese bands, I first examine the earliest influences of the West in Japanese music education such as Luther Whiting Mason and Isawa Shuji, as well as the military bands that trained Japanese bandmen in Japan. Next I discuss the developments in Japanese band programs from World War II through the late 1970s, including concert and marching traditions, drum and bugle corps, and community and business-/industry-centered bands. Finally, I compare educational practices in light of the successes of American and Japanese bands. It is also important to note the differences that still exist, and what we can learn from each other in areas including pedagogical styles and the way band programs are organized.

It is important to note that this paper does not include research published in the Japanese language. This limits perspectives primarily to authors from the United States and Japanese authors whose work is published in English. Much of the literature reviewed is also of a historical nature (primarily dating prior to 1980) as much recent and current research on Japanese bands is published in the Japanese language. It is also important to note that since bands in Japan are considered clubs or extracurricular activities, they are seldom the focus of music education research in Japanese universities. Hebert (2005) stated that there were no published doctoral dissertations on the subject of band programs in Japan, and only a few research articles published in Japanese scholarly journals.

Isawa Shuji and Luther Whiting Mason

Luther Whiting Mason (1818-1896) and Isawa Shuji (1851-1917) were two very important figures in the history of music educational exchange between the United States and Japan. Through their efforts music education had evolved into the newly formed public schools in Japan in the late 1800s. Since Toyotomi's banishment of foreigners and anything related to Christianity from Japan in 1587, Japanese society had been isolated from the outside world until Emperor Mutsuhito (1867-1912) began opening up to other societies in the hopes of improving the economy and military of Japan (Hebert, 2005). Nations with strong economies such as those in Europe were attractive to Japanese leaders and they sought to emulate them in hopes of achieving similar success. "Japan believed [*sic*] it had to import and imitate almost everything from European countries in order to catch up. Accordingly, the majority of Japanese people adopted the view that anything Western was superior to Japanese culture" (Ogawa, 1994, p. 27). This mindset carried over to the arts in Japanese society, including music. Japanese saw their traditional music as inferior to Western art music. In an effort to bring Western music to Japan, Isawa Shuji was sent to the United States to study educational practices in Massachusetts. While there he met with Luther Whiting Mason under whom he studied for three years (Berger, 1987; Echols, 1950; Hebert, 2005; Hirooka, 1949; Howe, 1988; Ogawa, 1994).

Mason came to Yokohama in 1880 and soon began teaching music in the elementary schools as well as beginning private lessons with the Imperial Court musicians on orchestral instruments after researching Japanese music. Although Isawa Shuji wanted Japanese students to study both Japanese music as well as Western music, he did not want Western music to

wholly replace Japanese music. His goal was primarily to blend the two musical cultures. Mason left Japan approximately two years after he began teaching there, apparently as a result of Isawa Shuji's conception that Mason was a "stumbling block" in the attempt to blend Eastern and Western music (Ogawa, 1994). Another assertion of the time was that foreign employees were brought in only temporarily. The Japanese had no intention of hosting foreigners any longer than necessary, and would send them back and replace them with Japanese as soon as the necessary skills and ideas were in place (Howe, 1988). One of the reasons Mason found it so easy to teach Western music to Japanese was the similarity of the tonal systems. Melodies were composed in modes different from Western conventions, but the intonation of the notes within the scale was equivalent to those in Western Music. Probably the most significant result of their combined efforts was the creation of a collection of school songs known as *Gakko Shoka* which provided the basis of Western music education in Japan (Echols, 1950; Fukui, 1963; Hebert, 2005; Hirooka, 1949; Howe, 1988; Ogawa, 1994).

Early Band Programs

Although the majority of influence on the current practices of Japanese bands originated from the United States, the English and French navy bands visited Japan in the mid-1800s as well, demonstrating a style of music the Japanese were interested in pursuing. The first known Western influence on the development of Japanese wind bands was an English Marine band and a French Army band. John William Fenton helped to establish the Japanese Navy band in 1869 (essentially an English brass band with one piccolo and thirteen clarinets), and in 1872 the Japanese Army Band was established under the direction of a French

bugler, and later led by an Italian bandmaster in 1874 (Obata, 1974). Fenton continued to work with the Navy Band as well as teaching wind instruments to court musicians through 1877 when he returned to England. Unfortunately the two ensembles could not share music since the French notation system for brasses used transposed treble clef notation on all instruments. Franz Eckert, a German, was hired to instruct the Navy Band in 1879 and in 1888 also became a full-time instructor in the Imperial Household until he left Japan in 1899. Some of the early Japanese bandmasters were sent to Europe to study repertoire and procedures, including one sent to France in 1882, another to Germany in 1900. Although these directors were military band leaders, commercial or “business” bands also became popular in Japan in the late 19th century. Such bands were organized within companies, businesses, or industries to perform in the community. Often, band members would be assigned to rehearsals during work hours; a factory worker might have been required to leave his post on the assembly line two hours before the end of the normal workday so that he or she may rehearse with other company members, and rehearsal hours were most often included as paid working hours. The first such band was organized in Tokyo in 1886, influenced by professional American bands of the time such as the Gilmore, Goldman, or Sousa bands (Akiyama, 1994; Berger, 1972; Echols, 1950; Hebert, 2005; Howe, 1988; Obata, 1974).

Military bands had a significant role in the establishment of Japan’s national anthem. When Fenton, the British Navy band leader noticed that there was no Japanese national anthem, he enlisted one of his students, Ekawa Yogoro, to find an appropriate verse. The verse *Kimi ga yo* was brought to Fenton and he wrote music to it. Unfortunately, Fenton’s music had

numerous difficult leaps and was difficult to sing, so a court musician by the name of Hayashi Hiromori wrote a new melody. Fenton transcribed it to Western notation, harmonized it, and arranged it for his band to perform (Hebert, 2005; Howe, 1988).

Bands in the school systems started appearing many years after Japanese military bands, at approximately the same time that bands began to appear in schools in the United States. The first band was established in Kyoto in 1912, although high school bands did not become popular until the establishment of junior high bands¹ in 1929 and 1931 by pioneers Yoshio Hirooka and Terumi Jinno (Akiyama, 1994). Berger (1972), however, cited Masao Nakamura in place of Terumi Jinno as the junior high band pioneer of 1931. These early bands were relatively small, more resembling a pep band (typically 25 instruments). Because of the growing presence of bands in schools and the encouragement of the Japanese government, student interest continued to grow and by the beginning of World War II there were approximately 1,300 bands throughout Japanese schools. As interest in school bands continued to mount, the All-Japan Band Contest began in 1940 and included not only school and university bands but service bands and business bands as well (Akiyama, 1994; Berger, 1972; Hebert, 2005; Howe, 1988; Obata, 1974).

¹ It is somewhat misleading to call these “junior high bands” because there were only two levels of school in Japan at that time: elementary (6 years) and junior high (5 years). The present system is 6 years of elementary, 3 years of junior high, and 3 years of high school.

Japanese Bands: World War II through the 1970s

School bands

World War II caused the disruption or disbanding of many Japanese school band programs in 1943 (Obata, 1974). Immediately after the war, a surge of interest in band programs resulted from the presence of several American military bands in Japan due to the post-war occupation. At this time the Japanese government also switched from the 6-year elementary 5-year junior high scholastic plan to a 6-year elementary, 3-year junior high, 3-year high school plan. With this change, all elementary students were required to take music courses as part of their education, which improved general knowledge, awareness, and appreciation of music in the country. Elementary instruction in singing, music theory, music appreciation, as well as learning to play the recorder, accordion (also known as a *melodica*- a small blown plastic instrument with a keyboard for one hand on the side), and piano were included in the curriculum. The European music system was stated in the national curriculum as the required basis for the new music education plan, and left out Japanese music because education officials felt that more than one type of music learning system would hinder students (Abdoo, 1984; Akiyama, 1994; Berger, 1972; Fukui, 1963; Hebert, 2005; Murao & Wilkins, 2001; Obata, 1974; Ogawa, 1994).

Many of the schools with bands tried to re-establish their bands, although it was extremely difficult to find and afford quality instruments and music. One of the big factors in increasing the number of bands was the increased number of schools. With the creation of so many new high schools, many new band programs were created at these schools. In 1958, only 10% of Japanese high schools had band programs. By the early 1970s, only 10% of the high

schools did *not* have bands (Berger, 1972; Obata, 1974).

In the early to mid-1950s, Japan was recovering economically, and citizens were again having their basic needs met. Some wealthier families were able to afford extracurricular activities including sports and bands. School band programs reappeared in metropolitan areas such as Tokyo and Osaka at first and little by little suburban areas and smaller municipalities followed. One of the biggest challenges in resurrecting the band programs after the war was the ability to secure a competent director. If such a teacher was not already on staff at the school, he or she would either have to donate his/her time or charge students for their lessons. Once the program was established, the school's student activity fees and Parent-Teacher Association would usually fund the purchase of instruments and equipment (Akiyama, 1994; Obato, 1974).

The acquisition of instruments was not always easy at the time. Japanese instruments were typically of low quality and were supplied by a company with a near-monopoly on band instrument manufacturing, *Nippon Kangakki Seisakusho*, the Japan Wind Instrument Manufacturing Company. Those who could afford it paid for instruments to be imported from England, France, Germany, Italy, or the United States because of their significantly better quality (Obato, 1974; Pontzius, 1971). Few quality method books for band were available in Japan, and teachers and students could seldom read English well enough to make use of method books from the United States. Yoshio Hirooka helped to remedy this problem in 1952 when he wrote the *Suisogaku Gasso Renshusho* (translated as *Ensemble Method for Band*), one of the most widely used band method books in Japan, appropriately designed for use with small ensembles and

written at the beginner and intermediate levels (Obato, 1974).

The Yamaha Corporation, which had merged with the above-mentioned *Nippon Kangakki* Company, began making wind instruments in 1965 that were of higher quality than what had been available in Japan previously. Much of their improvements in instrument-making came from working with members of the Japan Band Director's Clinic and through visiting Western musicians who came to Japan through invitation by Yamaha (Akiyama, 1994). Since Yamaha's merger, they have become an internationally recognized manufacturer of quality musical instruments.

The university and vocational school system was entirely revised in 1948, setting up a structured 4-year program for undergraduate degrees. In so doing, more universities were offering more degrees, greatly enhancing higher education opportunities in Japan. For music teacher training, there were three schools in Japan prior to the war, and sixty-seven after (Obato, 1974). In 1949, institutions of higher learning also introduced schools of music offering instruction in instrumental music, although there were few ensembles. The University of Tokyo organized a symphonic band as a club in 1951, which later became part of the music curriculum (Akiyama, 1994).

Community, Professional, and Business Bands

A few years after the war, former Japanese military bandsmen were permitted to take government jobs again, and several ex-navy bandsmen formed a band within and financed by the Tokyo Metropolitan Fire Department. Sadly the band's instrumentation was incomplete (only 21 musicians) due to the economic status of the country following the war. The ex-army bandsmen began serving the Imperial

Household, but poor financial conditions forced these bands to seek a new venue and were eventually sponsored by the Tokyo Metropolitan Police Department. The success of this band created nationwide interest and, by 1952, there were 30 or more police bands throughout Japan, on average employing 25 to 30 instrumentalists in each band (Berger, 1972; Obato, 1974; Sheldon, 1998).

One of the finest bands in Japan was the Yamaha Band: a business band of the Yamaha Corporation. All musicians worked in the Yamaha factory in Hamamatsu and were released from work duties to rehearse. This band functioned as both a concert band and a marching band. In both settings it was judged to be among the finest with "outstanding musicianship and impeccable marching techniques" (Wright, 1970, p. 51; 1975).

Community bands have been popular throughout Japan for many years, which may be indicative of a cultural value of engaging in musical activity after leaving school. In some cases the community band members tended to be relatively young; 74% of band members were between 20 and 34 years old in one study, and the primary reasons for participation were the personal joy of making music and socialization (Sheldon, 1998). By the mid-2000s, there were more than 1,600 active community bands throughout the country (Hebert, 2005).

Marching bands, Drum and Bugle Corps

The current literature on Japanese marching bands is somewhat limited, although it does include research dating from the early 1970s. Toshio Akiyama, a Japanese band director, went to the United States in the mid-1960s to study concert and marching band programs and was very influential in developing Western marching band styles in Japan. He returned to Japan

with many new and exciting ideas which he shared with his enthusiastic colleagues. Akiyama also brought several clinicians and band directors from the United States to Japan to assist with Japanese marching band camps and to work with Japanese directors at clinics (Wright, 1975).

School bands in Japan did not always reflect the American system where school bands were typically involved in both marching and concert activities. In a 1970 article, Wright stated that in Japan there was “a small number of very outstanding marching bands, and a large number of average groups. There [were] also many concert bands which [did] no marching at all” (Wright, 1970, p. 50). In an article by the same author written five years later, he stated that “Marching bands have only recently become one of the most popular music activities in Japan. Interest and participation have really grown in the past 12 years, and students, adult factory workers, and members of ‘social’ clubs have been forming bands enthusiastically” (Wright, 1975, p. 32). A comparison of these two articles indicates a growth of interest in marching band activities.

Japanese schools typically do not play gridiron (“American”) football, which is a primary venue for marching bands in the United States. However, baseball has been very popular in Japan, and many marching bands performed at the highly-attended baseball games. The primary forum for marching bands, however, was the parade. Local school and community marching bands were in high demand for parades, as well as various civic ceremonies (Wright, 1970, 1975).

Just as Italian terms are used widely in printed music, the Japanese used traditional American terms for field commands. “Right face,” “Left flank,” “marching band,” “twirler,” and “alignment” could be heard distinctly in English in a

sentence otherwise spoken in Japanese by the director. This was also true in written Japanese, where commands were written in *romanji* (the Roman alphabet), rather than *katakana*, typically used for phoeneticizing non-Japanese words in Japanese (Wright, 1970).

Marching bands have existed not only in high schools and junior highs, but also in the elementary schools in Japan. An elementary marching band might have included small snare drums, a few trumpets, and a large number of small plastic “accordions” (as described above). Often the teacher would sit and play an electronic keyboard instrument when these young musicians appear in public performances (Neidig, 1978; Wright, 1970).

Drum and bugle groups were as popular in Japan in the 1970s as they were in the United States in the 1940s and 1950s. Along with drums and bugles, 3-valve trumpets were often included to expand the melodic and harmonic capabilities of the ensemble. The drums sections were typically similar to drum sections in the United States. Japanese groups focused less on the big impressive sounds that Americans favor and worked more on generating a more musical style. One notable example was the Nippon Bugle Band from Yokohama, under the direction of Hirooka, which was said to be capable of being successful in any competition in the United States (Wright, 1970). Although most Japanese bands used woodwinds, brass, and percussion, many bands tried adopting the “corps style” bands which eliminated woodwinds and greatly expanded the visual repertoire of auxiliary units. This trend began concurrently with the drum corps movement in the United States in the early 1970s. All-brass marching bands were more common in Japanese high schools since the link between concert band and marching band personnel was not as

strong as in the United States (Neidig, 1978; Wright, 1975).

Marching band literature in Japan was somewhat similar to that in the United States. A Japanese marching band was likely to play traditional Japanese folk songs as well as American folk songs and standards, along with other public domain tunes. Published music for marching band was much like what was used in the United States, as much of what was played in Japan was imported from the United States. There were also Japanese composers who wrote original compositions specifically for marching bands such as Toshio Akiyama, Masaru Kawasaki, and Ichitaro Tsujii (Wright, 1970, 1975).

There is little published research in English on the later developments in Japanese marching bands such as their involvement in Drum Corps International (DCI). Most of the Japanese groups which have participated in DCI events have been quite successful. However, information on these bands is primarily in Japanese and no translation is currently available.

Influential Visiting Western Bands

The first American band to tour Japan after the war was the United States Air Force Band under the direction of Colonel George S. Howard in 1956. This was the first time for a large group of new Japanese musicians to hear the American sound. In 1961, the French *Musique de la Garde Republicaine* band toured Japan playing a large number of orchestral transcriptions and demonstrated a truly legato playing style. William Revelli brought the American High School Band to the Yamaha Music Camp in 1969 to perform and present a clinic and, in 1970 during the Osaka World Expo, bands from many countries performed, including the Purdue University Marching Band and the University of California—Berkley Marching

Band. In 1972 the Fifth United States Air Force Band performed at the annual Japan Band Clinic (Akiyama, 1994; Obato, 1974; Wright, 1975). These performances introduced to the Japanese a variety of new expressive playing styles, new band literature, and marching band techniques.

A major turning point in band history took place in 1978 when Frederick Fennell and the Eastman Wind Ensemble performed a three-week tour of East Asia, including a concert at the Yamaha Music Clinic. This concert was primarily of original wind band music (rather than transcriptions), which was intriguing to Japanese directors and helped popularize this literature. It also introduced the “wind ensemble” concept to Japanese band directors, with its leaner, more flexible instrumentation (typically one musician to a part), which was capable of a greater expressive vocabulary than the larger symphonic bands. After leaving Japan the band continued to tour Hong Kong, Manila, Singapore, Kuala Lumpur, Jakarta, Taegu, and Seoul (Hebert, 2001).

Further American performances introducing new works for wind band included the California State University, Long Beach Band under the direction of Larry Curtis (1981) including Schwantner’s *...and the mountains rising nowhere*. Six years later Craig Kirchoff led the Ohio State University Band in their premier performance of Colgrass’s *Winds of Nagual* at the 1987 Japan Band Clinic (Hebert, 2001).

The All-Japan Band Contest

The All-Japan Band Contest resumed activity in 1956 sponsored by the All-Japan Band Association and co-sponsored by the Asahi Newspaper Company of Tokyo. The event was arranged at both divisional and national levels. Bands were usually limited to only forty musicians, and classes of competition included junior high, senior

high, business, and college and other bands. Top-ranking bands at divisional (regional) contests would advance to the national competition. This competition was the impetus to form and improve the quality of many Japanese bands, including amateur groups as well as scholastic groups. Those school bands that ranked highly often received incentives from school officials such as more funds for the band and more rehearsal time. By the 1960s, competition organizers promoted the inclusion of more Japanese-composed music by commissioning a Japanese composer to write a piece for that year's event which would be required repertoire for each band (Akiyama, 1994; Neidig, 1978; Obato, 1974).

Education Practices in Japanese Bands Today

Japanese band directors have learned much from band directors in the United States and have had time to implement Western ideas and techniques, as well as make modifications and adaptations unique to the Japanese education system. Much like before, Japanese bands continue to have a strong hold in the education system. Although they remain extracurricular programs and seldom rehearse during the school day, bands are popular in high schools and even more popular in junior high schools. Junior high schools have the largest number of bands and maintain rigorous rehearsal schedules. Unlike bands in the United States where rehearsals are a scheduled part of the school day, Japanese bands must continue to make time to rehearse outside of the school day. Often a band will rehearse for one to two hours every day before school or during lunch in addition to after-school band rehearsals (Hebert, 2005; Neidig, 1978; Willson, 1986). Many of the bands practice not only two hours a day after school but also

rehearse on Saturdays and sometimes for a few hours on Sundays. Schools meet for 240 days a year rather than the average of 180 days in the United States (Willson, 1986). As a result, Japanese bands have much more rehearsal time than bands in American schools. When coupled with strong leadership, this can lead to a higher level of musical accomplishment.

The focus on competition has received criticism by some Japanese music educators. Some younger band directors are focusing more on the joy of making music rather than competing. Despite this, parents tend to only respect teachers whose bands win competitions. There has also been criticism of overly aggressive hierarchical structures and peer-teaching practices, which have been interpreted by some as bullying and may be the cause for low retention in some bands (Hebert, 2005).

High school bands are not always as commonplace or as strong as junior high bands since the type of high school determines whether or not the band program would draw students. Although bands are very popular and strong at vocational high schools, nearly 100% of students in regular high schools spend their after-school hours with tutors, hoping to be admitted to the highest-ranking Japanese universities. Similarly, with the strong emphasis on academics at Japanese universities, attendance and budgets for university bands are low and the quality is generally inferior to typical high school bands (Neidig, 1978; Willson, 1986).

Many band directors familiar with Japanese bands agree that Japan has some outstanding band programs that are comparable with great bands in the United States. What tends to be most surprising to foreign visitors to Japanese band contests is the maturity of tone, accurate technique, and control of these very young musicians. One of the reasons for this high level of

musicianship includes the strong elementary general music education. In grades one through four, classroom teachers emphasize building sight-reading skills on solfège using fixed *do*. Fifth and sixth graders learn music from a trained music educator where students are required to identify pitches, compose melodies, and write harmony. Performance on recorders is rigorously addressed in music classes as well. This consistent and intensive building of general musicianship skills at a young age enables older students to start instrumental music with a significant advantage over many band students in the United States who only learn these skills in an organized way upon joining the band program (Abdoo, 1984; Hirooka, 1949; Murao & Wilkins, 2001; Willson, 1986).

In the most literal sense, band directors in Japan have no responsibility to musically educate the students, only to direct the band. Many of the band directors are music teachers, although many are also math or language teachers. There is no college curriculum to prepare a teacher to be a band director, so the specialized training of a band director is usually their experiences in bands as a student (Berger, 1972; Neidig, 1978; Willson, 1986).

The quality of a Japanese band is heavily dependent on the students' dedication as well as the director's instruction, training, and popularity. These bands are much more the responsibility of its student members, not the director. Consequently, where there is a strong, committed student body *and* a great director the band will be quite strong, and lacking any of these items the band is likely to be much weaker. "The extracurricular nature of Japanese bands results in large variance in the quality of bands from school to school. . . . In spite of many truly outstanding bands, the average quality of school bands in Japan is still, generally speaking, below the

average quality of bands in America" (Willson, 1986).

One of the finest Japanese bands outside the school system is the professional Tokyo Kosei Wind Ensemble (TKWO). Begun in 1960 and located in a religious community (*Rissho Kosei-kai*) the size of a university campus, the TKWO has evolved into Japan's premiere wind ensemble, considered by many to be among the finest in the world. The TKWO heavily influences Japanese school band repertoire through its recorded selections, as well as providing performance workshops in secondary schools. Many of its members teach in the finest of Japanese conservatories (Hebert, 2001). Perhaps one of the most influential points in Japanese band history was in 1984 when Frederick Fennell was appointed the director of the Tokyo Kosei Wind Orchestra.

Cultural Differences

American band directors can learn much not only from Japanese band directors but also from Japanese culture in general. Part of the cultural difference is the Japanese sense of respect, discipline, and cooperation. The Japanese social code demands respect, politeness, and self-discipline. Although Westerners have the saying, "The squeaky wheel gets the grease," the Japanese have a saying which translates as "the nail that sticks up gets pounded down" (Willson, 1986). This idea that it is more important to conform and work as part of a team contrasts with the Western notion that those who make themselves "stand out" from the crowd receive the rewards. In the case of musical ensembles where cooperation, matching tones and styles, and balance and blend are important to get the best sound, this Japanese axiom is of great value.

Another major cultural difference is that while Americans students are likely to explore a great many different extracurricular activities, Japanese students

are often involved in only one throughout the year. Few Japanese students drive cars or have part-time jobs, which affords them time to focus on their extracurricular activities without other obligations competing for their attention. Japanese bands also have a predominance of female students, which may possibly be a result of this commitment to a single extracurricular activity. Many Japanese boys may be attracted to the athletic activities, and being unable to divide their attention to two activities, cannot also participate in bands (Hebert, 2005; Willson, 1986).

The hierarchy of band students with respect to the oldest and most experienced students builds a stronger sense of community within the ensemble. Older students manage the routines of the ensemble including attendance, publicity, tuning, warm-up, and sectionals. Occasionally older students may help teach younger students who are new to the band how to play their instruments. If a younger student makes a mistake during a rehearsal, the older section leader might apologize to the director for the error and then take the younger student aside briefly to work with them to correct the mistake (Hebert, 2005; Willson, 1986). This practice of more experienced players teaching and coaching younger players also exists in community and business bands (Sheldon, 1998).

The Japanese band director is given respect and honor above and beyond what American band directors usually receive. Typically Japanese students are highly disciplined and do not talk in class, they listen very attentively to directors instruction and suggestions, and stand, bow, and repeat “*Anagashimas*” (thank you for teaching us) when the director begins or ends the lesson (Willson, 1986).

Conclusions

For the first several decades of influence from the United States, Japanese band leaders learned much by coming to the United States and by hosting United States bands and their directors in Japan. They developed balanced band instrumentation, an expressive and stylistic band sound, a wide repertoire of Western wind band literature, effective rehearsal techniques, marching band techniques, the wind ensemble concept, and the drum and bugle corps concept.

Since the introduction of these ideas and concepts, Japanese band directors have implemented these ideas combined with their own educational styles and developed many successful band programs. Music education associations in the United States sometimes invite Japanese bands to perform and demonstrate so that music educators in the United States can observe aspects of successful Japanese bands. With the strong, consistent elementary music training and the cultural value placed on teamwork and respect for elders, band directors in the United States can see ways to improve their band programs.

Recommendations for Further Research

There is a lack of recent studies of Japanese bands; much research available is approximately thirty years old. A fresh perspective on bands would create a continued sense of progress and development. Another problem is that many of the research articles on Japanese marching and concert bands are by North American authors. Certainly the outside perspectives of North Americans will differ in some ways from the inside perspective of the Japanese who are more intimately familiar with both the benefits and drawbacks of their system. In Hebert’s (2005) dissertation he mentioned in his review of the literature that there have been

research articles published in Japanese journals which exhibit critical opinions of the competition level of bands and the culture of bands in general, which are currently unavailable to those who cannot read Japanese. A comparative literature review between American and Japanese perspectives of Japanese band programs would most likely yield worthwhile findings.

Another potentially valuable direction for further research would involve Japanese drum and bugle corps which participate in Drum Corps International (DCI) events. These groups have developed international fame for their success and abilities but little has been published in English about their backgrounds or how they are managed and taught.

REFERENCES

- Abdo, F. B. (1984). Music education in Japan. *Music Educators Journal*, 70(6), 52.
- Akiyama, T. (1994). Historical Development of Wind Bands in Japan. In F. Cipolla & D. Hunsberger (Eds.), *The Wind Ensemble and Its Repertoire: Essays On the Fortieth Anniversary of the Eastman Wind Ensemble* (pp. 201-210). Rochester, NY: University of Rochester.
- Berger, D. P. (1987). Isawa Shuji and Luther Whiting Mason: pioneers of music education in Japan. *Music Educators Journal*, 74(2), 31-36.
- Berger, D. P. (1972). Japanese Bands: Past and Present. *Instrumentalist*, 26(9), 22.
- Echols, M. P. (1950). Western Music in Japan. *Music Educators Journal*, 36(3), 31, 33, 37, 45-46.
- Fukui, N. (1963). Music Education in Japan. *Music Educators Journal*, 49(5), 103-104.
- Hebert, D. G. (2005). *Music Competition, Cooperation, and Community: An Ethnography of a Japanese School Band* (Doctoral dissertation, University of Washington, 2005). Ann Arbor, MI: University Microfilms.
- Hebert, D. G. (2001). The Tokyo Kosei Wind Orchestra: A Case Study in Intercultural Music Transmission. *Journal of Research in Music Education*, 49(3), 212-226.
- Hirooka, Y. (1949). Music Education in Japan. *Music Educators Journal*, 36(2), 34-35.
- Howe, S. W. (1988). *Luther Whiting Mason: Contributions to Music Education in nineteenth-century America and Japan* (Doctoral dissertation, University of Minnesota, 1988). Ann Arbor, MI: University Microfilms.
- Murao, T. & Wilkins, B. (2001). Japan. In D. J. Hargreaves & A. C. North (Eds.), *Musical development and learning: The international perspective* (pp. 87-101). London: Continuum.
- Neidig, K. L. (1978). School Bands in Japan. *Instrumentalist*, 33(3), 36.
- Obato, Y. (1974). *The Band in Japan from 1945 to 1970: A Study of its History and the Factors Influencing its Growth During this Period* (Doctoral dissertation, Michigan State University, 1974). Ann Arbor, MI: University Microfilms.
- Ogawa, M. (1994). Japanese traditional music and school music education. *Philosophy of Music Education Review*, 2(1), 25-36.
- Pontziou, R. L. (1971). A new school band in Japan. *Instrumentalist*, 26(1), 16.
- Sheldon, D. A. (1998). Participation in community and company bands in Japan. *Update: Applications of Research in Music Education*, 17(1), 21-24.

- Willson, T. (1986). Japanese bands: What makes them so good? *Music Educators Journal*, 72(5), 41-47.
- Wright, A. G. (1970). Marching Bands in Japan. *Instrumentalist*, 25(4), 50-51.
- Wright, A. G. (1975). Marching Bands in Japan. *Instrumentalist*, 30(3), 32-34.

CHINESE ABSTRACT

中文摘要

美國對日本管樂隊的影響

Timothy J. Groulx

University of South Florida—Tampa, U.S.A

自19世紀中葉以來，日本的管樂隊受到美國管樂隊極大影響，包括其樂器使用、演奏曲目、排演方法、學校管樂隊的組織（音樂會型式和操演型式）以及樂隊比賽。對相關文獻的回顧集中于日本音樂教育的早期影響（見 *Whiting Mason* 和 *Isawa Shuji* 的文章）以及二戰至20世紀七十年代後期日本管樂隊的發展。美國的管樂隊指揮也可從日本樂隊中汲取了許多經驗，尤其是在美日文化差異以及日本強勢的小學普通音樂課程方面。