

Participation of Japanese Women in Hard Rock and Heavy Metal

by

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A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Arts

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ABSTRACT

Hard rock and heavy metal are male-dominated music genres, yet despite a low status of women, Japan has a larger percentage of women performing hard rock and heavy metal than any other country with significant numbers of such bands. One possible explanation might be that music in Japan is historically less gendered than Western countries, and that this dynamic has carried forward into the modern Japanese hard rock and heavy metal subcultures. One prominent example of “less gendered” is the relative lack of instrument gender-stereotyping among Japan’s historical instruments, particularly the *shamisen* and *tsuzumi*-style drums, which were performed by both men and women. Guitars are an important instrument in hard rock and heavy metal, and the gender-neutral *shamisen* has similarities in both shape and performance techniques. Drums are also important to rock and metal, yet despite being heavily male-encoded in the West, Japan’s traditional drums do not share this same gender encoding. A survey of mostly female Japanese rock and metal musicians found that although many are either influenced or feel a connection to Japan’s historical instruments, the only instrument that they associated with gender was the *shakuhachi*, a bamboo flute that does have a male stereotype. Further to this, several respondents opined that the aggressive timbre of metal was inherently masculine, thereby echoing Western stereotypes. Respondents were also unaware of the professional pedagogical roles Japanese women played in the formal introduction of Western music to Japan during the late nineteenth and early twentieth century, which ran counter to contemporary Western attitudes; and they were also unaware of Japan’s all-female rock bands of the mid to late 1960s. However, survey responses suggested that other factors may contribute to Japanese women performing hard rock and heavy metal. These include the wardrobes of Japanese bands, Japan’s melodic sensibilities, and Japan’s convenient livehouse culture and public transportation system.

PREFACE

This thesis is an original work by Thomas Heppleston. The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board, Project Name “Japanese Women and Heavy Metal Music”, No. Pro00115809, January 12, 2022.

ACKNOWLEDGEMENTS

I would like to thank my supervisor Dr. Julia Byl, as well as the examination committee of Dr. Michael Frishkopf, Dr. Mark Hannesson, and Dr. Guillaume Tardif. Additional thanks go to Kyoko from Cocoproofread, Kanako Yamamoto from A-Line Music, and all of the survey respondents. Bonus thanks go to the house spider(s) that keep my work area free from unwanted guests, and the various online technologies that allowed me to complete this thesis during the Omicron phase of the COVID-19 pandemic.

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CHAPTER ONE

INTRODUCTION

Anyone searching the internet for Japanese hard rock and heavy metal music will eventually discover something uncommon—a significant number of bands with women playing bass, guitar, and drums. Some might be all-female bands, such as Aldious,¹ BAND-MAID,² and Hagane;³ while others might be mixed-gender bands, such as Asterism,⁴ Maximum the Hormone,⁵ and Uchikubigokumon–Doukoukai.⁶ In their 2015 book *Gender Inequality in Metal Music Production*, authors Pawke Berkers and Julian Schapp provide numerical evidence to support the observation that globally heavy metal is a male-dominated subculture, and that Japan has more women performing heavy metal as a percentage than any other country with significant numbers of metal musicians.⁷

The World Economic Forum’s Global Gender Gap Report (GGGR) attempts to quantify the global gender disparity, and the 2015 GGGR⁸ ranked Japan at 101 of 145 countries.⁹ This is in stark contrast to the northern European countries of Finland and Sweden that have 2015 GGGR rankings of 3¹⁰ and 4¹¹ respectively, and who also have among the highest number of

1. Aldious Official Website, accessed May 30, 2022, <https://aldious.net/>.

2. BAND-MAID Official Website, accessed May 30, 2022, <https://bandmaid.tokyo/>.

3. Hagane Official Website, accessed May 30, 2022, <https://www.hagane-official.com/>.

4. Asterism Official Website, accessed May 30, 2022, <https://asterism.asia/>.

5. Maximum the Hormone Official Website, accessed May 30, 2022, <http://www.55mth.com/pc/index.php>.

6. Uchikubigokumon–doukoukai Official Website, accessed May 30, 2022, <http://www.uchikubi.com/>.

7. For the purposes of this thesis, “significant numbers” refers to countries with at least 1000 metal musicians. For example, according to data presented by Berkers and Schaap, Aruba has the most women in metal with 33.3% of that country’s metal musicians being women. However, Aruba has only three metal musicians in total.

8. The 2015 GGGR is being used to best match Berkers and Schaap’s data, which was scraped up to August 2015.

9. World Economic Form, *Global Gender Gap Report 2015*, 212, <https://www3.weforum.org/docs/GGGR2015/cover.pdf>.

10. World Economic Form, *GGGR 2015*, 172.

11. World Economic Form, *GGGR 2015*, 330.

metal bands per capita in the world.¹² Despite these differences, Berkers and Schaap measured the female participation rate in Japan at 7.8%,¹³ larger than the second place country of Russia at 6.3%, and much larger than Northern Europe, which, despite high levels of gender equality, has a 2.2% participation rate.¹⁴ One indicator measured in the 2015 GGGR is economic participation and opportunity. Hard rock and heavy metal music requires financial resources to cover costs of instruments, amplification, transportation, and more. If women have less economic opportunity, they will also have less financial resources and therefore be at a disadvantage in technology-based subcultures such as heavy metal. In her book *Gender, Metal and the Media*, Rosemary Hill supports this sentiment writing that, “scenes are often male dominated as men have greater access than women to money and time to devote to participating in a scene.”¹⁵ With this in mind, it is surprising that Japan is the world leader when it comes female participation in the male-dominated metal subculture.

DISCUSSING JAPANESE WOMEN AND METAL

Gender and heavy metal is becoming a more frequent topic among Western academics, yet as of this writing Japan’s metal subculture has received minimal attention. Rosemary Hill makes no mention of Japan in her 2016 book on metal and gender, which focuses on the UK scene. Anna S. Rogers and Mathieu Deflem give Japan a single sentence in their 2022 book *Doing Gender in Heavy Metal: Perceptions on Women in a Hypermasculine Subculture*.¹⁶ In the 2014 edition of

12. Caitlin Dempsey, “Geography of Heavy Metal Bands,” Geography Realm, last modified May 3, 2021, <https://www.geographyrealm.com/geography-of-heavy-metal-bands/>.

13. On some pages this number is printed as 7.9%.

14. Pauwke Berkers and Julian Schaap, *Gender Inequality in Metal Music Production* (United Kingdom: Emerald Publishing, 2018), 41–2.

15. Rosemary L. Hill, *Gender, Metal and the Media: Women Fans and the Gendered Experience of Music* (London: Palgrave Macmillan, 2016), 30.

16. Anna S. Rogers and Mathieu Deflem, *Doing Gender in Heavy Metal: Perceptions on Women in a Hypermasculine Subculture* (New York: Anthem Press, 2022), 75.

Running with the Devil: Power, Gender, and Madness in Heavy Metal Music, author Robert Walser twice mentions the Japanese metal band Loudness, once in a list of bands¹⁷ and a once as part of a top 100 albums chart,¹⁸ but no background information is provided other than the band's country of origin.¹⁹

On the other hand, in the 2014 book *Affective Intensities in Extreme Music Scenes: Cases from Australia and Japan*, author Rosemary Overell spends significant time discussing metal and gender within Japan, but only in the subcultural context of grindcore—an extreme subgenre of metal; and only in the geographical context of Ōsaka.²⁰ Similarly, *Japrocksampler* (2007) author Julian Cope provides a detailed overview of Japan's rock history, beginning with the post World War II occupation period and extending to Japan's early proto-metal bands and beyond, but he does not specifically discuss gender. Finally, Berkers and Schaap do bring attention to the large percentage of women in Japanese metal, and even provide possible explanations, but their explanations are based upon Japan's genre preferences, which will be discussed later; and on the Hofstede's Masculinity Index.²¹ At no point to they provide any historical or cultural background that might also help explain Japanese women in metal.

This thesis intends to better represent the issue of gender in Japanese hard rock and heavy metal in two ways. First, by briefly examining specific aspects of gender and music from Japan's past, ranging from prehistory to the emergence of rock music. And second, by discussing comments provided by Japanese metal musicians who participated in a long-answer online

17. Robert Walser, *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*, 2nd ed. (Middletown: Wesleyan University Press, 2014), 12.

18. Robert Walser, *Running with the Devil*, 182.

19. This remains unchanged from the 1993 edition.

20. Rosemary Overell, *Affective Intensities in Extreme Music Scenes: Cases from Australia and Japan. Pop Music, Culture and Identity* (New York: Palgrave Macmillan, 2014).

21. Pauwke Berkers and Julian Schaap, *Gender Inequality in Metal*, 42 and 45.

survey created for this thesis. Through both it is hoped that an explanation for Japan's comparatively high percentage of women in hard rock and heavy metal can be uncovered, which in turn may provide Western countries with lessons on how to combat rock and metal's gender imbalance.

THE QUESTION OF JAPANESE WOMEN AND METAL

Why does Japan boast more women in hard rock and heavy metal than Western countries? This question will be explored under the hypothesis that music in Japan is historically less gendered than Western countries, and this dynamic has carried forward into modern Japanese hard rock and heavy metal subcultures. "Less gendered" refers to Japan historically showing minimal gender stereotyping of musical instruments, as well as more permissive attitudes toward women performing music publicly and/or professionally. This is in contrast to Western music where gender stereotyping of instruments has a long history that persists to the present day, and where public and/or professional performance was a primarily male domain until the middle of the twentieth century.

Research for this thesis included the creation and administering of a long-answer online survey. Participation invitations were emailed to 26 all-female Japanese hard rock and heavy metal bands and 24 mixed-gender Japanese hard rock and heavy metal bands.²² Most bands played some variation of heavy metal, with a few playing a mixture of hard rock and heavy metal, and one playing exclusively hard rock. Only official email addresses found on official band websites were used for the invitation process. All communication was in Japanese and band members were encouraged to respond individually rather than as a group.

22. 44 all-female bands and 65 mixed-gender bands were identified, but many had long since broken up and no longer have—or never had—a website. Others had derelict websites with contact information removed.

Unfortunately, survey participation was poor, resulting in just seven respondents. This is likely due to a lack of trust from band members or band managers who received the invitation emails. In hindsight, this is unsurprising as there was little way for them to know if the invitation were an online scam or a legitimate research project, especially if they regularly receive questionable emails. When soliciting survey participants a researcher would ideally embed themselves in the relevant subculture, or at least make some degree of in-person contact. Unfortunately, research and writing for this thesis occurred during the omicron phase of the COVID-19 pandemic, at a time when Japan's borders were closed to new entry of foreign nationals.

Nevertheless, a big thank you to those who did take the time to respond, especially Kanako Yamamoto, who is personally responsible for five of the respondents (including herself). Six of the respondents were female, with Masashi Momota being the sole male. Two respondents did not provide a name, indicating that they wished to remain anonymous.

RANNA: drummer for Pinkish Crown – twitter.com/ranna_1118

IBUKI: vocalist, composer, and arranger – twitter.com/vocal_IBUKI

Kanako Yamamoto: proprietor of A-Line Music – twitter.com/A_LineMusic

Masashi Momota: leader, keyboardist, songwriter, and sound engineer for Gonin-ish

Mina Taichō: guitarist for FATE GEAR – facebook.com/fategearjapan

THESIS STRUCTURE

This thesis is divided into eight chapters, including this first chapter. Chapter Two introduces heavy metal music and provides a brief overview of metal in Japan. Chapter Three discusses the issue of gender within the heavy metal subculture. Chapter Four briefly explores gender-

stereotyping of historical instruments from Japan's past. Chapter Five discusses the role of women in the introduction of Western music into a rapidly modernizing Japan. Chapter Six features discussion of survey responses. Chapter Seven provides a conclusion.

Although much of the music in this thesis falls under the heavy metal genre, hard rock is also included because an overlap exists between these two genres. Some bands perform songs that can be considered heavy metal, while also performing songs that can be considered hard rock. Other bands walk a fine line between rock and metal, rendering differentiation highly subjective. Punk rock, power pop, and other forms of loud rock music are not included despite Japanese women also being plentiful in these subcultures. This is partly for reasons of brevity, and partly because Western women in punk rock and other similar genres are reasonably well represented—at least when compared to their hard rock and heavy metal counterparts. However, exceptions were made for bands that play a mixture of punk rock and heavy metal, of which there were a small number. Hard rock and heavy metal fandom will not be discussed, with the primary focus being placed on performers.

Finally, discussion of gender will be limited to the socially-constructed notion of a female/male binary. There are two reasons for this decision. First, at the time of writing, most academic books and articles on gender and heavy metal limit themselves to the binary construct. And second, the Japanese bands examined for this paper only used female/male descriptions when mentioning gender.²³

23. The sole exception is 666 Three Six, an underground metalcore band. Lead singer Nyeel Sariel Firefly is self-described as non-binary.

CHAPTER TWO

A BRIEF HISTORY OF METAL

Heavy metal is an offshoot of rock music that features distorted electric guitars, loud electric bass, and prominent drums. It grew out of acid rock, psychedelic rock, and other hard rock sounds of the 1960s, but features darker lyrical themes than its predecessors. The UK band Black Sabbath's 1970 self-titled debut is widely considered to be the first commercially available heavy metal album, although the emergence of the metal sound predate its release.²⁴ Elements that helped Black Sabbath stand out from contemporary rock bands include riffs built upon modes rather than blues scales, considerable use of power chords, and "lyrics that ignored the misogynistic traditions found in the blues and much of [Led] Zeppelin's output."²⁵ Origins of the "heavy metal" genre label are less clear, but it was likely first adopted by the music press during the late 1960s and early 1970s.²⁶

In the years and decades following the release of Black Sabbath's debut album, heavy metal evolved into countless subgenres. One such example is thrash metal, a USA-born subgenre that combines the aggressiveness of hardcore punk with influences from British heavy metal bands such as Iron Maiden and Diamond Head, resulting in faster tempos and more complex guitar techniques. Important thrash bands include Metallica, Slayer, and Megadeth. Thrash metal itself became a dividing line between heavy metal and "extreme" metal, giving rise to "extreme" subgenres such as death metal, grindcore, and black metal. Death metal features extensive chromaticism, rapid double-kick drumming, and unconventional song structures.

Lyrics are dark or gory and delivered with a distinctive guttural vocal style known as death

24. Nolan Stolz, *Experiencing Black Sabbath: A Listener's Companion* (Blue Ridge Summit: Rowman & Littlefield Publishers, 2017), 1.

25. Andrew L. Cope, *Black Sabbath and the Rise of Heavy Metal Music* (New York: Routledge, 2010), 20.

26. Deena Weinstein, "Just So Stories: How Heavy Metal Got Its Name—A Cautionary Tale," *Rock Music Studies* 1, no. 1 (2014): 36—51, <https://doi.org/10.1080/19401159.2013.846655>.

growl. Pioneering bands include Death, Cannibal Corpse, and Morbid Angel. Black metal is another significant subgenre of extreme metal, which became infamous in the 1990s thanks to dozens of attempted and successful church burnings in Norway.²⁷ Black metal is more musically simple than death metal and features rapid tremolo guitar picking with screeching vocals. Lyrics tend to be misanthropic, anti-religious, or satanic and performers often wear black-and-white makeup known as corpse paint. Recordings tend to be trebly and deliberately lo-fi. Important bands include Mayhem, Immortal, and Bathory.

Standing on the other side of thrash metal are the more “melodic” subgenres such as power metal, symphonic metal, and gothic metal. Power metal features high tempos, twin guitarists, virtuosic solos, and optionally a keyboard player. Vocalists sing in a pseudo-operatic style that often involves a wide octave range. Lyrics tend to be fantasy based complete with singalong choruses that encourage audience members to join in the performance.²⁸ Well-known power metal bands include Helloween, Blind Guardian, and Dragonforce. In comparison, gothic metal takes inspiration from goth rock combined with death and doom metal.²⁹ Music is more mid-tempo, synthesizers are a common fixture, and vocals are generally pseudo-operatic, but some bands have secondary vocalists who sing in a death growl style that contrasts with the primary vocalist. Lyrics include topics such as tragedy, despair, and other melodramatic themes, often with strong influences from Gothic fiction. Band examples include Lacuna Coil, Moonspell, and Tristania.

By the twenty-first century most metal subgenres had developed their own subgenres, including fusion genres. Examples include industrial black metal, which adds synthesizers and

27. Miroslav Vrzal, “Pagan Terror: The Role of Pagan Ideology in Church Burnings and the 1990s Norwegian Black Metal Subculture,” *The Pomegranate* 19, no. 2 (2017): 173–204.

28. Blind Guardian, “Mirror Mirror,” May 26, 2017, music video, 5:21, <https://www.youtube.com/watch?v=SVg8eP7KPNQ>.

29. Doom metal is a subgenre that looks back toward the sound of Black Sabbath’s earlier albums.

samplers to black metal; symphonic power metal, that adds either orchestral instruments or synthesized equivalents to power metal; and technical death metal that increases the technical aspects of death metal through unusual time signatures and other means. For observers from both inside and outside the metal subculture, the amount of subgenres within metal can be a source of amusement or ridicule. But it can also be viewed as evidence of metal's ability to continually evolve, allowing it to remain an active music subculture for over half-a-century.

MUSICAL CHARACTERISTICS OF METAL

Despite many subgenres, one element does remain constant throughout metal: the core instrumentation of distorted electric guitar, electric bass, and drums. The distortion used on heavy metal guitars is often referred to as "high-gain" distortion,³⁰ and it does more than simply make guitars sound loud. It also changes the performance characteristics of the guitar, which subsequently affects how a musician uses the instrument. For example, plucking a single note *without* distortion results in a sudden attack followed by a gradual decay into silence. In comparison, plucking that same single note *with* heavy distortion results in a loud, sustained sound with a significantly reduced attack. This difference is somewhat analogous to playing a violin pizzicato versus bowed.

One ubiquitous performance technique used by metal guitarists is palm muting. Unlike the clip-on mutes that violinists use to subdue both the volume and timbre of their strings, metal guitarists mute the strings with the side of their plucking hand, which—when combined with

30. Guitar amplifiers normally have two amplification stages: the preamplifier (preamp) and the power amplifier (power amp). The preamp boosts the guitar's source signal to an intermediary power level, which is then sent to the power amp. The power amp further boosts the signal to a level that is strong enough to drive a speaker cabinet containing multiple speakers. Both amplification stages usually have volume controls, with the power amp's controls labelled as "volume" and the preamp controls often labelled as "gain" or "drive." This "gain" control affects the amount of distortion whereas the "volume" control affects the audible output volume. Amplifiers used for metal normally have two (or more) channels, with one having a preamp designed for "clean" guitar sounds, and the other having a more aggressive preamp designed for distorted guitar sounds.

distortion—gives notes a chunky, percussive–like attack. Guitarists can also control the pressure of their palm against the strings, thereby controlling the decay of the strings, allowing them to produce anything from a slightly subdued sustain to a staccato–like articulation known as “chugging.”³¹

In addition to the above, high–gain distortion also affects guitar chords. This is related to how two or more simultaneous notes interact with one another, creating new frequencies. Under normal circumstances this phenomenon—known as intermodulation distortion—is not usually audible. However, when one adds heavy distortion to a signal, intermodulation becomes very audible. For simple intervals such as octaves and fifths, audible intermodulation thickens the sound in a pleasing manner. However, more complex sounds, such as minor seconds or complex jazz chords, result in sounds that are psychoacoustically confusing.

The most common way that metal guitarists make creative use of intermodulation distortion is through power chords, which are based upon either the open fifth or the open fourth, the latter of which is often referred to as an inverted power chord. But it would be wrong to think of power chords as simple fifth or fourth intervals. Instead, the high–gain distortion creates audible intermodulation that gives power chords a slight major 9th quality.³² Importantly, because these new frequencies are created by the mathematical relationship of the root to the fifth (or fourth), their character is closer to just intonation rather than equal temperament.³³

The aesthetic perception of power chords often depends upon context. In punk rock, for example, power chords are repeatedly strummed as a substitute for regular chords. Listeners may

31. Andertons Music Co, “Teaching The Captain & Danish Pete How to Chug! feat. Ola Englund,” June 28, 2020, instructional video, 1:52 to 5:18, <https://www.youtube.com/watch?v=UkcPx4YvJgg&t=112s>.

32. Esa Lilja, “Dealing With The 3rd: Anatomy of Distorted Chords and Subsequent Compositional Features of Classic Heavy Metal,” *Modern Heavy Metal: Markets, Practices and Cultures: International Academic Research Conference, June 8–12 2015, Helsinki, Finland Conference Proceedings* (2015): 395.

33. New notes created by intermodulation are not exactly just intonation because the perfect fifth and perfect fourth intervals in modern Western music are slightly out of tune.

interpret these as triads, such as in “Basket Case” by Green Day whose main eight-measure progression closely follows Pachelbel’s Canon in D (see Figure 1). But in a metal context, power chords might be interpreted as decorated single notes, such as the main riff from “Iron Man” by Black Sabbath which is played as power chords before the vocalist sings the same melodic line as single notes (see Figure 2). Either way, power chords require simple fingering, and often use only two or three strings, with the two-string version—especially when played on a guitar’s lower strings—being the most common in metal.

The image shows two staves of musical notation for an electric guitar. The top staff is in 4/4 time, with a tempo marking of 85 bpm and a distortion effect labeled 'Dist.'. It contains four measures of music, each consisting of a power chord (triad) with a stem and a rhythmic pattern indicated by 'P.M.' followed by a series of dashes and a vertical bar. The bottom staff is in 3/4 time and contains six measures of music, also consisting of power chords with stems and rhythmic patterns indicated by 'P.M.' and dashes.

Figure 1: Opening four measures of “Basket Case” by Green day.

The image shows a single staff of musical notation for an electric guitar. It is in 4/4 time with a tempo marking of 69 bpm and a distortion effect labeled 'Dist.'. The riff consists of a sequence of power chords (triads) with stems and rhythmic patterns indicated by stems and flags.

Figure 2: Opening riff of “Iron Man” by Black Sabbath.

Despite the known issues, metal guitarists may choose to play intervals other than fourths, fifths, and octaves with high-gain distortion; or they may even choose to play full chords. In such instances, the “bad” sounding quality of the resultant intermodulation is being embraced for aesthetic reasons. Black metal in particular takes advantage of full triads, diminished triads, and assorted dissonant chords combined with heavy distortion in order to

create a deliberately unsettling soundscape (see Figure 3).

Electric Guitar

♩ = 90

Dist.

Figure 3: Minor-chord sequence from "My Funeral" by Dark Funeral.

Because of the limited chordal possibilities for high-gain electric guitar, metal guitarists are instead proficient with scales, and this proficiency is often on display during guitar solos—a mainstay of many metal subgenres. Proficiency with scales is also used to sidestep the problem of high-gain distortion and “unusable” intervals. This is accomplished by having two guitarists playing “harmonies” together. One guitarist plays the upper notes, while the second plays the lower notes, often in tight and rapid synchronization (see Figure 4). Because each simultaneous note is being sent to two different amplifiers, distortion is added separately and therefore no audible intermodulation occurs. Dual guitarists became common through the influence of such bands as Judas Priest and Iron Maiden.³⁴

Electric Guitar 1

♩ = 126

Dist.

Electric Guitar 2

Dist.

Figure 4: Twin-guitar riff from "Aces High" by Iron Maiden.

For many listeners the electric bass guitar in metal is inaudible over the sound of the distorted electric guitar(s). But the bass is nevertheless an important contributor to the “heaviness” of heavy metal music. Arguably its most common usage is to double the rhythm guitar(s) one octave lower, in a manner comparable to double basses doubling violoncellos in a

34. Iron Maiden became a three-guitar band in 1999.

classical-era symphony. Pedal tones are another common usage. But occasionally the bass will have its own moment to shine, either when filling in quieter moments or when performing a bass solo.

Drum kits tend to be larger than those found in other genres of rock music, often with extra rack and/or floor toms, additional cymbals of various types and sizes, and double—or occasionally triple—kick drums. With the exception of slower subgenres such as doom metal and sludge metal, drumming itself tends to be fast and loud, and snare drums are regularly played with rimshots in order to be heard over the guitars.

Vocal styles are varied but often genre-specific, ranging from operatic singing in symphonic metal to guttural growls in death metal. Synthesizers do appear in many subgenres, usually as background instruments, but a few bands feature virtuosic keyboardists who perform solos. Other instruments may also be added, especially in the folk metal subgenres that add instruments such as hurdy-gurdies, tin-whistles, or violins.

A BRIEF HISTORY OF METAL IN JAPAN

Western popular music settled into Japan during the post-World War II occupation period (1945 to 1952). Japanese musicians, including former military band members, performed at both clubs on US forces bases and also nearby bars to entertain the American soldiers. They performed big band and combo jazz at officer clubs, often with Japanese women on singing duties; country music at enlisted clubs; and jump blues at clubs for black personnel.³⁵ Both the performing skills and organizational skills that Japanese musicians learned from this experience gave rise to a

35. Michael Furmanovsky, “From Occupation Base Clubs to the Pop Charts: Eri Chiemi, Yukimura Izumi, and the Birth of Japan’s Postwar Popular Music Industry,” *U.S.–Japan Women’s Journal* 59 (January 2021): 44.

domestic music industry, first with jazz, but eventually moving to popular music,³⁶ including covers of early US pop and rock songs by Elvis Presley and others.³⁷ The first domestic genre of rock music was the Beatles–inspired 1960s “Group Sounds” aesthetic, as exemplified by bands such as The Mops, The Golden Cups, and The Tempters.³⁸

Flower Travellin’ Band’s 1971 album *Satori* is Japan’s first commercial album to feature original songs that can be considered heavy metal.³⁹ Perhaps not coincidentally, the band’s 1970 debut album *Anywhere* contained a Black Sabbath cover—possibly the earliest ever recorded.⁴⁰ The band Bowwow (known briefly as Vow Wow), formed in 1975 and became Japan’s first heavy metal act to attain both domestic and international success, especially in the UK where they resided for several years.⁴¹ Formed in 1981, the band Loudness became the first Japanese metal band to sign to a US major label, with two of their albums going on to chart on the US Billboard top 100, with 1985’s “Thunder in the East” managing a 19–week consecutive run.⁴² Also formed in 1981 was Show–Ya, Japan’s first all–female metal band. In 1989, Show–Ya’s 7th studio album entitled *Outer Limits* sold over 600 000 copies,⁴³ a rare feat for domestic heavy metal.⁴⁴ Earlier in 1987, Show–Ya organized the Naon no Yaon music festival, which featured

36. Michael Furmanovsky, “From Occupation Base Clubs to the Pop Charts: Eri Chiemi, Yukimura Izumi, and the Birth of Japan’s Postwar Popular Music Industry,” 42–7.

37. カヴァー天国, “監小坂一也 監獄ロック 1958 / Jailhouse Rock,” March 19, 2018, unofficial audio, 2:40, <https://www.youtube.com/watch?v=QaL8RSRU9Mg>.

38. Julian Cope, *Japrocksampler: How the Post–War Japanese Blew Their Minds on Rock’n’roll* (London: Bloomsbury, 2007), 89–91.

39. Julian Cope, *Japrocksampler*, 153–6.

40. Flower Travellin’ Band, “Black Sabbath,” December 19, 2020, official audio, 8:59, <https://www.youtube.com/watch?v=WH9cDY2UQzQ>.

41. “Bowwow Profile,” Bowwow Official Website, accessed April 20, 2022, <http://bowwow-army.jp/biography/history.html>.

42. “History of Loudness,” Loudness Official Website, accessed April 20, 2022, <http://loudnessjp.com/theband/>.

43. “Biography,” Show–Ya Official Website, accessed February 12, 2022, <https://show-ya.jp/biography/>.

44. A few websites claim Show–Ya were the first ever Japanese metal band to have a platinum album, but it has not been possible to confirm this. Furthermore, *Outer Limits* is sometimes described as going double platinum, a

only female performers. This festival has been held in all decades since its inception.

Successful twenty-first century Japanese metal bands include the genre-bending Maximum the Hormone, who maintain a large domestic following; the corporate-manufactured Babymetal, who has generated internet attention; and the all-female band Lovebites, who have gained recognition both domestically and internationally. Like most countries in the world, heavy metal in Japan is niche, but most subgenres are represented.

reflection that sales standards for platinum albums in Japan has changed over the years. In the year of its release, *Outer Limits* would have been considered a single platinum seller.

CHAPTER THREE

AN INTRODUCTION TO GENDER AND METAL

One of the earliest academic publications to discuss heavy metal and gender is Deena Weinstein's *Heavy Metal: A Cultural Sociology* (1991). Her book contains a five-page subsection entitled "Male" that examines the male-orientated nature of heavy metal,⁴⁵ as well as smaller discussions of gender scattered throughout. One such discussion involves women who perform metal, including several examples of all-female metal bands,⁴⁶ but no mention is made of Japan's Show-Ya who had released their best-selling *Outer Limits* album two years prior to the book's publication. Published two years after Weinstein's book, Robert Walser's first edition of *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (1993) contained a full chapter on gender,⁴⁷ the vast majority of which focuses on men.⁴⁸ Most of his mentions of women are about how they relate to men within the metal subcultures, with female performers only receiving only a handful of sentences.

Academic writing on metal and gender increased during the opening decades of the twenty-first century, which saw the publication of books such as *Metal and the Media: Women Fans and the Gendered Experience of Music* (2016) by Rosemary Hill and *Doing Gender in Heavy Metal: Perceptions on Women in a Hypermasculine Subculture* (2022) by Anna Rogers and Mathieu Deflem. Both books discuss gender and the metal subculture from the perspective of fans, and both include input from fans, with *Metal and the Media* interviewing solely female fans and *Doing Gender in Heavy Metal* interviewing a mixture of male and female fans.

45. Deena Weinstein, *Heavy Metal: A Cultural Sociology* (New York: Lexington Books, 1991), 102–6.

46. Deena Weinstein, *Heavy Metal*, 67–69.

47. This same chapter reappears in the 2014 edition.

48. Robert Walser, "Forging Masculinity: Heavy Metal Sounds and Images of Gender," *Running with the Devil*, 108–136.

Although this thesis is concerned with the performers on stage, like many forms of music, hard rock and heavy metal would not exist without an audience. Consequently, the above books not only provide insight into gender and the fan base, but also insight into the overall male-dominated nature of hard rock and heavy metal.

At the beginning of Hill's book she writes that, "[w]omen are sidelined in this male-dominated and hypermasculine genre. Rarely performing as musicians, they appear in music videos, song lyric sand popular representations as groupies, girlfriends and gorgons."⁴⁹ Similarly, Rogers and Deflem state that, "while rock music in general has historically been dominated by men and has largely been marked by conventional masculinity, heavy metal might be claimed to exude these characteristics even more so."⁵⁰ Both books discuss characteristics of heavy metal that allow it to be described as "hypermasculine," including lyrical content and artwork—both of which can be violent and misogynist; and the sound of heavy metal itself—distorted guitars, aggressive vocal delivery, and loud drums.

But what makes instrument timbre or vocal style "hypermasculine"? Hill highlights what she asserts to be a common belief among scholars—although not necessarily her own belief—that the acoustic guitar is feminine-encoded, with female singer-songwriters Joan Baez and Joni Mitchell given as examples; and that the loud sound of an electric guitar is masculine-encoded, with no performer examples provided.⁵¹ Presumably the quiet, gentle nature of the acoustic guitar represents the quiet, gentle nature of women; and the loud, aggressive sound of an electric guitar represents the loud, aggressive nature of men. If this is the case, then any woman playing a distorted electric guitar will be considered loud and aggressive, which is stereotypically viewed

49. Rosemary L. Hill, *Gender, Metal and the Media*, 1.

50. Anna S. Rogers and Mathieu Deflem, *Doing Gender in Heavy Metal: Perceptions on Women in a Hypermasculine Subculture* (New York: Anthem Press, 2022), 3.

51. Hill, *Gender, Metal and the Media*, 110–111.

as a negative trait in women. In contrast, any man playing an acoustic guitar may be considered quiet and gentle, which, thanks to double standards, can be viewed as a positive trait. Examples of male performers strongly associated with the acoustic guitar include Bob Dylan and Ed Sheeran.

But there is nothing inherently masculine about the electric guitar other than cultural norms that surround the instrument—and cultural norms are subject to change. Evidence for this can be found with the violin, which was seen as a male instrument from its emergence in the sixteenth century up until most of the nineteenth century. Reasons for this include the stance and movements one makes when performing the violin being considered unfeminine; the shape of the violin itself being feminine, meaning that woman performers would be considered narcissistic and/or homoerotic; and “its association with dance, sin, death, and devil highlighted the violin as an improper vehicle for a respectable woman’s musical expression.”⁵² But as social attitudes changed with modernization, so did the violin’s gender encoding. Modern studies on instrument choice and gender now find that the violin is overwhelmingly viewed as an instrument primarily for girls and/or women. In “Gender and Instrument Associations, Stereotypes, and Stratification: A Literature Review,” author Gina Wych examines over a dozen academic studies dating from 1978 to 2009, from which she concludes that the violin is one of the most consistently feminine instruments.⁵³

The example of the violin provides evidence that the gender encoding of instruments is not based on biology, but rather a result of social norms that can and do change over time. If the electric guitar is currently gender encoded as masculine, it is feasible that this may change in the future. It is also feasible that when the electric guitar arrived on Japan’s shore, the Western

52. Tatjana Goldberg, *Pioneer Violin Virtuoso in the Early Twentieth Century*, 6–23.

53. Gina M. F. Wych, “Gender and Instrument Associations, Stereotypes, and Stratification: A Literature Review,” *Update: Applications of Research in Music Education* 30, no. 2 (May 1, 2012): 22–31.

gender encoding of the instrument may have changed due to the different social norms of its new country.

Virtuosity is another aspect of metal guitar considered masculine by several scholars, including Walser, who writes that, “heavy metal often stages fantasies of masculine virtuosity and control.”⁵⁴ This virtuosity refers to the abundance of cadenza-like guitar solos in metal, which may have serendipitously emerged out of how distortion limits the usefulness of triad-based chord strumming, yet also increases the sonic impact of monophonic note sequences. Female virtuoso orchestral soloists are now commonplace, therefore making it confusing as to why one might attribute virtuosity to any particular gender.⁵⁵ In the context of Western art music, “virtuoso” performers emerged at a time when professional musicians were male, while women were only expected to perform in the home. As such, social norms of the day left female musicians with less training opportunities and virtually no career opportunities, thus reducing the likelihood that they might develop virtuosic talents. As Tatjana Goldberg writes in the introduction to her book *Pioneer Violin Virtuose in the Early Twentieth Century* (2019), “male performers had access to privileged knowledge, bestowed on them by education and social awards,” later adding that “musical talent in a female was generally regarded only as an asset in the marriage market.”⁵⁶ Early performers to be described as virtuoso in the modern sense include men such as Niccolò Paganini, Frederic Chopin, and Franz Liszt. Nevertheless, women exceptions did exist, such as Clara Schumann who was frequently labelled a virtuoso during her

54. Robert Walser, *Running with the Devil*, 108.

55. Virtuoso is a masculine word that is regularly applied to even female performers. However, it does have a lesser-known feminine form of “virtuosa” (or virtuose if plural).

56. Tatjana Goldberg, “Introduction,” in *Pioneer Violin Virtuose in the Early Twentieth Century: Maud Powell, Marie Hall, and Alma Moodie: A Gendered Re-Evaluation* (New York: Routledge, Taylor & Francis Group, 2019), 2.

lifetime.⁵⁷

One important element lacking from both the Hill and the Rodgers and DeFlam books is quantitative evidence for heavy metal fandom being male dominated. On page two of Hill's book she does claim that "around one-third of metal fans are estimated to be women,"⁵⁸ and the source for this number is a book by Natalie J. Purcell entitled *Death Metal Music: The Passion and Politics of a Subculture*. Hill does not provide a page number, but this book covers the American death metal scene from 1984 to 2002, and much of its discussion is based upon responses from a questionnaire survey. The source for the "one-third" statistic is this same survey, which Purcell herself refers to as "convenience sampling" rather than random sampling.⁵⁹ It is therefore difficult to accept this number as representative as it only examines one subgenre of the heavy metal scene in one country, and the surveys were completed "at the participant's convenience" which in context appears to be coded language for "voluntary."⁶⁰ Regardless, considering the limited amount of quantitative data currently available, Purcell's efforts are welcome.

Moving away from fandom, Pauwke Berkers and Julian Schaap's *Gender Inequality in Metal Music Production* (2018) specifically examines women who perform in heavy metal bands, and the authors do their best to provide quantitative data. They accomplish this by scraping data from the Encyclopaedia Metallum database as found on the metal-archives website.⁶¹ However, there are issues with Berkers and Schaap's data source, two of which they openly acknowledge. First, Encyclopaedia Metallum is volunteer driven in a manner similar to

57. Nancy B. Reich, *Clara Schumann: The Artist and the Woman*, rev. ed. (Ithaca: Cornell University Press, 2001), 271.

58. Hill, *Gender, Metal and the Media*, 2.

59. Natalie J. Purcell, *Death Metal Music: The Passion and Politics of a Subculture* (London: McFarland, 2003), 195.

60. Purcell, *Death Metal Music*, 196.

61. Encyclopaedia Metallum, <https://www.metal-archives.com/>.

Wikipedia, and therefore many bands may not have an entry on the website. Second, Encyclopaedia Metallum has a subjective gatekeeping policy, and as a consequence there is no consistency to which bands are permitted to be included on the website:

*The site owners have a strict definition of what metal is. This site will only accept bands that they deem to be "metal enough", AND you must provide **compelling evidence** that the band you submit is indeed metal (this usually means sound samples). Disagreements about "metalness" will inevitably occur, but it's up to the site staff to draw the line.⁶²*

One example of exclusion is the defunct Japanese all-female band a DROP of JOKER, which is mentioned in the Encyclopaedia Metallum entries of former band members, but the band itself does not have an entry. According to a solitary post on the site's forum, a DROP of JOKER was deleted for not having enough riffs.⁶³ Similarly, the metal band Arka'n from Togo has been "blacklisted" from the site for not being metal in accordance to the site's subjective rules.⁶⁴ As previously stated, Berkers and Schaap do acknowledge this issue of gatekeeping, but in a downplayed manner and without examples.⁶⁵

A third issue with Encyclopaedia Metallum that Berkers and Schaap fail to mention is the language barrier. Encyclopaedia Metallum is in English, which means that bands from non-English speaking countries may be omitted. During my research I discovered several small Japanese all-female metal bands that were not found in the directory. Additionally, through email conversations I discovered that Kanako Yamamoto from A-Line Music had never heard of the website, despite working in Japan's music business since the 1990s and despite having managed metal acts. Nevertheless, Encyclopaedia Metallum is—as of this writing—the single best

62. Encyclopaedia Metallum, "Rules and Guidelines," last modified January 16, 2022, <https://www.metal-archives.com/content/rules>.

63. <https://forum.metal-archives.com/viewtopic.php?p=2603526#p2603526>

64. <https://forum.metal-archives.com/viewtopic.php?f=27&t=123943>

65. Pauwke Berkers and Julian Schaap, *Gender Inequality in Metal Music Production* (United Kingdom: Emerald Publishing, 2018), 111–2.

resource for information on metal bands at a global scale.

One concept that appears in all three of the above discussed books is the “othering” of women. That is to say, men are the standard, and women are viewed as an exception to that standard. Rogers and Deflem use the term as defined by Simone de Beauvoir’s *The Second Sex* (1952) and apply it to female fans of heavy metal. They write that women must act male as much as possible in the homosocial environment of heavy metal fandom in order to avoid othering themselves, a behaviour that the authors describe as undoing gender.⁶⁶ Although the term “othering” is not used by Hill, in a brief criticism of Keith Kahn–Harris’s *Extreme Metal: Music and Culture on the Edge* (2007),⁶⁷ she writes that “underlying this analysis is an undisclosed assumption that men are the ‘normal’ fans and women fans are adjuncts.”⁶⁸

When it comes to performance in hard rock and heavy metal music, the most common role for female performers is as the singer, which has led to labelling such bands as “female–fronted.” Berkers and Schaap argue that this label is problematic in that it says nothing about the music that the band performs,⁶⁹ and it is an example of “marking women” with non–ability traits such “female–drummer” versus “drummer.”⁷⁰ This particular type of othering is significant to this thesis, with descriptions such as “female” musician and “all–female” bands being recurrent throughout.

66. Rogers and Deflem, *Doing Gender in Heavy Metal*, 7–8.

67. Keith Kahn–Harris, *Extreme Metal: Music and Culture on the Edge* (New York: Berg, 2007), 71–2.

68. Hill, *Gender, Metal and the Media*, 33.

69. Berkers and Schaap, *Gender Inequality in Metal Music Production*, 30–1.

70. Berkers and Schaap, 30–1.

CHAPTER FOUR

GENDER STEREOTYPING OF JAPAN'S HISTORICAL MUSICAL INSTRUMENTS

The original intent for the historical chapter of this thesis was to compare opportunities for Japanese women in pre-industrial Japan to perform music publicly and/or professionally versus opportunities for Western women during roughly the same time period. Because pre-modern history stretches back many centuries, brevity dictated that only a limited selection of examples could be considered. This unfortunately led to a discussion that lacked focus. However, during historical research one consistent topic emerged that can be correlated to modern hard rock and heavy metal. Specifically, the observation that gender stereotyping of instruments in Japan is historically less pronounced than Western countries. That is not to say that gender is unimportant when discussing music in Japan's distant past, particularly when it comes to music in the professional world, as male and female performers worked in gender-segregated occupational spheres; but most instruments were generally not restricted to either male or female.

The earliest evidence of Japanese women performing music as part of a profession is found in *Kojiki*, the oldest extant Japanese chronicle that includes descriptions of shaman women who perform music and dance as a preparation for war.⁷¹ These women worked at Shintō shrines and have been known by many names through the centuries, with *miko* being the most common name in use today.⁷² Part of the duties of *miko* in ancient times included using music and dance to go into trance in order to communicate with supernatural beings. Archaeological evidence indicates that their instrument of choice may have been the *wagon*,⁷³ a type of zither that is native

71. János Kárpáti, "Music of Female Shamans in Japan," *Studia Musicologica* 54, no. 3 (September 2013): 233.

72. János Kárpáti, "Music of Female Shamans in Japan," 241.

73. Also known as *yamatogoto* or *azumagoto*. Some sources refer to it as *koto*, which is a similar Japanese instrument, but derived from a Chinese zither. Perhaps both were used at various times in history.

to Japan,⁷⁴ but *suzu* bells and *tsuzumi*⁷⁵ drums were also used.⁷⁶

The *wagon* also appears in *gagaku*, a form of court music that began in the Nara Period (710 CE to 794 CE) as an amalgamation of native Japanese music with Chinese and Korean court music, as well influences from Central Asia, India, and Vietnam, all of which had been imported in earlier centuries.⁷⁷ Importantly, *gagaku* musicians were both hereditary and male. However, there is no evidence that the prohibition of women from this profession was related to the musical instruments themselves, as exemplified by the *wagon* that was also used by shrine maidens. Fabio Rambelli, a researcher of Japanese music and religion, provides further hints that women did perform on *gagaku* instruments, writing that “[s]ome women in the hereditary families of professional musicians are recorded to have mastered the instruments, but the sources are still few and scattered.”⁷⁸

Apart from the *wagon*, other instruments used in *gagaku*—or later variants of those instruments—are also found in public performances outside of court settings. For example, the *san-no-tsuzumi* is an hourglass-shaped *gagaku* drum that is related to other *tsuzumi* hourglass drums,⁷⁹ including those used by *miko* shrine maidens. Other professions that used the *tsuzumi* include *shirabyōshi*,⁸⁰ singing and dancing female performers of the Heian Period (794 CE to 1185 CE) to Kamakura Period (1185 CE to 1333 CE); and *geisha*, professional female

74. János Kárpáti, “Music of Female Shamans in Japan,” 226.

75. Sources are mixed, but *miko* likely used the *kotsuzumi*, or small *tsuzumi*, that was easy to carry and played while rested atop the shoulder.

76. Lori Rachele Meeks, “The Disappearing Medium: Reassessing the Place of Miko in the Religious Landscape of Premodern Japan,” *History of Religions* 50, no. 3 (February 2011): 223.

77. Fabio Rambelli, “Gagaku in Medieval Japanese Religion,” *Religions* 13, no. 582 (June 2022): 47. doi:10.3390/rel13070582.

78. Fabio Rambelli, “Gagaku in Medieval Japanese Religion,” 65.

79. David W. Hughes, “Tsuzumi,” in *The Grove Dictionary of Musical Instruments*, (Oxford: Oxford University Press, 2014).

80. Lori Rachele Meeks, “The Disappearing Medium,” 251.

entertainers from the Edo Period (1603 CE to 1867 CE) to the present day, who use several drum types that also appear in the all-male profession of *kabuki*, a form of musical theatre that arose in the Edo Period and also continues today. Visual evidence for the use of drums by both *geisha* and *kabuki* musicians can be found in many Edo Period woodblock prints, Meiji Period (1868 CE to 1912 CE) black-and-white photographs, and present-day YouTube videos.

Drums are an indispensable element of heavy metal music, and drums are strongly encoded as male in Western culture.⁸¹ Japan does not appear to have this same gender stereotype, at least when it comes to historical drums. Whether this cultural history has influenced modern Japanese women to perform drums in hard rock and heavy metal—or at least made it easier for them to be accepted as drummers—is uncertain, but the possibility is there.

Another *gagaku* string-instrument frequently seen outside of court settings is the *biwa*, which, like the *tsuzumi*, exists in multiple variants. Although court women learned to play *biwa* as far back as the Heian Period,⁸² public performance seems to have been limited to men, specifically blind Buddhist monks. The most well known are the *biwa hōshi*, itinerant performers who belonged to a guild known as *tōdōza*. One of their primary roles was as performers of songs based on the *Heike Monogatari*,⁸³ a historical tract replete with military themes.

Although blind women were excluded from the *tōdōza*, during the Edo Period they had their own organizations and musical traditions. Known as *goze*, these itinerant blind women performed music for paying audiences while playing the *shamisen*, a three-stringed instrument

81. Gina M. F. Wych, “Gender and Instrument Associations, Stereotypes, and Stratification,” 22–31.

82. Hugh de Ferranti, “Approaches to Past and Present in Japanese Music: The Case of Female Biwa Players,” *Globalization, Localization, and Japanese Studies in the Asia-Pacific Region* 1, (January 2010): 260.

83. Bernard Faure, “The Cultic World of the Blind Monks: Benzaiten, Jūzenji, and Shukujin,” *Journal of Religion in Japan* 2, 2–3 (2013): 174–5.

reminiscent of a long-necked banjo.⁸⁴ Introduced from China via Okinawa⁸⁵ during the 1500s, the shamisen soon surpassed the *biwa* in general popularity and also become indispensable to both *geisha* and *kabuki* musicians from the Edo Period to the modern day.

Comparisons can be made between heavy metal guitar and *shamisen*. Not only is the *shamisen* similar to a guitar in form, there also exists a style of *shamisen* performance that academics have compared to metal guitar performance.⁸⁶ Originating in the northern Tsugaru region, this style known as *Tsugaru-jamisen* involves rapid tremolo notes similar to thrash metal and other genres; fast moving melodic sections similar to shredding guitar solos; and a percussive technique where the large plectrum is struck against the shamisen body, creating an effect similar to chugging palm mutes. In addition to performance techniques, during a YouTube episode of “Rock Fujiyama” (formerly a Japanese television show by the same name), host Marty Friedman (former guitarist of American thrash metal band Megadeth), and guest Shinji Wajima (current guitarist from the doom metal band Ningen Isu) speculate that Japan’s love of the electric guitar is connected to Japan’s history with the *shamisen*, which they claim has a sound comparable to that of the distorted electric guitar, thereby making the distorted guitar timbre familiar to Japanese listeners.⁸⁷

If there is a connection between *shamisen* performance and metal guitar performance; and/or if Japan’s familiarity with the *shamisen* timbre did allow Japan to more easily embrace the

84. Gerald Groemer, "Introduction: Approaching the Goze," in *Goze: Women, Musical Performance, and Visual Disability in Traditional Japan* (New York: Oxford University Press, 2016), 3.

85. The Japanese *shamisen* is based upon the Okinawan *sanshin*, which in turn is based upon the Chinese *saxian*.

86. Alison McQueen Tokita and David W. Hughes, “Context and Change in Japanese Music,” in *The Ashgate Research Companion to Japanese Music*, eds. Alison McQueen Tokita and David W. Hughes (Aldershot: Ashgate, 2008), 32.

87. ROCK FUJIYAMA Channel, “【三味線×こぶし】日本を愛する二人がギターで激突！日本の神がロック革命！【人間椅子/和嶋慎治】,” May 6, 2022, interview, 12:20–13:23, <https://www.youtube.com/watch?v=-JpB0tmosrw>.

distorted electric guitar, then combining these with the gender–neutrality of the *shamisen* points to an important historical element that may have either influenced Japanese women to take up metal guitar, or fostered a cultural environment more permissive of women playing rock and metal guitar.

Finally, wind instruments have long been a part of Japan’s musical history, with multiple varieties appearing over the centuries. Transverse flutes in particular are found in professional spheres of both men and women, including the aforementioned *kabuki* musicians and *geisha*. However, there is at least one wind instrument where gender stereotyping does exist—the *shakuhachi* bamboo flute. First introduced to Japan around the eighth century, the *shakuhachi* disappeared from historical records around the tenth century before reemerging in the fifteenth century. During the Edo Period it became associated with the all–male Fuke sect of mendicant Zen Buddhist monks, known as *komusō*, who were granted a monopoly on the instrument by the Edo Period government.⁸⁸ The Fuke sect was abolished at the beginning of the Meiji Period, whereupon women began to learn *shakuhachi* flute.⁸⁹ Nevertheless, even modern–day female learners experience difficulties when trying to find a willing professional instructor,⁹⁰ which illustrates that despite evidence that Japan had less historical gender–stereotyping of instruments than Western countries, stereotyping was not—and is not—completely absent.

88. David W. Hughes, "Shakuhachi," in *The Grove Dictionary of Musical Instruments*, (Oxford: Oxford University Press, 2014).

89. Sondra Wieland Howe, "The Role of Women in the Introduction of Western Music in Japan," *The Bulletin of Historical Research in Music Education* 16, no. 2 (January 1995): 82.

90. Martha Fabrique, "Women and the Shakuhachi," *Electronic Journal of Contemporary Japanese Studies* 12, no. 2 (October 2012), <http://www.japanesestudies.org.uk/ejcs/vol12/iss2/fabrique.html>.

CHAPTER FIVE

WOMEN AND THE Introduction OF WESTERN MUSIC TO JAPAN

Although hard rock and heavy metal ostensibly began in the UK, it is rooted in American blues and rock ‘n’ roll. Early practitioners of blues and rock were not European in appearance, but their instruments and twelve-tone equal temperament tuning did have European origins. Japan’s introduction to European music predates both the blues and the widespread use of twelve-tone equal temperament, with initial encounters arising from contact with Portuguese missionaries in the 1500s.⁹¹ Yet Western music did not take hold until the formation of military brass bands in the late 1860s.⁹² Although women were excluded from participating in these bands, they could learn Western instruments via newly-arrived Christian missionaries.⁹³ By the 1870s, Western music instruction was made available to all Japanese school children thanks to its inclusion in the Meiji government’s education modernization policies.⁹⁴

During the Meiji Period (1868 CE to 1912 CE) Japan underwent rapid modernization, a process that was accelerated by sending upper-class citizens to Western countries to learn Western knowledge. The Iwakura Mission that began in 1871 was the third such effort, and it included five girls who had all been selected for placement in schools in the United States. One of these was Shigeko Nagai, who left on the Iwakura Mission at age ten and returned to Japan after receiving a Certificate in Music from Vassar College in 1881. In March 1882, under her married name of Shigeko Uryū, she became a piano teacher at the relatively new Music Research

91. Minoru Takahashi, “A Portuguese Clavichord in Sixteenth-Century Japan?” *The Galpin Society Journal* 54 (May 2001): 117–8.

92. Sondra Wieland Howe, “The Role of Women,” 81.

93. Sondra Wieland Howe, “The Role of Women,” 84.

94. Ury Eppstein, “Musical Instruction in Meiji Education. A Study of Adaptation and Assimilation,” *Monumenta Nipponica* 40, no. 1 (Spring 1985): 2–5.

Institute⁹⁵ in Tōkyō.⁹⁶

One of Uryū's students at the Music Research Institute was Nobu Kōda, who graduated in 1885 as one of the first three graduates and one of two female graduates. Kōda went on to study violin at the New England School of Music in Boston in 1889, and then later studied violin and composition in Vienna starting in 1890 and graduating in 1895.⁹⁷ Her graduation certificate from the Vienna conservatory refers to Kōda “as if she were male—a salient reminder of the fact that female music students were far from the norm even in the West.”⁹⁸ Upon her return to Japan in 1895 she became an instructor at the Tōkyō Music School,⁹⁹ which was founded in 1887 as a direct successor to Music Research Institute.¹⁰⁰

One of Kōda's students at the Tōkyō Music School was her younger sister Kō Ando. Ando herself became a graduate student at the school, eventually departing for Europe in 1899 where she studied violin under Joseph Joachim in Berlin. She returned to Japan in 1903 and became an instructor at the Tōkyō Music School like her sister.¹⁰¹ Both sisters were instructors for violinist Shinichi Suzuki, who later became world famous for the Suzuki Method of music instruction.¹⁰²

Uryū, Kōda, and Ando were not the only women involved in Western music education in

95. Sondra Wieland Howe, “The Role of Women,” 90.

96. The above citation uses the name “Tōkyō Music School” rather than “Music Research Institute.” As the same article states on page 88, the “Music Institute” became the “Tōkyō Music School” in 1887, approximately five years after Uryū became an instructor at the Music Institute. For the original school name, this thesis uses the more complete translation of “Music Research Institute,” whereas Howe uses the shortened “Music Institute.” A literal translation of the institute's name might be “Music Investigation Committee,” reflecting its creation by the Meiji government.

97. Margaret Mehl, “The Kōda Sisters, Violin Playing, and Gender Stereotypes in the Introduction of Western Music in Japan,” *Women's History Review* 21, no. 1 (February 2012): 104–6.

98. Margaret Mehl, “The Kōda Sisters,” 112.

99. The Tōkyō Music School still exists as the music department of the Tōkyō University of the Arts.

100. Sondra Wieland Howe, “The Role of Women,” 88.

101. Margaret Mehl, “The Kōda Sisters,” 106–7.

102. Sondra Wieland Howe, “The Role of Women,” 96.

Japan's Meiji Period. Many of the instructors at the Tōkyō Music School were female because most Japanese men of the time were not interested in a career in Western music.¹⁰³ This left many professional opportunities open for women, but only for a short window of time. Margaret Mehl writes, “[a]s Western music took root in Japan, so did Western gender stereotypes related to music,” which included leaving professional performance to men.¹⁰⁴ But this change was not as simple as importing Western music alongside its associated gender stereotypes. The Meiji government's “good wife, wise mother” policy was also a factor, which sought to mould the social role of Japanese women into one more akin to that of middle-class Western women—essentially a homemaker role.¹⁰⁵ Additionally, many of the first Japanese to receive Western education came from the former *samurai* class, including the Kōda and Ando sisters,¹⁰⁶ where music making for girls and women was a strictly domestic affair and looking after the household was the primary role. It is not unreasonable to assume that Kōda and Ando's Western experiences combined with their samurai heritage influenced them into promoting domestic music performance for their female students.¹⁰⁷

THE APPEARANCE OF WOMEN IN JAPANESE ROCK AND METAL

As briefly discussed in Chapter Two, precursors to rock and roll set up roots in Japan during the post World War II occupation period, whereby Japanese musicians performed at US forces clubs to entertain US military personnel with audience-appropriate music. Rock music itself arrived on

103. Margaret Mehl, “The Kōda Sisters,” 110.

104. Margaret Mehl, “The Kōda Sisters,” 114.

105. Reiko Tanimura, “Practical Frivolities: The Study of Shamisen among Girls of the Late Edo Townsman Class,” *Japan Review: Journal of the International Research Center for Japanese Studies* 23 (January 2011): 90.

106. Margaret Mehl, “The Kōda Sisters,” 103.

107. Margaret Mehl, “The Kōda Sisters,” 115.

Japan's shores in the 1950s, and domestic performers were as male-dominated as in the West. One of the few examples of a Japanese women performing rock was teen model and singer Michiko Hamamura who, despite her dubious vocal abilities, performed and recorded commercially successful covers of Western pop songs,¹⁰⁸ including a 1958 cover of Elvis Presley's "Jailhouse Rock."¹⁰⁹

The first all-female Japanese rock bands appeared in the 1960s during the previously mentioned Group Sounds (GS) era. Although all-male bands represented the vast majority of GS bands, women also participated in the trend in what were known as *josei* GS bands—or female GS—where women sang and played all instruments, including drums and guitars. Examples include the Pinky Chicks, Tōkyō Pink Pearls, and The Hibiscus.¹¹⁰ Unfortunately, very little information is available for *josei* GS bands, and only the Pinky Chicks made studio recordings.¹¹¹ Information for the Pinky Chicks that can be found on the internet includes unofficial uploads of studio singles¹¹² and mimed film appearances;¹¹³ a Japanese-language "Pinky Chicks" Wikipedia page;¹¹⁴ and some additional scraps of information via Google search—if one searches with Japanese characters. As for the other bands, a few scanned magazine pages can be found

108. "Untamed!" *TIME Magazine* 69, no. 21 (May 27, 1957): 42–43.

109. Michiko Hamamura, "監獄ロック," July 9, 2018, official audio, 2:45, <https://www.youtube.com/watch?v=9oXW1fBj0kg>.

110. *Josei* GS bands identified during research are Amazons (all members were Filipino), Cats' Eyes, Ladybirds, The Hibiscus, Yōko Kojima and the Honey Beats, Margaret, Pinky Chicks, Star Sapphires, Tōkyō Angel Sisters, and Chikako Matsuda and the Tōkyō Pink Pearls.

111. Perhaps one reason why only the Pinky Chicks made studio recordings might be Japan's post-war social norms. From the post-war period until roughly the twenty-first century, it was expected that Japanese women would quit working as soon as they married. It is therefore possible that *josei* GS band members fell victim to these norms, leaving them no opportunity for a career and therefore no record label willing to invest resources. However, this is conjecture based upon limited information.

112. 河野 えり, "1968年 そばにいて/ピンキー・チックス," December 18, 2021, unofficial audio, 2:39, https://www.youtube.com/watch?v=B_U7yZ5CLVk.

113. east583, "ピンキー・チックス.mp4," August 25, 2012, unofficial movie clip, 2:51, <https://www.youtube.com/watch?v=cXZPbx1V8uY>

114. "ピンキー・チックス," Wikipedia, last modified March 9, 2021, <https://ja.wikipedia.org/wiki/ピンキー・チックス>.

scattered online. The most concentrated source of information and images is a single personal blog entry, but it is impossible to verify the accuracy of its content, which is still fairly slim.¹¹⁵

No relevant academic writing was discovered for this thesis.

Beyond the direct influence that The Beatles had upon the overall Group Sounds aesthetic,¹¹⁶ it is uncertain if there was any Western influence on the emergence of *josei* GS bands specifically. The all-female British rock band The Liverbirds both released a single¹¹⁷ and toured Japan in 1968,¹¹⁸ which is roughly the same time when the *josei* GS bands were active. However, according to multiple sources on the internet, the sole Liverbirds single for the Japanese market was released on May 1968,¹¹⁹ whereas Pinky Chicks' first single was released two months prior in March of 1968.¹²⁰ Additionally, the website for the Japanese record store Meruridō has a scan from a 1968 tour poster that displays a Shibuya performance date of June 2, and which also advertises The Liverbirds as “*josei* Group Sounds.”¹²¹ Much of the above can be construed as evidence for *josei* GS existing before The Liverbirds had arrived in Japan. However, that same record store webpage also states that an earlier Liverbirds single may have arrived on Japan's shores in 1965, but the store has been unable to locate a copy.

The path toward women in Japanese hard rock and heavy metal was arguably led by

115. shiba T, “女性G S (グループサウンズ) 1968 年,” 青少年時代の歌番組等の思い出、時に現在の私事エトセトラ (blog), January 2, 2021, <https://ameblo.jp/shibaraku-1152ppo/entry-12647869526.html>.

116. Julian Cope, *Japrocksampler*, 89.

117. デイドリー・ダディー(Diddley Daddy) / モンキー・ビジネス(Too Much Monkey Business), ザ・リバーバズ(The Liverbirds), Philips SFL-1148, 1968, 7” single.

118. Mike Vago, “The 'Birds and The Beatles: Meet The Liverbirds, the Fab Four's female contemporaries,” AV Club, last modified January 12, 2020, <https://www.avclub.com/the-birds-and-the-beatles-meet-the-liverbirds-the-fa-1840886833>.

119. <https://www.discogs.com/release/14348036-The-Liverbirds-Diddley-Daddy-Too-Much-Monkey-Business>

120. <https://www.discogs.com/release/9519510-ピンクキックス-Pinky-Chicks-ヨッパラッタお嬢さん>

121. “#119 デイドリー・ダディー／ザ・リバーバズ (日本ビクター : SFL-1148) 1968 年,” Record Shop Merurido, accessed May 11, 2022, <https://merurido.jp/topic.php?srcbnr=39651>.

Carmen Maki. Born in 1951 as Maki Annette Lovelace to a Japanese mother and an American father, she was raised by her mother and maternal grandmother after her father returned to the US shortly after her birth. Her recording debut occurred in 1969 with the release of “Sometimes Like A Motherless Child,” a song written and composed for her that was inspired by the gospel song “Sometimes I Feel Like A Motherless Child.” The song was a hit, and to show their appreciation Maki’s record label gifted her with a record player and several records. Among the latter was a Janis Joplin album, and upon hearing it Maki switched to rock music. Several years later, in 1975, she recorded the debut album of “Carmen Maki & Oz.” It sold well, with the 11+ minute song “Watashi wa Kaze” becoming a standout track.¹²²

Carmen Maki’s career was influenced by US singer Janis Joplin, and in turn Maki influenced Japanese musicians, most notably the singer from the pioneering all-female metal band Show-Ya. In a 2021 interview for the YouTube channel “Rock Fujiyama,” singer Keiko Terada from Show-Ya enthusiastically states that her decision to become a vocalist happened in junior high when she heard Carmen Maki sing, particularly in “Watashi wa Kaze.”¹²³ Show-Ya in turn has influenced other Japanese heavy metal musicians, partly through their own success, but also through their organization of the all-female Naon no Yaon music festival.

In summary, the formal introduction of Western music into Japan gave Japanese women professional opportunities that surpassed those of their Western counterparts. However, these opportunities were short lived as a rapidly modernizing Japan pushed women into roles that mimicked Western social norms. Similarly, although Japanese women were performing rock

122. Hiroko Yamamoto, “カルメン・マキ&OZの『カルメン・マキ&OZ』は、日本のロック史を語る上で不可欠な名盤！” *OKMusic*, June 18, 2014, <https://okmusic.jp/news/43341>.

123. Rock Fujiyama channel, “SHOW-YA 魂に火をつけた女性アーティストは誰だ！燃えたぎるギター&ヴォーカルの限界バトル！” November 12, 2021, 3:20 to 5:55, https://www.youtube.com/watch?v=_2tI-r7LSoM.

music as early as the 1950s, they remained a minority as rock music in Japan was just male dominated as it was in the USA and the UK. The *josei* GS bands of the 1960s represent a moment where women's participation in Japanese rock may have briefly changed without Western influence, although all-female bands did exist in the West during the same time frame. As the GS era faded away, Japanese women did enter rock—and eventually heavy metal—with a lineage that connects to American singer Janis Joplin.

CHAPTER SIX

Chapter Four discussed the relative absence of instrument gender–stereotyping in historical Japan, and also provided hypotheses as to how this might apply to modern–day Japanese women in hard rock and heavy metal. These hypotheses centered around the historical gender neutrality of drums and *shamisen*, the latter of which can be compared to guitar. Chapter Five provided a brief summary of the role of Japanese women in the introduction of Western music to Japan during the Meiji Period (1868 CE to 1912 CE), as well as a glimpse into the emergence of Japanese women in rock and metal music. Both of these topics illustrated that women did have opportunities for public and/or professional performance in a rapidly modernizing Japan. But how much of the above is reflected in the current Japanese hard rock and heavy metal subculture? Do Japanese rock and metal musicians think about gender in the context of their genre? And are they even aware that Japan boasts a comparatively large percentage of women participating in rock and metal?

In an attempt to answer these questions an online survey was created using Google Forms. Prospective participants were all involved in the Japanese hard rock and heavy metal subcultures, and invitations were sent via official band email addresses as found on official band websites. Unfortunately, participation was poor. Seven individuals responded, with an eighth promising to respond but never following through. Of the seven, six were female and one was male, and all but one was an active rock/metal musician. Poor participation was likely due to a lack of established trust with the Japanese hard rock and heavy metal musicians. One reason for this lack of trust could be connected to misconstruing the presence of rock and metal bands on the internet as access to their subculture. Although heavy metal does leverage the internet to distribute information, audio, and video, it is not an online subculture. Circle pits, stage diving,

crowd singalongs, etc. are in-person activities that cannot be duplicated via the internet. At its core, metal music is an experience that comes to life on stage in front of an audience. Truly connecting with Japanese metal musicians (and fans) requires one to be physically present in Japan, which was impossible during COVID travel restrictions. If face-to-face contact had been established, not only would it have been easier to recruit more survey participants, pre-survey interpersonal contact may have also resulted in better questions.

SURVEY PARTICIPANTS

Two participants did not provide their name, indicating that they wished to remain anonymous. Both are women, with one performing in an all-female metal band, while the other performs in a band that crosses over from metal to other forms of hard rock. Both play instruments in their respective bands.

RANNA was the first to respond. She is a drummer with the current incarnation of the all-female power metal band Pinkish Crown,¹²⁴ although she has and does perform with other bands, including the currently active all-female instrumental blues band PancakeTrio.¹²⁵ The dual vocalist Pinkish Crown originally formed in 2011, but went on hiatus in 2012. The current line-up formed in 2020, with both vocalists returning as the only original members. In addition to twin vocalists and one drummer, Pinkish Crown features a guitarist, bassist, and keyboardist.¹²⁶

Kanako Yamamoto was the only non-musician participant. She is the founder of A-Line Entertainment in Tōkyō, which began operations in 2009. Her duties include artist management,

124. Pinkish Crown Official Website, accessed June 27, 2022, <https://www.pinkishcrownofficial.com/>.

125. PancakeTrio, official Twitter account, accessed June 27, 2022, https://twitter.com/The_Doll_Parts.

126. Ruchesko, "Pinkish Crown End Eight-Year Hiatus," last modified April 20, 2020, <https://www.jame-world.com/en/news/155772-pinkish-crown-end-eight-year-hiatus.html>.

artist promotion, running her Proud Rose Records label, and other activities.¹²⁷ She entered the Japanese music industry in the 1990s after graduating from university. Yamamoto was very helpful in gathering survey participants.

IBUKI is a singer/songwriter/arranger managed by Yamamoto at A-Line Music. She has performed in various metal bands as band member, touring vocalist, and studio musician. Her career in heavy metal began as the vocalist for the mixed-gender band Cross Vein from 2008 to 2010, after which she provided vocals for a variety of metal projects. Her solo career began in 2017 and continues into the present day.¹²⁸

Mina Taichō is the guitarist and founder of the all-female steampunk metal band FATE GEAR. The “Taichō” part of her name can be translated as “captain,” which is not only a reference to her founder status, but also her activities as primary songwriter and composer.¹²⁹ Since forming in 2015, the band has gone through various members and support musicians, the latter of which included IBUKI in 2019. Before forming FATE GEAR, Mina Taichō performed guitar with the all-female metal band Destrose from 2007 to 2015.

Masashi Momota is the sole male respondent and apparently a long-time acquaintance of Yamamoto. His band Gonin-ish formed in 1997 and currently consists of five members, including a drummer, bassist, keyboard player, and two guitarists. The sole female member performs guitar and vocals, and she uses both death growl and clean vocal styles. Momota himself performs keyboards and acts as songwriter and sound engineer. The name Gonin-ish can be roughly translated as “five people, one poem.” Musically the band combines death metal,

127. A-Line Music Inc., accessed June 27, 2022, <http://www.a-linemusic.com/>.

128. “Biography,” IBUKI Official Website, accessed June 27, 2022, <https://www.vocal-ibuki.com/biography/>.

129. “Biography,” FATE GEAR official website, accessed June 27, 2022, https://fategear.jp/?page_id=33.

progressive rock, Japanese music, and more.¹³⁰ Lyrically and visually they borrow heavily from Japanese culture.

SURVEY QUESTIONS PART ONE

Part One of the survey intends to determine how much awareness the survey participants have of music history and gender in music history, and if this awareness has influenced their participation in music. Several questions have been omitted due to a lack of insightful responses.¹³¹

Question: *Do you believe that gender roles existed in Japanese music from the Asuka Period (539 CE) to the end of the Edo Period (1865 CE)? If so, what were these gender roles?*

RANNA:

“Shintō rituals. Lifting morale before war. I believe from the Edo Period onward it was for entertainment.”¹³²

IBUKI:

“I’m not that familiar with the past, so I don’t really know. This is just my guess, but based on the history of Japanese instruments such as the *koto* and *shamisen* being taught at places like brothels, I believe there were many female performers of Japanese instruments = women promoted music. Music may have been played primarily by women to entertain guests. (On the other hand, I believe that *shakuhachi* and other flute instruments were mostly played by males.)”

130. “About,” Gonin-ish Official Website, accessed June 27, 2022, <https://www.gonin-ish.com/about>.

131. Omitted questions and answers can be found in the appendix.

132. RANNA is referring to women’s historical roles in music. It is common to omit a subject in Japanese if it can be inferred from context.

Yamamoto:

“Music was performed in places where women were forbidden, and there were some cultural practices where women sang and danced, so I think it depends upon the time period and region.”

Momota:

“Performance (of the arts) was primarily a male role.”

Anonymous Two:

I don't know.

For the above question, survey participants were asked only about historical pre-modern Japan, which ranges from the start of the Asuka Period to the end of the Edo Period. However, one response referenced cultural practices that originated in prehistoric Japan, specifically RANNA's comment on *Shintō* rituals, which were performed by female shamans. Yamamoto's non-specific mention of women who sang and danced could also include these same female shamans, although *shirabyōshi* of the Heian Period (794 CE to 1185 CE) and *geisha* of the Edo Period also fit this description. Women who perform ritual *Shintō* song and dance have survived into the modern day as *miko*, so it is not surprising that they received mention.

The brothels mentioned in IBUKI's response are likely a reference to the Edo Period where prostitution was regulated by the government.¹³³ The courtesans of Edo¹³⁴ worked in the red-light Yoshiwara district and were known for trendsetting many fashions and hairstyles. Much like the Edo Period *shakuhachi*-playing *komusō* monks, also referenced by IBUKI, Yoshiwara prostitutes are often depicted in modern Japanese popular culture. Even the all-female metal

133. Cecilia Segawa Seigle, “Preface,” in *Yoshiwara: The Glittering World of the Japanese Courtesan* (Honolulu: University of Hawaii Press, 1993), ix.

134. Modern day Tōkyō.

band Nemophila released a song in 2020 entitled “Oiran,”¹³⁵ which was a title given to high-ranking Yoshiwara courtesans.

Finally, Momota’s response could be referencing *kabuki*, *nō*, or other forms of entertainment performed exclusively by men. Curiously, *kabuki* theatre was reputedly developed by a woman, but in 1629 women were banned from public performance thereby making *kabuki* an all-male profession.¹³⁶ Similarly, *nō* theatre began in the Muromachi Period (1392 CE to 1573 CE) with women performing alongside men. However, with the emergence of professional guilds, and with women likely unable to join these guilds, *nō* became male-only.¹³⁷

Question: *Do you have any experience playing or listening to instruments such as koto, shakuhachi, shamisen, etc.? If so, do you believe that these instruments have influenced your own music?*

RANNA:

I played a little *koto* and *shamisen* in music class. Their unique Japanese timbre is pleasing, and I feel like I can face my Japanese self.

IBUKI:

I have never played any, but I have listened to many CDs and live performances. I feel a strong attraction to traditional Japanese instruments, so my guitar phrases are influenced by these performances and Japanese musical scales.

Yamamoto:

135. Nemophila, “Oiran,” February 23, 2020, music video, 4:47, <https://www.youtube.com/watch?v=eyb2NtPwxc>.

136. Julie A. Iezzi, “Kabuki: Superheroes and Femmes Fatales,” in *A History of Japanese Theatre*, edited by Jonah Salz (Cambridge: Cambridge University Press, 2016), 113.

137. Shinko Kagaya and Hiroko Miura, “Noh and Muromachi Culture,” in *A History of Japanese Theatre*, edited by Jonah Salz (Cambridge: Cambridge University Press, 2016), 42.

I've never played any, but I've had the opportunity to listen to them since I was a child. As an adult I understand the qualities more deeply. I think it's had an impact on me.

Momota:

I've listened to it, but any influence is indirect. I am influenced by music that combines Japanese music and rock.

Mina Taichō:

I have listened to it. I think I am subconsciously influenced by it.

Anonymous Two:

No.

Most respondents indicated that historical Japanese instruments do have some influence on their music, albeit most of this influence was nonspecific. One exception was IBUKI, who stated that her guitar writing is influenced by Japanese instruments and scales. Although she did not specify an instrument or scale, it is worthwhile noting that Japanese instruments and scales do appear in Japanese rock and metal music. A quick YouTube search with the relevant keywords will uncover many videos with *shamisen* and *biwa* covers of metal songs performed by both men and women. One can also find many examples of Japanese instruments and scales being used in rock and metal acts—the preferred influence of Momota. Examples where such instruments and scales are prominent include Yoshida Brothers¹³⁸ and the mixed-gender Wagakki Band.¹³⁹

It remains uncertain if any of the survey respondents associate gender-stereotypes with

138. YoshidaBrothersVEVO, "Yoshida Brothers – Rising," November 25, 2016, official music video, 3:20, <https://www.youtube.com/watch?v=mqlsO6iP5ow>.

139. WagakkiBand, "Wagakki Band / 'Singin' for..." from Manatsu no Daishinnenkai 2020 Yokohama Arena," December 11, 2020, official live music video, 3:47, https://www.youtube.com/watch?v=S5AbMw_V5IY.

the Japanese instruments that have influenced their music.

Question: Do you have any experience playing or listening to instruments such as piano, flute, violin, etc.?¹⁴⁰ If so, do you believe that these instruments have influenced your own music?

RANNA:

Piano for 3 years. I played violin in music class. I was not talented at either and it was only useful for learning to read notation.

IBUKI:

I know them all and have played the piano. All instruments have had a big influence on me, and I frequently use the piano and violin when composing.

Yamamoto:

I've never played any, but I've had opportunity to hear them. In the past few years I've had a preference for heavy metal fused with violin.

Momota:

I play the piano and compose music on the piano so I am influenced.

Anonymous One:

I played piano and flute. I believe I was influenced through my piano playing.

Mina Taichō:

I've listened to them. Piano and violin are also used in my band's music.

Anonymous Two:

I learned to play the piano. I believe that things like developing my sense of pitch

140. Inclusion of the examples "piano, flute, violin, etc." may have unintentionally made the question a leading question.

and being able to read music had a positive influence on my music.

Considering that all but one survey participant perform guitar-based heavy metal music, it may seem redundant to ask if Western instruments had any influence on their careers. Nevertheless, a couple of unexpected elements appeared among the responses.

Certain genres of metal—particularly power metal—use keyboards, and therefore not surprising that many respondents had personal experience playing the piano. On the other hand, violins are relatively uncommon in metal, so it was unexpected to read that both Mina Taichō's band and IBUKI employ the violin. But the most surprising responses came from RANNA and Anonymous Two, who both wrote that one benefit from their experiences with Western instruments was the ability to read notation. In Western countries, pop, rock, and most metal musicians are not known for their ability to read notation, yet at least two respondents not only knew notation, but also felt as though it were worthwhile. This is particularly interesting because in later responses the subject of melody is brought up, with some survey participants stating that Japan has a unique melodic aesthetic. With notation not normally being associated with rock and metal musicians in the West, perhaps knowledge of notation is a contributing factor toward Japanese rock and metal music having unique characteristics.

Question: *Are you familiar with any Western women pioneers in rock? (e.g. Sister Rosetta*

Tharpe, The Liverbirds, Janis Joplin, etc.)¹⁴¹ If so, how did you learn about them and did they have any influence on your music?

RANNA:

141. Inclusion of the examples “Sister Rosetta Tharpe, The Liverbirds, Janis Joplin, etc.” may have unintentionally made the question a leading question.

I don't know enough...

IBUKI:

To be honest, I don't know much about it.

Yamamoto:

I know about Janice Joplin through a documentary film (around 1990). I had never heard a voice like hers in Japan, so she left a strong impression.

Momota:

I've been exposed to both male and female performers, so I had no doubt that women played rock/metal.

Anonymous One:

I know about them through YouTube and magazines.

Mina Taichō:

I think I saw Janice Joplin in a Japanese rock magazine. I also had an old band member introduce me to The Runaways. I think I was more influenced by the look and performance than the music.

Anonymous Two:

I learned about them while exploring the roots through my love of music. I saw Janis Joplin in a movie about her. There was somewhat of an influence.

Although the above question may have been unintentionally leading due to the examples, the repeated mentions of Janis Joplin bears significance. As previously mentioned, Carmen Maki—a Japanese female rock singer who became prominent in the 1970s—was strongly influenced by Joplin. In turn, Maki had a strong influence on Keiko Terada, the lead singer of Japan's first

all-female heavy metal band. It would appear that not only has Joplin helped shape the path of Japanese women in rock music, but her legacy is known within Japan.

Mina Taichō's mention of The Runaways (1975 to 1979) is another important inclusion. The Runaways were an all-female rock band from Los Angeles, perhaps better known in the Western market for the post-breakup careers of former members Lita Ford and Joan Jett. The original band had significant success in Japan with their 1976 single "Cherry Bomb," followed by a tour of Japan in 1977 and a live album of that same tour. The Runaways were more successful in Japan than any other region,¹⁴² and to this day "Cherry Bomb" can occasionally be heard in Japanese popular media. Furthermore, numerous Japanese bands have covered the song, including a 1977 cover by the short-lived all-female rock band Girls (1977 to 1979)¹⁴³ and a 2007 cover by Demon Kakka from the Japanese heavy metal band Seikima II.¹⁴⁴ It is unclear how much influence The Runaways had on Japanese women in rock music, but they are not forgotten within the country.

Question: *Are you familiar with any Japanese women pioneers in rock? (e.g. Hamamura*

Michiko, Pinky Chicks, Carmen Maki, etc.)¹⁴⁵ If so, how did you learn about them and did they have any influence on your music?

RANNA:

I don't know enough...

IBUKI:

142. Steve Waksman, "Runaways, the," *Grove Music Online*, September 3, 2014, accessed May 17, 2022.

143. KONDO Records, "【チェリー・ボンブ(Cherry Bomb - The Runaways cover -)】ガールズ (GIRLS) (1977年)," February 21, 2021, unofficial audio, 2:19, https://www.youtube.com/watch?v=isGbXiRB_0k.

144. HIS EXCELLENCY DEMON KAKKA Official Channel, "チェリー・ボンブ-脳殺爆弾- (Cherry Bomb)," January 25, 2017, official audio, 2:56, <https://www.youtube.com/watch?v=HaPkirQqJkg>.

145. Inclusion of the examples "Hamamura Michiko, Pinky Chicks, Carmen Maki, etc." may have unintentionally made the question a leading question.

I'm familiar. Such as Carmen Maki and the pioneering girl band SHOW-YA. I got to know them because their songs were sometimes played at livehouse sessions and other venues. Or else I heard about them through my friends. They're a big influence on me. There are not many female vocalists with strong/loud voices in J-POP these days. Consequently I can only reference the performances of female rock vocalists.

Yamamoto:

I know of Carmen Maki because of her famous songs. I am very familiar with artists from the time of SHOW-YA and Mari Hamada and beyond.

Momota:

I've only heard of Carmen Maki. I don't think there was an influence.

Anonymous One:

I know them through YouTube and magazines. Their intense and flamboyant performances became a benchmark for me and showed how far I could go.

Mina Taichō:

Carmen Maki' was 5× an influence. That's because back then she was at the same label as myself.

Anonymous Two:

I learned about them while exploring the roots. I haven't listened a lot so don't think they had much influence on me.

It is once again possible that the three examples listed in the question were interpreted as a leading question, mostly due to multiple responses mentioning Carmen Maki. Nevertheless,

both IBUKI and Mina Taichō directly state Carmen Maki as an influence, indicating that Maki's legacy still holds importance into the twenty-first century. Similarly, Show–Ya also receives mention.

Yamamoto's response includes one artist that has not yet been discussed—Mari Hamada. Beginning her career as a solo heavy metal singer, Hamada released her first album “Lunatic Doll” in 1983, which managed to chart. However, by the late 1980s she had moved to a more pop sound, but returned to harder rock music in 2010 with the album “Aestetica”.¹⁴⁶

In summary, survey participants had little historical insight about women in music, especially when it came to the Western, leading to several questions being omitted. Responses became more detailed as questions touched upon rock and pop music. It was anticipated that some participants would mention Carmen Maki and Show–Ya, but the mentions of Janis Joplin and The Runaways were surprising, particularly the latter. The Runaways were never considered during background research, yet it appears that not only did they achieve success in Japan during the 1970s, but they also left a lasting impression on Japan's domestic music industry. Perhaps additional research can explain why The Runaways were more successful in Japan than they were in their native USA. Finally, despite hard rock and heavy metal being based upon Western instruments, nearly all respondents expressed some level of connection with Japanese instruments. It is apparent that the widespread adoption of Western music did not extinguish Japan's own indigenous sounds, with both continuing to exist side by side in varying contexts. But it is unknown if the lack of gender–stereotyping of Japanese instruments, particularly drums and *shamisen*, also survived unextinguished.

In regard to the omitted questions, the lack of insightful responses was anticipated to a

146. Mari Hamada Official Web Site, accessed May 17, 2022, <https://www.mari-hamada.com/>.

small degree. The original survey order had the historical questions placed before the modern day questions, but this was reversed at the last moment because it was assumed that the history questions might put off some participants from progressing further into the survey. After all, no living individual has personal experience of Japan's feudal eras. With this in mind, the history questions should have leaned more on personal experiences. For example, instead of directly asking about historical knowledge, the questions about Japanese and Western instruments could have been modified to ask if participants had used any historical instruments in their rock/metal music, and if so, ask them to share any historical knowledge that they may have of these instruments. For example, do they know how/when they were introduced to Japan, who used them, and under what circumstances? Not only would this style of question increase the likelihood of receiving unexpected tidbits of information, but it would also make the history part of the question feel less like a school exam.

SURVEY QUESTIONS PART TWO

Part Two of the survey is specific toward the modern day, as well as hard rock and heavy metal.

***Question:** Do you believe that there are more Japanese women involved in hard rock and heavy metal versus Western women? Why or why not?*

RANNA:

Amid Japan's unique idol culture that started in the 1970s, bands like Princess Princess and SHOW-YA formed and the girl band culture took root, which continues to this day. I think that the appearance of things like Visual-kei bands, who also play metal, is another factor that contributed to increasing numbers of

metal girls.

IBUKI:

I've never really thought about it, but now that you mention it, I think there are more women in metal in Japan. The reason for this is that the metal culture of "girl metal (girls metal bands)" originated in Japan, and you don't actually see many girl metal bands in other countries.

Yamamoto:

I feel that there are many. However, I have the impression that Japan has more multi-style musicians than are needed.

Momota:

Less. They are probably reluctant towards edgy sounds and aggressive vocal delivery.

Anonymous One:

I think there are many.

Mina Taichō:

I have the impression that more women in the West play as a hobby. Although the number of Japanese female metal players is small, the convenience of trains and other transportation is very good. It is safe and easy to meet and form a band through social networking sites. There are practice studios all over the place.

Amplifiers and drum sets are already set up at livehouses¹⁴⁷ around the country, so

147. "Livehouse" is an example of a made-in-Japan English word known as *wasei-eigo*. Also written as "live house" or "live-house," these are small private establishments that are specifically equipped for live music performance. Audiences usually listen while standing, although some establishments may have a few movable tables and chairs. Livehouses are also rigged with sound and lighting systems, and are staffed with the necessary operating personnel. Drums, guitar amps, and other equipment are provided for performers use, with equipment being appropriate to whatever music genre(s) the livehouse caters to. Most livehouses do serve drinks, but they differ from bars in that their business is centered on music first and foremost.

there is no need to carry heavy equipment or drive a car. American female bands have told me that the number of female bands in the U.S. is not increasing because, unlike in Japan, it is difficult to transport equipment.

Anonymous Two:

I don't think there are many. I don't really know because I don't get much information about Western artists.

As discussed earlier, Berkers and Schaap's quantitative data shows that more Japanese women perform metal as a percentage than any other country with significant numbers of metal musicians. Using their data, 7.8% of Japanese metal musicians are female, which leaves 92.2% as male. Even though the Japanese metal scene may have more female participants than other countries, men still vastly outnumber women; and therefore if one is not familiar with metal outside of Japan, the amount of women participating in Japanese metal will be perceived as insubstantial. It is therefore not surprising that Anonymous Two did not believe that Japan has larger numbers of women in metal when compared to the West, especially as she admits that she does not know much about Western artists.

Momota also felt that Japan did not have significant numbers of women in metal, hypothesizing that the timbre of the music perhaps limits the number of women willing to participate. His explanation fits with the gender stereotype that electric guitars and aggressive vocals are masculine. But such beliefs are culturally encoded, and it is uncertain if Momota is basing his hypothesis upon Japanese gender stereotyping, Western gender stereotyping, or a combination of the two.

RANNA's response contains three elements. First, Japan's corporate-manufactured idol

culture; second, Japan's homegrown visual kei aesthetic; and third, Japan's first all-female metal band Show-Ya. Idol music is a form of domestic pop music where girls—and to a lesser extent boys—are trained from a young age to sing and dance to music created by behind-the-scenes producers. Starting as young as age twelve, potential idols are recruited by production companies where they receive training while living a regimented lifestyle with strict codes of conduct.¹⁴⁸ Because of their young age of entry, strict training, and isolation from the outside world, idols can be compared to *maiko*, the name given to *geisha* in training.¹⁴⁹ That is not to say that the idol industry is a direct descendent of *geisha* culture, but the apparent similarities are enough to make one wonder if *geisha* provided a model for the idol system, either deliberately or otherwise.¹⁵⁰ Although she does not provide specifics, RANNA's suggests that girls bands emerged amid idol culture, which might be a consequent of the frequency with which idols are seen in mass media, thereby acclimatizing modern Japanese audiences to the idea of women as professional musicians. However, the music itself is probably of limited importance as idol music tends to lean toward mass-market pop rather than hard rock or heavy metal.

As RANNA hints at in her response, visual kei is not a genre of music. Instead it is a description given to Japanese bands that wear elaborate on-stage costumes and makeup. Many of these bands can be classified as hard rock or heavy metal, and some have a large female fanbase. Male visual kei performers often dress androgynously, with a few cross-dressing as women—

148. James Stanlaw, "Open Your File, Open Your Mind: Women, English, and Changing Roles and Voices in Japanese Pop Music," in *Japan Pop: Inside the World of Japanese Popular Culture*, ed. Timothy J. Craig (Armonk: Routledge, 2000), 77–8.

149. Jan Bardsley, "Introduction: The Maiko, Kyoto's Apprentice Geisha," in *Maiko Masquerade: Crafting Geisha Girlhood in Japan*, 1st ed. (Oakland: University of California Press, 2021), 7. <https://doi.org/10.2307/j.ctv1h9dk13.6>.

150. Although a handful of English-language blogs and websites do draw parallels between *geisha* and idols, no English-language academic books or articles could be found on the subject. Perhaps this is a topic in need of more investigation.

perhaps influenced by female impersonators as seen in *kabuki* theatre.¹⁵¹ Through visual kei, the Japanese metal subculture has a fashion option that reaches beyond the jeans and T-shirt look of most Western metal bands, and many all-female Japanese bands do wear elaborate costumes that are reminiscent of visual kei. Fashion subcultures are strong in Japan, including gothic lolita, a subset of lolita fashion that was popularized by Mana, an androgynous/cross-dressing visual kei male guitarist.¹⁵² Perhaps this link between androgynous fashion and music makes Japanese rock and metal more visually appealing to some women.

Although IBUKI writes that girl's metal began in Japan, she is likely not claiming that all-female metal bands themselves originated in Japan, as Girlschool from the UK predates Show-Ya's formation by three years. Instead she is perhaps suggesting that there exists a marked culture of "girl's metal" in Japan rather than isolated examples of all-female bands as one finds in the West. This is arguably true, and perhaps the catalyst for this culture can be found in Show-Ya. Show-Ya was Japan's first all-female metal band, forming in 1981 and releasing their most successful album "Outerlimits" in 1989.¹⁵³ However, Show-Ya's influence on future generations has as much to do with their own success as it has to do with their organization of the Naon no Yaon festival. First held in 1987 and continuing into the 2020s, Naon no Yaon is a showcase event for female musicians. According to singer Keiko Terada,

"[i]t all started with the thought of matching up evenly to men and doing something special that men can't copy, so we decided "Let's hold an outdoor event consisting of women exclusively." Musicians of many different genres attend every time, not just rock

151. Henry Johnson and Akitsugu Kawamoto, "Visual Kei: Glamour in Japanese Pop Music," in *Global Glam and Popular Music: Style and Spectacle from the 1970s to the 2000s*, eds. Bylan Chapman and Henry Johnson (New York: Routledge, 2016), 204.

152. Yuniya Kawamura, "Harajuku: The Youth in Silent Rebellion," in *Fashioning Japanese Subcultures* (London: Berg, 2012), 75, <http://dx.doi.org/10.5040/9781474235327/KAWAMURA0008>.

153. Show-Ya Official Website, "Biography," accessed February 12, 2022, <https://show-ya.jp/biography/>.

musicians, and I think there's no other event quite like this."¹⁵⁴

Despite singer Terada's belief that Naon no Yaon is unique, other all-female music festivals predate it, such as the Michigan Womyn's Music Festival that ran from 1976 to 2015. However, many of these American festivals had strong political underpinnings and some employed feminist separation in which attendance was restricted to women, girls, and young boys—no men.¹⁵⁵ In contrast, Naon no Yaon has limited political overtones and invites both male and female fans to attend, thereby bringing the live performances of women to a wider audience while simultaneously creating a community for female musicians.

Finally, Mina Taichō conjectures that Japan's transportation infrastructure plays an important role in providing an environment that makes playing in a band easier for women. It is true that Japan's rail network—both national, regional, and municipal—is among the best in the world; and as Mina Taichō states, Japan's livehouses have equipment setup so performers do not have to bring their own. Such conveniences certainly simplify logistics for smaller bands, but this convenience is beneficial regardless if a band is male, female, or mixed. However, Mina Taichō does mention discussing this topic with American performers who lament equipment transportation difficulties. Her opinion is echoed by former Lovebites bassist Miho, who states in a 2022 interview that the convenience of Japan's livehouses and rehearsal studios, both of which have drums, guitar/bass amplifiers, and speaker cabinets setup for musicians to use, are the reason why more Japanese women are involved in music.¹⁵⁶

Average strength differences between men and women are biological, and it is feasible

154. Todd Nelson, "Keiko Terada (SHOW-YA) – Interview (2018)," J-Generation, October 3, 2018, <https://j-generation.com/2018/10/keiko-terada-show-ya-interview-2018/>.

155. Malinda Lo, "First Michigan Womyn's Music Festival," *LGBT History, 1976–1987* (January 2005): 139–42.

156. The Heavier Japan, "Episode 0: Interview with Rosana:miho Part 1 | THE HEAVIER JAPAN," August 13, 2022, interview, 6:25–7:25, <https://www.youtube.com/watch?v=wTWLp-gAr7s>.

that the weight of guitar amps and speaker cabinets makes transportation difficult. But most US citizens do drive, and modern digital–modelling amps are small and light enough to be held in one hand, although they still need either a guitar cabinet or in–house PA system. Additionally, large numbers of metal bands are Europe–based, where population density is comparable to Japan and cities similarly prioritize people over cars. However, one difference between Europe and Japan is the venues themselves—European venues are unlikely to provide equipment.

Another possible reason that Japan’s convenient transportation system and livehouses help facilitate women in bands could be related to income inequality. As previously mentioned, Rosemary Hill writes that subcultures require time and money, and because men have more access to these resources, women are less likely able to participate in any given subculture.¹⁵⁷ Perhaps the convenience of Japan’s livehouse culture redresses the issue of unequal financial power thanks to reduced transportation costs and simplified logistics.

***Question:** How do you feel gender is perceived in hard rock/heavy metal, both in Japan and in Western countries?*

RANNA:

I don't know much about metal, but I feel as though there have always been Japanese bands with both female and male members. My impression is that mixed–gender bands have been increasing in recent years.

IBUKI:

The contrast of aggressive music that is normally performed by men being played by women is enticing, and because many of these women dress in flashy outfits and look attractive they may have an "idol" element to them. Especially in Japan

157. Hill, *Gender, Metal and the Media*, 30.

where idol culture exists, I feel that women heavy metal performers are treated like idols. In my experience I often feel that female musicians are expected to be "cute and beautiful" rather than be good performers. (My impression is that the focus overseas is more on musicianship than it is in Japan.)

Yamamoto:

I think that in Japan women in hard rock and heavy metal are more respected than in other genres.

Momota:

Women are more capable than men in delicate expressions, but fall behind men in strong expressions.

Anonymous One:

Musically metal expresses aggression and savagery, so the musicians and fanbase are persistently male.

Mina Taichō:

With the exception of vocalists, I think that women are still rare in both Japan and the West.

Anonymous Two:

Women are often a topic of discussion only because they are so few. One often hears comments such as you play in a band despite being a woman, or it's unthinkable a woman would do that.

To test RANNA's supposition that mixed-gender bands are on the rise, all 65 mixed-gender hard rock and heavy metal bands that were identified for this paper are shown in the

graph below based upon the date when the band formed:

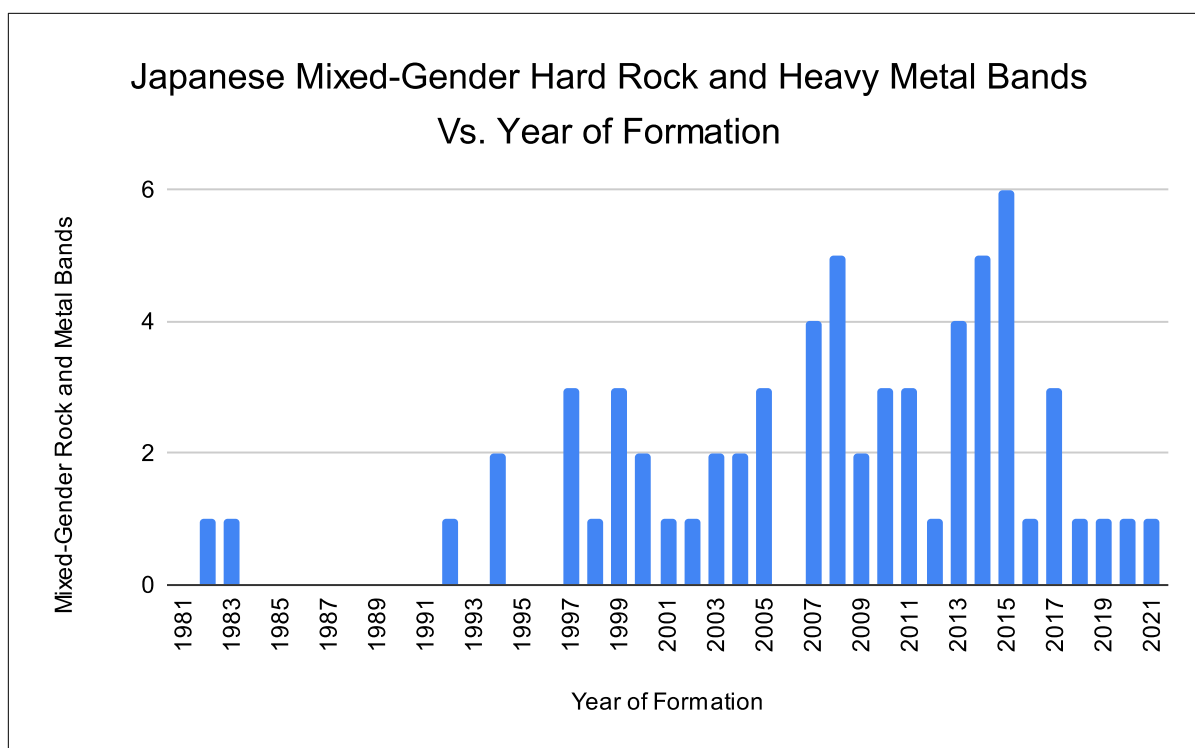


Figure 5: Japanese mixed-gender hard rock and heavy metal bands vs. year of formation

From the 1980s to the 2010s, Japan does indeed show a general trend of increasing mixed-gender hard rock and heavy metal bands.¹⁵⁸ However, RANNA professes that she is not overly knowledgeable about metal, so she may be referring to all bands in Japan: pop, rock, etc. It would be informative to know if mixed-gender bands have indeed been increasing across all genres, but unfortunately the relevant data is not readily available.

IBUKI's response brings up idol culture and the manufactured "cute" image that is dominant among girls and women in the idol industry. It is true that numerous rock and metal bands in Japan wear elaborate and flamboyant costumes, including both male and female musicians. However, as previously discussed, this also has associations with visual kei, and visual kei originated in all-male bands. But the connection to the visual styling of idol culture is

¹⁵⁸ The formation of new bands in 2020 and 2021 was likely negatively affected by the COVID-19 pandemic.

certainly reasonable as it is more mainstream than visual kei, with idol groups regularly advertising products on TV, appearing on variety shows, billboards, etc. and performing publicly wherever and whenever their management agency can find a promotional opportunity. Of course, visual kei costumes and idol-like costumes could very well have cross-pollinated each other. But it stands to reason that Japanese female metal musicians may adopt an image that is reminiscent of idol culture simply because it is both omnipresent within Japan and it has a large female contingent. Nevertheless, it is important to remember that many Japanese metal musicians, both male and female, opt for the standard jeans and T-shirt look.

Gender stereotypes appear in the responses of Anonymous One and Momota, with both suggesting that the aggressive sound of metal is inherently masculine. IBUKI's response also touches upon this, with her suggestion that women performing metal falls outside of normal expectations. These three responses indicate that despite Japan's comparatively large percentage of women in metal, Western-style gender stereotypes do exist in the domestic subculture.

Continuing with gender stereotypes, Mina Taichō's states that vocals are the most common role for women in hard rock and heavy metal in both Japan and the West. Berkers and Schaap's data scraping revealed that globally 44.2% of female metal musicians are singers.¹⁵⁹ Unfortunately, they do not provide regional breakdowns for that number. To find out if the vocal stereotype holds true in Japan, the 24 mixed-gender bands that were invited (but mostly declined) to participate in this thesis's survey will be used as data. Importantly, the current member line-up—including gender—is known for all these bands as they were all active at the time of writing.¹⁶⁰ All-female bands were not included because they would obviously have a mostly even split among the performance roles, with perhaps more guitarists due to significant

159. Berkers and Schaap, *Gender Inequality in Metal Music Production*, 71.

160. Writing occurred during the COVID-19 global pandemic, so "active" means still officially together even if live performances were not possible.

numbers of dual-guitar bands. All-male bands were not included because no attempt was made to catalogue Japanese all-male hard rock or heavy metal bands. Thus the comparison of Berkers and Schaap's data against the 24 mixed-gender bands is a compromise, but it should still prove insightful. However, three other issues to consider is that Berkers and Schaap only include data up to the middle of 2015, they relied 100% on Encyclopedia Metallum, and their data set includes all bands, not just mixed-gender bands.

	vocal	bass	keyboard	guitar	drums	multi	other
Berkers and Schaap global data	44.2%	12.2%	9.5%	7.9%	6.0%	2.7%	9.9%
mixed-gender Japanese bands	54.3%	11.4%	8.6%	14.3%	8.6%	0%	2.9%
difference factor	×1.23	×0.93	×0.91	×1.81	×1.43	×0.00	×0.29

Table 1: Roles of women in metal performance as a percent.

Although the above chart is less than ideal and cannot be considered scientific, what it does prove Mina Taichō's inference that the most common role for women in metal—regardless of geographical region—is as vocalist. Further chart analysis reveals that the greatest similarities between the aforementioned mixed-gender Japanese bands and Berkers and Schaap's data can be found with bass and keyboard players. However, guitars and drums show considerable deviations, with guitars being the second most common role for women in the included Japanese mixed-gender bands. As mentioned in Chapter Four, women performing on drums does have a long history in Japan, which may contribute to more Japanese women taking up drums. And as further discussed in Chapter Four, Japan's familiarity with the gender-neutral *shamisen* may also be a factor in more women taking up electric guitar.

Despite academics labelling heavy metal as “hypermasculine,” Yamamoto suggests that Japan's heavy metal subculture is respectful of women. This parallels Hill's findings after asking

female fans of heavy metal about the genre's accusations of sexism. The fans stated that they experienced less sexist behaviour at metal shows than "mainstream shows," which was in contrast to academic appraisals on the matter.¹⁶¹ Of course, fans and performers have different experiences, but it could be that metal in both the West and Japan is more accepting of women than outsiders may presume. Maybe more so in Japan.

Finally, Anonymous Two writes that women in rock and metal are only a topic of discussion because of their minority status. Chapter 4 of Berkers and Schaap's *Gender Inequality in Metal Music Production*, entitled "Wielding the Double Edged Sword," discusses this issue in detail.¹⁶² They found that some Western women who perform metal disliked being singled-out for their gender because it says nothing about their musical ability or the style of metal that they perform. Yet other women take advantage of their otherness and use it as a promotional tool to differentiate themselves. Observationally, it is this latter attitude that appears to be more prevalent in Japan, with many Japanese all-female metal bands self-describing themselves as "all-female" metal or similar on their official websites. Examples include the steam punk metal band FATE GEAR, of which Mina Taichō is a member;¹⁶³ and thrash metal band Valkyrie, who market themselves as Goddesses of Thrash.¹⁶⁴

Question: *Do you feel it is important to have female musicians as role models? Why or why not?*

RANNA:

I once almost wrecked my body by imitating a male drummer I admired. I don't often use female musicians as role models, but I study how women can be cool

161. Hill, *Gender, Metal and the Media*, 135.

162. Berkers and Schaap, *Gender Inequality in Metal Music Production*, 79–100.

163. FATE GEAR Official Website, accessed May 23, 2022, <http://fategear.jp/>.

164. Valkyrie Official Website, accessed May 23, 2022, <http://valkyriemetal.web.fc2.com/index.html>.

and attractive in their own way. Recently, more and more female artists are taking maternity or parental leave, which gives me a sense of the future.

IBUKI:

I don't think gender has anything to do with good music. But the fact is...male musicians tend to be on average technically superior. In that sense, more men are technically gifted musicians and therefore more likely to be role models. I also think that there is a tendency for women to be elegant and men to be aggressive, so I think that if we make role models from both, we can incorporate the best of each gender.

Yamamoto:

I don't think so. People can only be role models if they have superior skill and experience, not because they are men.

Momota:

Because of the different range of expression, there are areas that should be used as a role model and others that should not.

Anonymous One:

If you can imagine your ideal self, I don't think you need a role model.

Mina Taichō:

There are few examples of successful women bands, so I think we should learn from both men and women.

Anonymous Two:

I don't think it matters. I don't think gender is inherently relevant to the music I like. However, I am still interested in their clothing and appearance.

The majority consensus is that gender matters very little when it comes to role models, with several survey participants expressing value in learning from both men and women. However, we have seen that Keiko Terada from Show–Ya was influenced by Carmen Maki, and Carmen Maki was influenced by Janice Joplin. Additionally, in a 2019 video posted to the official YouTube channel for the mixed-gender rock/metal band Maximum the Hormone, Tamu Murata from the all-female metal band Nemophila stated that her reason for learning drums was Nao, the female drummer for Maximum the Hormone.¹⁶⁵ This hints that although gender-specific role models were unimportant to the survey respondents, some Japanese female musicians have been influenced by other female musicians.

RANNA describes physical difficulties she had when copying a male performer, while IBUKI similarly writes that men are more technically proficient as musicians. But are men more proficient than women? In the world of Western art music there are many female soloists who are as good as—or better than—their male counterparts, so why would rock and metal be any different? One possible explanation is that because women in metal are a vast minority, the female pool of talent is smaller than the male pool of talent; and if musical skill is equally distributed regardless of gender, then it stands to reason that technically proficient women within the metal subculture will be numerically smaller than their male counterparts. Such a situation can create an impression that men are more skilled simply because virtuosic male performers are more numerous in absolute numbers.

Another possibility is that men have an age-related learning advantage when it comes to playing in hard rock or heavy metal bands. According to Mary Ann Clawson’s research on

165. マキシマム ザ ホルモン公式, “【#07 ガチンコ ザ ホルモン: 面接 ベース&ドラム編】実力派プレイヤー達が集結?! さらに、上ちゃんの実弟が登場し凄技を魅せる!!” April 11, 2019, 15:23 to 16:47, https://www.youtube.com/watch?v=_B3MMJkCc8s.

musicians who participated in a Boston-based rock band competition in 1990 and 1991, women competitors began learning rock instruments later than men, with the median age being 13.0 for men and 19.0 for women. Furthermore, Clawson found that the median age for joining a first band to be 15.5 for men and 21.0 for women.¹⁶⁶ It is known that as people age their ability to learn new skills changes, often leaving adult learners at a disadvantage when compared to younger learners. In terms of music proficiency, it is also known that accomplished elite musicians start at a young age.¹⁶⁷ Therefore if male metal musicians begin learning at a younger age than their female counterparts, similar to Clawson's observations on rock bands, this could create different levels of proficiency between adult male and female performers. But additional research is needed to determine if there is a difference in starting age for male versus female rock and metal musicians, both within Japan and globally.

RANNA also mentions maternity and parental leave. Maternity leave can put a damper on touring activities, and performing loud music during pregnancy has its own issues. For example, a Swedish study published in 2016, which included musicians among a multitude of other occupations, found that there is an association between hearing loss in children whose mothers were exposed to excessive occupational noise during pregnancy.¹⁶⁸ Other studies have found an association between noise exposure and low birth weight,¹⁶⁹ increases in postpartum

166. Mary Ann Clawson, "Masculinity and Skill Acquisition in the Adolescent Rock Band," *Popular Music* 18, no. 1 (January 1999): 105.

167. James L. Reifinger, Jr., "Age-Related Changes Affecting the Learning of Music Performance Skills for Older Adults," *Psychomusicology: Music, Mind, and Brain* 26 no. 3 (September 2016): 212. doi:10.1037/pmu0000144.

168. Jenny Selander, Maria Albin, Ulf Rosenhall, Lars Rylander, Marie Lewné, and Per Gustavsson, "Maternal Occupational Exposure to Noise during Pregnancy and Hearing Dysfunction in Children: A Nationwide Prospective Cohort Study in Sweden," *Environmental Health Perspectives* 124, no. 6 (June 2016): 855–60, doi:10.1289/ehp.1509874.

169. Jenny Selander, Maria Albin, Marie Lewné, Per Gustavsson, Lars Rylander, and Ulf Rosenhall. "Full-Time Exposure to Occupational Noise during Pregnancy Was Associated with Reduced Birth Weight in a Nationwide Cohort Study of Swedish Women," *Science of the Total Environment* 651: 1137–43, doi:10.1016/j.scitotenv.2018.09.212.

depression,¹⁷⁰ and more. While touring in 2010, Nao, the drummer for the popular mixed-gender Japanese rock/metal band Maximum the Hormone, experienced complications with her first pregnancy, prompting the band to cancel their remaining shows. The following message was placed on the band's official English-language website:

“I have never felt unhappy with being a woman as a drummer. I have never [been] treated wrong either. But this time, I thought if I were a man, I could play drums without caring about the pregnancy. And I also thought that if I was an ordinary woman, I wouldn't have to worry this much. This was the first time I suffered by the gender problem.”¹⁷¹

Instead of replacing her, the band, which consists of three males and Nao, decided to go on a hiatus and wait for her to return. The band did this again for Nao's second pregnancy in 2016. During both hiatuses they worked on new material, and their subsequent returns had no negative effect on their substantial domestic fanbase and smaller international fanbase.

In the Rock Fujiyama interview from 2021, Keiko Terada from Show-Ya also briefly mentioned children as a reason for Show-Ya's continuing efforts to organize the Naon no Yaon festival:

“Even if they get married, have children, or temporarily leave their band, I want to create a place where female artists can perform as long as they are still living as musicians.”¹⁷²

Further to this, on January 8, 2022, the drummer Tamu Murata from the all-female metal band

170. Siyi He, Audrey Smargiassi, Nancy Low, Marianne Bilodeau-Bertrand, Aimina Ayoub, Nathalie Auger, “Residential Noise Exposure and the Longitudinal Risk of Hospitalization for Depression after Pregnancy: Postpartum and Beyond,” *Environmental Research* 170: 26–32, doi:10.1016/j.envres.2018.12.001.

171. Nao Kawakita, “Comment from Nao,” Maximum the Hormone Official English Website, http://www.maximumthehormone.jp/nawo_comment.html.

172. Rock Fujiyama channel, “SHOW-YA 魂に火をつけた女性アーティストは誰だ！燃えたぎるギター&ヴォーカルの限界バトル！” November 12, 2021, 1:36 to 1:49, https://www.youtube.com/watch?v=_2tI-r7LSoM.

Nemophila tweeted an image of a “Kid’s Room” notice that had been posted backstage at a live venue she was scheduled to perform at.¹⁷³ The sympathy shown by the band members of Maximum the Hormone, the empathy shown by Show–Ya, and the experience of Nemophila’s Tamu Murata’s “Kid’s Room” are evidence that the issues of working female metal musicians and pregnancy/childcare are being addressed to some extent within Japan. Yet despite the obvious issues of pregnancy/childcare and working as a metal musician, only Berkers and Schaap briefly mentions this topic, stating that “[m]aking a career in metal music is likely to be more difficult for women than men, due to intensified work–family conflicts and a constrained choice about whether to have children.”¹⁷⁴

Two recurrent themes across multiple question responses are gender stereotyping and clothing/appearance. In regard to the former, IBUKI writes about women being elegant and men being aggressive, two stereotypes that are applied to metal to explain why the subculture is male dominated. But she does not view this difference as justification for metal’s hypermasculine reputation, but rather as a difference that should be embraced. In regard to the latter, Anonymous Two’s interest in clothing/appearance provides further indirect evidence that idol culture and visual kei imparts some importance on Japanese hard rock and heavy metal.

Question: *Do you believe there is a difference between hard rock and heavy metal created by women versus men? If so, what?*

RANNA:

Women are more broadminded (music made by women feels maternal and broadminded)

173. Tamu Murata, (@tamu_murata_dr), “今日のライブは身内用キッズルーム設けてもらってます！！！！” Twitter, January 8, 2022, https://twitter.com/tamu_murata_dr/status/1479985029900279809.

174. Berkers and Schaaps, *Gender Inequality in Metal Music Production*, 34.

IBUKI:

Although not limited to heavy metal, I think that women tend to be graceful and men tend to be aggressive. In regard to singing, it is physiologically easier for women to sing high notes, so I think that female metal singers are often higher pitched and melodic.

Yamamoto:

I think there are wardrobe differences, but I don't think there is much difference in how songs are written. I think there is a difference in physical strength when playing things like drums during live performances.

Momota:

Arrangement is difficult for female voices because they easily interfere with the guitar's higher notes

Anonymous One:

I can't think that there is any difference.

Mina Taichō:

I think the biggest difference is the lyrics. All-female bands tend to incorporate romantic lyrics.

Anonymous Two:

Not particularly.

RANNA believes that there is a difference between metal made by women versus men, but not in the usual passive versus aggressive terms as previously used. Instead she refers to metal made by women as being more maternal and broadminded. It is not certain if she is

referring to the lyrics, music, or something else, but Mina Taichō does mention lyrics, claiming that all–female bands use romantic themes, which is uncommon in heavy metal music.

Encyclopaedia Metallum allows for lyrical themes to be included in band entries, and during the process of cataloguing bands for this thesis it was observed that many Japanese all–female bands were described on Metallum as having romance among their lyrical themes, exactly as Mina Taichō stated. This stands out because romance is a topic that is counter to the stereotypical “hypermasculine” image that one normally associates with metal.

As both an arranger and sound engineer, Momota’s response focuses on technical differences between male and female vocals in the context of arrangement. IBUKI, on the other hand, references the physiological differences in pitch, relating higher pitch capabilities to melodic performance. It is questionable whether pitch is connected to melodic versus non–melodic singing, as even bass vocalists can perform melodies. However, Western art music from the Baroque to the Romantic period generally positioned the melody as the topmost voice, and if Japan has a similar cultural tradition, then the pitch range of an instrument or vocalist may have some impact on their perceived melodic capabilities. Regardless, the mention of melody may have other significance as Berkers and Schaap conclude that melodic metal is more feminine, and that the popularity of melodic metal in Japan possibly correlates to the large percentage of female participants.¹⁷⁵ This issue of melodic metal will be explored further in a later question. It is important to note, however, that Japan does have its share of death metal bands with growling vocals, and even a few black metal bands with screeching vocals. Not to mention that growling female vocalists also exist in Japan—even Momota’s band Gonin–ish has a female vocalist who can perform both clean and growl vocals.

Yamamoto’s response with regard to drums supports RANNA’s earlier claim that

175. Berkers and Schaap, *Gender Inequality in Metal Music Production*, 105.

physiological differences between men and women can affect performance ability. She also addresses another recurrent theme: wardrobe. It is becoming apparent that band costumes may have more significance in Japan than in the West.

Question: Are your hard rock/heavy metal influences Japanese or Western? Does country of origin matter to you?

RANNA:

I didn't really travel down the metal path. I was invited to join a traditional metal band because I've been listening to Queen since I was a child (laugh). I don't consider it important if my influences are Western or not, but because of social media and live shows I feel closer to Japanese bands.

IBUKI:

I was first influenced by Japanese music. Japanese metal was easy to get into because it had Japanese pop elements and many of the songs were in Japanese. However, as I listened to and researched various types of music I began to listen to overseas metal, and now I feel that country of origin isn't important.

Momota:

Both. Including non-English speaking bands. Origin is not important.

Yamamoto:

Many are Western. It doesn't matter much which country the music originates from.

Anonymous One:

Western. Origin isn't important

Mina Taichō:

My father listened to LED ZEPPELIN, so I was influenced by them. Also, during high school a boy in my class listened to X JAPAN,¹⁷⁶ which got me interested in them. I'm influenced by both domestic and international music. The country isn't really important.

Anonymous Two:

Many of my influences are Western. American, British, German, Scandinavian, each has its own colour, so I'm interested in bands from any country.

There was unanimous agreement that the country of origin is not important when it comes to music influences. Yet if one were to weigh all responses together, non-Japanese music does appear to have a slight advantage in terms of overall influence. Despite admitting to Western influences, RANNA wrote that she feels “closer to Japanese bands,” and IBUKI similarly claims that domestic metal is more accessible because the lyrics are in Japanese and it contains domestic pop aesthetics. Japan is the only Japanese-speaking country in the world, and therefore domestically-produced music is the only option for Japanese listeners seeking lyrics in their native language. Similarly, any Japanese-language hard rock or heavy metal songs containing Japan-specific aesthetics or themes will undoubtedly be more accessible to said listeners.

***Question:** Do you believe that there is a difference between Japanese and Western hard rock and heavy metal? If so, what?*

RANNA:

176. X Japan is one of Japan's first visual kei bands. Their music style ranges from rock to power metal.

I believe there is an inferiority complex particular to the Japanese, but I still think that Western music is the latest and coolest.

IBUKI:

I feel that this applies to the music traditions of all countries, not only Japan.

(After all, I think Japanese heavy metal contains elements of traditional Japanese pop music.)

Yamamoto:

I think there is a difference. I don't think religious elements are very relevant in Japan.

Momota:

Language and sound production

Anonymous One:

I think Japan has a unique usage of melody that is not found in the West.

Mina Taichō:

Japanese people like fast, melodious songs. My impression is that rhythm is more important in the West and they prefer slow and mid-tempo songs. I think this influences songwriting.

Anonymous Two:

Just as there are differences among Europeans and Americans, I think Japanese metal has a kind of Japanese-ness to it. My impression is that Western metal is good at precise expression and detailed rhythms.

Certain metal subgenres are considered to be more melodic than others, with heavy

metal, power metal, and gothic metal normally classified as melodic; and death metal, black metal, and grindcore normally classified as non-melodic. Mina Taichō states that melody is important to Japanese metal fans, with Anonymous One adding that Japan has unique melodic aesthetics. A similar statement can be found in a 1999 academic article in which authors Kawano and Hosokawa proclaim that Japanese fans prefer older styles of metal that include lyrical melodies.¹⁷⁷ Berkers and Schaap also associate melodic metal with Japan, hypothesizing that one reason Japan has many women in metal because Japanese listeners prefer melodic metal, and that melodic metal is more appealing to women. As for the surmised feminine appeal of melodic metal, Berkers and Schaap provide global numbers to back up their claim. Examining their data for female participation within individual subgenres, the top three subgenres are gothic metal at 16.9%, folk metal at 9.0%, and power metal at 4.0%.¹⁷⁸ All three of these subgenres are considered melodic.

The idea that melodic metal is more feminine is also supported by Keith Kahn-Harris, who writes that “female fans are most numerous for more melodic extreme metal subgenres such as power and gothic metal.”¹⁷⁹ Similarly, near the beginning of episode 10 of Sam Dunn’s *Metal Evolution* documentary series, he interviews a metal fan at MetalCamp Festival who describes power metal as “girlish.”¹⁸⁰ But does Japan’s propensity toward melodic subgenres make its metal subculture more female friendly? Or does Japan simply have a broader cultural preference toward melodic music, as suggested by the above survey responses? Out of the 44 all-female bands identified for this paper, 28 bands had heavy metal and/or power metal listed among the

177. Kei Kawano and Shuhei Hosokawa, “Thunder in the Far East: The Heavy Metal Industry in 1990s Japan,” in *Metal Rules the Globe: Heavy Metal Music around the World*, eds. Jeremy Wallach, Harris M. Berger, and Paul D. Greene (Durham: Duke University Press, 2011), 253.

178. Berkers and Schaap, *Gender Inequality in Metal Music Production*, 56.

179. Keith Kahn-Harris, *Extreme Metal: Music and Culture on the Edge* (New York: Berg, 2007): 71.

180. *Metal Evolution*, “Power Metal,” 2:46 to 2:57.

genres that they perform; an additional three bands had “melodic” variations of other genres, with two performing “melodic death metal” and one performing “melodic metal”; and one band had “gothic” in their genre description. Overall, roughly two–thirds of these bands leaned toward the melodic side of metal.

To determine if Japan prefers melodic metal more than other countries, a limited comparison was made between four countries: Sweden and Finland, two countries with a low percentage of women participants in metal; and Japan and Russia, two countries with high percentage of women participants. Numbers were acquired from Encyclopaedia Metallum using the advanced search feature. Only bands that were active in 2021 were included. Note that individual bands may have more than one subgenre description, and therefore will be enumerated in more than one category, resulting in percentages that add up to more than 100%.

	non–melodic (“masculine”)			melodic (“feminine”)			active bands in 2021
	thrash	death	black	heavy	power	gothic	
Sweden	13.8%	34.1%	29.1%	15.4%	6.0%	2.1%	1998
Finland	15.2%	35.9%	27.9%	13.7%	3.9%	3.7%	1993
Japan	16.9%	25.9%	8.7%	27.0%	25.2%	1.7%	1133
Russia	11.6%	30.2%	32.4%	13.0%	6.0%	4.7%	2601

Table 2: Four–country comparison of women in non–melodic versus melodic subgenres.

If one were to compare Japan against only Sweden and Finland, then the numbers above do show that Japan has an unusually large percentage of melodic metal bands, thereby supporting the hypothesis that more Japanese women participate in metal because there is more melodic metal in Japan. However, when one includes Russia in the comparison—the country with the second largest percentage of women in metal—we find that their distribution of melodic versus

non-melodic subgenres is very similar to that of Sweden and Finland, thereby offering no explanation as to why Russia has many women in metal. Furthermore, although a correlation does exist between melodic metal and women in metal in the context of Japan, correlation is not causation. As several survey respondents hinted, Japan's large percentage of melodic metal bands might be a reflection of broader cultural aesthetics rather than anything specific to gender.

Yamamoto brings up religion, which she claims has little importance in Japanese metal despite its thematic prevalence in Western metal. One of the first metal songs ever recorded, "Black Sabbath" from Black Sabbath's self-titled debut album, contains references to religion:

Big black shape with eyes of fire

Telling people their desire

Satan sitting there he's smiling

Watches those flames get higher and higher

*Oh, no, no, please God help me*¹⁸¹

Black Sabbath are an important influence on Ningen Isu, an all-male three-piece doom metal band from Japan. In a 2014 interview with guitarist Shinji Wajima, he states that "[t]he Christian religion is not so prevalent in Japan as Western people think. We Japanese don't understand a concept of the conflict between God and Satan very well."¹⁸² Further evidence that Western religion is minimally important in Japanese metal can also be extrapolated from *Table 3*, where Japan is shown as having very few black metal bands. Black metal lyrics are normally anti-Christian, anti-religious, satanic, or misanthropic. Of these four topics, anti-Christian and satanic themes originate in Western culture and will have little meaning for most Japanese.

Furthermore, religion is viewed differently in Japan than the West, with few Japanese citizens

181. Black Sabbath, "Black Sabbath," February 2, 2017, official audio, 3:05 to 4:02, <https://www.youtube.com/watch?v=zBj4HtEWFGY>.

182. Shinji Wajima has a bachelor's degree in Buddhism from Komazawa University.

professing any religious affiliation,¹⁸³ likely giving minimal reason for Japanese bands to write anti-religious songs.

Of course, Japan does have its own religious history, namely Shintoism and Buddhism, but religion rarely appears in the music of Japanese metal bands. Nevertheless, there are a few exceptions. For example, Wajima from Ningen Isu holds a degree in Buddhism and sometimes includes Buddhist themes in his songs:¹⁸⁴

Build a paradise on the earth

Establish a land of Buddha

Fall asleep on the earth

*Let bloom the flowers of Buddha*¹⁸⁵

When putting religion in the context of women in hard rock and heavy metal, it is relevant to point out that Western religion has a long history of prohibiting women from performing in public. Beginning in 379 CE, church choirs were divided with men on one side and women and children on the other side. However, by the early middle ages women were forbidden from singing in church.¹⁸⁶ (Although they still sang in monasteries where the audience would consist of other women, or hidden behind curtains in the rare case of Venetian choirs.) Two biblical lines in 1 Corinthians 13:34-35 were used for centuries to justify prohibition of women speaking or singing in church. “Let your women keep silence in the churches: for it is not permitted unto them to speak; but they are commanded to be under obedience, as also saith the

183. Michael Roemer, “Religious Affiliation in Contemporary Japan: Untangling the Enigma,” *Review of Religious Research* 50, no. 3 (March 2009): 300–1.

184. Shawn Miller, “A TMO Interview With Ningen–Isu,” *The Metal Observer*, September 3, 2014, <https://www.metal-observer.com/3.o/a-tmo-interview-with-ningen-isu/>.

185. TOKUMAJAPAN, “NINGEN ISU / Great king of terror (人間椅子 / 恐怖の大王),” February 3, 2016, official music video, 5:42 to 5:57, <https://www.youtube.com/watch?v=dPwTiwLNJXQ>.

186. Laura Stanfield Prichard, “What Did Women Sing? A Chronology Concerning Female Choristers,” *The Phenomenon of Singing International Symposium* 9 (2013): 189.

law. And if they will learn any thing, let them ask their husbands at home: for it is a shame for women to speak in the church.”¹⁸⁷ This led to boy sopranos—young choir boys singing the parts of women; as well as falsettos—adult males singing in higher than normal registers. Later, in the 1550s, another type of soprano singer began to emerge in churches in the northern Italian peninsula and around Rome, namely the castrato.¹⁸⁸ Castrati were boys who had been castrated before reaching puberty, thereby preventing their voices from deepening as they reached adulthood.¹⁸⁹ The last known castrato, a singer at the Sistine Chapel, died in 1922 following the decline of the practice across the 1800s.¹⁹⁰ Castrati are arguably the most extreme example of how far Western religion went to prevent women from singing publicly.

Although a strong connection is difficult to establish, historical religious practices may be a contributing cultural factor as to why less Western women participate in hard rock and heavy metal. And vice versa, Japan’s different religious history may be a contributing factor as to why more Japanese women participate in hard rock and heavy metal.

RANNA’s opinion that Japan has an inferiority complex can be connected to Momota’s comment about sound production. This “inferiority complex” could be a reflection of the financial resources put behind Western music, especially the top-forty stars that receive international marketing. However, international superstars that reach Japan’s shores are in reality a select few artists, which may lead to the perception that Western music is technically superior to Japanese music. This is similar to the outside Western view that Japan has many women performing rock and metal, but from an inside Japanese perspective they are still a minority.

187. 1 Corinthians 14:34–35 (King James)

188. Martha Feldman, *The Castrato: Reflections on Natures and Kinds* (Berkeley, University of California Press, 2015), 6.

189. Martha Feldman, *The Castrato*, 10.

190. Martha Feldman, *The Castrato*, 275–6.

Question: Have you ever been pressured against performing hard rock and heavy metal? If so, what kind of pressure?

RANNA:

No!

IBUKI:

Back when I was in a heavy metal band, I was attached to an agency with a famous producer and we had to market our music as something other than heavy metal. (In the end, the agency itself disappeared and the band disbanded.) Another person told me that “heavy metal doesn’t sell, and that I should try a different genre.” (The genre is too aggressive and individualistic, and not yet accepted by the general public.) I’ve also heard the opinion that after becoming famous for heavy metal it is better to gradually switch over to popular music. (This is probably true not only for heavy metal, but also for other individualistic genres.) On the other hand, older musicians and fans tend to pressure me into heavy metal (laughs).

Yamamoto:

Not particularly.

Momota (male):

No.

Anonymous Two:

When I was in high school, my parents were initially opposed to me joining a band. I think they had the impression it was dangerous.

Although two responses did indicate pressure against performing in metal bands, gender was not a factor. IBUKI's detailed response regarding industry pressure reminds us that metal is a niche genre—albeit a sizable niche—with limited widespread appeal. This niche reality can easily be forgotten when studying the metal subculture up close, especially considering its 50+ year history and its handful of legendary bands, such as Iron Maiden and Metallica, which can distort perspective.

Finally, respondents were asked if they had anything else they wanted to write about.

IBUKI:

This was a great opportunity for me to reflect on myself and think about music.

Thanks for the questions!

Yamamoto:

Through the survey I've again realized that female rock and heavy metal artists in Japan are equally active. In terms of Japanese music as a whole, heavy metal is a genre in which both men and women feel a bit inferior. But among them, I think that BABY METAL has played a very significant role, both domestically and internationally.

Momota:

When I started my band 25 years ago female death growls were not acceptable, but it has since become normal, and I believe it's now a recognized method of expression. It seems that new styles take time to be recognized, and pioneers are not always successful.

Mina Taichō:

Regardless of gender, there are fewer hard rock and heavy metal musicians in Japan than in the West. I wonder if the spread of the Internet has made them easier to discover. Also, there was a visual-kei band boom in Japan from the 1990s to the 2000s, which led to many women becoming fans of metal music. It is a fact that female metal musicians have risen from these fans. I too was influenced by X JAPAN, so I am one of them. I hope I was of some help.

Anonymous Two:

Perhaps it's because in the past both Western and Japanese female musicians wore clothes that emphasized their physical features, female hard rock and heavy metal musicians often wear clothes that emphasize their breasts and legs. Because of this image took precedence over music, but I hope that the music itself will start to attract more attention. You often hear descriptions such as "not ladylike," but I wonder if this is because the image of women is too fixed to begin with.

In summary, responses reveal that Japanese hard rock and heavy metal is not merely an imitation of Western metal, but an amalgamation of both foreign and domestic influences. With regard to Japanese women in metal, participants brought up several relevant topics, such as the importance of melody within the Japanese metal subculture. This connects to the notion of melodic metal as being more "feminine," and therefore a possible explanation for large numbers of Japanese women in metal, although correlation is not causation. Another topic was the perception that there exists a difference in ability between male and female musicians, with RANNA even providing a personal anecdote. A third recurring topic was the importance of

wardrobe, which was an aspect not considered during preparation for this thesis. Despite this oversight, several respondents mentioned that wardrobe/clothing held some importance for themselves. Finally, one participant mentioned livehouse culture within Japan and how its convenience might be a contributor to more Japanese women performing in bands, an aspect not discussed by other academics writing about gender and metal, yet one worth exploring.

CHAPTER SEVEN

The underlying hypothesis for this thesis is that music in Japan has been historically less gendered than Western countries, and that this dynamic has carried forward into the modern Japanese hard rock and heavy metal subcultures. Did the evidence presented in this thesis support the above hypothesis?

Despite strict gender segregation across professions where music was an integral component, there is little indication of widespread gender stereotyping among Japan's historical instruments, with the exception of the *shakuhachi* flute. This general lack of gender stereotyping is particularly important when it comes to the *shamisen*, which can be compared to the guitar; and to drums, which are gender-stereotyped as male in the West. In this respect the first part of the hypothesis does hold weight.

Although survey participants did not demonstrate much historical knowledge of gender and music, they were very aware of Japan's historical instruments, even stating that these instruments and timbres either influence them or feel familiar. This illustrates that Japan's musical heritage does resonate with many of Japan's metal musicians, irrespective of heavy metal's Western origin. But some of the gender stereotypes surrounding heavy metal, especially the "masculine" nature of its timbre, do seem to have transplanted themselves into Japan. In this respect, the second part of the question is not satisfactorily answered. Further research is needed before more concrete conclusions can be drawn.

Some of this further research may include examining whether or not Japan's familiarity with the *shamisen* timbre permitted easier acceptance of the distorted electric guitar timbre, as postulated by Marty Friedman and Shinji Wajima. If so, then this, combined with the gender-neutral status of the *shamisen*, might be a factor that makes it easier for Japanese women to be

accepted as rock and metal guitarists. Another area worthy of more research is the *josei* GS bands of the 1960s. As stated, information on this short-lived phenomenon is sparse, but it does give a tantalizing glimpse that Japan has been open to women performing all aspects of rock music—including drums, guitars, and other instruments—before heavy metal even took shape. It may also provide further evidence that instrument gender-stereotyping continues to be less prevalent in Japan than Western countries.

Another topic worth further research is how Japan's apparent preference for melodic metal may or may not be a factor in Japan's large percentage of women participating in metal. Is there really a connection between gender and melodic metal as proposed by Berkers and Schaaps? Or does the abundance of melodic metal in Japan simply reflect a general cultural preference? Evidence for the latter is hinted at by survey respondents who suggested that Japan has unique melodic sensibilities. Perhaps comparing Japan's melodic metal to other forms of melodic music in Japan, such as pop, *enka*, or even Japan's continued fascination with karaoke, might provide clues.

One aspect not considered during initial research was clothing/fashion, yet several respondents stated they had an interest in wardrobe. Fashion subcultures are particularly prominent in Japan, and a majority of these subcultures are female dominant.¹⁹¹ Because these subcultures have imprinted themselves upon many Japanese hard rock and heavy metal bands, likely through visual kei bands, it is possible that fashion has contributed to more Japanese women pursuing hard rock and heavy metal. Unfortunately, the evidence presented in this thesis is not enough to make solid conclusions, and even if causation were found, it would likely only explain some bands, as many Japanese rock and metal bands dress in jeans and T-shirts like

191. Yuniya Kawamura, "Geographically and Stylistically Defined Japanese Subcultures," in *Fashioning Japanese Subcultures*, (London: Berg, 2012), 45, <http://dx.doi.org/10.5040/9781474235327/KAWAMURA0006a>.

many of their Western counterparts. Nevertheless, the impact on visual kei and the modern Japanese metal subculture is worth exploring further.

Other areas deserving of more research include how Japan's public transportation infrastructure and livehouse culture affects participation; how pregnancy and childcare is approached for working rock and metal musicians; and cross-dressing within Japan's visual kei bands. In regard to cross-dressing, several successful Japanese hard rock and heavy metal visual kei bands feature male musicians who cross-dress as female, such as the guitarist Mana from Malice Mizer, Moi dix Mois, and other bands; and the guitarist Hizaki from Versailles, Jupiter, and other bands. Have they influenced women to pick up guitar? Or are they just an extension of Japan's long history of cross-dressing performers, including female *shirabyōshi* performers cross-dressing as male in the Heian Period, or male *kabuki* actors cross-dressing as female from the Edo Period onward? Note that exploration of cross-dressing would necessitate going beyond the male/female gender binary used for this thesis.

Another aspect worth taking into consideration is the participation of Japanese women in genres other than hard rock and heavy metal, such as pop, *enka*, other rock subgenres, and even Western art music. Finally, there is the business side of the Japanese music industry. During research, small quantities of anecdotal evidence emerged to suggest that Japan is more accepting of women in the music business than the West.¹⁹² Even one of the survey participants, specifically Kanako Yamamoto, has herself been employed in the business side since the 1990s. Comparing this anecdotally to the West, at the 2009 at the Association of Independent Music Annual General Meeting, co-founder Alison Wenham stated “[w]e remain one of the most white-male-dominated industries in the world. I do not believe the men in the industry have ever

192. In Kei Kawano and Shuhei Hosokawa's article “Thunder in the Far East” they provide a footnote on page 267 claiming that “[t]here are quite a few women A&R staffers in Japan.” Unfortunately, no supporting evidence is provided.

deliberately exercised prejudice, it is more a deeply ingrained set of customs and habits that has resulted in this imbalance.”¹⁹³ If it is true that there are more women involved in the business side of music in Japan, and more women involved in all genres of music, the perhaps it is not so much that there are more Japanese women in hard rock and heavy metal than the West, but that there are more women in the Japanese music industry as a whole.

193. Paula Wolfe, “A Studio of One’s Own: Music Production, Technology and Gender,” *Journal on the Art of Record Production* no. 7 (November 2012): <https://www.arjournal.com/asarpwp/a-studio-of-one’s-own-music-production-technology-and-gender/>.

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APPENDIX

SURVEY: ENGLISH VERSION

Thank you for participating in this questionnaire.

Answer only the questions that you want to answer.

- Real name or stage name:
 - (Leave blank if you wish to remain anonymous.)
- Bands that you participate in:
 - (Leave blank if you wish to remain anonymous.)
- Band role (eg. vocals, guitar, manager, etc.):
 - (Leave blank if you wish to remain anonymous.)

After the Rise of Metal Music

- How do you feel gender is perceived in hard rock/heavy metal, both in Japan and in Western countries?
- Do you believe that there are more Japanese women involved in hard rock and heavy metal versus Western women? Why or why not?
- Are your hard rock/heavy metal influences Japanese or Western? Does country of origin matter to you?
- Do you feel it is important to have female musicians as role models? Why or why not?
- Do you believe that there is a difference between Japanese and Western hard rock and heavy metal? If so, what?
- Do you believe there is a difference between hard rock and heavy metal created by women versus men? If so, what?
- Have you ever been pressured against performing hard rock and heavy metal? If so, what kind of pressure?

Section Two

Before the Rise of Metal Music

- Do you believe that gender roles existed in Japanese music from the Asuka Period (539 CE) to the end of the Edo Period (1865 CE)? If so, what were these gender roles?

- Do you have any experience playing or listening to instruments such as koto, shakuhachi, shamisen, etc.? If so, do you believe that these instruments have influenced your own music?
 - Do you believe that gender roles existed in Western music from the medieval period (~500 CE) to the end of the Romantic period (~1900 CE)? If so, what were these gender roles?
 - Do you have any experience playing or listening to instruments such as piano, flute, violin, etc.? If so, do you believe that these instruments have influenced your own music?
 - Do you believe that women played any role in the introduction of Western music to Japan during the Meiji era? If so, what?
 - Do you believe that the introduction of Western music to Japan affected gender roles in Japanese music? If so, how?
 - Are you familiar with any Western women pioneers in rock? (e.g. Sister Rosetta Tharpe, The Liverbirds, Janis Joplin, etc.) If so, how did you learn about them and did they have any influence on your music?
 - Are you familiar with any Japanese women pioneers in rock? (e.g. Hamamura Michiko, Pinky Chicks, Carmen Maki, etc.) If so, how did you learn about them and did they have any influence on your music?
-

Almost finished!

- Is there anything else you wish to write?

SURVEY: JAPANESE VERSION AND RESPONSES

アンケートにご協力いただきありがとうございます。

全ての質問に答える必要はなく、好きなものを選んでいただいても構いません。

- 本名もしくは芸名 :
 1. RANNA
 2. IBUKI
 3. 山本香苗子(Kanako Yamamoto/A-Line Music Inc.)
 4. 百田真史 / Masashi Momota
 5. n/a
 6. Mina 隊長
 7. n/a

- バンドの名前 :
 1. PinkishCrown
 2. IBUKI
 3. IBUKI
 4. 五人一首/ gonin-ish
 5. [deleted]
 6. FATE GEAR
 7. [deleted]

- バンドでの役割 (ボーカル、ギター、マネージャー、等) :
 1. ドラム
 2. ボーカル、コンポーザー (作詞作曲アレンジ)
 3. Manager
 4. Leader/Piano & Synth/Song writer/Sound Engineer
 5. ボーカル, ベース
 6. ギター
 7. n/a

メタル誕生後

- ハードロックとヘヴィメタルにおいて、日本や欧米では性別がどのように捉えられていると思いますか？
 1. あまりメタルは詳しくありませんが、日本は全員が女性・男性というバンドが昔から多く感じます。近年男女混合バンドが増えてきた印象です。
 2. 本来、男性が演奏するであろう激しい音楽を、女性が演奏するというギャップが魅力的に写り、また外見も派手に着飾っていて綺麗に見える女性が多いので、“アイドル”のような要素があるのではないか。特にアイドル文化のある日本では、ヘヴィメタル奏者の女性がアイドルのように扱われているように感じる。今までの活動経験の中でも、女性奏者は演奏力よりも「かわいい、

- 綺麗」が求められていると感じることが多かった。(海外では、日本よりも、音楽性自体にフォーカスされているような印象がある)
3. 日本ではハードロック、ヘヴィメタルにおいては他のジャンルより尊重されているように思います。
 4. 男性よりも女性の方が弱い表現力が豊かであるが、強い表現力は男性に劣る
 5. 音楽的に攻撃性や野蛮さを表現するものなので、プレイヤーやメインファン層はあくまでも男性
 6. ヴォーカル以外においては、日本でも欧米でもまだ珍しい目で見られていると思います。
 7. 女性であると少数であるがゆえにそれだけで話題になることが多い。女性なのにハードだ、女性とは思えない、というような表現が多くみられる。
- ハードロックとヘヴィメタルに携わる日本人の女性は、欧米人の女性に比べて多いと思いますか？その理由またはそうでない理由を教えてください。
 1. 70年代から始まった日本特有のアイドル文化の中で、プリンセスプリンセスやSHOW-YAが登場し、そのままガールズバンドの文化が根付き今に至ると思います。メタル系の楽曲も演奏するV系などが登場したことも、メタル女子が増えた要素だと思います。
 2. あまり意識したことがなかったが、言われてみると日本の女性の方が多い気がする。理由は、メタルカルチャーである「嬢メタル(ガールズメタルバンド)」が日本発祥であり、現に海外ではあまりガールズメタルバンドをみかけないから。
 3. 多いように感じます。ただ、日本で求められているよりも多様なスタイルのミュージシャンが多いような印象です。
 4. 少ない。エッジのあるサウンドとストロングスタイルの声に抵抗があると考えられる。
 5. 多いと思う
 6. 趣味でプレイしている女性は欧米のほうが多い印象です。日本女性のメタルプレイヤーは少ないですが、電車などの交通の便がとてもしっかり。治安が良くSNS通じて実際に会いすぐにバンドが組めること。あちこちに練習スタジオがあること。各地のライブハウスにあらかじめアンプやドラムセットが設置されており、重い機材運搬や車の運転が必要がないことなどの理由によりガールズバンドがプロを目指しやすい環境が整っていると言えます。アメリカの女性バンドから、アメリカは日本と違って機材の運搬が大変なので、女性バンドが増えないと言われたことがあります。
 7. 多いとは思わない。欧米のアーティストの情報があまり入ってこないのであまりよくわからない。
 - あなたが影響を受けたハードロックやヘヴィメタルは、和風ですか、それとも洋風ですか？また、どの国が起源かというのは重要ですか？
 1. あまりメタルの道を通って来ていません。Queenを幼い時から聞いていた理由で様式美メタルバンドに誘われ加入したことはあります(笑) 起源や洋楽かは重要視しませんが、日本のバンドはSNSやライブなどで身近に感じます。
 2. 始めは、和風に影響を受けた。和風のメタルは、日本の歌謡曲的な要素のある音楽であり、かつ日本語のものが多ので、自分にとっては聴きやすかった。でも、さまざまな音楽を聴いて研究していくうちに、海外のメタルも聴くようになったので、今は国の起源はあまり重要とは感じていない。
 3. 洋風が多いです。どの国が起源かはあまり重要ではありません。
 4. 両方。非英語圏のバンドも含む。起源は重要ではない。
 5. 洋風。起源は重要ではない。

6. 父親がLED ZEPPELINを聞いていましたのでその影響を受けました。また、高校生の時に同級生の男子がX JAPANを聞いていたので興味を持ちました。国内外両方影響を受けています。国はあまり重要ではありません。
 7. 欧米起源のものが多い。アメリカ、イギリス、ドイツ、北欧、それぞれのカラーがあるので、どこの国のバンドかは気になる。
- 女性ミュージシャンをお手本にすることは重要だと思いますか？その理由またはそうでない理由を教えてください。
 1. 憧れの男性ドラマーを真似して身体を壊しそうになったことがあります。あまり女性ミュージシャンをお手本にすることは無いですが、女性は女性なりのかっこよさや魅せ方を研究しています。最近は産休や育児休暇をする女性アーティストが増えてきて、未来を感じます。
 2. 素晴らしい音楽に性別は関係ないと思う。が、実際のところ…男性ミュージシャンの方が平均的に、技術的に優れている人が多い傾向にある。そういう意味では、より技術的に優れたミュージシャンの多い男性の方が、結果としてお手本になる人が多い。また、女性はしなやか、男性は力強い、という傾向は少なからずあると思うので、お互いにお互いをお手本にすると、それぞれの性別の良さを取り入れることができると思う。
 3. 思いません。男性だからという理由ではなく、技術や経験が優れていればお手本にするだけです。
 4. 表現するレンジが異なるのでお手本にするべき部分とそうではない部分がある。
 5. 自分の理想の姿がイメージ出来ているなら、お手本が無くてもいいと思う。
 6. 女性バンドの成功例は少ないので、男性からも女性からも学ぶべきだと思います。
 7. 重要だとは思わない。好きな音楽に本来性別は関係ないと思う。ただ、服装などはやはり気になる。
 - 日本と欧米のハードロックやヘヴィメタルには違いがあると思いますか？もしそうだとしたら、それは何ですか？
 1. 日本人特有のコンプレックスもあると思いますが、欧米の音楽は最新でカッコ良いと思ってしまいます。
 2. 日本に限らず、それぞれの国の伝統的な音楽が反映されているのではないかと感じる。（やはり日本のヘヴィメタルは、日本の伝統的な音楽である歌謡曲の要素を含んでいると思う。）
 3. 違いがあると思います。宗教にまつわる要素は日本ではあまり関係していないと思います。
 4. 言語とサウンドプロダクション
 5. 日本には欧米にはない、独特なメロディー使いがあると思う。
 6. 日本人はメロディアスで速い曲が好きです。欧米では曲がリズム重視であり、スローやミドルテンポも好まれている印象です。それが曲作りに影響を与えていると思います。
 7. 欧米の中でも違いがあるのと同様、日本らしさ、のようなものはあると思う。表現が緻密だったり、細やかなリズムが得意な印象がある。
 - 女性が作ったハードロックやヘヴィメタルと男性が作ったハードロックやヘヴィメタルには違いがあると思いますか？もしそうだとしたら、それは何ですか？
 1. 包容力の違い（女性が作ると母性や包容力を感じます）
 2. ヘヴィメタルに限らずだが、女性はしなやか、男性は力強い、という傾向は少なからずあると思う。また、歌の傾向としては、女性の方が体の特性上高い声が出やすいので、女性のメタルは、よりハイトーンでメロディックなものが多いと思う。

3. 衣装に違いは出ると思いますが、曲の作り方などはあまり違いがないと思います。ライブでの演奏では、ドラムなどではどうしても体力的な力に差が出ると思います。
 4. 女声はギターの高音に干渉しやすくアレンジが難しい
 5. 違いがあるとは思えない。
 6. 1番違いがあるとすれば歌詞だと思います。女性バンドは恋愛を取り入れた歌詞が多いです。
 7. 特にないと思う。
- ハードロックやヘヴィメタルをやめるように圧力をかけられたことがありますか？もしあれば、どのような圧力ですか？
 1. ないです！
 2. ヘヴィメタルバンドをやっている時、有名なプロデューサーのいる事務所に所属が決まったことがあるが、ヘヴィメタルではない音楽で売り出すことになった。（結局、事務所自体が無くなり、バンドは解散した）別の人からは「ヘヴィメタルは売れないから、違うジャンルをやった方がいい」と言われた。（激しすぎて個性のあるジャンルであるが故に、一般的にはまだまだ受け入れられ難いと感じられている）また、ヘヴィメタルで有名になってきた後は、大衆化している音楽を取り入れて、少しずつ切り替えたほうが良い、という意見もきく。（これはおそらく、ヘヴィメタルに限らず、他の個性的なジャンルにも共通して言われることだと思う）逆に、先輩ミュージシャンやファンの方からは、ヘヴィメタルをやるように圧力をかけられる傾向があります（笑）
 3. 特にありません。
 4. ない。
 5. n/a
 6. n/a
 7. 高校の時に親には最初バンドをやる事を反対された。危ない印象があるのだと思う。

メタル誕生前

- 飛鳥時代の始まり（539年）から江戸時代の終わり（1865年）にかけて、日本の音楽には性別による役割があったと思いますか？もしそうだとしたら、その役割とはそれぞれ何でしたか？
 1. 神事 戦に向け気分を高揚させるもの 江戸から娯楽になったと思ってます。
 2. 昔のことはあまり詳しくないので、よくわからない。これは個人的な予想だが、遊郭などで、琴や三味線など中心的な和楽器を教えられていた歴史からすると、日本の楽器は女性奏者が多い＝女性が音楽を盛り上げていたのではないかと思う。音楽は、客をもてなすために、主に女性によって演奏されていたのではないか。（逆に、尺八など笛物は男性奏者が多い印象。）
 3. 女子禁制の場所で奏られる音楽もあれば、歌舞音曲は女性が担う文化もあるので、時代や地域によって差はあると思います。
 4. 演奏（芸能）は男性の役割であることが主体であった
 5. n/a
 6. n/a
 7. わかりません。

- 箏、尺八、三味線などを演奏したり、聴いたりした経験がありますか？もしあれば、これらの楽器があなたの音楽に影響を与えたと思いますか？
 1. 琴と三味線を音楽の授業で少し演奏しました。日本特有の音色は心地よく、日本人としての己と向き合える気がします。
 2. 演奏したことはないが、CD、生演奏など、聴いたことは沢山ある。私は、日本の伝統的な楽器にすごく魅力を感じているので、私の作るギターフレーズなどは、これらの演奏、日本音楽のスケールから影響を受けている。
 3. 演奏はありませんが、聴く機会は子供の頃からありました。大人になってから、良さがより深くわかりました。影響はあると思います。
 4. 聴いたことがあるが、影響については間接的であり、邦楽とロックを融合した音楽から影響を受けた
 5. n/a
 6. 聴いたことがあります。無意識のうちに影響を受けていると思います。
 7. ないです。

- 中世西洋音楽の始まり（500年頃）からロマン派音楽の終わり（1900年頃）にかけて、西洋音楽には性別による役割があったと思いますか？もしそうだとしたら、その役割とはそれぞれ何でしたか？
 1. 勉強不足で女性は演奏家や作曲にはなれないという認識のみです。
 2. 海外の音楽の歴史にはあまり詳しくないので、実際のところはわからない。予想としては、日本に比べて、そのころの西洋の音楽家は男性がほとんどだという認識。男性が中心となって音楽を作り盛り上げ、バイオリンやフルートなどの繊細な楽器の奏者として女性が活躍していたのではないかと。
 3. 時代は正確ではありませんが、男性は女性に比べて旅が許されていたのなら、何か役割があったのではないかと思います。
 4. 声を楽器としてとらえた場合の役割の違い。
 5. n/a
 6. n/a
 7. わかりません。

- ピアノ、フルート、ヴァイオリンなどを演奏したり、聴いたりした経験がありますか？もしあれば、これらの楽器があなたの音楽に影響を与えたと思いますか？
 1. ピアノを3年 ヴァイオリンは音楽の授業で演奏しました。私はどちらも才能がなく楽譜が読めること以外あまり役に立っていません。
 2. どれも聴いたことがあり、ピアノは演奏したことがある。どの楽器も、私に大きな影響を与えていて、ピアノやヴァイオリンは作曲するときを使用することが頻繁にある。
 3. 演奏はありませんが、聞く機会はありました。この数年で、ヴァイオリンとヘヴィメタルの融合を好んでいます。
 4. ピアノを演奏しており、ピアノで作曲をしているので影響を受けている。
 5. ピアノとフルートをやっていた。ピアノをやっていたことによる影響はあると思う。
 6. 聴いたことがあります。ピアノとヴァイオリンは自分のバンドの曲にも取り入れています。
 7. ピアノは習っていた。音感を養ったり楽譜を読めたりする事は音楽をやる上でよい影響を与えていると思う。

- 明治時代に西洋音楽が日本に導入された際、女性は何らかの役割を果たしたと思いますか？もしそうだとしたら、どのような役割ですか？
 1. 女性の感性からでた音楽の感想で、官僚や当時の偉い人たちの心が動かされた場面はあったのではないかと思います。
 2. どうでしょう、わからないが…もし琴や三味線の奏者が女性が多かったとしたら、同じ弦楽器であるバイオリン奏者や、ハープ奏者として、女性は多い

- に活躍したのではないか。そして、男尊女卑が激しかった当時からすると、もしかしたら音楽は、女性が活躍できる数少ない場所の一つであったのではないか。
3. 子守唄として伝えた可能性はあるかも知れません。
 4. 特になし
 5. n/a
 6. n/a
 7. わかりません。
- 西洋音楽が日本に導入されたことで、日本の音楽における各性別の役割に影響があったと思いますか？もしそうだとしたら、どのような影響ですか？
 1. 日本は欧米より男女平等が遅れていたため、大きく変わるキッカケになったのではないのでしょうか？
 2. オーケストラを構成するためには、より多くの人アンサンブルに参加する必要があったため、性別に関係なく音楽を嗜む足がけになったのではないか。
 3. わかりません。
 4. 古来の邦楽とは根本的に役割が異なると思われるため影響があったと考える。影響については西洋の考え方が導入されたと思う。
 5. 影響があったと思わない。
 6. n/a
 7. ないと思う。
 - 欧米の女性のロックの先駆者をご存じですか？（例：シスター・ロゼッタ・サープ、ザ・ライバーバーズ、ジャニス・ジョプリン、等…）もしそうならば、どのようにして彼女たちを知り、あなたの音楽に影響を与えたのでしょうか？
 1. 勉強不足です…
 2. 正直あまり存じていない。
 3. ジャニス・ジョップリンはドキュメンタリー映画（1990年頃）で知りました。彼女のような声を日本で聴いたことがなかったので、とても印象に残りました。
 4. 男女関係なくサウンドに触れてきたので、女性がロック・メタルを演奏することに疑問はなかった
 5. youtube や雑誌で存在を知った。
 6. 日本のロック雑誌にジャニスジョップリンが載っていたと思います。あとは、昔のバンドメンバーに The Runaways を教えてもらいました。音楽よりファッションやパフォーマンスで影響を受けたと思います。
 7. 音楽が好きでルーツを探っていく中で知っていった。ジャニスジョプリンは映画にもなっていたので観た。影響は多少受けていると思う。
 - 日本の女性のロックの先駆者をご存じですか？（例：浜村美智子、ピンキー・チックス、カルメン・マキ、等…）もしそうならば、どのようにして彼女たちを知り、あなたの音楽に影響を与えたのでしょうか？
 1. 勉強不足です…
 2. 知っている。カルメンマキさんや、ガールズバンドの先駆者である SHOW-YA さんなど。知ったきっかけは、ライブハウスなどのセッション等で彼女たちの曲が選ばれることがあったから。あるいは仲間から聞いて知ったりすることもある。影響は大いに受けている。女性ボーカルで声を張り上げている人は、昨今の J-POP 界では多いものではなく、必然的に、女性ロックボーカルの発声を参考にしているから。
 3. カルメン・マキさんは有名な曲があるので、知っています。SHOW-YA、浜田麻里さんの時代くらいからはよく知っています。
 4. カルメン・マキのみ聴いたことがある。影響を受けたとは思っていない。

5. youtube や雑誌で存在を知った。力強く派手なパフォーマンスは、ここまでやっていいんだという指標になったし参考になった。
6. カルメン・マキがやっていた 5X は影響を受けました。当時私が所属していたレーベルの先輩だったので。
7. ルーツを探っていく過程で知った。そんなに聴いていないので影響はあまりないと思う。

もうすぐ完成です！

- 他に書きたいこと、付け加えたいことはありますか？
 1. n/a
 2. 自分と向き合い、音楽に対して考える、とても良いきっかけになった。質問してくれてありがとう！
 3. 今回のアンケートで、日本の女性のロック、ヘヴィーメタルアーティストが、平等に活躍していることを改めて気づきました。日本の音楽全体で言うと、ヘヴィー・メタルは男女問わず、少し肩身の狭いジャンルです。その中で、BABY METAL が果たした役割は、国内、国外に対して、非常に大きかったと思います。
 4. バンドを 25 年前に始めたときは、女性のデスボイスは許容されなかったが、現在は普通になってきており、表現の手法として認知されてきたと思う。新しいスタイルは認知に時間がかかるため思われ、先駆者が必ずしも成功するとは限らない。
 5. n/a
 6. 男女関係なく、日本のハードロック、ヘヴィメタルプレイヤーは欧米に比べて少ないです。インターネットが普及したことにより、発見されやすくなったのかなと思います。また、日本では 90 年代～2000 年代にヴィジュアル系バンドブームがあり、多くの女性ファンがメタル系の音楽を聴くようになりました。その女性ファンの中からメタル系女性プレイヤーが生まれているのは事実です。私も X JAPAN に影響を受けたので、そのうちの 1 人です。少しでもお役に立てれば幸いです。
 7. 欧米、日本共に過去の女性ミュージシャンが身体的特徴を強調させたような服を着たりする事が多かったせいか、特にハードロックやヘヴィーメタルの女性ミュージシャンは胸や脚を強調したような服装がよくみられる。そのため音楽自体よりも見た目の印象が先行してしまうことが多い気がするが、音楽そのものがもっと注目されるようになるといいと思う。女性とは思えない、などの形容詞でよく表現されたが、そもそも女性のイメージが固定化され過ぎているせいなのかな、と思う。