

Pan in Japan: The Acceptance and Diffusion of Steelpan in Japan

Pan in Japan : 日本におけるスティールパンの受容と普及

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Abstract:

This is a monograph on steelpan history in Japan. In Japan, fast half of 1990s became a boom of World Music. Before World Music Boom, some occasions such as Expo 1970 in Osaka and Expo 1975 in Okinawa, steelbands from Trinidad landed to Japan. It was that Japanese government tried to establish international prestige by "Display the World". "Discover America"(1972) of Van Dyke Parks, a U.S. artist, influenced to some Japanese Pro. musicians, such as Haruomi HOSONO. They took steelpan for their artistic creation and self-orientalism / self-exotism. In 1970s-80s also the timbre of steelpan was diffused by electric organs with the name of "steeldrum". In this time the use of steelpan as a timbre material. Regardless of its cultural and historical background of the birthplace. Under the World Music Boom of 1990s, several steelbands from Trinidad, such as Renegades and Panberi realized Japan Tours. Music shops sold imported steelpan CDs. The steelpan became to be recognised as "music" of the birthplace, Trinidad. Several Japanese young visited to Trinidad to meet the steelpan, some of them for playing, some of them for making. They started Japanese Steelband Movement. At present, more than twenty steelbands, around one thousand pan-persons and about five steelpan builders exist in Japan. In Japan, from fast age of arriving until now, the steelpan has been connected with the image of "Tropical Paradise".

Keywords: Steelpan, World Music, cultural acceptance

I- ① Introduction

The steelpan, a melodious percussion instrument made from oil-drums, was invented in Trinidad & Tobago around 1940. It was developed and disseminated in countries all over the world including Japan.

This is a monograph on steelpan history in Japan over the past fifty years. In this article, I use the steelpan as a framework to study Japanese society and describe who, to whom, when, where, how, and why the steelpan is used within this context.

The study of musical instruments within traditional ethnomusicology aims to understand the society in which an instrument was invented and developed. However, in this article, I aim to understand how the steelpan was disseminated in Japan playing particular attention to displacement and use.

I- ② Six Characteristics of the the Steelpan

What is the steelpan? In the following section, I offer six main characteristics of the steelpan.

1. Concomitant of Folklore / Ethnology / Regionality / Traditionality and Globality / Modernity

The steelpan is often considered a traditional folk or ethno musical instrument associated with the birthplace, Trinidad and Tobago. The steelpan is also considered a modern and global musical instrument because of its recent invention just over half a century ago. It has advanced in the international industry and consists twelve pitch degrees of equal temperament, similar to many European styled instruments.

2. Simple Playing Technique

The playing technique required for the steelpan can be

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considered relatively simple. Using two sticks, the player grips one stick per hand and strikes the top of each pitch.

3. Able to Play Either Solo and Ensemble

Steelpan ensembles are called steelbands or steel orchestras. These ensembles can consist of several steelpan voices and can comprise a few to hundreds of players. Drum set and other percussion instruments are also added to these ensembles on many occasions. Some steelpan instruments including tenor and double seconds are many times used as a solo instrument.

4. Topicality and Spectacle

The steelpan is sometimes considered "the last and the most important invention of acoustic musical instruments in the 20th century," thus becoming one of the most talked about musical instruments. The history of steelpan has been discussed with keywords such as oil-drum, petroleum, southern island, black, white, slave, resistance, oppression, Caribbean, Africa, domination, colonial, war, discovery, invention etc. As a result, the steelpan has been the center of various discussions and will continue to be an important topic.

In addition, the actual form of the instrument remains a prototype of an oil-drum, where many can be seen performing steelpans made from several oil-drums. As a result, steelpan performance has become both impressive and a spectacle.

5. Makingness

The steelpan is made from oil-drum that is relatively easy to obtain. The tool of making is hammer that is the most primitive tool of humankind. The modern human society has been divided by many kinds of profession, but in the hand-making process of steelpan, we can see the makingness by each person's individual effort, as the thought of "Do It Yourself".

6. Distinctive Timber

A Japanese music scholar, Sumi GUNJI, states "There is nothing to feel the heart of the people cherish the sound than steelpan." (GUNJI, 1989, p.20) Also, the technological development of electronic musical instruments has given way to the sampling of steelpan sounds. From this fact, it can be said that steelpan has a distinctive timber that

attracts people.

I- ③ Periodization of World Music

When world music started gaining popularity in Japan, a young Japanese man, Ryo SONOBE, heard a recording of steelpan and was so impressed. He decided to go to the home of the steelpan, Trinidad and Tobago. He saved money for the journey and made his first trip in 1990. After visiting Trinidad, he became one of the founders of Japan Steel Drum Association where he gathered colleagues and started his career as a steelpan builder.

In this section, I divide the history of steelpan in Japan into two periods. The first includes the time period before the world music boom and is entitled "The Age of Pro 1961-1989." During this time, the steelpan was used mostly by visiting musicians and professional artists in show-biz. Recordings of steelpan were also heard within the music industry. The second period began after the world music boom and is entitled "The Age of Amateur 1990-." This period saw ordinary people, who had not been previously associated with show-biz or the music industry, enter into the steelpan scene one after the other. Before the world music boom, very few Japanese people played the steelpan. However, the population of steelpan players raised significantly after the world music boom. Today, in my estimation, there are approximately two thousands Japanese steelpan players.

II Before World Music Boom : Age of Pro 1961-1989

II- ① Trinidad Steelband Visits in Early Times

According to records, the first steelpan came to Japan in 1961 when Komatsuru TSUKUSHI, a traditional top-spinning acrobatist, returned to Japan from the U.S. show-biz scene. On his Trinidad tour, he attained a steelpan and brought it to Japan (Yan TOMITA, 2003, p.84).

Following TSUKUSHI's return to Japan, Trinidadian steelbands visited Japan three times around 1970. The first Trinidadian steelband visited Japan in 1968 and performed on the poolside stage of Tokyo Summerland. This steelband comprised seven members (Tokyo Summer Land, 1968). This event was produced by David JONES who was the

president of the Japanese Branch of Pan American Airways. He was known as pro-Japanese and delivered the cup to winning sumo wrestlers for many years.

The second and third steelbands visited Japan during the Japan World Exposition in Osaka in 1970 (Expo '70 Osaka) and Okinawa International Ocean Exposition in 1975 (Expo '75 Okinawa) (Japan World Exposition Commemorative Association, 1972, p.273-274 / Okinawa International Ocean Exposition Association, 1976, p.261, 289, 296). During Expo '70 Osaka, a seven member steelband from Trinidad performed at the Water Stage. In addition, during Expo '75 Okinawa, a seven member steelband performed at the Sunset Stage.

The following explores important characteristics of visiting Trinidad steelbands in the 1970s. The Japanese government event managers and sponsoring companies wanted to:

1. Emphasize the "spectacle-ness" of the steelpan. The steelbands were shown as street performers at amusement and theme parks at the Expo.
2. Represent an "international" image emphasizing the "Caribbean" and "Trinidad."

If the steelpan is introduced simply as a musical instrument, it can be considered a global and modern instrument. However, it can also be promoted as international exchange, and can be used to express regionality and traditionality.

The Trinidad and Tobago government did not officially participate in these Expos. In other words, the steelbands were not used as direct diplomacy between Trinidad and Tobago and Japanese governments. During this time, Japan became a major economical country. As a result, the Japanese government invited the steelbands from Trinidad to perform at these Expos in an attempt to establish international prestige politically and mentally through the display of the world.

The steelbands that visited Japan around the 1970s were treated as an international spectacle. However, through these events, few Japanese people started to get involved with the steelpan. During this time, the Japanese learning culture focused on European and American phenomenon as they were considered advanced countries. Asia, a region that is historically and geographically related to Japan, was

already incorporated into the learning culture of the United States. As a result, Japanese event managers did not value Trinidadian steelbands as high art and consequently, did not prepare a concert hall in which to perform.

II- ② Discover of the Musical Instrument by Pro

In Japan from around 1970 some recording artists who were looking for new sounds started to use the steelpan.

In the pop music scene, in 1971 Kazuhiko KATO released his album recorded with steelpan, from 1975 Haruomi HOSONO released several albums that HOSONO himself played steelpan. In the classic music scene in 1975 composer Jo KONDO published music score for violin, banjo, electric piano, tuba and steelpan. These uses of steelpan by Japanese were due to a small part of professional musicians who had experimental spirit. Almost of them used characteristic timbre of steelpan as a material for their own music without conscious of cultural and historical background of the birthplace.

However Haruomi HOSONO gave unique image to the steelpan as not mere "timbre" nor "Trinidad-specific". A Japanese music scholar, Shuhei HOSOKAWA pointed out that the work of HOSONO in that time included steelpan sound was "paradise fantasy" that was imaginary connected between "Caribbean", "Hawaii", "China" and "Okinawa", and it was one kind of "self-orientalism / self-exoticism" as "mirror image" of looking by U.S.. (HOSOKAWA, 1999)

In 1965 the U.S. immigration law was changed. Then many Trinidadian moved to New York and Miami, including Trinidadian steelpan players such as Robert GREENIDG and Othello MOLINEAUX. Then American steelpan players appeared, who grew up with Trinidadian community in U.S. such as Andy NARELL. These U.S. based steelpan players started their professional career in U.S. music industry. From around 1980, their steelpan sounds reached to Japanese music listeners by their recordings. However, through the U.S. born music genre called "fusion", the steelpan sounds were heard as merely "nice timber". The steelpan wasn't regarded as a "legitimate music instrument" such as piano, nor as a "folk/ethno musical instrument" that people want to know about its birthplace such as quena of South America.

II- ③ "Steeldrum" as Electric Sound

One of the charm points of steelpan is its characteristic timbre. Artificial sound imitated or sampled steelpan was equipped with electric music instruments, just be said that its evidence. Development of electric musical instruments was kicked into gear in 1950s in the U.S.. Then the center of development moved to Japan. In 1973 a Japanese musical instruments company Roland Co. released analog synthesizers equipped with preset tones imitated steelpan timbre. After that other Japanese musical instruments companies such as Yamaha Co. released electric organs equipped with sound switch called "steeldrum". These electric organs were widely popularized into ordinary homes in Japan. With the completion of sampling technology around 1987, Japanese synthesizers mounted digital sounds called "steeldrum". Sampled steelpan sounds became to be actively used in such as T.V. commercial music. The mounting of sampled sound of steelpan in electric musical instruments supposed to spread the sound of steelpan and the name of the instrument as "steeldrum". The origin of name of "steeldrum" was commercial name of steelpan that had been named by U.S. musical instruments company. Then as above Japanese electric musical instruments makers adopted it as a name of timber.

II- ④ Paradise Image and Tropicalism

It is true that many Japanese feel the coolness hearing cricket chirping or wind chimes sound. However the sound, itself, isn't consist of any kinds of cultural meaning or image. The sounds can get some specific meaning or image by sharing of discourse of the people that can be called "community of discourse".

The Seagaia is a resort facility in Miyazaki Prefecture, was developed on the basis of the image of "Tropical Sea Paradise" in 1993. In the Seagaia, from the opening during 7 years a steelband had been playing at the stage of the world largest indoor beach. An entertainment company based on the Disneyland of Anaheim U.S. continued to send Trinidadian steelpan players.

Not just the Seagaia deals with the steelpan under the images of "Tropical Sea Paradise". In 1999 NHK (Japan Broadcasting Corporation which is recognized as state-run broadcasting) broadcasted a T.V. program named "Singing Earth: Caribbean Steeldrum". Main part of this

program was a scene of playing steelpan by a young man in the shade of coconut palms on the white sandy beach. However there is not such sandy beach in the city of Port of Spain where this young man live and the birthplace of the steelpan. The sea of Port of Spain is muddy because the city locates at the opposite shore of estuary of Orinoco River, one of the largest river of South America. And the steelpan hates the sea breeze because it's made of steel. In 1999 a commercial broadcasting featured the steelpan as main topic of T.V. program. Japanese beauty actresses tripped to Trinidad in search of steelpan. The title of this T.V. program was "Paradise Hunter".

An intellectual of postcolonial studies Edward SAID defined "Orientalism" as a style of governing and thinking by "the west" of "the oriental", and criticized it. In the mindset of "Orientalism", "the west" is opposed to "the oriental" that given negative images such as "backwardness", "functionality", "invariance", "passivity", etc., "the west" has been formed own identity by assigning to itself the opposite images of "the oriental".

Then for Japanese, what is the thing to expect to "tropical island" such as Okinawa, Hawaii or Caribbean. It will be a paradise where people live free and easy under the coconut trees, watching blue sea, without any worrying, in the view of the world that "the tropic" is opposed to "the north". Here I define "Tropicalism" as a paradise images that "the north" that surpass political and economic power assign to "the tropic". In other words with reference to Said "The tropical that appears in Tropicalism, then, is a system of representations framed by a whole set of forces that brought the Tropical into Northern learning, Northern consciousness, and later, Northern empire". (cf. SAID, 1978)

Caribbean born steelpan has been used as a tool to embody Japanese "Tropicalism". Trinidad & Tobago is a country too estrange for ordinary Japanese people. In Japan, does not exist any stereotype of Trinidad & Tobago, because most of the Japanese people do not know about this country. That's why, in Japan, the steelpan has been consumed just as paradise image, hasn't been treated as problems about "race", "class", "gender", "national", and "region" that related with the steelpan in the birthplace, Trinidad & Tobago.

For this reason, in 1970s middle, although Haruomi HOSONO was influenced by an album "Discover America"

of an American musician, Van Dyke PARKS, that strongly represented the conscious of Trinidad as its locality, then HOSONO started to use the steelpan for his work. However HOSONO's own music could obtain "paradise image" without any specific locationality.

In 1968 summer, the flyer of the first steelband concert in Japan was written "The first performance in Japan, from the faraway of Caribbean sea, fascinating dancers and steelband came". (Tokyo Summer Land, 1968) In this way, the steelband has been told in the image of "tropical paradise" from the first visiting to Japan.

II- ⑤ Japanese First Steelband

Japanese first steelband was founded before World Music Boom. In 1984 seventy five members of Soka Gakkai (a Japanese Buddhist organization) Kanagawa Prefecture Branch performed in "The First Kanagawa Youth Music Festival". (September 8 at Yokohama Stadium) They played steelpans that they had made themselves. (Seikyo Shinbun, 1984)

Steelpan, anyone can make unique tone of this instrument if hit it. Playing steelpan is not so related to ability of reading music sheet or experience of professional music education. The steelpan can be used not only as solo playing, but also as ensemble playing by several dozen players. This easy and wide accessibility and pleasure of collective work, in addition, its spectacleness and makingness were fitted with intention of this organization to increase their team spirit. This Japanese first steelband dissolved with only one time performance.

III After World Music Boom: Age of Amateur 1990-

III- ① Discover of the Music

The movement of World Music arose in the United Kingdom and France in 1980s. In Japan the movement of World Music reached the climax in the first half of 1990s, with concert events of "Yokohama WOMAD", "Sado Earth Celebration" and "Toyama Sukiyaki Meets the World", and line-up CDs of JVC and King labels.

Under these circumstances, Renegades Steelband from 1992, Panberi Steelband from 1993 started to hold concert

tour in Japan from Trinidad. In this way every year in summer representative steelbands of Trinidad toured through Japan. In addition of concerts, workshops to play steelpan had been hold. Not a few person started to play steelpan by these occasions.

World Music Boom dug up Japanese music market. By the appreciation of Japanese money and Japanese government policy of trade liberalization, the third world's CDs and Cassettes were started to import. Big record shops provided World Music floor. Steelpan CDs were stacked at Latin and Caribbean corner in the floor.

Until then, the steelpan was diffused only its "sound" regardless of the birthplace and the music. However by World Music Boom of the early 1990s, the steelpan became to be recognized as "the music" of the birthplace, Trinidad. The words of "steelpan" and "pan" introduced from Trinidad were started to be used in addition to the word of "steeldrum" that had been introduced from U.S..

III- ② The Rise of the Japanese Steelbands

Along "discovery of music" by World Music Boom, the steelpan music attracted many young Japanese. And some of them headed to go to the "home", Trinidad.

In 1990 Ryo SONOBE, in 1991 Masako KAMIYA, in 1993 Susumu MURAJI, In 1996 Yoshihiro HARADA and Akihiro ISHIGURO..., one after another took a passage to Trinidad. They focused on some of them playing, some of them making, then brought back the results to Japan. They are leading the current Japanese steelpan scene. They started their steelpan activities by passion of each individual neither academic system nor economic strategy of company.

In the Kanto area (Tokyo and the surrounding area) in 1994 Tomohide SUZUKI, Masako KAMIYA and Ryo SONOBE established "Japan Steeldrum Association". They hold workshop for playing and published newsletters, laid the foundation of steelband rise. In the Kansai area (Osaka and the surrounding area) in 1993, Susumu MURAJI opened his school for steelpan playing. In Kyushu area (southernmost of the four main islands of Japan) a Trinidadian steelpan player and builder who invited by the Seagaia Resort, Michael ROBINSON, set up resident in Miyazaki then in 1995 he started his school for steelpan playing. Thus in various places in Japan steelpan groups

were established. To rise their motivation, they mounted concerts in local events such as civil culture festival, international exchange festival, gig at live house, etc., they trimmed to foam of concert bands.

In the wake of some sort of opportunity such as live concerts, T.V., CDs or magazine, who have been interested in steelpan playing, they do research in internet, contact with comrades or existing steelband, take experience of actual playing, then join in steelband.

In this way, around big cities new steelbands accrued and existing steelbands got bigger as the point of attachment of the network of active individuals who fascinated by the steelpan.

World Music Boom impinged not only on individuals, but also institutions. In 1994, brass band team of Ichiritsu Kawaguchi High School (Saitama Prefecture) formed a steelband by instructor Yasuhiro NOBUKUNI teacher. In 1998, also brass band team of Kagoshima Chuo High School (Kagoshima Prefecture) formed a steelband by instructor Hirofumi MASUYAMA teacher.

Also steelbands were founded by local government allied with their citizen. In 1995 Fukuno town (now: Noanto City, in Toyama Prefecture) to promote "lifelong learning" and "international exchange" founded Japanese first civic steelband named Sukiyaki Steel Orchestra. This steelband was formed of thirty members. Brian BLUEMONT was invited from Trinidad as music director and steelpan tuner (currently, Mario JOSEPH have taken over its activities). In 1997 the Sukiyaki Steel Orchestra realized a concert trip to the "home" Trinidad. They participated in the

Panorama stage of Trinidad Carnival as special guest. This performance was broadcasted Japanese nationwide as a special T.V. program of NHK.

In Takarajima, an isolate small island in Kagoshima Prefecture, the Takarajima Marine Sunland Steel Orchestra was founded to promote "community revitalization" in 1997. In 1999, The city government of Ito in Shizuoka Prefecture founded the "Ito Sparks" to promote local tourism. On July of 2000, they held the first nationwide festival of Japanese steelbands gathering about 150 steelpan players.

In 2001, at the ward of Nagata in the City of Kobe, Hyogo Prefecture, the Fantastic Steelband was founded for the purpose of exchange of old and new residents as earthquake reconstruction activities.

In 2003, at Chichijima in Ogasawara Islands with the aim of ecotourism the "Bonin Steelband" was founded as one projects of thirty-five anniversary of Ogasawara Islands returned from U.S..

Besides above, Panorama Steel Orchestra (Tokyo), Sonics Tokyo (Tokyo), Pan Note Magic (Tokyo), Wai Wai Steelband (Tokyo), Pantasia Steel Drum Band (Yokohama City), Pan Land Steel Orchestra (Yokohama City), Pan Village Orchestra (Yokohama City), Rendezvous Steel Orchestra (Yokohama City), Pansonido (Aichi Prefecture), Panple Steelband (Osaka), Torinista (Fukushima Prefecture), R & R Steel Orchestra (Kagoshima Prefecture), Pan Juice (Yamaguchi Prefecture), Steelband Misola (Fukushima Prefecture), Steelpan Crazy (Fukuoka Prefecture), Pandarake (Akita Prefecture), Hirosaki

Japanese Steelbands



University Steelband (Aomori Prefecture), etc. have been founded. At present there are more than twenty steelbands in Japan.

From 2002 Yokohama Steel Pan Festa at Yokohama in Kanto area, from 2005 Kobe Steel Pan Carnival at Kobe in Kansai area, two festivals have been held in every summer gathering steelbands around Japan.

III- ③ Analysis of Japanese Steelbands

As seen in <Table 1>, men and women of various professions and a wide range of age groups participate in steelbands in Japan. Noticeable trend in the membership of steelbands in Japan, in urban areas, the proportion of working women from mid twenties to thirties before marriage or prenatal is large. They are less tied with household, economic restriction and traditional practices. They can use their time and money for their own interest for such as travel alone and study abroad, this is a remarkable trend of Japanese society for the past thirty years.

On the other hand, in the civic steelband of Shizuoka Prefecture, there are many women participants of age of forties. In the situation of this town of reducing youth population by outflow phenomenon to big city, housewives after child-rearing, even in economically not afford, are able to afford to participate in steelpan activities that had

been prepared musical instruments, practice location and lecturer by local government.

The steelpan, in its birthplace of Trinidad, although women musician population is increasing in recent decades, traditionally men accounted for the majority. Other hand, in Japan, the fact that the majority of steelpan player is women, is caused by characteristic of Japanese society, not by characteristic of the steelpan. This characteristic of Japanese society is revealed by this analysis of steelpan using. By displacement of music or musical instrument, changing the meaning of the role of gender and age of the moving source in the destination, this kind of phenomena also seen in the acceptance and widespread of Indonesian gamelan and Hawaiian Hula, in Japan.

III- ④ Repertoire of Japanese Steelbands

Music played by steelpan is not necessary to limit of the birthplace, because the steelpan is a modern instrument tuned in twelve equal temperament. However, in practice, any twelve equal temperament music isn't played by steelpan, music selection for steelpan playing is limited by some reason. By what kind of value, has music selection for steelpan playing been carried out? By deciphering this point, we can reveal cultural meanings of steelpan given by Japanese society.

<Table 2> illustrates repertoires of several steelbands in

Table 1 : Member of Japanese Steelbands

	total number	sex		age							occupation
		men	women	0-9	10-19	20-24	25-29	30-34	35-39	40-	
Steelband A Shizuoka	52	19	33	1	2	1	6	15	5	22	12:public officer 9: home manager 4:student 2:teacher company employee independent business, etc.
Steelband B Tokyo	27	5	22	0	0	10	12	3	2	0	10:companyemployee stuent, desingner, teacher, home manager, etc.
Steelband C Miyazaki	23	7	16	2	2	1	11	2	3	3	6: nurse 4:teacher 5:student company employee, etc.
Steelband D Tokyo	19	9	10	0	0	2	9	5	3	0	9:company employee 3:teacher student, architect etc.
Steelband E Osaka	17	2	15	0	0	2	7	4	4	0	11:company employee 2:home manager student, etc.
Steelband F Aichi	9	4	5	0	0	2	0	3	3	1	2:company employee 2:student 2: independent business doctor, teacher, etc.

Japan. Although there are differences depends on steelband, looking overall each steelband has a repertoire combined of following three elements of "familiar songs", "Latin, Brazilian and Caribbean" and "Trinidadian".

Japanese anime songs, such as "Doraemon" and "Sazaesan", western classical music such as "William Tell" and "Promenade", U.S. pops and jazz music such as "Titanic Theme" and "Take Five", are well-known tunes in Japan and common repertoire of Japanese school brass band, not especially only for steelbands.

On the other hand, although not familiar with ordinary Japanese people, Trinidadian Soca such as "Lara" and "Bump and Wine" also are played by Japanese steelbands. This trend of repertoire is common with Trinidadian steelbands. These tunes are regarded as highly authenticity

by the point of view of recognition the steelpan as those of Trinidad. These tunes are chosen by Trinidadian or Trinidad stay experienced leaders.

"Coffee Rumba", "Copacabana" and "Jamaica Farewell" are well played by Japanese steelbands. By the U.S. music industry, these tunes had been categorized in such as "Latin", "Samba" and "Calypso" and were popularized. In Japan, these tunes are tend to be recognized in the lumped together as "Latin Music". There is a tendency to recognize the Western Hemisphere as a lumped except U.S. and Canada. As like as many Japanese associate "Lion" with "Africa", but does not matter either north, south, east or west of Africa. In Japan, because of shortage of the knowledge of the details of Latin America and Caribbean area, the people don't much distinguish aware of its

Table 2 : Repertoires of Japanese Steelbands

	Japanese Pops	Classic	U.S.Pops & Jazz	Latin, Brazilian & Caribbean	Trinidadian Soca
Steelband (Tokyo) Concert Program 2001/05/13	Doraemon Anpanman	William Tell	My Favorite Things Titanic Theme Can't Help Fall In Love Every Breath You Take In the Mood	Lambada (B) Bailamos (L) No Woman No Cray (C)	Bump and Wine Tach the Window Lara Ting Tang Swing the Engine Fire and Steel
Steelband (Toyama) CD Suki-001	Hamabeno-uta Sima-uta Sukiyaki (Uewomuitearuko)	Menuet in G Romance	Our Day Will Come Take Five Titanic Theme	Bailamos (L) Lambada (B) Coffee Rumba (L) Volare (L) Hot Hot Hot (C)	When You Propaty Soca Treasure Ring the Bell
Steelband(Tokyo) Concert Program 2001/11/16	Tinsagunu-hana Tanchame Hana Lion Heart		Titanic Theme	Brazil (B) Under the Sea (C) St. Thomas (C)	Bump and Wine Tobago Jam My Time Jump for Joy Sara
Steelband (Yokohama) Concert Program 2000/07/23	Chocotto Love	Promnade	Electrical Parade	Under the Sea (C) Copacabana (B) Hot Hot Hot (C)	
Steelband (Tokyo) Concert Program 1999/08/28				Yellow Bird (C) Jamaica Farewell (C)	Cabua Le Le Bump and Wine Steelband Paradise Sunset Rant and Rave Bahia Girl
Steelband (Osaka) Repertoire of 2001	Doraemon Shingo mama no Oha Rock Ringo Oiwake Hana Uewomuitearuko Simoun Fire Clacker	Jesus, Joy of Man's Desiring Sleigh Ride	It's a small World Can't Take My Eyes Off You	Brazil (B) No woman No Cry (C) Yellow Bird (C)	Birthday Party Sunset
Steelband (Aichi) Repertoire of 2001	Ashitaga-arusa Sazae-san Lion Heart Kojo no Tsuki	Sleigh Ride	September In the Mood Baby Elephant Walk	Brazil (B) Girl from Ipanema (B) Jamaica Farewell (C) Yellow Bird (C) Under the Sea (C) St. Thomas (C)	Bump and Wine Cabua Le Le

internal differences. In such situation, when the steelpan is introduced with relation of birthplace, people widely regard as those of Latin America. In this way "U.S. produced Latin-Caribbean music" familiar to Japanese people such as Harry BELAFONTE's "Calypso" and Barry MANILOW's "Copacabana" are recognized as same music genre of steelpan, then are played by Japanese steelbands.

A steelband based on Tokyo, that has a repertoire of "Tinsagunu-hana", "Tanchame" and "Hana" includes two members from Okinawa, the most of Japanese southwestern archipelago where has distinctive culture and history. They take MC for these folk tunes of Okinawa mentioning that they are from Okinawa. A leader of other steelband that has repertoire of "Ringo Oiwake" (a popular tune based on Japanese traditional folk song), mentions the repertoire selection policy "Gathering tunes that would be littered across the world and suit my band well, dish up with tropical taste and don't forget Japanese mind, topping arrangement on the theme of graffiti". In other words, what said, the music tune is essentially associated with its birthplace, jumbling it through tune selection, adding "tropicalism", to express me as a Japanese. It is, to be aware that the steelpan and its music are "foreign", confirm their self-identity "Japanese" or "Okinawan" as the "mirror image".

III- ⑤ Playing and Making Steelpan as Educational Activities

Out of Trinidad & Tobago and its neighboring countries, educational activities using steelpan has been carried out in following places, based on multiculturalism taking a leading part by Trinidad immigrant community such as London (U.K.), Toronto (Canada), New York and Miami (U.S.), etc., leading university or local government such as San Francisco and West Virginia (U.S.), Switzerland, Sweden, France, etc.

In Japan, the introduction of the steelpan to the educational field hasn't been related to the Trinidadian immigrants community, nor promoted by some core organization. In Japan, away from birthplace of steelpan, educational activities using the steelpan has been carried out by the participation of people of several fields.

Ministry of Education of Japan, in order to promote human development "zest for living", obligated to set

of new class named "Period of Integrated Study" to all elementary, junior and high school from 2002. In "Period of Integrated Study", several schools put activities using the steelpan not only playing, but also making and learning the cultural background.

In the trend of such educational environment change, private Aletheia Shonan Junior High School (Kanagawa Prefecture) started classes of "Period of Integrated Study" focused on the steelpan from 1999. The preparation was proceeded by the committee, including Kaoruko TAKAHASHI, teacher of home economics. They looked for something that students could make by their own hand, and play with it, then obtain pleasure and excitement. The committee focused first on the percussion. Teacher TAKAHASHI visited Professor Tomoyuki OKADA of the Laboratory of Percussion of Senzoku Gakuen Collage of Music. Professor OKADA taught them that a music instrument called steelpan was made from familiar material oil-drum, could make sound not only rhythm but also musical scale and melody, as well could be formed ensemble. Then the school decided to pick up the steelpan as an issue of comprehensive learning. TAKAHASHI cites the following four points as reasons of picking up the steelpan in "Period of Integrated Study". (TAKAHASHI, 1999)

- Environmental : re-use material
- Cooperation : cultivate social development by collective work
- Creativity : joy to make with their own hands ingenuity
- Welfare : communicate with music play using handmade instrument

They made four years program (this school is integrated junior and high school) consists of making steelpan, concert by specialists, study of cultural background of Trinidad & Tobago, music making, practice of playing as ensemble and concerts for public, then executed it. A steelpan builder Ryo SONOBE and steelpan players of Senzoku Gakuen Collage of Music were invited the class as lecturers.

In 2000 summer, a public school, Asahina elementary school in Yokohama City held a workshop of steelpan making invited a steelpan builder Etsuro YAMAGUCHI. The assignment of the workshop was making small steelpan from a bucket size drum adding seven notes in six hours,

not aiming at "the real thing as a musical instrument". In the autumn of the year, these children who made small steelpan participated in some events such as local community festival and marching band festival.

In modern society where division of labor is proceeding extremely, YAMAGUCHI valued the joy of playing a musical instrument made by oneself, rather than "quality as a musical instrument" Thus, the steelpan which is produced by YAMAGUCHI, pictures are drawn by the children themselves.

In addition, following schools carried out educational program of making and playing steelpan such as Higiriyama Elementary School (Yokohama City), Azabu Gakuen Fuchinobe High School (Kanagawa Prefecture), Fujisawa Technical High School (Kanagawa Prefecture), Atsuta High School (Aichi Prefecture), Junior High School Attached to the Faculty of Education of Hirosaki University (Aomori Prefecture), etc.

Even in the television program, the steelpan has been incorporated in education, such as "Doremino-terebi" (2003, NHK Educational, performance: Panorama Steel Orchestra), "Tensai-terebikun" (2004, NHK Educational, performance : Michael Robinson + Sonics Tokyo), "Musica Piccolina" (2015, NHK Educational, performance: Tsuyoshi TOKI, Pan Note Magic, making steelpan: Etsuro YAMAGUCHI).

Furthermore, 2014, the steelpan was taken up in the "Gakken Otonano Kagaku (Science for Adult)" (an educational science magazine attached teaching materials that parents and children able to enjoy together) under the supervision by Akira TOMITA and Etsuro YAMAGUCHI. The magazine consists of articles about the steelpan such as science of sound, method of making and background history and culture. Also it was attached press molded ultra-compact steelpan as "Appendix" of the magazine.

III- ⑥ Pro's Activities After World Music Boom

In Japan the subject of the steelpan scene sifted from professional musician to amateur affecters as an effect of World Music Boom. It is not that professional musicians quit to pick up the steelpan, but amateur steelpan lovers population increased.

In addition, from the late 1990s, under the circumstances of Japanese steelpan scene flourish, it became appeared

who live by steelpan as its profession among the people had started steelpan with individual passion.

Yoshihiro HARADA refined his steelpan playing technique, worked as a studio musician in the music industry. In 2000 he carried out his recital at Suntory Hall (one of the best classic music halls in Japan) in Tokyo. He also launched "Panorama Steel Orchestra" with music college alumni, their recordings became to be used inserted to TV program and CM.

In addition to the Trinidadian steelpan player Michael ROBINSON, also Tony GUPPY from Trinidad set up residence in Japan and started activities as professional steelpan player.

In Kansai area, Susumu MURAJI who continued trip to Trinidad opened steelpan playing school and steelpan building workshop. In Kanto area, Yuki MURAKAMI who studied steelpan at University of North Texas, U.S. formed steelpan school and he became a lesson-pro.

In the making side, Ryo SONOBE, Etsuro YAMAGUCHI and Akihiro IKUTA became professional steelpan builders.

From around 2000, Nonaka Boeki Co. started to import steelpans from Trinidad for Japanese market. They have organized steelbands, lessons, concerts and festivals.

In recent years, as group "Pan Note Magic" formed by Senzoku Music College alumni and as individual, Yoichi IZAWA, Kentaro SASAKI, Tamaki HAGIHARA, Chikako TSURI, Yuriko TOMA, Chihiro NINOMIYA, Miyuki HIGA, Sonoe YAMADA, Seiichi YAMAMURA, Koruri HANATO, Yuki NAKANO etc. have been working as professional steelpan musicians.

On the other hand, for the recording artists of the music industry, one of the features of the steelpan "timbre" has continued as important meaning. In 1990s started to be made music featured acoustic steelpan and electronic sounds. The first half of 1990s, a professional recording artist Yan TOMITA released a series of CD albums that consists of a variety of sound sources including steelpan with effect by operation of recording tape using. The second half of 1990s a Japanese dub band Little Tempo released CD albums from major revel of music industry, using remix technique, featuring steelpan sound. Around 2000, a contemporary artist Yoshio MACHIDA began to present the performing art works using steelpan in various places of the world.

The sound of steel pan has continued as "Tropical Paradise" that was embodied by Japanese "Tropicalism". In 1997 as Hawaiian tourism campaign song of Japan Air Line Co. used steelpan sound in "Legend of Wind" that performed by a dance unit TRF. The same year, a commercial rock group TUBE that marketed as "group of summer" released a single tune titled "Passion" using steelpan. In 1999, a Japanese idol singer Chisato MORITAKA released a single tune, "Kotoshino-natsuwa-moabetaa (This summer is more better)" and "Uminadegofun (five minutes to the sea)" that used steelpan sound by herself playing.

On the other hand, the steelpan also became to be directly linked with Trinidad as its origin by "Discovery of the Music" that was stimulated by the World Music Boom. In 1995, a Japanese rock band Blue Hearts released "Tobago-no-yume (Dream of Tobago)" used steelpan playing. In 1999 a Japanese singer and actress Kyoko KOIZUMI visited Trinidad for a TV travelogue program. She released a tune "Serenade" that was recorded with a Trinidadian steelband in this occasion. In 2002 Akira TOMITA released CD album "Carnival Sketch of Trinidad" that recorded whole aspect of carnival of Trinidad.

In 2002 a Japanese pop music producer Yoichi WATANABE moved to Trinidad, from thereafter every year he has released steelpan CDs from major label with Japanese and Trinidadian artists for Japanese summer market. For example in 2005 summer a Okinawa-born pop music unit D-51 released CD album "Hibiscus", which was produced by WATANABE. The concept of the album was Trinidad Carnival and added steelpan sound performed by Trinidadian player.

In the World-Music flow, a Japanese ethno pop music band Shang Shang Typhoon mixed scale and singing method of Okinawa, Awa Dance (a Japanese folk dance), Japanese folk music, Chinese songs, etc. being aware what is "Asia". From 1994 this band started to use steelpan in such as CD album "Hachijunichikan-sekai-issuu (Eighty Days Around Asia)". Also in 2004 other Japanese ethno pop music band Tokyo Ethmusica used steelpan in CD album "World Scratch". The members of this band were from Korea, Ishigaki (Okinawa Prefecture) and Tokyo. The concept of this band was "ethnic hybrid". These uses of steelpan were not only "Tropicalism" of Japanese viewpoint as "north", but also Japanese "self-orientalism / self-

exoticism" under the "look" of U.S., relating with a series of works of Hosono in the mid-1970s. (cf. Mitsui, 1998)

IV Conclusion

The mentioned above is an overview of the history of steelpan which has been introduced, accepted and disseminated in Japan. As we have seen in this paper, the number of people who love and play steelpan had increased rapidly during about from 1990s to 2005. Validity of the mentioned in the beginning, "Six features of the Steelpan" has been revealed through above description. Here, can be said as conclusion, this six features:

1. Concomitant of Folklore / Ethnology / Regionality / Traditionality and Globality / Modernity
2. Simple Playing Technique
3. Able to Play Either Solo and Ensemble
4. Topicality and Spectaclefulness
5. Makingness
6. Distinctive Timber

are what Japanese society has given to the steelpan as its social value, and what Japanese society had required latently.

In Trinidad & Tobago, birthplace of steelpan, the people use steelpan with not particular care of the timber, nor certain image. It is considered that only skilled craftsmen can make steelpan.

On the other hand, in Japan, after World Music Boom, the ordinary people started to love and play steelpan, they have constituted a positive action group such as going to the birthplace Trinidad, engaging making steelpan, founding performing group, bringing steelpan into the educational field, then children make own steelpan by oneself, those can be called "Do Steelpan".

In Japan, in recent years, some musical instrument shop started to sell steelpan and hold playing lesson. Also the steelpan has been featured in school textbooks. So the understanding of the steelpan is changing from "a folk music instrument known to those in the know" to "ordinary musical instrument that everyone knows".

On the other hand, it is true that the steelpan has negative factors for its diffusion. The steelpan is not a cheap instrument, also difficult to store, move, and maintain.

In 2019, present, the number of people who love and

play steelpan in Japan is gradually increasing, rather than a surge that seemed around two thousands. In other words, the acceptance and diffusion of steelpan in Japan became to mature and stable state. The steelpan became a part of Japan as literally mentioned in this article's title "Pan in Japan".

* This is a renewal and translation version from the following.

富田晃「Pan in Japan：日本におけるスチールパンの受容と普及」『ポピュラー音楽研究』5, pp.18-36, 2001

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