Afterword

We’re the real countries; not the boundaries drawn on maps, the names of powerful men. – The English Patient (multiple Oscar-winning film)

Thinking back, it is hard to believe that over 15 years have passed since I first observed a Japanese middle school band rehearsal in Kofu City. That was 1995, and I vividly recall how impressed I was with the band’s mature performance as well as the unique sound of the composition itself, which I later learned was an original piece by Kyoto composer Tetsunosuke Kushida. This was the time when I first began to recognize the adoption and mastery of artistic practices from abroad as a striking feature of contemporary Japan. I had also begun to notice that many Japanese seemed to have a clearer understanding of global events than most Americans I had known, and possessed a profound aesthetic sensibility.

Since that time, I have enjoyed the tremendous privilege of interviewing most of the leading Japanese composers in the wind band idiom, including Toshio Mashima, Yasuhide Ito, Hiroshi Hoshina, Masamichi Amano, Isao Matsushita, and Tetsunosuke Kushida, as well as a man often credited as the “father of modern Japanese wind bands” conductor Toshio Akiyama. I have also learned greatly from friendships developed over the years with the director of Sekishi Wind Ensemble, Tatsutoshi Abe, as well as the conductor of the Japan Self Defense Forces Central Band, Lieutenant Colonel Akira Takeda, sociologist and band director Kanichi Abe, band scholar Katsuhiro Nakanowatari, and especially the prolific internationalist scholar Professor Shuhei Hosokawa, of Nichibunken.

It has been a great pleasure to observe rehearsals of outstanding ensembles in the greater Tokyo area, including the Kunitachi College of Music Wind Ensemble, Toho Gakuen Wind Ensemble, Komazawa University High School Band, Tokai University High School Band, Sakuragawa Middle School Band, and many others. It has also been a great honor to repeatedly visit the headquarters of Japan’s leading professional bands, including what is arguably the world’s finest professional civilian wind ensemble, Tokyo Kosei
Wind Orchestra, as well as Japan’s oldest professional orchestral ensemble, the Osaka Municipal Symphonic Band. My understanding has also benefited from some contact with professional conductors who frequently direct leading Japanese bands, including a rare opportunity to speak – albeit very briefly – with the late maestro Frederick Fennell, as well as a few conversations, both in person and by email, with Douglas Bostock. There was so much to learn from each of these experiences, more than can possibly be conveyed in a single book. I must also express my sincere appreciation for scholarly grants that enabled this research to proceed across several years, as awarded by three institutions: (1) Japan Ministry of Education, Culture, Sports Science and Technology, (2) International Research Center for Japanese Studies (Nichi-bunken), a division of the National Institutes for the Humanities, and (3) National Band Association (of the United States).

It is interesting to recall how Japanese musicians and educators have responded to this unusual choice of research topic, and how my perceptions changed over time, especially as I gained a deeper understanding of Japanese language and culture. Many whom I interviewed were incredibly generous, and inexplicable generosity is a trait I have quite often encountered in Japan. In fact, on two completely different occasions (despite my attempted refusals) I was given valuable trumpets by insistent Japanese men who were elderly and heavy smokers that could no longer play music themselves. I have often wondered what they saw in me, or in their experience of Western music, that made them so determined to freely give away such valuable instruments to a younger American trumpeter, but that also seems to be a story for another book. Japanese composers and band managers often generously provided me with multiple CD recordings so I could have access to their latest accomplishments, and many were quite candid and forthcoming with insightful stories. I sincerely hope this book will satisfy their expectations.

One thing that struck me as particularly interesting was how often I encountered major figures in Japan’s band scene who expressed deep regrets regarding the current state of Japanese bands. I had begun this research with only some knowledge of the positive side of Japanese band achievement, so this was at first rather difficult to understand. Gradually the concerns associated with militaristic practices in Japanese wind bands became much more apparent. Younger musicians also frequently cautioned me that the official “history” of Japanese bands is fundamentally flawed, that I should not place much faith in what has been published on this topic by Japanese band directors, and that it would only become possible to write an accurate history when some of the band movement’s current leaders pass away. This warning, which I received from multiple sources across a period of several years, initially caused me to limit my historical discussion to one chapter in this book, written in a manner that left some questions open, and to effectively postpone producing a more comprehensive history of Japanese bands. However, an unfortunate turn of events that entailed some deeply disappointing false accusations compelled me to abruptly shift
direction by delving as deeply as possible into the challenge of producing a thorough historical account.

As I hope this discussion has demonstrated, there are many with vested interests and competing agendas associated with the current system, and even an entire industry of instrument makers, clinicians, composers, and publishers dependent on maintaining the status quo. Certainly the status quo entails many notable strengths, and all who contribute to the successes of this remarkable system deserve acknowledgement, yet at the same time successes in one domain may limit the possibilities for positive transformation in another.

Sometimes I recall a time when I was told by the adjudicator of a wind band research organization that Japanese bands had “already been studied” and there was “nothing new” that my work could offer to the field. Apparently he had seen a few brief clinic presentations by Japanese band directors who had described repertoire and rehearsal techniques. He felt that was sufficient reason to simply dismiss my work as not worth reading. I hope that readers of this book – particularly younger scholars – who inevitably find themselves facing similar situations at times, will take heart in the fact that persistence may eventually trump the prejudices of bitter nay-sayers who value power more highly than knowledge, beauty, or justice. One can only hope to learn from such experiences, strive never to become bitter and closed-minded oneself, and joyously embrace the growing responsibilities that come with conscientious scholarship. It is clear to me that much was learned from pursuing this project, and I remain confident that some readers will find this book has been worth their time as well.

Writing is always a challenge, and I am in awe of authors who manage to produce several notable publications across a lifetime of devoted scholarship. It has been an honor to learn from such people, one of whom was my dissertation supervisor, Patricia Shehan Campbell. I am also indebted to Steven Morrison for all he taught me about instrumental music education, and to Timothy Salzman and Norihisa Yamamoto, who guided my studies in wind conducting. As I first embarked on this topic, helpful bits of wisdom were also obtained from conversations with Bruno Nettl, Gerald Groemer, Christopher Blasdel, Chris Vincent, and Bonnie Wade. I thank Charles Keil for his inspiring correspondence, as well as Timothy Kern and both Kensho Takeshi and Masafumi Ogawa for encouraging and supporting my studies of music education in Japan. Japanese scholars Mitsuko Isoda and Koji Matsunobu have been tremendously generous and helpful, particularly in terms of steering me toward a more accurate understanding of Japanese society. At the final stages of this book, physicist Hiro Shimoyama was especially helpful in reaffirming my understanding of the contents of Japanese documents. I would also like to thank Henry Johnson and Jere Humphreys for providing outstanding models of rigorous scholarship, and for encouraging me to be courageous in my own writings. Liora Bresler deserves enormous credit, both for providing an inspiring model of global scholarship and for long seeing potential in my work that led her to publish this book as part of her innovative series on Springer press,
Landscapes – The Arts, Aesthetics and Education. Above all, I must heartily thank all the Japanese musicians who participated in this research, including the school band members who shared so much of their time with me. It has been a tremendous honor to enjoy such profound opportunities as one progresses onward toward a deeper understanding of music and human life.

Bergen, Norway

David G. Hebert
Glossary

Anime [アニメ] Animated feature films, often with music soundtracks that become popular among Japanese youth

Awanaĩ [合わない] “(It) doesn’t match”: to not fit or blend in

Basuto [バスト] Bass trombone (slang abbreviation)

Bon [ボーン] Trombone (slang abbreviation)

Bucho [部長] [Band] club leader

Buin [部員] [Band] club members

Bukatsudo [部活動] Extracurricular school club activity

Buraban [ブラバン] Wind band [derived from “brass band”]

Chiiki [地域] Community

Chimo namidamonai [血も涙もない] “No blood or tears”: uncaring, inhumane

Chindonya [チンドン屋] Informal and gawdily attired street musicians who have performed to promote sales in Japan since the start of the twentieth century.

Chuui suru [注意する] To look after, to watch over

Chuuningu [チューニング] “Tuning”: to match pitch

Daisempai [大先輩] “Big sempai”: alumni from years past

Danketsu [団結] Solidarity, unity

Dejima [出島] Literally “exit island,” a man-made port near Nagasaki prior to the Meiji period

Doutoku Kyoiku [道徳教育] Moral education (civics class)

Dokyusei [同級生] Classmates of the same grade/year

Enryo [遠慮] Restraint and subtlety
Fukikata [吹き方] “Way to blow” (an instrument)
Fuku Bucho [副部長] Assistant [band] club leader
Futarigumi [二人組み] “Leaning pair” (a breathing exercise)
Gakki [楽器] Musical instrument
Gakunen [学年] Grade/year in school
Gakusei [学生] Student (term used primarily by students)
Gambare [頑張れ] To try one’s very best, give great efforts
Gamman [我慢] To endure, persevere
Gassou [合奏] Full ensemble rehearsal
Geidai [芸大] [Tokyo] University of Arts
Go kuro sama [ご苦労様] Thank you for your pain/for giving until it hurts
Hajime [はじめ] Beginning, start
Hiten [飛天] Flying celestial beings, or Buddhist angels
Hougaku [邦楽] Japanese traditional music
Ichi on jobutsu [一音成仏] Enlightenment from a single tone
Ichinensei [一年生] First year student
Iemoto [家元] Head of school, in a traditional system of master/discipleship
Ii ko [いい子] “Good kid”: well-behaved child(ren)
Inkai [委員会] Committee; closed meeting
Isshoukenmei [一生懸命] To devote all of oneself to something
Itai [痛い] It hurts
Jinta [ジンタ] Informal street bands, marching bands
Jiyukyoku [自由曲] Free piece (music chosen freely for competition performance)
Jougekankei [上下関係] System of hierarchical relationships based on seniority
Juku [塾] A “cram school” for supplemental tutoring
Kadaikyoku [課題曲] Required piece for band contest
Kagura [神楽] Shinto ritual music
Kayokyoku [歌謡曲] Popular music piece (band arrangement of pop song)
Keigo [敬語] Formal language used with one’s superiors
Kimochi wo shuchu [気持ちを集中する] “Focus feelings”: to give one’s ultimate concentration
Kochosensei [校長先生] School principal
Kohai [後輩] Younger/junior
Kokoro de hiku [心で弾く] “Play through the heart”: to give an expressive performance
Kokoro o hitotsu [心を一つ] “Make into one heart”, or unite as one
Konkuru [コンクール] [Band] Contest
Kosei Uindo [佼成ウィンド] Abbreviation for Tokyo Kosei Wind Orchestra
Kotekitai [鼓笛隊] Fife and drum ensemble
Kotowaza [諺] Traditional Japanese proverb
Kimigayo [君が代] The Japanese national anthem
Kiritsu [規律・起立] “Discipline!”: Call to stand at attention as Sensei enters class
Kisoren [基礎練] “Basi-prac”: fundamentals (e.g. scales, arpeggios)
Kura [クラ] Clarinet (slang abbreviation)
Kurashikku [クラシック] “Classical” art music
Kuro [苦労] Suffering/pain
Kyo-En [響宴] Poetic name of a Japanese organization promoting wind band composition, literally translated as “celebration of echoes”
Kyoryoku [協力] Cooperation
Kyou sou [競争] Competition
Mane suru [真似する] To imitate (e.g. teacher behavior, recorded sound, etc.)
Muragaru [群がる] To herd, or flock
Matomatteru [まとまってる] Cohesion/cooperation
Mo ichido [もう一度] Again, one more time
Mushi suru [無視する] To intentionally ignore someone
Nakama hazure [仲間はずれ] “Outside the center”: ostracized, boycotted
Ninensei [二年生] Second-year student
Okashi [おかしい] Weird, strange, bizarre
Onaka de fuku [お腹で吹く] "Blow through the stomach": to perform with energy

Otsukare sama [お疲れ様] Thank you for giving your all/until exhausted

Owari [終わり] Finish, end, conclusion

Paato [パート] Instrumental section (e.g. flute players)

Paatore [パートレ] Slang for sectional rehearsal: from “part” and “renshu”

Petto [ペット] Trumpet (slang abbreviation)

Poppusu suteeji [ポップスステージ] Popular music performance

Rangaku [蘭学] Dutch studies, or studies of western knowledge

Rappa [ラッパ] Trumpet, or bugle

Rei [礼] Call to bow in unison toward Sensei (after “kiritsu” is called)

Renshu [練習] To rehearse, practice

Sempai [先輩] Elder/senior

Sensei [先生] Teacher/master/maestro

Seito [生徒] Pupil (term used primarily by teachers/administrators)

Sannensei [三年生] Third year student

Sousukan [総好かん] Boycotted, ostracized from a clique

Suisogakubu [吹奏楽部] Wind band club

Tatemae [建て前] Orderly image projected in the pubic sphere

Tokuikutekina shido [徳育的指導] Moral education

Ukiyoe [浮世絵] Edo-period woodblock print artworks depicting daily life in Japan

Warewo wasureru [我を忘れる] "Lose oneself in [music]": to rehearse into a trance

Yubi [指] Finger, instrument fingerings

Yubi de oboeru [指で覚える] "Remember by fingers": memorize via repetitive drilling

Yufo [ユーフォ] Euphonium (slang abbreviation)

Zokugo [俗語] Slang terminology, lingo
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