

All-in twilight:

Intercultural composition strategies in Toru Takemitsu's guitar works

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Contents

<i>Introduction</i>	3
Chapter 1 Oriental(izing) aesthetic(s)	7
Chapter 2 Intercultural dialogue	15
Chapter 3 Modernist dreams	21
<i>Conclusion</i>	24
<i>Appendix</i>	26
<i>Bibliography</i>	36

Abstract

This thesis focuses on cultural hybridity in several of Toru Takemitsu's late guitar works, especially during his third period (1970-1996), showing how modernistic composition techniques and aesthetic attitudes of his second period (1960-1969) contribute to the sonorities used in his chamber and orchestral music. The link with European modernists, for example Sylvano Bussotti, is examined in the composition *A Piece for Guitar*. Orchestration techniques are examined in the composition *To the Edge of Dream*. This thesis aims to contribute to greater understanding of Takemitsu's aesthetic aims, expressed in his many essays, as well as the influence of Debussy and Messiaen.

Introduction

Toru Takemitsu (1930-1996) declared in 1962 “Music is either sound or silence. As long as I live I shall choose sound as something to confront a silence. That sound should be a single, strong sound.”¹ Takemitsu’s anti-modernist attitude (in his late essays), as well as the mystifying component of his composition techniques, caused quite some analytical problems for musicologists. They were inclined to focus on Takemitsu’s aesthetics, although without focusing on the work in which these views take shape. Cage scholars (James Pritchett, Martin Erdman and Paul van Emmerik), just as Takemitsu scholars (Peter Burt, Timothy Koozin and Edward Smaldone) are confronted with the question of how to combine the research into Takemitsu’s aesthetics with the music itself, considering the ‘Asian roots’ of John Cage.²

In this thesis I focus on the guitar works of Toru Takemitsu’s third period. I concentrate on the question: in what way does ‘cultural hybridity’ manifest itself in these guitar works? To elaborate on this question I focus on several comparable questions: to what extent is Takemitsu’s work (and poetics) Orientalized? How does the current research on Takemitsu’s music deal with Orientalism? To what extent can one presume intercultural dialogue in Takemitsu’s music? A question that is permeated with references to concepts like ‘hybridity’ and extra-musical references.

Following Peter Burt, Takemitsu’s oeuvre is to be divided in three periods on the basis of composition techniques and thematic series. The third period is characterized by a partial return to tonality, or as Takemitsu describes it: a ‘Sea of Tonality’. Starting from the 1980s on, his pan-tonal thinking provided him with the basic material for his later work. The third period consist of two thematic composition series: Dream and Water, and, both thematic series share the so-called Sea motive (E-flat-E-A). The motive is used in a quasi serialist way, in several of Takemitsu’s post1980s works. According to Burt the motive forms a musical translation of the composer’s last name: tAkEmitSu.³ This subtle trick is in fact a continuation of the techniques of the second Viennese school. The third period is above all a summary of Takemitsu’s oeuvre, his influences and inspirations, for instance the quotation of Debussy’s *La Mer* in *Quotation of Dream: Say Sea, Take Me!*. Twentieth century techniques such as ‘hybridity’ and collage techniques manifest themselves in the third period. Takemitsu’s

¹ Toru Takemitsu, *Confronting Silence: Selected Writings* (Berkeley: Fallen Leaf, 1995), 5.

² See for example James Pritchett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1993); Paul van Emmerik, *Thema’s en Variaties: Systematische Tendensen in de Compositietechnieken van John Cage* (Amsterdam: Academische Pers, 1996).

³ Peter Burt, *The Music of Toru Takemitsu* (Cambridge: Cambridge University Press, 2001), 177.

textures bear resemblance to Weberian pointillism, a relic of Takemitsu's Darmstadt related second period.

The 'strict' separation in three periods is closely connected to the 'reintroduction' of a certain lyricism in the work of Takemitsu. This return to lyricism is linked to the sudden change of instrumentation in the works from 1979 onwards. Takemitsu described this change in style as: "I probably belong to a type of composer of songs who keeps thinking about melody; I am old-fashioned."⁴ The shift towards a transparent writing is closely connected to the many international commissions of solo works, for example the guitar works for Julian Bream and John Williams.

These guitar works of Takemitsu are an example of his multidisciplinary approach. The work *To the Edge of Dream* (1983), for guitar and orchestra, is based on the surrealist work of the Belgian painter Paul Delvaux. In the work *In the Woods*, three pieces for guitar (1995), the first part (*Wainscott Pond*) was influenced by a painting of Cornelia Foss. In *Folios* (1974), for solo guitar, the third part is modeled after a fragment of Bach's *Matthew-Passion*; this work proved to be a lifelong fascination for Takemitsu. The work *All-in Twilight*, four pieces for guitar (1987) is inspired by the painting of the same name by Paul Klee.

Musicological studies about Takemitsu's music have expanded quite a bit in the last few years. The first English monograph about Takemitsu, Peter Burt's *The Music of Toru Takemitsu*, indicates a turn in Takemitsu scholarship. Burt proposes methodical music analysis, instead of the abstract discussion of philosophical and poetic issues, for example in Noriko Ohtake's *Creative Sources for the Music of Toru Takemitsu*, a study that primarily focuses on Takemitsu's aesthetic aims.⁵ The Japanese avant-garde in the twentieth century is mapped out in the work *Yogaku: Japanese Music in the Twentieth Century*, by musicologist Luciana Galliano.⁶ The new research of Burt, Galliano, Koozin and Smaldone is characterized by a defensive attitude, just as in the early studies of Cage scholars. The recent published anthology *A Way a Lone: Writings on Toru Takemitsu*, seems to be a 'synthesis' between the

⁴ Toru Takemitsu, "Mirrors," *Perspectives of New Music*, Vol. 30 no. 1 (Winter 1992): 63.

⁵ Noriko Ohtake, *Creative Sources for the Music of Toru Takemitsu* (Aldershot: Scolar Press, 1993).

⁶ Luciana Galliano, *Yogaku: Japanese Music in the Twentieth Century* (Lanham: Scarecrow Press, 2002).

different musicological disciplines (for example music analysis, semiotics and historical perspectives).⁷

Nevertheless, most of the aforementioned authors, miss the opportunity to discuss Orientalism in the cross-cultural domain. In a reaction to this development musicologist John Corbett coined the term ‘Asian Neo-Orientalism’.⁸ His main argument, concerning Orientalist and Occidental influences in the work of Western and Japanese composers, is developed in Yayoi Uno Everett’s article “‘Mirrors’ of West and ‘mirrors’ of East: elements of *gagaku* in post-war art music.”⁹ In her analysis, Everett relies on ideas about ‘synthesis’, ‘fusion’ and renewed aesthetics and compares them to broader themes such as globalization, transnationalism and post-modernism.¹⁰ In his study *Musical Exoticism* Ralph Locke points out the Orientalizing of Takemitsu in the West, in particular the focus on *November Steps* (1967); nevertheless, Locke does not provide an alternative view on Takemitsu’s work.¹¹ His own focus on *November Steps* seems to be part of the exoticism that Locke criticizes. I focus on Takemitsu’s aesthetic attitudes and the manifestation of intercultural dialogue in his work.

The ‘Cage-shock,’ the encounter with John Cage, was of essential influence on Takemitsu’s composition techniques. After that Takemitsu ‘rediscovered’, with renewed interest, Zen Buddhism. Although, Takemitsu’s fascination with Zen Buddhism seems to have been influenced by a Western (Cage) and Orientalizing image of the East. This particular view is embedded in Takemitsu’s idea of *pan-focus*: the composer’s term for Debussy’s orchestrations; the multiple points of focus in sound.¹² The Orientalist image of the ‘East’, as constructed by both Cage as Takemitsu, is not entirely free of Western romantic connotations. This form of cultural exchange is always shaped by a certain play of power, in the shape of nationalism, exoticism, Orientalism and westernization.

⁷ Hugh de Ferranti and Yoko Narazaki (ed.), *A Way a Lone: Writings on Toru Takemitsu* (Tokyo: Academia Music Limited, 2002).

⁸ John Corbett, “Experimental Oriental: New Music and Other Others,” in Georgina Born and David Hesmondhalgh, eds., *Western Music and its Others: Difference, Representation, and Appropriation in Music* (Berkeley: University of California Press, 2000), 163-186.

⁹ Yayoi Uno Everett, “‘Mirrors’ of West and ‘Mirrors’ of East: Elements of *Gagaku* in Post-War Art Music,” in Hae-Kyung Um, ed., *Diasporas and Interculturalism in Asian Performing Arts: Translating Traditions* (London: Routledge Press, 2005), 176-201.

¹⁰ *Ibid.*, 196-197.

¹¹ Ralph Locke, *Musical Exoticism: Images and Reflections* (Cambridge: Cambridge University Press, 2009), 293-298.

¹² See for Debussy’s orchestration techniques: Myriam Chimènes, ‘The definition of Timbre in the Process of Composition of *Jeux*’ in Richard Langham Smith, ed., *Debussy Studies* (Cambridge: Cambridge University Press, 1997), 1-25; concerning Takemitsu’s ideas about pan-focus: Toru Takemitsu, “Contemporary Music in Japan,” *Perspectives of New Music*, XXVII no. 2 (Summer 1989): 198-214 and Noriko Ohtake, *Creative Sources for the Music of Toru Takemitsu* (Aldershot: Ashgate, 1993), 7.

Music analytical studies by musicologists such as Timothy Koozin, Edward Smaldone and Peter Burt have shown (with the help of Pitch class set analyses) that Takemitsu's music often relies on octatonic collections and reuse of music material.¹³ Harm Langenkamp summarizes Takemitsu's composition techniques as a pan-chromatic vocabulary, consisting of modal, pentatonic, octatonic and traditional Japanese collections.¹⁴

Important is the interpretation of the constructed idea of the 'West', for example in the solo guitar work *In the Woods* (1995). The second part of the work (*Rosedale*) was modeled after a postcard. Takemitsu's idealized image of the West. This Occidentalism reminds of Ralph Locke's description of nineteenth century souvenir books as: "impressionistic, tourist and 'portrait-in-tones.'" ¹⁵ To question this form of 'Orientalism,' or 'cultural hybridity' I use pitch class set analysis, as used in the studies of Burt and Koozin, as well as a form of Neo-Schenkerian reduction, and a piano reduction of *To the Edge of Dream*, to map out certain tropes in the guitar works: tropes that reflect Takemitsu's aims, expressed in his many essays, as well as the influence of Debussy and Messiaen.¹⁶

¹³ Timothy Koozin, "Traversing Distances: Pitch Organization, Gesture and Imagery in the Late Works of Toru Takemitsu," *Contemporary Music Review* Vol. 21 no. 4 (2002): 17-34; Edward Smaldone, "Japanese and Western Confluences in Large-Scale Pitch Organization of Toru Takemitsu's *November Steps* and *Autumn*," *Perspectives of New Music* Vol. 27 no. 2 (1989): 218-221; Peter Burt, *The Music of Toru Takemitsu* (Cambridge: Cambridge University Press, 2001); Allen Forte, *The Structure of Atonal Music* (London: Yale University Press, 1973).

¹⁴ Harm Langenkamp, "Close Encounters of Another Kind: Strategies of Intercultural Composition, 1960s-2000s," *Dutch Journal of Music Theory* Vol. 16 no. 3 (2011): 180-201; 187.

¹⁵ Ralph Locke, *Musical Exoticism*, 236.

¹⁶ According to Kasaba Eiko Debussy's music was first performed in Japan in 1908. During the years Debussy became a well-known composer in the intellectual circles, his *Monsieur Croche antidilettante* was translated (by Motoo Ôtaguro) and his chamber works were frequently performed. One could say that this "connoisseur" interest also motivated Takemitsu, and the other members of the *Jikken Kobo*, to study Debussy's music. Eiko, Kasaba, "Reflections on the Reception of Claude Debussy's Music in Japan," in *Tradition and its Future in Music* (Osaka: Mita Press, 1991), 503-510.

Oriental(izing) aesthetic(s)

Yet another contribution on the relationship between Takemitsu and Orientalism, one might as well think. A topic of research which frequently pops up in Takemitsu criticism. There are several subjects which comes to mind if we place Takemitsu's personal aesthetics in a broader perspective. In Takemitsu's work, however, music is influenced by different art forms, for example literature, visual arts and film. Takemitsu's ideas about temporality, 'Japaneseness,' his personal interpretation of the concept of *ma* (the meaningful silence) and the influence of the 'Cage-shock,' to use the term coined by Takemitsu scholars; although, how does this fit into the Orientalist discourse? How fits Takemitsu's cultural narrative in the modernist discourse? Several questions to remind us of the multiplicity of directions and ideas for research on Takemitsu's music and Orientalism.

The documentation of the musical life of the 'other' does not start with Takemitsu. Once again we are confronted with ideas of a timeless and unchanging quality of Japaneseness, mainly influenced by post-war ideas about Japanese uniqueness (*nihonjiron*).¹⁷ Musicologists today are still conflicted in their position towards the post-war Japanese composers.¹⁸ These composers, themselves were influenced by the West, in their attempt to deny their Japaneseness, and to shake off all possible associations with nationalism. Their modernistic attitude, have been interpreted as Neo-Orientalist by musicologist John Corbett.¹⁹ Corbett seems to fall in the trap of, once again, gazing towards the composers in an Orientalist way.

Nevertheless, this stance is part of the cultural shifts of the beginning of the twentieth century, the time in which Westernization was spreading itself in Japan. The ideas of cultural hybridity are not only part of the 1960s, the decade in which Toru Takemitsu composed the classic example *November Steps* (1967); in this composition Japanese instruments (Shakuhachi and Biwa) and a Western orchestra are juxtaposed. The idea of cultural hybridity, in the mid-1950s and 1960s, should be seen in the perspective of cultural diplomacy. Musicologist Anna Nekola showed that *Omnibus*, the U.S. television show,

¹⁷ Alison McQueen Tokita and David W. Hughes et al. *The Ashgate Research Companion to Japanese Music* (Hampshire: Ashgate Publishing, 2007), 2.

¹⁸ Yayoi Uno Everett and Frederick Lau, "Introduction," in Yayoi Uno Everett and Frederick Lau, ed., *Locating East-Asia in Western Art Music* (Middletown: Wesleyan University Press, 2004), xv-xx.

¹⁹ John Corbett, "Experimental Oriental: New Music and its Other Others," in Georgina Born and David Hesmondhalgh, ed., *Western Music and its Other Others: Difference, Representation, and Appropriation in Music* (Berkeley: University of California Press, 2000), 163-186; 178-180.

increased the awareness of the existence of ‘other’ musical genres.²⁰ As mentioned before, Takemitsu is mainly framed as the composer of what John Corbett calls the “East and West mentality.”²¹ Other examples comes to mind, the harmonization of Japanese traditional melodies in the early Meiji period, and Toshiro Mayzumi’s (1929-1979) *Nirvana Symphony* (1958), a work based upon the electronic analysis of a Buddhist gong.

In particular the *Jikken Kobo* (experimental laboratory), founded in 1951, provided Takemitsu with the necessary ‘education’ for his later work.²² Besides Takemitsu, the group consisted of Joji Yuasa (1929-), Kazuo Fukushima (1930-), Kunihara Akiyama (1929-1996) and Hiroyoshi Suzuki (1939-).²³ The basic principle of the group was finding new ways of reconciling Japanese music and Western-style music. In order to accomplish this ideal they studied scores of Messiaen, Schoenberg and Webern. Their efforts can be seen as part of the modernist discourse of creating an utopia, by leaving the past behind; above all, to create new works.

In his essays Takemitsu shifts between two different attitudes towards ‘other’ musics, especially if we take into account his observations of the traditional music of the Aborigines during his visit of Groote Eylandt.²⁴ His remarks on the traditional music he encountered are clearly an exponent of nineteenth century romanticism. Takemitsu describes, in particular, the ‘static’ nature of the musical practice he observes. His observation recalls a certain Orientalist trope, namely terra incognita. The construction of the other fits in the Orientalist discourse. It even reminds of the notorious modernistic attitude of serialist Pierre Boulez who himself declared (in a well-known quote):

“The musical art of the Orient that has attained perfection is now frozen, and if there is no modern Oriental music it is because those peoples have lost their vigor.”²⁵

Boulez’s position is intriguing: on the one hand he gazes at traditional Asian music with a ‘modernistic attitude’; the notion that traditional music is ‘frozen’, or ‘static’, on the other

²⁰ See for instance Anna Nekola, “Colloquium in the Musicologies: ‘World’ Music and Dance on 1950s U.S. Television,” accessed 20 May 2017, <https://www.uu.nl/en/events/colloquium-in-the-musicologies-world-music-and-dance-on-1950s-us-television>; Anna Nekola, “Teaching Americans to be International Citizens: World, Music and Dance on Television’s *Omnibus*,” unpublished.

²¹ John Corbett, “Experimental Oriental,” 178-180.

²² Luciana Galliano, *Yogaku: Japanese Music in the Twentieth Century* (Lanham: Scarecrow Press, 2002), 151.

²³ *Ibid.*, 151.

²⁴ Toru Takemitsu, *Confronting Silence* (Berkeley: Fallen Leaf, 1995), 112.

²⁵ Pierre Boulez, “Oriental Music: a Lost Paradise?” in Pierre Boulez, *Orientalisms*, ed. Jean-Jacques Nattiez (Faber and Faber, 1986), 421.

hand he compared the ensemble of his own *Le Marteau sans Maître* (1955) (the obvious modernist example) with the traditional instruments of the *gagaku* repertoire.

In tandem with his fellow Japanese composers, Takemitsu became aware of the possibility to use traditional music in his own work. A small remark has to be made about Takemitsu's use of Japanese traditional music; although Takemitsu started to use *biwa* and *shakuhachi* in his film writing in early sixties, for his eponymous work *November Steps* (1967) he waited until several of his fellow Japanese composers made the use of traditional music in the avant-garde aesthetically acceptable again.

A striking contrast with Takemitsu's clarification of his 'rediscovering' of Japanese traditional music through his encounter with *bunraku* (traditional Japanese puppet theatre), in the early 1960s, although one could say that the Japanese traditional music became Takemitsu's new 'other.' According to Alison Tokita this encounter provided a difficult situation for a composer in the middle of his career.²⁶ Because Japanese music could never be as exotic to Takemitsu as it was to Debussy, his role model:

"By cultivating within my own sensitivities those two different traditions of Japan and the West, then, by using them to develop different approaches to composition. I will keep the developing status of my work intact, not by resolving the contradiction between the two traditions, but by emphasizing the contradictions and confronting them."²⁷

In order to grasp Takemitsu's stance towards traditional music, we have to focus on an important encounter during Takemitsu's childhood, a time in which the West was his 'other.' The story of Takemitsu's first encounter with Western music is well known, yet it is of such importance in the mystification of Takemitsu's music that it deserves another retelling. In 1944 Takemitsu, a participant in the mobilization of student for industry, heard the chanson *Parlez-moi d'Amour*. The confrontation with the French chanson led to his realization of the existence 'other' musics. The event foreshadowed Takemitsu's later need to frequently oppose Japanese music to Western music, evoking a certain 'otherness' in the definition of his musical self.

One could say that from 1980 on, Takemitsu became fully aware of his Japaneseness and he frequently refers to concepts as *ma* and *jo-ha-kyu* in his essays. He further mystifies

²⁶ Alison Tokita, "Australia as Takemitsu's 'Other'" in Hugh de Ferranti and Yoko Narazaki, ed., *A Way a Lone: Writings on Toru Takemitsu* (Tokyo: Academia Music, 2002), 12.

²⁷ Takemitsu, *Confronting Silence*, 52.

his aesthetic position by referring to the book *The Japanese Brain* (1987), written by the psychologist Tsunoda, in which the author sets out his theory that part of Japanese-ness is perceiving the sounds of nature as musical sounds, once again an example of *nihonjiron*. This particular stance could have informed John Corbett, as well as Ralph Locke in their claim of Takemitsu as a Neo Asian-Orientalist composer, a process in which the composers used their nationality as part of self-Orientalizing, in order to gain access to the Western musical community.

Harm Langenkamp remarks that both Ton de Leeuw and Takemitsu were fully aware of the difficulties concerning transcultural composing.²⁸ As Everett points out, by invoking the Orientalist discourse John Corbett only enforces the asymmetrical power relations between the ‘East and the West.’²⁹ Everett questions the Orientalist discourse: “how long should we continue to problematize cultural fusion in art music through the ‘gaze’ of Orientalist rhetoric.”³⁰ According to Corbett, Asian composers adopted new forms of Orientalism as part of their fascination of the experimental tradition of John Cage. A continuation of what Corbett describes as the ‘East meets West mentality.’ In order to describe the aesthetic position of several post-war Asian and Western composers, Everett coined the term “poetics of interculturalism” as an alternative for Corbett’s ‘East meets West mentality.’³¹ The aesthetic aims of the composers developed themselves as part of, what one could call, a process of transcultural composing, to find common ground between their cultural backgrounds. Both Western and Asian composers have tried to integrate Asian elements in their compositions, for instance composers such as Messiaen, Stockhausen, the American experimentalists (Cowell and Cage), and even Boulez.

The quotation of choral no. 72 of the *Matthew-Passion* in *Folios* (1974) can be seen in a larger perspective. This quotation is an example of Takemitsu’s fascination with the *Matthew-Passion*, it led us to some insight in Takemitsu’s daily composition routines: after sharpening his pencil Takemitsu would play throughout the complete *Matthew-Passion* before starting on his compositional work (more on *Folios* in chapter 2).

²⁸ Langenkamp, “Close Encounter of Another Kind,” 187.

²⁹ Everett, “‘Mirrors’ of West and ‘Mirrors’ of East,” 177.

³⁰ *Ibid.*, 176.

³¹ Yayoi Uno Everett, “Intercultural Synthesis in Western Art Music,” in Yayoi Uno Everett and Frederick Lau, ed., *Locating East Asia in Western Art Music* (Middletown: Wesleyan University Press), 4-5; Everett, “‘Mirrors’ of West and ‘Mirrors’ of East,” 177.

Jonathan Kramer suggests that the postmodern aesthetics, for example the quotations of other works, are part of the shifting aesthetics during the 1960s: “yet the avant-garde music of the 1960s was as postmodernist in its aesthetic ideas as it was modernist in spirit. Part of the reason 1960s music was modernist was that it still accepted - indeed strove for- unity, although of a new kind: consistency more than organicism, synchronic over diachronic unity.”³² As Mark Hutchinson described in his article about the work *Quotation of Dream*, the Debussy quotations are part of a larger narrative in the oeuvre of Takemitsu. In these works, the several layers of the cultural narrative gives us an idea about his aesthetics and his reception as composer.³³

Takemitsu’s fascination with numbers has a strong counterpart in the figure of Adrian Leverkühn, the protagonist of Thomas Mann’s novel *Doctor Faustus* (1947). Takemitsu’s description of the magic square as compositional tool, his fascination with numbers in composition (in the last part of his career he developed an great interest in the mathematical excursions of Alban Berg’s opera’s, combined with a strong interest in Webern’s compositions), reflects Leverkühn’s belief in the connection between magical numbers and elements of composition. Takemitsu describes his fascination for numbers in his essay *Dream and Number*, in which he sets out in a description of the pitch material of *A Flock Descends into the Pentagonal Garden* (1977).³⁴ The pitch material is derived from a pentatonic scale, of which the different mutations comes from a simple magical square. Takemitsu connects his ideas about numbers with his conception of dreams, besides the pentatonic scale, Takemitsu writes about his own collections, for example the Sea motive (example 1.1):

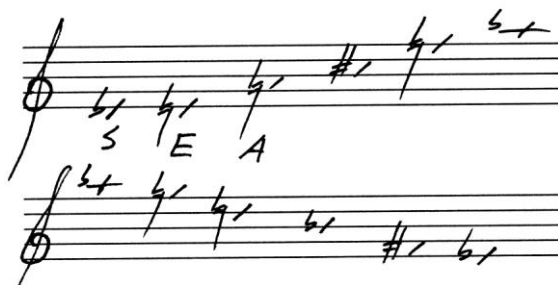
“Why did I choose these pitches? I wanted to plan a tonal “sea”. Here the “sea” is E-flat; E, A, a three note ascending motive consisting of a half step and a perfect fourth. This is extended upward from A with two major triads and one minor third. Thus, the A-major and D-flat major triads in the ascending pattern have a very bright quality 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.”³⁵

³² Jonathan D. Kramer, “The Avant Garde in the 1960s: Modernist or Postmodernist, American or European?” in Jonathan D. Kramer, *Postmodern Music, Postmodern Listening* (New York: Bloomsbury Academic, 2016), 51.

³³ Mark Hutchinson, “Dream, Garden, Mirrors: Layers of Narrative in Takemitsu’s *Quotation of Dream*,” *Contemporary Music Review* 33 (2004): 428-446.

³⁴ Takemitsu, *Confronting Silence*, 103.

³⁵ *Ibid.*, 112.



Example 1.1

The three note ascending motive is an outstanding example of the atonal triad [0, 1, 4], which frequently appears in the works of Schoenberg, Webern and Berg. Takemitsu links his remark, concerning the “sea of tonality”, to his desire to write sensual music:

“The female river pouring into the male sea - a rather erotic expression [...] refers to a larger worldly sense of greater sexuality. It is about life.”³⁶

This particular remark about the wish to write sensual music reminds of both Debussy’s *Prelude a l’apres midi d’une faune*, of which a copy was in Takemitsu’s possession, as well of the ending of *Finnegans Wake*. The title of *Far Calls. Coming, Far!* (1980) is a quotation from the last sentence of Joyce’s novel. Takemitsu constructed the six note scale and its inversion (example 1.1) as part of his *Far Calls. Coming Far!* Takemitsu’s fascination for Joyce does not stand alone, Luciano Berio composed his *Thema (Omaggio à Joyce)*, for voice and tape, between 1958 and 1959. In case of Berio, the main inspiration was the poem *Sirens* (chapter eleven) of Joyce’s novel *Ulysses* (1922).³⁷ The work aims to integrate a great diversity of sounds, by using electronic music (the subtitle of the piece is an *electro-acoustic elaboration of Cathy Berberian’s voice on tape*); in the program notes Luciano Berio elaborates on his aesthetics aims:

“In *Thema* I was interested in obtaining a new kind of unity between speech and music, developing the possibilities of a continuous metamorphosis of one into the other. Through a selection of and reorganization of the phonetic and semantic elements of Joyce’s text, Mr. Bloom’s day in Dublin (it is 4 pm at the Ormond Bar) briefly takes another direction, where it is no longer possible to distinguish between word and sound, between sound and noise,

³⁶ Takemitsu, *Confronting Silence*, 112.

³⁷ Romina Daniele, *Il Dialogo con la Materia Disintegrate e Ricomposte, un Analise di Thema (Omaggio a Joyce) di Luciano Berio* (Milan: RDM, 2010), 50-61.

between poetry and music; once more, we become aware of the relative nature of these distinctions and of the expressive character of their functions.”³⁸

Takemitsu’s interest in *musique concrète* - especially during his membership of the *Jikken Kobo*- was motivated by the sounds of the ‘concrete world,’ and keeping the associations of the sound-material intact, problematizing the distinguishing of sound and noise, comparable with Berio’s experiments. This early fascination of ‘concrete’ sounds in different contexts, is to be seen as the precursor of his later ‘stream of sounds’, and, perhaps, even explains his later interest in the virtuosic wordplay of Joyce (the shaping of new sounds/words).

The idea of Deleuze’s rhizome is strongly connected to Takemitsu’s work, in particular Takemitsu’s *Music of trees*, for example *Eucalypta I* and *Eucalypta II*. Takemitsu elaborates in his essays *Mirror of Trees*, *Mirror of Grass*, on the hierarchic, treelike structure of Western music, which he opposes to the collectivism of the ‘mirror’ of grass. Takemitsu declared in 1962:

“Music is either sound or silence. As long as I live I shall choose sound as something to confront a silence. That sound should be a single, strong sound.”³⁹

Takemitsu’s notion of time has a certain Proustian quality, in particular his work in the period 1960-1980 (for example the *Requiem*), can be described as contemplative and introspective. Takemitsu’s stance towards the natural sounds reminds of the concept of *la mémoire involontaire*, part of Marcel Proust’s dualistic view on our memory. *La mémoire volontaire* is the product of the ratio, its counterpart *la mémoire involontaire* could be seen as the *Déjà vu*, the way in which reality reveals oneself to the forced memory of the artist. Takemitsu doesn’t describe the natural sounds in his works; he describes his memories of the sounds. In fact the liberation of sound, just as Varèse before him proclaimed the future of the organization of sound.

As Deleuze pointed out, Boulez’s music consists of “constantly changing blocks of duration, with variable speed and in free alteration, on a diagonal that constitutes the only unity of the work, the transversal of all the parts.”⁴⁰ Takemitsu describes his musical blocks in

³⁸ Luciano Berio, “Thema (Omaggio a Joyce)- Author’s Note,” last modified 2 March 2017, accessed June 9, 2017, <http://www.lucianoberio.org/node/1503?948448529=1>.

³⁹ Toru Takemitsu, *Confronting Silence*, 5.

⁴⁰ Gilles Deleuze, “Boulez, Proust and Time: ‘Occupying without Counting,’” *Angelaki: Journal of the Theoretical Humanities* Vol. 3 no. 2 (1998): 69-70; 70.

the same way: “My music is composed as if fragments were thrown together unstructured, as in dreams. You go to a far place and suddenly find yourself back home without having noticed the return.”⁴¹

According to Deleuze: “the involuntary memory or fixed elements don’t re-establish a principle of identity.”⁴² This principle of identity is refused in literature by several modernist writers, like Proust and Joyce.⁴³ Proust’s *Combray* manifests itself in different versions, just as Takemitsu’s sea motive, as Deleuze formulates: “a variation which is individuation without identity.”⁴⁴

Takemitsu sees himself as the gardener of time. A garden in which Takemitsu’s concept of temporality is mainly Western, in other words the music contains a beginning, and is linear, although it is not necessarily goal directed. Especially Takemitsu’s late works are written in a transparent style (ABA form *Wainscott Pond*, the first part of *In the Woods*). *Wainscott Pond* is based on octatonic material (set 8-28, second mode of Messiaen’s modes of limited transposition), in the piece it is used with a certain Debussian flavor (especially in its depiction of a ‘dehumanized world’). The piece is based on the painting with the same name by Cornelia Foss. The octatonic material creates a form of non-developmental time; this kind of static temporality is also an important element in the music of Debussy and Messiaen. The octatonic gestures are part of Takemitsu’s later aesthetics and closely connected to the humanistic ideal of Takemitsu’s late work, once again a sign of the urge of creating a modernist utopia.⁴⁵ Messiaen’s retrograde rhythms eventually occur in Takemitsu’s later work, for example the constellation series. Takemitsu was aware of Messiaen’s treatise *Technique de mon Langage Musical* (1944), in his early days as a composer he received a copy. Later on Messiaen further elaborated on the theme of time in his seven volume *Traite de Rythme, de Couleur, et d’Ornithologie*.

⁴¹ Toru Takemitsu, “Dream and Number” in Toru Takemitsu, *Confronting Silence: Selected Writings* (Berkeley: Fallen Leaf, 1995), 106.

⁴² Deleuze, “Boulez, Proust and Time,” 72.

⁴³ Ibid.

⁴⁴ Edward Campbell, *Boulez, Music and Philosophy* (Cambridge: Cambridge University Press, 2010), 149.

⁴⁵ Timothy Koozin, “Traversing Distances: Pitch Organization, Gesture and Imagery in the Late Works of Toru Takemitsu,” *Perspectives of New Music* Vol. 29 no. 1 (1991): 124-140.

Intercultural dialogue

Yogaku, the music of twentieth century East Asian composers, is permeated with allusions to many periods and places in the ‘West’ and ‘East’. In order to describe the social context and cultural contact of *yogaku* with the Western world, musicologists, informed by postcolonial and poststructuralist discourses, employed concepts of Orientalism, exoticism and neo-Orientalism, to describe the embedding of the ‘East’ in European musical imagery. As for Takemitsu’s inclusion of Asian compositional thought, John Corbett, reading Takemitsu’s work from a vantage point of Orientalism, finds that Takemitsu’s music owes little to these three concepts, but rather works in a self-Orientalizing fashion. Internalizing Western understanding of Asian culture is inevitably part of his Japaneseness.⁴⁶ One starts to wonder how the ‘East’ and the ‘West’ dialogue manifest itself in Takemitsu’s work.

If Corbett is sceptic as to the idea that ‘East’ and ‘West’ could be reconciled, Everett sets off to prove the opposite. Instead of further relying on Corbett’s *trompe-l’oeil* understanding of Takemitsu’s social agency (his self-Orientalizing), Everett suggests a form of cross-cultural reading, for example, Everett, traces Takemitsu’s elaborations on the concept of the cultural mirror, back to “his poetics of intercultural synthesis”⁴⁷ (the mirror is Takemitsu’s favorite metaphor for the interaction between nationality and history in his music). As Everett notes: “the historical contexts for transculturation in the last one hundred years show that musical culture can no longer be defined on the basis of prescribed ethnic groups and geographic boundaries.”⁴⁸ In a new century of modernistic attitude, education in Western artistic styles was, especially for the *Jikken Kobo*, a part of their self-realization; and in a transnational perspective an essential feature of globalization.

Composers like Joji Yuasa, Maki Ishii and Toshi Ichianagi shared a modernistic attitude towards their cultural heritage and followed the Western idea of art for art’s sake. Not unlike their Western counterparts Asian composers took traditional instruments out of their social and ritual context (during the twentieth century the guitar became accepted as solo instrument, outside the traditional musics, for example in *Sequenza XI* by Luciano Berio (1988), its part in the ensemble of *Le Marteau sans Maître* and several chamber works by

⁴⁶ See for John Corbett’s view on Takemitsu: John Corbett, “Experimental Oriental: New Music and Other Others,” in Georgina Born and David Hesmondhalgh, ed., *Western Music and its Other Others: Difference, Representation, and Appropriation in Music* (Berkeley: University of California Press, 2000), 163-186.

⁴⁷ Yayoi Uno Everett, “Intercultural Synthesis in Western Art Music,” in Yayoi Uno Everett and Frederick Lau, ed., *Locating East Asia in Western Art Music* (Middletown: Wesleyan University Press), 12.

⁴⁸ Everett, “Intercultural Synthesis in Western Art Music,” 9.

Takemitsu). Takemitsu, for instance, juxtaposed the harsh sound of the *sho* -the Japanese mouthorgan is strongly connected to art music of the *gagaku* repertoire⁴⁹- with the pastoral sound of the oboe (a prominent signifier of exoticism/Orientalism) in his composition *Distance* (1972). The tone clusters of the *sho* - working as a catalyzing agent for his poetics- brought Takemitsu to set up his ‘stream of sounds’ (contrasting with the usual method of superimposing sounds one on another); which led to his realization of “a basic creative approach to negative space,” and depicts his aesthetic aim in creating a hybrid art form.⁵⁰ Perhaps, functioning, again, as an outing of ‘an rhizomatic’ approach (the “negative space” allows for excursions through different genres and techniques, without the traditional hierarchy in the high arts). According to Deleuze: “the rhizome is reducible neither to the One nor the multiple...it is comprised not of units but of dimensions, or rather directions in motion.”⁵¹ The ‘cultural hybrid’ operates in a similar way as Deleuzian rhizome: deterritorialization is comparable to the non-hierarchical way in which Takemitsu’s ‘stream of sounds’ functions.

Taylor notes that globalization, medialization and technologization changed musics to be more transnational and transportable, Steven Feld calls these new developments “Sonic virtuality.”⁵² “As sonic virtuality is increasingly naturalized, everyone’s musical world will be felt and experienced as both more definite and more vague, specific yet blurred, particular but general, in place and in motion.”⁵³ Both Taylor and Everett draw attention to the fact that the current ‘hybridization’ of traditional art forms, reflect an attempt to attract younger generations to the cultural heritage, as well as to reach a larger audience (for instance Yo Yo Ma’s Silk Road Ensemble).⁵⁴ Takemitsu’s reflections on the problematic portability of Japanese instruments and non-portability of Japanese music (in his essay *Sound of East, Sound of West*, written after his encounter with the traditional music of *Groote Eylandt*; the encounter was part of a form of cultural diplomacy), can be seen in the perspective of ‘sonic

⁴⁹ *Gagaku* is the Japanese court music tradition that contains the ancient repertoire introduced in the Heian period (A.D. 794-1185) from China, Korea, and Southeast Asia.

⁵⁰ Toru Takemitsu, *Confronting Silence*, 7-8.

⁵¹ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), 21.

⁵² Timothy D. Taylor, *Beyond Exoticism* (Durham: Duke University Press, 2007); Steven Feld, “Sweet Lullaby for World Music” *Public Culture* Vol. 12 no. 1 (2000): 145-171 and Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression* (Philadelphia: University of Pennsylvania Press, 1990).

⁵³ Feld, “Sweet Lullaby for World Music,” 145.

⁵⁴ Taylor, *Beyond Exoticism*, 140 and Everett, *Intercultural Synthesis in Western Art Music*, 8.

virtuality.⁵⁵ The ‘sonic virtuality’ shows the interplay of several cultural dimensions, the play with “one’s other others”, which are part of the hybrid art music repertoire.

According to Everett, Takemitsu blends East Asian ideas about timbres, articulation, and modality with their Western counterparts.⁵⁶ In her view composers such as Chou Wen-Chung, Toru Takemitsu, Isang Yun, John Cage, and Lou Harrison functions as mediators between different cultural groups in order to initiate dialogues.⁵⁷ In this case we are speaking of the *Sakkyoku-ka* (composer in the Western classical sense), part of the *yogaku* tradition. Composers who work in the *yogaku* tradition have knowledge of Asian musical practices, for example *ma*, and use compositional strategies that integrate different cultural resources (traditional music, as well as serialism), just as in other modernist approaches, think of the works of Bartok and Kodaly. These personal aesthetic aims found their way in several compositional strategies.⁵⁸

In his essays Takemitsu explains his ideas about spatial silence in reference to the aesthetics of *ma*.⁵⁹ The concept of *ma* is permeated with allusions to many Western composers, for example Karlheinz Stockhausen, Henry Cowell and John Cage constructed their poetics after their encounter with Asian culture. Already in 1961, Ikuma Dan - member of *Sannin no kai* (group of three), established in 1953, and consisting of Toshiro Mayuzumi (1929-1997) and Yasushi Akutagawa (1925-1989)- published a manifesto in which he encouraged composers, to use *ma* “a[s] term [...] for the function of spatial silence and similar concepts of ancient styles that can be applied to modern music”.⁶⁰

Ideas about spatial silence can be found in the third movement of *Folios* (1974), for solo guitar. In this movement Takemitsu quotes the *Matthew-Passion Choral No. 72*, specifically Hans Leo Hassler’s *O Haupt voll Blut und Wunden*, in Bach’s harmonization.⁶¹ In

⁵⁵ Toru Takemitsu, *Confronting Silence*, 59-69.

⁵⁶ Yayoi Uno Everett and Frederick Lau (eds.), *Locating East Asia in Western Art Music* (Middletown: Wesleyan University Press), xviii.

⁵⁷ Everett, *Intercultural Synthesis in Western Art Music*, 5.

⁵⁸ Everett, *Intercultural Synthesis in Western Art Music*, 5.

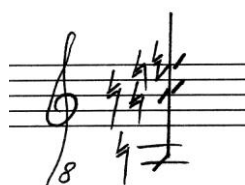
⁵⁹ *Ma* is, according to the glossary of *Locating East Asia in Western Art Music*, “Silence or pause between sounds in Japanese traditional music, which Toru Takemitsu defines as “an unquantifiable metaphysical space (duration) of dynamically tensed absence of sound.” In Yayoi Uno Everett and Frederick Lau, eds., *Locating East Asia in Western Art Music* (Middletown: Wesleyan University Press), 266.

⁶⁰ Judith Ann Herd, “Western-Influenced ‘Classical Music in Japan’ in Alison McQueen Tokita and David W. Hughes, ed., *The Ashgate Research Companion to Japanese Music* (Surrey: Ashgate, 2010), 373.

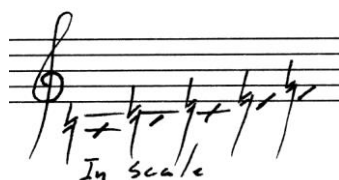
⁶¹ Takemitsu’s use of a quotation of Bach is not unique, concerning the other modernist composers. George Rochberg, for example, already quoted parts of Bach’s *Partita No. 6 in E minor* (BWV 830) in his composition *Nach Bach*, subtitled *Fantasia for harpsichord* (1966); the other obvious example of Bach quotations is Mauricio Kagel’s *Sankt-Bach-Passion* (1985).

this case, such effects of ‘otherness’ should be interpreted as a form of syncretism.⁶² The choral quotation is put on the stage, and transcends its Occidental role; it’s a-minor role is prepared throughout the piece in a repetitive drone on a (the fifth string of the guitar).⁶³ This staging process is part of a homage to Bach’s Matthew Passion, and can be seen, in broader perspective, as an example of Takemitsu’s practice to offer homages to Western composers such as Debussy, Messiaen (for instance, *Quatrain* (1975), based on Messiaen’s *Quatuor pour la Fin du Temps* (1941)) and Morton Feldman (*Twill by Twilight* (1988)). Several quotations from Debussy in *How Slow the Wind* (1991) and *Quotation of Dream: Say Sea Take Me!* (1991) shapes the narratives in these two pieces. In *Quotation of Dream* the quotations functions as a form of syncretism, they are a structural reflection on his identity.

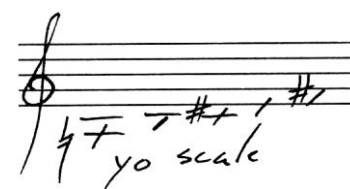
Takemitsu’s reflections on his identity manifest itself in the compositional strategies of *Folios* 1. For example, Peter Burt, traces the, so-called, “penultimate chord” back to a “verticalisation of the complete descending form of the *in* scale” in the first movement of *Folios* (example 2.1).⁶⁴ The *in* scale (hemitonic pentatonic collection) (example 2.2) is part of the *gagaku* repertoire, just as its counterpart the *yo* scale (anhemitonic pentatonic collection) (example 2.3). The *yo* scale was quite known in nineteenth century Paris, several composers (for example Debussy and Puccini) used this mode in their work, it functioned as a prominent signifier of the ‘East’.⁶⁵ Takemitsu’s use of this ‘Japanese’ scale can be seen as a reaction on the manifest of *Sannin no kai*.



Example 2.1



Example 2.2



Example 2.3

Further, like these homages, Takemitsu composed *A Piece for Guitar* (1991) in honor of the sixtieth birthday of the Italian composer Sylvano Bussotti -whose compositions were

⁶² Syncretism in the sense of blending procedurally two different musics in one composition (by using the a drone); in this case a composition that is permeated with allusions to Occidentalism (the Bach quotation) and modernist sounds (the atonal triad [0, 1, 4] and complex rhythmic structures).

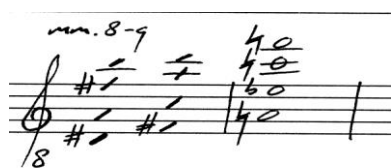
⁶³ According to Peter Burt, this drone on a functions as a certain “dominant” (Burt’s term) in the third movement of *Folios*. Peter Burt, *The Music of Toru Takemitsu*, 153.

⁶⁴ Peter Burt, *The Music of Toru Takemitsu* (Cambridge: Cambridge University Press, 2001), 153.

⁶⁵ Robert F. Waters, “Emulation and Influence: ‘Japonisme’ and Western Music in Fin de Siècle Paris,” *The Music Review* 55 no. 3 (August 1994): 214-226; Peter W. Schatt, *Exotik in der Musik des 20. Jahrhunderts* (München-Salzburg: Musikverlag Emil Katzschler), 27-29.

characterized, by Roland Barthes, as a form of theatre, “une oeuvre totale.”⁶⁶ Bussotti’s oeuvre can be described as a search through all possible genres, techniques and new forms of expression, mainly driven by curiosity, just as the case with Takemitsu. Such readings illuminate the way in which both men were inspired by John Cage; Bussotti in his *Pieces for David Tudor*; Takemitsu by indeterminacy and graphic scores in, for example, *Ring* and *Corona*. Bussotti became the obvious example of high modernistic composition (and of rhizomatic complexity, Bussotti’s dismiss of hierarchy in compositional techniques and genres), due to Stockhausen’s Darmstadt seminar in *Musik und Grafik*. In these lectures, several of Bussotti’s graphic notations were analyzed. Although if we look at *A Piece for Guitar*, one starts to wonder in what way the piece is a homage to Bussotti. The modernistic Bussotti, originally experimenting with serialism -in the end he found strict serialism clashing with his humanistic ideals/aesthetic- later on combined indeterminacy and verismo in his music theatre.

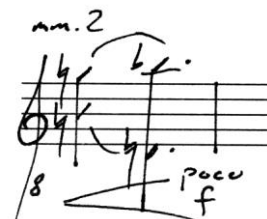
The parallel between Bussotti and Takemitsu allows for extensive extrapolations. Bussotti’s combinations of nineteenth century verismo and high modernistic techniques, seems to be part of a search for a certain sensuality in music, a return to melody. A similar longing can be found in Takemitsu’s late work. The miniature (*A Piece for Guitar*) is centered around several minor triads and seventh chords, it fits into Takemitsu’s description of his later style, as Romantic. The miniature consists of eighteen measures, in which a sophisticated harmonic progression develops. In mm. 8-9 three dominant seventh chords (rooted on b, d and f) in 6/5 inversion are chained together (example 2.4). The melody is based on minor and augmented seconds; the basic melodic material of several of Takemitsu’s compositions. The



Example 1.4



Example 2.5

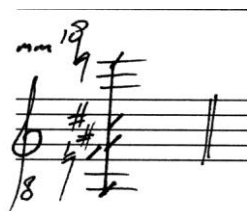


Example 2.6

whole piece seems to be based on 4-28 tetrachord (example 2.5), the melodic motion of the piece is centered around this tetrachord in several slightly varied forms. In m. 2 we’ll find, what Burt calls, “a rising, quasi ‘iambic’” melodic gesture, consisting of two voices in

⁶⁶ Roland Barthes, “La partition comme théâtre,” in *Oeuvres complètes* (Paris: Seuil, 1995), 387-388. “Un manuscrit de Sylvano Bussotti est déjà une oeuvre totale [...] [C’est] visiblement un fouillis ordonné de pulsions, de désirs, d’obsessions, qui s’expériment graphiquement, spatialement, à l’encre, pourrait-on-dire, indépendamment de ce que va dire la musique.”

contrary motion (example 2.6); this gesture is to be found in Takemitsu's early work *Distance de Fée* (1951, rev. 1989), a characteristic topos of his early years.⁶⁷



Example 2.7

The piece ends on an augmented major seventh chord on F, with an augmented ninth (example 2.7). The chord is prepared in bar 16, in which the phrase ends on an augmented-major seventh chord built on F. These forms of harmonic coloring have been used before, in works of Ravel and Cesar Franck, for example in the opening of Frank's violin sonata in A major. Several of these harmonic strategies can be found in *La Musique Française Contemporaine* from Claude Rostand⁶⁸ (a book which, according to Luciana Galliano, was used by the *Jikken Kobo* for their self-education in Western style music).⁶⁹ This kind of harmonic progressions demonstrates Takemitsu's panchromatic vocabulary (influenced by French art music), in which tonal elements are part of an interplay between various modal collections, octatonicism [8-28] (the musical material of his composition *In the Woods*) and his own collections, for example the Sea motive. It is on this route that chapter 3 will further elaborate on 'cultural hybridity' and modernist dreams in the work of Toru Takemitsu.

⁶⁷ Burt, *The Music of Toru Takemitsu*, 34.

⁶⁸ Claude Rostand, *La Musique Française Contemporaine* (Paris: Presses Universitaires de France, 1952).

⁶⁹ Luciana Galliano, *Yogaku: Japanese Music in the Twentieth Century* (Lanham: The Scarecrow Press, 2002), 151.

Modernist dreams

Takemitsu wrote his large-scale guitar concerto *To the Edge of Dream* (1983) as a commission for the Festival International de Guitare de Liège.⁷⁰ The work is based on the painting with the same name, by the Belgian surrealist Paul Delvaux (1897-1994). The work is a part of another one of Takemitsu's thematic series, in this case the Dream series. From the 1980s on Takemitsu's emphasizes the concept of the Japanese garden in his orchestral works. It was first introduced in the composition *Dream/Window* (1985) which elaborated on the idea of the scroll painting. The work is one of the few large guitar concertos in the contemporary repertoire. The concerto is characterized by a nocturnal setting, with muted brass and muted strings. The solo guitar stands in a stark contrast with the orchestra. One starts to wonder how cultural hybridity manifests itself in Takemitsu's orchestrations?

Takemitsu's orchestral scoring changed significantly in 1970. From that moment on his orchestral scores call for triple winds (with piccolo doubling), English horn, bass clarinet, and large brass sections, an extended percussion section, consisting of tam tams, crotales, cowbells, timpani, xylophones and vibraphones. The string section is frequently divided and enriched with extended techniques, for example Penderecki-like string writing. In case of *To the Edge of Dream* the accompaniment is primarily homorhythmic (the rhythm reminds of Takemitsu's first period, it is 'simpler' than his 'modernist' writing of the 1960s, for example *November Steps*, *Arc* and *Asterism*), the accompaniment is filled with the uprising 'iambic' pattern, as was the case in *A Piece for Guitar*.⁷¹ The melodic writing is characterized by endless arches, providing some form of continuity, in a constantly changing density of the texture.

In his orchestrations, not only Penderecki is an inspiration, but also the second Viennese school is part of Takemitsu's orchestral toolbox. In Takemitsu's early works, Webernian pointillism is an model, besides Debussy and Messiaen. Not only Webern is of influence, as proved by the opening of *Into the edge of dream*. In measures 1-3 the woodwinds play the sonority [0, 1, 3, 5, 6, 8]. Just after the initial presentation of the sonority, it is repeated in the harp. A similar technique was used by Schoenberg, in his Theme of the

⁷⁰ See the appendix for a piano reduction (by the author) of *To the Edge of Dream*. The piano reduction shows how the accompaniment is formed by a certain chordal thinking, a similar compositional approach can be find in Takemitsu's piano sketch of the orchestral piece *A Flock Descends into the Pentagonal Garden*, a facsimile can be found in Takemitsu, *Confronting Silence*, 99.

⁷¹ The rising 'iambic pattern' formed an essential feature of the phrase structure in *A piece for guitar*, see chapter 2.

Variations for Orchestra, Op. 31 (1926-1928). In this particular piece Schoenberg presents the complete initial row (vertically) in the harp. Takemitsu's awareness of the cultural hybridity in his work is reflected in his discussion of Debussy's orchestral techniques. Takemitsu coined the term pan-focus for Debussy orchestrations, in the sense of the many focal points in Debussy's music; instead of focusing on "a single thing."⁷² The term pan-focus can be interpreted as a metaphor of cultural hybridity in the work of Takemitsu: the integration of Western contemporary syntax, its aesthetics rooted in Japanese tradition and inspired by Zen Buddhism.

In figure L, the prominent arabesque-like figure in the bassoon reminds of Debussy's depictions of idealized nature (example 3.1). The oboe - an outstanding example of the Orientalist signifier- is used by Debussy in *Jeux* (1913). According to Myriam Chimènes, Debussy frequently uses the oboe for his arabesque-like figures, in this case performed by the bassoon.⁷³ Takemitsu admitted in his essay *Notes on November Steps* that the main inspiration for *November Steps* were the Debussy orchestrations, in particular *Jeux* and *Prélude à l'après-midi d'un faune*.⁷⁴ Not only Takemitsu was inspired by *Jeux*, the work has influenced several modernist composers, for instance Boulez.



Example 3.1

Not only the orchestration of *To the Edge of Dream* has much in common with Debussy's *Jeux*, but also its non-developmental form, characterized by a strong sense of space and detachment, through recurring melodic motives as figure L, the changing textures and rubato-like, 'improvisational', timeless guitar solo passages, for example the artificial harmonics in mm.128 and the unaccompanied passages from figures Z-b. This sense of space and detachment is also the case with *Archipelago S.* (1993) for twenty-one players.

⁷² Toru Takemitsu, "Contemporary Music in Japan," *Perspectives of New Music*, XXVII/2 (Summer 1989): 198-214 and Noriko Ohtake, *Creative Sources for the Music of Toru Takemitsu* (Aldershot: Ashgate, 1993), 7.

⁷³ Myriam Chimènes, "Timbre in the Process of Composition of *Jeux*," in Richard Langham Smith (ed.), *Debussy Studies* (Cambridge: Cambridge University Press, 1997), 1-25; 8.

⁷⁴ Toru Takemitsu, *Confronting Silence*, 83.

In *To the Edge of Dream*, we as listeners are confronted with the question of how to interpret the initial inspiration of the work, the painting of Delvaux. Free association focuses on the nocturnal quality of the work, which seems to fit the surrealist work. Exactly this correlation between compositional intentions and the listener's perception, can be heard in Pierre Schaeffer's (composer and initiator of *musique concrete*) argument (as discussed by musicologist Jean-Jacques Nattiez): "hearing on the level of the object cannot be the same as hearing on the level of the work."⁷⁵ Schaeffer's argument, the perceptive problem, is in Jean-Jacques Nattiez's terminology, "a communication utopia."⁷⁶

The zigzag melodic pattern of the guitar at F and K, seems to be reused in the opening measures 1- 4 of the solo guitar work *Equinox* (1993).⁷⁷ These measures are filled with several statements of the [0, 1, 4] atonal triad; the work seems to reflect on Takemitsu's earlier works, in particular his 1960s 'modernist' works. The case of the [0, 1, 4] atonal triad is intriguing, on the one hand it is the same set as the 'Sea motive', part of the 'Sea of tonality', on the other hand this particular atonal triad already occurs in *November Steps*, according to Edward Smaldone's findings.⁷⁸

By carefully juxtaposing the guitar solo passages with the orchestra, concerning the spatial element, Takemitsu provides a new perspective on the genre of the guitar concerto. The work consists of several melodic gestures which are derived from earlier works, as well as several pan-tonal chords, based on Takemitsu's 'Sea of tonality,' it's hovering towards a B 'tonic' fits into Takemitsu's ideas about the possible return to melody and certain 'tonal' centers.⁷⁹ One could argue that this desire for melody was mainly formed as part of his fascination for Alban Berg, a romanticist in modernist disguise.

⁷⁵ Jean-Jacques Nattiez, *Music and Discourse* (Princeton: Princeton University Press, 1990), 99.

⁷⁶ Ibid.

⁷⁷ According to Peter Burt, Takemitsu derived this zigzag pattern from Messiaen's *Techniques de mon langage musical*. Peter Burt, *The Music of Toru Takemitsu*, 154.

⁷⁸ Edward Smaldone, "Japanese and Western Confluences in Large-Scale Pitch Organization of Toru Takemitsu's *November Steps* and *Autumn*," *Perspectives of New Music* 27 no. 2 (1989): 218-221.

⁷⁹ The "tonic" B also occurs in Debussy's *Pagodes*, in case of Debussy, the piece is based on a B pentatonic scale.

Conclusion

During the twentieth century interest grew in the possibilities of cultural exchange.

Takemitsu, Japan's internationally acclaimed composer, asked himself how to integrate his Japanese aesthetics in the syntax of Western contemporary music. Takemitsu raised several questions concerning cultural hybridity in his music. How should we characterize cultural hybridity in his guitar works?

During the first encounter with "new" music, one cannot fully understand the music one hears, but the music arouses one's interest. First, the music is categorized, the aesthetics of the composer are mapped out. Takemitsu's work have been Orientalized, John Corbett considers Takemitsu's aesthetics part of the tradition of Asian Neo-orientalism. Not only Takemitsu was Orientalized, he himself Orientalized the musics of Groote Eylandt, in order to shape his aesthetic aims and his identity as a composer, bearing resemblance to the modernistic attitude of several European composers.

Takemitsu's aesthetic aims are connected with the several homages he composed. In his work the influence of Debussy and Messiaen manifest itself in the pitch material he uses, octatonicism, and his ideas about temporality. J.S. Bach's music finds its place in Proustian introspection and several modernist composition strategies occur even in compositions from 1980 on. In this 'Sea of tonality', the Sea motive functions as an obvious example of the modernist atonal triad [0, 1, 4]. Several of the guitar works (*Equinox*, *Folios*) are based on this sonority. *A Piece for Guitar* shows how Takemitsu integrated Debussian sonorities in a miniature, of which the phrasing was influenced by Takemitsu's ideas about *ma*. Takemitsu's rhizomatic approach: the constantly changing identities of the main motives in his works, are also part of the non-hierarchical method of Sylvano Bussotti. The longing for a certain melody, have troubled several modernist composers, from Alban Berg to Sylvano Bussotti.

Takemitsu's aesthetics are characterized by a certain ambiguity, although Takemitsu expressed his anti-modernist sentiments in his essays from the third period, however, his work from this period is based on several modernist techniques. To understand this ambiguity, one could find a solution in paying attention to his Western modernist influences and look at his music analytically. A new methodological approach to Takemitsu's work is welcome to analyze Takemitsu's compositional concern for the overall sonority; and the way in which modernist soundscapes are framed in traditional Japanese aesthetics, in particular, inspired by Zen Buddhism. Compositions like *In the Woods* and *To the Edge of Dream* are part of

Takemitsu's multidisciplinary approach. Takemitsu's view on cultural hybridity could be best described with his own term: pan-focus, as a metaphor for his acquaintance of Western Contemporary music firmly rooted in his own Japanese traditions.

In addition, I have argued that because the modernistic techniques are such an essential part of Takemitsu's work, pitch class set theory is a useful method, in understanding the underlying technical principles of the work. This form of analysis deals with both a certain criticism of Takemitsu's aesthetic aims, as well the composition techniques: the hybridity of both traditional modal collections, as well as the modernist atonal triad [0, 1,4]. Pitch class set theory and reductions, as part of a new methodological approach, are fruitful in the interpretation of Takemitsu's third period: a period in which his aesthetic aims shifts from a modernist related ideology towards a hybrid form; a form in which the composer accentuates his *nihonjiron* as well reflects on his modernist ideals. These forms of analysis don't affect Takemitsu's exceptional skill as a composer, they only enrich our understanding of his exploitations of the musical surface.

Takemitsu's utopian pursuits are reflected in his thematic series Dream, which functions as a vehicle for his humanistic ideals. Music analysis has showed that, although Takemitsu focuses his third period on a certain lyricism, modernistic composition techniques are an essential part and forms a hybrid with this new lyricism. Although the works of his third period become more accessible, analysis shows that Takemitsu was aware of the new developments in Western art music and exploits them in several works. Several modernists, for example, the American experimentalists, made every effort, as part of their aesthetic aims, in creating new musical hybrids, a field of study that is closely connected to my research question: in what way manifests cultural hybridity itself in Takemitsu's guitar works -that will only become more important as intercultural exchange of the arts intensifies. The new methodology provides an analytical tool to research cultural hybridity in both Western and Asian art music, after all the music is a manifestation of, in John Blackings terminology, "humanly organized sound."⁸⁰

⁸⁰ John Blacking, *How Musical is Man?* (Seattle: University of Washington Press, 1973), 3.

Appendix

Piano reduction of *To the Edge of Dream* (1983)

Toru Takemitsu

To the edge of Dream
for guitar and Orchestra

57 1022

piano reduction

Jasper van den Bergh

2017

1 $\text{♩} = 28-24$ $\frac{5}{8} + \frac{3}{8}$ **A**

Guitar solo

Piano

5

9 **C**

13 **D**

17

Handwritten musical score, measures 21-24. Includes tempo markings $\text{♩} = 60$ and $\text{♩} = 120$, and dynamic markings pp . The score is written on three staves (treble, middle, and bass clefs).

Handwritten musical score, measures 25-28. Includes dynamic markings pp and p . The score is written on three staves.

Handwritten musical score, measures 29-32. Includes dynamic markings mf and mf . The score is written on three staves.

Handwritten musical score, measures 33-36. Includes tempo marking $\text{♩} = 100$ and dynamic marking *Poco rit.*. The score is written on three staves.

Handwritten musical score, measures 37-40. Includes dynamic markings f and f . The score is written on three staves.

40

Handwritten musical score for measures 40-43. The system consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature, a middle treble clef staff, and a bass clef staff. Measure 40 features a complex melodic line with many beamed notes and accidentals. Measure 41 has a similar melodic line. Measure 42 shows a change in the middle staff. Measure 43 ends with a double bar line and a circled '7' above it.

44

Handwritten musical score for measures 44-47. The system consists of three staves. Measure 44 has a complex melodic line. Measure 45 continues the melodic line. Measure 46 features a change in the middle staff. Measure 47 ends with a double bar line and a circled 'K' above it.

48

Handwritten musical score for measures 48-51. The system consists of three staves. Measure 48 has a complex melodic line with a '3' above it. Measure 49 continues the melodic line. Measure 50 features a change in the middle staff. Measure 51 ends with a double bar line.

51

Handwritten musical score for measures 51-54. The system consists of three staves. Measure 51 has a complex melodic line with a '3' above it. Measure 52 continues the melodic line. Measure 53 features a change in the middle staff. Measure 54 ends with a double bar line.

54

Handwritten musical score for measures 54-57. The system consists of three staves. Measure 54 has a complex melodic line with a '3' above it. Measure 55 continues the melodic line. Measure 56 features a change in the middle staff. Measure 57 ends with a double bar line.

57

80 [Q] [R]

82

87 [S]

[T]

[U]

104

107

112

117

121

125

Handwritten musical score for measures 125-128. It features a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody is written in a single staff, while the bass line is split across two staves. Measure 125 starts with a boxed-in section. The notation includes various rhythmic values and accidentals.

129

Handwritten musical score for measures 129-133. The treble clef staff continues the melody with more complex rhythmic patterns. The bass line remains split across two staves. The key signature and time signature are consistent with the previous system.

134

Handwritten musical score for measures 134-136. The treble clef staff shows a change in the melodic line. The bass line is split across two staves. The notation includes some dynamic markings and phrasing slurs.

137

Handwritten musical score for measures 137-139. The treble clef staff continues with a more active melodic line. The bass line is split across two staves. The notation includes various rhythmic values and accidentals.

140

Handwritten musical score for measures 140-142. The treble clef staff shows a change in the melodic line. The bass line is split across two staves. The notation includes various rhythmic values and accidentals.

144

148

151

155

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