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## ABSTRACT

### THE BAND IN JAPAN FROM 1945 TO 1970: A STUDY OF ITS HISTORY AND THE FACTORS INFLUENCING ITS GROWTH DURING THIS PERIOD

By

Yoshihiro Obata

The purpose of this study was to discover the development of band music in Japan from 1945 to 1970, to trace its activities, and show the American influence upon its growth and development.

The materials used were gathered from personal interviews with musicians both in Japan and the United States, from correspondence with numerous Japanese scholars, publishers, composers, and bandmasters in Japan, and from Japanese periodicals.

The result of this study revealed that prior to the end of World War II in 1945, the band in Japan was mainly utilized as a military adjunct. By 1970, however, due to the strong American influence caused by the occupation, band music in Japan was much in evidence in the lives of the people. This was shown by the band literature published and performed, band instrumentation, and band

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activities and movements. Consequently, this medium was recognized as a desirable part of the culture, education, and enjoyment of all Japanese people.

THE BAND IN JAPAN FROM 1945 TO 1970: A STUDY  
OF ITS HISTORY AND THE FACTORS INFLUENCING  
ITS GROWTH DURING THIS PERIOD

By

Yoshihiro Obata

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To Sharon

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CHAPTER I

A HISTORY OF THE BAND IN  
JAPAN BEFORE 1945

Political Climate in Japan Before 1945

In order to understand fully the significant growth of the band movement in Japan after World War II, it is necessary to know a little of the political history of the country prior to and shortly after the incursion of the United States.

It will, therefore, be proper to commence in 1853 when the Japanese people first became exposed to a Western military band. It was brought to the Japanese islands by Commodore Perry, who forced the isolationist Tokugawa government to open its ports for trade. Perry landed at Uraga and ordered his sailors to march to Edo, then the capital of Japan, with a band.

Long before the arrival of Perry, the power of the government was vested in the hands of the Tokugawa family who had established a policy of isolation from the rest of the world. This policy, which opposed foreigners entering Japan, prevented Western cultures from penetrating the islands. However, under the threatening guns of the American ships led by Perry, the government had no choice



but to reluctantly open its ports for trade in 1854. Other foreign fleets from Holland, Russia, England, and France soon followed suit, and demanded the same privileges. Inevitably the isolation policy came to a close. Tokugawa's failure to sustain the isolation policy, and the political and social changes needed at home, led to the return of power to the Imperial family. Keiki Tokugawa voluntarily stepped down in 1867 as Meiji, the Emperor, became the active leader in Japan.

During the Meiji Period, 1868-1912, a strong national government was established, and all phases of Western culture and trade were brought to the islands. This was a time when the Japanese studied, borrowed, and gradually assimilated those elements from the West which they chose to adopt. They went to England to study the navy and the merchant marine, to Germany for medicine and the army, to France for law, and to the United States to learn new business methods.

Following the Meiji Period, the power of the government remained in the hands of the Imperial family. Emperor Yoshihito, 1912-1926, and Emperor Hirohito, 1926-1945, kept and developed most of what their predecessors had established.

One of the major contributions of the Meiji government was the first Japanese Constitution, modeled after that of Germany. In 1889 it was awarded to the people as

a gracious gift by the Emperor. The contents clearly stated that the Emperor was the fountainhead of all authority, and his right to rule was carefully protected.

One of the innovations of the Constitution was the bicameral Diet. It included a House of Peers, similar to the British House of Lords, and the House of Representatives. The former was composed of elected and appointed members of the new nobility, and of a few other privileged groups, such as the highest taxpayers of the land. The latter was to be elected by males over 25 who paid an annual tax of 15 yen or more. Only slightly over one percent of the population was thus represented in an initial electorate of 460,000.

#### Early Bands in Japan

In 1869 the first Japanese band was formed at Yokosuka Naval Base near Yokohama. John William Fenton, an English bandmaster, was hired to train and lead the band. At the time, Fenton was attached to the English Consulate in Yokohama. The band numbered 29 in the beginning, and was outfitted with instruments imported from England. Table 1 shows the instrumentation of this first band.

After concentrated practice and training, it participated in a military review only a year after its inception. The review was held in 1870 at Koshi-Nakajima, Tokyo, with Emperor Meiji inspecting the parade. The band

TABLE 1.--Instrumentation of the First Band in 1869.

Woodwinds		Brass		Percussion	
Piccolo	1	E <sup>b</sup> Cornet	1	Drums	$\frac{2}{2}$
E <sup>b</sup> Clarinet	1	B <sup>b</sup> Cornet	3		
B <sup>b</sup> Clarinet	8	Flugel Horn	1		
Bass Clarinet	$\frac{1}{11}$	E <sup>b</sup> Trumpet	1		
		Alto Horn	1		
		E <sup>b</sup> French Horn	3		
		B <sup>b</sup> Tenor Horn	1		
		Tenor Trombone	2		
		Euphonium	1		
		E <sup>b</sup> Bass	1		
		B <sup>b</sup> Bass	$\frac{1}{16}$		
TOTAL:	29				

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 111.

played Kimigayo, which was written for the occasion by Bandmaster Fenton.

Kimigayo, which is ceremonial music, translates as Thy Era. After a considerable number of revisions in the melody, it became the national anthem. The anonymous poem was traced back to the tenth century.

By 1871 the military system had expanded into two separate divisions, Army and Navy, each with its own band.

The Navy retained Fenton, and slightly expanded its band's membership and instrumentation. Table 2 shows the instrumentation of the Navy Band in 1871.

While the Navy established its course, the Army engaged as its leader, Gustave Dagueron, a trumpet player and ex-Navy bandsman from France. The army recruited their men according to the advice given by Dagueron: "an eligible man should be a man eighteen years old or younger, with a sound body and mind, who comes from a

TABLE 2.--Instrumentation of the Navy Band in 1871.

Woodwinds		Brass		Percussion	
Piccolo	1	B <sup>b</sup> Cornet	3	Drums	$\frac{2}{2}$
E <sup>b</sup> Clarinet	1	Flugel Horn	2		
B <sup>b</sup> Clarinet	9	E <sup>b</sup> Trumpet	2		
Bass Clarinet	$\frac{2}{13}$	E <sup>b</sup> Alto Horn	4		
		Tenor Horn	2		
		Tenor Trombone	2		
		Bass Trombone	1		
		Euphonium	2		
		E <sup>b</sup> Bass	2		
		B <sup>b</sup> Bass	$\frac{1}{21}$		
TOTAL:	36				

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 127.

family of Samurai,<sup>1</sup> excluding the first son of such a family."<sup>2</sup>

By 1873 a total of 20 young men were recruited, and by 1875 the band had grown to a 28-man organization. During that year it gave an unofficial public performance in Tokyo under the directorship of the Japanese band director, Koshino. The program included March Pas Le Double, Tokyo Polka, Airs Japon (a medley which included Hitostutoya, Kochamakase, and Nenneko), Barcelona Bolero, and La Vie Parisienne Cadlille.<sup>3</sup>

In 1883 Dagueron returned to his home in France after his official term expired with the Army Band. Through his recommendation another French bandmaster, Charles Leroux, was hired to fill the vacancy. The Army, however, felt the need to give the future leadership to its countrymen; therefore, in 1882 Hiromasa Furuya and Teiji Kudo were sent to the Conservatory of Paris. After seven years both men finished their schooling and returned to Japan in 1889. A year later Furuya was made the Director of the Army Band,

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<sup>1</sup>Samurai is a Japanese word meaning "warrior." Its social status during the Tokugawa period was the top of the four classes followed by the farmer, guildworker, and merchant. However, during the Meiji period the Samurai class became less important, thus the social and economic status of the warrior declined.

<sup>2</sup>Meguro, op. cit.

<sup>3</sup>Tsunemitsu Yamaguchi, Rikugun-Gungakutai Shi (History of the Imperial Army Band), (1st ed.; Tokyo: Sansei Publishing Co., 1968), p. 44.

and he enlarged the membership from 50 to 75 in the same year.

The first training center for Japanese military bandsmen was the Rikugun Toyama Gakko (Toyama Army School of Music), Toyama, Tokyo, established by the Army in 1891. It became the incubator and supplier of military bandsmen for many years, thus becoming an influential center for band activity. Out of rivalry the Navy, too, established its own center at Yokosuka Naval Base.

Although the service rivalry created by the birth of the Army and Navy Bands led to healthy competition between the two, each adopted a different system of notation for lower brass instruments. The Army used the French transposing system, while the English non-transposing system was employed by the Navy.

According to the English system of notation adopted by the Navy, the euphonium and bass were regarded as non-transposing instruments. The parts for these two instruments were written in the bass clef, and were identical to the sounding pitches. On the other hand, the French system of notation used by the Army considered the euphonium and bass as B-flat transposing instruments. The parts were written in the bass clef, although the sounding pitches were a major second lower than the written pitches. Also, in the Army system of notation, the baritone is considered as a B-flat transposing instrument, and the part

is written in the treble clef instead of the bass clef. The written pitches are, therefore, a major ninth higher than the sounding pitches.

During the cradle period of Japanese band history, most compositions written for this medium were marches and war songs. It was, in fact, the policy of the Japanese government to encourage this in order to raise the fighting spirit of the Japanese people, particularly during the period of the Sino-Japanese War (1894-1895).

Representative composers and works for these military marches and songs include the following:

<u>Kaisen</u> ( <u>Battle in the Sea</u> )	1894	Kozo Yoshimoto
<u>Kokai Kaisen</u> ( <u>March--Battle at Yellow Sea</u> )	1894	Hozumi Tanaka
<u>Kinkei Kunsho</u> ( <u>Medal of the Golden Rooster</u> )	1894	Zyuzaburo Yamamoto
<u>Gaisen</u> ( <u>War Song--Triumph</u> )	1895	Zyuzaburo Yamamoto
<u>Yuki no Shingun</u> ( <u>March--Marching in Snow</u> )	1895	Kenshi Nagai
<u>Michi wa 680 Ri</u> ( <u>The Road is 680 Miles Long</u> )	1891	Kenshi Nagai
<u>Gekka no Jin</u> ( <u>War Camp Under the Moon</u> )	1893	Kenshi Nagai
<u>Hohei no Uta</u> ( <u>Song of Soldiers</u> )	1843	Kenshi Nagai
<u>Gunkan</u> ( <u>March--Battle Ship</u> )	1897	Tokichi Setoguchi
<u>Nippon Kai Kaisen</u> ( <u>Battle at the Japanese Sea</u> )	1922	Tokichi Setoguchi
<u>Mamore Taiheiyo</u> ( <u>Defend the Pacific Ocean</u> )	1942	Tokichi Setoguchi
<u>Aikoku</u> ( <u>March--Patriotic</u> )	1943	Tokichi Setoguchi

Prior to 1892 the Japanese depended on other nations to supply musical instruments. Although horns made out of shell, fifes made out of wood or bamboo, and drums of various shapes and sizes existed for battle purposes during a number of civil wars before 1854, it was Sentaro Egawa of Tokyo who made the first band instrument in Japan. He began in 1892 by handmaking a single horn without valves, and ten years later in 1902 founded Egawa Musical Instruments Manufacturing Inc., Tokyo. He manufactured and sold cornets, alto horns, baritone horns, etc., but the company had to discontinue its production during the peak of World War II.

After the service bands, the commercial bands became the second group to enter band history in Japan. These bands were mainly supported by the large department stores or amusement centers in the metropolitan cities. For example, the Boys' Band of Mitsukoshi Department Store in Tokyo was founded in 1909, and an ex-Navy bandsman, Kotaro Hisamatsu, became the director. The band consisted of the instrumentation shown in Table 3.

Other commercial bands such as the Toshimaen Amusement Park Band, Tokyo, and the Izumoya Department Store Band in Osaka were also formed. These groups were paid by, and thus played for the employing companies.

The third group to enter the band movement was the school band. This did not take place until 1928. Two of



TABLE 3.--Instrumentation of the Boys' Band of Mitsukoshi Department Store, 1909.

Woodwinds		Brass		Percussion	
B <sup>b</sup> Clarinet	$\frac{2}{2}$	B <sup>b</sup> Cornet	2	Drums	$\frac{2}{2}$
		E <sup>b</sup> Alto Horn	2		
		Baritone	2		
		Euphonium	$\frac{1}{7}$		
TOTAL:	11				

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 143.

the first leaders of this new movement were Yoshio Hirooka, who initiated the Furitsu-Daiichi-Shogyo Band in Tokyo in 1928, and Masao Nakamura, an ex-Navy bandsman who founded the Zushi Middle School Band during the same year in Kamakura. Table 4 gives the instrumentation of the Furitsu-Daiichi-Shogyo Band, as well as representative literature.

In 1928, when the first school bands were established, the National School System in Japan was set up for six years of elementary and five years for middle school, including agricultural and technological school. This scheme existed until the end of World War II.

These school bands got underway, not as an integral part of the curriculum, but as an extracurricular activity, as reported in the case of the first school band and its

TABLE 4.--Furitsu-Daiichi-Shogyo School Band Instrumentation in 1928, and Representative Literature.

Woodwinds		Brass		Percussion	
Piccolo	1	B <sup>b</sup> Cornet	2	Drums	$\frac{2}{2}$
Flute	1	B <sup>b</sup> Trumpet	1		
B <sup>b</sup> Clarinet	$\frac{3}{5}$	E <sup>b</sup> Alto Horn	2		
		Baritone	1		
		Trombone	2		
		Euphonium	$\frac{1}{9}$		
TOTAL: 16					

Representative Literature

<u>Father of Victory</u> (March)	Gustave Louis Ganne
<u>Fairest of the Fair</u> (March)	John Philip Sousa
<u>Activity</u> (March)	Harold Bennett
<u>Lustspiel</u> (Overture)	Keler-Béla
<u>Calif of Bagdad</u> (Overture)	Boieldieu

SOURCE: Letter from Yoshio Hirooka, the first band director of the Furitsu-Daiichi-Shogyo School Band in Tokyo, Tokyo, November 5, 1973.

director who "went to the Army School of Music in Toyama, Tokyo once a week during the 1928-29 academic year to undertake music instruction from the Army bandsmen."<sup>1</sup> Both students and directors participated voluntarily for rehearsals before or after classes.

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<sup>1</sup>Letter from Yoshio Hirooka, the first band director of the Furitsu-Daiichi-Shogyo School Band in Tokyo, Tokyo, November 23, 1973.

Although band was not a required subject, it was in the interest of State ideals, and thus participation was endorsed by the Ministry of Education. By the time of World War II the bands had rapidly multiplied through encouragement from the Japanese government.

### Rise of Nationalism and Militarism

#### Prior to World War II

With the rise of militarism and ultra-nationalism by 1930, the schools were transformed into agencies for indoctrination of State ideals. This led to the introduction of the National School System whose purpose was two-fold: first, to impose increased "Japanese obedience to the Imperial Rescript on Education in order to guard and maintain the prosperity of the Imperial Throne";<sup>1</sup> second, to eliminate the idea that the main object of education is to develop individuality. The Imperial Rescript on Education is quoted in full below, as it reflects the educational philosophy.

#### Imperial Rescript on Education

##### Know Ye, Our Subjects:

Our Imperial Ancestors have founded Our Empire on a basis broad and everlasting and have deeply and firmly implanted virtue; Our subjects ever united in loyalty and filial piety have from generation to generation illustrated the beauty thereof. This is the glory of the fundamental character of Our Empire, and herein also lies the

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<sup>1</sup>S. Mita, "A Comparative Study of the Preparation of School Music Teachers" (unpublished Ph.D. dissertation, Department of Music, Michigan State University), p. 12.

source of Our education. Ye, Our subjects, be filial to your parents, affectionate to your brothers and sisters; as husbands and wives be harmonious, as friends be true; bear yourselves in modesty and moderation; extend your benevolence to all; pursue learning and cultivate arts, and thereby develop intellectual faculties and perfect moral powers; furthermore, advance public good and promote common interests; always respect the Constitution and observe the laws; should emergency rise, offer yourselves courageously to the State; and thus guard and maintain the prosperity of Our Imperial Throne coeval with heaven and earth. So shall ye not only be Our good and faithful subjects, but render illustrious the best tradition of your fathers.<sup>1</sup>

From 1931 throughout the next decade, a chain of events led to the rise of strong nationalism and militarism in Japan. The Manchurian Incident occurred in 1931, followed by the Lytton Report on Manchuria to the League of Nations in 1933. The war with China took place in 1937, immediately preceding the battle with the Russians at Changkufeng in 1938. The following year witnessed the outbreak of World War II in Europe and the entrance of Japanese troops in French Indo-China. Talks between Secretary of State Hull and the Japanese Ambassador to the United States, Kichizaburo Nomura, ceased, and the decade of political activity was climaxed when Japan entered World War II by attacking Pearl Harbor in 1941.

As nationalism and militarism grew, bandsmen throughout the country decided to found, in 1939, the

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<sup>1</sup>This is the official English translation from Education in Japan, by Theodore Hsi-en Chen, in Comparative Study, ed. by Arthur Henry Moehlman and Joseph Roucek (New York: The Dryden Press, 1953), pp. 575-576.

All-Japan Band Association. The Association proclaimed its purpose as "to unite bands together in Japan and to obtain patriotism and service to the country through band music."<sup>1</sup> This organization sponsored conventions, clinics, and instigated the All-Japan Band Contest in Osaka in 1940.

Subsequently, the contest was held for the next two years in Nagoya and Fukuoka. These contests, which contributed to the advancement of the band movement, attracted and stimulated a number of leading bands from Kobe, Osaka, Nagoya, Fukuoka, and Tokyo. Unfortunately, in 1943 they had to be deferred, along with the All-Japan Band Association, until after the Second World War ended.

Ongakutai is the Japanese word for band. Literally it means "music corps." This implied to most Japanese people that the band was mainly an organized subdivision of the military establishment. This belief was particularly prevalent at the outset of World War II, as the bands in Japan all merged their efforts to aid the military goals in a number of ways. As most of their activities took place outdoors, the core instrumentation of the bands was brass rather than woodwind.

During the early stages of World War II they were found marching in the streets playing marches and war songs,

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<sup>1</sup>Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 111.

and at rallies performing for incoming soldiers as well as for those leaving for battle. They also frequently made trips to war hospitals to console and entertain the wounded. Other activities included supplying appropriate music at victory ceremonies attended by high government officials. The bands were even dispatched to the fronts to stimulate the patriotism of the fighting soldiers. As part of a pacification and public relations program under the direction of the Japanese military government, many bands were sent to occupied lands to play for the native people of Mainland China, Taiwan, Indonesia, Burma, Thailand, and Vietnam.

During the peak of World War II in 1943 the Interior Ministry and the War Ministry coined the term Tekisei Ongaku, which means enemy music, and banned the performance of Western music other than that of Germany and Italy. The rising heat of nationalism culminating in World War II forced most European musicians to leave Japan. The use of the English language was denounced as it was Tekisei Go, enemy language, and works composed by English or Americans disappeared from public performance.

Scientific and technical words in English were banned, and concert programs, baseball scores, railway signs, etc., which had once appeared bilingually were now only printed in Japanese. In this way the cultural and musical life of the Japanese people was again isolated

from Western nations, and musical activities other than those by the military stagnated during World War II. The military government in February, 1944, "prohibited any solo recitals of individual interest, while only concerts which raise the fighting spirit were allowed."<sup>1</sup> Thus military music and the military band established a steady course, while non-military music and non-military music organizations went into rapid decline. However, the war activity of Japanese militarists finally ceased on August 15, 1945, which marked the end of World War II. Japan accepted terms of surrender on board the battleship Missouri, in Tokyo on September 2, 1945. She therefore "entered upon one of the most significant phases of her history."<sup>2</sup>

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<sup>1</sup>Sansaku Meguro, Ongaku-no-Tomo Sha Nijyugonen no Ayumi (Twenty-Five Years History of Ongaku-no-Tomo Publishing Co.), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1966), p. 16.

<sup>2</sup>Edwin O. Reischauer, Japan--Past and Present (2nd ed.; New York: Alfred A. Knopf, Inc., 1958), p. 198.

## CHAPTER II

### A HISTORY OF THE BAND IN JAPAN DURING THE OCCUPATION PERIOD (1945-1952)

#### Rise of Professional Bands

##### Tokyo Shobo Cho Band (Tokyo Metropolitan Fire Department Band)

Upon the unconditional surrender of the Japanese to the Allied Forces in 1945, the Supreme Commander for the Allied Forces and General of the Army, Douglas MacArthur, set up his general headquarters in Tokyo, and was given executive occupation authority. He directed the efforts of his administration along two main lines: demilitarization, and the implementation of long-range democratic, political, economic, and social objectives.

In 1945 one of his efforts to demilitarize the nation resulted in a purge, referred to as the "MacArthur Typhoon" by the Japanese. One of its directives prohibited all war criminals and professional army and navy men from acquiring government or civil service posts. As a result, the "MacArthur Typhoon" wiped out all military bands.

Immediately after World War II the life of the Japanese people was very hectic. Shortages of food, unemployment, and inflation were prevalent. The ex-military bandsmen were also seeking jobs as they, too, were



struggling among the swollen ranks of the unemployed. A small percentage were fortunate enough to find jobs playing jazz and dance music at clubs, hotels, theaters, and restaurants, music which was banned during World War II. Both small and large American style jazz and dance bands mushroomed throughout the major cities of Japan, and consequently jazz musicians eventually enjoyed a lucrative income, especially at places frequented by the soldiers of the occupation forces. On the other hand, there were many serious musicians who devoted their efforts to restoring the band to a position similar to that which existed in the Japanese armed forces prior to the occupation.

After a few storm years the "MacArthur Typhoon" gradually subsided, and the ex-military bandsmen were allowed to take posts in government offices. At this time a group of ex-navy bandsmen were working and moving together to set up a band. The product was an organization founded in 1948 within, and financed by, the Tokyo Shobo Cho, the Tokyo Metropolitan Fire Department.

The Metropolitan Fire Department Band was headed by Seigo Naito, an ex-navy bandmaster, and the leader of the ex-navy bandsmen who were actively engaged in its founding. However, the size and instrumentation of the band were far from complete due to the economic status of the country. Table 5 shows the instrumentation of this band in May, 1949.

TABLE 5.--Instrumentation of the Tokyo Shobo Cho Band in May, 1949 (Tokyo Metropolitan Fire Department Band).

Woodwinds		Brass		Percussion	
Piccolo or Flute	1	B <sup>b</sup> Cornet	3	Drums	$\frac{3}{3}$
Oboe	1	E <sup>b</sup> Alto Horn	2		
B <sup>b</sup> Clarinet	4	F French Horn	1		
Bassoon	$\frac{1}{7}$	Trombone	3		
		E <sup>b</sup> Bass	1		
		B <sup>b</sup> Bass	$\frac{1}{11}$		
TOTAL:	21				

SOURCE: Letter from Hideo Tsunekazu, Deputy Director of the Tokyo Shobo Cho Band (Tokyo Metropolitan Fire Department Band), Tokyo, January 23, 1974.

The 23 full-time personnel, which included the 21 musicians, director of the band, and the assistant band director, were hired and were assigned to rehearsals and performances. In addition to the tasks regularly assigned by the Metropolitan Fire Department, the band presented a half-hour program nearly every week over the Nippon Hoso Kyokai, the Japan Broadcasting System, beginning in July, 1949. Other activities included playing free concerts for school children, performing at rallies as part of the fire prevention campaign sponsored by the Metropolitan Fire Department, outdoor performances for athletic games, marching and outdoor performances for the local community organizations, and performing at meetings of official

functions sponsored by other departments of the Tokyo Metropolitan government.

The Nippon Hosho Kyokai, NHK, was and still is the most influential, non-commercial and sole nationwide radio system in Japan. The system was subsidized by the government, and was, perhaps, the most popular source of news and entertainment for the average citizen until television was made available to the public. Performances of musical programs over this radio system meant that millions of people throughout the country were exposed to this music. The performances over the Nippon Hosho Kyokai by the Metropolitan Fire Department Band were considered to be among its most significant contributions. As shown below a substantial amount of literature played by this band was comprised of transcriptions from orchestral literature.

Overture to "Marriage of Figaro"	Mozart (Arr. J. J. Ehmig)
<u>Suite No. 2</u> from "L'Arlesienne"	Bizet (Arr. Finck)
<u>Rippapa Seinen</u> (March-- <u>Fine Young Man</u> )	Tetsu Onuma
<u>Dance of the Swans</u> and <u>Hungarian Dance</u> from the Ballet "Swan Lake"	Tschaikowsky (Arr. Dan Godfrey)
Overture to "Light Cavalry"	F. von-Suppé (Arr. Dan Godfrey)
Overture to "Martha"	Flotow (Arr. Winterbottom)
Prelude to "Parsifal"	R. Wagner (Arr. S. Kothan)
<u>Youth and Vigour</u> (March)	W. Lanter Schlagen

<u>Coconut Dance</u> for Cornet Solo and Band	A. Hermann
<u>Die Zigeunerin</u>	Balff (Arr. Dan Godfrey)
<u>Gunkan</u> (March-- <u>Battle Ship</u> )	Tokichi Setoguchi
<u>L'Estudiantina</u> (Waltz)	E. Waldteufel (Arr. L. Stetefeld)
<u>Le Pere de la Victoire</u> ( <u>Father</u> <u>of Victory</u> )	L. Ganne
<u>Poet and Peasant</u>	F. von Suppé (Arr. J. Gready)
<u>Ballet Egyptian</u>	A. Luigini (Arr. L. P. Laurendeau)
Selections from the Opera "La Traviata"	G. Verdi (Arr. Dan Godfrey)
<u>Iphigenie en Aulide</u> ( <u>Iphigenia</u> <u>in Aulis</u> )	Gluck
<u>The Mill in the Forest</u>	R. Eilenberg

As the band continued to grow in size and instrumentation, a total of 30 instrumentalists were employed by 1950. With this increase, the number of woodwinds outnumbered the brass. This was unusual as Japanese bands have traditionally used more brass instruments than woodwinds. Table 6 shows the instrumentation of the Tokyo Shobo Cho Band in May, 1950.

Tokyo Keishi Cho Band (Tokyo  
Metropolitan Police Depart-  
ment Band)

Another movement to found a professional band was supported by a group of ex-army bandsmen among whom were Yosoji Okada, Shozo Azuma, Satoshi Matsushita, Hajime

TABLE 6.--Instrumentation of the Tokyo Shobo Cho Band in May, 1950 (Tokyo Metropolitan Fire Department Band).

Woodwinds		Brass		Percussion	
Piccolo or Flute	2	B <sup>b</sup> Cornet	4	Drums	$\frac{3}{3}$
Oboe	2	E <sup>b</sup> Alto Horn	2		
B <sup>b</sup> Clarinet	8	F French Horn	1		
Bassoon	$\frac{2}{14}$	Trombone	4		
		Baritone	1		
		Euphonium	$\frac{1}{13}$		
TOTAL:	30				

SOURCE: Letter from Hideo Tsunekazu, Deputy Director of the Tokyo Shobo Cho Band (Tokyo Metropolitan Fire Department Band), Tokyo, January 23, 1974.

Watanabe, Suekichi Nazaki, Takehiko Ozawa, Kiyomasa Yoneyama, and Yososhi Shirokura. The leader of this group was Tsunemitsu Yamaguchi, ex-army bandmaster and former director of the Toyama Army School of Music. The band came into existence in 1949 when it was set up in the Tokyo Metropolitan Police Department. Tsunemitsu Yamaguchi, who was instrumental in its formation, was made director of the band, which consisted of 40 full-time personnel. These 40 men received a concentrated training which ranged from study of music theory and solfege to four hours a day of individual and ensemble practice. Table 7 shows the instrumentation of this band in 1949.

TABLE 7.--Instrumentation of the Tokyo Keishi Cho Band  
in 1949 (Tokyo Metropolitan Police Band).

Woodwinds		Brass		Percussion	
Piccolo	1	B <sup>b</sup> Cornet	4	Drums	$\frac{4}{4}$
Flute	1	B <sup>b</sup> Trumpet	3		
Oboe	1	Bugle	1		
E <sup>b</sup> Clarinet	1	E <sup>b</sup> Alto Horn	2		
B <sup>b</sup> Clarinet	7	French Horn	2		
Bassoon	1	Trombone	3		
Alto Saxophone	1	Baritone	2		
Tenor Saxophone	$\frac{1}{14}$	Euphonium	2		
		E <sup>b</sup> Bass	2		
		B <sup>b</sup> Bass	$\frac{1}{22}$		
TOTAL:	40				

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 176.

According to this instrumentation, the ratio of woodwinds to brass is approximately 2:3. The prototype for such instrumentation was found in the Army Band of 1869, which showed the band to consist of more brass than woodwind instruments.

In addition to the more than 20 annual official performances given by the Tokyo Metropolitan Police Department Band, it initiated the "Wednesday Concerts" in 1949. They were called such as they were held every Wednesday

afternoon during the warm season (spring, summer, fall) from one until two o'clock at the open-air stage in Hibiya Park in Tokyo. The concerts, which were co-sponsored by the Department of Administration of Hibiya Park, were provided free to the public, and attracted a great number of people who flocked to and strolled through the park during the lunch break. The concerts still take place, and number no less than 400 from the time of commencement through 1970.

As shown below, a number of selections by American composers such as Sousa, Meacham, and Gershwin were being presented by a leading band in Japan as early as 1949. The list shows works performed by the Tokyo Metropolitan Police Department Band during the ninth and eleventh "Wednesday Concerts" in August of 1949.

<u>Manhattan Beach</u> (March)	J. P. Sousa
Selections from "Faust"	C. F. Gounod (Arr. Safranke)
<u>American Suite</u>	T. W. Thurban
Overture from "The Marriage of Figaro"	W. A. Mozart (Arr. unknown)
<u>Boston Serenade</u> (Waltz)	R. Drigo
<u>Bon Accueil</u> (March)	J. Furgeot
<u>Light Cavalry Overture</u>	F. von-Suppé (Arr. Dan Godfrey)
<u>Danube Waves Waltz</u>	J. Ivanovici
Selections from "Carmen"	G. Bizet (Arr. A. Martin)

<u>American Patrol</u>	F. W. Meacham (Arr. T. Mito)
Overture from "Orpheus in the Underworld"	J. Offenbach (Arr. M. L. Lake)
Selections from "Porgy and Bess"	G. Gershwin (Arr. Russell Bennett)
<u>Stars and Stripes Forever</u> (March)	J. P. Sousa <sup>1</sup>

The success of the Tokyo Metropolitan Police Band sparked the founding of regional police bands throughout the country, so that no fewer than 30 police bands were in existence by the end of 1952. These bands were found in such regions as Miyazaki, Kyoto, Yamaguchi, Saga, Kagoshima, Kanagawa, Yamanashi, Nara, Hiroshima, Tokushima, Fukuoka, Miyazaki, Gifu, Hyogo, Ehime, Kochi, Nagasaki, Kokyu, Niigata, Nagano, Shimane, and Kumamoto. The majority of these bands engaged approximately 25 to 30 instrumentalists.

While everyone in the Tokyo Metropolitan Police Band was assigned to devote his time totally for performance of music, a large percentage of the regional band members were actually employed as both policemen and musicians, thus carrying half-time musical duties.

#### The Bands in the Public School System

Another major change brought about by the occupation authority was the legislation of major education reform

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<sup>1</sup>Letter from Hideki Matsumoto, Commander of the Tokyo Keishi Cho Band (Tokyo Metropolitan Police Department Band), Tokyo, February 5, 1974.



bills. They had a great impact upon Japanese education, and therefore affected the band movement in both the public schools and colleges. One of the most important bills passed under the guidance of the Supreme Commander for the Allied Powers was the School Education Law of 1948.

The School Education Law, which came into effect in March 1948, established the 6-3-3 public school system, replacing the 6-5 system of pre-World War II. The 6-3-3 scheme was modeled after that of the United States. According to this new system, all children were required to attend six years of elementary school and three years of junior high school, beginning at age six and continuing through age fifteen. No tuition was charged for compulsory education in national or local government schools. An additional three years of education was provided at senior high schools for those who completed the junior high school, and a minimum tuition was charged for these three years of voluntary education. This contrasted with the 6-5 system prior to World War II when only six years of education were required, followed by five years of noncompulsory vocational school. Obviously, the 6-3-3 system made education much more accessible to more Japanese students.

The curriculum was revised at this time so that certain areas of musical instruction, which in the past were elective subjects, became required subjects for the first time in the history of education in Japan. All elementary

school children and junior high school students were required to take particular music courses. However, the music offerings became elective subjects for senior high school students.

These required music courses included the following areas of instruction: singing, music theory, music appreciation, recorder, accordion, and piano. Instruction in band and band instruments did not gain the status of a required course, but remained as an extracurricular activity as before World War II, although it was highly encouraged by the Ministry of Education, a national supervisory council. While the Ministry of Education endorsed the band program, it was only verbal encouragement with no money allocated to help finance such programs in the Japanese schools.

Through economic aid from the United States the nation gradually began to recover from the effects of the war. Around the end of the occupation period, at the turn of the fifth decade, basic economic needs for the Japanese citizens began to be filled, and some of the more affluent parents and students began to support such non-curricular activities as athletics and band programs.

The school band movement first began sporadically in large metropolitan cities such as Tokyo and Osaka, and then spread gradually to smaller cities and local towns. Information concerning these early years is not available,

but the 1950 edition (the second edition of the Ongaku-Nenkan, Music Year Book) reported that "more than ten bands in the Osaka area participated in a joint concert in February, 1950 at Asahi Kaikan Hall, Osaka, and twenty-one bands in the Tokyo area participated in a joint concert in November, 1950 at Hibiya Park, Tokyo."<sup>1</sup> Most of these bands numbered between 15 and 25, and were generally composed of junior and senior high school students.

The biggest factor in determining the existence of a band program in each school was the availability of a qualified director already on the teaching staff. If the school did not finance such a program, which was generally the case, the band director, unless he chose to donate his time, would have to rely on financial support from students and parents. Once initiated, the purchase of instruments, related equipment, and maintenance were funded through student activity fees and the Parent-Teacher Association, PTA, within each school.

During the early post-war years, most band instruments were supplied through the Nippon Kangakki Seisakusho, the Japan Wind Instrument Manufacturing Company, in Tokyo. It was the largest manufacturer of band instruments in Japan, and with the exception of a few small manufacturers, virtually monopolized the business in its field. Although

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<sup>1</sup>Yoshio Hirooka, "Nineteen Fifty Record of Events in the Music World-Band," Ongaku-Nenkan (Music Year Book), Vol. III (December, 1950), p. 43.

it manufactured many instruments locally, a small percentage of Japanese people often chose to import a number of brass and woodwind instruments from England, France, Germany, Italy, and the U.S. because of the superior quality of their instruments. At the same time the Nippon Gakki, Japan Musical Instruments, was the largest wholesale and retail music store in Japan, and soon became the center for handling both foreign and domestic instruments and band music.

Although the quality of imported music and methods books was excellent, the language barrier hindered most students from reaping the full benefits from these materials. It was soon apparent that there was a need to have more materials available in Japanese to meet the needs of the students. This need was met when Yoshio Hirooka wrote the Suisogaku Gasso Renshusho, Ensemble Method for Band, in 1952. It was published by the Ongaku-no-Tomo Sha in Tokyo. This publication was the first of its kind, and was clearly designed for school bands of small size. The Ensemble Method for Band contained 14 small-sized books and one large conductor's score. The 14 books are for the following parts:

D <sup>b</sup> Piccolo	First B <sup>b</sup> Trumpet or B <sup>b</sup> Cornet
C Flute	Second and Third B <sup>b</sup> Trumpets or B Cornets
B <sup>b</sup> First Clarinet	First and Second E <sup>b</sup> Alto Horns

Second and Third B <sup>b</sup> Clarinets	B <sup>b</sup> Baritone
E <sup>b</sup> Alto Saxophone	First and Second C Trombones
B <sup>b</sup> Tenor Saxophone	B <sup>b</sup> Euphonium
Drums	B <sup>b</sup> Bass <sup>1</sup>

As can be seen above, such instruments as oboe, English horn, bassoon, E-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, E-flat baritone saxophone, and French horn were not used at this time.

In addition to the Ensemble Method for Band, Hirooka also wrote a series of methods books for band instruments which were published by Ongaku-no-Tomo Sha, Tokyo, Japan. They included Piccolo or Flute Method Book, 1948; Clarinet Method Book, 1948; Cornet or Trumpet Method Book, 1948; Trombone Method Book, 1950; E-Flat Alto Horn Method Book, 1952; and Euphonium Method Book, 1952. All of these books were designed for students of elementary level to intermediate level, and were widely adopted among the school musicians. Ongaku-no-Tomo Sha, the publisher for Mr. Hirooka, is one of the largest and most established publishers of music in Japan, and its output was highly significant and influential for the growth of bands in Japan.

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<sup>1</sup>Yoshio Hirooka, Suisogaku Gasso Renshusho (Ensemble Method for Band, (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1952).

The College Band

Other educational reform bills adopted during the occupation period were the University Establishment Law and the Teachers License Law of 1948. Like the School Education Law of the same year, they made college education more available and easily accessible to the Japanese people. As a result of these bills a total of 655 schools, which included universities, colleges, vocational schools, and conservatories, was reorganized into a new system of four-year institutions through amalgamation and revision of programs. Two hundred and twenty new colleges and universities with teacher training facilities were established by 1952 in compliance with the University Establishment Law, and "music teacher training institutions were increased from three schools of pre World War II, to sixty-seven, including ten junior colleges."<sup>1</sup>

In spite of this major increase in the number of music teacher training institutions, a shortage of band directors still persisted during the years of 1948-1952 primarily due to inadequate facilities at these institutions. The impact of these reform bills was, therefore, not fully recognized at this early stage, but was felt more directly after the occupation period.

Thanks to the implementation of the University Establishment Law of 1948, Tokyo Ongaku Gakko, Tokyo Academy

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<sup>1</sup>Mita, op. cit., p. 97.

of Music, which was a European style conservatory of music, became a university in April, 1949. This took place as a result of consolidation with the Tokyo Bijyutsu Gakko, Tokyo Academy of Fine Arts, an action which necessitated considerable curriculum revision.

This new-born school was named the Tokyo Geijyutsu Daigaku, Tokyo University of Arts, and the first Japanese college band was founded in its Music Department in 1951. The trombone professor at the University, Masato Yamamoto, was instrumental in initiating the band program, and was eventually named as director of the band.

Beginning in 1951, Mr. Yamamoto initiated a series of regular concerts twice every year, for which a small admission fee was charged. Although an uncommon practice at the time, the band drew a great number of people. The packed performances took place in Hibiya Kokaido, Hibiya Public Hall, a prestigious auditorium comparable to Carnegie Hall in New York City. The band attracted many people, not only because of its high degree of artistry, but also because it displayed more complete instrumentation than any existing band in the nation.

As the band library was very meager in its beginning years, it was necessary to borrow much of the music from the Tokyo Metropolitan Police Band and other existing bands in Tokyo. This accounted for the number of transcriptions from orchestral literature as seen in the programs

on pages 35 and 36. The first two concerts given by the Tokyo University of Arts Band occurred in 1951 and 1952.

Other activities of the band included off-campus concerts and annual tours to many cities outside of Tokyo. However, it never marched on the streets or in the fields. The tour performances by the Tokyo University of Arts Band, the most acclaimed in the country, helped diffuse to many bandsmen the knowledge of available repertoire, and demonstrated the performance level a band was capable of reaching. Depending on the student enrollment and the instrumentation need, the Tokyo University of Arts Band consisted not only of the Music Department students, but of music faculty, music alumni, and other outside musicians. The extra musicians were mainly from the Tokyo Fire Department Band, the Tokyo Police Department Band, and various symphony orchestras in Tokyo. The students who participated in the band were all music majors who generally played their principal instruments. The band program at this level was required as part of the regular curriculum. Orchestral instruments such as the harp and string bass were added upon occasion for additional color and texture, a thing not done by any existing band in the nation. Table 8 shows the instrumentation of the Tokyo University of Arts Band in 1951.

When the peace treaty between the United States and Japan became effective in 1952 and sovereignty was returned



TABLE 8.--Instrumentation of the Tokyo Geijyutsu Daigaku Band in 1951  
(Tokyo University of Arts Band).

Woodwinds		Brass		Percussion and Other	
Flute and Piccolo	7	Cornet or Trumpet	13	Tympani	1
Oboe	2	French Horn	5	Percussion	5
Bassoon	2	Trombone	5	String Bass	<u>4</u>
E <sup>b</sup> Clarinet	1	Baritone	2		10
B <sup>b</sup> Clarinet	11	Euphonium	2		
Alto Saxophone	2	B <sup>b</sup> Bass	<u>2</u>		
Tenor Saxophone	<u>2</u>		29		
	27				
TOTAL: 66					

SOURCE: Letter from Kazumoto Yoshida, librarian of the Tokyo University of Arts, Tokyo, November 26, 1973.

to the Japanese people, the country seemed to be a far better place in which to live than during the previous five or six years. The transition from occupation to independence was now under way in Japan, but the Japanese dependence upon the United States, though sharply reduced, was not entirely eliminated in the economic and military spheres. The Constitution and laws of Japan had been revised, the military power of Japan had been destroyed, wealth and power were redistributed, and university education was now more readily available to the Japanese people.

## TOKYO UNIVERSITY OF ARTS BAND

Masato Yamamoto, Conductor

October 17, 1951

## PROGRAM

- Overture to "Light Cavalry" . . . . . Suppé  
(Arr. Moses and Tobani)
- Gold and Silver . . . . . Lehar
- Star Dust . . . . . H. Carmichael  
(Arr. P. Yoder)
- America no Byosha . . . . . Koichi Kawabe
- Dance of the Hours . . . . . Ponchielli  
(Arr. Carl Morino  
Revised S. Katz)
- The Nutcracker Suite . . . . . Tchaikowsky  
(Arr. M. L. Lake)
- Symphony No. 8 . . . . . Schubert  
(Arr. Moses and Tobani)
- Athletic Festival March Op. 61, No. 1 . . . . . Prokofiev  
(Arr. R. F. Goldman)
- Hungarian Dances Nos. 5 and 6 . . . . . Brahms  
(Arr. N. Simrock)
- The Glass Slipper . . . . . P. Yoder

## TOKYO UNIVERSITY OF ARTS BAND

Masato Yamamoto, Conductor

June 26, 1952

## PROGRAM

- Alt Kameraden (March--Old Comrades) . . . . . Teike
- Espana Waltz . . . . . Waldteufel  
(Arr. F. H. Greissinger)
- Introduction to Act III and  
Bridal Chorus from "Lohengrin" . . . . . Wagner  
(Arr. for military band by  
F. Winterbottom)
- Finlandia . . . . . Sibelius  
(Arr. F. Winterbottom)
- American Patrol . . . . . F. W. Meacham
- Selections from "The Merry Widow" . . . . . F. Lehár  
(Arr. Dan Godfrey)
- Hungarian Rhapsody No. 2 . . . . . F. Liszt
- Saint Louis Blues March . . . . . W. C. Handy
- Sea Medley . . . . . Philip Lang
- Overture to "Calif of Bagdad" . . . . . A. Boieldieu  
(Arr. J. P. Ehmg)
- Grand March from "Tannhäuser" . . . . . Wagner  
(Arr. unknown)<sup>1</sup>

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<sup>1</sup>Letter from Kazumoto Yoshida, librarian of the  
Tokyo University of Arts, Tokyo, November 16, 1973.

### CHAPTER III

#### A HISTORY OF THE BAND IN JAPAN AFTER THE OCCUPATION PERIOD (1953-1961)

##### Role of the Japanese Publishers of Band Music

##### Kyodo Ongaku Shuppan Sha (Kyodo Music Publishing Company)

After the occupation period, Kyodo Ongaku Shuppan Sha (Kyodo Music Publishing Company) of Tokyo emerged as one of the pioneers in the field of publishing band music in Japan. Out of the 40 works published as early as 1953, 10 were American marches. This group of marches included works such as Stars and Stripes Forever, Washington Post, The Thunderer, Belle of Chicago, High School Cadet, and Fairest of the Fair by John Phillip Sousa. Also published at this time were marches by Japanese composers including Kimigayo March by Kozo Yoshimoto, Rippana Seinen (Fine Young Man) by Kazuo Mizushima, and Gunkan (Battle Ship) by Tokichi Setoguchi. A more complete list is shown below.

##### LIST OF MUSIC PUBLISHED BY THE KYODO ONGAKU SHUPPAN SHA BY 1953 (Kyodo Music Publishing Company)

<u>CHARACTER</u>	<u>TITLE</u>	<u>COMPOSER-ARRANGER</u>
March	<u>Kimigayo</u> ( <u>Thy Era</u> )	Kozo Yoshimoto
March	<u>Under the Double Eagle</u>	Joseph Wagner

<u>CHARACTER</u>	<u>TITLE</u>	<u>COMPOSER-ARRANGER</u>
March	<u>Rippana Seinen</u> (Fine Young Man)	Kazuo Mizushima
Waltz	<u>Cuckoo</u>	Jonathan
Tango	<u>La Cumparsita</u>	G. Rodriquez
March	<u>Stars and Strips Forever</u>	J. P. Sousa
Fantasy	<u>Kojo-no-Tsuki (Moon Above a Ruined Castle)</u>	Rentaro Taki (Arr. T. Mito)
Fantasy	<u>Blacksmith in the Forest</u>	Michaeles
	<u>Gireikyokushu (Anthology Of Music for Official Ceremonies)</u>	(Arr. Yotei Hagiwara)
March	<u>Washington Post</u>	J. P. Sousa
March	<u>The Thunderer</u>	J. P. Sousa
March	<u>Belle of Chicago</u>	J. P. Sousa
March	<u>Down Main Street</u>	Weidt
Potpourii	<u>Tanoshiki Omoide</u>	(Arr. T. Mito)
Medley	Songs of Stephen Foster	S. Foster (Arr. T. Mito)
March	<u>Akai Tsubasa (Red Wing)</u>	(Arr. T. Mito)
Waltz	<u>Blue Danube</u>	J. Strauss
March	<u>High School Cadet</u>	J. P. Sousa
March	<u>Father of Victory</u>	Gustave Ganne
March	<u>Indiana State Band</u>	O. R. Farrar
March	<u>A. Frangesa</u>	P. M. Costa
March	<u>American Patrol</u>	F. W. Meacham
March	<u>Queen of the Fair</u>	Fred K. Huffer
March	<u>With Sword and Lance</u>	Starke

<u>CHARACTER</u>	<u>TITLE</u>	<u>COMPOSER-ARRANGER</u>
Serenade	<u>La Paloma</u>	C. Yradier
March	<u>La Sorella</u>	Clark
March	<u>Military March No. 1</u>	F. Schubert
Dance	<u>Hungarian Dance No. 5</u>	Brahms
March	<u>Fairest of the Fair</u>	J. P. Sousa
March	<u>Anchors Away</u>	Zimmerman
Waltz	<u>Gold and Silver</u>	Lehár (Arr. T. Mito)
Waltz	<u>Carmen Silver</u>	Ivanovici
	Selections from the "Merry Widow"	Lehár
Polka	<u>Beer Barrel</u>	
Overture	<u>Calif of Bagdad</u>	Boieldieu
Waltz	<u>Over the Waves</u>	Rosas
Fantasy	<u>Hamabe no Uta</u> <u>(Song of the Beach)</u>	Tamezo Narita (Arr. T. Mito)
March	<u>Gunkan (Battle Ship)</u>	Tokichi Setoguchi
March	<u>Old Comrades</u>	Carl Teike
Overture	<u>La Croix D'honneur</u>	Calibert (Arr. T. Mito) <sup>1</sup>

Table 9 shows the instrumentation used in most of the works listed above.

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<sup>1</sup>Taro Kunieda, "List of Music Published by Kyodo Music Publishing Company," Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), Vol. III (December, 1953), p. 4.

TABLE 9.--Typical Instrumentation for Compositions Published by the Kyodo Ongaku Shuppan Sha (Kyodo Music Publishing Company), 1953.

Woodwinds	Brass	Percussion
Flute or Piccolo	First, Second, or Third B <sup>b</sup> Cornet or Trumpet	Drums
E <sup>b</sup> Clarinet	First, Second, Third and Fourth E <sup>b</sup> Alto Horn	
First, Second and Third B <sup>b</sup> Clarinet	First and Second Trom- bones (bass clef)	
E <sup>b</sup> Alto Saxophone	Duplicate parts for First and Second Trom- bones in B <sup>b</sup> (treble clef)	
B <sup>b</sup> Tenor Saxophone	Third Trombone (bass clef)	
	B <sup>b</sup> Baritone	
	Euphonium (bass clef)	
	Duplicate Part, for Euphonium in B <sup>b</sup> (treble clef)	
	E <sup>b</sup> Bass	
	Bass	
Condensed Score for Conductor	Duplicate Part for Bass in B <sup>b</sup>	

SOURCE: Letter from Taro Kunieda, President of Kyodo Ongaku Shuppan Sha (Kyodo Music Publishing Company), Tokyo, April 29, 1974.

In reference to the works published in 1953, a number of parts were duplicated by transposing them up a major second or a major ninth. An extra part for bass in B<sup>b</sup> was an exact duplication of the original bass part written in C, but it was transposed up by a major second from the original one while extra parts of first and second trombones in B<sup>b</sup> and euphonium in B<sup>b</sup> were exact duplications of the original corresponding parts transposed up by a major ninth.

There were a number of reasons why these duplications of parts were needed at this time. First of all, both the Army and Navy systems of notation still remained without changes since their inception before World War II. Consequently, every band director used either of the systems according to his Army or Navy background. The Kyodo Music Publishing Company therefore compromised in order to cope with the demands from both sides. This was handled by duplicating the bass part so that the bass players of the Army training could make use of the B<sup>b</sup> bass part while those of the Navy training could make use of the bass part. Secondly, those duplicate parts made it possible for a school band to make a quick adjustment needed in achieving better balance and more complete instrumentation whenever a turnover occurred. For example, once a student learns how to play one of four instruments, baritone, euphonium, E<sup>b</sup> bass or B<sup>b</sup> bass, then he can easily switch to one of





the other three instruments, if and when necessary, as four of those instruments call for identical fingering. Still another reason for using duplicate parts for the first and second trombones in treble clef is the fact that valve trombones remained in use before, during, and after World War II. If and when the valve trombones were used, it was usually a baritone, euphonium, or trumpet player who switched to this instrument. Mr. Tomoaki Mito, chief arranger and editor for the 40 pieces published by the Kyodo Music Publishing Company, commented and justified his philosophy by stating that:

No other country in the world but Japan practices [a] multiple system of notation, one dominated by the Navy and the other by the Army. From the publisher's point of view, it is economical and practical to adopt a non-transposing system which is exercised among Navy Bandsmen as it requires a lesser number of parts to print. And yet, for school bands the Army transposing system is advantageous. That is why the band music published by the Kyodo Music Publishing Company contains duplicating parts which are transposed up a major second or a major ninth. I feel the future of the system of notation should be geared gradually towards the practice adopted in the United States, England, Italy and Germany where the non-transposing system is practiced, especially due to the fact that the majority of imported music comes from the United States where a non-transposing system is already established.<sup>1</sup>

Still another contribution made by the Kyodo Music Publishing Company was the publication of the now defunct

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<sup>1</sup>Tomoaki Mito, "Question and Answer," Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), Vol. II (November, 1953), p. 2.

Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), which was inaugurated in October, 1953, with Tomoaki Mita as editor-in-chief. This monthly periodical provided subscribers with a variety of news and information. Included was news of the bands in Japan and abroad, notation and instrumentation of bands, interviews with leading band directors, review of band concerts and published materials for band, methods of band and band instruments, and activities of leading bands. Since this was the only available source of news and information about Japanese bands, the Monthly Band Research Journal enjoyed this monopoly without any competitor until the time of the first publication of the Band Journal published by Ongaku-no-Tomo Sha in 1959.

Ongaku-no-Tomo Sha (Friends of Music Company)

Although Ongaku-no-Tomo Sha has been one of the most influential, active, and major publishing companies for music in Japan before and after World War II, it never made a significant move toward the field of band music until 1958. In that year with the publication of 20 pieces for band by American, European, and Japanese composers, the company made clear a major change in this policy. These compositions and composers are listed on pages 44 and 45.

LIST OF MUSIC PUBLISHED BY ONGAKU-NO-TOMA SHA,  
1958 (Friends of Music Company)

<u>CHARACTER</u>	<u>TITLE</u>	<u>COMPOSER-ARRANGER</u>
March	<u>To the Front</u>	P. O. Hume
March	<u>Captain Pioneer</u>	Harold Bennett
March	<u>Steadfast and Faithful</u>	Carl Teike
March	<u>Wellington</u>	W. Zehle
March	<u>Tom Tough</u>	Binding
March	<u>Jubilant</u>	V. Turine
(All of the above were transcribed by a special committee of the All-Japan Band Contest.)		
March	<u>Turkish March</u>	Beethoven (Trans- cribed by Yamaguchi)
March	<u>Aozora Takaku</u> ( <u>High in Blue Sky</u> )	Zenji Fukami
March	<u>Sora no Oja</u> ( <u>King of the Sky</u> )	Zenji Fukami
March	<u>Funeral March</u>	Chopin (Transcribed by Yamaguchi)
March	<u>Kimigayo (Thy Era)</u>	Kozo Yoshimoto
March	<u>Gunkan (Battle Ship)</u>	Tokichi Setoguchi
March	<u>Birthday</u>	Byle (Transcribed by Yamaguchi)
Novelty	<u>In a Clock Store</u>	C. Orth
Fantasy	<u>At the Brook, Op. 52</u>	De Boisdeffre
Waltz	<u>Cuckoo Waltz</u>	Jonathan (Transcribed by Yamaguchi)
Serenade	<u>Pansie Serenade</u>	McBeth (Transcribed by Yamaguchi)

<u>CHARACTER</u>	<u>TITLE</u>	<u>COMPOSER-ARRANGER</u>
Polka	<u>Gaisen</u> ( <u>Triumph</u> )	Jyuzaburo Yamamoto
Polka	<u>Clarinet Polka</u>	(Transcribed by Yosaku Suma)
Gallop	<u>Comedians Gallop</u> from " <u>The Comedians</u> "	Kabalevsky (Trans- cribed by Yamaguchi) <sup>1</sup>

The instrumentation for this music is shown in Table 10.

The Ongaku-no-Tomo Sha also instigated the first publication of the Band Journal, a monthly magazine for the band, in October, 1959, and still maintains its publication to date. The Band Journal carries similar articles to that of its competitor, the Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), published by the Kyodo Music Publishing Company. The philosophy of the Band Journal was research-oriented rather than journalistic while the Monthly Band Research Journal was just the opposite.

#### Rise of Service Bands and American Influence

The transition from occupation to independence was fully underway in 1951 when the Peace Treaty was signed in San Francisco by 48 nations. Since the Chinese were not invited to the Conference and the Russians abstained from

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<sup>1</sup>Sansaku Meguro, Ongaku-no-Tomo Sha Nijyugonen no Ayumi (Twenty-Five Years History of Ongaku-no-Tomo Sha Publishing Co.), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1966), pp. 120, 126.

TABLE 10.--Instrumentation of Band Music Published by  
Ongaku-no-Tomo Sha in 1958 (Friends of Music  
 Company).

Woodwinds	Brass	Percussion
D <sup>b</sup> Piccolo	Solo, First, Second, and Third B <sup>b</sup> Cornet	Drums
C Flute or Piccolo	First, Second, Third and Fourth E <sup>b</sup> Alto Horn	Bell-Lyre
E <sup>b</sup> Clarinet	First, Second, and Third Trombone	
First, Second, and Third B <sup>b</sup> Clarinet	Baritone	
First and Second E <sup>b</sup> Alto Saxophone	Euphonium	
B <sup>b</sup> Tenor Saxophone	E <sup>b</sup> Bass	
	C Bass	
Condensed Score for Conductor	B <sup>b</sup> Bass	

SOURCE: Letter from Toru Furukawa, Editor of Ongaku-no-Tomo Sha (Friends of Music Company), Tokyo, June 14, 1974.

attending, the hostility of the Communist world made the future of unprotected Japan most precarious. However, the security problem was solved by the presence of the United States Armed Forces in Japan while the Japanese provided continuation of American military bases on their soil after 1951. The political and economic development which took place in Japan from 1952-1954 made it possible for the Japanese to gradually take over the burden of

their own defense. One of the efforts made by the Japanese government was to develop and enlarge the Keisatsu Yobitai (National Police Reserve) and the Kaijo Hoancho (National Coast Guard). When legislators ratified the Mutual Security Act signed between the governments of the United States and Japan in 1954, both the National Police Reserve and the National Coast Guard were reorganized into the Rikujo Jieitai (Self-Defense Army) and the Kaijo Jieitai (Self-Defense Navy) during the same year.

With this reorganization, the Self-Defense Army and Navy Bands were simultaneously created. The 71-piece Self-Defense Army band was headed by ex-Army bandmaster Yosaku Suma, while the 34-piece Self-Defense Navy Band was led by ex-Navy bandmaster Minoru Takayama. Seven years later, in 1961, a 40-piece band was founded in the Air Force division and led by ex-Army bandmaster Hideki Matsumoto. These bands were large units according to Japanese standards, and established good reputations as concert organizations. All of these bands were, of course, tax supported, concertized extensively in and out of Tokyo, and wore uniforms of their respective branches. The bands contained instrumentation as listed in Tables 11, 12, and 13.

The Self-Defense Army Band reluctantly adopted the Navy system of notation, identical to that practiced in the United States, which treated the euphonium and bass as

TABLE 11.--Instrumentation of the Self-Defense Army Band in 1954.

Woodwinds		Brass		Percussion	
Piccolo and Flute	3	B <sup>b</sup> Cornet or Bugle	8	Tympani	1
Oboe	2	B <sup>b</sup> Trumpet	4	Drums	<u>5</u>
E <sup>b</sup> Clarinet	3	E <sup>b</sup> Alto Horn or French			6
B <sup>b</sup> Clarinet	11	Horn	6		
E <sup>b</sup> Alto Saxophone	3	Trombone	6		
B <sup>b</sup> Tenor Saxophone	3	Baritone	4		
E <sup>b</sup> Baritone Saxophone	2	Euphonium	4		
B <sup>b</sup> Bass Saxophone	<u>1</u>	B <sup>b</sup> Bass	<u>4</u>		
	28		36		
TOTAL: 70					

Source: Tomoaki Mito, "The Self-Defense Army Band," Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), Vol. XV (January, 1955), p. 3.

TABLE 12.--Instrumentation of the Self-Defense Navy Band in 1954.

Woodwinds		Brass		Percussion	
Piccolo and Flute	1	B <sup>b</sup> Cornet	4	Tympani	1
Oboe	1	B <sup>b</sup> Trumpet	2	Drums	<u>2</u>
Bassoon	1	E <sup>b</sup> Alto Horn	2		3
E <sup>b</sup> Clarinet	1	F French Horn	1		
B <sup>b</sup> Clarinet	7	Trombone	3		
E <sup>b</sup> Alto Saxophone	1	Baritone	1		
B <sup>b</sup> Tenor Saxophone	1	Euphonium	1		
E <sup>b</sup> Baritone Saxophone	<u>1</u>	E <sup>b</sup> Bass	<u>1</u>		
	14	B <sup>b</sup> Bass	<u>2</u>		
			17		
TOTAL: 34					

SOURCE: Letter from Yoshio Ite, Officer of Information of the Self-Defense Navy Band, Tokyo, April 8, 1974.



TABLE 13.--Instrumentation of the Self-Defense Air Force Band in 1961.

Woodwinds		Brass		Percussion	
Piccolo and Flute	1	B <sup>b</sup> Cornet	1	Drums	<u>3</u>
Oboe	1	B <sup>b</sup> Trumpet	4		3
E <sup>b</sup> Clarinet	1	F French Horn	3		
B <sup>b</sup> Clarinet	7	Trombone	4		
E <sup>b</sup> Alto Saxophone	2	Euphonium	3		
B <sup>b</sup> Tenor Saxophone	2	E <sup>b</sup> Bass	2		
E <sup>b</sup> Baritone Saxophone	<u>1</u>	B <sup>b</sup> Bass	<u>2</u>		
	18		19		
TOTAL: 40					

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SOURCE: Letter from Takanoubu Saitoh, Commander of the Self-Defense Air Force Band, Tokyo, April 11, 1974.

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transposing instruments, instead of retaining the traditional Army system. With this action, the 83-year-old dispute over the two systems of notation came to an end, as other bands in Japan began to follow suit.<sup>1</sup>

Besides adopting the method of notation from the United States, the leading Japanese service bands began playing works by American composers as early as 1954. The following two programs presented by the Army and Navy-Self Defense Bands show works written by such men as Harold Walters, Henry Filmore, R. F. Goldman, and George Gershwin. The programs were indicative of a definite influence from the United States on the repertoire performed by the Japanese bands.

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<sup>1</sup>Yoshio Hirooka, "Nineteen Fifty-Four Record of Events in the Music World--Band," Ongaku-Nenkan (Music Year Book, Vol. VII (December 1954), p. 18.

## SELF-DEFENSE ARMY BAND

Yosaku Suma, Commander and Conductor

Hideki Matsumoto, Deputy Commander and Conductor

August 26, 1954

## PROGRAM

Footlifter March . . . . . Henry Filmore  
 Danube Waves Waltz . . . . . Ivanovici  
 Symphony No. 8 (Unfinished) . . . . . Schubert  
 First Movement

## INTERMISSION

Old Glory Forever March . . . . . R. F. Goldman  
 Habataku Hato (Flying Pigeon) . . . . . Yosaku Suma  
 Selections from "Porgy and Bess" . . . . . G. Gershwin

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## SELF-DEFENSE NAVY BAND

Minoru Takayama, Commander and Conductor

Masami Katayama, Deputy Commander and Conductor

September 11, 1954

## PROGRAM

Coronation March . . . . . Kretzschmar  
 Espanore . . . . . Masceroni  
 A Night at the Ballet . . . . . Harold Walters

## INTERMISSION

Pomp and Circumstance . . . . . Elgar  
 Overture from "Tancredi" . . . . . Rossini  
 (Arr. Kappey)  
 Ballet Egyptian . . . . . Luigini  
 (Arr. D. Bennett)<sup>1</sup>

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<sup>1</sup>Yoshio Hirooka, "Nineteen Fifty-Four Record of Events in the Music World--Band," Ongaku-Nenkan (Music Year Book), Vol. VII (December 1954), p. 19.

Instrumentation and Repertoire of the  
Visiting United States Service  
Bands to Japan

There were several minor American service bands stationed in Japan after World War II and up to 1956, but their influence was not significant. The first major American band heard by the Japanese public was the United States Air Force Band under the direction of Colonel George S. Howard in 1956. The band made a total of three trips to and from the Far East, including Japan. The first occurred in 1956, the second in 1957, and the third in 1960. The first tour in 1956 included a visit to major cities such as Tokyo, Yokohama, Nagoya, Kyoto, Osaka, Hiroshima and Fukuoka. The tour was very successful, and the performance of the band was superior. The reception of the public was overwhelming so that ". . . fifteen thousand people packed a six thousand capacity hall at a concert in Kyoto."<sup>1</sup>

The pieces played by the band covered a wide range of medium, form, style, and period as shown on the following page.

Critics, band directors, and the general public raved about the performances of the visiting American band, with especially complementary comments upon the choice of

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<sup>1</sup>Tomoaki Mito, "Interview with Colonel Howard," Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), Vol. XXXII (June-July 1956), p. 3.

TYPICAL PROGRAM  
Far East Tours

National Anthems

- Overture to the Opera "Mignon" . . . . . Ambroise Thomas
- Vocal Solo--L'Arlesiana . . . . . Francesco Cilea  
MSGT William DuPree, Tenor Soloist (Arr. Floyd Werle\*)
- Three Musical Paintings . . . . . Henri Rene  
1. Persistence of Memory (Arr. Floyd Werle\*)  
2. At the Moulin Rouge  
3. L'Absinthe
- Trumpet Trio--Bugler's Holiday . . . . . Leroy Anderson  
MSGT Arthur Will, TSGT Jack Tardy, SSGT Legh Burns
- Dawn Breaks at a Shinto Shrine . . . . . Urato Watanabe  
(Arr. Robert Cray\*)
- The Singing Sergeants Selections--Americans  
Captain Robert L. Landers, Director  
1. Swanee  
2. Red River Valley  
3. St. Louis Blues  
4. Swing Low Sweet Chariot  
5. Battle Hymn of the Republic

INTERMISSION

- La Fiesta Mexicana . . . . . H. Owen Reed  
1. Prelude and Aztec Dance  
2. Mass  
3. Carnival
- Harp Solo--Chanson d'Nuit . . . . . Maurice Ravel  
TSGT Phillip Young--Soloist (Arr. Floyd Werle\*)
- Sleigh Ride . . . . . Leroy Anderson
- A Bit of Scotland  
TSFT George Lucas, Airman William Logan, Soloists
- Four Contrasting Marches . . . . .  
1. Colonel Bogey (England) . . . . . Kenneth Alford  
2. Fleiger (Germany) . . . . . Hermann Dostal  
3. Akebono (Japan) . . . . . (Arr. Robert Cray\*)  
4. Stars and Strips Forever (American) . . . John Philip Sousa
- The Singing Sergeants  
Captain Robert L. Landers, Director  
1. U.S. Air Force Hymn . . . . . Mary Baker  
(Arr. Ivan Genuchi\*)  
2. Serenade from "The Student Prince" . . . Sigmund Romberg  
MSGT William DuPree, Tenor Soloist (Arr. Floyd Werle\*)

\*Member, the USAF Band<sup>1</sup>

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<sup>1</sup>George S. Howard, The Big Serenade (1st ed.; Evanston: Instrumentalist, 1961), p. 237.

selections. Oishi, editor of the Band Journal, said, "The performance of the band was superior, perfect in technique, refined musically, and the band showed us a new direction in regards to how to present a good program by including a mixture of vocal and instrumental ensemble numbers as well as original works for the band medium."<sup>1</sup> The Music Year Book editor, Akiyama, stated that "The concert at Sankei Hall, Tokyo, on April 18 was a wonderful experience for all those who attended. The band not only displayed fine ensemble and rich sonority but also performed works of well orchestrated scores."<sup>2</sup> "The performance of the band was outstanding and a wide variety of selections ranging from classical numbers to jazz was enthusiastically accepted by the audience,"<sup>3</sup> was the comment of the editor-in-chief of the Gekkan Suisegaku Kenkyu (Monthly Band Research Journal), Mito.

The Japanese noted the unusual and unique instrumentation of the United States Air Force Band, which included six cellos and no saxophones. However, this instrumentation neither encouraged the use of the cello

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<sup>1</sup>Meguro, Suisogaku-Koza (Lectures on Band), Vol. VII, op. cit., pp. 197-198.

<sup>2</sup>Toshio Akiyama, "Nineteen Fifty-Six Record of Events in the Music World--Band," Ongaku-Nenkan (Music Year Book), Vol. IX (December, 1956), p. 13.

<sup>3</sup>Tomoaki Mito, op. cit., p. 3.

nor discouraged the use of saxophones in the future instrumentation of the Japanese bands. The ratio of woodwinds against brass instruments was 14:13. The complete instrumentation is shown in Table 14.

Another band which toured Japan in May and June, 1958, was the United States Army Field Band which was stationed in Washington, D.C. Cities included on this tour were Tokyo, Yokohama, Camp Zama, Okinawa, Itazuke, Fukuoka, Yawata, Hiroshima, and Nikko. The tour was very successful; Master Sergeant and Administrative Assistant of the band Dominick Macaluso said:

TABLE 14.--Instrumentation of the United States Air Force Band in 1960.

Woodwinds		Brass		Other	
Piccolo and Flute	5	Cornet and Trumpet	8	Cello	6
Oboe	2	French Horn	6	String Bass	6
English Horn	1	Baritone	3	Percussion	5
B <sup>b</sup> Clarinet	16	Tenor Trombone	4	Harp	<u>1</u>
					18
Bass Clarinet	1	Bass Trombone	2		
Bassoon	2	Tuba	<u>3</u>		
			26		
Contra Bassoon	<u>1</u>				
	28				
TOTAL: 72					

SOURCE: Toshio Akiyama, Sukurubando no Shido to Unei (Teaching and Administrating School Bands), (9th ed.; Tokyo: Ongaku-no-Tomo Sha), p. 122.

The intangible in every concert was the rapport that existed between the stage and the audience. The traditional politeness was always evident but on stage you could sense more than that. You could feel the communication between musicians and audience. We received many standing ovations and people came backstage after each performance and expressed their feelings to us."<sup>1</sup>

Page 56 shows one of the programs they gave on tour, June 2, 1958.

The instrumentation of the United States Army Field Band is given in Table 15.

TABLE 15.--Instrumentation of the United States Army Field Band in 1960.

Woodwinds		Brass		Other	
Piccolo and Flute	3	Cornet and Trumpet	10	String Bass	4
Oboe	2	French Horn	8	Percussion	<u>6</u>
English Horn	1	Baritone and Euphonium	3		10
Bassoon	3	Trombone	8		
B <sup>b</sup> Clarinet	14	Tuba	<u>4</u>		
Bass Clarinet	1		33		
Contra Bass Clarinet	1				
Saxophone	<u>5</u>				
	30				

TOTAL: 73

SOURCE: Richard Franko Goldman, The Wind Band (1st ed.; Boston: Allyn and Bacon, Inc., 1961), p. 106.

<sup>1</sup>A letter from Master Sergeant Dominick Macaluso, Administrative Assistant of the United States Army Field Band, Washington, D.C., April 25, 1974.

## UNITED STATES ARMY FIELD BAND

Major Chester E. Whiting, Commanding Officer and Conductor

June 2, 1958

## PROGRAM

## Presentation of the National Anthems of Japan and the United States

Sabre and Spurs March . . . . . J. P. Sousa

Mass from "La Fiesta Mexicana" . . . . . Owen Reed

Buglers Holiday . . . . . Leroy Anderson

Musica Sympatica . . . . . Maurice Gardner

Tulsa . . . . . Don Gillis

Tico Tico . . . . . Z. Abreu

On the Trail . . . . . Ferde Grofe

The Four Hits (Vocal Quartet)

American Division March . . . . . Chester Whiting

Passion in Paint . . . . . Henri Rene

Poinciana . . . . . Nat Simon

Gymnastics in Rhythm . . . . . Chester Whiting

Soldiers Chorus . . . . .

Salute to Sigmund Romberg Riff Song

One Alone

Stout Hearted Men

Drinking Song

Serenade

Finale: Band and Chorus

Stars and Strips Forever . . . . . J. P. Sousa<sup>1</sup>Kings of the Highway . . . . . Burt<sup>1</sup>


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<sup>1</sup>Toshio Akiyama, Sukurubando no Shido to Unei  
(Teaching and Administrating School Bands), (9th ed.; Tokyo:  
Ongaku-no-Tomo Sha), p. 122.



The Japanese again noted the inclusion of a number of string basses in the United States Army Field Band, a practice similar to that of the United States Air Force Band in its past tours to Japan.

Resumption of the All-Japan Band Contest  
and the School Band Movement

After a lapse of 13 years due to World War II, the All-Japan Band Contest resumed in 1956 under the sponsorship of the All-Japan Band Association. It was part of the association's promotional activity for amateur bands, and is held annually. The contest was co-sponsored by the Asahi Shimbun Sha (Asahi Newspaper Company), Tokyo, Japan, which donated both money and publicity.

The contest was set up at two different levels, divisional and national. To begin with, the Japan Band Association sponsored separate divisional contests, and the top winning bands were ranked first, second, and third in each division. The first ranked bands of all divisions then entered the national-level contest, and were again ranked first, second, and third. Both divisional and national contests were open to four classes of bands during the 1956-1960 period: junior high school bands, senior high school bands, industrial bands, and college or other bands. In the 1961 contest, a fifth classification was added so that college and other bands entered separately. At both level contests, divisional

and national, every band was evaluated individually on its performance of two compositions, a required piece assigned to all bands in each class, and a composition selected by the participant.

Because of these contests, many amateur bands in Japan were formed, and grew both in quality and quantity. The junior and senior high school bands greatly increased in number and instrumentation, improving as well in the quality of performance. The ranking at divisional and/or national-level contests offered a strong incentive for school officials to provide funds for bands, give them more rehearsal time, and hire competent directors to lead them. The directors in return achieved better instrumentation, played more worthwhile music, and raised their bands to a remarkable level of technical and musical proficiency. The public comparison of bands by nationally famous bandmasters or recognized authorities in school music also stimulated constant improvement. This, together with the attention from the contests, caused school officials, parents, and students alike to look upon band music as an integral part of education. Consequently the movement grew, and statistics in a study made by the Japan Wind Instrument Manufacturing Co., Tokyo, in 1961 revealed that "twenty-eight percent of the junior high schools and

fifty-two percent of the senior high schools in Japan have a band of one kind or another."<sup>1</sup>

Both the required piece and the selected piece at the national-level contests were challenging, worthy to be played, and displayed the caliber of music to which jury members hoped bands would aspire. The required pieces for junior and senior high school bands, as shown in Table 16, were all marches, and indicated that seven out of twelve required pieces in these two classifications from 1956 through 1961 were marches written by American composers. They were Military Escort March and Pivot Man March by Harold Bennett, March "R.M.B." by Ralph Jarrett, The Little Giant by H. Moon, Skyways by Paul Yoder, The Booster March by J. G. Klein, and Jubilee March by R. Franko Goldman. Table 16 shows a complete list of works performed in the respective years.

While the panel of jury members neither assigned nor recommended any specific instrumentation, it limited the participating bands to a maximum of 40 performers per band at the national-level contests. This was done in part to limit the expenses for travel and living while engaging in the contests, which were subsidized by the sponsors. This number also was a realistic goal for various schools to try to achieve for their bands. However, it is

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<sup>1</sup>Toshio Akiyama, "Nineteen Sixty-One Record of Events in the Music World--Band," Ongaku-Nenkan (Music Year Book), Vol. XV (December 1962), p. 73.

TABLE 16.--Required Pieces Assigned to All Junior and Senior High School Bands at the All-Japan Band Contest, 1956 Through 1961.

Year	Title	Composer-Arranger
<u>Junior High School Bands</u>		
1956	<u>Tom Tough</u>	Binding
1957	<u>Military Escort March</u>	Harold Bennett
1958	<u>Captain Pioneer March</u>	Harold Bennett (Arr. Toshio Akiyama)
1959	<u>March "R.M.B."</u>	Ralph Jarrett
1960	<u>The Little Giant March</u>	H. Moon
1961	<u>The Booster March</u>	J. G. Klein
<u>Senior High School Bands</u>		
1956	<u>Smile of Flowers</u>	Campbell
1957	<u>With Sword and Lance March</u>	Hermann Starke
1958	<u>To the Front March</u>	James Hume
1959	<u>March Shukuten</u> ( <u>Festival</u> )	Ikuma Dan
1960	<u>Skyways March</u>	Paul Yoder
1961	<u>Jubilee March</u>	R. Franko Goldman

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 212.

fair to assume that the first-ranking bands presented the best possible instrumentation available within their means at these contests. Tables 17, 18, and 19 show the instrumentation of the first-ranking school bands, 1957 through 1959.

The required compositions demanded a balanced assortment of instruments and skill in execution which some of the bands did not possess at the time. Progress toward achieving better instrumentation came when schools began to purchase instruments, including those which were usually too large or expensive to buy. Such an example may be found in the makeup of the Imazu Junior High School Band, first-ranking junior high school band in the 1961 All-Japan Band Contest, as shown in Table 20.

TABLE 17.--Instrumentation of Gamagori Junior High School Band, First-Ranking Junior High School Band in the 1957 Contest.

Woodwinds		Brass		Other	
Flute and Piccolo	2	B <sup>b</sup> Cornet or Trumpet	6	Cymbals	1
B <sup>b</sup> Clarinet	9	Alto Horn	4	Snare Drums	2
E <sup>b</sup> Alto Saxophone	1	Baritone	2	Bass Drum	$\frac{1}{4}$
B <sup>b</sup> Tenor Saxophone	$\frac{1}{13}$	Euphonium	1		
		Trombone	4		
		E <sup>b</sup> Bass	2		
		B <sup>b</sup> Bass	$\frac{1}{20}$		
TOTAL:	37				

SOURCE: Toshio Akiyama, Sukurubando no Shido to Unei (Teaching and Administrating School Bands, (9th ed.; Tokyo: Ongaku-no-Tomo Sha, 1973), p. 140.

TABLE 18.--Instrumentation of Tenri Senior High School Band, First-Ranking Senior High School Band in the 1957 Contest.

Woodwinds		Brass		Percussion	
Flute and Piccolo	2	B <sup>b</sup> Trumpet or Cornet	6	Tympani	1
Oboe	1	Alto Horn	4	Cymbal	1
B <sup>b</sup> Clarinet	8	Baritone	2	Snare Drums	1
E <sup>b</sup> Alto Saxophone	2	Euphonium	2	Bass Drum	$\frac{1}{4}$
B <sup>b</sup> Tenor Saxophone	1	Trombone	4		
E <sup>b</sup> Baritone Saxophone	$\frac{1}{15}$	E <sup>b</sup> Bass	2		
		B <sup>b</sup> Bass	$\frac{1}{21}$		
TOTAL: 40					

SOURCE: Toshio Akiyama, Sukurubando no Shido to Unei (Teaching and Administrating School Bands), (9th ed.; Tokyo: Ongaku-no-Tomo Sha, 1973), p. 140.

TABLE 19.--Instrumentation of Ohmiya Kogyo Senior High School Band, First-Ranking Senior High School Band in the 1959 Contest.

Woodwinds		Brass		Percussion	
Flute and Piccolo	2	B <sup>b</sup> Cornet or Trumpet	5	Drums	2
E <sup>b</sup> Clarinet	1	French Horn	5	Tympani	$\frac{1}{3}$
B <sup>b</sup> Clarinet	11	Trombone	4		
Alto Saxophone	1	Baritone	4		
Tenor Saxophone	1	Bass	$\frac{2}{20}$		
Baritone Saxophone	$\frac{1}{17}$				
TOTAL: 40					

SOURCE: Letter from Toshio Akiyama, former band director of the Ohmiya Kogyo Senior High School Band, Ohmiya, Saitama, Japan, April 17, 1974.

TABLE 20.--Instrumentation of the Imazu Junior High School Band,  
First-Ranking Junior High School Band in the 1961 Contest.

Woodwinds		Brass		Percussion
Flute and Piccolo	3	B <sup>b</sup> Trumpet	1	Tympani and Drums $\frac{3}{3}$
Oboe	1	C Trumpet	2	
E <sup>b</sup> Clarinet	1	E <sup>b</sup> Bugle	1	
B <sup>b</sup> Clarinet	9	B <sup>b</sup> Bugle	1	
Alto Clarinet	1	E <sup>b</sup> Alto Horn	1	
Bass Clarinet	1	French Horn	4	
Contra Bass Clarinet	1	Trombone	2	
Alto Saxophone	1	Bass Trombone	1	
Tenor Saxophone	1	Baritone	1	
Baritone Saxophone	$\frac{1}{20}$	Euphonium	1	
		E <sup>b</sup> Bass	1	
		B <sup>b</sup> Bass	$\frac{1}{17}$	
TOTAL:	40			

SOURCE: Letter from Takeshi Tokutsu, band director of the Imazu Junior High School Band, Nishinomiya, Hyogo, Japan, April 15, 1974.

## CHAPTER IV

### A HISTORY OF THE BAND IN JAPAN DURING THE PERIOD OF GREAT MUSICAL STRIDES (1962-1966)

#### New Movement to Promote Japanese Composers of Band Music

##### A Move by the All-Japan Band Association

One of the most important moves ever made by the All-Japan Band Association after World War II was the decision, taken in 1962, to encourage Japanese composers to write works for band. Even though there was ample music available, the association felt the need for more and better compositions written by Japanese composers.

This movement incorporated three phases: first, to commission Japanese composers to write for band; second, to publish their works; and third, to have them performed as assigned works by all participants at the 1962 All-Japan Band Contest. Through this action the association hoped to offer incentives to composers, and except for 1965, this practice has taken place every year to date. The exception in 1965 was due to the appointment of new Selection Committee members who were unable to meet the deadline in screening native composers and their works.



The association, therefore, chose the following required pieces as substitutes: Tiara Overture by Frank Cofield for junior high school bands; Paris and Helena Overture by Gluck (arranged by Barnes) for senior high school bands; and Symphonic Prelude by Alfred Reed for college and other bands.

Although the All-Japan Band Association could not boast of one hundred percent membership from the bands throughout the country, nor complete participation by member bands to the contests, nevertheless, the association was the largest and most powerful organization of its kind in Japan to promote the band movement. Table 21 gives the names and related information of the schools which took part in the 1962 All-Japan Band Contest.

As Table 21 shows, 335 out of 651, or roughly 51 percent of the participating bands at the 1962 contest, were those from the junior high schools, while 252, or roughly 39 percent, were senior high school bands. Combined, they constituted 90 percent of all the participants. According to Toshio Akiyama, "the interest of school bands towards the assigned works of the contests became so popular that no sooner had music been on sale than it was sold out."<sup>1</sup>

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<sup>1</sup>Toshio Akiyama, "Nineteen Sixty-Five Record of Events in the Music World--Band," Ongaku-Nenkan (Music Year Book), Vol. XVIII (December 1965), p. 64.

TABLE 21.--Participating Bands at the 1962 All-Japan Band Contest.

Division	Junior High School	Senior High School	Industrial	College	Other
Hokkaido	32	21	2	0	1
Tohoku	42	27	1	0	0
Kanto	69	43	3	3	4
Tokyo	15	24	7	4	2
Tokai	52	35	6	2	2
Kansai	31	35	7	3	2
Hokuriku	7	7	1	0	0
Shikoku	8	7	2	0	0
Chugoku	36	28	3	0	0
Kyushu	43	25	6	3	0
TOTAL	335	252	38	15	11

GRAND TOTAL: 651

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 202.

As a result of the move by the All-Japan Band Association, a number of works listed in Table 22 were commissioned, published, and performed as assigned works for all participants at the contests from 1962 through 1966.

TABLE 22.--Required Pieces Assigned to All Participating Bands at the All-Japan Band Contests, 1962 Through 1966.

Year	Title	Composer
<u>Junior High School Bands</u>		
1962	<u>Wakaudo</u> (March-- <u>Youth</u> )	Masami Katayama
1963	<u>Asa-no Step</u> (March-- <u>Morning Step</u> )	Kunio Ogahara
1964	<u>Koya o Yuku</u> (Overture-- <u>Going Through a Plain</u> )	Kan Ishii
1966	<u>Gakuen</u> (Overture-- <u>School</u> )	Chosuke Sato
<u>Senior High School, College, Industrial, and Other Bands</u>		
1962	<u>Tokino Koe</u> (March-- <u>Battle Chorus</u> )	Yosaku Suma
1963	<u>Kibo</u> (March-- <u>Hope</u> )	Masaru Kawasaki
1964	<u>Wakaudo no Uta</u> (Song for Youth)	Bin Kaneda
1966	<u>Suisogaku-no-Tameno Shyo-Kyoshikyoku</u> (Rhapsody for Band)	Hiroshi Oguri

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 212.

The publishing company, Ongaku-no-Tomo Sha, emulated the action of the All-Japan Band Association. The company set up a composition contest in February, 1962, primarily to commemorate its twentieth anniversary, but also with the hope of encouraging composers to produce new works. The contest was open to all Japanese composers; however, the medium was limited to vocal solo with piano, chamber music, chorus, songs for children, and band music. Those deemed the best for each medium were awarded cash prizes ranging from 10,000 to 50,000 yen (\$30.00 to \$50.00), and were published through the major monthly periodicals. This move produced such works as Shori no Megami (Queen of Victory) by Kazufumi Kanai, which was published in the October, 1962, issue of the Band Journal, one of five periodicals owned by Ongaku-no-Tomo Sha. The Band Journal, reacting to the company's action, started publishing band music written by Japanese composers as a main portion of their monthly periodicals, and have continued to do so from 1962 to the present. The Band Journal introduced works written by the following 22 Japanese composers from 1962 through 1966: Yoshio Hirooka, Masami Katayama, Hachidai Nakamura, Masao Izumi, Toshio Akiyama, Genba Fujita, Kaichiro Kawabe, Kunio Ogawara, Tetsuya Kawasaki, Yosaku Suma, Den Yagi, Masushiro Hagiwara, Keisaku Negano, Akira Matsudaira, Jyuki Iwamura, Bin Kaneda,

Toshinao Sato, Tokujiro Saito, Masaru Kawasaki, Sushi Shida, Ichitaro Tsujii, and Shojiro Sato.

Birth and Development of Professional  
Concert Bands

Tokyo Suisogakudan (Tokyo  
Symphonic Band)

Entering the history of Japanese band music in 1963 was the first professional concert band not subsidized by a government agency, but rather privately supported. The nation's second largest producer of pianos, Kawai Music Company, was the sponsor of the new Tokyo Symphonic Band. Although it was not a full-time organization, it was staffed by professional musicians who played in other symphony orchestras, taught, or free-lanced in Tokyo. The instrumentation for this band is shown in Table 23.

The Tokyo Symphonic Band never marched, but gave a series of regular concerts in Tokyo, made several recordings, and toured cities outside of Tokyo. It functioned with guest conductors as it never had a permanent one. Leading orchestral and band conductors from 1963 through 1966 included such men as Masato Yamamoto, Director and Conductor of the Tokyo University of Arts Band; Noboru Kaneko, a former conductor of the Tokyo Philharmonic Orchestra; Yuzo Toyama, a former conductor of the NHK Symphony Orchestra; and Kazuo Yamada, Conductor of the Kyoto City Symphony Orchestra. The repertoire performed by this band varied depending on the individual

TABLE 23.--Instrumentation of the Tokyo Suisogakudan in 1963 (Tokyo Symphonic Band).

Woodwinds		Brass		Percussion and Others	
Flute and Piccolo	3	B <sup>b</sup> Cornet or Trumpet	7	Tympani	1
Oboe or English Horn	2	French Horn	4	Drums	2
Bassoon	2	Trombone	3	Harp	1
E <sup>b</sup> Clarinet	1	Euphonium	2	String Bass	$\frac{1}{5}$
B <sup>b</sup> Clarinet	11	Bass	$\frac{4}{20}$		
Bass Clarinet	1				
Alto Saxophone	2				
Tenor Saxophone	1				
Baritone Saxophone	$\frac{1}{24}$				
TOTAL: 49					

SOURCE: Letter from Ruyjiro Sawano, General Manager of the Tokyo Symphonic Band, Tokyo, June 17, 1974.

conductor. However, the programs listed on pages 71 and 72 indicate the high standards maintained by all of the various conductors.

Osaka Shi Ongakudan (The Municipal City Band of Osaka)

As the Tokyo Symphonic Band represents the nation's capital city, Tokyo, the Municipal City Band of Osaka represents Osaka, the nation's second largest city. While the former operated only part-time, the latter was a full-time organization; and while the former was sponsored by a private firm, the latter was sponsored by the city of Osaka which the band served. The history of the Municipal

## DEBUT CONCERT PRESENTED BY THE TOKYO SYMPHONIC BAND

Masato Yamamoto, Conductor

Kudan Kaikan Hall

November 5, 1963

## PROGRAM

Overture from "Die Fledermaus" . . . . . Strauss  
 Hill Song No. 2 . . . . . Percy Grainger  
 Symphony for Band in B-flat . . . . . Paul Fauchet  
 Scheherazade . . . . . Rimsky-Korsakoff<sup>1</sup>

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SECOND REGULAR CONCERT PRESENTED BY THE  
TOKYO SYMPHONIC BAND

Yuzo Toyama, Conductor

Hibiya Public Hall

January 21, 1964

## PROGRAM

Suite Française . . . . . Darius Milhaud  
 Jericho . . . . . Morton Gould  
 Symphonic Suite . . . . . Clifton Williams  
 Rhapsody in Rhumba . . . . . David Bennet  
 Pines of Rome . . . . . Respighi<sup>2</sup>

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<sup>1</sup>Taro Kunieda, "Debut Concert Presented by the Tokyo Symphonic Band," Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), Vol. LXXXVI (December 1963), p. 28.

<sup>2</sup>Taro Kunieda, "Second Regular Concert Presented by the Tokyo Symphonic Band," Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), Vol. LXXXVII (March 1964), p. 28.

SIXTH REGULAR CONCERT PRESENTED BY THE  
TOKYO SYMPHONIC BAND

Noboru Kaneko, Conductor

Hibiya Public Hall

April 23, 1965

PROGRAM

Overture for Band . . . . .	Mendelssohn
Symphony for Band . . . . .	Mendelssohn
Symphony for Band No. 1 . . . . .	Don Gillis
Invitation to the Dance . . . . .	von Weber
Military March . . . . .	Beethoven
Symphony in B-flat . . . . .	Hindemith
Rakoczy March . . . . .	Berlioz <sup>1</sup>

City Band of Osaka is a long one which can be traced back before World War II. Like most bands in Japan, it struggled for existence during and after the war. However, by 1962 Ichitaro Tsujii, Conductor and Director of the organization from 1947 to 1972, was especially pleased not only with the band's financial stability, but also with the established and loyal personnel. The instrumentation of the Municipal City Band of Osaka is shown in Table 24.

Besides the half-dozen regularly scheduled concerts throughout the year where admission fees were charged, the band also played free school concerts and programs at the Mitsukoshi Department Store in Osaka, and sponsored summer

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<sup>1</sup>Toshio Akiyama, "Nineteen Sixty-Five Record of Events in the Music World--Band," Ongaku-Nenkan (Music Year Book), Vol. XVIII (December 1965), p. 65.



TABLE 24.--Instrumentation of the Osaka Shi Ongakudan, 1962 Through 1966 (Municipal City Band of Osaka).

Woodwinds		Brass		Percussion and Other	
Piccolo or Flute	2	B <sup>b</sup> Cornet	3	Tympani	1
Oboe and/or English Horn	2	B <sup>b</sup> Trumpet or B <sup>b</sup> Bugle	3	Drums	4
E <sup>b</sup> Clarinet	1	French Horn	4	String Bass	1
B <sup>b</sup> Clarinet	11	Trombone	4	Harp	<u>1</u> 7
Alto Clarinet	1	Baritone	4		
Bass Clarinet	1	Euphonium	1		
Soprano and/or Alto Saxophone	2	E <sup>b</sup> Bass	1		
		B <sup>b</sup> Bass	<u>1</u>		
Tenor Saxophone	1		21		
Baritone Saxophone	<u>1</u>				
	22				
TOTAL: 50					

SOURCE: Letter from Keisaku Nagano, Director and Conductor of the Osaka Shi Ongakudan (Municipal City Band of Osaka), 1972 to date, Osaka, Japan, May 8, 1974.

clinics. Because of the high quality of performance, the excellent repertoire used, and the well rounded instrumentation, critics hailed the band as "a truly symphonic band in Japan"<sup>1</sup> and "equipped with ideal instrumentation with nearly perfect performance ability among the players."<sup>2</sup> A well known critic, Tomoaki Mito, went on to say that "the instrumentation of this band is much like that of the

<sup>1</sup>Meiro Sugahara, "The Municipal City Band of Osaka," Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), Vol. LXXVI (February 1962), p. 24.

<sup>2</sup>Tomoaki Mito, "The Municipal City Band of Osaka," Gekkan Suisogaku Kenkyu (Monthly Band Research Journal), Vol. LXXVI (February 1962), p. 24.

American symphonic band."<sup>1</sup> The reputation of this band is mainly credited to Ichitaro Tsujii who, as an ex-military bandsman, directed and conducted the band from 1947 through 1972. The compositions performed by the Municipal City Band of Osaka from 1963 through 1966 are shown below.

*MUNICIPAL CITY BAND OF OSAKA*

*Ichitaro Tsujii, Conductor*

*November 8, 1963*

*PROGRAM*

<i>Second Symphony for Band</i>	. . . . .	<i>Earl Erickson</i>
<i>Dionysiaques</i>	. . . . .	<i>F. Schmitt</i>
<i>Warsaw Concerto</i>	. . . . .	<i>R. Addinsell</i> <i>(Arr. E. Liedzen)</i>
<i>La Boutique Fantastique</i>	. . . . .	<i>Rossini - Respighi</i> <i>(Arr. D. Godfrey)</i>
<i>Commando March</i>	. . . . .	<i>Barber</i>
<i>Ballet Music from "Faust"</i>	. . . . .	<i>Gounod</i> <i>(Arr. Laurendeau-Drake)</i>

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<sup>1</sup>Ibid., p. 25.

*MUNICIPAL CITY BAND OF OSAKA*

*Ichitaro Tsujii, Conductor*

November 25, 1964

## PROGRAM

<i>Homage March</i>	. . . . .	<i>Wagner</i>
<i>Autumn in Retrospect</i>	. . . . .	<i>Alan Grayson</i>
<i>Three Japanese Dances</i>	. . . . .	<i>Landis Rogers</i>
<i>Ballet Suite from "Mademoiselle Augot"</i>	. . . . . (Arr. R. Mahaupt)	<i>Lecocq</i>
<i>Intermezzo from "Goyescas"</i>	. . . . .	<i>Granados</i>
<i>Selections from "My Fair Lady"</i>	. . . . . (Arr. Tom Clark)	<i>F. Loewe</i>
<i>Apollo March</i>	. . . . .	<i>Bruckner</i>

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

MUNICIPAL CITY BAND OF OSAKA

*Ichitaro Tsujii, Conductor*

May 24, 1965

## PROGRAM

<i>Lincolnshire Posy</i>	. . . . .	<i>Percy Grainger</i>
<i>Divertissement from "Salamlik" Op. 48</i>	. . . . .	<i>F. Schmitt</i>
<i>Gypsy Baron Suite</i>	. . . . .	<i>Strauss</i> (Arr. W. Beeler)
<i>Les Preludes</i>	. . . . .	<i>Liszt</i> (Arr. T. C. Brown)

<sup>1</sup>Letter from Keisaku Nagano, Director and Conductor of the Osaka Shi Ongakudan (The Municipal City Band of Osaka), Osaka, Japan, May 8, 1974.

two works which were commissioned especially for this occasion by the Ceremony Committee. Also, national anthems for the participating countries were performed by various bands to honor the winning athletes after each game.

The activities of the Olympic Games were widely covered by radio, newspapers, magazines, and television, thus giving much exposure to their musical portion. Because of the popularity of television in Japan, millions of people were given the opportunity not only to see the games, but also to hear and view the important role performed by the bands. How much the games promoted the band movement in Japan is hard to say, but it is an unquestionable fact that a great majority of people were made aware of the band as an integral part of the enjoyment of life for the Japanese people. According to Toshio Akiyama, the total number of bands in the nation at this time numbered more than the reported figure of 5,000.<sup>1</sup> This was a high point in the history of the Japanese band.

#### Exchange of Visits Between American and Japanese Bandmasters

Another event which took place from 1963 through 1966 was the frequent interchange of visits between American and Japanese bandmasters. Through these visits and interactions the Japanese band directors were not only

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<sup>1</sup>Toshio Akiyama, "Nineteen Sixty-Five Record of Events in the Music World--Band," Ongaku-Nenkan (Music Year Book), Vol. XVIII (December 1965), p. 63.

greatly stimulated, but gained many new ideas and insights to contribute to the growth, development, and advancement of Japanese band music.

Toshio Akiyama, Director of the Ohmiya Kogyo Senior High School Band, visited the United States in 1963 where he studied band music at both the Eastman School of Music and the University of Michigan. He also traveled extensively throughout the country observing numerous band activities, and even appeared as guest conductor at one of the summer concerts given by the Goldman Band in New York City. Although a number of Japanese musicians visited the United States prior to 1963, he stands out as being the first person from Japan to come specifically for the purpose of studying band music. His experiences and exposures in the United States were definitely regarded as a major contribution to the Japanese band movement.

While Akiyama was absent from his country, Colonel George S. Howard, recently retired Commander and Conductor of the United States Air Force Band, Washington, D.C., was visiting Japan. During June, 1963, he was invited to guest-conduct the leading bands in Tokyo including the Tokyo University of Arts Band and the Self-Defense Army and Air Force Bands.

Two years later in 1965, Clarence Sawhill, Director of the Band at the University of California, Los Angeles, and Fred Weber, a representative of Belwin, Inc., New York,

also visited Japan. Both men gave a number of clinics, lectures, and demonstrated rehearsal techniques by utilizing Japanese bands at cities they visited. During his stay in Japan, Fred Weber used his First Division Band Course published by Belwin, Inc., New York, for the clinics. While there he made a number of revisions and modifications by consolidating Parts III and IV, and adding a few Japanese songs. This new book was translated into Japanese by the staff of the Toa Ongaku Shuppan Sha (Toa Music Publishing Company) and was published in 1966 as the First Division Band Nippongo Ban (First Division Band Method Japanese Edition.)

Following the visits of Sawhill and Weber to Japan in 1965, Paul Yoder, former president of the American Bandmasters Association, and Walter Volkwein, president of Volkwein Brothers, Inc., were invited by the All-Japan Band Association to attend the contest as guests during the same year. During his stay, Yoder addressed the band directors and informed them, among other things, about the purpose, history, and philosophy of the American Bandmasters Association. With the leadership of a few Japanese band directors, a similar organization, the Japan Badmasters Association was founded in 1967. This will be discussed in detail in Chapter V.

A memorable year for the Tenri High School Band occurred in 1966 when it, along with Director Kiyoshi Yano,

participated in the Annual Rose Bowl Parade held in Pasadena, California. They had the distinction not only of being the first Japanese high school band to appear in such an event, but also the first to perform in the United States.

Another important visit was made during that same year when Harold Walters, American composer-arranger, visited Japan to give a number of lectures and demonstrations in the cities of Tokyo, Nagoya, Hamamatsu, Nagasaki, Hiroshima, Nishinomiya, Sendai, Asahikawa, Sapporo, and Omiya. His major contributions through his compositions and performances were the introduction of jazz and Latin American music. While there he also appeared as guest conductor for one of the nation's leading bands, the Municipal City Band of Osaka. The program appears on the following page.

To conclude the visits in 1966, Masaru Kawasaki journeyed to the United States to study composition with Clifton Williams and Vaclav Nelhybel. Already an established Japanese composer, he made the trip under the fellowship program provided by UNESCO (United Nations Educational Scientific and Cultural Organization). While there, he also toured the States observing band rehearsal techniques and performances at various colleges and universities.



<sup>1</sup>Letter from Harold Walters, guest conductor of the concert given by the Municipal City Band of Osaka, May 30, 1966, Miami, Florida, June 12, 1974.

## CHAPTER V

### A HISTORY OF THE BAND IN JAPAN (1967-1970)

#### Role of the All-Japan Band Association

##### Revision of the All-Japan Band Contests

The All-Japan Band Association was successful in promoting amateur bands as "the membership of the All-Japan Band Association tripled between 1956 and 1959"<sup>1</sup> according to an estimate made by the renowned director and author, Toshio Akiyama. Through the annual contests, the association helped member bands establish high standards of both performance and instrumentation while promoting the Japanese composers of the required pieces.

Dissatisfaction accumulated over the years, however, due to widespread discontent over competitive judging. As the ranking system practiced on the national level only awarded a first, second, and third prize to each class, many directors and participants felt unrecognized, especially after the elaborate and concentrated rehearsals in preparation for the contests. In 1970 this led to a new system of rating the bands on the national level whereby the association awarded an unlimited number of gold, silver,

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<sup>1</sup>Akiyama, op. cit., p. 9.

and copper prizes in each category depending upon the level of performance. As a result of this action, a total of fifteen gold prizes, versus five first place awards in the old system, were presented to bands from four junior high schools, five senior high schools, three colleges, two community and two industrial bands.

The old policy of having the required piece written by a Japanese composer remained unchanged through 1969. Table 25 shows the required repertoire for the various classes from 1967 through 1969.

TABLE 25.--Required Pieces Assigned to All Participating Bands at the All-Japan Band Contests, 1967 Through 1969.

Year	Title	Composer
<u>Junior High School Bands</u>		
1967	<u>Kita no Kuni Kara</u> ( <u>From Northern Country</u> )	Koichi Hattori
1968	<u>Jo Ha Kyu</u> ( <u>Introduction, Break Through and Fast</u> )	Shigeo Tohno
1969	<u>Furusato no Jyokei</u> ( <u>Scene From Home Country</u> )	Masaru Kawasaki
<u>Senior High School, College, Industrial, and Other Bands</u>		
1967	<u>Divertimento for Band</u>	Bin Kaneda
1968	<u>Utsurigena Godo no Mood</u> ( <u>Capricious Mood of Fifths</u> )	Tetsuo Tsukahara
1969	<u>Nankyokuten eno Jyokyoku</u> ( <u>Tone Poem for Band</u> )	Saburo Iwakawa <sup>1</sup>

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 212.

Role of the Yamaha Ongaku Shinkokai (Yamaha  
Music Development Corporation)

Founding of the Yamaha Band  
Directors Course

The Yamaha Music Development Corporation is a division of the Yamaha business conglomerate, the largest piano producer as well as the largest manufacturer of band instruments in Japan. Recognizing the growing number of bands, especially among junior and senior high schools, along with the rising demand for directors, it founded a pilot school in 1968 exclusively for training band directors. The school, which provided the Yamaha Band Directors Course, was the first of its kind ever sponsored by a private industry in Japanese band history.

The curriculum covered a wide range of subjects including history, arranging, instrumentation, band conducting methods, applied lessons for band instruments and small and large ensembles. The enrollment was light as students were required to attend classes Monday through Saturday for one year from 9:00 A.M. to 9:00 P.M. The students in the first graduating class were not only enthusiastic about the course, but also about the handsome scholarship of 30,000 yen (\$100.00) per month provided by the company during the training period.

Upon completion of the course, the majority of the graduates were placed in positions at various local Yamaha stores and offices as band directors, band consultants, etc.

The conception of the course was timely and practical. However, it turned out to be too costly for the Yamaha Music Development Corporation to maintain the school. In 1969 the school gradually began curtailing the scholarships and shifting its program towards more profitable courses such as jazz, dance, and popular music.

Publication of Music Suitable  
for Small Bands

As the number of bands in Japan was rapidly increasing, the Yamaha Music Development Corporation noted two facts: 90 percent of all Japanese bands were those from junior and senior high schools; and, at least half of them contained between 15 and 25 players. Thus, Yamaha concluded that a great demand existed for music written and/or arranged for the smaller sized band, as little was available in the market. They commissioned Bin Kaneda, a young, talented, Japanese composer, to write, transcribe, and arrange pieces for this group of bands. As a result, more than 60 pieces were written and arranged by Mr. Kaneda, and published by the Yamaha Corporation from 1967 through 1968. The following is a list of these compositions:

COMPOSITIONS FOR A BAND WITH FIFTEEN OR MORE MUSICIANS

<u>COMPOSITION</u>	<u>COMPOSER</u>
<u>Umi (The Sea)</u>	Takeshi Inoue
<u>The River Calls</u>	G. Bear
<u>Twinkle Twinkle in the Sky</u>	W. A. Mozart

COMPOSITIONCOMPOSER

Golliwog's Cakewalk from  
"Children's Corner"

Debussy

Song of Samoa (Polynesian Folk  
Song)

Midnight at Washington Square

B. Goldstein

Norwegian Dance No. 2

Grieg

Song of Marcellino

P. Solozabel

Yukiyama Sanka (Song of Snow  
Mountain--American Folk Song)

Troika (Russian Folk Song)

Pretty Augustine (German  
Folk Song)

Three Baby Pigs

F. Churchill

Cielito Lindo

D. Fernandez

Whistler and His Dog

A. Pryor

Tomoshihi (A Light--Russian  
Folk Song)

Suite "Alcina" No. 1

Handel

Suite "Alcina" No. 2

Handel

Buttons and Bows

Aloha Oie (Hawaiian Farewell  
Song)

My Merry-Go-Round

N. Grantburg

Toy Symphony

Haydn

Lullaby of Raymond

A. Thomas

Oh Brenelli! (Swiss Folk Song)

Picnic (English Folk Song)

Piano Concerto in C Major

Haydn

COMPOSITIONCOMPOSERHoshi Furu Yoru (The Night Stars Fall)

P. Vax

Flute Sonata in C, No. 1

Vivaldi

Mexican Hat Dance  
(Mexican Folk Song)Slavonic Dance No. 8

Dvorak

Click, Click, Click  
(Australian Folk Song)

## COMPOSITIONS FOR A BAND WITH TWENTY-FOUR OR MORE MUSICIANS

COMPOSITIONCOMPOSERItsugi no Komoriuta (Lullaby of Itsugi--Japanese Folk Song)Akatonbo (Red Dragonfly)

Kosaku Yamada

Fugue in C Minor

Bach

Only You

B. Lum and A. Land

Love from Russia

L. Burt

Kachusha (Russian Folk Song)London Bridge (English Folk Song)Hunting Song

Tchaikowsky

La Spagnola (Italian Folk Song)Elégie

Tchaikowski

Bibbidi Babbidi BooM. David, A. Hoffman,  
and J. LivingstonSentimental JourneyL. Brown and  
B. HolmerOh Susanna!

S. Foster

COMPOSITIONCOMPOSERFugue in G Minor

J. S. Bach

Mura no Kajiya (Blacksmith  
of the Village)

Composer unknown

Cuckoo Waltz

J. E. Jonathan

Hungarian Dance No. 2

Brahms

Turkey in the Straw  
(American Folk Song)Dim Lights

E. Donata

Swanee River

S. Foster

More from "Mondo Cane"N. Orivello and  
R. OrtoaniHungarian Dance No. 1

Brahms

Time of the Toast

Bin Kaneda

La Comparsa

E. Lecuona

Holidilidia (Swiss Folk Song)The Peanut Vender

M. Simons

Annie Laurie  
(Scottish Folk Song)Halleluia Chorus  
(Arr. for Chorus and Band)

Handel

La Cucaracha  
(Mexican Folk Song)The Wondering People  
(Arr. for Chorus and Band)Schumann<sup>1</sup>


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<sup>1</sup>Yamaha Band Music Series, a brochure prepared by the Yamaha Music Development Corporation, Tokyo, Japan, 1967-1968.



The 30 compositions written for a 15-member band were scored as shown below:

<u>Woodwinds</u>	<u>Brass</u>	<u>Percussion</u>
Flute or Piccolo	First, Second, and Third B <sup>b</sup> Cornet or Trumpet	Drums (2)
First, Second, and Third B <sup>b</sup> Clarinet	First and Second French Horn	
	First and Second Trom- bone	
	Baritone	
	Tuba	

The remaining 30 pieces, scored for a band of 24 players, included the following parts:

<u>Woodwinds</u>	<u>Brass</u>	<u>Percussion</u>
Flute or Piccolo	First, Second, and Third B <sup>b</sup> Cornet or Trumpet	Drums (2)
First, Second, and Third B <sup>b</sup> Clarinet	First, Second, and Third French Horn	
Alto Saxophone	First, Second, and Third Trombone	
Teno Saxophone	Baritone	
	Tuba	

The difference between the two is the addition of saxophones, third horn, and third trombone to the second group.

Accompanying the scores, Yamaha published a separate directors' manual, and also recorded examples of the music for the benefit of both directors and musicians. This practical approach soon became very popular, and music for small bands began to fill the libraries of many schools

throughout the nation. According to the composer-arranger Kaneda, "these sixty compositions for small bands are perhaps the most widely-diffused band pieces in Japan next to the required selections for the All-Japan Band Contests."<sup>1</sup>

Birth and Role of the Suisogaku Shidosha  
Kyokai (Japan Bandmasters Association)

When Paul Yoder addressed the Japanese band directors during his visit in 1965, his talks centered around the purpose, history, and philosophy of the American Bandmasters Association, and he recommended that the Japanese band directors found a similar organization in Japan.

His address was timely as it took place when dissatisfaction was growing among the members of the All-Japan Band Association, especially where the contests were concerned. Discontent focused upon the limitations and weaknesses of the association, and included the following: while the All-Japan Band Contest was a major undertaking by the association, it promoted no other musical services such as clinics and concerts; membership to the association was open only to bands as a unit, and not to individual band directors; membership and activities of the association were exclusively for amateur bands, which eliminated the participation of professional bands, and so hindered it as a leader of all bands on a nationwide scope; and a

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<sup>1</sup>Letter from Bin Kaneda, Assistant Professor of Music at Gifu University, Gifu, Japan, May 29, 1974.

lack of communication existed by 1967 between the association and musicians of related fields such as composers, publishers, and manufacturers of band instruments.

These problems eventually led to the founding of the Nippon Suisogaku Shidosha Kyokai (Japan Bandmasters Association) in 1967, modeled after the American Bandmasters Association. In January, 1967, two hundred fourteen bandmasters and other professional musicians gathered in Tokyo for the inaugural conference and declared that the purpose of the new organization was "to develop and advance the musical-cultural life of Japan through band music, and to help individual members cultivate their study of band and friendship with others."<sup>1</sup> In order to carry out the purposes, the following policies were announced to be implemented at the conference table:

1. To encourage performance of quality band music, use of good instruments, and the adoption of good band methods;
2. To help in the research of history, instrumentation, arranging and band methods; exchange of ideas after the research is completed;
3. To assist in establishing a general band library;
4. To exchange friendship and good will with other bandmaster's associations from abroad.<sup>2</sup>

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<sup>1</sup>Constitution and By-Laws of the Japan Bandmasters Association (1st ed.; Tokyo: Japan Bandmasters Association, 1967), p. 11.

<sup>2</sup>Ibid.

To implement these policies, the Japan Bandmasters Association sponsored several activities such as clinics, a chartered study tour of the American bands, annual composition contests for Japanese composers, lectures and symposiums for band. One of the most important contributions proved to be the annual composition contest for band music written by Japanese composers, inaugurated in 1968, and practiced to date. Serious band music was, therefore, given a public hearing, and included such works as Suisogaku no Tameno Onshi (Tone Poem for Band) by Saburo Iwakawa (1968), Metamorphosis by Kenjiro Urata (1969), and Suisogaku no Tameno Mittsu no Dansho (Three Pieces for Band) by Yomei Kuwabara (1970). Mr. Iwakawa's Tone Poem for Band has also been published in the United States by Volkwein Brothers, Inc., Pittsburgh, Pennsylvania, since 1969.

Another important contribution was the endorsement of the Suisogaku Hyojyun Henseian (Standard Band Instrumentation Plan) which took place at the third annual Japan Bandmasters Association Convention in 1969. Although it was unique at this time, in the past there had been a strong request for such standardization as "composers entering the composition contests sponsored by the Japan Bandmasters Association and the All-Japan Band Association needed to know the size of bands involved or the ideal size of bands

to be strived for in the future."<sup>1</sup> The instrumentation it recommended for a standard sized band is shown in Table 26.

The instruments used in the Standard Band Instrumentation Plan as endorsed by the Japan Bandmasters Association are nearly identical to those utilized in the so-called "standard American band instrumentation" of the United States as constituted in the 1930s. Differences between the Japanese plan and the latter include the omission of the second oboe, second bassoon, alto clarinet,

TABLE 26.--Suisogaku Hyojyun Henseian (Standard Band Instrumentation Plan) Endorsed by the Japan Bandmasters Association in 1969.

Woodwinds		Brass		Percussion and Other	
Piccolo	1	Cornet	4	Tympani	1
Flute	2	Trumpet	2	Percussion	3
Oboe	1	Horn	4	String Bass	<u>1</u>
Bassoon	1	Tenor Trombone	2		5
E <sup>b</sup> Clarinet	1	Bass Trombone	1		
B <sup>b</sup> Clarinet	10	Euphonium	2		
Bass Clarinet	1	Tuba	<u>4</u>		
Alto Saxophone	2		19		
Tenor Saxophone	<u>1</u>				
	21				
TOTAL: 45					

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 211.

<sup>1</sup>Letter from Kiyoshi Oishi, Vice-Chairman of the Board, Japan Bandmasters Association, Tokyo, Japan, April 8, 1974.

and baritone saxophone in the former. This was mainly due to the expense involved as these instruments were generally imported from either Europe or the United States. The "standard American band instrumentation" was considered suitable to accommodate 40 to 60 players and includes the following parts, as given in Table 27.

TABLE 27.--Standard American Band Instrumentation.

Woodwinds	Brass	Percussion
C or D <sup>b</sup> Piccolo	First, Second, and Third B <sup>b</sup> Cornet	Tympani
First and Second Flute		Percussion
First and Second Oboe	First, Second, Third, and Fourth Horn	
E <sup>b</sup> Clarinet		
First, Second, and Third B <sup>b</sup> Clarinet	First, Second, and Third Trombone	
Alto Clarinet	Baritone	
Bass Clarinet	Euphonium	
First and Second Bassoon	Bass	
First and Second Alto Saxophone		
Tenor Saxophone		
Baritone Saxophone		

SOURCE: Sansaku Meguro (ed.), Suisogaku-Koza (Lectures on Band), Vol. VII: Suisogaku no Hensei to Rekishi (Instrumentation and History), (1st ed.; Tokyo: Ongaku-no-Tomo Sha, 1970), p. 165.

SummaryBand Literature

Prior to World War II, and especially during the period of the Sino-Japanese War (1894-1895), band repertoire was limited to marches and war songs written by native composers as encouraged by the Japanese government. Three of the leading composers were the military bandmasters Kozo Yoshimoto, Kenshi Nagai, and Tokichi Setoguchi as shown on page 8, along with representative works.

Much of the band literature performed by the leading professional bands during the occupation period (1945-1952) included both American and Japanese marches, along with transcriptions of European orchestral repertoire, as seen on pages 20, 21, 24, and 25. This literature reflected the post-World-War-II concept of reputable band music conceived by the ex-military bandsmen. Early programs given by the Tokyo University of Arts Band in 1951 and 1952, pages 35 and 36, further exemplify this fact.

By 1953 the concept of band repertoire began to shift toward imported original band music from the United States, as well as in original band compositions written by Japanese composers. The chart on page 96 shows the musical trends and composers from 1953-1970.

<u>PAGE NO.</u>	<u>YEARS</u>	<u>TRENDS</u>	<u>REPRESENTATIVE COMPOSERS</u>	
37, 38, 39, 44, 45	1953-61	A growing interest in American compositions (mostly marches) and in original Japanese marches	<u>American</u> Farrar McBeth Meacham Sousa Zimmerman	<u>Japanese</u> Fukami Mizushima Narita Setoguchi Yamamoto Yoshimoto
50	1954	Performances of European and American compositions	Composers are shown in the programs given by the Self-Defense Army Band and the Self-Defense Navy Band	
60	1956-61	Mostly American marches used as assigned pieces in the All-Japan Band Contests, 1956-1961	<u>American</u> Goldman Jarrett Klein Moon Yoder	
67, 83	1962-69	A move by the All-Japan Band Association to promote Japanese composers by commissioning them to write music for the assigned pieces at the All-Japan Band Contests, 1962-1969		<u>Japanese</u> Hattori Ishii Kaneda Katayama Ogahara Oguri Suma Tohno Tsukahara
68, 68, 69	1962	Promotion of native composers by regular publication of their works in the <u>Band Journal</u> , published by <u>Ongaku-no-Tomo Sha</u>	<u>Japanese</u> Akiyama Fujita Hagiwara Hirooka Iwamura Izumi Kawabe Kawasaki, M. Kawasaki, T. Matsudaira	Nagano Nakamura Ogawara Saito Sato, S. Sato, T. Shida Tsujii Yagi
71, 72, 74, 75	1963-66	Performances of standard European and American compositions	<u>American</u> Gillis Gould Williams	<u>European</u> Gounod Mendelssohn Wagner
92	1968-70	Composition contest sponsored by the Japan Bandmasters Association to promote Japanese composers		<u>Japanese</u> Iwakawa Kuwabara Urata



### Band Instrumentation

The instrumentation of all pre-World War II bands in Japan utilized more brass than woodwind instruments, a reflection of the English brass band concept established in the very first band by William Fenton as early as 1869.

This concept remained unchanged throughout most of the occupation period (1945-1952). However, since 1950 the woodwinds have gradually become the dominant section. A consensus was reached in 1969 with the institution of the Standard Band Instrumentation Plan, endorsed by the Japan Bandmasters Association. The instrumentation of this plan was nearly identical to that of the Standard American Band Instrumentation practiced in the early 1930s. The instrumentation of the Municipal City Band of Osaka and the Tokyo Symphonic Band, Japan's two leading professional bands in existence since 1962 and 1963, respectively, both reflect the influence of the "American band" as they are nearly identical in this respect. The chart on page 98 shows the ratio of brass and woodwind instruments employed in the bands reviewed in the text.

### Band Activities and Movements

Prior to World War II, the band in Japan primarily centered around the military, but in the occupation period it was compelled to cease functioning in this role. As a result, the ex-military bandsmen established the Tokyo Shobo Cho Band (Tokyo Metropolitan Fire Department Band) in

PAGE NUMBER	TABLE NUMBER	YEAR	BALANCE OF WOODWIND AGAINST BRASS INSTRUMENTS		NAME OF THE BAND
4	1	1869	11:16	in favor of brass	THE FIRST BAND IN 1869
5	2	1871	13:21	in favor of brass	THE NAVY BAND IN 1871
10	3	1909	2:7	in favor of brass	THE BOYS' BAND OF MITSUKOSHI DEPARTMENT STORE
11	4	1928	5:9	in favor of brass	THE FUITSU-DAI-ICHI-SHOGYO SCHOOL BAND
19	5	1949	7:11	in favor of brass	THE TOKYO SHO-BO CHO BAND (Tokyo Metropolitan Fire Department Band)
22	6	1950	14:13	in favor of wood- winds	THE TOKYO SHO-BO CHO BAND (Tokyo Metropolitan Fire Department Band)
23	7	1949	14:22	in favor of brass	THE TOKYO KEISHI CHO BAND (Tokyo Metropolitan Police Band)
34	8	1951	17:29	in favor of brass	THE TOKYO GEIJYUTSU DAIGAKU BAND (Tokyo University of Arts Band)
48	11	1954	29:36	in favor of brass	THE SELF-DEFENSE ARMY BAND
48	12	1954	14:17	in favor of brass	THE SELF-DEFENSE NAVY BAND
49	13	1961	18:19	in favor of brass	THE SELF-DEFENSE AIR FORCE BAND
54	14	1960	28:26	in favor of wood- winds	THE UNITED STATES AIR FORCE BAND
55	15	1960	30:33	in favor of brass	THE UNITED STATES ARMY FIELD BAND
61	17	1957	13:20	in favor of brass	GAMAGORI JUNIOR HIGH SCHOOL BAND
62	18	1957	15:21	in favor of brass	TENRI SENIOR HIGH SCHOOL BAND
62	19	1959	17:20	in favor of brass	OHMIYA KOGYO SENIOR HIGH SCHOOL BAND
63	20	1961	20:17	in favor of wood- winds	IMAZU JUNIOR HIGH SCHOOL BAND
70	23	1963	24:20	in favor of wood- winds	THE TOKYO SUISOGAKUDAN BAND (Tokyo Symphonic Band)
73	24	1962	22:21	in favor of wood- winds	THE OSAKA SHI ONGAKUDAN BAND (Municipal City Band of Osaka)
93	26	1969	21:19	in favor of wood- winds	SUISOGAKU HYOJYUN HENSEIAN (Stan- dard Band Instrumentation Plan, Endorsed by the Japan Bandmasters Association)

1949 and the Tokyo Keishi Cho Band (Tokyo Metropolitan Police Band) a year later. Other notable innovations during the occupation period (1945-1952) were the passage of two major educational reform bills in 1948, the School Education Law and the University Establishment Law, which made both general and music education more accessible to all Japanese students. As an outcome of the latter, the Tokyo University of Arts Band was formed as the first college band in 1951.

Two prominent events which transpired immediately after the end of the occupation were the resumption of the All-Japan Band Contests in 1956, and the formation of service bands as a result of the Mutual Security Act signed between the United States and Japan in 1954.

A period of great musical progress took place in Japan during the years of 1962 through 1966. The earlier years witnessed a move by the All-Japan Band Association and an influential publishing company, Ongaku-no-Tomo Sha, to promote Japanese composers of band music, and saw also the birth and development of professional concert bands, the Osaka Shi Ongakudan (Municipal City Band of Osaka) in 1962 and the Tokyo Suisogakudan (Tokyo Symphonic Band) in 1963. The Olympic Games of 1964 exposed the band to more of the native populace. The years 1963 through 1966 were important because American and Japanese bandmasters exchanged visits,

which greatly spurred the growth, development, and advancement of the Japanese band.

Noting the expansion of Japanese bands, the Yamaha Ongaku Shinkokai (Yamaha Music Development Corporation) took steps in 1968 to found a pilot program, the Yamaha Band Directors Course, and to commission Bin Kaneda to compose and arrange music suitable for small bands consisting of 15 to 25 musicians.

In conclusion, it is the opinion of the writer that by far the most celebrated event in the history of band music in Japan was the institution in 1967 of the Suisogaku Shidosha Kyokai (Japan Bandmasters Association) modeled after that of the American Bandmasters Association. Since that time it has been extremely influential in guiding the course of the band and its activities in Japan in the direction of greater maturity, and is striving constantly to make music an integral part of the enjoyment and meaning of life for all Japanese people.

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