

# *Made in Japan?*

Date: 23<sup>rd</sup> of April

Name: Shu Ishikawa  
Jazz Saxophone

Counselor: Oscar van Dillen

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*Before the 2nd World War, "MADE IN JAPAN" represented nothing or... bad quality. So, everybody regarded "MADE IN JAPAN" with a big question mark. However, things have changed and the Japanese economy has grown considerably after the war. Somehow made in Japan became "high quality" and something trustable. Nowadays there are lots of Japanese products such as cars, cameras, electrical products, instruments, and clothes /shoe brands. In other words, let's take a look at company's names as follows,*

*Toyota, Nissan, Suzuki, Honda, Daihatsu, Mitsubishi, Sony, Hitachi, Toshiba, Panasonic, Aiwa, Akai, Sharp, Yamaha, Yanagisawa, Miyazawa flute, Muji, Onizuka Tiger(Asics).....*

*I have been in Holland for about 5 years. Throughout staying here, I have seen many differences between Japan and Holland. The longer I stayed, the more I could see "Japan" with an outsiders view.*

*The point I would like to present concerns the music situation in Japan, especially Tokyo to whom I get involved with in Holland. I am grateful for that I have learned so many things not only music itself but also about this country. It might be a good idea to provide some information about Japan in my thesis, then my teachers could be interested in (I hope it could be a help whenever they come to Japan for tour or talking about Japan). In addition, I would like to know what is happening there too. So I need a research and need to organize my idea.*

## Interesting Market

*Japan is one of the best music markets for non-Japanese musicians. World music, including Jazz is very popular and record business is huge. The love of the Japanese public for Jazz is reflected in the high number of Jazz clubs and live performances in Japan. Also there are many live Jazz recordings, for example "Live in Tokyo". Also, you can see that many CDs are produced in Japan, for example CDs like the Bluenote records printed in Japanese text version. You can find them even in our school's library. When you look at liner notes, you see strange language characters!! That is Japanese. By the way, I have never thought I had been asked by musicians: "Hey Shu, Japan is really fascinating country for music, so there must be a huge market, right? I would like to make a tour there, man." Most popular questions are about how to get a record contract, or how to arrange a tour. Japan must be a very interesting market for non-Japanese musicians, however it is not well known what is going on over there.*

## Japanese Musicians

*I have just mentioned how popular the Japanese Market is, but this is only true for non-Japanese musicians. For example, Blue Note Tokyo is fully booked everyday by well known western artists, but you will not find Japanese artists on the stage. So where is the market for Japanese Musicians? How can local musicians survive? What is the gap between American Jazz musicians and Japanese Jazz musicians? How is the Japanese Jazz Musician made? These are the questions which will be considered in this thesis. The thesis is divided in two sections; the first will describe the Japanese educational system for music. The second section describes the Japanese music industry.*

*This thesis contains research and interviews and of course, my opinions. I would like to make this assignment as interesting as I can. I would like to show lots of examples by showing pictures and videos(in the presentation) as well.*

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# 1. Music Education

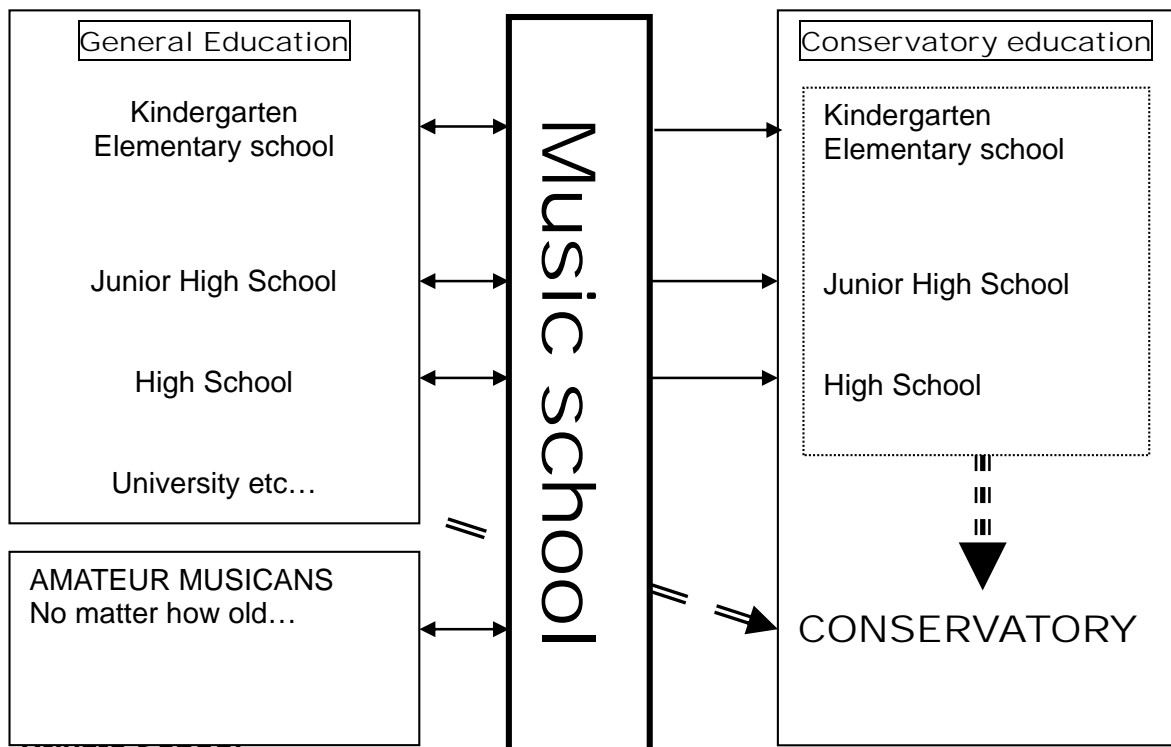
## 1-1. Early education (age 0 to age 6)

### Introduction

Japan is well known country for early education of classical music. You might have heard about the *Suzuki method*. The chart below explains that on the right side, it is a conservatory which has a kindergarten, elementary school, Junior high, and High school. Those schools are part of the conservatory and this system can be compared to the Dutch relationship between *Havo* and *Codarts*. As *Havo* students can use the same facilities as *Codarts* students use, high school students belonging to the conservatory can use the same facility as well. There are still few cases that students study in high school (or junior high, elementary school) belonging to the conservatory. In Holland, you need to chose what kind of area you want to study before high school. In Japan, we do have choices from high schools but still very few. Generally from 18 years old, you can find more opportunity to study jazz and pop.

In the chart below “Music school” explains how music school interacts with both general education and conservatory education and how exists in the society. The “Music school” means “private school” because there are many music schools in Japan, even in small cities in the countryside. I am going to explain about this more in the next chapter. Most of the students combine general education and private music school from early age. This is the situation on the left side of my chart. Until 18 years old, almost all music schools are focused on only education of classical music. Private music school (academy) that teaches pop, jazz, and more are available after 18 years old. So, except of few schools and high school jazz big band, there is no chance to learn jazz music in any school before 18 years old.

In this chapter, I would like to focus on early education for children from age 0 to 6 years old. First of all, let's see what is happening in the private school for early education.



There are many private music schools focused on education for young children. These schools are mainly teaching classical western music for piano and violin. There are only a few government support basic schools (As long as my survey, there is no public schools. In private school, there is a variety of teaching. For example, in Kawai Music School, you can find an indoor playground in the school building. It looks like an ordinary playground where kids and parents can play together. But since it is a music school, playing in the playground is part of educational program. Instead of toys, the children are given musical instruments which allow them to easily discover the instrument and how to play it.

Teachers might also use Sofege quizzes as a teaching method. For example, the teacher will play "F#" on the piano and will give the children three choices: "C", "A", "F#". The children have to raise their hand if they know what they have heard." This is the basic idea. For really young children, each note might get a color.

Let's take a look at their program. I have researched one of the most popular music school KAWAI MUSIC SCHOOL which has branches in all over Japan.

### Programs for kids (from 1 year old)-Kawai Music School-

コース案内	年齢別コース	1歳児	2歳児	年少	年中	年長	小学生
グループ		クちゃんランド	くるくるクラブ	チャイルドコーナー	リトミックコース	ピアノコース	チャイルドアンサンブル・ジュニアアンサンブルA・B
個人					ドリアートーンコース		
英語教室			英語教室				スーパーピアノコース・受験準備コース
絵画造形教室			絵画造形教室				

(<http://www.kawai.co.jp>)

\*English translated version

English translated version									
Courses	1 (age)	2	3	4	5	Elementary school			
Group Lesson	Kuchan land	KuruKuru Club	Child Corner	Solfege, Ensembles, Piano					
Private Lesson				Prep school programs(*2) for entrance exams(elementary school)					
English Lesson		English Lesson----- -----→							
Art Lesson		Art Lesson----- →							

On the left side, the figure shows the type of lessons: group lessons, private lessons, English lessons, and Art lessons. I was surprised they have even English lessons in the music school. English lesson are not included music lessons, just for learning English. The Art lesson is also not for music.



### Group lesson: from 1year old to 3years old children

Kuchan land, KuruKuru Club and Child corner are the names for the courses. I found those really funny and typical Japanese ways sounding like Japanese Anime "Crayon Shinchan". In the classroom, Parents can join the lessons with their children. I think this is necessary because 1-3 year old children need help. Children get involved in music by playing games and singing. These courses are given two times a month (50min lesson).

### Group lesson: Kindergarten students



From 4 years old, there are *school ensembles*, *sofège*, *piano lessons*, *prep school programs*, *English* and *art lesson*. For example, kids can play some very simple instruments such as some percussions and hand bells for ensemble class. Piano private course starts from 4 years old. Parents who want their children pass the entrance exam of elementary school (part of the conservatory) encourage their children to learn the piano. Once a 2 weeks or every week, each lesson has about 50 min.

### B. Juken (受験) Entrance exams

*Juken* means entrance exams in Japanese. Probably the Kawai Music School is most popular with parents who want their children to have a good music education . I already mentioned the conservatories that have kindergarten, elementary school, junior high school, and high school. *Toho Ongakuin* (桐朋音楽院) is a private conservatory that has all education systems from Kindergarten to University. My former roommate is from *Toho Ongakuin* and his major was piano. While he was there, the school organized school trips to overseas cities: New York and Salzburg. His teacher knows one of the teachers in *Codarts*, so he could know our school and became a master student (2002-2006).

#### *Why does a prep school exist??*

A prep school exists for three reasons, first, in Japan, it is known that entrance exams for university are very difficult to pass. However, once you are in, it is not so difficult to graduate (This is not totally true but it shows a part of *Juken* (受験) situation very precisely). Therefore many parents consider how their children can pass the entrance exam to become a university student. I said “university student” because conservatories are in the same category as universities for *Juken*.

Second, in Japanese society, especially companies, people’s resumes (CV) are considered very important, which means that if you graduate from a university or not, makes a huge difference in salary promotion possibilities. Most Japanese companies have had the idea of Life Time Employment. This idea has sort of expired nowadays. However, it is still very powerful policy in Japan. Once you get into a company, you can be there until you retire.

And third, entrance exams for conservatories are getting more difficult because so many parents want their children to enter the conservatory.

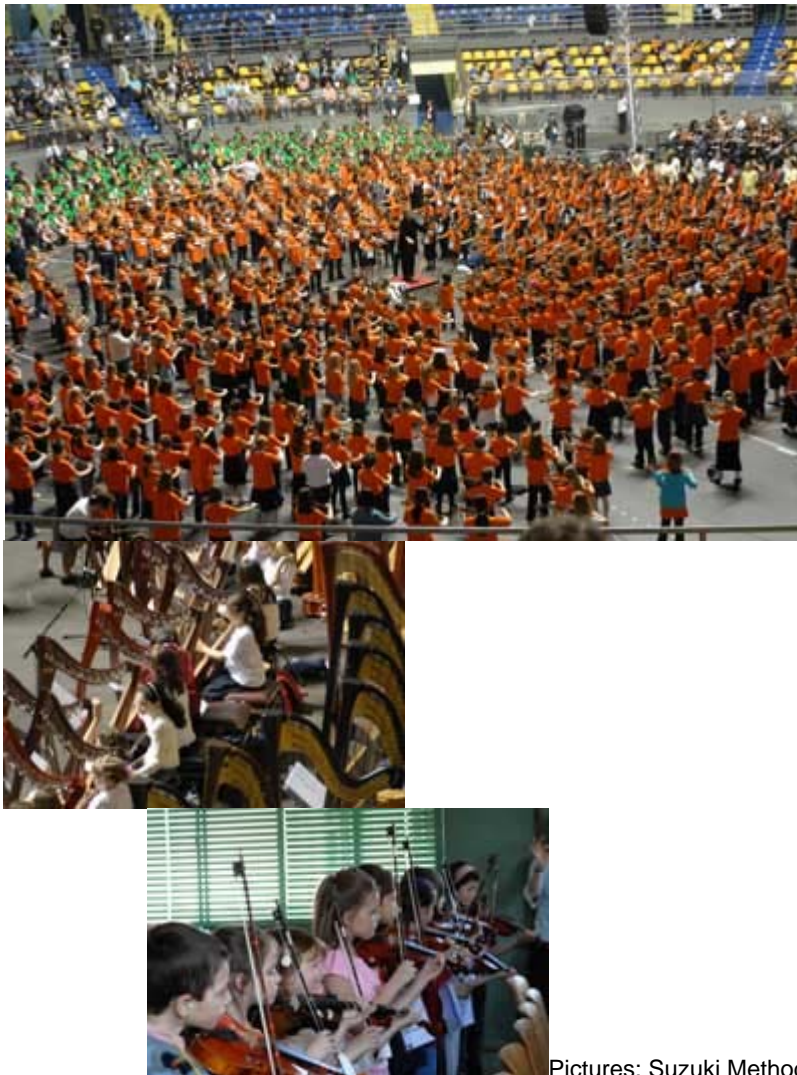
#### *Once you pass the entrance exam, you can be a conservatory student!?*

Actually, the answer is no. There are many exams or tests to pass before you become a conservatory student and if you pass all of them, finally you can be enrolled as a conservatory student. Somehow this system is believed to be better and easier to become a conservatory student in Japan.

## **B. Suzuki Method**

“The Suzuki Method is based on the” Mother Tongue” method of education which was established by Dr. Shinichi Suzuki (1898-1999) the founder of the Talent Education Research Institute (known throughout the world as the Suzuki Method). Ones ability to speak ones native language is not inborn. All abilities including music are developed through circumstances.” (Quotes from website: <http://suzukimethod.or.jp>)

The *Suzuki method* is a well known education system all over the world. I found the article about the *Suzuki Method* world convention held in Turin, Italy 2006. The workshop was from April 12 to 17th. There were 3,000 students from 27 different countries talking a lesson and playing a concert. As you can see there are more than 300 people (50 harp players!!) on the stage when they played a final concert during the last day.



Pictures: Suzuki Method world convention (Turin, Italy 2006)

I agree with basic idea of the Suzuki Method. However, in real life I suppose it is very tough to have good educational environment mentioned by the Suzuki Method. As it is explained in The Basic Principles of the Suzuki Method below, practicing everyday is necessary, however, you cannot force children to practice. I think this part is really difficult to do for parents. I have seen some problems with parents forcing their children too much. During the lesson, a teacher even hit a child. Children who were forced or hit, it became trauma. So not all children can get practical education like the Suzuki method. I think this is reality in Japan.



I think as a teacher it is tough to follow the Suzuki Method. Especially when you want to create your own way of teaching, this is impossible with the Suzuki method. However, playing a concert like shown in the picture above, would be a really special experience I personally feel it contains a kind of religious atmosphere. It looks a bit like a North Korean mass game.

**The Basic Principles of the Suzuki Method** (From website: <http://suzukimethod.or.jp>)

### ***Using the Mother Tongue Approach***

Every child can be educated. All parents know that their child can learn their native language. This ability to master their mother tongue allows parents to nurture and encourage their children with confidence and infinite affection. They realize that this is not an acquired knowledge but ability inborn in all human beings.

### ***Shinichi Suzuki with children***

Learning begins the day a child is born. A child who is raised from a very young age with love and attention will develop more successfully than a child whose education begins at the traditional "school age". Parents are experts in their own language and feel comfortable teaching their mother tongue to their children. Such an accomplished teacher fosters only the highest ability in their students.

### ***"Intuition" is a very important principle of talent education.***

One of the most fully developed abilities of human beings is intuition, without it we could not learn our mother tongue so successfully. A mother speaks kindly to her child from the first day. Her smile and warmth in conjunction with her spoken words develops the child's language ability. If a child was spoken to without the love and warmth but with hard, written letters instead, would the child be able to learn to speak his mother tongue ? This is why there is no textbook required for a child to learn his native language.

### ***Never force children to practice or rehearse.***

Parents never get angry with their children when they are not able to speak fluently. In this positive environment, children can develop without inhibition. A language has never been learned through the use of the command "study hard". Is this not an ideal state of education? Given a nurturing environment, children will develop their own language ability. Children enjoy speaking and will practice everyday amongst themselves. Through play with older children, the younger ones expand their vocabulary and are encouraged to develop their abilities. Human ability develops through practice and exercise.

Repetition and rehearsal every day prepares a child to move on to the next level of ability. Through repetition a child gradually becomes an expert in his mother tongue.

### ***Why is it necessary to practice every day ?***

Memory is patterned and developed every day through constant repetition and positive reinforcement. Through observing the process in which children master their mother tongue, we see the necessity of repetition. A one year old child can speak only a few words but in only a few short years the same child can use his mother tongue fluently. It is an amazing amount of progress in a short period of time. Education, which does not bring about such success is a failure.

Children need to feel confident in their abilities and thoroughly master what they are



learning. This is the most important thing to keep students from giving up. At first, they learn a simple skill carefully and repeat it again and again. Only after they have learned it thoroughly and been able to perform it enough for them to move on to the next step, will a child feel it now “easy”. The mother tongue approach can be used in other studies. Music is just one of the many fields that can benefit from the use of talent education. The concert performed by children is an example of how the approach can be used in music.

## 1-2. Elementary School (age 6 to age 12)

### A. Japanese School Year Calendar

Kindergarten to University  
Company and more....

## Japanese School Year

April	May 5 <sup>th</sup>	September	December 20 <sup>th</sup>	January 5 <sup>th</sup>	March 20 <sup>th</sup>
<b>1<sup>st</sup> trimester</b>	Summer Holiday	<b>2<sup>nd</sup> trimester</b>	Winter Holiday	<b>Last trimester</b>	End of the school year and spring holiday

First of all, please take a look at the chart of “Japanese School Year Calendar”. Almost all schools including kindergartens, elementary schools, Junior highs, high schools, universities and also companies follow this calendar system. There are a few exceptions like specific universities and foreign companies. They might use a calendar similar to the Dutch one.

In elementary school, music is a part of the program, just like math, Japanese, history and so on. In the music lesson at elementary school, the children have choir(合唱)class and learn how to play the recorder. Each trimester the children have a recorder exam or a recorder concert. This means that almost all Japanese people have experience with playing the recorder!! The choir concert takes place as a part of the autumn festival. Autumn in Japan represents “A season of culture.” So schools have festivals where students express their cultural activity such as painting, acting, and concerts.



Recorder lesson is obliged for all students in elementary School.

## **B. Marching band & Brass band**

From senior years (3rd to 6th year), most of public and private primary schools have music activities such as school marching bands, brass bands and choirs. However, these activities are not for all students, only interested students participate. The difference between a marching band and a brass band is mainly the style of playing.

Students don't need to buy instruments, since the school will provide them. The band is mostly lead by a coach or teacher. A marching band plays in concerts and other school activities. Some of the marching or brass bands will participate in competitions. The pictures below show some examples of school marching bands and school brass band.



Elementary School's marching band playing in the local festival (Matsudo city, Chiba)



Elementary school brass band (Funeishikawa: Ibaragi Japan)

### **C. Private music schools**

My classroom had 35 students. There were 4 classes. Whenever we had a choir concert by all classmates, there were always about ten students who could play the piano as an accompanist, most of the time it was girls. They took a private lesson either from private teacher or private school like *Kawai Music School*. The school has own concert for students and grade system: when you pass a exam, you can get a grade. In elementary school time, a piano (or violin) lesson is popular and there many school where you can learn. However, it is difficult to find good school for other instruments.

Taking a piano lesson in a private school is very popular in Japan. I found this is very similar style with *SKVR* in Rotterdam. The difference is *SKVR* has more variety courses than private schools in Japan. For example, it is just very difficult to find a nice drums lesson in age 8 years old.

## 1-3. Junior High School (age 12 to 15)

### A. “CLUB” Activity

In junior high school, the school activity (called “CLUB” in Japanese) becomes obliged for all students. CLUB takes place after the class in a day. It has varieties: Sports (Baseball, Soccer, Tennis, Swimming, Judo, and athletic sports), Cultural Activity(Art, Japanese traditional culture, and music). Each CLUB needs to have a teacher (coach) to take care of.

#### An example of weekday menu:

8:30	Morning meeting
9:00	1 <sup>st</sup> class ex:Math
10:00	2 <sup>nd</sup> class ex:History
11:00	3 <sup>rd</sup> class ex: Biology
12:00	Lunch time
13:00	3 <sup>rd</sup> class ex: gym activity
14:00	4 <sup>th</sup> class ex: English
15:30	CLUB activity
18:30	Dismissed

### B. Brass Band

In Junior high school, the most popular Music CLUB is “Brass Band” that has two different styles, one is *wind orchestra* and another is *marching band (Drum Corps)*. The definition is up to how a school names the band. The secondary popular one is classic guitar ensemble and choir. Students don’t need to be skilled. All beginners are able to be in the Clubs. There is a teacher who manage the club and another teacher who teaches how to play instruments and conduct. Normally beginners learn how to play instruments from older students. This is also the same in High school brass band.



Brass Band Club in Nishiya Junior High School

#### Concours

Every seasons especially in summer(the end of 1<sup>st</sup> trimester, there is a competition (concurs) which decide the No.1 brass band in Japan. There is 1<sup>st</sup> round (local), 2<sup>nd</sup> round (region) and final round (national).

#### Festivals

In autumn, junior high schools also have cultural festival in schools. In this cultural event, each classroom needs to do some cultural activity, choir or playing act. You can find student playing rock band, performances from guitar CLUB and brass band CLUB.



### **Wind Orchestra**

Wind orchestra is called *brass band* in Japan. But in junior high school, definition of brass band is not clear because many brass band play both wind orchestra style and Marching style. In my thesis presentation I would play the music of wind orchestra. Music example: Alfred Reed. Since Alfred Reed wrote a song for NAVY so I discovered that I think here in Holland Marine Band of the Royal Netherlands (NAVY) [www.marineband.nl](http://www.marineband.nl) also play both wind orchestra and marching.

### **Marching Band (Drum Corps)**

This style is very well known as a army style marching music. In Japan, from elementary school, there is a competition. Many junior high schools have school marching bands.

## **C. Private music schools**

Some students can combine with going to junior high and taking a lesson in private school. From this time, you can see students who start quitting music school because of Juken (the entrance exam for high school) and simply it becomes difficult to combine. When I was junior high school, my father just bought a flute as his hobby and he just gave up. Then he applied private lesson for me without asking me if I wanted to play it or not. So I started a flute lesson at that time, lesson was once a week and price was 6000 yen (40 euros) a month. Lesson was only half hour and I did not get motivated and was not good student. I recall that time and think now if a lesson was group lesson, it would be more interesting(or not?).

## **1-4. High School (age 15 to 18)**

Only very few high schools Jazz Big band where you can learn basic skills to play jazz music. But it is rarely found in Japan. So I need to still explain about general situation.

### **A. High school Brass band**

Here I would like to explain about high school brass band. This case brass band means the band playing wind orchestra style. In high school, you can participate Clubs as well. Since High School is not obliged education in Japan, CLUB activities are not also "MUST" activities. Let me write about my personal story, I started playing the saxophone when I became a high school student. I joined a school brass band. I wanted to play the saxophone but there were already other students and so no space for beginner like me. In the first half year, I had to play the percussion.

## B. Concours



The 42<sup>nd</sup> Concours Semi final in Kyoto

### The 54<sup>th</sup> Concours in 2006

Junior High schools			High schools			Universities	Company bands	Other Bands	Total
A	B	Total	A	B	Total				
2,376	4,173	6,549	1,528	1,750	3,278	177	27	554	<b>10,585</b>

<http://www.ajba.or.jp/>

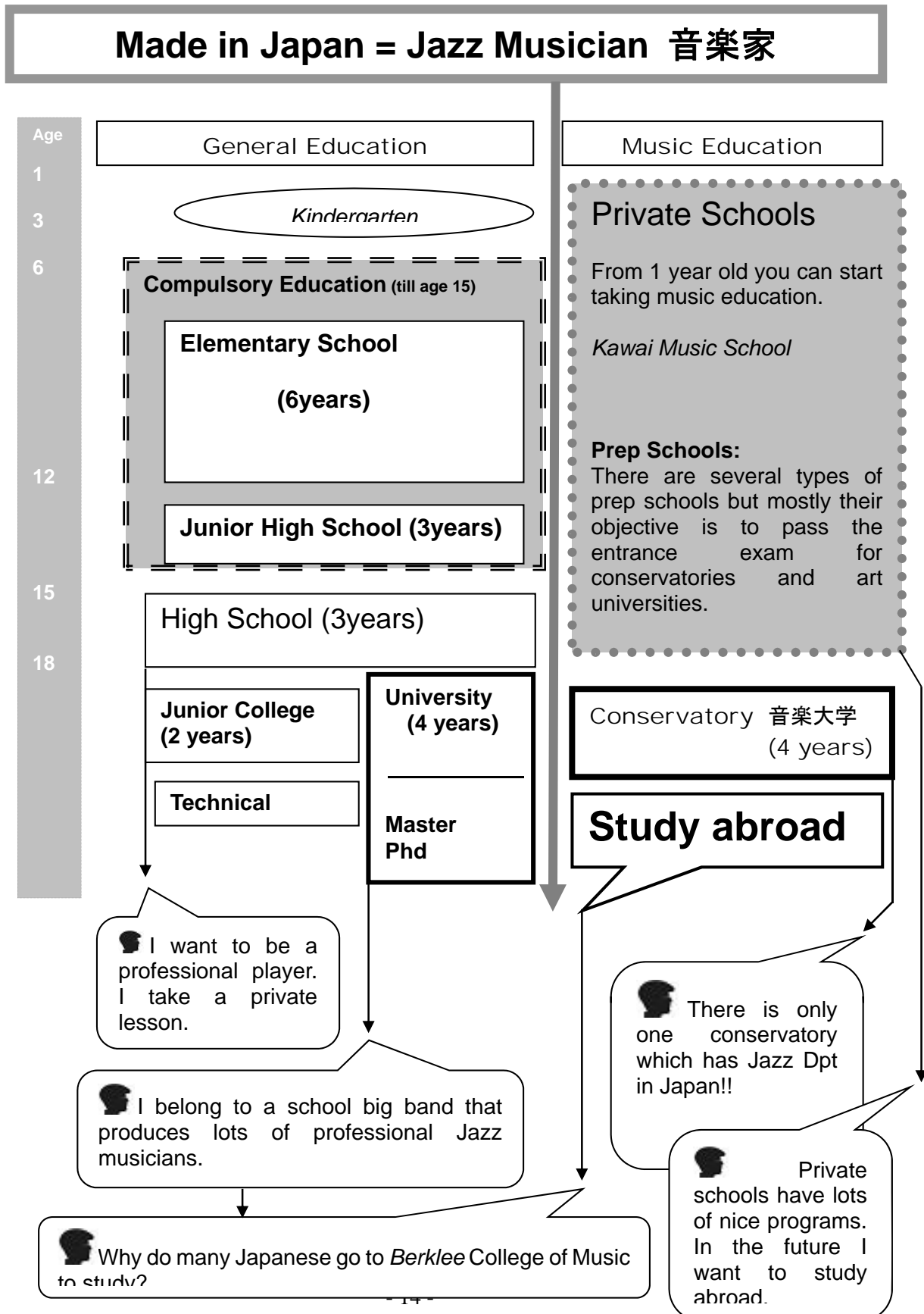
From April (school new year), Most of Brass band start preparing for concours that decides the best brass band in Japan. This concours is the only one and biggest one in Japan. It has been here since 1940. There were 10,585 bands participating last year. There are two different band format which is A format (30 to 50 people in the band) and B format (less than 30 people). Each band must play two songs (within 12 minutes): one is an obliged song for competition and another is a song free to choose. I played the percussion in the competition. After the competition, I could finally start learning an alto saxophone.

## C. Private music schools

When you are high school student, you can find some private music schools for pop music because in those ages, you can find students' band such as rock bands, fusion bands, and pop bands. Comparing to next chapter (Professional Education), high school students have limited opportunity. However, for example, you can find drums teacher from Yamaha Music school. You can get private lesson from guitar school. Situations are like this.

## 1-5. Professional Education (age 18 to 22)

We learned the music education system in Japan. I made a chart for general idea that we have seen already and gong to see from 18 years old.





## **A. University**

Finally, from 18 years old, you have choices to take an education for jazz. Comparing to Holland, education systems in jazz is not rich. Whenever I see talented teenagers in school, I don't only admire them but also Dutch education system. Anyway, here is an exiting part to see jazz education in Japan.

### **CIRCLE**

In university CLUB activities are called CIRCLE (Circle). This means a network of people. This Circle comes from the image when people hold their hands, then you make a Circle by chain of people. Circles are established and organized by students. A student organization has responsibility and is a head quarter of all Circles. This means Circles are run by students. This is a big difference from former educations. A university has lots of kinds Circle in music area: Brass Band, Philharmonic Orchestra, Choir, Guitar ensemble, Mandolin ensemble, Rock band, Pop band, Jazz combo, Jazz Big Band, Latin ensemble, and so on. In jazz music there are defined in two categories: a jazz combo (ensembles) Circle and a jazz big band Circle.

Additional information: The Circle can be interactive with other universities as well. For example, A-University students can register oneself in B-University's Circle.

### **Jazz Combo Circle**

Since most people start learning jazz at university, usually first year students are beginners or have experiences of playing instruments but never learned jazz. In Universities, there are no teachers or coach to teach them. Students learn either from senior students or taking private lessons. Because Circles are established and organized by students, students can make all rules and make projects. There are always good things and bad things. University students run the Circle so, they could create their way of activities. I think this is very practical and challenging for students. A bad thing I think is that the Circle goes out of control. Students can be easy to be lazy. I have seen some jazz combo circles (not only jazz Circles) that became no activities and just hanging out with students (It is easy to become a Party Circle).

They have jam session among members of jazz combo Circle once a week. In autumn, Universities have also culture festival which is similar to *Open Dag* in Holland. The festival in University takes place about 3-4 days. Some universities have friend ships and they cooperate together in the festival. For example 4 universities have a concert together in the one festival. You can see the concert of 4 different bands at the same place.

### **Jazz Big Band Circle**

Another jazz Circle is Jazz Big band. About 100 universities have school jazz big bands. Each school has character, swing and traditional (Count Basie style), contemporary, and Latin. A big band has a regular band (Primary Band) and a secondary band. Being a member of a regular band, you need to pass the audition. A secondary band means people who can't pass the audition. I think this is really tough. I was in Meiji University Big Sounds Society Orchestra that won the contest and even tours in America several times. I could become a regular member only last year of my university (4<sup>th</sup> year). Their activities are 1. Playing concerts, festivals and making tours. 2. participate *Yamano Big Band Jazz Contest*. When they win the contest, they can go to play at Lionel Hampton Jazz festival (Idaho, USA: <http://www.jazz.uidaho.edu/>).

### **Yamano Big Band Jazz Contest**

This is the biggest concours for university jazz big bands. As you have seen the brass band concours, it takes place in summer as well. Since 1965, they have had this contest. *Yamano* is a music instrument shop in Tokyo and they organize this big band jazz contest. After auditions, there are 40 universities included conservatories compete in the contest. The contest takes place in 2 days. Each band has 15 minutes for playing. When I

was in the big band, we played 3 songs and won the 4<sup>th</sup> prize.



Meiji University Big Band Society Orchestra

## **B. Private Academy**

In major cities such as Tokyo, Nagoya, Oasaka, Kyoto, Fukuoka and more, there are some private music academies for not only jazz music but also other style of music. They have both 2 year and 4-year programs. For example, *An Music School* <http://www.anmusic.co.jp/> (since 1967) has Guitar, Piano, Keyboard, Bass, Drums, Sax & Flute, Vocal, and Composer & Arrangement departments. I made an interview with Taka Moro who graduated from An Music School. Another example, *Koyo Music School* <http://www.koyo.net/> has exchange program with *Barklee College of Music* (Boston, USA).

## **C. Conservatory**

There is only one conservatory that has a jazz department in Japan. This is very incredible! That is the reason why most of people take private lessons or being private academy students. Senzoku College of Music has the first university which has a jazz department in Japan. The jazz department was established in 2000, so it is just 7 years old now. Senzoku has

Piano  
Guitar  
Bass  
Drums

Sax  
Clarinet  
Flute  
Trombone  
Trumpet  
Percussion  
Vocal

Composing & Arrangement

Programs are as follows: main instrument lesson, Music Theory, Ear training, Sight Reading training, Ensembles, and secondary instruments lessons.

*Senzoku* has also an exchange program to *Berklee College of Music*. According to their website, it costs \$46,236 per year!! I think this is very expensive. Including other private schools you can't know the price of their tuitions if you don't apply their brochure. As far as I know, an average of conservatory's tuition is about 10,000 euros a year.



Senzoku College of Music(Tokyo)

## **Interviews**

### **1. Taka Moro:**

Date: 29<sup>th</sup> March 2007

Interviewed by Shu Ishikawa via email

### **Profile**

Taka is a guitar player and a friend of mine who I met in New Orleans. We played together and often had a gig in downtown. Now he lives in Texas, America and he works as a staff in *Marchione Guitars* that produces guitars for professionals such as Jim Hall.

He was born in Japan. He was introduced to music by his grandparents, who were both musicians. His grandmother worked as a piano tuner, and grandfather was a harmonica player. It was natural for him to have deep interests for music.

He moved to New Orleans in 1998, has performed and worked with Walter "Wolfman" Washington, Theresa Anderson, Alonzo Johnson (Bootsy Collins), Nat Jolivet (Eric Clapton, Buckwheat Zydeco), Dave Manley (Jill Scott, Herbie Hancock), to name a few.

### **Questions and Answer**

**1. You went to private music school to learn Jazz guitar in Tokyo before you went study abroad. What kind of programs did you have? Please tell me your general opinion about private music school in Japan(or simply opinion about your school).**

I was in An Music School (Private School: Tokyo) 7 years ago. Their programs are diverse which has a main instrument lesson, Music Theory, Ear training, Sight Reading training, Ensembles, and Piano & Percussion Lesson (as a 2nd instrument). I think this school has all useful curriculums for being a professional musician. For example, because I took guitar class, I learned how to make music for Mass (TV and Japanese pop music) and visited recording studio to see what kind of technique needed as a professional.

This school was established 30 years ago by Japanese professional musicians for producing professionals. I felt their concept had still remained.

## **2. Were you satisfied with programs when you were there?**

I was very much satisfied when I was there. I think my decision was right. Now I just can't think what if I would go to another school. After I graduated, I really realized how important and practical their lessons were. I felt it throughout being into professional job.

## **3. Since you start living in America, you have had experiences both learning and teaching. Throughout your experience, can you tell me the difference in education situation between Japan and America?**

Well, this is very difficult question (Laugh). I think America has a culture which is "Praise". They praise very often. This is something you don't see often in Japan. Let me have an example. Let's see, I think parents' character are very different between in Japan and in the US.

In Japan, when children get perfect (100-Points) on the exam and they say that to their parents, most parents would say "Good boy (girl), please do you best next time as well."

In America, even if children get 50-points on the exam, parents would say "Oh, sweetie, you did great job. You are the best." I have seen many examples like that.

As my opinion, praise itself is a good thing and of course praise makes people glad. I think it is problem in art education included music if parents only praise children. The more praised, the more confidence grows up. I suppose those "praised children" are weak in a way and have luck of responsibility. I assume there are only few American children who can say "I am sorry" and admit their mistake when they make a mistake. This is because of praise, I believe. Can you see those American as well? The clearest example is our president. (Laughs)

I would like to advise that parents try to be more practical whenever they evaluate their children. They can praise but in the same time, they can tell that this is a opinion and there are other ways.

I believe a musical talent and a gift (of ability). In art world included music, we should realize they exit and face to them sometimes. Sometimes you need to give up things by those reasons. In Japan, I think this "giving up" idea is taboo. On the other hands, in America, this is opposite. People seem to understand a talent and a gift, so giving up is also admitted. I think this difference is very interesting.

Music is not like a game of boxing that you can see who wins and who is lost. Music is unclear to compare someone's ability. I think teachers need to make it clear that making effort is not enough when you learn music because a talent and a gift exists.

## **4. What do you think of Japanese market?**

My main job is making a guitar for sale. I write a column in Japanese monthly guitar magazine as well. Every month, I receive the magazine from Japan. How popular jazz music in Japan always surprises me. But, there is a major difference.

Reading at Americans' Jazz Magazines, articles are about Jazz scene "now": a new talented player invented new type of Jazz music. But in Japan, you can find articles like "A study of *Wes Montgomery*" and "The world of *Joe Pass*". Japanese magazines seem like focusing on traditional Jazz. In that sense, I admit jazz in Japan as a sort of original culture.

Let's get into more detail. The *archtop guitar* that has a similar shape as a violin is a main stream style for jazz guitars. In America, most people use round-wound strings for it. But in Japan, they use flat-wound strings. The flat-wound strings are as same strings as Wes Montgomery and Joe Pass used. Japanese players are more into that old sound. This is unbelievable in America. American thinks using flat-wound strings are old fashion. Japanese jazz guitar player still worship old players and it is hard for them to move on because new style is not a priority. I suppose basic definition of jazz in Japan is be-bop.

**5. Do you think your studying abroad (working in the U.S. ) makes you change? What kind of things did you learn and obtain?**

I think I can control myself better than when I was in Japan. I don't have to compare to other people because I can face to myself and talk to myself. It is always myself to make a decision and do. I start believing my sensibility. That is the difference from before, I suppose.

**6. Please tell me your happy moments and difficult times while staying in America.**

Nowadays, I don't have such an experience anymore but before I had bad experiences. When I taught in a school, some Americans had an assumption that "Japanese can't play jazz" or they just said "I don't want to learn from Japanese". I think those opinion are understandable because Americans are proud jazz music that was born there. Even I understood, I was really disappointed by those behaviors.

**7. Are you happy? What are you up to now?**

I had my longing for Marchione guitars when I was teenager. Now I work with Stefan Marchione himself. This is really incredible. I was a fan of Mark Whitfield before but now I am the person who makes his guitar and talk to him. For me, life is full of surprise.

Am I happy? I'm the happiest guy in the whole world!!!

**2. Julius Schulz**

Date: 15<sup>th</sup> April

Place: His home

Interviewed by Shu Ishikawa

Julius Schulz is my friend who plays the drums, graduated from Codarts. He has been to Japan several times and has experiences of teaching, leaning, and playing music there. As he is a professional musician, I am very curious what he thinks about Japan. Here is his profile in Dutch version version.



Julius Schulz (1970): jazzdrummer

Julius Schulz, geboren in Arnhem, studeerde allereerst Grafische Vormgeving aan de Hogeschool voor de Kunsten in Arnhem. Daarna volgde hij de opleiding voor Jazzslagwerk aan het Rotterdams Conservatorium, waar hij in 1999 afstudeerde (docenten o.a. John Engels; Peter Ypma). Speelde met o.a. de Bigband Rotterdams Conservatorium; Windmill Bigband; Rotterdams Philharmonisch; Jerry van Rooyen; Rob Pronk; Bobby Shew en diverse theaterproducties. Werkt daarnaast als docent slagwerk (Muziekschool Rotterdam; Rotterdams Conservatorium) en bij muziekhandel Stolk & van der Heijde Bladmuziek Rotterdam. Hij heeft een speciale belangstelling voor de Japanse literatuur en Japanse taal.



12times-Holland workshop at elementary schools at *Hirado*, 2003 October

### **Questions and Answers**

**1. You went to *Hairdo(Nagasaki: south part of Japan)* for 12 times Holland project in 2003. You gave drums workshops in several elementary schools. What did you discover from that?**

First of all, when I was child, two public elementary schools I went (*Lochen* and *Ruurlo* near *Zutphen*) did not have music lesson. There was even no music teacher. So, first of all, I was surprised music class was a part of school and in addition that, I found Japanese children have already music high culture standards because of Japanese pops, Karaoke, and music class in the elementary school.

**2. As a teacher, did you see the difference Japanese teachers and Dutch teachers?**

Japanese teacher have authority and power. As matter of fact, students need to follow them and show respect. For example, Japanese student try to imitate a teacher because they both think it is a good way to learn. But in Holland, if students do the same, teacher would be criticized by the words "Why do your students play exactly like you?". I think Japanese musicians therefore have lack of personality and are not good at showing personality as well. Then they change their priority by working hard to obtain the technique. In a lesson, Japanese teachers tell students not how to grow pupils' personality; they explained more about how to learn technique.

**3. What is the difference between Japanese students and Dutch students?**

I think this is the part of their character difference. Here in Holland, young music students already have taste of music or desire what they want to be. In that sense, Japanese kids are more neutral and open-minded. I felt they were all nice but if you talk about character, I felt Japanese people were not good at showing their character (or opinion). While my workshop, I was surprised how they were enthusiastic and very polite.

Sometimes they got crazy to play percussions because they were excited but whenever teacher said "be quiet", suddenly they became quiet. That is very different from Dutch culture.

#### **4. You played concerts in Tokyo several times. What did you think about Japanese musicians and audience?**

First of all, there are so many people who know Jazz deeply even in small town *Hirado*, it is not so hard to find a person who has all *John Coltrane* CDs. Japanese people have lots of knowledge of jazz music (not only jazz but also other type of music). The Amount of people who are into Jazz is way more than Netherlands.

Second of all, people respect musicians. Even in a small cafe, whenever there is a live performance, they listen to the music because they respect music and also they believe chatting during musicians playing is rude. People bring friends and friends bring friends when I had a concert. I saw this situation a lot. I think this is a part of Japanese culture. During the concert, I feel audience became united as a family kind of feeling. This was really new and made me feel good.

About Japanese musicians, huge difference between Dutch musicians and Japanese are after the concert or after the rehearsal. Here in Holland, you would have seen people left immediately after the concert. In Japan, it never happens. They even spend more time for drinking (socializing) than playing the concert, which is very nice to me because I wanted to get known people.

#### **5. In the last question, please tell me your view of Japan.**

You have seen some freaky Japanese culture introduced by Dutch TV and Newspaper. Of course you can find those culture in Japan, but my impression of that country is different. I have not thought those crazy parts that much because what I saw and experienced was not out of my common sense at all. I really can communicate and understand them. This part was my breakthrough. It would be nice if I can work as a musician in Tokyo.

### **3. Special interview with Misha Mengelberg**

Date: 18<sup>th</sup> April

Place: Café Kaiser at Amsterdam

Interviewed by Shu Ishikawa

It was a very special opportunity to have an interview with Misha Mengelberg. I thank Oacar very much. We had a more than 2 hours talking. There were of course some social talks, articles about his biography, and more. There were lots of topics we talked, however, it was really difficult to put everything we talked. It was very difficult for me to talk about only my thesis topics. I felt my comprehension of English and community skill was not enough. It was very much challengeable for me. I tried to summarize both my questions and his answers. I hope I could make them clear.

#### **Questions and Answers**

#### **1. When was the last time to visit Japan?**

I think that was one and half year ago. I was a guest from *Sabu Toyozumi*. Once in 3 years, I go to Japan. I play there and stay at his place. He finds the place to play.



## **2. What do you think about Japanese audiences?**

Japanese audiences are, as far as I see how they react music, the most polite audiences I have seen. I mean in this case the politeness is not about diplomatic. They have knowledge of improvise music and never ask me some stupid questions after the concert.

## **3. So Japanese audiences are polite?**

Speaking about Japanese politeness V.S improvise music, I heard one story of Shintou from the trumpet player, Toshinori Kondo. (Shinto is a general term for the activities of the Japanese people to worship all the deities of heaven and earth, and its origin is as old as the history of the Japanese.)

He said there is a very old form of Shintou, in which Instrumentalists play nonsense. There is a moment in which is illogical and not predictable. They demonstrate the world as a chaos. By the way, I am an enemy of religion as personal. I am sorry but I have to say that. It is certainly gods are involved. If chaos is the essential of our life, where shintou put that type of music??

Anyway I have no answer of this.

## **4. How about American audiences?**

There is a club for improvise music called Tonic. They closed because of financial situation. We ICP Orchestra played there and people like us. ICP Orchestra consists Americans and Dutch musicians. You should listen to us.

Anyway, Americans are too good to be true. They applause in a way too much. They can be enthusiastic after the song but during playing. (I suppose he was really irritated by those applause during his playing.) I have seen same situation in Japan too. Ok, speaking more about Japanese audiences, when I had a concert with *Sabu Toyozumi*. There were retarded children. They wanted to play (join) during our playing. They did it very nice way. They did not come to the piano to play because I am there to play.

## **5. In Holland, I have seen many contemporary concerts, dance performances and theater plays. It seems like people appreciate contemporary arts and avantgrade things. They look like very proud of themselves. I have seen some people who were sleeping during the concert and as soon as they heard people applause, they follow it. They even make standing ovation.**

Talking about a dancing, I like a Japanese dance art called Butou. I am not interested in European dance culture. Ballet is for me very much gymnastic. That is it. This is no art for me. (Then we go on talking about his last piece and how Japanese piano player, *Tomoko Mukaiyama*, played. Misha had a lot of compliments of her.)

## **6. In contemporary art, do we need basic skill? For example, if you want to acrobatic dance, do you need the basic skill of ballet?**

I like to look at old women. I have seen them in Italy. I have seen them knitting in the shadow. That is the moment I like. Okay, let's them knit socks. I can look at them for ours. That is very similar with my music.

## **7. Why is it similar to your music?**

Because I am also knitting and playing the music as an old, idiot, and crazy man. If I don't follow the rules, the socks would be out of shape. So my rule is....

First of all, for me knitting is a miracle because I don't know anything about knitting. So I looked at it, and I say "oh wow" because I am amazed by the outcome and results by knitting. What are they doing? I can see there is something is going on. Oh, ok. They are knitting. I see. I want to have a feeling of something is going on. That is something I want to have.

My daughter (designer living in New York) asks Chinese people to make her works in their factory. Sometimes, she makes that instead of them and of course she has knowledge as well.

Chaotic is a part of our life. It is very difficult to be chaotic. Some people try to understand it by using theory. People think I am mad but I am not so much... I often look at garbage bag and see oh, wow there was a tomato pasta and new s paper. It is an urban archeology. I like that.

I think jazz is dead. I can tell even when kind of exactly. It is the summer of 1960. They go to different ways which have similarity of what happened already before. Put that in this question, contemporary music has the same character.

**6. Speaking about audiences again. I was amazed by the situation in the classical music halls, Doelen or Concertgebou, you could often see all people making standing ovation.**

Not in Amsterdam, Rotterdam people are special. (Laugh)

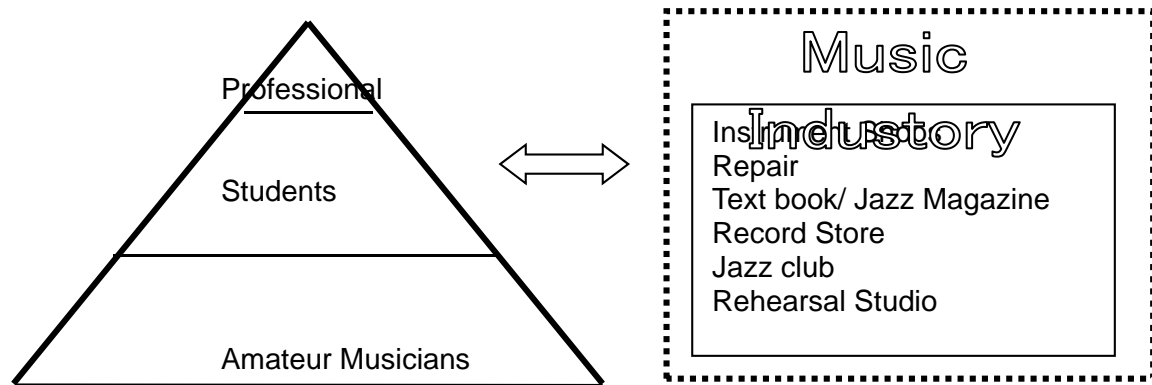
**7. I admire Dutch education system for music. Do you agree with it?**

There are some very fantastic Japanese musicians in Japan. They go to good directions, I guess. You need to come to my lesson, the Noise class. It would be nice that you can be the witness of my class. I don't like just making noise. Noise into music..... I don't talk about it with them during a class because they have to deal with noise. I let them learn by experience that is somehow my way of education.



## 2. Music Industry overall

### Introduction



As you can see on the last chapter, there are varieties of ways to take music education. All elementary school, Junior High School and High school have students who are playing in the brass band every year. It would be huge amount of people who need to buy horns and equipments. Many musicians mean there are many music instrument shops and many offers of repair instruments. This phenomena makes music industry rich. From this aspect, you can see how big Japanese music market is. Since there are many private music schools even in the very small local city, it is not difficult to find the place to buy music stuff and instruments.

First of all, let's take a look at the music instruments shop. The most popular style is like *Music Hakkert & Feedback* type, which means all in one place. In Holland, merit of those shops is that they have all different kinds of instruments and books. Demerit is that those shops are mainly made for from beginners to middle class players. So, sometimes it is difficult to find professional use instruments or equipments (tools). The situation is similar to that in Japan as well, but most of those mass music shops cover all materials from beginner to professionals. One music shop has other departments and each department has own building. Therefore they can have different function.

I mentioned that All in one shops are the most popular type shop in Japan. One of the reason why is it is very convenient and reasonable price. It is not rare that shops have also music school inside or tie up to music school, so you can start taking a lesson at the place where you buy instruments.

In Tokyo, there are several places where you can find all different music instruments shops on the same street. This is very similar to music stores in NY Manhattan.

### 2-1. Shimokura music instruments shop 下倉楽器店



*Shimokura musical instruments Co.* as specialty store of stringed and winds instrument, has been established since 1937 at Ochanomizu, Tokyo. Ochanomizu is the place where my university is located. This city is well known as music instruments Shops






Street and skiing shops street. On the street (approximately 300m), there are many different kinds of music shops on the both side of street. It is funny from the end of the corner Skiing shops street starts. Since I belonged to Jazz Big Band in university, it was very convenient to buy reeds and check out some new CDs and new stuff.



According to their website: *Shimokura* is Total Music Instrumental Store, and has three elements as "Sale", "Maintain/Repair" and "Teaching".

1. "Sale": A large quantity of On Hand, Own Brand, and Used Instrument.

They sell wind instruments, brass instruments, Guitar and bass, PA system, computer music (Soft wares and hard wares), Strings instruments, and second hands instruments. As they say, they make their own brand.

 <b>SHIMOKURA</b>	<b>Signal Trumpet</b> (Japan Defense Agency standard Three roll,Two roll) Custom Made Three roll,Contest Three roll <b>Fanfare Trumpet</b>	<b>Simokura Original Brands:</b>  Here is the list of their own brands. They are mainly for beginners. I have tried the Marcato saxophone before. It was like Yamaha student's model or Taiwanese brand Jupiter. It is well made and sold in very reasonable price. I don't know other instruments but probably it is made for same concept.
 <b>THE MARCATO</b>	FLUTE, SAXOPHONE, CLARINET, TRUMPET, POCKET TRUMPET , CORNET, FLUGEL HORN, TROMBONE	
 <b>S.G.GALANTE</b>	FLUTE, SAXOPHONE	
 <b>K.Shimora</b>	Violin, Viola, Cello, Bass, Bow	
 <b>Roth</b>	Violin, Viola, Cello	

2. "Maintenance/Repair": Good communication and correspondence between all stores.

As most of instrument shops do, *Shimokura* has repair department and they have warrantees for all new instruments.

3. "Teaching": Improvement of technique at Music school and sponsored music event (concerts) and concours.

*Shimokura* has own music school and they sponsor some schools. Other music shops such as *DAC* and *Ishimori Woodwind* have their concert hall where you can have concerts and workshops.





いらっしやいませ (irasshaimase)  
Welcome to Shimokura.



<http://www.shimokura-gakki.com>

As you can see, there are full of instruments in the departments. I think music instruments shops in Japan have thousands of instruments in floors. The huge quantities of instruments are sold on the one name of shop. Even Musiek Hakkart is much smaller instruments shop I have to say. But Japanese shop doesn't have enough space to put all instruments. Therefore the way of their exposure is crowded because the balance between the space and amount of instruments are not appropriate. Lots of music shops have lack of space, which is common in Tokyo.

**Reference: Ishimori Woodwind (石森管楽器)**

Ishimori (Woodstone Wind Instruments) is very well known from overseas artists such as David Sanborn, Kenny Garrett, Michael Brecker, Phill Woods, Joshua Redman and many

more. Whenever they visit Japan, they go to *Ishimori* to fix their horn. They play some old Selmer saxophones and estimate them. *Ishimori* sells those estimated instruments as special instruments with musicians' signatures. I think *Ishimori* is good at not only excellent repair but also selling products.

## 2-1. Jazz Magazine

There are two major jazz magazines in Japan. Those are both monthly magazine. There are more music magazines but I would like to introduce only those two.



### A. Jazz Life

This is monthly magazine published in all over Japan. Total pages are over 200 pages and price is 7 euros. It contains information of artists and more which is similar with Dutch magazine *Jazz* or American magazine *Down Beat*. However, *Jazz Life* is made for players as well, so contents are varied and you can find interesting articles called the monthly lesson for each instruments.

#### Comparison of contents between *Jazz* and *Jazz Life*

contents	Jazz	Jazz Life
Interviews with musicians	Yes	Yes
Concert Reports (Both domestic and international)	Yes	Yes
Critics of released CDs in the month	Yes	Yes
Commercial of new model instruments (instrument shops)	Yes.	Yes and Included endorsement musicians' reviews for new models.
Workshop reports	Yes	Yes
Monthly lessons for your instruments (piano, bass, guitar, saxophone and trumpet).	No	Yes
Solo transcriptions	No	Yes
Music scores	No	Yes
Theory lessons	No	Yes



Attached CD	Yes	No (but "yes" on special edition )
Advertisements (musicians, instruments shop, jazz clubs, record rebels, instrument brand and etc.)	Yes	Yes
Concert information for all jazz clubs (domestic)	No	Yes
Bulletin board: Add from people ("For sale" and "Wanted!")	No	Yes

## B. Swing Journal <http://www.swingjournal.co.jp/>

In 1960's it was a jazz boom in Japan. The song, Mornin', from Art Blakey and Jazz messengers became big hit. There were many American musicians concerts in Japan. Record store made a jazz department. Jazz café and Jazz bar appered and became cool culture of Japan. Swing Jornal was born in the moment when Jazz was very hip and booming in 60's.

This magazine is mainly focused on musicians' interview and review of released CDs. Swing Journal is a monthly magazine which has 300 pages. It is very thick magazine. Every month, you can find information of about 500 CDs. They have information for audio equipments as well such as speakers, amp, cables, CD & record players, and so on. This magazine is a pioneer (the first Jazz magazine) in Japan. Most of the table of the contents in Jazz Life are similar with Swing Journal. But Swing Journal doesn't have education part. I think this magazine is focused for listeners and jazz lovers.

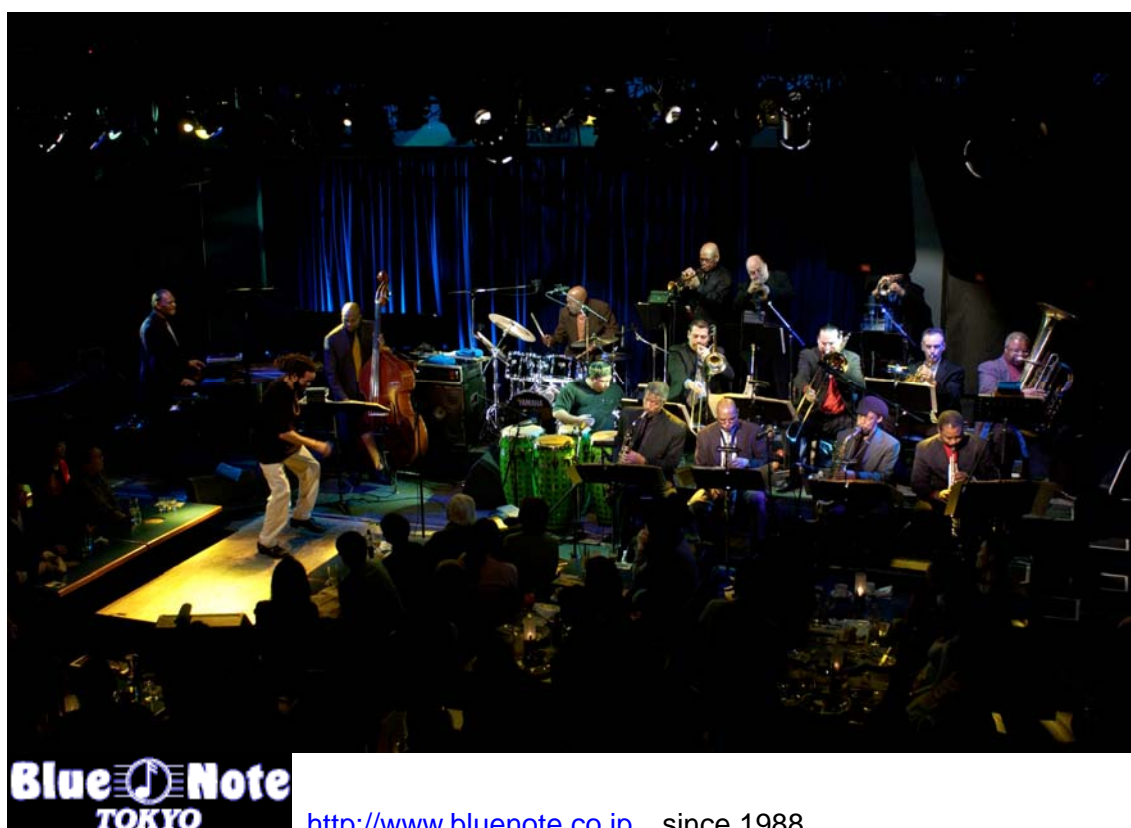


## 2-2. Jazz Clubs

One of the things I appreciate in Holland is a student discount! As you know, all most all concert halls have last minute discount seats for students. For example, I have seen so many great concerts of Rotterdam Philharmonic Orchestra throughout a last minute ticket (5 euros!!). In Tokyo, there are about 130 Jazz clubs. If some café and bars are counted, there would be more than 200 places where you can listen to live performance every night 7days a week!



## 1. Blue Note



<http://www.bluenote.co.jp> since 1988

Japan has Blue Note Jazz Clubs in four different places (Tokyo, Nagoya, Osaka, and Fukuoka) even more than U.S.A. They have no day off except first 3 days of New Year in January. It is fully booked till coming 4 month always. Let's take a look at coming days and month agenda. To see Roberta Flack concert costs 80 euros!!

APRIL							Last Month	Next Month
MON	TUE	WED	THU	FRI	SAT	SUN		
	MIKE STERN BAND featuring MAKOTO OZONE		DAVE WECKL	CHRIS MINH DOKY--		1		
2	3	4	5	6	7	8		
	10	11	12	13	14	15		
	17	18	19	20	21	22		
	24	25	26		28	29		

When I first time went to North Sea Jazz Festival and took a look at the agenda for a day, I

thought “Wow in North Sea Jazz Festival, you can watch one year amount of musician in Blue Note Tokyo (BNT) for one day!! Amazing thing is North Sea Jazz Festival holds 3 days!! So this is about 3 years agenda for BNT”.

The difference between BNT and North Sea Jazz is that BNT has different musician per week not per day. So you can only see 4 group of musicians a month basically.

#### **Entrance fee**

60 euros (fixed price)

It is very expensive!! I believe this is the most expensive jazz club in the world. When you have a seat in the concert hall, you have to order at least one drink which costs at least 5 euros. So total price would be 65 euros as a minimum.

#### **Per set**

I said the most expensive Jazz Club because you can't watch the concert for whole set. If you want to see both first set and second Set, you need to pay 120 Euros. The total time for one set is about over 1 hour.

#### **Capacity**

The maximum amount of people are 200 People. It is very luxury because you can see musicians very near from any seats. The merit of this most expensive jazz club is that you can talk to musicians very easily. Those two merits are the same as in *Bimhuis*. When I was in university, we had a chance to talk to *Mr. Bernard Purdie* (Drums) and he gave us (I was in a school big band) free workshop.

A comparison chart:

	<b>Bimhuis</b>	<b>Blue Note Tokyo</b>
Live performance (Booking)	4-5 days a week	6-7 days a week
Musicians	International 30% Domestic 70%	International 90% Domestic 10%
Entrance fee	14 –16 euros met korting 10 euros (students)	60-80euros + drink(5 € minmum) Student Discount half price 30 euros. Only avrable from Monday to Thursday on 2nd Set. But you can't take a seat (standing place).
Opening hours	19:00–1:00(3:00 on weekends)	18:00- 1:00
Membership	<i>Bimhuis Card</i>	No
Workshop and Jam Session	Once a week	No Jam session and once or twice a year for Workshop

## **2. Akasaka B-flat**

*Akasaka B-flat* is the one of the best Jazz club in Tokyo where you can see both Japanese musicians and international musicians. Like other jazz clubs, there are live performances in almost 365 days Music charge is about half price compare to Blue Note Tokyo. Music is diverse so you can listen to not only jazz but also Latin, funky, and experimental things as well. I have had opportunities to play here many times since year 1998. By the way, they book foreign musicians concerts too, such as Scott Hamilton, Jeff Hamilton, The Count Basie Orchestra, and many more.



<http://www.bflat.jp>

## Interview

Date: 22<sup>nd</sup> March

Interviewed by Shu Ishikawa via email

### ***Yasuyo Hotta***

27 years old. From Tokyo.

Graduated from Sofia University. In the university, she started playing the alto saxophone in school big band (Circle). Her parents are fan of jazz music who loves Duke Ellington. After her graduation of university, she started working in the company but she still wanted to get involved with music industry. So she started working in the jazz club called *Akasaka B-flat*. She worked over there about 5 years.

**1. In the jazz club Akasaka B-flat where you worked, they have mainly Japanese musicians but also sometimes they have musicians from the U.S. and Europe. When they have gigs there, is there any difference from usual situation?**

mmm.... Difficult (laugh)

A main difference is international musicians have booking agencies but Japanese musicians make bookings by themselves. Whenever musicians from oversea, it is often crowded.

**2. Do you know successful musicians?**

"Successful musicians" means that have lots of gigs and well known?

I don't know those musicians in jazz world in Japan because it is very difficult to survive. Some musicians are very good at promotions and fascinating audiences. They are in way successful musicians, I suppose. But great musicians I admire don't have gigs often.

### **3. When is busy to work?**

In a week, I think Friday is the busiest day. Mondays and Tuesdays are tend to be less people than other days. In weekends, B-flat rent a place for amature musicans, so it is always crowded. Month wise, January and February are not so busy. March, November and December are busier than other month.

### **4. Do you think Japanese jazz is popular there?**

No, I don't think so. There are more people who are interested in jazz but it is difficult for them to come and listen to live performances. Listening to a CD is a sort of enough for them. I think entrance fee is way expensive for them too, that is why listening to music at jazz clubs is still difficult in general.

### **5. Please tell me about your good times and bad times.**

Good times are of course that I could see lots of performances and meet musicians. They gave me very strong influences in my life. I learned many things from them.

Bad times are not so many. But I was really angry with some audiences who had very bad manner. Not only customer, but also some musicans are very difficult to handle. Relationship between I and other staff gives me troubles sometimes as well.

### **6. What do you think about Japanese audience?**

I have heard very often when musicians from oversea talked about how Japanese musicians were polite. They really listen to music deeply and very interactive with musicians as well.

I suppose those jazz fan are either simply listeners or musicians.

### **7. How can you introduce Japanese jazz society?**

Again it is difficult question. (Laugh)

I think Japanese are generally very industrious. In music, you may find similarity. I found some musicians who shold be well known more than now. I like Japanese musicians who keep identity as a Japanese and put it into music. In addition, underground music scene is very interesting too.

### **8. What do you think about Japanese music scene?**

Music is a part of mass media and mass industry. So they don't care that much about music but how it looks like. I think Japanese Pop music are going to be similar to MTV culture. And a record company has very srtrong authority and makes musicians limit their abilities. I think it is very bad.

### **Conclusion of thesis:**

It took long time for me to decide what I want to write in my thesis. Finally, I made researches of Japanese music education system and some music industry situations in Japan. I found Japan has lots of music scenes. Although you felt random talking by me after reading the thesis, I hope this gives information with my idea and hope this would help to know Japanese music situation. More importantly, I learned a lot throughout writing thesis. Thank you all you helped me.

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