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TAKEMITSU'S MUSICAL JOURNEY INTO OCEAN: AN ANALYSIS OF *I HEAR*
THE WATER DREAMING

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ABSTRACT OF THE DISSERTATION

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Tōru Takemitsu, one of the most important Japanese composers of the twentieth century, holds a truly unique position among Asian composers. While a large number of Asian composers trained in Western art music strove to find their own voices by presenting the characteristic musical materials of their traditional music in the foreground or compromising between Eastern and Western traditions, Takemitsu never tried to reconcile East and West in a conciliatory manner or give weight to either of them. Indeed, his output, especially that of his mature third period, allowed his original voice to flourish, moving beyond and blurring the distinction between the two different traditions. In this essay, I trace Takemitsu's musical journey. Specifically, I discuss his aversion to Japanese music during his early years, the influences of various Western contemporaries such as Anton Webern, Olivier Messiaen, and John Cage, and the reconciliation of his Japanese identity with Western training and influences, his active employment of diverse non-musical subjects such as *water* and *dream*, and the resurrection of tonal materials in his third period. I then provide an analysis of one of the representative works of his third period, *I Hear the Water Dreaming*.

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TAKEMITSU'S MUSICAL JOURNEY INTO OCEAN: AN ANALYSIS OF *I HEAR THE WATER DREAMING*

WUIYEON KIM

INTRODUCTION

I still remember the moment when I first listened to *Toward the Sea* (1981), a piece for alto flute and guitar by Japanese composer Tōru Takemitsu, in April 2003 at Manhattan School of Music. Because of the unfortunate historical relationship between Korea and Japan (Korea was forcibly occupied by Japan from 1908 to 1945), whether consciously or unconsciously, I came to disregard the music of Japanese composers in my youth. My first encounter with the music of Takemitsu was therefore not by intention at all. I was, however, immediately fascinated by his music and realized that his music would have immense influence on my creative journey.

The work by Takemitsu that I heard in that concert, *Toward the Sea*, was written in his last period, during which he accomplished his own unique style beyond the achievement for his second musical period where he had experimented with the consolidation of Western and Eastern, especially with Japanese music and aesthetics that had been rejected by the composer himself for a long time. The work that I have chosen for this thesis, *I Hear The Water Dreaming*, is not only a representative piece of his last period, but also the final corpus of a series of works based on his long journey in an 'aquatic' world, one of the non-musical subjects that offered him musical inspiration.

In this thesis, I will first trace Takemitsu's musical development: the early years during which he rejected his Japanese identity and ardently absorbed Western music from various contemporaries; his second period, during which he was finally awakened to an inherent Japanese identity in him and began to reconcile Western and Eastern aesthetics in his works; and his last period during which he accomplished his own unique and original world beyond the reconciliation of East and West. I will then present a thorough analysis of the piece *I Hear The Water Dreaming*.

CHAPTER 1: EARLY YEARS

1.1. Takemitsu and Second World War

Takemitsu's first encounter with Western music was due to his father, Takeo Takemitsu, who was a passionate jazz enthusiast. Shortly after Takemitsu's birth in Tokyo in 1930, he was sent to China where his father worked. While they were staying in China, his father constantly played jazz records. It engraved an unforgettable impression on the growing composer's mind. Shortly after returning to Japan in 1937 in order for young Takemitsu to attend elementary school, his father died due to illness. Takemitsu was then sent to his uncle, whose wife was a teacher of koto, a Japanese traditional instrument. This situation, in which young Takemitsu had to confront his father's death while he was surrounded by Japanese traditional music, may be one reason why he came to react negatively against Japanese music in his early years. However, the most crucial factor of his aversion to Japanese music was his experience of the Second World War.

In 1944, when he was fourteen, he was conscripted by the Japanese military. His formal education was disrupted at this point and never resumed again. During the war, as a mean to inflame patriotism, Japanese traditional music was played all over the country. It became the decisive reason why he came to reject Japanese traditional music.

Takemitsu later confessed:

Towards the end of the war, as the American forces were preparing to invade Japan, the Japanese military constructed bases deep in the mountain. I was conscripted to work at one of these mountain-bases. It was far from Tokyo and all the young conscripts like myself lived in a kind of rough barracks. For me the experience was an extremely bitter one.¹

Although it implanted such negative memories in him, it was during the war that he met with Western music again since the death of his father. While he was working at the military provisions in Saitama, an officer cadet took some of the young conscripts to the back of the barrack and played a French chanson, *Parlez-moi d'amour*. Since only patriotic war songs surrounded him during the wartime, this experience left a huge impact on the young Takemitsu. "For me, hearing that music came as an enormous shock; I was stunned, and for the first time I suddenly realized the splendid quality of Western music."²

However, in spite of his aversion to traditional Japanese music and preference for Western music, the influence from Japanese culture, stored deep inside him, often emerged in his works without his realizing it, and eventually came to play an important role in later works such as *November Steps* for biwa, shakuhachi and orchestra (1967),

¹ Toru Takemitsu, "Contemporary Music in Japan," ed. by John Rahn, *Perspectives of New Music*, Vol. 27, No. 2 (Summer 1989), p. 199

² Ibid.

the first concert work in which he tried to reconcile traditional Japanese instruments and Western instruments.

1.2. Influences from Japanese Tradition

Although Takemitsu himself confessed his aversion to Japanese traditional music during his early years, there exists evidence of the influence of Japanese elements in his early compositions. *Romance*, a piece for solo piano composed in 1949, is a good example of his use of Japanese elements. Since it was composed during his *Shinsakkyokuha*³ period, and dedicated to the senior composer Yasuji Kiyose, one of the Japanese nationalists of the *Shinsakkyokuha* group from whom Takemitsu learned composition for a short time, one can readily assume that the piece may contain the influence of the nationalists and the artistic group.

He later withdrew his membership from *Shinsakkyokuha*, launching a new artistic group *Jikken-Kōbō* (experimental workshop, 1951 – 1957) with his six young colleagues. This new group had an anti-academic orientation and concentrated on multidisciplinary collaboration on mixed media projects. During the *Jikken-Kōbō* period, Takemitsu more seriously denied his Japanese identity and vigorously produced numerous experimental works in various genres influenced by European contemporaries such as John Cage and Anton Webern. However, it was not possible for him to entirely escape from Japanese elements.

³ ‘New Composition Group’ by Japanese nationalists. Takemitsu was a member of this composer’s group from 1948 to 1952.

The first evidence of influence from Japanese nationalists is in the employment of modality in the piece *Romance* for piano solo. Specifically, the 'in' scale (Ex.1), one of the Japanese traditional pentatonic scales composed of D, E-flat, G, A, B-flat (set class 5-20), was widely exploited throughout the piece. For instance, it is evident that the pitch contents of the main melodic idea, first fully presented from the end of measure 21 to 27, are clearly derived from the 'in' scale (Ex.2). Although he frequently employed an extraneous note C that causes the basic six-note minor mode sonority, constant emphasis on those five notes strengthens the subtle color of the characteristic pentatonic scale. Additional two extraneous notes, G-sharp and C-sharp, which mainly appear in the vertical combination of pitches, are complements to the 'in' scale together with note C.

Ex. 1 'in' Scale



Ex. 2 *Romance*, mm. 21 – 27



All notes belongs to the "in" scale except note "C"

Another example that shows that his music is in the style of the Japanese nationalists is the non-functional harmonic organization. All the pitch elements for the vertical construction as well as those for the horizontal presentation are derived from the

basic modal collection. Specifically, instead of employing major or minor thirds based on the traditional Western practice, Takemitsu frequently uses particular intervals such as the minor second or perfect fourth in order to emphasize the characteristic sonority of the 'in' scale, often presenting chords that are composed of pitches solely from the scale. For instance, in the first beat of measure 47, following the characteristic melodic gesture of a descending perfect fourth from D to A on the uppermost line, all five pitches of the 'in' scale are presented simultaneously in a single chord (Ex. 3). Consequently, the sonority of such chords results in aimless and coloristic succession rather than progression based on traditional tonal function.

Ex. 3 *Romance*, mm. 46 – 48



Such a chord based on the entire pitch collection of a mode is already highly dissonant, but this dissonance is further heightened by the use of the chromatic extraneous notes G-sharp and C-sharp. These additional notes, as Peter Burt points out, produce a so-called 'out-of-tune' effect by being presented with G and C of the original mode at the same time (Ex. 4).⁴

⁴ Burt, Peter. *The Music of Toru Takemitsu*, New York: Cambridge University Press, 2001, p. 27

Ex. 4 *Romance*, mm. 65 – 66

The musical score for Ex. 4, *Romance*, measures 65–66, is presented for Piano. Measure 65 features a treble staff with a series of chords and a bass staff with a single note. Measure 66 shows a treble staff with a series of chords and a bass staff with a series of chords. A bracket labeled '8va' spans the first measure of measure 66. A bracket labeled 'G and G#' spans the first measure of measure 66. A bracket labeled 'Piano' spans the first measure of measure 66.

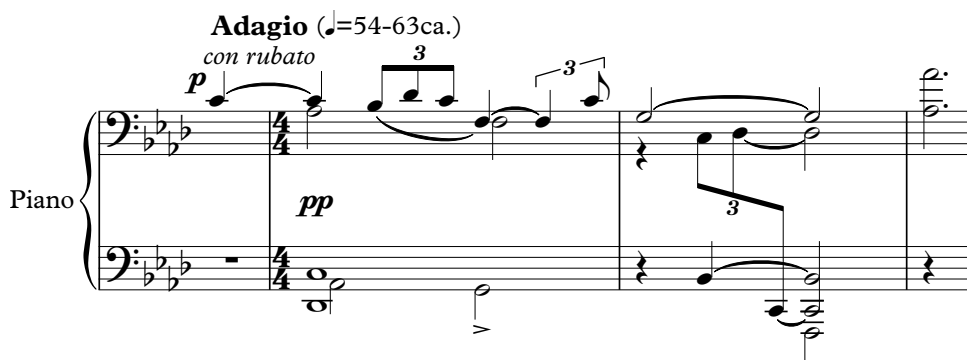
This compositional feature provides more significant evidence that Takemitsu was clearly under the influence of the nationalists. Although these Japanese traditional materials such as the ‘in’ scale were soon to be strictly removed from his music because of their nationalistic character, the method of manipulating modal materials were not to be discarded. It was, as a matter of fact, to become one of his most important life-long vocabularies, with the type of modal materials to be changed according to the composer’s interest.

1.3. Other Early Characteristics

In addition to the influence of the compositional techniques of the Japanese nationalists during his early years and the use of manipulations of modes in order to produce the foundation of vertical and horizontal pitch organization, another interesting trait is the characteristic opening gesture, in which ‘sound’ emerges from the ‘silence’ at the opening of works. For example, in the beginning measure of the first movement of *Litany* for piano (originally composed in 1950 and titled *Lento in Due Movimenti*, and

later revised in 1989 as *Litany-In Memory of Michael Vyner*) a single unaccompanied pitch opens the piece and is sustained until the accompaniment comes in, where the initial pitch becomes the first note of the melodic phrase (Ex. 5).

Ex. 5 *Litany*, the first movement, mm. 1 – 3



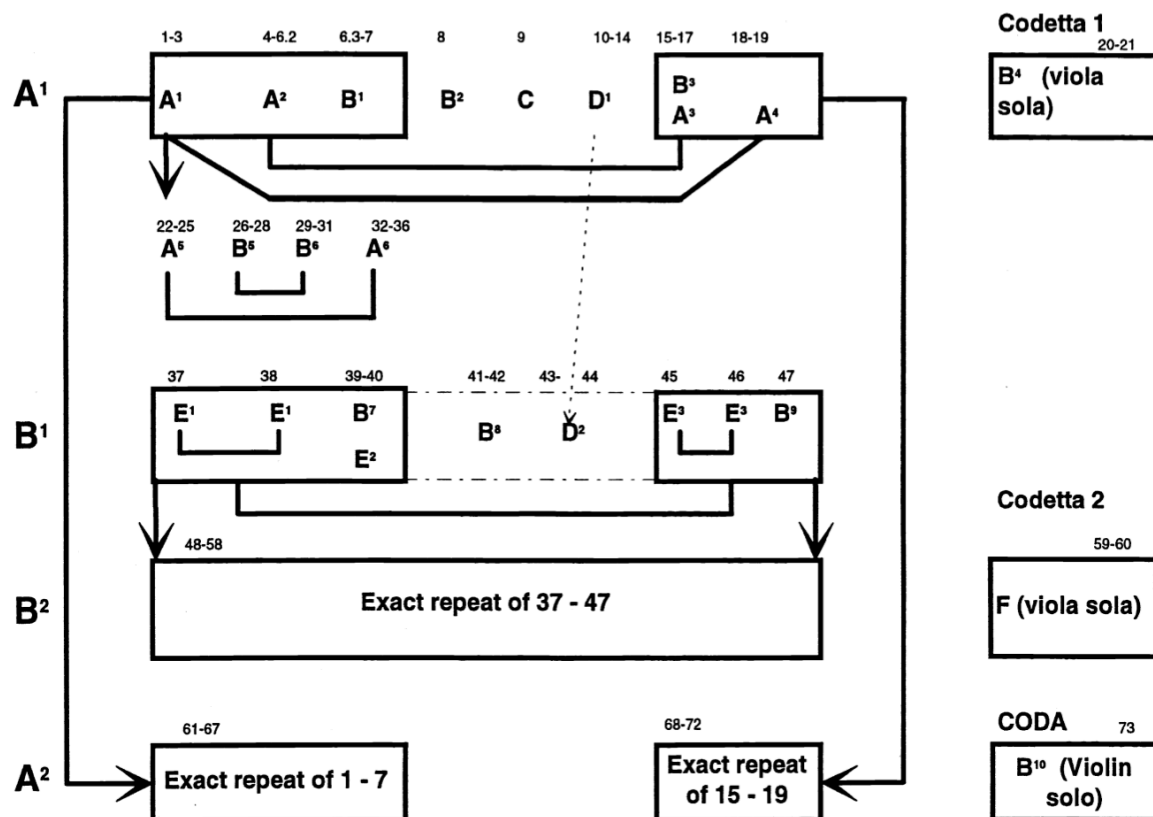
This characteristic outset is usually balanced with the dissipation of sound into the ‘silence’ at the end of the work. According to Takemitsu, to compose music is to attach meaning to the ‘stream of sound’ by which we are surrounded.⁵ In other words, music is the part of the ‘stream of sound’ that is picked up by a composer. Such aesthetic conception is apparently ‘Eastern’ rather than ‘Western.’ This trait continued to appear in many of Takemitsu’s works such as *Uninterrupted Rest* for piano (1952-59), *Requiem* for string orchestra (1957), *Textures* for piano and orchestra (1964), *In an Autumn Garden* for gagaku orchestra (1973), and *Toward the Sea* for alto flute and guitar (1981). In addition, the emphasis of the uppermost melodic line above accompanimental gestures shows another clear example of influence from the Japanese nationalists.

⁵ Burt, Peter. *The Music of Toru Takemitsu*, p. 53

Another distinctive trademark of Takemitsu's style is the literal repetition of whole passages or entire sections. For example, the opening phrase of *Romance* in mm. 1 – 5 comes back in mm. 68 – 73 without any changes. The beginning four-measure phrase of the second movement of *Litany* is also literally repeated in mm 24 – 27 and again in mm. 51 – 54. These literal repetitions of opening materials allude to the forthcoming endings of sections or entire pieces. More comprehensive use of repetition can be examined in his *Requiem* where the entire work is based on the complex combinations of repeated materials, including motivic ideas, phrases, or whole block of sections, as well as the reiteration of the beginning idea at the end of the piece in order to prepare the closure. More specifically, the main thematic idea presented in the viola part in mm. 1 – 3 is repeated in various places without any changes or with subtle changes such as semitonal transposition or slight variation. For instance, it reappears at the beginning of the returning section that begins in measure 61 without any changes. The entire middle section is even composed of the repetition of a whole block of subsection: the second subsection of the middle section in mm. 48 – 58 is an exact repetition of the first subsection in mm. 37 – 47. Repetitions at the motivic level also frequently occur with or without changes, sometimes producing the character of 'sequences' like those that used in common practice tonal music. For example, the motivic idea that begins on the third beat of measure 6 is repeated in various forms. It is not only immediately repeated one octave lower in the following measure but also appears frequently in diverse places: in measure 15 with transposition; in measure 20 by a solo viola; and in the returning section

with a slight variation. Here I present a graph by Peter Burt that shows the entire formal layout of *Requiem* (Table 1).⁶

Table 1 Structure of *Requiem* (by Peter Burt)



CHAPTER 2: WESTERN INFLUENCE

2.1. Messiaen and Debussy

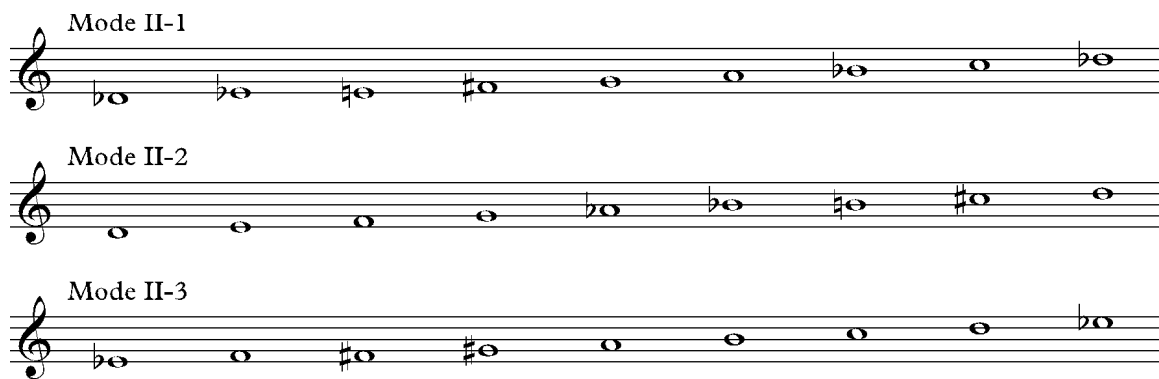
Throughout his career as a composer, nearly all of Takemitsu's compositions, with the exception of a few electronic pieces, reveal his life-long predilection for modality. Even when he devoted himself to experimentation, absorbing and imitating

⁶ Burt, Peter. *The Music of Toru Takemitsu*, p. 56

technical and aesthetic resources from works by Western contemporaries such as John Cage or Anton Webern, Takemitsu never abandoned the use of modes in his compositions. Indeed, substantial parts of the pieces that were written even during his experimental period were still in the gamut of modality.

From this standpoint, the influence of Olivier Messiaen is crucial. This French master's well-known concept, modes of limited transposition, were accepted by Takemitsu in his early stage and extensively employed in almost every work, playing a decisive role in achieving his own unique sound. For example, in the second movement of *Litany*, the octatonic collection (set class 8-28 [0,1,3,4,6,7,9]), the second mode of Messiaen's modes of limited transposition (mode II), is widely employed (Ex.6).

Ex. 6 Three transpositions of octatonic scale



The most obvious exploitation of mode II is presented in the middle section, 'Allegro con moto,' that is almost entirely written in the second mode (Ex. 7). Although the outer two sections are closer to an impressionistic style, influenced by Debussy, they also use the octatonic collection for several harmonies and short passages. Indeed, the octatonic collection held a special place in the works of Takemitsu. While other modes

are usually used as a source collection for individual harmonies or brief melodic lines, the octatonic collection is, in most cases, employed exclusively for an entire piece, movement, or section.

Ex. 7 *Litany*, the second movement, mm. 31 – 32

Allegro con moto

Piano

31

sempre legato

poco

pp *p* *mf* *f* *mf* *p* *mf*

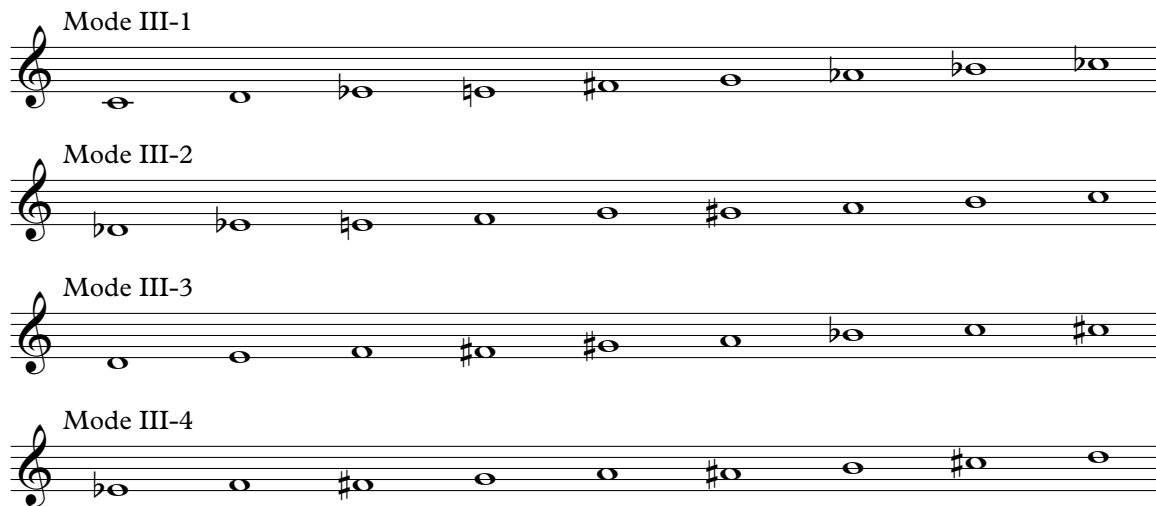
Mode II-1 Mode II-1 Mode II-2

The texture of this middle section also shows another influence from Messiaen. While the two outer sections show the typical combination of a primary melodic line and a supporting accompaniment, the middle section features melodic lines that are embedded in the uppermost voice of a homophonic harmonic progression, a typical textural trait of Messiaen's works. The first movement of *Uninterrupted Rest* is also a clear example of the influence of Messiaen in terms of its frequent use of the octatonic scale and textural character. Moreover, he used the octatonic scale much more freely than in *Litany* by employing extraneous notes more frequently.

Another example of Takemitsu's use of Messiaen's modes can be found in *Distance de Fée* for violin and piano (1951). In this piece, the octatonic scale is employed even more extensively than that used in the middle section of the second movement of *Litany*. In addition, the first mode (mode I) that is known as the whole-tone scale, and the

third mode (mode III) that appears more frequently in his later work (Ex. 8) also prominently appear in this work.

Ex. 8 Four transpositions of Messiaen's third mode



His unique way of manipulating modes continued to develop, often using chromatic or diatonic notes extraneous to those modes. For example, on the sixth beat in measure 5, he adds the note E flat to the vertical presentation of the entire whole-tone scale, producing set-class 7-33 [0,1,2,4,6,8,10] (Ex. 9). Such a method of pitch organization produces a distinctive sonority that frequently appears in Takemitsu's later works and becomes a unique trademark of his harmonic vocabulary. In addition, the third mode also appears at the beginning of example 9. The chord on the first beat employs almost the entirety of 'mode III' with the immediately following note C. The only note missing here is G#. Moreover, as in this example, Takemitsu's harmonies are often triadic, with a lower register that is usually in open position and an upper register in

closed position. This rather conservative structure of harmony continues to appear in his compositions throughout his life as well.

Ex. 9 Set-class 7-33 in *Distance de Fée*

5

Piano

mf *p*

Mode III

7-33 (Whole-Tone with Eb)

Messiaen's interest in sounds from natural sources and his incorporation of those sounds into musical composition may also be found in Takemitsu. However, while Messiaen employed natural sounds (such as bird songs) and translated them directly into his composition, Takemitsu's interest in nature was reflected not in concrete compositional sources but rather in a dimension of internal expression. Takemitsu employed various natural phenomena such as water, trees, gardens, or constellations as sources of inspiration. For example, 'water' is put into shape in the form of rain, river, sea, or ocean in a series of works including *Rain Coming* for chamber orchestra (1982), *Riverrun* for piano and orchestra (1984), or *Toward the Sea* for alto flute and guitar (1981). His own interpretation of Japanese traditional 'gardens' was applied to the area of the construction process, playing an important role in forming the structure of such works as *Garden Rain* for brass ensemble (1974), *In an Autumn Garden* for gagaku orchestra

(1973, 1979), or *A Flock Descends into the Pentagonal Garden* for orchestra (1977).

Further examination of the detailed influence of nature on Takemitsu will be more discussed in chapter 4.

Another important French composer who had a profound influence on Takemitsu was Claude Debussy. While Messiaen's influence can be found in specific sources for organization of pitch materials or textural layout, Takemitsu was captivated by Debussy's manipulation of colors in multiple layers that produced many focal points of sound, designated as 'pan-focus' by Takemitsu.⁷ Noriko Ohtake revealed Takemitsu's thought on Debussy's music:

According to Takemitsu, Debussy 'combines several things at the same time', a different approach from the German tendency towards putting 'too much' emphasis on a 'single thing' (as in the tightness of structure based on thematic material). Debussy seeks 'many points of focus and many gradations of color' that are 'very important'.

Without a doubt, Takemitsu's orchestral works were profoundly influenced by Debussy's orchestration. Takemitsu acknowledged his fascination with it in his essay *Dream and Number*: "While his music can be analyzed in different ways, his greatest contribution was his unique orchestration which emphasizes color, light, and shadow."⁸ Takemitsu's orchestral works *November Steps* for biwa, shakuhachi and orchestra (1967) and *Green* for orchestra (1967) are notable examples that show his captivation with Debussy. When Takemitsu went into his mountain villa in the Nagano Prefecture in order to compose the two pieces mentioned above, he took along the scores of *Prélude à*

⁷ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, Aldershot, Hants, England: Scolar Press; Brookfield, Vt.: Ashgate Pub. Co., c1993, p. 7

⁸ Takemitsu, Tōru. *Confronting Silence: Selected Writings*, trans. and ed. Yoshiko Kakudo and Glenn Glasow, Berkeley, Calif.: Fallen Leaf Press, 1995, p. 110

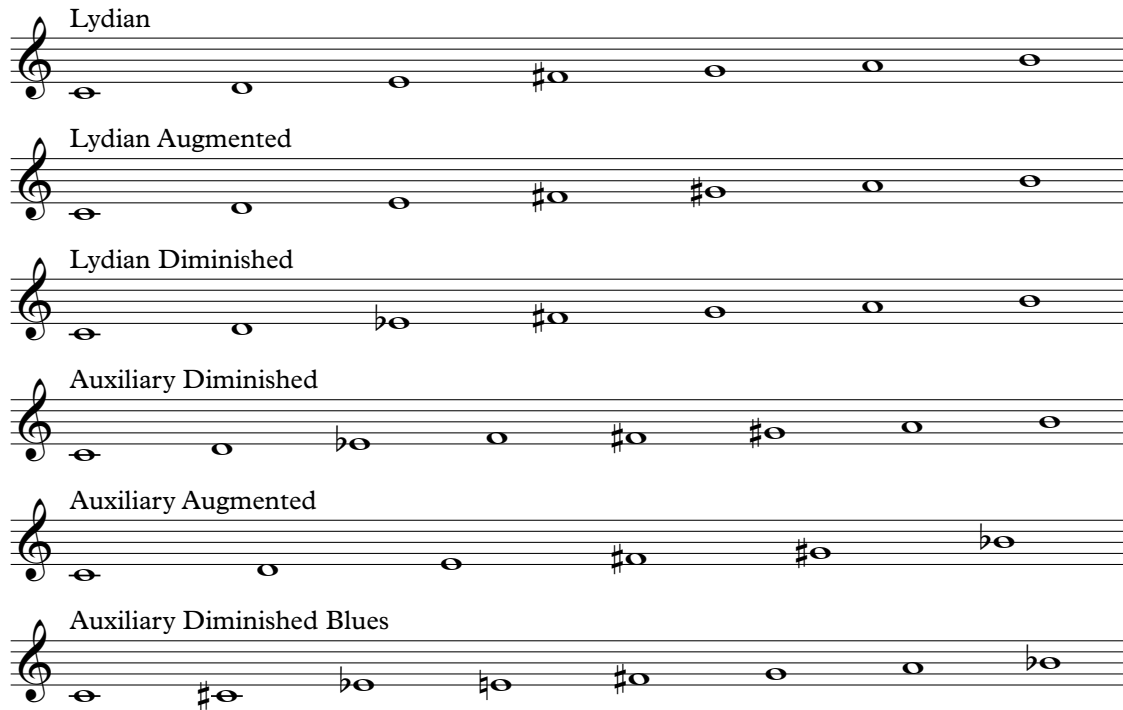
“*L’Après-midi d’un faune*” and *Jeux*.⁹ *November Steps* and *Green* display different stylistic features that counterbalance each other. While *November Steps* represents his first experiment juxtaposing Japanese and Western instruments, *Green* displays rather conventional orchestration in the style of Debussy, producing a more impressionistic sonority. Takemitsu’s employment of spatial factor¹⁰ in *Dorian Horizon* for seventeen strings (1966) or *A Flock Descends into the Pentagonal Garden* in which he divided players into different groups and places them at a distance from one another in order to produce multiple focal points can also be considered to be the exploitation of the concept of ‘pan-focus’ that is realized in the dimension of physical space.

In addition to the above two French masters, American jazz theorist George Russell heavily influenced Takemitsu’s approach to modal organization. Russell revealed his own theoretical concept of jazz improvisation based on manipulation of ‘scales’ rather than ‘harmonies’ in his book *Lydian Chromatic Concept of Tonal Organization*. In his theory, he derived various modes from the Lydian mode such as Lydian Augmented, Lydian Diminished, or Auxiliary Augmented (which is identical to the whole-tone scale, see Ex. 10). In 1959, Takemitsu had a chance to read Russell’s book and, 5 years later, coined similar scalar system to that of Russell’s based on the Dorian mode rather than Lydian mode. For example, he conceived Dorian Augmented and Dorian Diminished based on Dorian mode, and employed them in his *Dorian Horizon* for 17 strings (1964) together with whole-tone scale (or Russell’s Auxiliary Augmented mode). Takemitsu then combined these four modes in order to achieve densely chromatic sonorities as well as produce his own distinctive pan-tonal harmonic collections.

⁹ Takemitsu, Tōru. *Confronting Silence: Selected Writings*, p. 21

¹⁰ See chapter 4.2, p. 35

Ex. 10 Six Scales of Lydian Chromatic Concept by George Russell



2.2. Webernian Influence

From 1952, the year of the completion of the first movement of *Uninterrupted Rest*, to 1959, the year of the premiere of the second and third movements, Takemitsu frequently suffered from illness. During this period, he began to explore various new styles encouraged by international attention to his *Requiem* that was composed while he was hospitalized. The new styles that he adopted in this period include Arnold Schoenberg's twelve-tone method, integral serialism, musique concrète, and electronic music. Of these, as Takemitsu once acknowledged, he was 'enslaved'¹¹ by the music of Anton Webern. Most works for this period thus showed active employment of the

¹¹ Burt, Peter. *The Music of Toru Takemitsu*, p. 60

Webernian practice that was prevalent amongst many contemporaries for the moment.

From around this point onward, Takemitsu's second period begins.

The first obvious evidence of such 'enslavement' is evident in his piece for double string quartet, *Le Son Calligraphié I* for 4 violins, 2 violas and 2 cellos (1958), which is the first piece in which Takemitsu employed the twelve-tone method. The piece opens with an angular viola line that is a typical melodic character of Webern. Combined with the note A by the third violin in measure 4, ten notes in mm. 1 – 3 present 11 different pitch classes with the presumption that the second E-flat in the second measure must be a misprint. It should indeed be an E-natural for two reasons: firstly, an octave leap is certainly not idiomatic of the style; secondly, the pitch content of this measure comes back a perfect fifth higher in measure 21, where B-flat is followed by B-natural (B-flat and B-natural correspond to E-flat and E-natural respectively) (Ex. 11). Consequently, this opening passage of *Le Son Calligraphié I* became the first monumental outset of the employment of a complete twelve-tone row.

Ex. 11 *Le Son Calligraphié I*, mm. 1 – 4

The musical score for Ex. 11 shows the opening of *Le Son Calligraphié I*. It features two staves: Viola I and Violin III. Viola I begins with a series of notes, marked 'con sord.' and 'sul pont.'. The notes are numbered 1 through 12. The dynamics are indicated below the notes: *p espr.*, *mf*, *p*, *mf*, *p*, *mp*, *p*, *pp molto sub.*, and *pp*. A box above measure 8 indicates a correction from E-flat to E-natural. The score is in 3/4 time and includes various performance markings such as 'P.O.' and 'poco pont.'.

Although both the 'pointillistic' texture of angular and fragmented melody and the use of the twelve-tone method clearly show the influence of Webern, Takemitsu's own voice is clearly retained as well. Interestingly, the series of 12 notes introduced at

the opening is repeated only two more times: one in full near the end of the work and the other in measure 21. Unlike the typical practice of the twelve-tone writing in Weberian style in which additional three transformation of an original row were exploited, Takemitsu employed not inversions and retrogrades but only transpositions of an original row. Most of all, he never abandoned the use of modal materials. In fact, except in certain places where a twelve-tone row was clearly used, most parts of this piece were still written by means of the modal materials other than Weberian method. For instance, Messiaen's first mode (whole-tone scale) is evidently employed at the end, supporting the dissipation of sound into the silence. Similar instances of the co-existence of seemingly irreconcilable methods continue to occur during this period.

In the first movement of *Masque* for two flutes (1959), all four operations of classic dodecaphonic practice – prime, inversion, retrograde, and retrograde inversion – were employed for the first time as well as the manipulations of the fragmental unite of a row in the level of hexachords. For example, in the second flute part, the first presentation of P_{10} in mm. 2 – 5 is immediately followed by the first hexachord of I_7 and the second hexachord of I_0 respectively (Ex. 12). However, deviation from the conventional dodecaphonic practice, such as arbitrary alteration of the order of notes or frequent interruption of the presentation of tone rows, also explicitly occurs. As an instance, in example 12, F-natural presented at the end of hexachord I^0 in measure 7 should actually be the beginning note of the hexachord. The second movement is even more freely composed than the first. The pointillistic texture of the first movement gives way to a more unified and conventional textural layout. Most of all, serial material that appeared in the first movement does not come back in the second. The fragmentation of

motivic units extracted from the twelve-tone row of the first movement serves as the only method for thematic unification between the two movements.

Ex. 12 *Masque*, mm. 2 – 10

In terms of the mixed use of pitch organization methods and textural types, *Uninterrupted Rest* is similar to *Masque*. While the first movement, composed in 1959, features a Messiaen-like homophonic texture, the second movement and third movement, added later in 1961, display different textural styles. While the third movement features a more conservative texture and no use of serial materials, the second movement makes use of twelve-tone rows and features texture closer to that of dodecaphonic practice. Although, in terms of the succession of chordal events, both the first and second movement share the same basic textural elements, the first features a constant presentation of the same pattern of chordal successions like Messiaen while the second movement features fragmentary and sparse placements of chords in various registral spaces as well as freer rhythmic arrangement that partly employs proportional notation, in which pianists can freely perform musical events within three-second-long measures.

In terms of twelve-tone operations, a prime row (P_0) appears at the beginning (mm. 1 – 2) without any violation of traditional dodecaphonic practice. However, as one might expect from Takemitsu's liberal attitude toward 12-tone writing, he soon began to use the row in ways that differ from conventional practice. The initial presentation of P_0 at the beginning is immediately followed by P_3 where the third note of the row, which is 'G-natural', is obviously omitted. Such arbitrary aberration from traditional dodecaphonic writing continues to occur throughout the piece. For instance, in measure 7, pitches of the row are now freely distributed without following the fixed order, and interestingly, as Peter Burt points out, the chord in the first beat of measure 8 is composed of five pitch-classes of a whole-tone scale and one additional extraneous note A, producing $[0,2,3,4,6,8]$, a subsets of set-class '7-33' (Ex. 13).¹² As shown in the previous discussion about his *Distance de Fée*,¹³ such type of pitch collection as combination of whole-tone scale and extraneous notes is one of Takemitsu's favorite methods for vertical presentation of pitches.

Ex. 13 *Uninterrupted Rest*, second movement, m. 8

The image shows a musical score for Piano, measure 8. The score is written for two staves (treble and bass clef). The first beat of the measure contains a chord of five notes: G#4, A4, Bb4, C#5, and D#5. The dynamics are marked *ff* (fortissimo) for the first beat, *mp* (mezzo-piano) for the second beat, and *dolce* (dolce) for the third beat. The pitch class set notation $[0,2,3,4,6,8]$ is written below the staff. The score is labeled 'Piano' on the left.

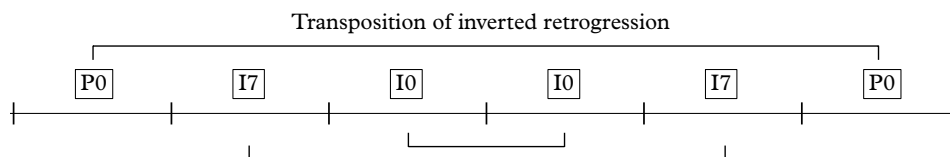
¹² Burt, Peter. *The Music of Toru Takemitsu*, p. 67

¹³ See chapter 2.1, p. 12

This specific vertical pitch collection is used not only as a part of the tone row but also as an independent chordal unit. In measure 25, three of these chordal units, each in a different transposition, are presented in downward parallel motion and, in mm. 32 – 33, in upward motion. Such sequence-like repetition of chords in reverse direction can also be observed in measures 24, 34, and 45, where each chord in succession has a different intervallic structure. While these passages involve different directions and global transpositions of them, the intervallic structure is strictly preserved.

Furthermore, Takemitsu applies this sort of global operation of materials to the constructional process as a means of structural rationality. More specifically, in *Masque*, the entire passage of mm. 4 – 10 is repeated in mm. 11 – 17 in inverted retrograde form involving a basic transpositional operation. Part of P_0 (fifth and twelfth notes in the series) is presented in mm. 4 – 5 by the second flute and is repeated in the middle of measure 16 a semitone lower. The first hexachord of I_7 that appeared after the P_0 is repeated from the last note of measure 14 to the middle of measure 16 three semitones lower. The second hexachord of I_0 presented after the I_7 is also repeated from measure 11 to the note F in measure 14 four semitones higher (Table 2).

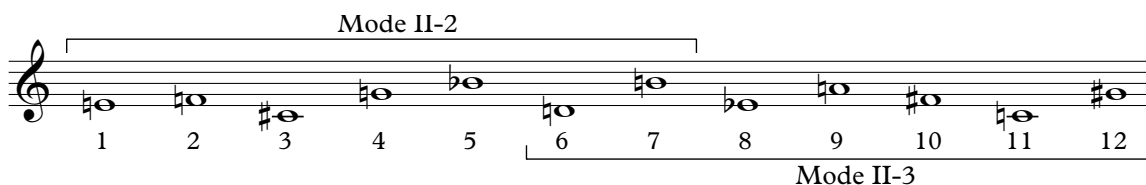
Table 2 *Masque*, mm. 4 – 17



Such combination of serial method and modal sonority, examined in the second movement of *Uninterrupted Rest*, is more extensively applied in his piece *Music of Trees*

for orchestra (1961) that displays Takemitsu's 'enslavement' to Webernian style more intensely than ever. However, as Peter Burt has examined, the most interesting aspect of this piece is the structure of the twelve-tone row used. It is composed of two interlocking subsets of different octatonic collections as shown in example 14 (Ex. 14)¹⁴. In detail, the first seven notes in the row are part of Messiaen's mode II-2; The remaining five together with last two notes of the previous collection are part of mode II-3. These tone rows are exploited not only as an ordering method of pitches but also as source materials that are freely used to produce harmonies in the ambit of Takemitsu's flavor.

Ex. 14 Tone row of *Music of Trees*



After the composition of *Hika* (1966) for violin and piano, his use of the twelve-tone method, which had never been able to completely dominate even a single section of a piece in a strict manner, began to significantly decrease. Although he still employed such a serial method in some of his later pieces, it was nothing but a simple and temporary material exploited as one of his many compositional techniques. Before closing this discussion about serial method in Takemitsu, I will quote an insightful comment by Burt: "Takemitsu's lack of interest in such artificial procedures as serialism

¹⁴ Burt, Peter. *The Music of Toru Takemitsu*, p. 74

actually reflects profoundly held aesthetic principles – ideas relating to the primacy of ‘sound’ over ‘syntax’ in composition.”¹⁵

CHAPTER 3: JOHN CAGE AND REAWAKENING OF EAST

3.1. John Cage

In 1961, Toshi Ichiyanagi returned to Japan from the United States and introduced the music of John Cage through his *Concerto for Piano and Orchestra* at the fourth Osaka Contemporary Music Festival. Although Takemitsu already heard about the innovations of John Cage, the first encounter with Cage’s music in the music festival left a deep impression on Takemitsu. He later acknowledged it with a simple opening sentence in his essay: “John Cage profoundly influenced my music.”¹⁶ After this experience, which Ohtake designated ‘Cage Shock,’ Takemitsu’s work began to display active involvement with the music and especially aesthetic philosophy of Cage.¹⁷

The first obvious direct influence of Cage on Takemitsu’s work is the use of ‘prepared piano’ in his music for the film *Otoshiana*. While he continued to employ this invention of Cage’s in other film music such as *Ansatsu* (1964), *Kwaidan* (1964) and *Yotsuya Kwaidan* (1965), it never appeared in his concert music. The lack of Takemitsu’s incorporation of the new instrument into his concert works is not because he was not convinced of it but because preparation of the instrument for a concert consumes a huge amount of time.

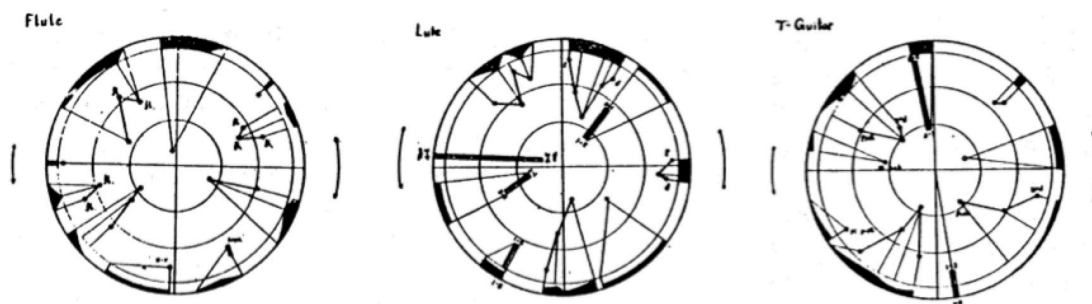
¹⁵ Burt, Peter. *The Music of Toru Takemitsu*, p. 80

¹⁶ Takemitsu, Toru. *Confronting Silence: Selected Writings*, p. 27

¹⁷ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, p. 75

His first concert work under the direct influence of Cage is *Ring* for flute, terz guitar, and lute (1961). This piece involves two important innovative traits of Cage: Indeterminacy and graphic notation. The entire piece is composed of four separate movements, each of which is titled ‘R (retrograde), ‘I’ (inversion), ‘N’ (noise), and ‘G’ (general theme). In terms of notation, all movements lack any detailed interpretative indications such as dynamic or tempo markings, and often exploit imprecise rhythmic notation. Another indeterminate factor of the piece is the fact that its four separate movements can be played in any order. Most of all, between the four notated movements, there are three interludes that use graphic notation. In each interlude, each player has one circle that includes a graphical indication of approximate dynamics, pitches and playing technique for each instrument. For example, as Peter Burt explained,¹⁸ the outmost circle describes dynamics, while the graphic-like contour inside the circle indicates pitch – the circumference of the circle indicates the lowest pitch and the center the highest (Ex 15).

Ex. 15 Graphic scores for three interludes in *Ring*¹⁹



¹⁸ Burt, Peter. *The Music of Toru Takemitsu*, p. 94

¹⁹ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, p. 10

Takemitsu's experiments associated with the direct influence of Cage continue in a few more compositions. The graphic notation in circular design used in *Ring* appeared again in more developed form in his *Corona for Pianists* and *Corona for Strings* (both completed in 1962) in which he used colored circles printed on cards that are interlocked by incisions. *Arc for Strings* (1963) employed the shape of arcs as well as circles. Of these graphic scores, the one for *Corona for Strings* was, due to the beauty of graphic score itself, exhibited in Tokyo gallery in 1963 together with other graphic scores by Toshi Ichianagi, Aki Takahashi, and Toshiro Mayuzumi. In 1964, Takemitsu produced three musical 'happenings': *Blue Aurora for Toshi Ichianagi*, *Time Perspective for Jasper Johns*, and *Seven Hills Events for Ay-O*. After the latter two theater pieces associated with Cage's ideas, Takemitsu's direct involvement with Cage soon began to decline. *Seasons* for four percussion players (1970) and *Murani by Munari* for percussion (1967 – 1972) became the last two works by Takemitsu using any graphic notation or indeterminacy.

3.2. Reawakening of East

While direct musical involvement with Cage's innovations did not last long, influence of Cage in aesthetic and philosophical dimension was deeply engraved in Takemitsu and affected his future compositional life. In specific, Cage's ideas based on his intimate experience with Eastern philosophy gave enormous shock to Takemitsu. Cage's view of 'silence' as 'fullness' rather than 'emptiness' and his emphasis on a single sound event as an independent and integral body of expression are very Eastern ideas, which are also in accord with the philosophical foundation of Japanese music. Most of

all, Takemitsu finally came to accept his identity as Japanese, as well as Eastern Asian, through the influence of Cage's ideas. He confesses such a change in his writing:

I must express my deep and sincere gratitude to John Cage. The reason for this is that in my own life, in my own development, for a long period I struggled to avoid being "Japanese," to avoid "Japanese" qualities. It was largely through my contact with John Cage that I came to recognize the value of my own tradition.²⁰

From this point onward, Takemitsu began to actively reconcile all the innovations that he absorbed from Western music as well as techniques established in his early years in such pieces as *Coral Island* for soprano and orchestra (1962), or the *Arc* cycle for piano and orchestra (1963 – 1976). In *Coral Island*, composed of two vocal movements called *Poem I* and *Poem II* and three purely instrumental movements called *Accumulation I, II, and III*, Takemitsu exploited various technical devices: multi-layered treatment of colors based on six individual instrumental groups (pan-focus); various textural types from conventional accompaniments for solo vocal parts to freely pointillistic gestures; palindromic structure by means of retrograde based on Webernian practice from small fragmental units to large-scale structure; and the use of moving clusters that shows the influence from recent contemporaries such as György Ligeti and Krzysztof Penderecki. Moreover, his long-established practice of modal manipulation coexists with all of these avant-garde features. In addition to these compositional devices, in his massive *Arc* cycle, Takemitsu employed graphic notation inspired by Cage, presenting almost all of the influences he had absorbed up to that point.

²⁰ Takemitsu, Toru. "Contemporary Music in Japan," *Perspectives of New Music*, p. 199.

Furthermore, Takemitsu also began to reconcile these Western methods with Eastern resources, especially from Japanese tradition. He first experimented with this in his incidental works, such as the music for the documentary film *Nihon no Monyo* (1961), in which he used chikuzenbiwa and koto, or for the TV drama series *Minamoto Yoshitsune*, where he first put together traditional Japanese instruments and a Western orchestra. Based on these experiments, Takemitsu began to produce concert works associated with traditional Japanese instruments. The first such work was *Eclipse* for biwa and shakuhachi (1966). In this work, he tried to find appropriate notational methods for those two instruments. The resulting output of this research looked seemingly close to graphical notation; however, it was actually a practical solution to notate the sounds of the instruments. This piece became the precursor for *November Steps*, the first work for the concert hall where Takemitsu reconciles the two Japanese instruments used in *Eclipse*, biwa and shakuhachi, with Western orchestra. While most Western-trained contemporary Japanese composers used traditional Japanese instruments only as source materials for new instrumental colors within western practice, Takemitsu rejected such an attitude.²¹ In *November Steps*, he tried to show the coexistence of the two different cultures without harming any of their own inherent characteristics. As Peter Burt observed, such an idea plays a decisive role for the treatment of the two different instrumental groups: “The work in fact consists, as Poirier has observed, almost entirely of ‘sections allocated alternately to the traditional instruments and to the orchestra’, with very few passages in which the two are heard simultaneously.”²²

²¹ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, p. 55

²² Burt, Peter. *The Music of Toru Takemitsu*, p. 116

In addition, Takemitsu continued to employ various avant-garde traits that he had exploited along with his everlasting preference for modality, producing not only densely chromatic sonorities and fragmentary textures but also pan-tonal sounds based on modal resources. For example, it is easy to find the use of the octatonic and pentatonic collections as well as chromatic clusters that even employ quarter-tones in order to produce even denser chromatic clusters (Ex 17).

Ex. 16 *November Steps*, cluster, m. 54

The musical score for Ex. 16, 'November Steps', cluster, m. 54, is written for five voices (1, 2, Vas. 3, 4, 5) in 4/8 time. The score features a complex chromatic cluster. Above the first staff, there is a bracket labeled 'S.P.' with a '3' above it, and 'P.O.' to the right. Below the fifth staff, there are dynamic markings 'sffp' and 'pp'.

Such passages that include microtonal elements always appear after the presentation of passages that contains microtonal bending effect of Japanese instruments. While quarter-tones serve to fill chromatic space, microtonal bending is also a typical idiomatic device that can be found in most Asian music, including Korean, Chinese, and Japanese music.

Again, as in the case of serial method and graphical notation, his interest on this cultural collaboration began to wane soon as well. After *November Steps*, Takemitsu produced only two more works using this concept, *Distance* for oboe and *shō* (1972), *Autumn* for biwa, shakuhachi and orchestra (1973), and *Cerimonial-An Autumn Ode* for *shō* and orchestra (1992). It is also during this period that non-musical sources came to play an important role in his works.

CHAPTER 4: Takemitsu and Non-Musical Resources

Many of Takemitsu's works involve diverse non-musical sources in various formats. This is, in most cases, clearly represented in the titles of such pieces as *Music of Trees*, *Rain Coming*, *Dream/Window*, etc. Among them, ideas from nature hold an important place in his work, being frequently employed in the form of images of trees, rain, rivers, oceans, seasons, constellations, and so on. The concept from the Japanese traditional garden is especially significant: It not only serves as a unifying stage where various natural phenomena co-exist, but also offers a philosophical underpinning to his music. Takemitsu also produced a number of works related to the concept of dream producing another important cycle, 'dreamscape.' In addition, the combination of the concepts of dream and number also play an important role in his works. As in the underlying dualities such as day and night or sound and silence employed in his other works, dream and number serve as opposing concepts. Dream represents the undefined world, while number is related to the opposite, defined world.²³ In other words, while

²³ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, p. 29

dream is an inspirational source related to abstract images or philosophical concepts, number is a virtual means to bring dream into reality.

4.1. Nature

Unlike the general tendency of most works by other composers related to the theme of nature, which usually describe or depict natural phenomena using various compositional methods, Takemitsu's approach to nature was related not to descriptive translation of natural sources into musical idiom but instead to the internal expression. In other words, he expressed his personal impression of the natural sources: "Although I think constantly about the relationship of music to nature, for me music does not exist to describe natural scenery."²⁴ For an instance, in his *Music of Trees* for orchestra (1961), the first work involved with the concept of trees, his intention is not to depict the source material but to express his own abstract concepts based on his impression of trees. For Takemitsu, as he wrote in his essay *Mirror of Tree, Mirror of Grass*, trees represent the Western concept of individualism as opposed to grass that symbolizes the non-Western concept of universality: Western music presents creativity of individuals based on the universal medium; on the other hand, non-Western musicians' creative activities are related not to the expression of their personal sensibilities but to the their own cultural concept of nature and morals.²⁵ Takemitsu also wrote a program note on another tree music, *Tree Line* for chamber orchestra (1988), confessing his personal impression of the subject:

²⁴ Takemitsu, Toru. *Confronting Silence: Selected Writings*, p. 3

²⁵ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, p. 29

The tree line in the title refers to a row of acacia trees luxuriously growing near the mountain villa that is my workshop. A stroll under the long line of acacia trees lining the hilly slopes always soothes my mind. The work was written as ‘homage’ to these graceful, and yet dauntless trees. The music proceeds like a tapestry, woven around D-natural and B-flat in various modes, along with its main line of tonal variation.

Water is another important subject from nature in Takemitsu’s works. Various natural phenomena based on this subject are evoked in his ‘waterscape’ cycle in which the title of each work shows the involvement of various aquatic formats such as rain, river, and ocean. In the program notes of *Rain Coming*, Takemitsu indicated that this cycle presented the journey of water from rain to ocean.

Rain Coming is one of a series of works by the composer inspired by the common theme of rain. The complete collection entitled ‘waterscape’ includes other works... It was composer’s intention to create a series of works, which like their subject (rain), pass through various metamorphoses, culminating in a sea of tonality.²⁶

With this subject, as in the case of trees, Takemitsu tried to express his own impression of water rather than to describe aquatic phenomena. His first work associated with a water subject was *Garden Rain* (1974) for brass ensemble, which is also the first work of his garden series. From this point onward, Takemitsu began to fill his aquatic world by frequently producing works with references to ‘water’ in their titles: *Waves* (1976); *Waterway* (1978); *Toward the Sea* and *Rain Tree* (1981); *Rain Coming*, *Rain Spell*, and *Rain Tree Sketch* (1982); *Wavelength* (1984); *The Sea is Still* and *Riverrun* (1986); *I Hear the Water Dreaming* (1987); *Rain Tree Sketch II* (1992); *Between Tides* (1993). In these works, the most noticeable feature is the employment of tonality. As

²⁶ Takemitsu, preface to score of *Rain Coming*

Takemitsu alluded in the preface of *Rain Coming* with the words ‘sea of tonality,’ through the journey of water, he finally reached at this sea that is characterized by the exploitation of a specific pitch collection to represent a ‘S-E-A’ motif, the increased use of diatonic materials such as tertian harmony, and the employment of jazz voicings. The features of Takemitsu’s ‘sea of tonality’ will be discussed in more detail in the following chapter.

In his *Garden Rain*, together with the aquatic theme, Takemitsu employs the Japanese traditional garden as a non-musical subject in which various natural objects such as grass, trees, water, or rocks co-exist harmoniously, interacting with each other by means of diverse spatial arrangements. For Takemitsu, this characteristic place was an important not only as an inspirational source but also as a foundation of new compositional methods. Although the title of *Garden Rain* shows the association with the garden, his interest on this subject and exploitation of the idea had already been reflected in *Arc* for piano and orchestra (1963-66, revised in 1976): “As I wrote this work many compositional ideas came to me from old Japanese gardens.”²⁷ This work reveals two important factors of the ‘musical garden’: Time and space. The orchestral part of *Arc* is divided into different groups of instruments that have different textural layouts and spatial placement on the stage (spatial factor). According to Takemitsu, each instrumental group represents each natural material in the garden, producing coloristic shades of sound: For instance, sand and clay, the basic elements of the garden, are represented by the constant sound of strings.²⁸ This idea is closely related to and, indeed, developed from his concept of ‘pan-focus’ and is also found in pieces that do not have any reference to

²⁷ Takemitsu, Toru. *Confronting Silence: Selected Writings*, p. 95

²⁸ Ibid, p. 120

the garden in their title, such as *Dorian Horizon* (1964) or *Season* (1970). On the other hand, the solo piano part of *Arc* takes the role of a stroller who walks through the garden with his own view. Whenever the pianist's point of view changes strolling the garden, each natural object appears differently being transformed at a different temporal rate. According to the composer's program notes;

“Grass and flowers are a group of undermined soloistic, rapidly changing mobile forms. These solo parts recur in heterocyclic time relation. Trees do not change as rapidly as grass and flowers. This group, however, is composed as an indeterminate, gradually changing mobile. Rocks are unchanging except as they appear from different viewpoints. These are written as stable forms in a determinate manner as a type of timbral relations. Sand and earth are enduring and stable, exist unaffected by the total tempo. This is metagalaxy, a role taken by the percussion.”²⁹

Such coexistence of different temporal rates in a given time span, called ‘heterocyclic relationships’³⁰ by the composer, makes it possible to present complex rhythmic structure (temporal factor). These two ideas, derived from the theme of Japanese traditional garden, begin to play a important role in his various late works such as *In an Autumn Garden* for gagaku orchestra (1973), *A Flock Descends into the Pentagonal Garden* for orchestra (1977), or *Far Call, Coming Far* for violin and orchestra (1980).

²⁹ Takemitsu, Toru. *Confronting Silence: Selected Writings*, p. 95-96

³⁰ Burt, Peter. *The Music of Toru Takemitsu*, p. 104

4.2. Dream and Number

Among the non-musical ideas that Takemitsu employed, dream is the most frequently employed concept that is not related to nature. As in the case of water, Takemitsu produced a number of works with this subject, forming his ‘dreamscape’ cycle. The first piece that contains the word dream in the title is *Dreamtime* for orchestra (1981). It takes its inspiration from the rock paintings of the Australian aboriginal people that he learned about during his visit to Groot Eylandt in 1980. The paintings are composed of numerous mythological symbols such as water or dream. Although there is no specific program or pictorial description in this work, Takemitsu constructed an imaginary music scene that presents a dream with multiple meaning.³¹ As Peter Burt insists, his preoccupation with the subject of dream was presumably caused by the acquaintance with surrealist poet Shuzo Takiguchi in his early years.³² This connection between the subject of dream and the surrealist movement is clearly presented in the next work of the dreamscape series, *To the Edge of Dream* for guitar and orchestra (1983), which takes its inspiration from the images of Belgian surrealist artist Paul Delvaux. While these two works are purely related to the single subject dream, the titles of the following three works that also belong to the ‘dreamscape’ series present its subject in combination with one of his other non-musical references, as in the case of the aquatic works that also display dual-membership in such works as *Rain Tree* or *Garden Rain*. *Dream/Window* for orchestra (1985) is the first output in this category. The word window alludes to the subject of garden. Although there is no clear evidence of this in its English

³¹ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, p. 37

³² Burt, Peter. *The Music of Toru Takemitsu*, p. 190

title, the original Japanese title that consists of two Chinese characters can also be read as Musō, the first name of Soseki Musō, a Buddhist monk and legendary garden designer. The spatial factor of the idea of ‘garden’ is employed in this work by spatial placement of instrumental groups. Other two works associated with the water subject are *Rain Dreaming* for harpsichord (1986) and *I Hear the Water Dreaming* for flute and orchestra (1987).

In addition to garden and water, number is another important concept that Takemitsu combines with the dream. As noted at the beginning of chapter 4, dream refers to the undefined word, inspirational source and number to the defined world, practical method. *A Flock Descends into the Pentagonal Garden* is the most representative work associated with these ideas. In terms of dream, after seeing the photograph of Marcel Duchamp with a five pointed star shaved into his head, taken by American photographer Man Ray, Takemitsu had a dream in which a flock of white birds, led by a black bird, flew down towards a pentagonal-shaped garden.³³ For the number as a defining method, Takemitsu employed the number ‘5’ in order to give shape to the impression of the dream. For example, the use of number ‘5’ is reflected by the use of a black-key pentatonic scale on F-sharp that represents the black bird. With the intervallic elements of each pair of notes in this pentatonic scale (Ex. 17)³⁴, he created a magic table (Table 3)³⁵, and produced six ‘harmonic pitches’³⁶ combining these pitches vertically (Ex. 18)³⁷.

Ex. 17 Pentatonic Scale in *A Flock Descends into the Pentagonal Garden*

³³ Takemitsu, Toru. *Confronting Silence: Selected Writings*, p. 29

³⁴ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, p. 30

³⁵ Ibid.

³⁶ Ibid.

³⁷ Takemitsu, Tōru. *Confronting Silence: Selected Writings*, p. 105



Table 3 Magic Table used in *A Flock Descends into the Pentagonal Garden*

	0	1	2	3	4	5
下向拡大 ↓	C ₁	+2	-3	+2	+2	-3
	E _b	-3	+2	+2	-3	+2
	(fix)F ₁	+2	+2	-3	+2	-3
上向拡大 ↑	A _b	+2	-3	+2	-3	+2
	B _b	-3	+2	-3	+2	+2

Ex. 18 Harmonic Pitches in *A Flock Descends into the Pentagonal Garden*



Takemitsu then built five ‘harmonic fields’³⁸ by adding the fixed F-sharp and reversed pentatonic scale to each harmonic pitch (Ex. 19)³⁹. These ‘harmonic fields’ are a musical representation of pentagonal garden. This sort of usage of a specific number to organize musical elements can also be found in other works such as *Quatrain* for violin, cello, and piano (1975). In this work, Takemitsu utilized number ‘4’ instead of ‘5’ employed in *A Flock Descends into the Pentagonal Garden*. The concept of ‘4’ is reflected on such musical aspects as the use of four instruments, the construction of four-bar phrases, and frequent employment of the interval of a fourth.

Ex. 19 Harmonic Fields in *A Flock Descends into the Pentagonal Garden*



³⁸ Ohtake, Noriko. *Creative Sources of the Music of Toru Takemitsu*, p. 30

³⁹ Takemitsu, Tōru. *Confronting Silence: Selected Writings*, p. 106

The use of number as a defining concept of images from the dream certainly relates to the concept of pre-compositional method, affecting the organization of musical elements such as pitch, phrase structure, and instrumentation. However, Takemitsu did not feel that this method provided an effective, logical organization to the music. As Ohtake pointed out, Takemitsu was more interested in obtaining the objectivity in compositional procedure in order to prevent the accumulated habitual activity that unconsciously dominates composers' hands and ear.

CHAPTER 5: SEA OF TONALITY

5.1. Stylistic Transformation

From the mid-1970s, Takemitsu began to display gradual stylistic changes that became the fundamental stepping-stones of his third period which is characterized by its simplified texture, refined instrumental sonority, and, most importantly, abundant tonal harmony along with the abandonment of avant-garde idioms extensively employed during the middle period. His first piece of purely transitional character is *Gitimalya* for solo marimba and orchestra (1974). Although the work is still filled with innovations, the orchestration is now much more modest and conventional than his other previous works. At the end of the work, Takemitsu presents the characteristically tonal harmony that is the verticalization of the pentatonic collection as in the case of *Green* where the final ending chord is the verticalization of the pentatonic collection. This pan-pentatonic verticalization at the end of a section or of an entire work becomes one of the most important harmonic vocabularies of his third period. In *Marginalia* for Orchestra (1976),

alongside the innovative elements such as unconventional rhythmic notation and occasional use of serial technique, the ending section shows a romantic tendency that dominates the works of Takemitsu's third period. His preference for modality, usually hidden under the pervasive avant-garde elements, now rises to the surface in his *Quatrain* for clarinet, violin, cello, piano and orchestra (1975). As seen in the instrumentation of the solo part that is identical to that of Olivier Messiaen's *Quatuor pour la fin du temps*, Takemitsu composed this work as an homage to the French master, displaying similar characteristics in various musical aspects such as thematic contour, instrumental effect, as well as modal manipulation.

While the above three works still occupy a transitional period, they hint heavily at the stylistic features of a new period. *A Flock Descends into the Pentagonal Garden* can be considered as an important dividing point between the second and third period as it is full of new stylistic features such as simplified texture, employment of focal pitch, and, most of all, abundant tonal sonority and extensive use of modes. From this point onward, Takemitsu never turned back to the avant-garde techniques that flourished during his middle period, and instead began to produce more tonally stable and consistent sounds that lasted until the end of his career.

5.2. Rebirth of Early Traits

While many of the avant-garde idioms employed in the works of Takemitsu's second period were abandoned during his third period, the various compositional features that gave rise to the characteristic sonority of his early period came to play an active role again. Among many of his early compositional traits, the overt presentation of tonal

harmony can be considered the most notable key element of his third period. Based on the fertile ground formed by the long sedimentation of the innovative procedure of the middle period, the characteristic tonal elements of his early period were newly restored and flourished, becoming the most important and dominating feature for the rest of his creative career. Although opulent presentation of tonal sonority came to the foreground of most of his works, the innovative devices of his middle period were not totally removed. Takemitsu tried to reconcile these seemingly unmixable two approaches to sonority by means of employing technical devices such as various dodecaphonic operations in order to manipulate tonal-sounding pitch material. For example, in his *Dream/Window*, a set of four trichords, designated as ‘Harmonic Pitch I’⁴⁰ by the composer himself, presented at the beginning rehearsal letter A. Interestingly, it consists of all twelve pitch-classes (Ex. 20).

Ex. 20 Harmonic Pitches in *Dream/Window*



Although it is not an ordered set as would be found in a twelve-tone row, Takemitsu exploited dodecaphonic methods to create the set of four chords. The second hexachord is composed of a pair of trichords and is a retrograde inversion of the first pair, while each pair of hexachords, interestingly, presents a set of six notes of the diatonic collection [0,2,4,5,7,9]. In another instance, mm. 6 – 9 of his *I Hear the Water Dreaming* for flute and orchestra, the resulting chromatic sonority was achieved by superimposing

⁴⁰ Burt, Peter. *The Music of Toru Takemitsu*, p. 192

two different compositional methods. While the solo flute part is built based on the octatonic collection with the addition of some extraneous notes, the orchestral accompaniment presents a non-functional succession of dominant quality harmonies, making it possible to experience the coexistence of non-tonal linear movement surrounded by tonal sonority.

For the process of formal shaping, he continues to employ the repetition of whole passages or sections. For example, in his *I Hear The Water Dreaming*, the homophonic passage by woodwind and brass section in measure 42 reappears in measure 74 by strings; both passages share the exactly same melodic and harmonic contents except the instrumentation. More complex repetition procedures are used as well. For an instance, in his *Rain Coming*, Takemitsu employed variation-like technique based on the sequence of sections while letting the solo melody define the beginning of formal sections. This is the case in *A Flock Descends into the Pentagonal Garden*: “*Rain Coming* is a variation of colors on the simple figure played mainly on the alto flute which appears at the beginning of the piece.”⁴¹

The rhythmic structure of the third period is also relatively simplified compared to that of the middle period. For instance, while the complex rhythmic texture of the second period, achieved by superimpositions of irregular subdivisions of a beat, was considerably decreased, his ‘iambic’⁴² melodic pattern that is composed of a long, sustained pitch and brief, upward movement of shorter notes, became more prevalent (Ex. 21).

⁴¹ Toru Takemitsu, preface to score of *Rain Coming*.

⁴² Burt, Peter. *The Music of Toru Takemitsu*, p. 186

Ex. 21 *I Hear the Water Dreaming*, p. 25, solo flute

However, Takemitsu did not completely abandon the rhythmic methods of the middle period. Indeed, he continued to exploit some of the innovative elements in some of his later works. For example, his ‘heterocyclic’ rhythmic structure continues to appear. In his *Rain Tree* (1981) for three percussion players, two marimba players repeat ostinato patterns that all have the same melodic and rhythmic structure but feature different placement of *sforzandi* accents. Since the number of repetitions of each pattern is different, they produce different cycles of repetition. (Ex. 22)

Ex. 22 *Rain Tree*, two marimbas, p. 13

The musical score for Ex. 22 consists of two staves, A and B, for two marimbas. Both staves feature repeated rhythmic patterns. Staff A has five measures, each with a different number of repetitions: ×7, ×8, ×7, ×6, and ×8. Staff B has five measures with repetitions: ×7, ×6, ×8, ×7, and ×8. The dynamic markings are *ppp*, *pp*, *mfz*, *pp*, *pp*, *mfz*, *pp*, *pp*, *mfz*, and *pp*. There are also accents (>) and a *stim.* marking in the first measure of staff A.

Although the experimentation with instrumental and timbral possibilities that flourished during the early 1970s became considerably more rare in his third period, Takemitsu never totally abandoned the fruits of his modernist second period. Instead, he tried to reconcile the conventional instrumental idioms that he explored in his early period with newly developed timbral possibilities. In *Toward The Sea*, for example,

Takemitsu continued to use various extended techniques for alto flute, such as multiphonic trills or quarter-tone bends of a single tone. This use of extended techniques is not another attempt to find new timbral possibilities but the exploitation of already-established technical resources from his experimental period in order to realize his own aesthetic vision; for example, quarter-tone bending in alto flute is the imitation of typical performance technique of Asian instrument such as Korean Daegeum or Japanese Shakuhachi.

5.3. Sea of Tonality

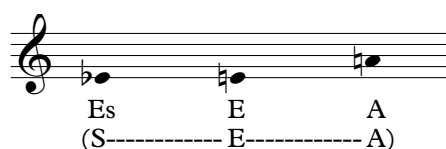
In examining the rebirth of Takemitsu's early tonal harmony that was concealed under avant-garde idioms throughout his second period, it is necessary to discuss his 'waterscape' cycle that served both as an important foundation for this resurrection as well as the most prominent non-musical subject of his third period. As discussed in chapter 4.1 Takemitsu began to produce this series of aquatic pieces taking a long journey from rain, river, to ocean in 1974 with the work of *Garden Rain*. Among the various aquatic phenomena involved with this subject, the final destination of the journey, the ocean, became the main stage where his unique pan-tonal language flourished. In other words, as described in the program notes of *Rain Coming*, the 'waterscape' cycle is a journey toward the 'sea of tonality' that is constructed based on the pan-tonal manipulation of harmonic materials.⁴³

In the works associated with the concept of the 'sea of tonality' during the last period, among other metaphorical devices for 'sea of tonality,' the 'S-E-A' motif is the

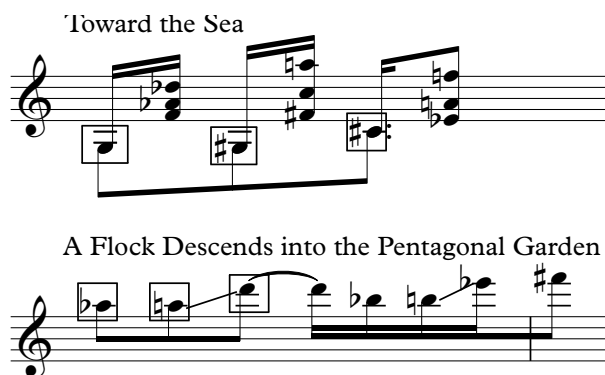
⁴³ See Chapter 4.1 Nature, p. 31

most characteristic element. This motif is composed of three pitch classes, E-flat, E, and A, which correspond to the three letters in German nomenclature (Ex. 23). It appears in various works not only that have water references in their titles (such as *Toward the Sea*, *Rain Coming*, or *I Hear the Water Dreaming*) but also that show seemingly no close relation to the aquatic subject, such as *Far call*, *Coming Far*, *Dreamtime*, or *A String around Autumn* (1989) (Ex. 24).

Ex. 23 'S-E-A' motif (Untransposed)



Ex. 24 Exmaples of 'S-E-A' motif

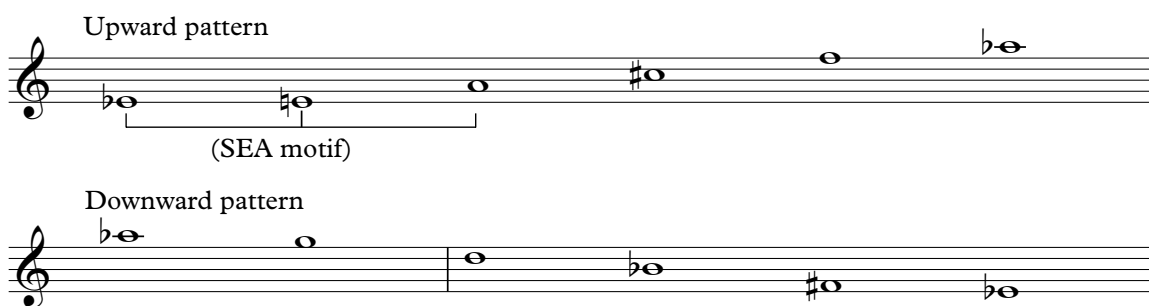


This three-note motif appears in various forms by dodecaphonic operations such as transposition, inversion, retrograde, or retrograde inversion. In his *Far call*, *Coming Far*, Takemitsu shows further developed exploitation of this unique motif by adding a series of rising thirds, producing two characteristic patterns. The first is an upward pattern that is composed of the 'S-E-A' motif at the beginning and added C-sharp, F, and

A-flat in order. The second is a downward pattern that is the inversion of the upward pattern, beginning with the last note of the first pattern (Ex. 25). As the composer himself mentioned, these patterns necessarily contain strong tonal implications because of the inherent possibilities of triadic combination. According to the composer's program notes,

The A major and D flat major triads in the ascending pattern have a very bright sound when compared to the darker inversion, which, descending from A flat, had two minor triads, G–D–B flat and B flat–G flat–E flat. Using these patterns I set the “sea of tonality” from which many pan-tonal chords flow.⁴⁴

Ex. 25 Extended version of ‘S-E-A’ motif



Besides the ‘S-E-A’ motif, the most noticeable trait for the tonal-sounding methods of later works is the prevailing tonal resolution based on a particular pitch or key that serves as a focal point. Such employment of tonal elements is, in many cases, most clearly revealed in the final closure of works; for example, *Rain Tree*, *Rain Coming*, and *A Way a Lone* all present a D-flat major chord for the final punctuation; B-flat serves as a tonal center in *I Hear the Water Dreaming* or *Toward the*; while *Far Call*, *Coming Far* and *Twill by Twilight* end with a strong emphasis on C. As in the early instance of Green pan-pentatonic verticalization continues to appear in various spots of works where

⁴⁴ Burt, Peter. *The Music of Toru Takemitsu*, p. 195

punctuation is necessary. For instance, a fair number of endings of phrases or sections in *I Hear the Water Dreaming* or *Toward the Sea* show the obvious employment of such a harmonic device in order to finalize a section. His life-long preference for such modes as the octatonic and whole-tone also plays an important role in the process of pan-tonal harmonic manipulation appearing throughout in almost all of his later works. Various dominant quality chords presented in *I Hear the Water Dreaming* are representative examples of the exploitation of octatonic collections as sources for pan-tonal harmonies since most of those dominant quality chords can be considered derived from the one of three transpositions of mode II.

CHAPTER 6: Analysis of *I Hear the Water Dreaming*

6.1 Overall Characteristics

I Hear the Water Dreaming for flute and orchestra was composed in 1987. It was commissioned by and dedicated to American flutist Paula Robinson, and premiered by the dedicatee and Indianapolis Symphony Orchestra conducted by John Nelson in April 1987. As in *Rain Dreaming*, the title of this piece references the dual thematic concepts of water and dream. While the concept of water is expressed with no specific references as in the case of other works that constitute the ‘waterscape’ cycle, dream is associated with another specific art form called *water dreaming*, a style of rock painting by the aboriginal people of Australia. Both water and dream are concepts that are presented in the form of abstract expression of the composer’s personal impression of those themes rather than concrete description of the themes based on specific compositional methods.

Besides water and dream, this work utilizes various compositional techniques developed throughout Takemitsu's modernist period as well as those strongly established during his early years. His concept of 'stream of sound' is clearly applied; for example, the final note B-flat by solo flute fades away into silence with the expression marking 'al niente.' The emergence of sound that counterbalances the dissipation of sound at the end is presented at the starting point of the flute solo rather than at the very beginning of the work. Modality, a constant staple of Takemitsu's approach to pitch organization since his first employment of the method in his early years, is the dominating method both in horizontal and vertical dimensions. Various forms of dominant quality chords⁴⁵ also appear throughout the piece. In most cases, they can be considered vertical subsets of octatonic collections and are often broken into arpeggios for melodic presentation. There is nearly a ubiquitous presentation of a 'S-E-A' motif in various forms. Although there is no spatial placement of instrumental groups like that frequently appeared in his middle period works, the use of multiple layers of color (pan-focus), Takemitsu's trademark in orchestral music, is shown throughout the work with the employment of diverse extended techniques. The trace of dodecaphonic treatments can readily be found in various places despite the lack of clear and rigorous treatment of twelve-tone rows. For the formal process, Takemitsu continues to exploit not only the repetition of various formal units such as phrases or sections, but also presents ritornello-like treatment of thematic elements carried mainly by the solo flute part that, as in many of his garden works, strolls around the musical garden.

⁴⁵ I use this term because these chords do not carry the dominant function of common practice tonal music.

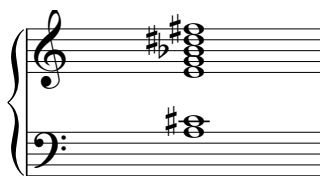
The formal structure of this single-movement symphonic poem-like piece is composed of 5 main sections: the first is mm. 1 – 41; the second mm. 42 – 73; the third mm. 74 – 96, fourth mm. 97 – 112; the fifth mm. 113 – 131; these main sections are followed by a short coda in mm. 132 – end. Two main themes are introduced respectively in the first and second main sections by a solo flute part: the first main theme begins on B-flat, which is the focal pitch with which the first main section begins, while the second main theme is centered around B-natural, which is the focal pitch with which the second main section ends. These two themes, as well as several fragments of them, frequently recur throughout the entire piece in various instrumental combinations as well as in the solo flute part. The fifth section, after the cadenza-like fourth section, can be considered a recapitulation since the section restates both the first and second main themes. Therefore, in the viewpoint of thematic configuration, the entire form can possibly be viewed as a loosely organized sonata form: the first section is the first theme group; the second section the second theme group; the third section the first half of the development; the fourth section the second half of the development; and the fifth section the recapitulation with coda. Moreover, the second half of the development, the fourth section, is centered on E-flat, which in terms of traditional tonal theory is the dominant of the main tonal center of the piece, B-flat. In addition, in terms of the relationship between the solo and orchestra, the solo flute has the episodic character of ritornello form punctuating the sections while the orchestra plays the role of ritornello: every section, except the fourth coda-like section, begins with an orchestral opening followed by solo flute part with or without orchestral support, and is composed of continuous alternation of those two parts. The structure of subsections, on the other hand, is rarely clear since each episode and tutti

occur continuously without obvious punctuation, recalling the continuous flowing of water.

6.2 First Main Section

The first section is composed of four subsections: the first is mm. 1 – 13; the second mm. 14 – 23; the third mm. 23 – 34; the fourth mm. 35 – 41. Entire section can be considered to be centered on B-flat since it begins and ends on the note although there are several different focal points between the beginning and end: the first subsection begins on B-flat and moves to C; the second subsection is centered around A-flat; the third subsection that is largely unstable begins on B-flat and ends by standing on F in the bass, instanced by a sustained note in mm. 31 – 33; the focal pitch of the last subsection is also found in the bass which begins on B and ends on B flat.

The first subsection begins with a short four-measure orchestral introduction that presents the octatonic collection (mode II-1) and whole-tone collection (mode I-I) with two extraneous notes (A-natural and G-sharp). This beginning alludes to the importance of those two modal materials for pitch organization in this work. The pitch collection forming the upward arpeggio pattern by two harps in the second measure derived from mode II-1 presents the dominant quality chord, which is the most important harmonic element of this work (Ex. 26). This characteristic chord frequently appears throughout the piece with various extensions and alterations.

Ex. 26 Dominant 13th chord by harp I and II, m. 2

After the presentation of another dominant quality chord (dominant 9th chord with a lowered 5th) in mm. 3 – 4 by stringed instruments – celesta, harp, cello and double bass – a solo flute introduces the first main theme on B-flat, which becomes the main tonal center of this work in terms of large-scale structure: it serves as the final note at the end of piece as well as the first opening note of the solo flute. Since the solo flute seems to emerge from the overlapping of the immediately preceding chordal sounds, the pitch content of the chord and the beginning element of the first main theme share the same source, the whole-tone scale; in detail, the chord in mm. 3 – 4 is composed five pitch classes of whole-tone scale (5-33), played by the string section and two harps together with two extra notes, A-natural and C-sharp by the first harp and celesta; the beginning of the first main theme by solo flute in mm. 4 – 5 is also composed of the same five pitch collection (5-33) with one extraneous note, B-natural (Ex. 27). In addition, the minor seventh interval in the low register of the chord in mm. 3 – 4 strongly emphasizes the dominant quality of the chord, dominant 13th chord with lowered 5th.

Ex. 27 Chords in mm. 3 – 4 and opening solo flute in mm. 4 – 6

mm. 3-4

mm. 4-6

Whole-Tone

Extra notes

Whole-Tone

B \flat [Extra note B] D C G \sharp F \sharp

pp *mf*

This sonority, which is one of the most distinctive voices of Takemitsu's, is produced by the combination of the whole-tone collection and one or two extraneous notes and frequently appears throughout the piece in both horizontal and vertical dimensions.⁴⁶ There is another dominant quality chord (dominant 7th chord on B-flat with raised 5th) played by the horns and bassoons in mm. 4 – 6 that accompanies the opening of the solo flute which further supports the primacy of the whole-tone collection in this passage. In addition, E, the lowest note of the first chord in mm. 3 – 4, is another important pitch-class of this work together with B-flat: it reappears from measure 129 and is sustained until the end of work, serving as a base note of remaining chords.

From measure 7 to 9, three consecutive dominant quality chords support the rest of the first main theme. All three chords share the harmonic structure of the 13th chord presented in the second measure by the first harp. While the second chord is the second

⁴⁶ See chapter 2.1 Messiaen and Debussy, p. 13

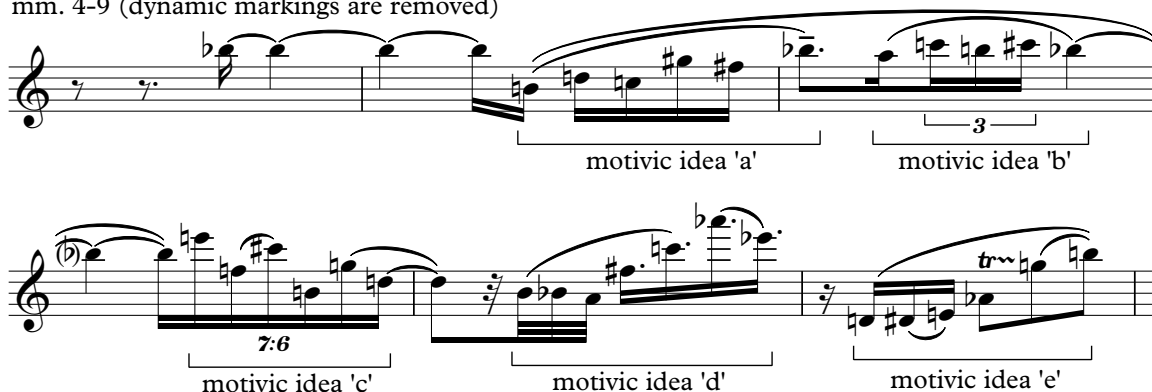
inversion sans the 9th note (5-25), the first and third chords are the third inversion without 5th and 9th notes (4-z29) a subset of 5-25 (Ex. 28). These chords hold an important position in this work since they continue to appear throughout. Being accompanied by this chordal succession, the solo flute continues to state the rest of the main theme, presenting two more transpositions of Mode II-1 shown in the second measure: Mode II-2 appears in measure 7 and 9 while Mode II-3 is employed in measure 9 where the presentation of the first main theme ends. This theme produces five important motivic fragments: fragment ‘a’ can be found in mm. 4 – 5, ‘b’ in m. 6, ‘c’ in m. 7, ‘d’ in m. 8 and ‘e’ in m.9 (Ex. 29). These motivic ideas, together with the first main theme itself, dominate the thematic process of the entire work: not only do all five motivic ideas frequently appear throughout in various types of fragmentation, but the first main theme itself is repeated partially or entirely at important structural points such as the beginning or ending of phrases or sections, or, most noticeably, at the final closing of the entire work.

Ex. 28 Chords in mm. 7 – 9

The image displays four measures of music, labeled m.2, m.7, m.8, and m.9, showing chordal structures. Measure 2 is labeled '13th Chord by Harp I' and shows a complex chord with many notes. Measures 7, 8, and 9 are labeled 'without 5th and 9th' and show simpler chordal structures with fewer notes.

Ex. 29 Five motivic fragments from the first main theme in mm. 4 – 9

mm. 4-9 (dynamic markings are removed)



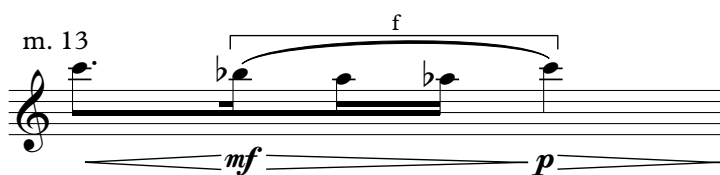
These fragments are immediately exploited in the following passage in mm. 10 – 13. Fragment ‘a’ and its inverted form appear in measure 11 played by the second flute and first clarinet, while fragment ‘b’ and its inversion appear in measure 12 by the first flute and second clarinet. Fragment ‘d’ is also presented by the first bassoon and first horn for the first three beats of measure 12 followed by a newly introduced important motivic idea ‘f’: this new fragment is immediately repeated in the second flute and first clarinet in measure 13 with slight rhythmic alteration (Ex. 30). Such passage by woodwind section and first horn that predicts the importance of and extensive exploitation of thematic elements in this work forms a distinctive tonal layer with its own rhythmic texture against another layer that displays a static, cluster-like harmonic field⁴⁷ played by vibraphone, celesta, harps, and string section, producing multiple focal points, Takemitsu’s distinctive trademark in manipulating tonal elements of orchestral music.⁴⁸ In addition, the accompanying harmonic field here is comprised of an interesting vertical structure of three different harmonic elements differentiated by registral placement: the

⁴⁷ This is my own term.

⁴⁸ See chapter 2.1 Messiaen and Debussy, p. 14

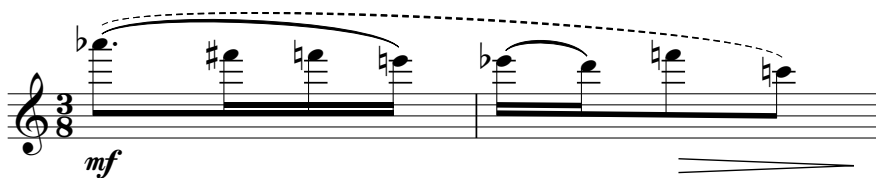
first harmonic layer, in the lower register, is a D major triad; the second layer, in the middle register, is subset (6-30) of the mode II-3; the third layer, in the upper register, played by the harmonics of the second violin section, consists of G and B. Since the D major triad in the lower register is part of mode II-3, the entire harmony can be viewed as the combination of verticalizations of mode II-3 with an additional E minor triad of which two notes are in a higher register as string harmonics. Moreover, such a harmonic structure, featuring a large chordal presentation with extraneous notes that are in a different register also appears in mm. 3 – 4, and will continuously be presented in the third and fourth subsection.

Ex. 30 Motivic fragment ‘f’ by flute in m. 13



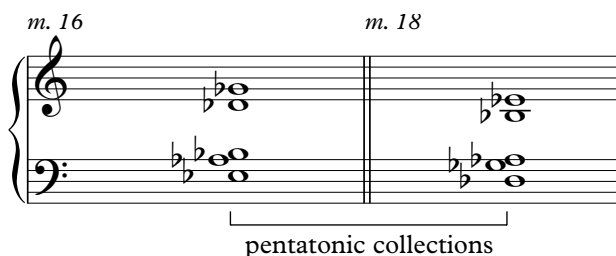
Starting in measure 14, a second subsection begins with a newly presented two-measure subordinate thematic idea ‘A’ that employs Mode II-3 (Ex. 31). The first main thematic idea then comes back beginning on the note A-flat, the focal pitch of the subsection. This new center is anticipated at the very beginning of the second subsection in the first violin part that begins with A-flat. While the melodic shape and its interval structure for the former half of this restatement (mm. 16 – 18) are the same as the initial main theme, the latter half (mm. 19 – 21) presents different materials: it is interrupted by motivic fragment ‘f’ and leads to the transitional material at the end of the restatement in measure 21.

Ex. 31 Subordinate thematic idea 'A'



Of the four supporting harmonies for this restatement, the second and third chords in measure 16 and 18 are interesting: they are composed entirely of the same pentatonic collection '5-35' which is one of Takemitsu's unique harmonic vocabularies (Ex. 32). Unlike the exploitation of it in earlier pieces such as *Dorian Horizon* or *Toward the Sea* in which the pentatonic verticalization is emphasized at the very end of the work as a final punctuation, such harmonies appear only in the first and second main sections. Specifically it appears at the beginning of the second subsection and at end of the first main section, which is the only point where pentatonic harmony functions as a closing gesture and at the latter part of the second main section to prepare the final closure. Pentatonic elements do not appear again after the second section; instead, Messiaen's third mode is used more prominently. Another two harmonies, the first and fourth chords, are dominant chords: the first is composed of a dominant 7th chord on A-flat with an additional note E (A-flat, C, E-flat, G-flat and E) while the fourth is a dominant 11th chord with a raised 11th (B, D-sharp, F-sharp, A, C-sharp, and F). Together with the chords used in mm. 7 – 9, 5-25, and dominant 9th chords used to punctuate in measure x, x, x, these two types of dominant quality chords, 4-27 and 6-34, are the most prevalent harmonic elements in this work.

Ex. 32 Pan-pentatonic verticalizations in mm. 16 and 18



After the repetition of a transitional gesture in measure 21, the third subsection begins with the note B-flat again in measure 23. In terms of pitch organization, as with previous subsections, it is composed of octatonic and whole-tone collections with various forms of dominant quality chords. For example, the octatonic collection is found in the opening solo flute melody and the supporting harmony for it in mm 22 – 23. Another chord based on whole-tone collection with extra notes F and B is presented by the celesta in measure 25, while the pitch content of the chord is also applied to the upward solo flute melody in measure 26. Such exploitation of a certain pitch collection for both horizontal and vertical construction is highly interesting since it is rarely found in Takemitsu's works.

Dominant quality chords also appear mainly as harmonic accompaniment. For instance, in measure 29, two dominant quality chords are presented: the chord in the first beat is derived from the one in measure 16; the next chord has the same structure as the chords in mm. 7 – 9. Another dominant quality chord in measure 28 played by viola, cello, and double bass – dominant 7th chord on D – is especially interesting: it is part of a larger harmonic structure that, together with the vertical collection of B-flat, B, C, and F in the upper register by the first and second violin sections, produces a highly dissonant sonority against the dominant 7th chord. Such combination resembles the chord in mm. 3

– 4 since both have consonant harmonic material in a low register and relatively dissonant material in a high register. Moreover, four short melodic lines start from each note of the upper register chord. The higher two begin on C and B-flat and are composed of the motivic fragment ‘b’ from the first main thematic idea. The lower two lines that begin on F and B are related to the upper melodic line by inversion. This combination of consonant harmony in the lower register, dissonant contrapuntal texture in the higher register, and a new motivic idea ‘g’ (Ex. 33) derived from the augmented 4th leaping figure in measure 27 in the middle register produces three different tonal layers as in the case of the vertical presentation in mm. 10 – 13. Moreover, this two-note motivic element seems to be derived from the idea presented at the very beginning of work by the first harp. This two-note figure is presented throughout the whole piece.

Ex. 33 Motivic idea ‘g’ in m. 27 by horn



After some brief fragmentation of the two-note gesture, motif ‘a’ comes back in measure 31 by the first and second violin being supported, as in the case of measure 28, by dominant quality chords, and leads to the climax of the first main section in measure 33 by standing in the harmonic field comprised of two different chords: a dominant 9th chord in the lower strings and a half diminished 7th chord on D-sharp in the upper register while the motivic element ‘d’ reaches, as a primary melodic gesture, the climax of this explosive passage. Immediate after the climax, a short echo presented in measure 34

repeating the latter part of motivic ideas ‘d’ which are reconfigured as the uppermost voice of a jazz-like harmonic progression composed of three different types of dominant quality chords, the final subsection begins with a chord comprising the pentatonic collection (5-35). It is highly interesting that all the supporting harmonies in the fourth subsection are the verticalization of various pentatonic collections (Ex. 34).

Ex. 34 Four pentatonic harmonies in mm. 35 – 40

The musical notation for Ex. 34 is presented in a grand staff with treble and bass clefs. The key signature has one sharp (F#). The first measure (m. 35-38) shows a triad of F#, A, and C in the treble and a triad of D, F, and A in the bass. The second measure (m. 39) shows a triad of A, C, and E in the treble and a triad of F, A, and C in the bass. The third measure (m. 40) shows a triad of C, E, and G in the treble and a triad of A, C, and E in the bass. A bracket below the bass staff groups these three measures under the label 'pentatonic collections'.

While pan-pentatonic verticalizations constitute the static harmonic field here, a new motivic element ‘h’ which is composed of alternating leaps of perfect fourths and fifths is newly introduced as the second echo of the climax as well as the beginning material of the fourth subsection (Ex. 35). This motivic idea is derived from the fragment ‘d’ of the preceding climax and plays a primary role in the linear presentation of the rest of the subsection. Specifically, after the initial presentation of motif ‘h’ by the celesta with a flute section in measure 35, based on this new idea, the oboe and solo flute lead a linear flow together with a twinkling gesture by flute, celesta, and harp. Before going on to the next main section, it should be pointed out that there are two motivic elements that become the opening material of the solo flute as well as that of the orchestral section of the second main section. First, the beginning of the final melodic statement by the solo

flute in measure 39 is exactly repeated, again, at the opening melody of the solo flute of the second main section in measure 43. Second, the oboe melody in measure 37 opens up the very beginning of the second main section as the uppermost voice of the choral passage in mm. 42 – 43.

Ex. 35 Motivic idea 'h' in m. 34



6.3 Second Main Section

The second main section, mm. 42 – 73, consists of three subsections: the first subsection can be found in mm. 42 – 51; the second in mm. 52 – 61; and the third in mm. 62 – 73. As in the first main section, the focal pitch continues to change: the first subsection begins on D-flat and ends on B through G; the second subsection begins and ends on the last focal pitch of the first subsection, B; the third, through a brief presentation of E-flat and D in order, reaches an A-flat which serves as a center tone to the end of this main section. In terms of motivic organization, fragmentation of the first thematic idea is still a prevalent element of this second main section except the second subsection in which a newly introduced second main theme dominates every single measure.

At the opening of the second main section, the first oboe and first trumpet introduce a new thematic idea 'B' that, as mentioned at the end of chapter 6.2, is derived from the motivic element in mm. 36 – 37 by the first oboe part (Ex. 36). This thematic

idea is supported by the succession of dominant quality harmonies in mm. 42 – 43 by bassoons, horns and trombones; most of the dominant quality chords display the same harmonic structure with the 5-25 collection, which is frequently used after its first presentation in measure 7.

Ex. 36 Thematic idea 'B' by oboe and trumpet in mm. 42 – 43



This characteristic opening choral passage appears at the beginning of the third main section again (mm 74 – 75) in the strings. Following this opening, the solo flute immediately presents motivic material that was anticipated at the end of the first main section in measure 39. Such motivic organization with which a section ends and a following section begins can be understood as an indication that the section that follows is still under the influence of the ideas from the first section. This turns out to be the case, as the motivic ideas of the first main section frequently appear in the second main section; for instance, the first main theme of the first main section is partially employed in the middle of the first subsection in mm. 46 – 50 ending with motivic idea 'f,' and found again at the beginning of the third subsection in mm. 69 – 70. On the other hand, in the second subsection, it presents a new important theme, the second main theme, centered on B-natural in the solo flute in mm. 52 – 56: this new theme, together with the first main theme, continues to appear throughout the piece and becomes the most important thematic idea of the second subsection appearing in every single measure.

These two main themes are different in two aspects. First, the second main theme is narrow in range and relatively conservative in shape, presenting a G major triad sonority centered on the note B, while the first main theme uses wider range and displays a more angular melodic line, gradually escaping the gravitational grasp of the focal pitch as it proceeds. Second, while the octatonic and whole-tone collections are the main methods of pitch organization in the first main theme, the second main theme utilizes the second and fourth transpositions of Messiaen's third mode together with the second transposition of the second mode (Ex. 37). In addition, two motivic ideas 'i' and 'j' are important fragments that frequently appear onward.

Ex. 37 The second main theme by solo flute in mm. 52 – 56

The musical notation for Ex. 37 consists of two staves. The top staff is in 5/8 time and the bottom staff is in 4/8 time. The top staff features a 'fourth transposition of third mode (mode III-4)' spanning measures 52-54, a 'mode II-2' in measure 55, and a 'motivic idea 'j'' in measure 56. The bottom staff features a 'mode III-2' in measures 52-53, a 'mode III-4' in measures 54-55, and a 'motivic idea 'i'' in measure 56. Various rhythmic markings like triplets (3) and sextuplets (6) are present.

The use of the third mode was already anticipated at the end of the third subsection of the first main section. The pitch content of quintuplets in the flute section in mm. 32 – 33 is derived from the third mode; the first quintuplet (C, D, D-sharp, E, and F-sharp) comes from the first transposition of the third mode while the second (D, E-flat, F, F-sharp, and A) is based on the fourth transposition. The second appearance of this mode

is found in the first subsection of the second main section. In measure 46, the third mode is vertically presented for the first time by the wind and brass sections: the first chord is a verticalization of the entire collection of the first transposition of the third mode; and the second chord is from the fourth transposition of the third mode. The second transposition of the third mode, the primary pitch-organizational method of the second main theme, is used for a six-measure-long (mm. 47 – 54) sustained chord played by string harmonics. Such static harmonic field, together with the sustained harmony from the previous measure played by wind instruments in the middle register and a timbrally striking passage based on the whole-tone collection by vibraphone, glockenspiel, celesta, and two harps, produces another example of multiple layers of color (pan-focus). The third mode further appears at the end of the third subsection as a final closing harmony, which is different from the ending of the first main section that stands on the succession of pentatonic chords. In the second main section, such a succession of harmonies based on the pentatonic collection appears at the beginning of the third subsection; interestingly, while all the pentatonic chords in the first main section have a triadic structure, those in the second main section are constructed by the interval of a fourth with one more additional note a fourth above or below, producing the 6-32 collection (Ex. 38). Such pentatonicism dominates the entire pitch content of the first half of the third subsection until the final closing passage begins with first main thematic idea in measure 69.

Ex. 38 6-32 collection in mm. 63 – 68

The musical notation for Ex. 38 is presented in three measures: m. 63 – 66, m. 67, and m. 68. The notation is written on a grand staff (treble and bass clefs). In m. 63 – 66, there is a complex chord structure with a bracket underneath labeled '6-32'. In m. 67, there is a simpler chord structure. In m. 68, there is a complex chord structure similar to m. 63 – 66. The notation includes various accidentals and note heads.

6.4 Third Main Section

The third main section is composed of two subsections: the first subsection can be found in mm. 74 – 85; the second subsection in mm. 86 – 96. The pitch class G serves as a primary focal pitch for the third main section in terms of large-scale structure, while in each subsection the tonal center moves to different notes: in the first subsection, the initial center tone G moves to B-flat; the second subsection begins with B natural and moves back to G.

The beginning of the third main section is interesting because it features an example of the use of repetition as a framework for formal construction, one of Takemitsu's typical methods.⁴⁹ The beginning homophonic phrase, played by the string section in mm. 74 – 77, is the repetition of that at the outset of the second main section (Ex. 39). Specifically, the thematic idea 'B' and its supporting harmonic progression in the first measure of each section is the same except for the tonal center: in the second section it is centered around D-flat; while in the third section it is centered on G. In other words, the latter is simply transposed a diminished fifth lower than the former. Such

⁴⁹ Repetition of large blocks of material as a sub- or main section is a technique utilized by Takemitsu in other pieces as well, including *Requiem*. See Chapter 1.3, p. 10.

obvious reiteration of a thematic phrase at the beginning of each consecutive section unites them in terms of thematic continuity although the middle part of each section utilizes different materials: the second main section, after the opening, primarily uses the fragments of the first and second main themes; while the third main section emphasizes developmental character based on two main themes as well as the opening thematic idea and other motivic elements.

Ex. 39 Openings of the second and third main sections

The opening of the second main section (mm .42 – 43)

The musical score for the opening of the second main section (mm .42 – 43) is written for a woodwind and brass ensemble. The instruments are Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), and Trumpet (Trp.). The music is in 3/4 time and features a melodic line in the woodwinds and a supporting line in the brass. Dynamics range from *pp* to *mf*, with markings for *poco* and *ord.*.

The score is organized into five systems, each corresponding to a different instrument or group of instruments:

- Ob. (Oboe):** The first system shows the Oboe playing a melodic line. Dynamics include *pp*, *p*, *poco*, *mf*, and *p*.
- Cl. (Clarinet):** The second system shows the Clarinet playing a melodic line. Dynamics include *pp*, *p*, *poco*, *mf*, and *p*.
- Bsn. (Bassoon):** The third system shows the Bassoon playing a melodic line. Dynamics include *pp*, *p*, *poco*, *mf*, and *p*.
- Hr. (Horn):** The fourth system shows the Horn playing a melodic line. Dynamics include *pp*, *p*, *poco*, *mf*, and *p*. The text "S.S. sons bouchés" is written above the staff.
- Trp. (Trumpet):** The fifth system shows the Trumpet playing a melodic line. Dynamics include *pp*, *p*, *poco*, *mf*, and *p*. The text "1°-3° C.S. (cup mute)" is written above the staff.

The opening of the third main section (mm. 74 – 77)

The musical score for the opening of the third main section (mm. 74-77) is presented for five staves: 1st Vlns., 2nd Vlns., Vla., Vc., and Db. The key signature is one flat, and the time signature is 6/8. The tempo is marked 'Expressively' with a quarter note equal to 48. The score includes various dynamics such as *ppp*, *p*, *mf*, *sf*, and *pp*, and articulations like 'espr.' and 'poco'. A section marker 'J' is present at the beginning. The Db staff has a '1°-3°' marking. The score shows a transition from 6/8 to 5/8 time.

The entire opening phrase of the third section, however, is much longer than that of the second. Additional melodic gestures in the latter half of the measure 75 follows the repeated passage in order to provide a stronger cadential progression while the final harmony at the end of the measure 75 is sustained for two measures.⁵⁰

Another difference is also found in the solo flute melodies that immediately follow the opening homophonic passage in both main sections. While that of the second main section repeats a motivic idea that comes from the ending of the previous section, in the third main section the solo flute continues the thematic idea 'B' with further development. Such a distinctive procedure foreshadows, in terms of thematic processes, the different direction of each main section. Following this opening, the wandering passage lead by the solo flute concludes its fluctuation, right after the climactic point in measure 84, with the restatement of the beginning material of the first main theme. This

⁵⁰ See 'Ex 35' for thematic idea 'B' at the beginning of second main section.

kind of exploitation of the ideas of the main theme at an important structural point can also be found at the end of the second subsection in which the second main theme serves as closing material. This re-appearance of the second theme is anticipated in measure 90 by the flute section with the ascending motivic figure ‘j,’ which serves as a part of the initial version of the second theme. As a matter of fact, since the dominating thematic element of the latter half of the second subsection comes from the second main theme, the employment of such a closing gesture is natural enough and, moreover, counterbalances the punctuation of the first subsection that ended with the idea of the first main theme. In addition, another passage uses elements from the previous section; the final closing passage in mm. 94 – 96 and the passage in mm. 57 – 59 are very similar. While the texture of strings of these two passages is almost identical and the beginning focal pitch and entire harmonic structure are the same, the orchestration of wind and brass sections and rhythmic organization are different. Most importantly, the final pitches of the second theme melodies of each section are not the same: the former passage ends on B with which it also begins; the latter begins on B but ends with G.

In terms of pitch organization, all the modal methods that have been employed so far, such as Messiaen’s first, second and third modes are continuously present while the pentatonic materials now completely disappear. For example, in mm. 80 – 81, Takemitsu presents two different harmonic materials using the second and third modes: while the harmony in the lower register, played by low strings and flutes, bassoons, horns, vibraphone, and second harp, is constructed based on the third mode, the second mode is used for the chord in the higher register by viola harmonics as well as an upward ornamental passage by the first harp and celesta. Various dominant quality chords are still

the most prevailing harmonic materials, appearing frequently including at the very opening passage as well as at the ending. As with the opening of the second main section, dominant quality chords based on 5-25 collection become the main harmonic constituents of the beginning phrase of the third main section. The final chord of third main section is dominant 9th chord on F with a raised 11th. This chord is another important dominant quality chord because appears at the end of the fourth and fifth main sections again as a final punctuational material; the former is on F, similar to the harmony at the end of the third main section, while the latter is presented on C.

6.5 Fourth Main Section

The fourth main section is composed of two subsections: the first subsection can be found in mm. 97 – 107, the second in mm. 108 – 112. In terms of tonal center, the first subsection begins on G, the focal pitch on which the third main section ended, and soon moves to E-flat; the second subsection continues in E-flat.

The first subsection is interesting because it is the only section where the solo flute plays a primary role while the orchestra mainly presents several coloristic accents, a brief contrapuntal line, and a single dominant-quality harmony following the solo flute line. During the beginning four measures, this first subsection resembles the cadenza of a traditional concerto movement since the solo flute is the only instrument. The opening solo flute, as mentioned above, begins on G. It then alternates between G and E-flat for a while, and finally arrives in measure 103 on E-flat and remains there until the first subsection ends.

Although the solo flute passage seems to be written freely, it clearly contains important motivic ideas. For example, the beginning and ending of the solo flute line utilizes previously used motivic ideas: The beginning motif – new motivic idea ‘k’ (Ex. 41) – is associated with motivic idea ‘f’ while the ending uses motivic ideas ‘a’, ‘b’, and ‘f.’ Other motivic connections can be gleaned throughout. The solo flute melody in measure 107 is a compressed version of that in mm. 16 – 20, which is an altered version of first main theme. In addition, the new motivic idea ‘k’ not only becomes the opening idea of the fifth main section but also serves as a primary motivic material (Ex. 40).

Ex. 40 Motivic idea ‘k’ by solo flute, p. 98



For the pitch organization, Takemitsu continues to use Messiaen’s modes as primary methods for the solo flute line; for example, in mm. 97 – 102, mode III-2 is employed with the only extraneous note, D. The octatonic scale is employed in the rising angular line in measure 106, which uses the entire pitch collection of mode II-2 except F-sharp. One of Takemitsu’s unique methods for pitch organization, combination of the whole-tone scale with extraneous notes, is presented in mm. 103 – 104 as well: it is composed of five of the six pitch classes of mode I-2 with one extra note, E. While the solo flute part displays the exploitation of modes and motivic ideas, the orchestra mainly provides light accompaniment. The orchestra does not appear for the first three measures, only entering at the end of the fourth measure. The orchestral part displays two different

accompanimental textures. First, in mm. 100 – 105, while the bassoon briefly presents a contrapuntal line against the solo flute in mm. 100 – 105, the only chord of this subsection, a dominant quality chord composed of 4-z29 (A, B, D-sharp, and E-sharp) with an extra note G, appears in mm. 103 – 105. Second, a sporadic percussive effect (which already appeared starting in measure 101) played by contrabassoon staccato, bass drum and double bass pizzicato (Bartok pizzicato) appears for the last two measure of this subsection and supports the solo flute line, producing a unique instrumental color (Ex. 40). In fact, this subsection is the most characteristic in terms of tone color, for the percussive sonority is strongly evocative of the sound of Taiko drums, which are traditional Japanese percussion instruments. Other references to Japanese music include the, microtonal bending in solo flute passage (mm. 105 – 106), a typical sonority of traditional Japanese wind music (Ex. 41).

Ex. 41 Percussive effect in mm. 106 – 107

The musical score for measures 106 and 107 features three staves: Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Viola (Vla.):** The staff shows a melodic line with a *1°-6° pizz. div. in 3* instruction. Dynamics include *mf* and *sf*.
- Violoncello (Vc.):** The staff mirrors the Viola's melodic line with the same *1°-6° pizz. div. in 3* instruction. Dynamics include *mf* and *sf*.
- Double Bass (Db.):** The staff features a rhythmic pattern with *pizz. ord.* and *col legno battuto* instructions. Dynamics include *sf*, *mf*, *p*, and *pp*.

The score is divided into two measures, 106 and 107, with a double bar line between them. The key signature has one sharp (F#), and the time signature is 3/4.

The second half of the fourth section begins in measure 108, where the woodwind and string sections present the restatement of the motivic idea 'i,' a fragment from the second main theme. At first glance, it seems to be the continuation of the melodic line and harmony appeared at the end of the third main section: they both present the same motivic idea based on the second main theme; the instrumental combination of the final measure of the third main section and the first measure of the second half of the fourth main section is considerably similar. Despite such similarities, these two passages present different characters because of their harmonic content and position in the sections. The former in measure 96 appears at the end of the section serving as a cadential material, composed of a dominant 9th chord with a raised 11th. On the other hand, the character of the latter is closer to the bridge between the first and second subsections because it is placed at the beginning of the second subsection. Moreover, the harmonies in the latter phrase also sound relatively unstable and ambiguous since they employ more chromatic tones: the chord is a dominant 11th chord with a lowered 5th, 9th, and raised 11th.

The rest of the second subsection, as with the first subsection, is lead by the solo flute part as well, although the orchestral part is now much more actively pronounced. The beginning solo flute motive comes from a fragment by the same instrument in measure 51, which can be considered an altered version of the motivic idea 'h' introduced in measure 35 by the celesta. The following gesture, a fragmentation of motivic idea 'c', is immediately repeated in its original form by the first violin section as well as in inverted form by the viola, bass clarinet, contrabassoon and double bass. After the exploitation of the motivic ideas 'd' and 'e' in measures 110 and 111, respectively, the motivic fragment 'c' returns in order to close the entire fourth section on E-flat. The

unique percussive effect shown in the first subsection still remains to establish unity between the two subsections.

Mode II-3 is the only mode that is extensively used throughout the second subsection with a few extra notes, such as B-flat (employed in motivic idea 'd' in measure 110 by the solo flute) or C-sharp (presented in the upward line by flute, oboe, harp, and the second violin section in measure 112.) Dominant quality chords are also used throughout the subsection. It is notable that, as in the case of the last harmony of the third main section, the final closing chord of fourth main section is also dominant 9th chord with raised 11th.

6.6 Fifth Main Section and Coda

The fifth main section, the last main section before the coda, is composed of two subsections: the first subsection can be found in mm. 113 – 119, presenting two focal pitches, D followed by A-flat; the second subsection in mm. 120 – 131 is centered around B-flat and lasts until the end of the piece. This final main section plays a similar role to the recapitulation section of a sonata form. This similarity is best evidenced by the restatement of two main themes although they do not follow the typical tonal scheme of sonata form. While the first main theme is restated in its entirety in mm. 116-119, only the beginning half of the second main theme is restated in mm. 123 – 126. Each restatement does not begin in the tonality of its respective initial presentation. While the initial first theme begins with B-flat, the return appears on A-flat; this can be considered a false recapitulation. The true return to the initial tonal center of B-flat appears, interestingly, with the second main theme.

The first subsection begins with a characteristic harmony composed of two vertical combinations: One is presented in the percussion section and is based on the mode III-2; the other is played by viola, cello, and double bass and is based on mode II-3. Of these, the third transposition of the octatonic mode becomes the primary modal material while the second transposition of third mode is immediately abandoned and does not appear until the beginning of the second subsection in measure 120, where it opens up the section. The beginning three-measure passage of the first subsection seems to play the same introductory role as that at the very beginning of this work, in mm. 1 – 3. This introduction displays, as with the passage in mm. 1 – 3, a call and response character, as though attempting to find a stable answer. Such a call reaches its pinnacle with the dominant 7th chord in measure 116 and is then followed by a response, the return of the first main theme, which begins immediately at the end of the same measure. Both the theme and the supporting harmonic content of this restatement are very close to the initial presentation. The theme is the same with its original, except for the fact that its focal pitch is A-flat rather than B-flat. Harmonic content is similar as well: The first and third harmonies have the same harmonic structure (4-z29) with those in original passage; while the second harmony is now a minor seventh instead of an instance of 5-25 (Ex. 42). The cadential idea, a percussive passage used at the end of second main section (mm. 72 – 73), suddenly returns to prepare the arrival of the second main theme.

Ex. 42 Set-class 5-25 in mm. 7 – 9 and in mm. 117 – 119

mm. 7 - 9

4-z29 4-z29 4-z29

mm. 117 - 119

4-z29 4-26 (minor 7th chord) 4-z29

The second main theme then comes back in mm. 123 – 128, supported by a long-sustained dominant quality chord that produces a mysterious atmosphere through the characteristic instrumental combination of sustained low strings, harp arpeggios, and tremolos of vibraphone and bass drum. The final harmony of this final section is, as with the case of the third and fourth main sections, a dominant 11th chord with a raised 11th.

From rehearsal letter R, measure 132, the coda section begins with an altered subordinate thematic idea ‘A.’ This opening passage is not the same with the original idea because the supporting harmonies are different: they are now composed of various types of dominant chords instead of verticalizations of octatonic collection. The first main theme is then finally presented with the original focal pitch B-flat in order to finish the piece in the pull of the global tonal center. The final note B-flat then returns to silence which, according to Takemitsu, is ultimately the world from where sound initially comes.

CHAPTER 7: Conclusion

Since Western music was introduced to East Asia, composers from the region who specialized in Western music have been eager to establish their own voice through the reconciliation of both Western and Eastern traditions. For that reason, they have imported various technical methods as well as diverse non-musical concepts from their tradition. To those composers, the easiest and most effective means for accomplishing this was to borrow specific musical elements such as characteristic modal or rhythmic materials from their traditional music and skillfully reconcile them with Western music. Some of them even employed their own traditional musical instruments and tried to synthesize them with Western instruments. Various non-musical concepts from their traditional art, literature or philosophy are frequently exploited in order to seek new possibilities for, especially, the formal process. As a result, such music contains, whether it is obvious or subtle, regional characteristics through which they accomplished their own originalities.

However, Takemitsu often took a different path. At the early stage of his career as a composer, his aversion to traditional Japanese music made him devote himself fully to contemporary Western music. Even his re-discovery of his inherent identity as a Japanese composer arose out of his acquaintance with John Cage, a Western composer who studied Eastern music and philosophy. Most of all, his use of Japanese elements in his music did not last long. After several experimental outputs involved with Japanese music, he developed his own musical world where it is of no use to distinguish East from West. It is clear that his music was deeply influenced by Western composers such as Debussy and

Messiaen as well as Japanese traditional music and philosophy; all of them were synthesized and became the fundamental base for his personal and original voice.

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