Transcultural Environmental Aesthetics in the Music of Tōru Takemitsu

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[1] All translations of Japanese terms are the author's own unless otherwise indicated.

Abstract

My thesis argues that Tōru Takemitsu (1930-1996) developed a cosmopolitan compositional voice rooted in his bicultural musical background. While most scholarship on Takemitsu has categorised his outlook and works in terms of their allegedly dissimilar "Western" or "Japanese" qualities, my approach revises these views by drawing upon theories of transculturality, cultural geography, and postcolonialism. The thesis consists of two parts: (1) A historiographical critique of writings that have "Othered" his life and music, and (2) case studies focusing on transcultural commonalities in the nature aesthetics of three garden-themed pieces by Takemitsu from the 1970s – *Garden Rain* (1974), *A Flock Descends into the Pentagonal Garden* (1977), and *In an Autumn Garden* (1973, rev. 1979). By comparing traditional Japanese ideas about the natural world to theories of Western environmentalism that emerged in the 1960s and 1970s, I demonstrate that the significant overlaps between Japanese and Western aesthetic perspectives of the late twentieth century are exhibited in Takemitsu's cosmopolitan and bicultural musical style.

Résumé

Ma thèse argumente que Tōru Takemitsu (1930-1996) a développé une voix musicale international enraciné dans ses origines musicales japonais et occidental. Soit que la plupart des sources érudites ont catégorisé les œuvres de Takemitsu – ainsi que son regard – en fonction de leurs dissimilitudes alléguées entre les attributs « japonais » et « occidentaux », je propose de réviser ces vues en faisant appel aux théories de la transculturalité, la géographie culturelle, et le postcolonialisme. La thèse comprend deux parties: (1) Une critique historiographique des écrits qui ont donné le sens d'altérité (« Othering ») à sa vie et sa musique, et (2) des cas d'études concentrés sur les éléments transculturels en commun vis-à-vis l'esthétique de la nature dans trois œuvres de Takemitsu ayant un thème botanique – *Garden Rain* (1974), *A Flock Descends into the Pentagonal Garden* (1977), et *In an Autumn Garden* (1973, rev. 1979). En comparant les notions japonaises traditionnelles du monde naturel aux théories occidentales de l'environnementalisme des années 60/70, je démontre comment le chevauchement des perspectives esthétiques japonaises et occidentales de la fin du vingtième siècle est exposé dans le style musical international et biculturel de Takemitsu.

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List of Figures and Examples

Introduction

Tōru Takemitsu (1930-1996) is a contemporary Japanese composer known largely for his musical synthesis of a diverse range of creative inspirations. Scholarship on Takemitsu frequently categorises his music in terms of its allegedly dissimilar "Japanese" and "Western" qualities, resulting in a narrative of difference in which a cultural East-West binarism lies implicit. My thesis revises these views by proposing that Takemitsu developed a cosmopolitan compositional voice rooted in his bicultural musical background and cultivated throughout his life, evident in his writings and music. Drawing upon theories[2] of interculturality, transculturality, cultural geography, and postcolonialism, my thesis explores transcultural commonalities in Takemitsu's music. The thesis consists of two parts: (1) A historiographical critique of the tendency for scholarship on Takemitsu to "Other" his life and music, and (2) case studies which aim to reveal the transcultural commonalities in the nature aesthetics of three of Takemitsu's garden-themed pieces from the 1970s – *Garden Rain* (1974), *A Flock Descends into the Pentagonal Garden* (1977), and *In an Autumn Garden* (1973, revised 1979). By comparing traditional Japanese ideas of the natural world deriving from Shintoism and Zen Buddhism to important theories of Western environmentalism and environmental aesthetics in the 1960s and 1970s, I demonstrate that there were significant overlaps between Japanese and Western aesthetic perspectives of the late twentieth century, overlaps that are exemplified in Takemitsu's cosmopolitan outlook and musical style.

[2] For instance, Fuyuko Fukunaka, "World Music History and Interculturality: Toward Recontextualizing Post-War Japanese Avant-Garde Music," *The World of Music* 6, no. 1 (2017); Afef Benessaieh, *Amériques transculturelles – Transcultural Americas* (Ottawa: University of Ottawa Press, 2010); Richard Cavell, *McLuhan in Space: A Cultural Geography* (Toronto: University of Toronto Press, 2003); Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, Positions* (London: Taylor & Francis Group, 2003).

CHAPTER OVERVIEW AND METHODOLOGY

Part One of this thesis consists of three chapters. This Part examines the historiography of Takemitsu by reviewing secondary sources and comparing them with primary sources – namely, Takemitsu's own writings. I investigate historiographical issues that have arisen from binarised framings of the composer's life and analyse several of his written statements.

In **Chapter 1**, I discuss the theoretical framework of this thesis, review biographical works about Takemitsu, and review literature on nature aesthetics. In discussing the historiography of Takemitsu, I provide an overview of the composer and investigate common narratives about his artistic trajectory and influences. For instance, while examining works by Peter Burt, Noriko Ohtake, and Ji Hye Lee, I observe that many scholarly writings on Takemitsu from the late twentieth century solidify a narrative slanted towards several elements. These elements include Takemitsu's early rejection of Japanese traditional music due to its nationalistic connotations during World War II, his pursuit of Western music and avant-gardism during and immediately after the war, and his rediscovery of traditional Japanese music in the 1960s. I explore how Mikiko Sakamoto, Yoko Narazaki, and Masakata Kanazawa, among others, have attributed Takemitsu's later interest in traditional Japanese music to his encounters with American composer and music philosopher John Cage (1912-1992).[3] Takemitsu, however, primarily credited a *Bunraku* (traditional Japanese puppet theatre) performance he viewed in the late 1950s.[4]

[3] Mikiko Sakamoto, "Takemitsu and the Influence of 'Cage Shock': Transforming the Japanese Ideology into Music" (PhD diss., University of Nebraska, 2010), 2. See also Yoko Narazaki and Masakata Kanazawa, "Takemitsu, Tōru," in *Grove Music Online* (Oxford University Press, 2001), accessed September 1, 2020, https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.27403.

[4] Tōru Takemitsu, "Contemporary Music in Japan," *Perspectives of New Music* 27, no. 2 (Summer 1989): 201.

In **Chapter 2**, I explore historiographical issues in literature on non-Western music and in literature on Takemitsu. These include "Othering" through Self-Other binary oppositions – namely, the presentation of dichotomous East-West narratives – and historical reductionisms concerning the impacts of Western music in Japan. East-West narratives involve a strict discursive division between a "marked" East (Other) and an "unmarked" West (Self). Such narratives may arise when scholars apply Western epistemologies of music to non-Western subjects, a practice that, according to Kofi Agawu, "subtends an asymmetrical relation in which one [culture] is marked, the other unmarked."[5] Regarding historical reductionisms, literature on Takemitsu from the 1980s and 1990s has frequently emphasised cultural differences by presenting Japan as "the locality of an imaginary antithesis to European avant-gardism, […] or as a nation with its own distinct culture that remains a distant object […] of European fascination."[6] This chapter addresses the tendency towards "Othering" through the presentation of East-West binary oppositions in late twentieth-century scholarship on Takemitsu. I also discuss historical reductionisms regarding Western music in Japan and its impacts on Takemitsu's relationship to traditional Japanese culture.

In **Chapter 3**, I investigate Takemitsu's own writings and essays, which are frequently cited in scholarship as evidence of his specifically Japanese orientation and aesthetic sense. Taking another path, I reconsider his writings by examining how cultural biases against Japan in Western-generated Orientalist discourses during WWII impacted Takemitsu and contributed to his generally ambivalent relationship with Japanese and Western cultures. As an adult, he would later recall that he "started out as a composer by denying any 'Japaneseness.'"[7] In examining

[5] Agawu, *Representing African Music*, 305.
[6] Fukunaka, "World Music History and Interculturality," 62.
[7] Tōru Takemitsu, *Confronting Silence: Selected Writings* (Lanham: Scarecrow Press, 1995), 57.

Takemitsu's struggles with cultural identity, I also note potential issues concerning notions of cultural authenticity. For example, I consider possibilities of self-essentialisation and internal colonialism. I propose that the essentialisation of Japanese cultural aesthetics by Japanese composers has bolstered binarised narratives in music scholarship. As Christian Utz has noted, this tendency of self-essentialisation traces back to the "Westernisation" reforms of the Meiji Restoration.[8]

The three chapters in **Part Two** present musical analyses of three garden-themed pieces by Takemitsu. I argue that these pieces exhibit transcultural commonalities in nature aesthetics which rest on the concept of "harmony." I demonstrate that Takemitsu's understanding of "harmony" closely resembles ideas about human-nature relationships within traditional Japanese aesthetics deriving from Zen Buddhism and Shintoism. Such ideas parallel theories from late twentieth-century Western environmental aesthetics. Publications by Arnold Berleant, Emily Brady, and Malcolm Miles, among others, indicate that late twentieth-century ideas about human-nature relationships in the West also rest on the concept of "harmony."[9] In highlighting these commonalities, I revise East-West narratives about Takemitsu's music.

In **Chapter 4**, my case study is *Garden Rain* (1974), written for brass ensemble. I analyse shared elements of "harmony," focusing primarily on the treatment of sound and silence in relation to Takemitsu's idea that "music is taken from the streams of sound which surround us every day,"[10] a concept he dubbed *Oto no Kawa* ("stream of sound" or "river of sound"). I argue

[8] Christian Utz, "Listening Attentively to Cultural Fragmentation: Tradition and Composition in Works by East Asian Composers," *The World of Music* 52, no. 1/3 (2010): 614.

[9] For instance, Arnold Berleant, "Environmental Aesthetics West and East," *Journal of Heilongjang University (Seeking Truth)* 1 (2015): 4; Emily Brady, "Aesthetics in Practice: Valuing the Natural World," *Environmental Values* 15, no. 3 (2006): 283; Malcolm Miles, "Eco-aesthetic Dimensions: Herbert Marcuse, Ecology and Art," *Cogent Arts & Humanities* 3, no. 1 (2016): 3.

[10] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 38.

that the spatial positioning of instruments and the philosophy of *Oto no Kawa* reflect not only the Shinto concept of *Ma*,[11] but also Canadian philosopher Marshall McLuhan's notion of "acoustic space" and Canadian composer Murray Schafer's idea of the "soundscape."

Chapter 5 focuses on elements of subject-object engagement and imagination in *A Flock Descends into the Pentagonal Garden* (1977). In my analysis, I explore how this piece expresses Takemitsu's "sound garden" metaphor, in which he likens orchestras to gardens with "different natural materials co-exist[ing] in harmony."[12] I pair Takemitsu's ideas with a similar notion from Western environmental aesthetics about gardens being "significant places where creative interactions and relationships of co-dependence between humans and nature may develop."[13] In particular, I reveal how the piece's instrumental groupings encourage "harmonious" subject-object relationships, as theorised within Arnold Berleant's aesthetics of engagement.[14] Additionally, I draw parallels between Emily Brady's idea of exploratory imagination[15] and the *miegakure* – translated by Natsumi Nonaka as "hide-and-reveal"[16] – design principle of Japanese stroll gardens. I propose that this piece engages with *miegakure* via musical shifts in perception.

In **Chapter 6**, I explore elements of what Takemitsu called "naturalness"[17] in *In an Autumn Garden* (1973, revised 1979). This work features traditional Japanese instruments of *gagaku* orchestras, whose sonic timbres and building materials I investigate. I show that

[11] See Glossary of Japanese Terms.

[12] Noriko Ohtake, "Creative Sources for the Music of Tōru Takemitsu" (PhD diss., University of Maryland, 1990), 32.

[13] Emily Brady and Jonathan Prior, "Environmental Aesthetics: A Synthetic Review," *People and Nature* 2, no. 2 (2020): 262.

[14] Berleant, "Environmental Aesthetics West and East," 3.

[15] Emily Brady, "Imagination and the Aesthetic Appreciation of Nature," *The Journal of Aesthetics and Art Criticism* 56, no. 2 (1998): 143.

[16] Natsumi Nonaka, "The Japanese Garden: The Art of Setting Stones," *SiteLINES: A Journal of Place* 4, no. 1 (2008): 8.

[17] Takemitsu, *Confronting Silence*, 16.

Takemitsu's understanding of "naturalness" reflects traditional Japanese philosophies about "liv[ing] symbiotically with nature."[18] His understanding overlaps with an idea in Western environmental aesthetics: the elevation of ordinariness in the aesthetics of the everyday.[19] Both the Japanese and Western beliefs, I contend, involve the overarching concept of "harmony" between human life and nature.

In the **Conclusion**, I reflect upon the findings and limitations of this thesis and propose future directions for research. Ultimately, I suggest that the transcultural commonalities I have found in Takemitsu's music facilitate a recontextualisation of the composer's musical identity as both cosmopolitan and bicultural, rather than binarised. Finally, I reflect upon the implications of transcultural commonalities on the study of non-Western composers in music scholarship.

[18] Shiro Nakane, "Structure in the Japanese Garden," *The Antioch Review* 64, no. 2 (2006): 217.

[19] Yuriko Saito, "Aesthetics of the Everyday," in *The Stanford Encyclopedia of Philosophy* (Stanford University, 2019), edited by Edward N. Zalta, accessed June 2021, https://plato.stanford.edu/entries/aesthetics-of-everyday, 2.

Part One – Historiographical Critique

1. Literature Review and Biographies of Takemitsu

I have subdivided this chapter into three sections. First, I discuss the theoretical works and ideas that form the conceptual framework of this thesis. Next, I compile biographical information about Takemitsu by reviewing secondary sources about the composer to highlight recurring narratives about his artistic trajectory and compositional outlook, with a focus on late twentieth-century English-language scholarship. Throughout, I note the historiographical issues that I explore further in Chapters 2 and 3. Lastly, I outline theories and concepts from Western environmental aesthetics and traditional Japanese aesthetics that I refer to in Part Two's musical analyses.

1.1 THEORETICAL FRAMEWORK

This thesis draws primarily upon theories of postcolonialism and transculturality in works by Kofi Agawu, Afef Benessaieh, Sebastian Conrad, Fuyuko Fukunaka, and Christian Utz. From Agawu's work, I refer to the concept of "Othering" and the problematization of Western epistemologies of cultural difference. Agawu argues that music scholarship "regularly traffics in and exploits difference,"[20] resulting in asymmetrical portrayals between Self and Other. He also investigates the unequal power dynamics inherent in acts of labelling and categorisation. Interculturality is an example of such a framework. Fukunaka, for instance, discusses common issues in the discourse on contemporary Japanese music. Often, scholars invoke the concept of interculturality by constructing "a traditional, bipartite picture of music: Western music placed

[20] Agawu, *Representing African Music*, 283.

against Japanese."[21] Similarly, Conrad identifies issues in scholarship about Japan's history with Europe and the United States:

> There remains a tendency […] to situate processes of connectivity within the binary framework of comparative/transfer history. Such a perspective may lead to an emphasis on the bilateral relationship between "sender" and "receiver," and to a neglect of synchronous links beyond the immediate issues at stake.[22]

Moving away from portrayals of difference, my methodology involves Agawu's "presumption of sameness."[23] In contrast to the implied antagonism and inequality of an intercultural relationship, I turn to the idea of transculturality, which resonates with Conrad's framing of Japan's relationship with Western cultures as "part of larger structures of entanglement that transcend the [asymmetrical] East-West binary."[24] Benessaieh describes several key differences between interculturality and transculturality:

> On a comparative basis, transculturality does not share interculturality's premise of cultural boundedness, difference, or propensity to conflict, which mostly derives from classical anthropology and […] essentialist views of cultures […]. [Transculturality] places a distinctive emphasis on commonality and connectedness, viewing cultures as mobile flows in close interaction with one another, where negotiation and change operate alongside conflict. The transcultural does not dualize or polarise cultures as essentially different or potentially antagonistic, as the term interculturality can often suggest. [25]

I blend Benessaieh's transcultural perspective with Agawu's ideas from postcolonial theory to analyse historiographical issues in scholarship about Takemitsu. By prioritising commonalities over differences, my methodology allows for a more nuanced understanding of what Christian Utz dubs "cultural fragmentation," which refers to when "non-Western composers have studied composition in Western centres of contemporary music and then, often

[21] Fukunaka, "World Music History and Interculturality," 66.
[22] Sebastian Conrad, "'The Colonial Ties are Liquidated': Modernisation Theory, Post-War Japan, and the Global Cold War," *Past & Present* 216 (2012): 213.
[23] Agawu, *Representing African Music*, 315.
[24] Conrad, "'The Colonial Ties are Liquidated,'" 214.
[25] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 19.

much later, rediscovered the music traditions of their own cultures."[26] Utz's work discusses the challenges that contemporary East Asian composers have faced with regards to cultural reconciliation and authenticity.

My theoretical framework is also informed by ideas from the field of cultural geography about the fluidity of cultural elements, their spatial and geographic origins, and how they are communicated dynamically across physical and social spaces. These ideas resonate with theories of transculturality. In Richard Cavell's writings on Marshall McLuhan, for example, he notes:

> McLuhan sought to examine not only how society produces space, but also how technologies of space produce society. Because his concerns were "environmental," he sought to understand artistic production within these broader spatial contexts.[27]

These interests led McLuhan to develop the concept of "acoustic space." Investigating the articulation and communication of culture across space allows for a deeper understanding of cultural exchange. These ideas from McLuhan and Cavell are especially relevant when discussing the development of contemporary Japanese classical music, as well as the intricate relationship between twentieth-century Japan and Western countries.

1.2 BIOGRAPHIES OF TŌRU TAKEMITSU

In this section, I provide an overview of Takemitsu's life through a review of analytical and biographical writings about the composer by Peter Burt, Ji Hye Lee, Yoko Narazaki and Masakata Kanazawa, Noriko Ohtake, Phoebe Green, Christopher Lehrich, and Mikiko Sakamoto, with reference to several of Takemitsu's own English-translated written works.

Tōru Takemitsu is a Japanese composer known largely for his blending of Eastern and Western musical elements, with most scholarship on the composer highlighting three turning

[26] Utz, "Listening Attentively to Cultural Fragmentation," 596.
[27] Cavell, *McLuhan in Space*, 30.

points in his life: his rejection of traditional Japanese music (i.e., the folk or traditional music of Japan associated with ancient cultural and religious practices), his subsequent pursuit of Western-style avant-garde music, and his later rediscovery of traditional Japanese music.

1.2.1 Takemitsu's Rejection of Traditional Japanese Music

Scholars often shape a narrative of rejection and discovery with regards to Takemitsu's artistic trajectory. Many allege that Takemitsu rejected traditional Japanese music from early in his life, leading to an absence of Japanese influence upon his early music. In fact, Takemitsu was exposed to and influenced by a variety of musical and artistic influences since childhood, as shown in the biographical sketch below.

Takemitsu was born in 1930 on October 8 in the Hongō district of Tokyo, Japan.[28] Shortly after his birth, his family moved to Dalian, China due to his father's work, but Takemitsu was sent back alone to live with his aunt in Tokyo in 1937 to attend elementary school.[29] Later that year, when Takemitsu was seven years old, his parents returned to Japan; however, his father became ill and died shortly after.[30] As a child, though he did not receive formal music education, Takemitsu was exposed to a variety of artistic influences, both Western and Japanese. For example, his father, Takeo Takemitsu was interested in jazz, and his aunt was a *koto* player and teacher.[31] In addition, his family enjoyed American movies.[32]

Unfortunately, in 1944, at fourteen years old, Takemitsu's schooling was interrupted due to military conscription for WWII.[33] For the sake of wartime nationalism, the Japanese

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[28] Peter Burt, *The Music of Tōru Takemitsu* (Cambridge: Cambridge University Press, 2001), 21.

[29] Ji Hye Lee, "A Combination of Japanese Traditional Aesthetics and Western Music: Tōru Takemitsu's *Rain Tree Sketch* and *Rain Tree Sketch II*" (PhD diss., University of Kansas, 2018), 1.

[30] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 1.

[31] Burt, *The Music of Tōru Takemitsu*, 21.

[32] Takemitsu, "Contemporary Music in Japan," 200.

[33] Narazaki and Kanazawa, "Takemitsu, Tōru."

government began promoting traditional Japanese culture and music, while banning those from the West. In his first year of conscription, while working at a military provision base in Saitama, Japan, Takemitsu heard the song "Parlez-moi de l'amour" for the first time on a gramophone.[34] As I will show, many late twentieth-century scholars underscore this experience as having had a profound effect upon Takemitsu's early musical style and relationship to traditional Japanese culture, symbolising a simultaneous rejection of traditional Japanese music and a pursuit of Western music.

1.2.2 Takemitsu's Pursuit of Western Music and Avant-Gardism

The pursuit of Western music due to the rejection of traditional Japanese music is a recurring narrative in biographies of Takemitsu. Writers cite several of the composer's statements on the subject, such as:

> When I was a child, I lived in Tokyo with my aunt, a *koto* teacher. I heard traditional classical Japanese music around me all the time. For some reason, it never really appealed to me, never moved me. Later, hearing traditional classical Japanese music always recalled the bitter memories of war.[35]

Takemitsu recounted that Western music – and particularly American music – "seemed full of hope"[36] in comparison with traditional Japanese music. Taking such statements by the composer, Lee asserts:

> Although he grew up listening to Japanese traditional music, the young Takemitsu was charmed by Western classical music after hearing it on the American Forces Radio in Japan during the military camp. The French [song], "Parlez-moi de l'amour," written by Jean Lenoir, impacted Takemitsu, but Western culture, including [most of] the music, was forbidden in Japan during the war.[37]

[34] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 1.
[35] Takemitsu, "Contemporary Music in Japan," 200.
[36] Takemitsu, "Contemporary Music in Japan," 200.
[37] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 1.

Although the only Western music officially permitted in Japan at the time was Western-style military music, Burt writes that Takemitsu was able to illegally access other types of Western music during enlistment:

> On one occasion […] a newly graduated officer cadet secretly took a number of the internees into a back room for a clandestine recital of proscribed music, using a wind-up gramophone with a carefully sharpened piece of bamboo as a needle.[38]

Shortly after the war – and once the government-imposed bans on Western music were lifted – Takemitsu was hospitalised due to illness. During his hospitalisation, Lee writes that "he listened to the American Forces Radio and was further influenced by Western music and instruments."[39] Likewise, works by Burt, Narazaki, and Kanazawa frame these experiences as central to Takemitsu's development as a composer. [40]

Takemitsu began composing at sixteen years old, and most scholars note that his early works were inspired primarily by Western art music, for, as Green writes, "Japanese traditional music somehow served to remind him of the great sadness experienced throughout his childhood, including the loss of his father and of the effects of the war."[41] Likewise, Lehrich asserts that Takemitsu grew up associating traditional Japanese music with wartime nationalism, leading him to become "stylistically a Western composer." [42] Similarly, Lee posits that Takemitsu's decision to pursue composition was "because of his interest in Western music."[43] Even though most commentators concur that the composer's positive experiences with Western-style music during WWII impacted his early compositions and motivations, they risk oversimplifying Takemitsu's

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[38] Burt, *The Music of Tōru Takemitsu*, 22.
[39] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 1.
[40] For instance, Burt, *The Music of Tōru Takemitsu*, 22; Narazaki and Kanazawa, "Takemitsu, Tōru."
[41] Phoebe Green, "The Influence of Nature on Two Works for the Viola by Tōru Takemitsu and Ross Edwards" (M.A. diss., University of Queensland, 2011), 4.
[42] Christopher I. Lehrich, "Hearing Transcendence: Distorted Iconism in Tōru Takemitsu's Film Music," *Signs and Society* 2, no. S1 (2014): S218.
[43] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 2.

cultural identity and overlooking his bicultural and cosmopolitan upbringing. I present more detailed arguments about these issues in Chapter 2.

As biographical writings indicate, Takemitsu began pursuing composition with a strong interest in Western avant-garde art music. Although he was inspired by such Western music, Takemitsu started his musical career by also turning to other contemporary Japanese musicians and artists. For example, for three years starting in 1948, he studied composition informally with Yasuji Kiyose (1900-1981), as well as with Fumio Hayasaka (1914-1955), the latter of whom has been noted for his influence on Takemitsu's early concert music and ideals of nature.[44] Rather than enrolling in a formal music program, Takemitsu opted to study composition privately while taking part-time jobs and working at the United States Armed Forces office in Yokohama.[45] In September 1951, to pursue his growing interest in avant-garde music within Japan, Takemitsu helped found *Jikken Kōbō* (translated by Peter Burt as "Experimental Workshop" or "Experimental Studio") with eight of his colleagues.[46] In total, the group consisted of fourteen individuals of a variety of professions – artists, composers, a pianist, an engineer, and a music critic/poet – whose collective goal was to develop an avant-garde music series. Burt describes *Jikken Kōbō* as an "anti-academic" interdisciplinary group for modern Japanese creative projects.[47] Takemitsu's years in *Jikken Kōbō* can be characterised by musical experimentation, evidenced by the wide range of genres in which he composed (e.g., tape music, *musique concrète*, electronic music, incidental music for radio dramas, film music, etc.). The diversity in his musical output reflects his constant search for different sources of artistic

[44] Tomoko Deguchi, "Tōru Takemitsu's 'Spherical Mirror': Influences of Shūzō Takiguchi and Fumio Hayasaka on his Early Music in Postwar Japan," *Athens Journal of Humanities & Arts* 6, no. 4 (2019): 299-322. See also Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 3.

[45] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 2.

[46] Burt, *The Music of Tōru Takemitsu*, 39.

[47] Burt, *The Music of Tōru Takemitsu*, 39.

inspiration, while his involvement in *Jikken Kōbō* speaks to his interest in developing avant-garde music in Japan, rather than imitating Western models.

Scholars often associate Takemitsu's early compositions, such as those he composed during his *Jikken Kōbō* years, with his simultaneous pursuit of Western-style music and rejection of traditional Japanese culture. For example, in asserting that Takemitsu "initially tried to avoid anything related to Japanese tradition and culture because he did not want to be reminded of wartime,"[48] Lee implies that his interest in Western music was a reaction to his negative feelings about Japanese culture. Scholarship on Takemitsu also tends to clearly differentiate his early Western-inspired pieces from his later Japanese-inspired pieces. Bridging the discursive gap between these two bodies of works is Takemitsu's alleged rediscovery of Japanese music, another recurrent narrative in literature from the 1980s and 1990s that suggests a clear divide of Takemitsu's cultural identity into isolated categories of East and West. This narrative fails to consider several points, such as the many artistic sources that influenced Takemitsu throughout his life, contemporary music's frequent synthesis of diverse cultural traditions, and the cultural biases that Takemitsu internalised during his youth. I investigate these biases in Chapter 3.

As an example of what could be explained as transcultural influence, Takemitsu was greatly inspired by the music of Olivier Messiaen (1908-1992) and Claude Debussy (1862-1918), composers who themselves composed many works "heavily influenced by music from the Asia-Pacific region."[49] Takemitsu's later interest in traditional Japanese music may be another manifestation of transculturality, as he was also influenced by John Cage, an American composer who was interested in Zen Buddhism and other indigenous East Asian philosophies.[50] The

[48] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 4.
[49] Green, "The Influence of Nature on Two Works," 5.
[50] Green, "The Influence of Nature on Two Works," 5.

division of Takemitsu's Japanese and Western creative influences in discussions of his artistic trajectory risks reducing his complicated relationship to different cultures to an East-West dichotomy. Some Takemitsu scholarship of the 2000s and 2010s has begun to reconceptualise such narratives, with new research on the transcultural aspects of Takemitsu's identity by Hugh de Ferranti and Yoko Narazaki,[51] musical analyses that engage with theories of cultural convergence by Tomoko Deguchi[52] and Yayoi Uno Everett,[53] and close readings of Takemitsu's international musical language by Steven Nuss[54]; however, I contend that late twentieth-century literature continues to have an influence on widespread perceptions of the composer.

1.2.3 Takemitsu's Rediscovery of Japanese Music

Although recent literature has started to reshape the historiography of Takemitsu, there is continuing debate over Takemitsu's rediscovery of traditional Japanese sources in the early 1960s due to common and pervasive narratives within earlier literature. Generally, scholarship on this issue is divided into two groups: one side, comprised mainly of early writings on Takemitsu, attributes his interest in Japanese sources almost exclusively to his encounters with Cage; the other side focuses instead upon positive experiences Takemitsu had with traditional Japanese culture prior to his encounters with Cage. In the 1960s, Takemitsu began to gain international recognition. He also began to experiment with integrating traditional Japanese instruments into his music with pieces such as *Eclipse* for *biwa* and *shakuhachi* (1966).[55]

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[51] Hugh de Ferranti and Yoko Narazaki, eds., *A Way a Lone: Writings on Tōru Takemitsu* (Tokyo: Academia Music, 2002).

[52] Deguchi, "Tōru Takemitsu's 'Spherical Mirror,'" 299-322.

[53] Tōru Takemitsu, "Tōru Takemitsu, 'on Sawari,'" trans. Hugh de Ferranti and Yayoi U. Everett, in *Locating East Asia in Western Art Music*, eds. trans. Yayoi U. Everett and Frederick Lau (Middletown: Wesleyan University Press, 2004), 199-207.

[54] Steven Nuss, "Hearing 'Japanese,' Hearing Takemitsu," *Contemporary Music Review* 21, no. 4 (2002): 35-71.

[55] Narazaki and Kanazawa, "Takemitsu, Tōru."

According to several sources, a catalyst for this rediscovery of Japanese tradition was "Cage Shock." In 1962, Cage was invited to Japan to perform in Tokyo at the Sōgetsu Art Centre, an experimental art space, and according to Sakamoto, the reaction to his music by Japanese audiences was dubbed "Cage Shock."[56] In writing about "Cage Shock," Sakamoto states that Takemitsu "ironically re-imported Japanese music and culture through the American composer John Cage."[57] Similarly, Green asserts, "It was through Cage that Takemitsu acquired a renewed interest in his own traditional and other Oriental music."[58] Burt, however, notes that Takemitsu "had already been deeply interested in traditional Japanese music before Cage's appearance on the scene,"[59] partly due to his positive experience in viewing a *Bunraku* puppet theatre performance circa 1958. Confirming this timeline of events, Takemitsu wrote that "shortly after the war, [he] heard about Cage. But [his] [first] real experience of [Cage's] music came in 1961."[60] He personally met Cage several years later (circa 1964[61]). Lee also highlights the impacts of *Bunraku* on Takemitsu's artistic trajectory:

> [After viewing a *Bunraku* performance] Takemitsu was no longer bound by Western music only; instead, he began to compose music that incorporated Japanese traditional features. As a result, many of his works have characteristics of both Western and Japanese music.[62]

Likely, both Cage and *Bunraku*, among other encounters with traditional Japanese culture, influenced Takemitsu's decision to overtly engage with elements of traditional Japanese music. However, the historiographical division between Western and Japanese cultural categories in narratives about Takemitsu's life risks perpetuating an East-West binary opposition.

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[56] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 14.
[57] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 2.
[58] Green, "The Influence of Nature on Two Works," 5.
[59] Burt, *The Music of Tōru Takemitsu*, 110.
[60] Takemitsu, *Confronting Silence*, 129.
[61] Burt, *The Music of Tōru Takemitsu*, 106.
[62] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 4.

The strict division that emerges from narratives of cultural rediscovery due to a single source, such as Cage, leaves little room for considering the complex nature of Takemitsu's cultural identity and outlook. It is also important to note that Cage inspired Takemitsu in other respects, including serialism, graphic notation, and indeterminacy. Burt observes these elements in Takemitsu's *Ring* for flute, Terz guitar and lute (1961).[63] Acknowledging this point allows for a more rounded perspective of Cage's influence.

Those who argue in favour of Takemitsu's cultural rediscovery of traditional Japanese sources support their findings with certain musical and stylistic elements, such as how he later began to incorporate traditional Japanese instruments into his music alongside Western ones. Several such pieces include *November Steps* (1967), *Distance* (1972), *Autumn* (1973) and *Ceremonial – An Autumn Ode* (1992). In a smaller number of works, such as *In an Autumn Garden* (1973, revised 1979), Takemitsu even composed exclusively for Japanese instruments. Most of his compositions, however, would not come to feature traditional Japanese instruments.

In sum, many sources on Takemitsu offer a narrative about his artistic trajectory and cultural identity that implies an East-West binary opposition through the presentation of several elements. These elements include Takemitsu's rejection of traditional Japanese music due to its nationalistic connotations during WWII, his pursuit of Western-style avant-garde music in his early years of composing, and his later rediscovery of traditional Japanese music.

[63] Burt, *The Music of Tōru Takemitsu*, 93.

1.3 LITERATURE ON NATURE AESTHETICS

In addition to scholarship on Takemitsu, my research draws upon literature on nature aesthetics. Specifically, I refer to theories on late twentieth-century Western environmental aesthetics and traditional Japanese aesthetics.

1.3.1 Western Environmental Aesthetics and Philosophies

In Western environmental aesthetics, Mami Aota, Arnold Berleant, Emily Brady, Larry Busbea, Allen Carlson, Mara Miller, and Yuriko Saito have developed theories on environmentalism, environmental activism as an outgrowth of ethical human-nature relationships, the aesthetics of nature, and the intricacies of humans' interactions with their surrounding environmental spaces. I shall also refer to literature on cultural geography (i.e., physical space), and "acoustic space" (i.e., metaphorical space). A dominant theme in these works is the significance of "harmony" in nature aesthetics and human-nature interactions.

For example, Joseph Clarke's work on cultural geography and "acoustic space" explores the ways in which physical and auditory environments affect human perception, resulting in "a kind of social infrastructure"[64] in which there exists "interplay of the senses in the subjective experience of the built environment."[65] This idea is reflected in McLuhan's concept of "acoustic space," discussed by Veit Erlmann, as well as Murray Schafer's concept of the "soundscape." These two concepts are central to my analysis of *Garden Rain* in Chapter 4.

Aota, Busbea, and Carlson offer in-depth discussions about the Western history of environmental aesthetics, highlighting important theories, models, and trends concerning the

[64] Joseph L. Clarke, "Introduction," in *Echo's Chambers* (Pittsburgh: University of Pittsburgh Press, 2021), 4.

[65] Clarke, "Introduction," 9.

aesthetic appreciation of nature. Strikingly, Busbea notes changes in the aesthetic perception of nature from the early twentieth century to the 1970s, such as a growing interest in "viewer involvement or participation"[66] and "mutually formative actions in the human-environment system."[67] Brady reviews key developments in the field of environmental aesthetics, noting three main contemporary issues for Western scholars: (1) Distinguishing between art- and object-focused aesthetics and environmental aesthetics, (2) attending to the multi-sensory potential of environmental aesthetics, and (3) differentiating between cognitive and non-cognitive disciplinary branches.[68] In my analysis of *A Flock Descends into the Pentagonal Garden* in Chapter 5, I draw upon Brady's idea of exploratory imagination, which posits that "the aesthetic response to natural objects begins with perceptual exploration of the aesthetic object."[69]

A theory that is especially pertinent to my arguments is the aesthetics of engagement. Initially developed by Berleant, the aesthetics of engagement focuses on subject-object interactivity with regards to humans and their environments. Berleant theorises that "as there is no stable object, there is no stable viewer."[70] These ideas prove valuable to my investigations into human-nature interactions and the potential for "harmony" in garden spaces. I also build upon Miller's theory that, due to its subtle organising of time and space, the garden structure "embodies an order or harmony."[71]

Lastly, I elaborate upon Saito's research on everyday aesthetics. In my analysis of *In an Autumn Garden* in Chapter 6, I make connections between the elevation of ordinariness in

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[66] Larry D. Busbea, *The Responsive Environment: Design, Aesthetics, and the Human in the 1970s* (Minneapolis: University of Minnesota Press, 2020), 97.

[67] Busbea, *The Responsive Environment*, 91.

[68] Brady and Prior, "Environmental Aesthetics," 256.

[69] Brady, "Imagination and the Aesthetic Appreciation of Nature," 142.

[70] Arnold Berleant, "Reconsidering Scenic Beauty," *Environmental Values* 19, no. 3 (2010): 339.

[71] Mara Miller, "The Garden as Significant Form," *The Journal of Speculative Philosophy* 2, no. 4 (1988): 280.

everyday aesthetics and notions of "naturalness" in traditional Japanese nature aesthetics. Saito's research offers a stepping-stone for discussing transcultural commonalities due to its references to instances of cultural exchange. For example, Saito notes the influence of Zen Buddhism and Shintoism on Western thinkers, asserting that "[the] Japanese cultural tradition is garnering an increasing interest by those who are exploring how its aesthetics goes beyond the established arts to inform people's everyday lives."[72] Likewise, in her other writings, Saito argues that "environmental aesthetics needs to be globalised to include rich aesthetics traditions of nature and environment from diverse cultures."[73]

1.3.2 Traditional Japanese Nature Aesthetics and Philosophies

Among literature on traditional Japanese aesthetics, I refer to writings on Zen Buddhism and Shintoism by Daisetz Suzuki and Saito, respectively, as well as publications about Japanese gardens by Natsumi Nonaka and Shiro Nakane. I supplement this research with Takemitsu's own essays on nature, which I analyse for his nature-related inspirations. Throughout these sources, "harmony" is a recurrent theme.

Suzuki and Saito explore Japanese religions and philosophies, which often feature an appreciation and respect for natural environments. For example, Suzuki's work elucidates upon the importance of Zen Buddhism in attitudes towards nature. According to Suzuki, in traditional Japanese culture, "we may treat nature not as an object to conquer and turn wantonly to our human service, but as a friend, as a fellow being, who is destined, like ourselves, for Buddhahood."[74] Saito's work elaborates upon these ideas by noting the moral dimensions of

[72] Saito, "Aesthetics of the Everyday," 10.

[73] Yuriko Saito, "Future Directions for Environmental Aesthetics," *Environmental Values* 19, no. 3 (2010): 373.

[74] Daisetz T. Suzuki, *Zen and Japanese Culture* (Princeton: Princeton University Press, 2019), 343.

nature aesthetics in Japan, including elements of thoughtfulness, care, sensitivity, and mindfulness.[75] When discussing the importance of respecting nature, Saito cites human and cultural geographer Yi-Fu Tuan's statement that "one kind of definition of a good person, or a moral person, is that that person does not impose his or her fantasy on another."[76]

Regarding Japanese gardens, I refer to Nonaka's classification of traditional garden types and her discussion about the influence of Zen Buddhism on the spatial positioning of garden elements.[77] Nonaka's in-depth exploration of traditional gardening provides insight into constructed environments from Japanese points of view. Similarly, Nakane investigates the philosophies that underlie traditional garden designs, proposing that studying such designs "provide[s] training with respect to the techniques of natural and subtle balancing or harmonisation in the formative arts and elucidate[s] the challenges of ensuring harmony with nature."[78] This quote from Nakane highlights the importance of "harmony" in traditional Japanese gardens, an overarching concept for many writers. As I show in Part Two, these ideas greatly impacted Takemitsu's compositional approach and his overall interest in nature. He musically expressed his fascination with Japanese gardens and their philosophical underpinnings through his "sound garden" metaphor, which analogises orchestras to gardens, with "harmony" between all components; his musical application of a gardening technique dubbed *miegakure*; his spatial positioning of instruments; and his use of nature-inspired titles for his pieces. These techniques and practices may be traced to Takemitsu's compositional philosophy of the 1960s.

[75] Yuriko Saito, "The Moral Dimension of Japanese Aesthetics," *The Journal of Aesthetics and Art Criticism* 55, no. 1 (2007): 94.

[76] Saito, "The Moral Dimension of Japanese Aesthetics," 88.

[77] Nonaka, "The Japanese Garden," 7.

[78] Nakane, "Structure in the Japanese Garden," 219-220.

In this chapter, I have reviewed literature pertinent to the arguments I present in the following chapters and have offered an overview of historiographical issues in scholarship on Takemitsu. Chapter 2 explores these issues through the lens of postcolonial theory.

2. Historiographical Issues and the History of Western Music in Japan

This chapter explores historiographical issues of (1) "Othering" and (2) historical reductionisms in scholarship on Takemitsu. These issues are exemplified through the presentation of Self-Other dichotomies – in this case, narratives that present East-West binary oppositions – and through the oversimplification or omission of crucial historical contexts. Such practices, I contend, fail to account for the complicated history of Western music in Japan and the related cultural biases that affected Takemitsu. As Agawu argues, these issues point towards problems of over-emphasising elements of unlikeness and dissimilarity in non-Western composers' works.[79] In focusing on cultural differences, many scholars perpetuate stereotypes about Japan being an "imaginary antithesis" to the West, "a nation with its own distinct culture that remains a distant object […] of European fascination."[80] These stereotypes participate in what Agawu identifies as Self-Other binary oppositions, from which "Othering" arises.

First, I discuss Agawu's concept of "Othering" through the presentation of Self-Other and East-West binary oppositions in literature on non-Western composers, as well as in literature on Takemitsu. Next, I investigate historical reductionisms. I use the latter term to refer to reductionist practices in scholarship on contemporary Japanese classical music of omitting or oversimplifying key historical details and contexts – namely, the impacts of Western music and culture on Takemitsu and other Japanese composers. To address such historical reductionisms, I provide an overview of Western music in Japan. I then examine how such reductionisms manifest within scholarship on Takemitsu.

[79] Agawu, *Representing African Music*, 284.
[80] Fukunaka, "World Music History and Interculturality," 62.

2.1 "OTHERING"

Takemitsu is a composer whose music and worldview were influenced by both Japanese and Western cultures. However, although scholarship tends to acknowledge his many conduits of artistic inspiration, literature from the 1980s and 1990s also tends to overlook his intrinsically hybridised worldview. In *Representing African Music: Postcolonial Notes, Queries, Positions* (2003), Kofi Agawu offers a way to revise such thinking using postcolonial theories:

> People whose upbringing was irreducibly mixed, who partook of aspects of tradition as well as aspects of modernity, finally acquire unmarked status in the postcolonial critic's book. […] Postcolonial theory normalises hybridity and thus makes possible a truer, more ethical mode of identity construction. [81]

Drawing upon Agawu's formulation, I argue that applying strict labels to Takemitsu – and consequently separating his music into isolated categories of "marked" East and "unmarked" West – results in inaccurate portrayals of a composer who sought to transcend cultural boundaries. Such tendencies towards categorisation and oversimplification risk participating in "Othering" and historical reductionisms.

2.1.1 "Othering" through Self-Other Binary Oppositions

"Othering" is the practice of exploiting differences to present a "binary opposition between ["unmarked"] Self and ["marked"] Other."[82] One of the central issues with "Othering" in music scholarship is how it implicitly supports unequal power structures with a culturally dominant West. Through "Othering," scholars present the West (Self) as the norm or universal standard against which other cultures (Other) are compared, a practice that promotes a Eurocentric or Americentric cultural hierarchy. In such a hierarchy, the West is framed as "the

[81] Agawu, *Representing African Music*, 26-27.
[82] Agawu, *Representing African Music*, 286.

central driving force of world history."[83] In contrast, through "Othering," non-Western countries are conceived as incongruent with modernity, "static, timeless, and ahistorical."[84]

Utz argues that "Othering" is especially prevalent within interdisciplinary scholarship, where a degree of one-sidedness is "likely to be inherent."[85] According to Utz, one-sidedness and "Othering" in scholarship on non-Western subjects may manifest as either a failure to provide detailed musical analyses on a micro level or, alternatively, a failure to attend to cross-cultural and multi-textual implications on a macro level. This one-sidedness reveals the need for more sensitive and balanced approaches to the study of non-Western subjects.

Another issue with "Othering" is how it can indirectly exert cultural hegemony through acts of naming and labelling. Agawu notes the dangers of naming:

> The acts of naming, representing others in our language and notational systems, and laying down the terms for subsequent discourse betray ethnomusicology's collusion with colonialism.[86]

On the topic of non-Western music, Utz, too, identifies issues with applying Western epistemologies of naming and categorising so-called cultural Others. He asks, "How can we understand encounters between traditional non-Western music and contemporary compositional practice without applying terms that classify or evaluate them too hastily?"[87] In music scholarship, Agawu asserts that in attempting to classify and categorise, "writers are liable to stress not the parallels […] but the differences."[88] From these observations, we can discern that exploiting differences upholds and enforces unequal Self-Other dichotomies. Agawu claims that

[83] Fukunaka, "World Music History and Interculturality," 59.
[84] Fukunaka, "World Music History and Interculturality," 59.
[85] Utz, "Listening Attentively to Cultural Fragmentation," 597.
[86] Agawu, *Representing African Music*, 288.
[87] Utz, "Listening Attentively to Cultural Fragmentation," 587.
[88] Agawu, *Representing African Music*, 67.

ethnomusicology, especially, "has invested considerable stock in the production of cultural differences and notions of Otherness."[89]

It is possible that the prevalence of "Othering" and narratives of difference in literature on non-Western music can be partially linked to scholars' research goals and motivations. For example, Agawu brings attention to the problem of tokenism, whereby musicologists may examine non-Western music "under the aegis of 'world music' in response to external demographic pressures and only in order to rejuvenate and diversify theory – not necessarily to embrace human ('world') subjects."[90]

Regarding the presentation of Self-Other dichotomies in the historiography of contemporary Japanese composers, Fuyuko Fukunaka writes:

> The discourse on the music of the first wave of post-war international Japanese composers […] has centred around the interculturality of "East and West," i.e., the congruence of Japanese heritage with the skilled absorption of European classical compositional craft. [Yet] an inquiry into the very nature of the heritage defined according to the ways by which composers, both Japanese and non-Japanese, rediscovered, reconstructed, and above all, reinvented "Japanese" heritage has been largely absent from this discourse.[91]

With discussions of Japanese composers reproducing binarised East-West – and thus Self-Other – narratives, little attention has been given to the ways in which composers reconciled their mixed musical heritage. The latter lacunae in this historiographical tendency can generate one-sided narratives and engage in the "Othering" of these composers.

Such binarised narratives also bolster "asymmetrical assumptions of [a] dynamic West versus [a] static non-West."[92] Possibly one of the clearest examples of this asymmetry lies in the

[89] Agawu, *Representing African Music*, 284.
[90] Agawu, *Representing African Music*, 287.
[91] Fukunaka, "World Music History and Interculturality," 59.
[92] Fukunaka, "World Music History and Interculturality," 60.

language used in many writings about non-Western composers and their music. In literature on East Asian composers, Fukunaka notes the frequent use of terms such as "static," "meditative," "silent," "faceless," "sensitive," "timeless," and "non-directed."[93] These terms may either foreground unconscious biases or come across as a subtle means of stereotyping and "Othering" Eastern cultures.

As mentioned in Chapter 1, for a more balanced approach to non-Western music that contests difference, Agawu suggests "attending to sameness."[94] Presuming cultural "sameness" allows one to "acknowledge parallels as well as divergences."[95] This approach may help to circumvent the historiographical tendency of reproducing Self-Other binaries and, as a result, engaging in acts of "Othering."

2.1.2 "Othering" through East-West Binary Oppositions

As discussed, one of the main historiographical issues in scholarship on non-Western music is the perpetuation of Self-Other binary oppositions. In old and new literature on Takemitsu, Self-Other narratives involve disproportionately focusing on allegedly dissimilar Eastern and Western musical traits. This practice produces an East-West binary.

Eastern traits are often identified with Orientalist-affiliated language that risks partaking in forms of "Othering." For example, Timothy Koozin's writings from the 1990s describe Takemitsu's music using Western cultural stereotypes of East Asia, such as "static," "undifferentiated," "sustained," "all-embracing," "silent," "placid," "unchanging," "timeless,"

[93] Fukunaka, "World Music History and Interculturality," 68.
[94] Agawu, *Representing African Music*, 312.
[95] Agawu, *Representing African Music*, 68.

and "eternal."[96] The language he applies to Western music, however, includes the terms "directed," "modern," "dynamic" "metrical," "goal," "resolution," and "measured."[97] Similarly, Lehrich writes that Takemitsu composed "strongly marked static music."[98] Such allegedly static music expresses what Jonathan Lee Chenette dubs the "Japanese interest in 'where there is no action.'"[99] Green also refers to Takemitsu's compositional approach as "highly disciplined and concentrated."[100] In using these terms, scholars emphasise alleged cultural, musical, and aesthetic differences. Presenting narratives of difference is a key component of "Othering."

Though cultural, musical, and aesthetic differences exist, scholars' repeated use of terms that refer to supposedly Eastern notions of musical timelessness and discipline suggests an implicitly binarised view of culture. Over-representing allegedly Eastern elements also gives the impression that such elements are culturally exclusive or inherent. Such a preoccupation with difference risks engaging in "Othering." This problem is exacerbated by how, as Utz states, "until [recently], detailed structural analyses of musical works [by East Asian composers] […] have rarely been found."[101] Emphasising alleged differences through the use of nebulous and imprecise language, such as "static," while neglecting the music's formal and structural dimensions may contribute to stereotypes about Japan as "a nation with its own distinct culture that remains a distant object."[102]

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[96] For instance, Timothy Koozin, "Spiritual-Temporal Imagery in Music of Olivier Messiaen and Tōru Takemitsu," *Contemporary Music Review* 7, no. 2 (1993): 186-189. See also Koozin, "Tōru Takemitsu and the Unity of Opposites," *College Music Symposium* 30, no. 1 (1990): 39.

[97] Koozin, "Tōru Takemitsu and the Unity of Opposites," 38-40.

[98] Lehrich, "Hearing Transcendence," S215.

[99] Jonathan Lee Chenette, "The Concept of *Ma* and the Music of Takemitsu" (M.A. diss., Grinnell College, 1985), 28.

[100] Green, "The Influence of Nature on Two Works," 24.

[101] Utz, "Listening Attentively to Cultural Fragmentation," 576.

[102] Fukunaka, "World Music History and Interculturality," 62.

Another way that scholars may generate East-West binary oppositions is through the popular framing of Takemitsu as a composer who "synthesis[ed] Japanese cultural idioms with Western musical elements."[103] This narrative permeates most literature on the composer, yet it also speaks to the overarching fixation on difference and Self-Other binaries within music scholarship. Specifically, this narrative subtly perpetuates "a traditional, bipartite picture of music: Western music placed against Japanese."[104] This is evident in Koozin's statement that Takemitsu achieved "a subtle aesthetic balance of opposing [cultural and musical] features."[105] As mentioned in Chapter 1, East-West narratives extend to discussions about the composer's artistic trajectory, revealed in scholars' propensity to divide his music into two distinct cultural categories. Paradoxically, this penchant for categorisation seems at odds with Takemitsu's own opinion that, despite cultural and musical differences, Japan did not have "any particular monopoly on [allegedly Eastern or Japanese] qualities of music."[106] I discuss Takemitsu's worldview further in Chapter 3.

Strict cultural categorisations, compounded with music scholarship's preoccupation with difference, may fail to account for the complexity and hybridity of Takemitsu's music.

2.2 HISTORICAL REDUCTIONISMS

In 1980s and 1990s scholarship, the tendency to oversimplify or neglect the history and impacts of Western-style music in Japan on the country's musical landscape has resulted in a lack of understanding about the cultural biases that affected Japanese composers like Takemitsu. These biases, which I explore further in Chapter 3, can be traced to various reforms implemented

[103] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 6.
[104] Fukunaka, "World Music History and Interculturality," 66.
[105] Koozin, "Tōru Takemitsu and the Unity of Opposites," 34.
[106] Takemitsu, "Contemporary Music in Japan," 204.

during the Meiji Restoration and to Western-generated Orientalist discourse imported during WWII. To highlight the importance of these contexts, this section first surveys the complicated history of Western music in Japan. Next, I investigate the tendency to generate historical reductionisms of this nature in scholarship on Takemitsu.

2.2.1 Japan and Western Music

Japan likely first encountered Western music in the sixteenth century, brought by Jesuit missionaries. According to Margaret Mehl, the period from 1868 to 1912 is "generally treated as the period of introduction or 'reception' of Western music [in Japan]."[107] This is likely due to several reforms implemented during the Meiji Restoration, summarised below:

> [The] Meiji Restoration, in Japanese history, [was] the political revolution in 1868 that brought about the final demise of the Tokugawa shogunate (military government) – thus ending the Edo (Tokugawa) period (1603-1867). […] In a wider context, however, the Meiji Restoration of 1868 came to be identified with the subsequent era of major political, economic, and social change – the Meiji period (1868-1912) – that brought about the "modernisation" and "Westernisation" of the country.[108]

When the Tokugawa shogunate fell and imperial rule returned to Japan, rapid "modernisation" and "Westernisation" reforms were executed for a range of political, military, economic, and social purposes. Above all, these reforms were believed to be "absolutely necessary for the newly formed Meiji government to develop domestic industries so that it could create armed forces that were strong enough to stand up to the Western powers."[109] Such reforms included the systematic adoption of art, culture, philosophy, and music from Europe and the United States. To these ends, the Japanese government frequently invited foreign academics and scholars, such as German-Russian philosopher Raphael von Koeber (1848-1923), to Japan to

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[107] Margaret Mehl, "Western Art Music in Japan: A Success Story?" *Nineteenth-Century Music Review* 10, no. 2 (2013): 214.

[108] The Editors of the Encyclopædia Britannica, "Meiji Restoration," in *Encyclopædia Britannica* (2021), accessed May 12, 2022, https://www.britannica.com/event/Meiji-Restoration.

[109] Takashi Iida, "How Western Philosophy was Received in Japan Compared to Western Music," *Tetsugaku* 1 (2017): 27.

teach and spread Western culture. Likewise, Japanese individuals, such as Amane Nishi (1829-1897) and Shūji Izawa (1851-1917), were sent overseas. Nishi, a philosopher, travelled to the Netherlands, while Japanese educator Izawa went to the United States and, upon returning, helped introduce Western music into the Japanese education system.[110]

During this period, "modernisation" was essentially synonymous with "Westernisation." Mehl refers to the reforms of the Meiji period as enacting a "modernisation on Western premises."[111] Such "modernisation" persisted throughout the Meiji period and into the years preceding WWII, such that by the 1930s, Japan had become a "major consumer of Western art music […] [while] indigenous [Japanese] music was increasingly marginalised."[112] Evidently, traditional music was considered incompatible with Western-based modernity.

As a means of cultural "modernisation," the Japanese government systematically imported music from Western countries. The military and education systems were two of the main vectors for the dissemination of Western music. For example, "modern Western music was [thought to be] necessary for a military band, which was considered indispensable to a modern army [in Japan]."[113] Accordingly, military band music (*gunka*), was the "first genre of Western music formally taught [in Japan]."[114] Children's school songs (*shōka*) also played an important role due to the active integration of Western-style music into the Japanese education system as part of the Fundamental Code of Education in 1872.[115] For instance, in the early 1880s (circa 1882), Japan published its first official children's music textbook, entitled *Shōgaku Shōka Shū*

[110] Iida, "How Western Philosophy was Received in Japan," 27.
[111] Mehl, "Western Art Music in Japan," 211.
[112] Mehl, "Western Art Music in Japan," 211.
[113] Iida, "How Western Philosophy was Received in Japan," 35.
[114] Michael J. Holderer, "Japanese Western Classical Music from the Meiji to the Modern Era," D.M.A lecture document, 2009, 7.
[115] Atsuyasu Kitayama, "Historical Changes in the Objectives of Japanese Music Education," *The Quarterly* 1, no. 4 (1990): 32.

("Elementary School Song Collection"). A main function of this textbook was to incorporate Western-style music into the elementary school education system.

Another vector for the dissemination of Western music in Japan was *gagaku* musicians (traditional Japanese court musicians). These musicians frequently studied Western music for the purpose of "perform[ing] [it] at Western-style ceremonies for visiting foreign dignitaries."[116] *Gagaku* musicians were also employed to compose for military bands and schools; however, they did not necessarily imitate the Western composers whose music they studied. For example, when composing Western-style music, *gagaku* musicians often used traditional Japanese musical scales. This practice was in line with the then-government's goal of "creat[ing] a 'national music' that combined the best of Western and Japanese music."[117] Mehl argues that by blending Japanese and Western musical elements, these *gagaku* musicians produced works that exhibited a mode of "bi-musicality."[118]

One of the impacts of the Meiji Restoration's "Westernisation" and "modernisation" reforms was the development of Western-inspired classical (or art) music in Japan, produced by Japanese composers. In this thesis, I refer to this type of music as "Japanese classical music" or "contemporary Japanese music." Of this genre, Takemitsu is arguably the most widely known composer today. Japanese classical music differs from what I call "traditional Japanese music" (i.e., the ancient folk and traditional music of Japan) due to how the former draws upon non-traditionally Japanese external sources and features Western instruments. In particular, Japanese classical (i.e., "contemporary") music tends to draw upon the forms, styles, and models of

[116] Mehl, "Western Art Music in Japan," 219.
[117] Mehl, "Western Art Music in Japan," 212.
[118] Mehl, "Western Art Music in Japan," 219.

Western art music – especially those from Germany and France.[119] In contrast, "traditional" Japanese music comprises the folk music of Japan, as well as the various genres and styles associated with ancient cultural and religious practices. Such music features traditional instruments, such as the *shakuhachi*, *koto*, *shamisen*, and *biwa*. In some cases, contemporary Japanese classical music features some of the formal or stylistic elements of traditional music, such as instrumentation and scales. Outside of the Meiji Restoration's reforms, another contributing factor to the development of contemporary Japanese classical music was the popular trend of "Western-Chic" in Japan during the late nineteenth and early twentieth centuries.[120]

By the early twentieth century, Japan itself had begun to spread Western music to other East Asian countries, having thoroughly incorporated it into its own culture, according to Mehl.[121]As WWII approached and Japan experienced a rise in militarism, however, this rapid adoption of Western music became controversial to the Japanese government, which now strived for a "unification of the national character."[122] By the early 1930s, promoting Western culture was at odds with the government's goals. Relatedly, the objectives of Japanese music education shifted, with educators expected to "implant the thought of ultranationalism and militarism in children's minds, using the words of songs."[123] From the late 1930s to the mid-1940s, the Japanese government heavily promoted traditional Japanese music and culture, while simultaneously banning most Western-style music, save for militaristic works.[124]

[119] Burt, *The Music of Tōru Takemitsu*, 13.
[120] Holderer, "Japanese Western Classical Music," 4.
[121] Mehl, "Western Art Music in Japan," 218.
[122] Kitayama, "Historical Changes in the Objectives of Japanese Music Education," 34.
[123] Kitayama, "Historical Changes in the Objectives of Japanese Music Education," 34.
[124] Narazaki and Kanazawa, "Takemitsu, Tōru."

After WWII ended in 1945, Japan underwent a change in its political direction whereby the government "sought to establish a peaceful nation by wiping away the thought of policies based on militarism."[125] Western music was again permitted in Japan, and music educators and musicians regained the freedom to set their own objectives. Furthermore, according to Mehl, without the imposition of official political agendas from the Japanese government, it became possible for "both Western art music and traditional Japanese music […] [to] each [be] set on their own pedestal and revered separately."[126]

Regarding the reception of Western-style music by Japanese composers during this period, Burt indicates that there were "fluctuations between imitation of the West and declarations of nationalistic independence."[127] Others such as Michael Holderer assert that the music composed by Japanese composers during and following the Meiji period was "not [ever] merely a copy of the Western composers' style, but [it] was in fact musically and poetically original,"[128] with contemporary Japanese classical music an inherently "cross-cultural experience."[129] Nevertheless, there was no singular response to Western music among Japanese composers. According to Burt, many felt conflicted about Japan's rapid systematic adoption of Western music and sought "resolution, on a musical level at least, of that 'double structure' in the Japanese [musicians'] psyche."[130] Such "resolution" often involved synthesising Japanese and Western musical styles. Burt's findings suggest an inner conflict concerning cultural heritage and a possible sense of cultural loss among Japanese composers and musicians. Such feelings of

[125] Kitayama, "Historical Changes in the Objectives of Japanese Music Education," 34.
[126] Mehl, "Western Art Music in Japan," 221.
[127] Burt, *The Music of Tōru Takemitsu*, 8.
[128] Holderer, "Japanese Western Classical Music," 3.
[129] Holderer, "Japanese Western Classical Music," 30.
[130] Burt, *The Music of Tōru Takemitsu*, 11.

conflict and loss ring arguably true to Takemitsu's experience. In addition, Takemitsu evinced personal distaste for the nationalistic associations of traditional culture during WWII.

Takemitsu was not the only artist struggling with conflicting feelings. In response to the country's "Westernisation," composer Kōsaku Yamada (1886-1965) expressed feelings of cultural marginalisation and loss in works such as *Kurofune* (1940) (*The Black Ships*). Holderer describes *Kurofune* as "an opera based on the Japanese experience of Western colonisation."[131] According to him, Japan was "essentially forced to accept Western influence as inevitable."[132] The title *Kurofune* refers to the Western ships that came to Japan to establish contact in the mid-nineteenth century. Tomasz Kamusella elaborates:

> An American expeditionary fleet under the command of Commodore Matthew Perry spearheaded the Western semi-invasion of Japan. In 1853-54, Perry "opened up" Japan by presenting the Edo Shogunate with a proposal of a treaty, or else… Meaning the palpable possibility of a violent military incursion. This was the first lesson in colonialism that Japanese officialdom learned from the West.[133]

Also alluding to a sense of marginalisation, Takashi Iida discusses contemporary Japanese composers' struggles with cultural identity after the country's "Westernisation":

> Even as late as the post-war period, the most important question for a Japanese composer for many years was how to express something specifically Japanese in a work composed in the style of Western modern music which had come to Japan in the late nineteenth century.[134]

By the 1970s, however, Iida claims that, after many years free from government enforced "Westernisation" and "modernisation" reforms, "many Japanese composers ceased to seek consciously for something 'Japanese' in their work."[135]

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[131] Holderer, "Japanese Western Classical Music," 9.
[132] Holderer, "Japanese Western Classical Music," 4.
[133] Tomasz Kamusella, "The Making of Modern Japan," *The Antioch Review* 72, no. 1 (Winter 2014): 29.
[134] Iida, "How Western Philosophy was Received in Japan," 24-25.
[135] Iida, "How Western Philosophy was Received in Japan," 25.

As shown, the history of Western music in Japan is integral to discussions about contemporary composers of Japanese classical music, for it offers the necessary context for better understanding these composers' cultural identities, worldviews, and artistic trajectories. Apart from Burt, a common issue in the historiography of Takemitsu studies is the tendency to neglect this context, which results in historical reductionisms that oversimplify Takemitsu's relationship to Western music and culture. Such historical reductionisms tend to accompany binarised Self-Other narratives.

2.2.2 Takemitsu and Western Music

In addition to issues of "Othering," there is a scholarly tendency to generate historical reductionisms by oversimplifying or neglecting how the history of Western music affected Takemitsu. Much like the exploitation of difference, many works on Takemitsu from the 1980s and 1990s frame the composer's identity in a binarised manner as one of unbridgeable and nigh unreconcilable dualism. In this framing, the complexities and hybridised nature of Takemitsu's cultural heritage are overlooked in favour of simplified cause-and-effect narratives of artistic influence.

For example, scholars such as Sakamoto, Narazaki, Kanazawa, and Green have written extensively about Cage's influence on Takemitsu's music and worldview, citing statements Takemitsu wrote, such as:

> 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 recognise the value of my own tradition.[136]

[136] Takemitsu, "Contemporary Music in Japan," 199.

This statement by Takemitsu references the impact that Cage had upon his own music, yet it also provides insight into his complicated relationship to Japanese and Western cultures. From this statement, we can infer that Takemitsu may have internalised cultural biases about Japan. I expound upon Takemitsu's internalised cultural biases and internal colonialism in Chapter 3. Neglecting these subtleties and attributing Takemitsu's interest in traditional Japanese music exclusively and directly to Cage – a single source – enacts a type of historical reductionism. This reductionist cause-and-effect narrative prevalent in late twentieth-century scholarship fails to acknowledge several points: Takemitsu's gradual reconciliation of his cultural identity prior to meeting Cage; Japan's long-held tradition of "accepting and assimilating various assets of foreign cultures"[137]; the development of Japanese classical music; the cultural biases that Takemitsu internalised due to Western-generated Orientalist rhetoric; and Takemitsu's ultimately bicultural upbringing. Considering the history of Western music in Japan enables a more well-rounded perspective on the composer's artistic trajectory that is less likely to produce a historical reductionism.

As an example of how these historical contexts impacted contemporary Japanese composers, Takemitsu himself recounted in 1985 that "because of World War II, the [general] dislike of things Japanese continued for some time and was not easily wiped out."[138] Utz elaborates on some of the repercussions of this "dislike":

> Composing for Japanese instruments was not generally appreciated in post-war Japan. The instruments and their repertoire were closely linked with the feudal or bourgeois social structures before the Meiji period (1868-1912), and they evoked associations to the misuse of traditional culture by the militarist-nationalist regime during the 1930s and 1940s.[139]

[137] Kitayama, "Historical Changes in the Objectives of Japanese Music Education," 32.
[138] Takemitsu, *Confronting Silence*, 57.
[139] Utz, "Listening Attentively to Cultural Fragmentation," 614.

This, combined with Takemitsu's own "bitter memories"[140] of WWII, contributed to his conflict regarding traditional Japanese music during his youth. To credit Takemitsu's later interest in Japanese music to an individual source such as Cage, then, risks oversimplifying this historically rooted inner conflict. Furthermore, the popular cause-and-effect narrative about Cage's influence on Takemitsu is partially inaccurate, for Takemitsu had begun to express interest in traditional Japanese music and culture by the late 1950s – prior to his encounters with the American composer. As discussed in Chapter 1, Takemitsu had positive experiences with viewing a *Bunraku* performance in the late 1950s. Utz also notes the influence of *satsuma-biwa* performer Kinshi Tsuruta (1911-1995) on Takemitsu's use of Japanese instruments.[141] According to Burt, these experiences predated his encounters with Cage in the early 1960s by several years, with references to traditional Japanese sources found in Takemitsu's program notes for his pieces *Requiem for String Orchestra* (1957) and *Masque* (1959).[142]

Another issue with direct cause-and-effect narratives is that they produce reductionist views about a one-sided Western influence upon Takemitsu and Japanese classical music. In over-emphasising Western influence, such scholarship offers little acknowledgement of Japan's role as an export country in the post-war period. Mehl asserts that "after 1945, Japan became an export country for musical instruments, sound technology, and even musical pedagogy."[143] An example of the latter is the Suzuki Method, a teaching method and philosophy developed by musician and pedagogue Shinichi Suzuki (1898-1998).[144] Additionally, during and following the Meiji Restoration, "Japan itself exerted some influence on the West, which was highly receptive

[140] Takemitsu, *Confronting Silence*, 22.
[141] Utz, "Listening Attentively to Cultural Fragmentation," 614.
[142] Burt, *The Music of Tōru Takemitsu*, 110.
[143] Mehl, "Western Art Music in Japan," 211.
[144] Merlin Thompson, "Authenticity, Shinichi Suzuki, and 'Beautiful Tone with Living Soul, Please,'" *Philosophy of Music Education Review* 24, no. 2 (Fall 2016): 175.

to the so-called 'exotic' in the late nineteenth and early twentieth centuries."[145] This cross-cultural influence is evident in the music of Debussy, Messiaen, and Cage, among others. While notions of "Western-Chic" exerted influence in Japan during this time, so too did the idea of "Japan-Chic" in Western countries.[146] In 1989, Takemitsu recognised the growing influence of Japanese culture upon the Western world and seemed to foresee a world built on relationships rooted in transculturality and mutual cultural exchange:

> What we see today is a Japan deeply influenced by the West, by Europe and the United States, and we see increasing numbers of Westerners who are deeply impressed by Eastern cultures. More and more, East and West are being evaluated on equal terms. But we're not there yet.[147]

In sum, I contend that there are two main historiographical issues within scholarship on Takemitsu and non-Western composers: (1) "Othering" through the presentation of Self-Other – and specifically East-West – binary oppositions, and (2) historical reductionisms concerning the history of Western music in Japan. A postcolonial approach informed by theories of transculturality brings these issues to light, enabling a closer examination into their repercussions.

[145] Green, "The Influence of Nature on Two Works," 11.
[146] Holderer, "Japanese Western Classical Music," 9.
[147] Takemitsu, "Contemporary Music in Japan," 199.

3. Reconsidering Takemitsu's Writings, Worldview, and Authenticity

In the historiography of Takemitsu, there persists a lack of discussion concerning the implications of Takemitsu's feelings about his cultural upbringing within the context of twentieth-century Japanese contemporary music. A prolific writer, Takemitsu produced many essays which provide insight into the musical landscape in which he worked, the cultural biases he internalised, his thoughts on being Japanese and on Japanese culture, and his mode of cultural identity and authenticity, which I consider bicultural. Most scholars seem to prefer reading Takemitsu's writings as evidence of a specifically Japanese orientation and aesthetic sense. In other, albeit less common, cases, scholars characterise Takemitsu as a Western composer and cite his essays on Japanese culture as evidence of cultural inauthenticity due to his years of studying and absorbing Western art music in his youth.

This chapter investigates Takemitsu's worldview and cultural identity through his English-translated writings from 1960 to 1993. In doing this, I highlight his experiences with the cultural biases against Japan that trace back to the "modernisation" and "Westernisation" reforms of the Meiji Restoration. These biases affected many contemporary Japanese composers' sense of cultural authenticity. Takemitsu, too, seemed to have internalised these biases during his youth, judging by the sense of ambivalence that he expressed about Japanese music and culture.

First, I examine Takemitsu's relationship to Japanese and Western cultures, noting three contributing factors. Next, I offer insight into his style of writing. His frequent use of metaphorical language and stylistic vagueness often result in ambiguity for those attempting to decipher what he meant. I then discuss Takemitsu's struggles with cultural identity. Within this section, I also discuss Takemitsu's interest in the "universal egg" concept. Lastly, I explore the notion of cultural authenticity as it pertains to contemporary Japanese composers.

3.1 TAKEMITSU'S RELATIONSHIP TO JAPANESE AND WESTERN CULTURES

Takemitsu's relationship to Japanese and Western music and cultures was multifaceted. Ohtake's dissertation from the 1990s suggests that "[Takemitsu's] duality – part of him that [was] so influenced by Western culture and the other [part] that perceive[d] the importance of Japanese tradition – became the foundation for his individuality."[148] In 1993, Takemitsu himself recognised his unique worldview as a Japanese-born composer exposed to a myriad of creative and cultural influences:

> There is an advantage for a Japanese composer who has studied modern Western music […]. That is, he can view his own Japanese tradition from within, but with another's eyes.[149]

With this statement in mind, I propose that Takemitsu's unique cosmopolitan worldview was shaped by several elements: (1) His early exposure to a diverse range of musical influences, (2) the long-standing history of Western music in Japan, and (3) his lifelong search for new conduits for inspiration.

3.1.1 Early Exposure to a Diverse Range of Musical Influences

As I briefly mentioned in Chapter 1, despite his lack of formal training, Takemitsu had numerous "close early encounters with distinguished composers,"[150] including contemporary Japanese composer Yasuji Kiyose with whom he briefly studied composition. In addition, during his youth Takemitsu was exposed to American media, such as jazz, through his father, who "had a fondness for [jazz] and played records of Dixieland and New Orleans-style jazz."[151]

[148] Ohtake, "Creative Sources," 10.
[149] Takemitsu, *Confronting Silence*, 135.
[150] Lehrich, "Hearing Transcendence," S218.
[151] Ohtake, "Creative Sources," 29.

3.1.2 The Long-Standing History of Western Music in Japan

To elaborate on this second point, the Meiji Restoration facilitated the "Westernisation" and "modernisation" of Japan, including the adoption of Western-style music. Utz proposes that, due to years of Western influence upon the country, there are three main aspects of East Asian contemporary music:

> [1] The tension between nearness and distance to traditional *and* contemporary idioms; [2] the challenge to find a balance between identification and criticism towards a cultural "Self" and a cultural "Other"; and [3] the position taken on essentialised cultural concepts.[152]

These ideas from Utz are valuable when considering how Japan's "Westernisation" affected Takemitsu's worldview, cultural authenticity, and cultural identity.

3.1.3 A Lifelong Search for New Conduits for Inspiration

For the third point, Takemitsu actively sought out and integrated a wide range of creative influences into his music and outlook. For example, he was heavily inspired by the music of Debussy and Messiaen, incorporating the former's "gradations of colours, light, and shadow"[153] into his orchestral textures, while expressing interest in the latter's "modes of limited transposition" and musical transpositions of birdsong. Ohtake writes that the influence of French composers is most noticeable in Takemitsu's early works, such as *Requiem for String Orchestra* (1957) and *Lento in Due Movimenti* (1950).[154] Strikingly, Takemitsu referred to Debussy's interest in East Asian arts as a "reciprocal action"[155] in how his music came to inspire some Japanese musicians. Green notes that Takemitsu also "consistently identified nature as a primary influence upon [his] work."[156] Other sources of inspiration included Erik Satie (1866-1925), John

[152] Utz, "Listening Attentively to Cultural Fragmentation," 621. Emphasis in original.
[153] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 5.
[154] Ohtake, "Creative Sources," 13.
[155] Ohtake, "Creative Sources," 13.
[156] Green, "The Influence of Nature on Two Works," 1.

Cage, and the Second Viennese School.[157] For example, Lee observes that Takemitsu was intrigued by Anton Webern's (1883-1945) "use of sparse texture, sensuous sound, intense use of time, fragmentary melodies, short lengths, and *Klangfarbenmelodie*."[158] These sources, among others, contributed to Takemitsu's own musical style.

Ultimately, Takemitsu expressed his worldview and identity via his musical synthesis of a vast array of creative inspirations; however, he also expressed it in his written work. For instance, on the topic of universality, Takemitsu reflected:

> Every living thing has a cycle. […] It is the same with sound which, within the framework of time, ceaselessly continues to change. In each and every sound there is, like a living cell, form and order which is beautiful, and the orchestra is the human organ which unites the myriads of sounds, each with their individual movement.[159]

In this statement, Takemitsu used metaphorical language to analogise an orchestra to the cycle of life. While this statement speaks to his compositional philosophy, so too does it provide insight into his cosmopolitan outlook on culture. This outlook resonates with Benessaieh's definition of transculturality as an "*embodied situation of cultural plurality* lived by many individuals and communities of mixed heritage and/or experience whose multifaceted situation is rendered more visible under globalism."[160] With transculturality in mind, this passage suggests that Takemitsu sought to "harmonise" differences through transcending rigid, hierarchical notions of culture.

3.2 A NOTE ON TAKEMITSU'S WRITING STYLE

During his life, Takemitsu was a prolific writer, publishing various essays, articles, and interviews. In these written works, he frequently used metaphors and stylistic vagueness. Ohtake

[157] Lehrich, "Hearing Transcendence," S218.
[158] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 5.
[159] Ohtake, "Creative Sources," 154.
[160] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 25. Emphasis in original.

asserts that "Takemitsu's language [was] highly symbolic, illusive, and sometimes even contradictory"[161] and that "this vagueness [could be] considered aesthetic."[162] Due to this writing style, scholars may misconstrue, oversimplify, or contextually isolate his statements pertaining to Japanese and Western cultures, resulting in "Othering" or historical reductionisms. For instance, Takemitsu wrote ambiguous statements such as:

> As one who has dealt with Western music with great respect, pursuing composing as a livelihood, I have arrived at a great contradiction, which is unresolvable, and which is even enlarging. […] I am not a composer who represents Japan, not even a "Japanese" composer.[163]

This assertion from a 1993 essay provides insight into to his conflicting feelings about his cultural identity due to his engagement with Western-style music. Furthermore, it exhibits his characteristic vagueness of speech. For instance, Takemitsu's use of the term "Japanese composer" may have been alluding to his aversion to Japanese nationalism. In addition, we may read this stylistic vagueness as representative of his struggle – that is, his "contradiction" – with Japanese and Western cultures. Overall, we can glean valuable information from a careful, informed reading of Takemitsu's writings, for they offer insights into his cultural identity and outlook.

To summarise, in Takemitsu's written works, features such as vagueness and ambiguity express the multifaceted nature of his cultural identity, his long-held ambivalence about Japanese and Western music, and his conflict with cultural identity.

[161] Ohtake, "Creative Sources," 2.
[162] Ohtake, "Creative Sources," 2.
[163] Takemitsu, *Confronting Silence*, 134.

3.3 ELEMENTS OF TAKEMITSU'S STRUGGLES WITH CULTURAL IDENTITY

Takemitsu frequently wrote about his complicated relationship to traditional Japanese culture, alluding to his struggles with cultural identity. These struggles are most clearly conveyed in his remark that he "started out as a composer by denying any 'Japaneseness.'"[164] For a more nuanced understanding of Takemitsu's cosmopolitanism and biculturality, six interconnected elements pertaining to these struggles require consideration.

3.3.1 The History of Contemporary Japanese Classical Music

As mentioned in Chapter 2, one element is the history of Japanese classical music and its emergence during – and in part, due to – the "Westernisation" reforms of the Meiji Restoration. Referencing the impacts of "Westernisation" upon his worldview, Takemitsu wrote that "to deny the Europe that is inside of me is to negate myself."[165] Similarly, in 1980 he asserted, "I do not deny my country's adoption of Western culture in the last century […], but I have many criticisms of the way in which it was done."[166] Though he did not directly elaborate upon these "criticisms," he alluded to his internalisation of Western-derived cultural biases elsewhere in his written work – this is the second element to his struggles with cultural identity.

3.3.2 The Internalisation of Western-Generated Cultural Biases

Based on his statements on traditional Japanese culture, it is possible that Takemitsu internalised Western-generated cultural biases about Japan during his youth. On this topic, Utz states that "the absorption of Western models [in Japan] led to an identity crisis"[167] by contributing to a constructed image of Japan in the West. Likewise, Takemitsu wrote, "Had I

[164] Takemitsu, *Confronting Silence*, 57.
[165] Ohtake, "Creative Sources," 104.
[166] Takemitsu, *Confronting Silence*, 91.
[167] Utz, "Listening Attentively to Cultural Fragmentation," 614.

never been under the sway of Western music, I know my appreciation of Japanese music would have been very different."[168] This statement indicates his awareness that Western-generated Orientalist discourse affected his perception of Japanese culture. Nevertheless, as per his writing style, the above remark exhibits a degree of ambiguity regarding this "appreciation." Alluding to his internalisation of cultural biases, he also stated, "Once, I believed that to make music was to project myself onto an enormous mirror that was called the West."[169]

3.3.3 Takemitsu's Claim to Cultural Authenticity

A third element to consider in discussions of Takemitsu's conflict with cultural identity is the idea of cultural authenticity. In 1988, Takemitsu wrote, "In my own development, for a long period, I struggled to avoid being 'Japanese,' to avoid 'Japanese' qualities."[170] Elsewhere to this effect, he commented:

> Born and raised in Japan, aware that I am influenced by its culture, even as I try to free myself from that influence, at the same time I am fully aware that [that] is impossible. Less and less in recent times am I regarded as a "Japanese" composer (of Western music). I still experience that uncomfortable feeling when abroad. The breadth of human understanding does not seem to have widened, although there are changes.[171]

This passage – a continuation of the previously-cited remark from Takemitsu about him not being a composer who "represents Japan" – implicates the notion of cultural authenticity. Namely, it expresses Takemitsu's ambivalence about identifying as a "Japanese composer" and having others perceive him as one when travelling internationally. Nonetheless, he did not identify himself as a "Western composer" either, despite his years of studying Western art music.

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[168] Takemitsu, "Contemporary Music in Japan," 201.
[169] Burt, *The Music of Tōru Takemitsu*, 73.
[170] Narazaki and Kanazawa, "Takemitsu, Tōru."
[171] Takemitsu, *Confronting Silence*, 134.

As such, a central aspect of Takemitsu's identity was an ambivalence regarding his claim to authenticity as a Japanese composer.

3.3.4 Takemitsu's Anti-Nationalistic Stance

The fourth element to consider is how Takemitsu's anti-nationalistic stance affected his relationship to traditional Japanese music and culture, which he associated with nationalism in his youth. During WWII, the then-Japanese government prohibited most Western-style music in favour of using traditional culture to promote a nationalistic agenda. Takemitsu grappled with the nationalistic connotations of traditional music for many years after the war. In an essay from 1989, he candidly stated, "I hate nationalistic chauvinism […], for it is such nationalism which leads countries to develop fascist tendencies."[172] This, combined with his "extremely bitter"[173] memories of military conscription during his adolescence contributed to his early avoidance of overt engagement with traditional Japanese music. Accordingly, as Lehrich notes, Takemitsu did not aim to create a "national" music for Japan, nor did he wish to be considered a "national" composer.[174] The association between traditional music and nationalism is an essential element to consider in discussions of his writings on culture and his ambivalence about being a "Japanese composer."

3.3.5 Takemitsu's Interest in Acculturation

A fifth element is Takemitsu's awareness of – and interest in – the role of Eurocentric and Americentric rhetoric in the "modernisation" of Japan. Remarks such as, "The subject of acculturation really interests me,"[175] for instance, reveal Takemitsu's investment in cross-cultural

[172] Takemitsu, "Contemporary Music in Japan," 198.
[173] Takemitsu, "Contemporary Music in Japan," 199.
[174] Lehrich, "Hearing Transcendence," S219.
[175] Takemitsu, *Confronting Silence*, 122.

exchange and his self-conscious acknowledgement of how Western cultural imports affected him.

3.3.6 Takemitsu's Gradual Reconciliation with Japanese Culture

A sixth element to consider regarding Takemitsu's struggles with cultural identity is his gradual reconciliation with traditional Japanese culture. As discussed in Chapter 1, many scholars suggest that Takemitsu's later interest in studying traditional music was a rediscovery of Japanese culture, typically attributed to the influence of Cage. However, many of Takemitsu's writings indicate that his decision to study traditional Japanese music in the late 1950s and early 1960s was less of a rediscovery and more of a gradual process of cultural acceptance and reconciliation. According to his writings, for a prolonged period after WWII, Takemitsu avoided composing music with overt references to traditional culture due to his negative memories of conscription and his aversion to nationalism. By the late 1950s, however, Takemitsu had begun to reconcile his diverse cultural background and complicated relationship to traditional culture. I contend that this process was possibly spurred by his growing interest in cultural exchange and acculturation, as well as by various positive experiences he had with traditional culture in the 1940s and 1950s. These experiences included his viewing of *Bunraku* puppet theatre and his interactions with traditional Japanese musicians such as Kinshi Tsuruta.[176] Such experiences contributed to his decision to study traditional Japanese music, assisting in the gradual reconciliation of his bicultural musical background.

[176] Utz, "Listening Attentively to Cultural Fragmentation," 614.

3.4 THE "UNIVERSAL EGG"

A key component of Takemitsu's bicultural and cosmopolitan identity is what he called the "universal egg." This concept, originally coined by American architect Richard Buckminster Fuller (1895-1983), analogises "today's cosmopolitan proclivity as the hatching of a 'universal egg.'"[177] Ohtake elaborates:

> The improvement of communication and information technology has encouraged us to believe in the unity of civilisations. Yet, as it is with hatching an egg, hastiness can cause unfortunate results. […] If there is an aspiration for universal music, the conscious self-acknowledgement must come to reality.[178]

Takemitsu revealed his cosmopolitanism in his statements on this concept. For example, in his writings on American media and filmography, he asserted that "the kind of communication that is possible through photography has enabled us, people everywhere together, to hatch something which has been called the 'universal egg.'"[179] Similarly, he theorised that "all of us, individually and collectively, share in incubating [a] vast universal cultural egg."[180] Coincidentally, Takemitsu's statements on the "universal egg" resemble Benessaieh's theories of transculturality:

> Transculturality suggests departing from the traditional, yet very current view of "cultures" as fixed frames or separate islands neatly distanced and differentiated from one another. Instead, [...] transculturality invites us to consider the intermingling of presumably distinct cultures and the blurry lines between them, and to carefully examine the "global situation" [...] of individuals, communities, and societies that increasingly draw from expanded, tremendously pluralised cultural repertoires in their everyday life practice and imaginary.[181]

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[177] Ohtake, "Creative Sources," 84.
[178] Ohtake, "Creative Sources," 84-85.
[179] Takemitsu, "Contemporary Music in Japan," 200.
[180] Takemitsu, *Confronting Silence*, 90.
[181] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 11.

In a similar fashion, Takemitsu asserted that "as human beings, we must all strive to bring the unique characteristics of our separate cultures together."[182] This goal, he reasoned, could be achieved through the "universal egg." Though Takemitsu acknowledged differences, he conceived them as belonging to a unified, universal whole, through which the potential for transculturality might be realised. The idea of a unified whole emerging from unique individual elements is also a central part of his compositional philosophy and "sound garden" metaphor.

In addition, we may draw parallels between how the "universal egg" and transculturality foreground acts of mutual cultural exchange, resulting in a sense of universality. Transculturality, for example, "offers a conceptual landscape for considering cultures as relational webs and flows of significance in active interaction with one another,"[183] and likewise, Takemitsu was deeply invested in cross-cultural exchange and the mutual "harmonising" of cultures. Though he noted that "there are things which are perhaps very different from Western music [in traditional Japanese music],"[184] he did not view these qualities as exclusive. Koozin argues that Takemitsu's music, too, exhibits the "mutual influence of Eastern and Western artistic traditions in the twentieth century."[185]

To transcend and "harmonise" cultural differences and to achieve cultural understanding, Takemitsu endeavoured to create a "universal" music, evident in pieces such as *November Steps* for *biwa*, *shakuhachi*, and orchestra (1967). Through this piece, composed upon the request of Leonard Bernstein under commission by the New York Philharmonic Orchestra, he "wished to overcome those differences [between Western and Japanese instruments] and unite the[se] two

[182] Takemitsu, "Contemporary Music in Japan," 201.
[183] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 11.
[184] Takemitsu, "Contemporary Music in Japan," 203.
[185] Koozin, "Spiritual-Temporal Imagery in Music of Olivier Messiaen and Tōru Takemitsu," 185.

elements in [his] music."[186] When composing *November Steps*, Takemitsu expressed his trepidation with regards to the work's reception among American audiences, concerned that it may be perceived as a superficial blending of East and West:

> At first, I had considerable reservations about using *biwa* and *shakuhachi* in this new work. Perhaps the fact that it was to be premiered in the United States concerned me in that I feared it might be taken as just another exotic work. Then, too, I thought it might be foolish to waste my own efforts in experiments in mixing traditional Japanese with Western music.[187]

This passage reveals Takemitsu's awareness of the challenges in cultivating a "universal egg" and overcoming cultural boundaries and biases. Unfortunately, Takemitsu noted that "some performers openly demonstrated their antagonism as the opening of the piece was rehearsed,"[188] admitting that "of course there was a curiosity about the 'mysterious East.'"[189] This second remark underscores the Western-generated Orientalist discourse with which he was familiar. Nevertheless, despite the challenges it presented, Takemitsu felt that *November Steps* encouraged a deeper level of cultural understanding. Experiences such as these reveal Takemitsu's commitment to transculturality and cultural exchange, and his awareness about potential complications in achieving "universality." Takemitsu believed that such complications could be overcome through cultural exchange:

> Relationships of lending and borrowing had already developed in various cultures in the past. But at present, when modern Western dominance is facing collapse, they have a different significance.[190]

Such relationships can be observed in the modern music industry, where, as Benessaieh writes, there exist "numerous examples of cultural borrowings, reinscribed in a variety of

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[186] Takemitsu, *Confronting Silence*, 64.
[187] Takemitsu, *Confronting Silence*, 87-88.
[188] Takemitsu, *Confronting Silence*, 88.
[189] Takemitsu, *Confronting Silence*, 88.
[190] Takemitsu, *Confronting Silence*, 71.

cultural contexts, as well as genres, instruments, techniques, rhythmic and melodic changes, and transactions between musicians."[191] This is also true to environmental aesthetics, another field informing my thesis. For example, Brady and Prior note that environmental aesthetics "tends to draw largely on North American, European, and Anglo-understandings of environment, with some work on Japanese aesthetics of nature and gardens."[192] Moreover, Saito observes that "there was significant research on Japanese aesthetics of nature early in the development of environmental aesthetics […], which has continued into the present century."[193]

Overall, Takemitsu's believed that "the most important thing is the ability to understand each other deeply through cultural exchange."[194] He wrote, "There are still problems that separate us – sense of differences of race and color, [but] these are the things which we must strive to transcend."[195] Thus, based on his written statements, we can deduce that the "universal egg" concept contributed greatly to Takemitsu's worldview and identity.

3.5 CULTURAL AUTHENTICITY

A central theme in Takemitsu's cultural identity, as well as in contemporary Japanese music in general, is a search for cultural authenticity. The notion of cultural authenticity emerges periodically in scholarship on Japanese classical music, often for the purpose of determining a composer's cultural identity and designation. Due to the Western-based "modernisation" of Japan, many composers faced struggles in finding an "authentic" modern Japanese music. Utz suggests that "a quest for cultural independence from Western norms and ideologies might be

[191] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 28.
[192] Brady and Prior, "Environmental Aesthetics," 263.
[193] Allen Carlson, "Environmental Aesthetics," in *The Stanford Encyclopedia of Philosophy* (Stanford University, 2020), edited by Edward N. Zalta, accessed June 2021, https://plato.stanford.edu/entries/environmental-aesthetics, 5.2.
[194] Takemitsu, "Contemporary Music in Japan," 198.
[195] Takemitsu, "Contemporary Music in Japan," 204.

predominant among many East Asian composers today."[196] Consequently, Utz identifies an issue for composers being "how to find a way out of the fatal embrace of Japanese nationalism and the Western projection of 'Japaneseness' that, even in Japan, eventually led to quaint forms of 'self-exoticisation.'"[197] Composer Yūji Takahashi (b. 1938) for instance, reflected upon two common trends in the development of Japanese classical music, by which "traditionally trained Japanese composers [would] try to be modern by using Western idioms in their music, while composers trained in contemporary Western music [would] exploit traditional instruments."[198]

However, Conrad argues that "in understanding intellectual exchange under conditions of globality, we need to go beyond a quest for its origins."[199] Building upon Conrad's argument, I propose that the concept of cultural authenticity requires recontextualisation for contemporary Japanese composers. Due to the complicated history of Western music in Japan, I propose a transcultural mode of cultural authenticity that allows for biculturality, drawing upon Benessaieh's broad definition of transculturality:

> Derived from theoretical perspectives of cultures as relational and dynamic, transculturality can be understood as a cross-cultural competence, a cohesive identity that transcends frontiers or time, or a plural sense of self for individuals and communities who see themselves as continuously shifting between cultural flows and worlds, rather than identifying with a single, monolithic culture.[200]

Cultural authenticity as understood through the lens of transculturality allows for historically sensitive approaches to studies on contemporary Japanese composers, reducing the risk of perpetuating East-West dichotomies. Such a conceptualisation enables more nuanced discussions about the strategies that composers employed in their search for authenticity.

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[196] Utz, "Listening Attentively to Cultural Fragmentation," 602.
[197] Utz, "Listening Attentively to Cultural Fragmentation," 615.
[198] Utz, "Listening Attentively to Cultural Fragmentation," 615.
[199] Conrad, "'The Colonial Ties are Liquidated,'" 183.
[200] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 29.

In his written work, Takemitsu commented that "modern Japan has spent a long time trying to discover itself in the huge Western European mirror, but now that some time has passed, it should try to see itself in those countless fragments of mirror."[201] In analogising cultures as mirrors that reflect onto and influence others, Takemitsu alluded to the "Westernisation" of Japan and its resultant cultural hybridisation. To rectify the ensuing identity crises, Takemitsu mused that "the ability to unite those numerous scattered, distorted images is called imagination."[202] This ambiguous sentiment that Takemitsu called "imagination" may suggest that authenticity emerges from the conscious reframing of one's cultural identity. When citing such statements, there are two possibilities that deserve consideration and that may provide insight into Takemitsu's own cultural – or transcultural – authenticity: (1) Self-essentialising, and (2) internal colonialism.

3.5.1 Self-Essentialising

In using the term self-essentialising, I refer to Utz's discussion about the alleged essentialisation of Japanese cultural aesthetics by Japanese composers. Lehrich and Fukunaka have also used the term self-Orientalising. For instance, among contemporary East Asian composers, Utz argues that "pentatonic romanticism" – a term coined by Barbara Mittler – was "the predominant style in (East) Asia before 1945 (or 1978 in the case of China), which continues to be a major trend in today's East Asian musical production."[203] Utz views this practice as a possible form of self-essentialisation. For contemporary Japanese composers, this may involve re-importing or reclaiming traditional Japanese aesthetics, whereby "Western appropriations of Asian music […] are in turn employed and re-appropriated by Asian musicians

[201] Takemitsu, *Confronting Silence*, 71.
[202] Takemitsu, *Confronting Silence*, 71.
[203] Utz, "Listening Attentively to Cultural Fragmentation," 602.

to express their (postcolonial) identities."[204] This practice may be cited to cast doubt upon a composer's cultural authenticity. Through a transcultural view of authenticity, however, self-essentialisation may be reconsidered and recontextualised such that it does not necessarily detract from a musician's compositional authenticity.

With regards to Takemitsu, statements he made concerning his decision to study traditional Japanese music have been used to bolster narratives about his alleged rediscovery of Japanese culture, often via the over-emphasis of the influence of Cage. For example, Narazaki and Kanazawa cite Takemitsu's assertion from 1988 that "it was largely through [his] contact with John Cage that [he] came to recognise the value of [his] own tradition."[205] In exploiting this narrative, Takemitsu's cultural authenticity may be called into question due to potential self-essentialisation. Though we should not discredit how "Cage Shock" in the 1960s helped to "validat[e] non-European music aesthetics for the profit of Japanese composers"[206] or how Cage contributed to Japan's "re-import[ing] [of] Zen Buddhism,"[207] it is equally important to recognise other conduits by which contemporary Japanese composers reconciled their relationship to traditional music, aesthetics, and culture. Moreover, the use of traditional aesthetics in contemporary music may not necessarily be evidence of self-essentialisation. According to Fukunaka, "one should exercise caution in asserting whether this [practice] should be called a case of 'self-Orientalism."[208]

In an essay from 1980, Takemitsu recounted his concern about unintentionally self-essentialising by combining elements from traditional Japanese music and elements from

[204] Utz, "Listening Attentively to Cultural Fragmentation," 587.
[205] Narazaki and Kanazawa, "Takemitsu, Tōru."
[206] Fukunaka, "World Music History and Interculturality," 61.
[207] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 21.
[208] Fukunaka, "World Music History and Interculturality," 65.

Western art music. Takemitsu stated, "Nothing that truly moves us will come from the superficial blending of East and West. Such music will just sit there."[209] To avoid allegations of self-essentialisation, he sought to develop a more genuine or authentic synthesis. On this subject, Lehrich writes that Takemitsu was "concerned that the insertion of traditional instruments into a Western orchestral context would inevitably lead to tokenism, colonialist trivialisation, or even support for right-wing *Nihonjinron* ('Japaneseness') essentialism."[210] Nonetheless, he "never slipped into self-Orientalising."[211] Likewise, Burt asserts:

> Takemitsu avoid[ed] the temptation of opting for the most obvious and superficial form of East-West "hybridisation," [namely] the appropriation of actual Japanese scales and melodies, of the kind practised in particular by the [Japanese] "nationalist" musicians [of the twentieth century].[212]

Takemitsu periodically wrote about the challenges he faced in attempting to authentically express his biculturality through traditional Japanese music and Western art music without partaking in self-essentialisation. I propose that investigations into self-essentialisation in Takemitsu's writings benefit from a transcultural view of authenticity that accounts for possible internalised cultural biases and hybridisation. Considering self-essentialisation through a transcultural lens offers new perspectives on Takemitsu's mode of authenticity, his use of traditional instruments and aesthetics, his writings on culture and cultural identity, and his experiences with "Westernisation."

3.5.2 Internal Colonialism

Lastly, I consider the possibility of internal colonialism, which may have affected Takemitsu's perception of his cultural authenticity. The concept of internal colonialism appears

[209] Takemitsu, *Confronting Silence*, 91.
[210] Lehrich, "Hearing Transcendence," S219.
[211] Lehrich, "Hearing Transcendence," S219.
[212] Burt, *The Music of Tōru Takemitsu*, 235.

frequently in Latin American literature from the 1960s to refer to the "internal" perpetuation of colonialist practices of subjugation or exploitation without the direct or persistent involvement of another nation.[213] In Japan, the "modernisation" reforms of the Meiji Restoration have been interpreted by Conrad as having "essentially incorporated a U.S. image of Japan and formulated it as a self-realisation."[214] Conrad contends that this "self-realisation" was accomplished through the discursive separation between "modernisation" and "Westernisation," despite these terms' inseparability from each other.[215] Considering the possibility of internal colonialism when discussing contemporary Japanese composers offers a strategy for considering internalised cultural biases. With internal colonialism in mind, I investigate two types of statements written by Takemitsu: (1) Statements on difference, and (2) statements on "denying any 'Japaneseness.'"[216]

3.5.2.1 Statements on Difference

Takemitsu's statements on alleged cultural and musical differences occasionally seem to suggest a dichotomy of East and West. In interpreting such statements, it is crucial to consider the unique context of each, Takemitsu's idiosyncratic writing style, and the cultural biases that he may have internalised. For instance, Takemitsu wrote in 1987 that in Western cultures, "time is linear,"[217] whereas in Japanese culture, time is "circulating" or "repeating."[218] He also stated in 1992 that "indigenous sound cannot be separated from its nature [or] its location. […] The music

[213] Norma B. Chaloult and Yves Chaloult, "The Internal Colonialism Concept: Methodological Considerations," *Social and Economic Studies* 28, no. 4 (1979): 85.
[214] Conrad, "'The Colonial Ties are Liquidated,'" 182.
[215] Conrad, "'The Colonial Ties are Liquidated,'" 192.
[216] Takemitsu, *Confronting Silence*, 57.
[217] Tōru Takemitsu, "My Perception of Time in Traditional Japanese Music," *Contemporary Music Review* 1, no. 2 (1987): 11.
[218] Takemitsu, "My Perception of Time in Traditional Japanese Music," 11.

of the Western world, on the other hand, may be transported to other locations."[219] When read without consideration for possible internal colonialism, these statements seem to endorse an East-West dichotomy. Importantly, however, Takemitsu also talked at length about how his experiences with Western-style music influenced his perception of Japanese music:

> It is these two extremes [of music] that I have called the "sound of the East; sound of the West," or "portable and nonportable sound." But I think we must look very carefully at both of these traditions. I live in today's society, with the same lifestyle as Westerners, and daily [I] am in touch with political, economic, social, and artistic events in the world. I am not in the Edo period [of Japan], but in the closing years of the twentieth century. I happen to have been born in Japan of Japanese parents and grew up in Japan. […] I was not able to plunge into [traditional Japanese music] uncritically, perhaps because of my study and knowledge of Western music, but also because I live in modern times. I have been trying not to view Japan as an absolute, but as a duality, otherwise the tradition does not come alive, but remains a meaningless antique.[220]

This statement, originally from a 1989 lecture that Takemitsu gave at the Donald Keene Centre at Columbia University, was published in 1990.[221] The first part recognises and even critiques his past distinctions between Japanese and Western music. It subtly alludes to the impacts of "Westernisation" under the guise of "modernisation" on Takemitsu's lifestyle and perception of different cultures. The second part indicates Takemitsu's desire to overcome his internalised biases. To this effect, Takemitsu previously remarked in 1980, "I dislike generalisations such as 'Western' or 'Eastern.'"[222] Based on these assertions, it is evident that Takemitsu ultimately sought to overcome his internalised biases about Japan and to transcend, rather than to support, an East-West binary opposition.

Other statements by Takemitsu on cultural difference could also risk misinterpretation, such as his reflections on the American movies he used to watch with his family during his

[219] Fukunaka, "World Music History and Interculturality," 63.
[220] Takemitsu, *Confronting Silence*, 68.
[221] Takemitsu, *Confronting Silence*, 68.
[222] Takemitsu, *Confronting Silence*, 59.

childhood. At the time, these movies seemed to show him "great differences that existed between the culture of [his] own country and that of America, [where] America appeared like a great, shining dream."[223] Although this sentiment seems to exploit difference, it is crucial to interpret it within the context of pre-WWII Japan, during which militaristic nationalism was on the rise. As previously discussed in this chapter, Takemitsu held anti-nationalistic views.

Furthermore, on alleged musical and aesthetic difference, Takemitsu made assertions such as, "The Japanese are a people who have been endowed with a keen receptivity towards timbre from ages past."[224] With consideration for internal colonialism, however, such an assertion resembles traditional Orientalist-affiliated rhetoric about East Asian cultures, thus I read this statement as further evidence of Takemitsu having internalised Western-generated cultural biases. Nevertheless, according to Ohtake, "for Takemitsu, to admit [musical or cultural] difference [was] not to make one superior or inferior, but to understand each culture more profoundly."[225] Ohtake's argument is strengthened by Takemitsu's commitment to universality, evidenced by his interest in the "universal egg."

3.5.2.2 Statements on Denying "Japaneseness"

The second type of written statement concerns Takemitsu's early denial or avoidance of "Japaneseness" – that is, self-identification and association with traditional Japanese culture. Although statements of this type may be evidence of internal colonialism, they need not detract from Takemitsu's cultural authenticity. Authenticity through the lens of transculturality accounts for "an *embodied situation of cultural plurality* lived by many individuals and communities of

[223] Takemitsu, "Contemporary Music in Japan," 200.
[224] Takemitsu, "My Perception of Time in Traditional Japanese Music," 9.
[225] Ohtake, "Creative Sources," 84.

mixed heritage and/or experience whose multifaceted situation is rendered more visible under globalism."[226] When discussing authenticity in Takemitsu's written work, Fukunaka writes:

> In the case of Takemitsu, while it is not to cast doubt on his fascination with Eastern philosophies, his (apparent) belief that ambiguous reference to something unambiguously "non-Western" would sum up his creation deserves close examination. Takemitsu seem[ed] to suggest that […] his being Japanese would trump any authenticity issues […] regarding creative motivation.[227]

As Fukunaka suggests, Takemitsu's writings occasionally imply an essentialist view of Japanese and Western cultures, in which authenticity is inherent in one's ethnicity or nationality. This interpretation of Takemitsu's beliefs falters, however, when compounded with the composer's writings on denying or avoiding "Japaneseness." To extend Fukunaka's interpretation, I apply theories of transculturality. Instead, I propose that Takemitsu's authenticity requires recontextualisation to account for possible internal colonialism. Expressing a similar sentiment to Fukunaka, Burt states:

> While […] Takemitsu tended to think he was working towards a sort of cultural cosmopolitanism through his composition, there is repeated evidence in his writings that – despite such "advanced" ideas – he still unconsciously thought in terms of the old binary opposition of "Japan" and "Other" to which his nationalist colleagues adhered.[228]

Rather than interpreting the cultural biases in his writings as evidence to a binarised mode of thinking, I propose that such biases reveal the internal colonialism that Takemitsu consciously sought to overcome. As discussed previously, Takemitsu exhibited an awareness and self-consciousness of his biases. Nevertheless, Burt later acknowledges Takemitsu's "lifelong quest […] for a kind of cultural transcendence, an internationalism of outlook."[229]

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[226] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 25. Emphasis in original.
[227] Fukunaka, "World Music History and Interculturality," 65.
[228] Burt, *The Music of Tōru Takemitsu*, 128.
[229] Burt, *The Music of Tōru Takemitsu*, 234.

In sum, Takemitsu's writings reveal his wish to "swim in the ocean that has no West and no East."[230] In examining his relationship to Japanese and Western cultures, his writing style, his struggles with cultural identity, and his commitment to universality, as per the "universal egg" concept, we can reframe common narratives about his life and his mode of cultural – or transcultural – authenticity. Despite possible evidence of self-essentialising and internal colonialism, Takemitsu sought to transcend hierarchical notions of difference and to "harmonise" humans through music. Music, Takemitsu theorised, was "not as a mere recreation or pleasant pastime, but […] something that is part of a larger human experience."[231] A central goal for him, then, was to develop a "universal music of the world's peoples."[232]

[230] Burt, *The Music of Tōru Takemitsu*, 234.
[231] Takemitsu, *Confronting Silence*, 62.
[232] Takemitsu, *Confronting Silence*, 57.

Part Two – Case Studies: "Harmony" in Three Pieces

4. Temporality and Space in *Garden Rain*

In this chapter, I show how Takemitsu invokes his concept of *Oto no Kawa* ("stream of sound" or "river of sound") through elements of space, time, sound, and silence in *Garden Rain* (1974). *Oto no Kawa* is Takemitsu's philosophy that "music is taken from the stream of sounds which surround us every day."[233] In my analysis, I show that *Oto no Kawa* reflects ideas about "harmonious" human-nature relationships in Zen Buddhism and Shintoism. In *Garden Rain*, I also detect the notion of *Ma* (translated by Takemitsu as "time-space"[234]), which, in my reading, resonates strongly with Canadian philosopher Marshall McLuhan's concept of "acoustic space" and Canadian composer R. Murray Schafer's idea of the "soundscape."

After introducing *Garden Rain*, I elaborate upon *Oto no Kawa*, then discuss its links to Zen Buddhism and Shintoism, with particular attention to the Shinto concept of *Ma*. Next, I examine the Western concepts of the "acoustic space" and the "soundscape." The final section of this chapter provides an analysis of *Garden Rain* to reveal how Takemitsu conveys "harmony" between humans and nature – specifically, garden plant life – through elements of space and time, both metaphorical and literal.

4.1 *GARDEN RAIN*: INTRODUCTION

Garden Rain is a piece for brass ensemble composed by Takemitsu in 1974. It was commissioned by the U.K.-based Philip Jones Brass Ensemble, one of the first classical brass ensembles, which was founded in 1951 by trumpeter Philip Jones (1928-2000). Burt identifies *Garden Rain* as part of both Takemitsu's "waterscape" series (i.e., Takemitsu's pieces that

[233] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 38.
[234] Koozin, "Tōru Takemitsu and the Unity of Opposites," 44.

thematise water and rain and which contain his "S-E-A" motif of pitches Eb-E-A) and his garden-inspired pieces.[235] The inspiration for *Garden Rain* came from a poem of the same title written by an eleven-year-old Australian girl named Susan Morrison. Takemitsu discovered Morrison's poem in *Miracles: Poems by Children of the English-Speaking World*, an anthology of English-language poetry by children compiled by Richard Lewis and published in 1966.[236] Morrison's poem, included by Takemitsu in the score for *Garden Rain*, is as follows:

> Hours are the leaves of life,
> And I am their gardener…
> Each hour falls down slow.[237]

Two elements of this poem resonated conceptually with Takemitsu's compositional philosophy: (1) Time, and (2) gardens. Ohtake proposes that, "intrigued by the idea of time in this poem,"[238] Takemitsu engaged musically with elements of temporality in his piece *Garden Rain*. Moreover, "the [poem's] concept of [the] garden, where many different natural materials co-exist in harmony, provide[d] an important philosophical base [for] his music."[239] For Takemitsu, these two concepts were interconnected. In a discussion with American composer Roger Reynolds (b. 1934) on October 26, 1990, Takemitsu commented upon the significance of time within garden spaces. For example, he noted the unique growth rates of different plants and the ways in which humans could engage with a garden's temporal dimensions by physically moving through a garden:

> There are many different "times" in a garden… The movement of vegetation, the "time" of vegetation growing, the fast changes of elements like grass… […] I am interested in

[235] Burt, *The Music of Tōru Takemitsu*, 177.
[236] Takemitsu, *Confronting Silence*, 112.
[237] Burt, *The Music of Tōru Takemitsu*, 166.
[238] Ohtake, "Creative Sources," 80.
[239] Ohtake, "Creative Sources," 32.

> this sort of traversing of multiple "times," and as much as possible, I want to understand the orchestra in this way.[240]

From this description of Takemitsu's interest in the connections between time and gardens, we can see why Morrison's poem resonated deeply with Takemitsu's views on composition. As I explain below, Takemitsu also invokes the concept of *Oto no Kawa* musically in *Garden Rain*.

4.2 TAKEMITSU'S THEORY OF *OTO NO KAWA*

Takemitsu developed his concept of *Oto no Kawa*[241] in 1948. Ohtake describes *Oto no Kawa* as the belief that "sounds are always flowing around us like a stream."[242] Under this concept, Takemitsu believed that composers should be in unity with their music, and that the purpose of composing was to "giv[e] meaning to the stream of sounds that penetrates the world we live in."[243] To put it another way, *Oto no Kawa* expresses Takemitsu's philosophy that musical sounds are neither distinct nor separate from sounds in nature. Rather, music is a "continuation of natural sounds."[244] I contend that *Oto no Kawa* is also a metaphor for Takemitsu's belief that, like composers and their music, humans and nature should have a "harmonious" relationship. My contention is further supported by how Takemitsu disagreed with notions of what he called "human superiority over nature."[245]

Takemitsu's *Oto no Kawa* can be traced to ideas from Zen Buddhism and Shintoism. The concept also resembles several ideas within Western environmental aesthetics, such as the

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[240] Roger Reynolds and Tōru Takemitsu, "Roger Reynolds and Tōru Takemitsu: A Conversation," *The Music Quarterly* 80, no. 1 (Spring 1996): 65.

[241] See Glossary of Japanese Terms.

[242] Ohtake, "Creative Sources," 27. See also Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 38.

[243] Takemitsu, *Confronting Silence*, 80.

[244] Ohtake, "Creative Sources," 16.

[245] Takemitsu, *Confronting Silence*, 18.

"acoustic space" and the "soundscape," both of which emphasise the inextricability of humans and environments. As it turns out, these ideas in environmental aesthetics were indeed partially derived from pre-existing philosophies of nature from Japan and other East Asian countries.[246] To illuminate Takemitsu's own views on nature that inform his compositions, I first explore the influence of Zen Buddhism on *Oto no Kawa*'s conceptualisation of "harmony." I focus primarily on notions of Selfhood and the transcendence of ego. Next, I investigate the impacts of Shinto ideas about coexistence and respect between humans and nature, as well as the concept of *Ma*.

4.2.1 Zen Buddhism: Takemitsu's Responses

One of the main teachings in Zen Buddhism is the transcendence of ego and the Self. Takemitsu scholar Mikiko Sakamoto explains that "Zen requires that a person put[s] […] worldly desires, worries, and all other thoughts out of their mind [when listening to music]. Though they can physically hear noises and accept all natural sounds and happenings, they should not consciously listen to them."[247] Ideally, this manner of experiencing music nullifies the ego, generating what Sakamoto claims to be a selfless mode of listening. In addition, such experiences of music require an egalitarian outlook that equally accepts all sounds, for Zen Buddhism accepts the "simultaneous presence and absence of all things."[248] According to aesthetics expert Saito, this philosophy also promotes an elevation of the "mundane" and "ordinary."[249] These ideas within Zen Buddhism had a profound impact on Takemitsu's own philosophy of *Oto no Kawa*. Echoing Zen Buddhist beliefs, *Oto no Kawa* conceives all sounds

[246] Carlson, "Environmental Aesthetics," 5.2.
[247] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 17-18.
[248] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 3.
[249] Yuriko Saito, "The Japanese Aesthetics of Imperfection and Insufficiency," *The Journal of Aesthetics and Art Criticism* 55, no. 4 (1997): 382.

and silences as equal, and it insinuates that composers should nullify the Self, "relinquishing the power to impose [their] own ideas and wishes."[250]

Ideas about selflessness and the transcendence of ego deriving from Zen Buddhism are also evident in traditional Japanese nature aesthetics, in which one should avoid "imposing a design upon nature irrespective of its own workings and patterns."[251] In Japan, this can be observed in agricultural and gardening practices which imitate natural environments. For instance, according to Nakane, traditional Japanese gardens should express a symbiotic relationship between humans and nature.[252] Takemitsu seemed to be drawn to gardens for these reasons, evident in his declaration that "[gardens] do not reject people."[253]

Paralleling his views on nature, Takemitsu believed that the human Self should not impose itself upon music. In his writings about his compositional method, he commented, "I gather sounds around me and mobilise them with the least force possible. The worst [strategy] is to move them around like driving an automobile."[254] The egalitarian nature of these sentiments resonates with Zen Buddhism's notion of Selfhood. By the 1970s, Takemitsu was advocating a selfless mode of composition. In 1971, he wrote:

> I wish to free sounds from the trite rules of music. […] I want to give sounds the freedom to breathe. Rather than on the ideology of self-expression, music should be based on a profound relationship to nature.[255]

Strikingly, Takemitsu's statement mirrors ideas about the ideal performance of traditional Japanese music. Traditional performance is heavily influenced by Zen Buddhism. Ohtake notes

[250] Saito, "The Moral Dimension of Japanese Aesthetics," 88.
[251] Saito, "The Moral Dimension of Japanese Aesthetics," 89.
[252] Nakane, "Structure in the Japanese Garden," 217.
[253] Takemitsu, *Confronting Silence*, 93.
[254] Burt, *The Music of Tōru Takemitsu*, 182.
[255] Takemitsu, *Confronting Silence*, 17.

that the ideal performance involves a selfless expression in which "the enunciated sound itself gains utmost freedom and life"[256]; and the Self, "emancipated."[257]

Notions of Selfhood and egalitarianism from Zen Buddhism also affected Takemitsu's understanding of space. As I later examine, space as conceptualised in Zen Buddhism is central to Takemitsu's treatment of the spatial aspects of *Garden Rain*, ranging from the physical space between instruments to the metaphorical space between notes. Zen Buddhism situates the human Self as equal to – and inseparable from – the environment, inhabiting the same space. This notion of oneness between humans and their environments is expressed through the term *Ichi-on jobutsu* ("one-sound enlightenment/Buddhahood"). *Ichi-on jobutsu* refers to the idea of oneness in Zen Buddhism. According to Sakamoto, it suggests that Buddhahood or enlightenment may be attained through the perfection of a single note or sound.[258] Although sometimes used in reference to the sound of the *shakuhachi* (a Japanese end-blown flute), *Ichi-on jobutsu* encapsulates a central theme of Zen Buddhism: "harmony" between the Self and nature.

4.2.2 Shintoism and *Ma*: Takemitsu's Responses

Shintoism represents another influence upon Takemitsu's compositional philosophy, as he was invested in the moral aspect of Japanese nature aesthetics. Shintoism is the indigenous religious tradition of Japan, "noted [by Saito] for its affirmation and celebration of everything in this world, [and] expressed in its nature worship."[259] Shintoism is largely centred on the belief in and worship of *kami*, spiritual entities that are said to inhabit all objects. Through the worship of *kami*, Shintoism fosters "respect, care, and consideration for others, both humans and

[256] Ohtake, "Creative Sources," 86.
[257] Ohtake, "Creative Sources," 99.
[258] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 29.
[259] Saito, "The Japanese Aesthetics of Imperfection and Insufficiency," 381.

nonhumans."[260] As with Zen Buddhism, Shintoism does not make value judgments about different objects and actions. Furthermore, Shintoism avoids strict distinctions between sounds in nature and sounds in music.[261] These ideas clearly touched Takemitsu:

> What I want to do is not put sounds in motion towards a goal by controlling them. Rather, I would prefer to let them [be] free, if possible, without controlling them. […] To gather the sounds […] and gently put them in motion.[262]

Takemitsu's *Oto no Kawa*, then, speaks to the egalitarianism and morality of Shintoism, following the Shinto tradition of "respecting the innate characteristics of [all] objects."[263] Moreover, this double sentiment of egalitarianism and morality resonates with Takemitsu's use of silences and empty spaces – called *Ma* – in his music.

Ma is a Shinto aesthetic concept that had a profound impact upon Takemitsu's style of composition, his development of *Oto no Kawa*, and his understanding of "harmony." Scholar Jonathan Chenette notes that this concept derives from Shinto religious practices of "perceiving the instant at which […] *kami*, or divinities, descended to earth."[264] These *kami* would then fill spaces or voids with their *chi*, or spiritual force, at specific points in time. As a result, Chenette suggests that "empty intervals of space and time, in general, came to be perceived as invitations to some sort of action, and all such intervals came to be called *Ma*."[265]

In music, *Ma* typically takes the form of deliberate pauses between notes that are imbued with meaning. Takemitsu described *Ma* as "time-space with tensions."[266] Thus, we can deduce that *Ma* resonated with his interest in the temporal and spatial aspects of a garden, among other

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[260] Saito, "The Moral Dimension of Japanese Aesthetics," 85.
[261] Green, "The Influence of Nature on Two Works," 10.
[262] Chenette, "The Concept of *Ma*," 6.
[263] Saito, "The Moral Dimension of Japanese Aesthetics," 85.
[264] Chenette, "The Concept of *Ma*," 3.
[265] Chenette, "The Concept of *Ma*," 3.
[266] Koozin, "Tōru Takemitsu and the Unity of Opposites," 44.

things. Takemitsu also described *Ma* as the moment at which sound and silence confront one another, "balancing each other in a relationship beyond any objective measurement."[267] Essentially, *Ma* elevates silence to encourage equality and "harmony" between the audible and inaudible. When this concept is applied to a physical garden, it "harmonises" different garden elements, emphasising the intervals of space and time that exist between them. As a musical device, then, *Ma* is most evident in slow pieces with long notes or pauses, such as *Garden Rain*.

Central to Takemitsu's overarching belief in "harmony" is *Ma*'s conceptualisation of time. Takemitsu wrote that the philosophy of *Ma* accepts "[the] synchronic existence of differing flows of time."[268] Thus, *Ma* conceives time as circular and infinite, rather than linear and finite. This conceptualisation of time is crucial to understanding the relationship between sound and silence. Because *Ma* accepts sound and silence as existing simultaneously and constantly, intervals of silence are perceived as active and meaningful. To this effect, Takemitsu framed *Ma* as a type of "living" space that could not be controlled or dominated by composers.[269]

In sum, Takemitsu's theory of *Oto no Kawa* draws heavily upon Zen Buddhism and Shintoism concerning its egalitarian and selfless mode of listening, its respect and appreciation for all objects' essential characteristics, and its conceptualisation of time and space as infinite and constant, as per the Shinto concept of *Ma*. *Oto no Kawa* speaks to Takemitsu's overarching notion of "harmony," allowing us to draw parallels between "harmony" in Takemitsu's music and ideas about "harmonious" human-nature relationships within Western environmental aesthetics.

[267] Takemitsu, *Confronting Silence*, 55.
[268] Takemitsu, "My Perception of Time in Traditional Japanese Music," 10.
[269] Ohtake, "Creative Sources," 89.

4.3 WESTERN PARADIGMS FOR TEMPORAL-SPATIAL "HARMONY"

4.3.1 "Acoustic Space"

In the Western philosophical tradition, the term "acoustic space" traces back to the late nineteenth century. Used initially by psychologists to describe the directional listening and perception of airborne sound, it later appeared in the 1920s and 1930s in German writings on radio communication as *akustischer Raum*.[270] Its definition today, however, is primarily attributed to Canadian literary scholar and philosopher Marshall McLuhan (1911-1980), who popularised the term in the mid-twentieth century.[271] One of the earliest appearances of McLuhan's use of the term was in *Explorations* (1953-1959), a periodical co-edited by McLuhan and American anthropologist Edmund Carpenter (1922-2011).[272] McLuhan and Carpenter used the term to refer to any auditory space in which there is "no point of favoured focus."[273] It is this definition of "acoustic space" that resonates with Takemitsu's *Garden Rain* in its similar conceptualisation of space and auditory perception. "Acoustic space," defined by Carpenter, is:

> A sphere without fixed boundaries, space made by the thing itself; not space containing the thing. It is not a pictorial space, boxed in, but dynamic, always in flux, creating its own dimensions moment by moment. It has no fixed boundaries; it is indifferent to background.[274]

This description highlights several elements: a lack of singular focal points, an avoidance of traditional "foreground" and "background" distinctions, and a sense of inclusivity, whereby "the sound itself […] creates the space."[275] Within "acoustic space," sound itself has a spatial dimension, mirroring Takemitsu's belief that sounds physically and metaphorically surround

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[270] Clarke, "Introduction," 6.
[271] Clarke, "Introduction," 6.
[272] R. Murray Schafer, "Acoustic Space," *Circuit* 17, no. 3 (2007): 83.
[273] Veit Erlmann, "'Acoustic Space' – Marshall McLuhan Defended Against Himself," *The Senses and Society* 11, no. 1 (2016): 38.
[274] Erlmann, "'Acoustic Space,'" 38.
[275] Cavell, *McLuhan in Space*, 157.

humans, articulated in his philosophy of *Oto no Kawa*. The spatial dimension of an "acoustic space" applies to physical buildings and rooms, as well as metaphorical space, whereby, "a mental map of one's surroundings [is] constructed on the basis of what one hears."[276] In the latter definition, sounds create a sense of space.

Importantly, McLuhan made strong distinctions between the limits of visual space as opposed to "acoustic space":

> The *eye* makes a "visual space structure" with individual points of view or centres and definite margins or boundaries – everything in its proper place and time. Each of our senses makes its own space, but no sense can function in isolation. […] The *ear* makes an "acoustic space structure" with centres everywhere and margins nowhere, like a musical surround or the boundless universe.[277]

McLuhan's statement suggests that visual space is fixed, whereas "acoustic space" is boundless and mutable. Thus, "acoustic space" is all-inclusive. These ideas about the inclusivity and boundlessness of "acoustic space" are significant when considering Takemitsu's interest in including and balancing both sound and silence in his music.

In sum, the main characteristics of "acoustic space" include a lack of rigid boundaries, the use of sound for communicative purposes, and a lack of distinction between "foreground" and "background." In popularising the concept, McLuhan merged sound's spatial properties with humans' auditory perception of such auditory spaces.

4.3.2 "Soundscape"

A second concept within Western environmental aesthetics that resonates with *Oto no Kawa* is Canadian composer R. Murray Schafer's (1933-2021) notion of the "soundscape" in the

[276] Clarke, "Introduction," 4.
[277] Cavell, *McLuhan in Space*, 75. Emphasis in original.

late 1960s.[278] Schafer based The World Soundscape Project (1970) at Simon Fraser University on this concept. By examining the relationship between humans and acoustic environments, The Project aimed to "bring congruence to the relationship between the human community and its sonic environment."[279] This objective depends upon "harmony" between humans and nature.

Schafer's "soundscape" refers to the entire range of sounds that exist within a space. Much like an "acoustic space," a "soundscape" can be understood as an "acoustic manifestation of 'place,' and a medium through which a place's social meaning is reconfirmed."[280] Schafer mainly used the term to denote a physical space filled with and comprised of sounds. Moreover, a "soundscape" is inclusive of all sounds within a given space. It may also refer more abstractly to the notion that humans live within a world of metaphorical sounds, an idea which resembles *Oto no Kawa*'s framing of sounds as ever-present and circulating throughout human life.

In addition, Schafer's "soundscape" addresses the auditory perceptual experience of humans in an environment, such as how human presence and activities influence nature, and vice versa.[281] Due to how the idea of the "soundscape" frames humans as inextricable from their environments and emphasises symbiotic human-nature relationships, I contend that Schafer's concept invokes the idea of "harmony."

Schafer's interest in human-nature relationships culminated with "site-specific works." For example, his *Music for Wilderness Lake* (1979) incorporates its performance location into the creation of its "soundscape."[282] This piece – like Takemitsu's *Garden Rain*, composed

[278] Megan E. Hill, "Soundscape," in *Grove Music Online* (Oxford University Press, 2014), accessed September 10, 2021, https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.A2258182.
[279] Hill, "Soundscape."
[280] Hill, "Soundscape."
[281] Hill, "Soundscape."
[282] Sarah Teetsel, "Studying Score Sketches for *Music for Wilderness Lake*," unpublished paper presented at the *American Musicological Society Annual Meeting 2020*, Online, November 7-8 and 14-15, 2020.

roughly five years earlier – is written exclusively for an all-brass ensemble. It involves twelve trombonists situated along a lakeshore. Both *Music for Wilderness Lake* and *Garden Rain* involve unique and specific instrumental groupings. In the former, the trombonists are divided into three groups of four. Musical ideas are frequently passed between the three groups, which, as Sarah Teetsel observes, "result[s] in a spatialisation of sound from the lakeshore."[283] In this "soundscape," Schafer sought to blend sounds from musical instruments with sounds from nature, without prioritising the former over the latter. Teetsel concludes that *Music for Wilderness Lake* "blurs the boundary between where the ambient, natural sounds end and the musical composition begins."[284] In an ideal performance, the natural environment determines these parameters.

According to Ohtake, "Schafer want[ed] people to belong to their natural surroundings through his 'soundscape' just as plants and objects in Japanese gardens 'harmonise' with each other."[285] Based on this assertion, we can draw parallels between the philosophies behind the "soundscape" and Takemitsu's interest in space within garden structures. Though Takemitsu did not seek to include direct sounds from nature in his works, pieces such as *Garden Rain* convey a similar philosophy of space and sound by implementing *Ma* and by engaging with physical space via instrumental groupings. Furthermore, according to Ohtake, Takemitsu "deeply sympathise[d] with Schafer's idea, whose purpose, according to Takemitsu, [was] to listen to the universal and cosmic modality through our environment's sounds."[286] Interestingly, Schafer's idea may have been inspired by Japanese culture. According to L. Brett Scott, he and Takemitsu first became acquainted in the mid-1980s. At the time, Schafer visited Kyoto, Japan with his wife Jean to

[283] Teetsel, "Studying Score Sketches," 3-4.
[284] Teetsel, "Studying Score Sketches," 9.
[285] Ohtake, "Creative Sources," 27.
[286] Ohtake, "Creative Sources," 27.

attend a performance by the Kyoto Symphony Orchestra that included Schafer's *Ko wo kiku* (1985) (*Listen to the Incense*), a work inspired by Japanese incense ceremony. This piece had been commissioned by the Kyoto Community Bank. While in Japan, "[Takemitsu] introduced the Canadian couple to Japanese culture, including the many beautiful Buddhist temples and the tea and incense ceremonies."[287] Prior to his visit to Japan, Schafer may have already been interested in traditional Japanese culture. Through *Oto no Kawa*, Takemitsu created a similar spatialisation of sound to Schafer's "soundscape" in *Garden Rain* and many of his other works.

4.4 *GARDEN RAIN*: ANALYSIS OF TEMPORAL-SPATIAL "HARMONY"

In *Garden Rain*, Takemitsu expresses "harmony" between humans and nature through the musical application of *Oto no Kawa*. This involves engaging with the music's spatial and temporal dimensions. I contend that Takemitsu's treatment of space and time in *Garden Rain* resonates with the concepts of the "acoustic space" and the "soundscape." The combination of philosophies at play in this work, and the commonalities they share, represent the basis for *Garden Rain*'s transcultural aesthetics and style.

4.4.1 Instrumental Spacing and Grouping

One of the main strategies that Takemitsu employs for mobilising "harmony" is the physical spatial distancing and grouping of instruments during performance. *Garden Rain* is scored for ten brass instruments, which he divides into two groups of five instruments each. These two groups are separated spatially during performance, with one group "upstage" (Group 1) and the other "downstage" (Group 2).[288] Group 1 consists of two trumpets in C, one horn in F, one trombone, and one tuba. Group 2 consists of two trumpets in C, two trombones, and one bass

[287] L. Brett Scott, *R. Murray Schafer: A Creative Life* (Lanham: Scarecrow Press, 2019), 80.
[288] Burt, *The Music of Tōru Takemitsu*, 166.

trombone. Within the score for *Garden Rain*, Takemitsu includes his diagram of the spatial positioning of ensemble members (Figure 4.1):

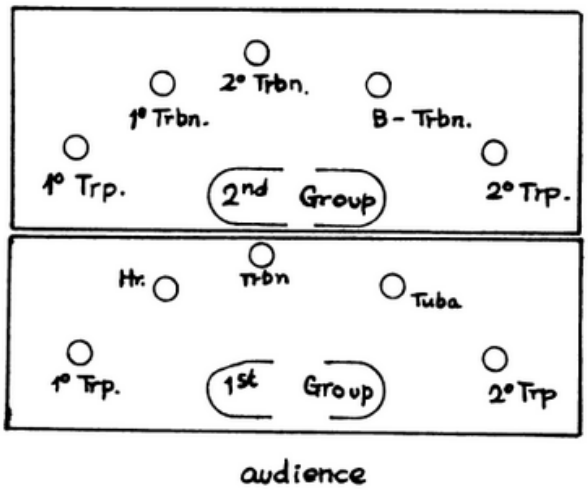


Figure 4.1: *Garden Rain*, score insert. Takemitsu's diagram of ensemble positioning.[289]

Takemitsu's physical placement and division of instruments produces a type of "acoustic space," in which his stated objective is "to create several different audio foci."[290] By separating the two groups, Takemitsu creates literal space between instrumentalists, which then produces a sense of metaphorical space between sounds. The instruments' spacing thus engages with *Oto no Kawa* by creating a context for sounds to circulate in space and around humans.

In his writings, Takemitsu stated, "The spatial arrangement of instruments is very important to me."[291] *Garden Rain* is one of his many pieces that features a specific plan for instrumental spacing. He started employing this technique in his music as early as the 1960s with pieces such as *The Dorian Horizon* (1966).[292] It became a staple of his compositional method by

[289] Tōru Takemitsu, *Garden Rain* (Paris: Editions Salabert, 1974), score insert. Thank you to the Marvin Duchow Music Library for arranging access.
[290] Takemitsu, *Confronting Silence*, 86.
[291] Takemitsu, *Confronting Silence*, 110.
[292] Burt, *The Music of Tōru Takemitsu*, 86.

the 1970s, exemplified by works such as *Cassiopeia* (1971).[293] This staging technique of physical instrumental redistribution is central to Takemitsu's orchestral "sound garden" metaphor, in which the composer admitted to "always analogising [the orchestra] to a garden."[294] Moreover, this technique produces an "acoustic space" or "soundscape" that emphasises the spatialisation of sound.

Ohtake introduces Takemitsu's "sound garden" metaphor in her observation that *The Dorian Horizon* features two instrumental groups that are physically separated. Ohtake observes that "each component is highly refined and detailed, but when joined in harmony, each becomes anonymous, concealing its individuality."[295] For Takemitsu, a "sound garden" of instruments was analogous to a group of plants in a garden. His piece *Distance* for oboe and *shō* (1972) also engages with Takemitsu's interest in instrumental spacing and with his "sound garden" metaphor. In *Distance*, Takemitsu physically separates the work's two instrumentalists during performance and alludes to metaphorical space via large pitch intervals, contrasting dynamics, and dissimilar articulation.[296] *Garden Rain* follows Takemitsu's tradition of spatialising sound.

4.4.2 Intervals of Space and Time

In *Garden Rain*, the spatial and temporal aspects of sound are interconnected. Takemitsu engages with both aspects to evoke metaphorical distance. For example, the piece's ten brass players are instructed to, in Ohtake's words, maintain "the slowest and softest possible execution of notes."[297] These slow held notes draw listeners' attention to intervals of *Ma*. Burt observes that Takemitsu uses "quiet, long-held notes with very low bottom notes, notated by means of

[293] Burt, *The Music of Tōru Takemitsu*, 147.
[294] Reynolds and Takemitsu, "A Conversation," 65.
[295] Ohtake, "Creative Sources," 41.
[296] Burt, *The Music of Tōru Takemitsu*, 139.
[297] Ohtake, "Creative Sources," 80.

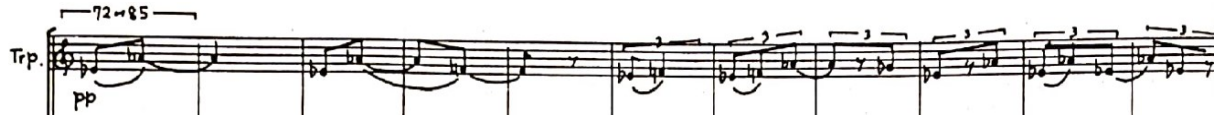
square-headed symbols whose durations are given by figures shown in boxes above them."[298] These boxes contain higher or lower number values which loosely indicate the relative length of each measure. Chenette posits that the purpose of the piece's slow tempo is to emphasise the blank spaces – or *Ma* – between each heard sound. Takemitsu "invite[s] the listener to enter into the empty space between sounds."[299] By engaging listeners' perceptual experiences of space and time in music, Takemitsu transforms these otherwise empty intervals into active spaces, which creates a feeling of inclusivity for listeners. The piece's overarching sense of unified "harmony" between composer, sound, and listener also points to Takemitsu's use of *Ma* and reflects his personal belief that humans should "harmonise with nature."[300]

Another function of the slow tempo in *Garden Rain* is to highlight "the minutiae of each sound"[301] – namely, how timbre changes over time as an instrumentalist sustains a note. The use of long, held notes draws attention to slight timbral changes. Such changes also underscore the lengths of each note, generating a reciprocal relationship between timbre and time. Timbre is particularly central to the "harmony" of other garden-themed works by Takemitsu such as *In an Autumn Garden* (1979), which I discuss in Chapter 6.

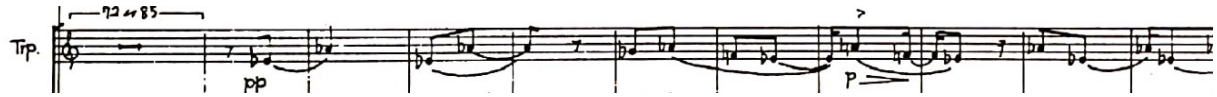
In addition, Takemitsu employs small temporal units that he cycles in different ways as part of his expression of *Oto no Kawa* and "harmony." I view the resulting cycles, which repeat and overlap, as producing a sense of temporal continuity, as per his "stream of sound" philosophy (*Oto no Kawa*). *Garden Rain* features short motives and phrases that other instruments cycle through or repeat at different intervals of time. This layering of instrumental

[298] Burt, *The Music of Tōru Takemitsu*, 167.
[299] Chenette, "The Concept of *Ma*," 9.
[300] Takemitsu, *Confronting Silence*, 16.
[301] Ohtake, "Creative Sources," 80.

parts gives the impression of multiple zones of time existing simultaneously. For example, as shown in Example 4.2, Trumpet I of Group 1 has a melody that primarily alternates between two notes. In Example 4.3, Trumpet I of Group 2 responds with a loose variation of this melody, albeit with a different rhythm and some slight pitch variations. Cycles also occur on a larger scale, in which the two ensembles begin or end phrases at different moments. These cycles often include periods of silence (*Ma*) which, as Chenette writes, "require the listener to make connections."[302] Such instances create opportunities for communication between the listeners and the music.



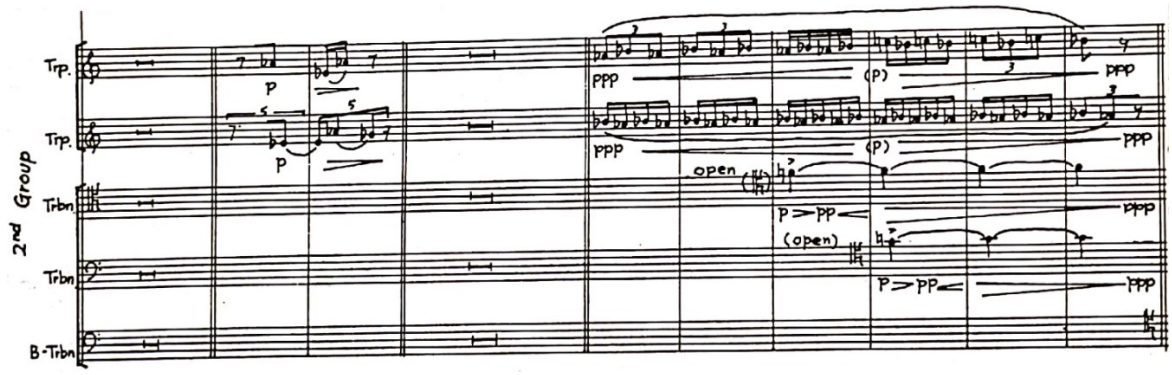
Example 4.2: *Garden Rain*, mm. 30-40. Cycles in Group 1, Trumpet I.[303]



Example 4.3: *Garden Rain*, mm. 30-40. Cycles in Group 2, Trumpet I.[304]

Similarly, I posit that Takemitsu evokes *Oto no Kawa* though the staggering of instrumental entry points. Such layering draws attention to multiple independent yet interconnected times and instrumental "growth" rates, like different plant species in a garden. As *Oto no Kawa* theorises a continuous cycling of unique sounds, the layering of entry points produces a continuous cycling of unique times. This can be observed in Example 4.4, where the ensemble members of Group 2 enter at different times.

[302] Chenette, "The Concept of *Ma*," 15.
[303] Takemitsu, *Garden Rain*, mm. 30-40. See note 289.
[304] Takemitsu, *Garden Rain*, mm. 30-40. See note 289.



Example 4.4: *Garden Rain*, mm. 62-71. Staggering of instrumental entry points in Group 2 from m. 66.[305]

The metaphorical space between pitches is another element that Takemitsu considers with great care. These moments of *Ma* represent pitch intervals which contribute to his notion of "harmony." In this piece, Takemitsu makes frequent use of the number five, which he believed to connote openness and space. While the number five is evident in the instrumental groupings, it is also present in the piece's pitch intervals, manifesting as perfect fifths. Speaking to the importance of this number and its associated interval in evoking space, as per *Oto no Kawa*, Takemitsu stated, "The perfect fifth, even if not always present in sound, is at the core of my musical perception."[306] I propose that *Garden Rain* features an abundance of perfect fifths in its pitch intervallic content to evoke a sense of openness – and thus inclusivity. Openness and inclusivity are central to *Oto no Kawa*, which theorises that "every sound coexists with our daily lives."[307] The number five is also present in the piece's frequent use of quintuplets and five-note-long motifs.

[305] Takemitsu, *Garden Rain*, mm. 66-71. See note 289.
[306] Takemitsu, *Confronting Silence*, 112.
[307] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 4.

4.4.3 Balance and Symmetry

Lastly, the concept of "harmony" in *Garden Rain* emerges from Takemitsu's consistent focus on balance and symmetry, which convey an egalitarian compositional style in line with ideas from Zen Buddhism and Shintoism. Throughout *Garden Rain*, Takemitsu strives to balance sound with silence via the dynamic fading in and out of instruments, evoking the imagined ebb and flow of sounds in human life, hence the notion of a "stream of sound" (*Oto no Kawa*).

Due to the slow tempo, long, held notes are contrasted with similarly protracted silences. By not privileging musical sound over other sound matter, including silence, Takemitsu elevates silence and invites it into the piece's "soundscape." His liberal use of silence subverts traditional Western-derived notions of hierarchical sound, much like how an "acoustic space" and a "soundscape" aim to express an egalitarian conceptualisation of non-hierarchical sound. Additionally, balance and symmetry manifest through the positioning and spacing of instruments, as well as through their interactions with each other. Ultimately, neither group overpowers the other group. Takemitsu's balancing of dynamics in which sounds gradually increase or decrease in volume results in the listener's impression that both ensembles are simultaneously emerging from and fading into silence at different moments in time, most evident in Takemitsu's careful layering of instruments (e.g., staggered entry points, cycles, etc.). This compositional approach ensures that no single ensemble, instrument, or sound dominates the piece.

On a large scale, Takemitsu completes his vision of "harmony" in *Garden Rain* by "matching the end of [the] piece with its opening,"[308] a compositional gesture noted by

[308] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 40.

Sakamoto. This technique is found within several of Takemitsu's other works, such as *Requiem for String Orchestra* (1957), where "at the end of the piece, the ambience of the beginning comes back, and sounds fade out, […] giv[ing] the piece a sense of balance and symmetry."[309] Likewise, in *Garden Rain*, Takemitsu begins and closes the piece on the same pitch and at the same dynamic level. By starting and ending the piece softly and on the same pitch, he fully realises his philosophy of *Oto no Kawa*. The gesture implies that sound is constantly emerging from and returning to nature. Overall, Takemitsu's treatment of time and space in *Garden Rain* reflects his core belief that humans and nature should coexist "harmoniously," an understanding that I have traced to traditional Japanese philosophies of nature and to Western aesthetic principles of the late twentieth century.

[309] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 40.

5. Interactivity and Imagination in *A Flock Descends into the Pentagonal Garden*

In this chapter, I draw parallels between the influence of Japanese garden structures and design principles on Takemitsu's *A Flock Descends into the Pentagonal Garden* (1977) and Western ideas of gardens as "significant places where creative interactions and relationships of co-dependence between humans and nature may develop."[310] In *A Flock Descends…*, Takemitsu evokes a technique from traditional Japanese gardening called *miegakure* ("hide-and-reveal"[311]). With *miegakure*, Takemitsu promotes instrumental interactivity and modes of perception that resonate with theories of subject-object engagement and exploratory imagination from late twentieth-century Western environmental aesthetics.

After an introduction to *A Flock Descends…*, I explain the concept of *miegakure* as it applies to Japanese stroll gardens.[312] Next, I present two Western theories in environmental aesthetics that exhibit similarities with *miegakure*: (1) Arnold Berleant's notion of subject-object engagement from his "aesthetics of engagement,"[313] and (2) Emily Brady's concept of exploratory imagination.[314] Both published their ideas in the 1990s. In the final section of this Chapter, I analyse *A Flock Descends…* to reveal how Takemitsu engages with *miegakure* through instrumental groupings and interactions, and through musical shifts in perspective. His application of *miegakure* ultimately encourages "harmonious" subject-object relationships and aesthetic engagement with exploratory imagination.

[310] Brady and Prior, "Environmental Aesthetics," 262.
[311] See Glossary of Japanese Terms.
[312] Nonaka, "The Japanese Garden," 8.
[313] Berleant, "Environmental Aesthetics West and East," 2.
[314] Brady, "Imagination and the Aesthetic Appreciation of Nature," 143-144.

5.1 *A FLOCK DESCENDS INTO THE PENTAGONAL GARDEN*: INTRODUCTION

A Flock Descends into the Pentagonal Garden is an orchestral piece composed by Takemitsu in 1977 as a commission for Dr. and Mrs. Ralph I. Dorfman for the San Francisco Symphony Orchestra.[315] Takemitsu based the piece on a dream that he had about a pentagonal garden – referencing his interest in the number five, discussed in Chapter 4 – and "flying down and into that garden were countless white birds led by a single black bird."[316] He speculated that his dream may have been loosely inspired by a photograph taken by American photographer Man Ray (1890-1976) of French artist Marcel Duchamp (1887-1986) that he had seen at an exhibit at the Pompidou Centre in Paris shortly after being commissioned. This high contrast black-and-white photograph entitled "Tonsure" (1919 or 1921) depicts the back of Duchamp's head with the shape of a star shaved into his hair. Takemitsu may have been inspired by the star's five points and the striking contrast of black and white in the photograph. Included in Takemitsu's *Confronting Silence* is his own sketch of his dream (Figure 5.1):

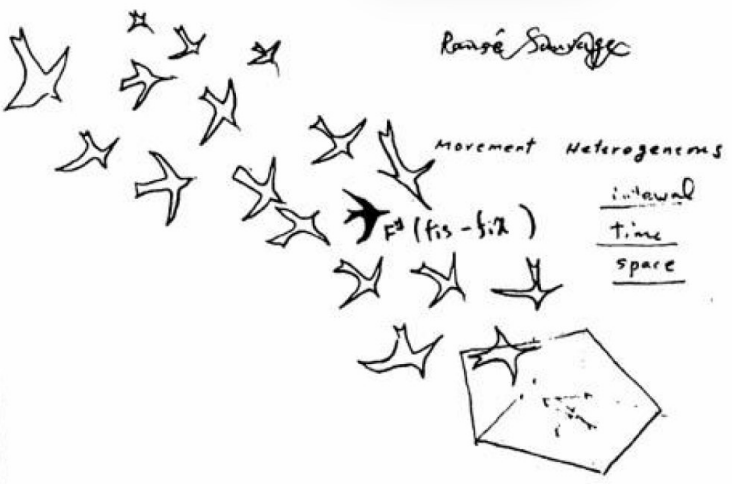


Figure 5.1: Takemitsu's illustration of his dream for *A Flock Descends…*.[317]

[315] Takemitsu, *Confronting Silence*, 95.
[316] Takemitsu, *Confronting Silence*, 95.
[317] Takemitsu, *Confronting Silence*, 96.

Evidently, Takemitsu was deeply inspired by garden forms when composing this piece. When discussing the influence of gardens on his compositions in 1987, Takemitsu stated, "Sometimes my music follows the design of a particular existing garden. At [other] times, it may follow the design of an imaginary garden I have sketched."[318] *A Flock Descends…* is an example of the latter. Even though Takemitsu claimed that a garden design might be "imaginary," he was very interested in the structures of Japanese stroll gardens:

> We can think of the orchestra as a garden – especially a "garden for strolling," the popular Japanese landscape garden that has a variety of aspects, all in harmony without a single detail overly assertive. This is the aesthetic I wish to capture in music.[319]

I conjecture that the Japanese stroll garden served as a model for Takemitsu's "imaginary" garden design in *A Flock Descends…*. As I demonstrate in my analysis, the interactions, relationships, and modes of perception encouraged by stroll garden forms resemble those theorised within non-cognitive streams of Western environmental aesthetics – most notably, the aesthetics of engagement.

5.2 *MIEGAKURE* AND JAPANESE STROLL GARDENS

Miegakure, or "hide-and-reveal," is a gardening technique and design principle for traditional Japanese-style stroll gardens. *Miegakure* involves the deliberate concealment of components within a garden such that they are only visible at particular angles and locations. At times, *miegakure* "intentionally blocks or partially obscures a scenic view or a tea hut by dense planting, giving [visitors] only hints and glimpses of what is to come."[320] For example, this technique can be found in the stroll gardens of the Katsura Imperial Villa in Kyoto, Japan. Here, "teahouses are situated at scenic spots around the pond, linked by paths of stepping-stones. A

[318] Takemitsu, *Confronting Silence*, 114.
[319] Takemitsu, *Confronting Silence*, 110.
[320] Saito, "The Moral Dimension of Japanese Aesthetics," 90.

sequence of garden space unrolls in front of the visitor who follows the paths, creating unexpected surprises and offering a constantly changing view."[321]

There exist various types of traditional Japanese gardens, such as pond, dry landscape, and tea gardens. The defining characteristic of a stroll garden is that it situates its components along a pathway. Green writes that within stroll gardens, "a winding path is usually employed to lead the viewer to an ever-changing sequence of scenic events."[322] Consequently, Saito notes that "the direction of visitors' movements is determined by the placement of stepping-stones and bridges."[323] Essentially, such garden forms prioritise the experiential dimension of a stroll through nature. Stroll gardens also stimulate imaginative processes by inviting visitors to contemplate and explore multiple facets of their surrounding environment. *Miegakure* encourages such interactions and reflections by appealing to what Saito calls the "attraction to the concealed."[324] This can be traced to the Shinto belief in *kami* (spiritual entities). In Shintoism, *kami* are believed to inhabit objects, and "though hidden from our view, *kami* is neither an abstract entity nor an entity existing in the other world."[325]

As explained in Chapter 4, traditional Japanese gardens generally seek to "follow the rules of nature"[326] by promoting "harmony" between all garden components and visitors. This is accomplished through the careful balancing of garden elements and the articulation of their unique characteristics. In addition, techniques such as *miegakure* encourage human-nature interactions, imaginative activity, contemplation, and exploration. With their carefully designed

[321] Nonaka, "The Japanese Garden," 8.
[322] Green, "The Influence of Nature on Two Works," 15.
[323] Saito, "The Moral Dimension of Japanese Aesthetics," 90.
[324] Yuriko Saito, "Japanese Aesthetics of Packaging," *The Journal of Aesthetics and Art Criticism* 57, no. 2 (1999): 258.
[325] Saito, "Japanese Aesthetics of Packaging," 258.
[326] Nonaka, "The Japanese Garden," 5.

pathways, stroll gardens are ideal locations for fostering the aforementioned "harmony" between humans and nature.

5.3 THEORIES IN WESTERN ENVIRONMENTAL AESTHETICS

According to Carlson, two general positions – cognitive and non-cognitive – have prevailed in late twentieth-century Western environmental aesthetics since the 1960s. The cognitive approach foregrounds scientific knowledge in the aesthetic appreciation of nature, whereas the non-cognitive approach prioritises emotions, human engagement, imagination, and personal subjectivity.[327] I have chosen to focus on non-cognitive approaches due to their striking similarities with Takemitsu's conceptualisation of human-nature relationships and with traditional Japanese nature philosophies. These parallels are significant considering how "environmental aesthetics itself has long had a global orientation."[328] Carlson elaborates:

> Since its inception, there has been interest in the field by a wide range of scholars exploring different philosophical traditions and/or working in different countries. For example, drawing on continental philosophy is not new to environmental aesthetics […]. Likewise, there was significant research on Japanese aesthetics of nature early in the development of environmental aesthetics […] which has continued into the [twenty-first] century. [329]

Moreover, Carlson notes other signs of cross-cultural exchange, such as how conferences in the field have been hosted in various different locations, ranging from North America to Europe and East Asia (e.g., Finland, China), with numerous articles and books being published in multiple countries and languages (e.g., English, Korean, Chinese, etc.). Considering this evidence of cross-cultural exchange, it is likely that Western environmental aesthetics – and particularly non-cognitive stances – were influenced by Japanese and East Asian aesthetics.

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[327] Carlson, "Environmental Aesthetics," 3.
[328] Carlson, "Environmental Aesthetics," 5.2.
[329] Carlson, "Environmental Aesthetics," 5.2.

I draw upon the work of non-cognitive experts such as Berleant, who has theorised that "rather than adopting a sense of distance in contemplating a landscape or an art object, engaged appreciation encourages a close involvement characterised by experiential reciprocity."[330] Engaged appreciation, I contend, may also be achieved through imaginative activity.

5.3.1 Subject-Object Engagement

The field of environmental aesthetics sheds light on the significance of human-nature relationships and meaningful subject-object interactivity. One of the main stances of non-cognitive environmental aesthetics is that "aesthetic experience arises through an active engagement between self and environment, and through ordinary activities, including both practical and intellectual pursuits."[331] This stance was partly influenced by the early twentieth-century American-based pragmatic tradition in philosophy (pragmatism), which valued practicality. [332] In contrast to a detached appreciation of individual fixed objects, non-cognitive modes of appreciation foreground immersion, whereby one has "the opportunity to perceive changes in aesthetic qualities over time and in light of various factors."[333] As an example, this approach frames the subject's aesthetic appreciation of a forest as dissimilar to that of a painting or photograph of a forest. For non-cognitive environmental theorists, pragmatic subject-object engagement and interactivity are primary concerns. By the 1990s, non-cognitive theorist Berleant had developed these ideas about subject-object relationships under the umbrella concept of an aesthetics of engagement. This concern contrasts cognitive approaches' prioritisation of scientific knowledge and notions of objectivity.

[330] Berleant, "Reconsidering Scenic Beauty," 344.
[331] Brady and Prior, "Environmental Aesthetics," 255.
[332] Brady and Prior, "Environmental Aesthetics," 255.
[333] Brady and Prior, "Environmental Aesthetics," 256.

The aesthetics of engagement "[frames] disinterested appreciation, with its isolating, distancing, objectifying gaze, [as] out of place in the aesthetic experience of nature."[334] Instead, it foregrounds "the contextual dimension of nature and our multi-sensory experiences of it."[335] Thus, the aesthetics of engagement values "total immersion of the appreciator in the object of appreciation."[336] These ideas comprise Berleant's notion of subject-object engagement. Scholars in this field are typically interested in the aesthetic dimensions of environments such as towns, cities, rural country landscapes, gardens, and museums. The social dimension of these environments provides opportunities to explore symbiotic relationships between subject (humans) and object (environments). The aesthetics of engagement also allows for investigations into how a subject's aesthetic responses may be influenced or guided by the object of appreciation itself.[337] Such investigations enable a more equal conceptualisation of a human subject and an aesthetic object of appreciation. In describing the main tenets of the aesthetics of engagement, Berleant asserts:

> In place of a dualism of viewer and landscape, [of] perceiver and object, each of the pair reciprocates the other, and we have a situation in the form of an aesthetic field characterised by an actively perceiving human participant within and part of a sensory environment.[338]

Overall, non-cognitive environmental aesthetics, including the aesthetics of engagement, encourages personal engagement with one's environment and a reciprocal relationship between humans and nature. Such a relationship, I propose, depends upon "harmony." Gardens are ideal locations for promoting "harmonious" subject-object relationships due to the many opportunities they present for interactivity in the form of sensory perception and immersion. Scholars in

[334] Carlson, "Environmental Aesthetics," 3.2.
[335] Carlson, "Environmental Aesthetics," 3.2.
[336] Carlson, "Environmental Aesthetics," 3.2.
[337] Brady, "Imagination and the Aesthetic Appreciation of Nature," 142.
[338] Berleant, "Reconsidering Scenic Beauty," 344.

environmental aesthetics theorise that the "aesthetic experience of nature begins in and is often focused through sensory perception, […] [while sensory immersion] creates close intimacy […] between perceiver and environment."[339] Moreover, Mara Miller argues that gardens "nearly always include [humans] as one of the terms."[340] Owing to gardening techniques that promote interactivity, Japanese stroll gardens are particularly effective in providing opportunities for "harmonious" human-nature relationships, as per Berleant's aesthetics of engagement.

5.3.2 Imagination and Exploratory Imagination

Within non-cognitive approaches to environmental aesthetics, scholar Emily Brady highlights the importance of imagination and imaginative activity in cultivating "harmonious" human-nature relationships. Focusing on human perception rather than scientific knowledge, Brady "constructed a theory focusing on the interplay between the object and the subject by emphasising the subject's faculties."[341] In Brady's work from the 1990s and early 2000s, gardens are highlighted as locations that can stimulate imaginative activity.

To articulate the importance of imagination, Brady asserts that "imagination encourages a variety of possible perceptual perspectives on a single natural object or a set of objects, thereby expanding and enriching appreciation."[342] Environments that feature either no singular focal point or, alternatively, many focal points can aid in stimulating imaginative activity. Such environments promote a full exploration of one's environment, uninhibited by perceptual constraints. Brady outlines four modes of imaginative activity that humans engage with in the aesthetic appreciation of natural objects and environments: (1) Exploratory, (2) projective, (3)

[339] Brady and Prior, "Environmental Aesthetics," 256.
[340] Miller, "The Garden as Significant Form," 280.
[341] Mami Aota, "Aesthetic Properties in Allen Carlson's Theory for the Appreciation of Nature: Focusing on the Functions of Categories," *Aesthetics* 21 (2018): 13.
[342] Brady, "Imagination and the Aesthetic Appreciation of Nature," 142.

ampliative, and (4) revelatory.[343] I propose that stroll gardens and *miegakure* resonate most with Brady's concept of exploratory imagination:

> *Exploratory imagination* is the most closely tied to perception of the various modes we use. Here, imagination explores the forms of the object as we perceptually attend to it, and imagination's discoveries can, in turn, enrich and alter our perception of the object. Whilst perception does much of the work in simply grasping the object and cordoning it off in our perceptual field, it is imagination that reaches beyond this in a free contemplation of the object.[344]

Essentially, exploratory imagination is a mode of aesthetic perception in which the subject metaphorically perceives beyond the object through the contemplation of its many forms and possibilities within various imagined or potential contexts, thus allowing for an understanding of the object that resists limitations. Exploratory imagination may be encouraged via different landscapes, such as those that provide shifts in perspective or that involve what Saito calls the "appeal of the concealed."[345] Regarding the latter, such imaginative activity "searches for unity in a scene where perception is unequal to the task."[346] Exploratory imagination reaches beyond the mere perception of individual objects by making connections between them, reminiscent of the idea of *Ma* discussed in Chapter 4. This conscious act of connecting allows the subject to be an active participant in the aesthetic experience of nature.

Takemitsu held similar views on the role of imagination in the appreciation of music and nature. In 1971 he asserted, "Nature is [an] adjective, [an] adverb, and [a] noun – an imaginative force that actively comes for me. For me, music […] in its natural state has this imaginative force."[347] Takemitsu's framing of nature suggests an active quality in which one's engagement with nature itself, whether in the form of music or other mediums, promotes imaginative activity.

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[343] Brady, "Imagination and the Aesthetic Appreciation of Nature," 143.
[344] Brady, "Imagination and the Aesthetic Appreciation of Nature," 143. Emphasis in original.
[345] Saito, "Japanese Aesthetics of Packaging," 257.
[346] Brady, "Imagination and the Aesthetic Appreciation of Nature," 143.
[347] Takemitsu, *Confronting Silence*, 85.

Takemitsu also proposed that music's "imaginative force" could be realised through "imaginative hearing," the process of "listening to and recognising sounds in their true nature."[348] Likewise, Brady and Prior theorise that "garden design often creates opportunities for imagination through 'invitation.'"[349] Takemitsu's idea of "imaginative hearing" bears similarities to the abovementioned notion of exploratory imagination due to the implication that the subject partakes in contemplative practices and thus constantly recontextualises the object.

5.4 *A FLOCK DESCENDS INTO THE PENTAGONAL GARDEN*: ANALYSIS OF "HARMONY" THROUGH INTERACTIVITY AND IMAGINATION

In *A Flock Descends…*, Takemitsu metaphorically invites listeners into the work's "sound garden." This is accomplished through the application of traditional Japanese garden forms and *miegakure*, manifesting in the internal instrumental relationships and musical shifts in perspective. In the first part of my analysis, I draw parallels between how the oboe section leads listeners through the work's orchestral "sound garden" and Berleant's idea of subject-object engagement. The second part of my analysis proposes that Takemitsu's use of perspective shifts encourages "imaginative hearing" in the form of Brady's exploratory imagination.

5.4.1 Instrumental Relationships and Interactivity

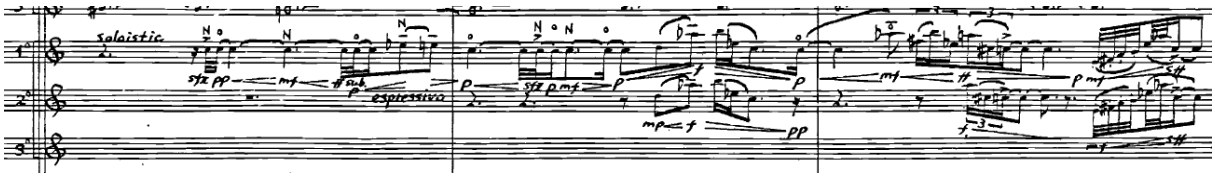
When composing *A Flock Descends…*, Takemitsu visualised a black bird leading a flock of white birds into a garden. Keeping this in mind, I propose that this piece features three key components: (1) The black bird, (2) the flock, and (3) the garden. In my analysis, the relationship between the black bird and the garden resembles notions of "harmonious" subject-object engagement from Berleant's aesthetics of engagement, while the flock acts as a bridge that

[348] Takemitsu, *Confronting Silence*, 85.
[349] Brady and Prior, "Environmental Aesthetics," 257.

facilitates such engagement and "harmony." Narazaki and Kanazawa interpret the black bird as the piece's subject or protagonist. The black bird subject is represented instrumentally by the oboe section, with the first and final iteration of the main theme being presented by Oboe I in a soloistic fashion. Meanwhile, in their reading, the garden is represented by the rest of the orchestra.[350] In terms of subject-object engagement, the relationship between the oboes and the rest of the orchestra resembles that of a mobile subject (the black bird) and its environment (the garden). Mirroring the notion of subject-object engagement in the aesthetic appreciation of nature, the oboe section is not isolated from its orchestral environment. Rather, it actively participates in producing a sense of "harmony." I take Narazaki and Kanazawa's analysis a step further by proposing that the third component – the flock – is represented by the main theme itself, rather than by a specific instrumental group.

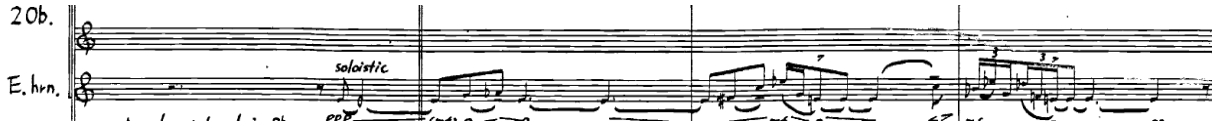
At the beginning of the piece, Oboe I presents the main theme, which Takemitsu himself called the "Theme of the Flock."[351] For the remainder of my analysis, I refer to the main theme as the Theme. Like Narazaki and Kanazawa, I interpret the oboe section as the piece's narrative protagonist (subject), a reading supported by how the oboes begin and end the piece and present the first iteration of the Theme. As the piece progresses, the Theme is taken up by other instruments. In its first iteration, the Theme is supported by melodic doubling in Oboe II in the second and third measures (Example 5.2).

[350] Narazaki and Kanazawa, "Takemitsu, Tōru."
[351] Takemitsu, *Confronting Silence*, 102.



Example 5.2: *A Flock Descends…*, mm. 1-3. Theme of the Flock in Oboe I and Oboe II.[352]

Takemitsu wrote that "after this Theme, the birds begin flying – a dreamy, uncertain, sometimes dangerous flight – before descending into the garden."[353] This movement is illustrated through increasing textural density. We can interpret the arrival of new melodic material and instruments as the orchestral garden, which does not reject the black bird (the oboe section) or the flock (the Theme). The acceptance by the orchestra is proven when fragments of the Theme reappear and are absorbed throughout the work. Although in "harmony" with the garden, the black bird (the oboe section) retains its individuality as the piece's protagonist (subject). For example, Takemitsu reserves the "soloistic" iterations of the Theme for the oboe section, including Oboe III, which doubles on English horn (Example 5.3). In doing so, Takemitsu creates a dialogue between a uniquely identifiable subject and object, whilst envisioning engagement and "harmony" between the two.



Example 5.3: *A Flock Descends…*, mm. 25-28. Theme of the Flock in English horn, doubling on Oboe III.[354]

In a traditional Japanese garden, "harmony" exists between all natural elements, and visitors are invited to participate. Similarly, in this piece, both the black bird and the orchestral

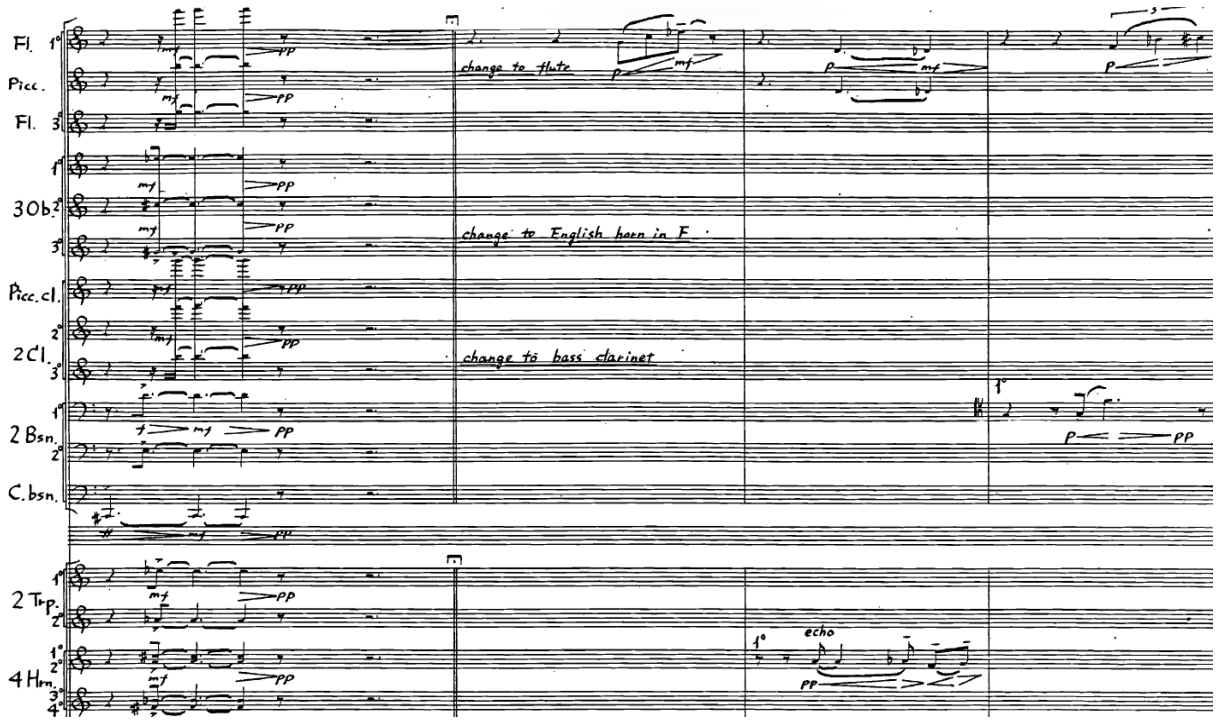
[352] Tōru Takemitsu, *A Flock Descends into the Pentagonal Garden* (Paris: Editions Salabert, 1978), mm. 1-3. Thank you to the Marvin Duchow Music Library for arranging access.

[353] Takemitsu, *Confronting Silence*, 102.

[354] Takemitsu, *A Flock Descends…*, mm. 25-28. See note 352352.

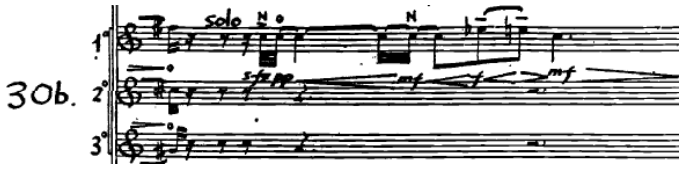
garden "coexist in harmony,"[355] each articulating variations and fragments of the Theme. The Theme frequently returns in the oboe section to provide cohesiveness and unity. Other instrumental sections present short melodic fragments of the Theme, as though to invite the black bird into the garden. The fragments of the Theme encourage in listeners what Berleant calls "appreciative, aesthetic engagement,"[356] whereby the black bird guides listeners through a garden and allows them to contemplate different natural objects. Often, the melodic fragments produce call-and-response exchanges, generating interactivity and engagement between performers. For example, in Example 5.4, Takemitsu creates dialogue between the flutes, bassoons, and horns, with no single instrument overpowering another. As is the case throughout the piece, each instrumental section is of equal importance in the construction of the "sound garden." The musical shifts in perspective provide opportunities for each section to assert independence at different points, exemplified by the passing and sharing of melodic material.

[355] Ohtake, "Creative Sources," 27.
[356] Berleant, "Environmental Aesthetics West and East," 2.



Example 5.4: *A Flock Descends…*, mm. 44-47. Dialogue between instruments.[357]

Towards the end of the piece, Oboe I returns with a truncated version of Theme, having completed its metaphorical journey (Example 5.5). This is also the Theme's final iteration.



Example 5.5: *A Flock Descends…*, m. 88. Final iteration of the Theme of the Flock in Oboe I.[358]

By concluding the piece with the Theme in oboe, Takemitsu re-establishes the oboe section as the narrative protagonist (subject). Importantly, despite being the subject, the oboes are not formally designated by Takemitsu as soloists, and they do not overpower the rest of the orchestra. To encourage a "harmonious" and non-hierarchical subject-object relationship,

[357] Takemitsu, *A Flock Descends…*, mm. 44-47. See note 352.
[358] Takemitsu, *A Flock Descends…*, m. 88. See note 352.

Takemitsu uses a relatively short Theme and consistently employs soft dynamics in the "soloistic" passages, as demonstrated in Example 5.2, Example 5.3, and Example 5.5.

Several of Takemitsu's other works feature a similar type of subject-object relationship, such as *Arc* for piano and orchestra (1963, revised 1976). According to Takemitsu, like *A Flock Descends…*, *Arc* draws inspiration from traditional Japanese gardens, despite its title not explicitly referring to gardens. In *Arc*, Takemitsu divides the orchestra into four solo instrumental groups (woodwinds, strings, brass, and percussion), each representing different natural objects.[359] The solo piano acts as the subject, or, as Takemitsu stated, "an observer strolling through [a] garden."[360] Depending on the garden component being represented, the solo piano encounters different groups of instruments throughout the piece that "transform at a different rate."[361] The symbiotic relationship between the solo piano "stroller" and the orchestral garden resembles the subject-object relationship in *A Flock Descends…*. Furthermore, both pieces utilise changing perspectives and viewpoints. These elements encourage active engagement and interactivity.

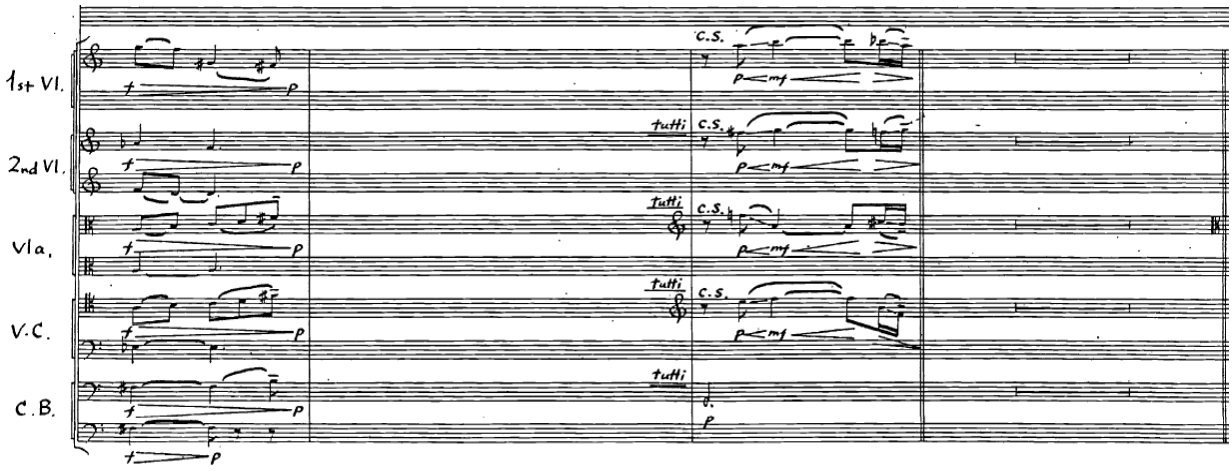
5.4.2 Musical Shifts in Perspective

Another way that Takemitsu constructs his "sound garden" and promotes "harmony" is through *miegakure*.[362] In this piece, *miegakure* primarily takes the form of musical shifts in perspective. These shifts can involve using "many focal points of sound,"[363] a technique that Takemitsu called "pan-focus." The garden concept is central to the structure of this piece and to the efficacy of *miegakure*, for as Miller states, "the garden [form] organises components in the

[359] Takemitsu, *Confronting Silence*, 93.
[360] Takemitsu, *Confronting Silence*, 93.
[361] Ohtake, "Creative Sources," 39.
[362] See Glossary of Japanese Terms.
[363] Ohtake, "Creative Sources," 14.

actual world in such a way to direct our attention towards certain features and away from others."[364] In *A Flock Descends…*, Takemitsu aims to construct the image of a subject traversing a garden and encountering various natural objects over time. By hiding and revealing melodic material and instrumental parts, Takemitsu allows different perspectives and viewpoints to emerge. In doing so, he encourages exploratory imagination, as per Brady's theories.

Takemitsu frequently creates shifts in perspective by providing short segments of melodic material in different instrumental groups. Passages that feature such fragments are often interspersed with full measures of silence. By providing such tantalising glimpses of melodic material, Takemitsu engages in *miegakure*. For example, in the passage shown in Example 5.6, the string section must first pause for an entire measure, then resume playing in the subsequent measure before fading out abruptly for an orchestral grand pause. Silence functions as a tool for obscuring melodic material, but it also provides opportunities for contemplation and reflection before a new "viewpoint" or perspective shift.

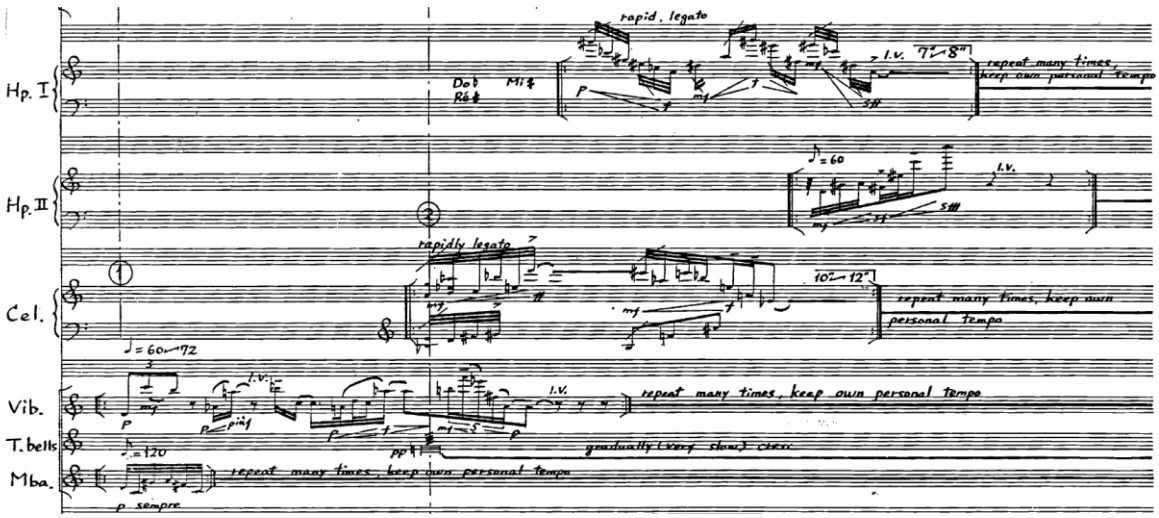


Example 5.6: *A Flock Descends…*, mm. 52-55. Pauses between melodic fragments in strings.[365]

[364] Miller, "The Garden as Significant Form," 280.
[365] Takemitsu, *A Flock Descends…*, mm. 52-55. See note 352.

Through fragmentation, Takemitsu obscures the Theme and other melodic material, which inspires listeners to connect these fragments perceptually.

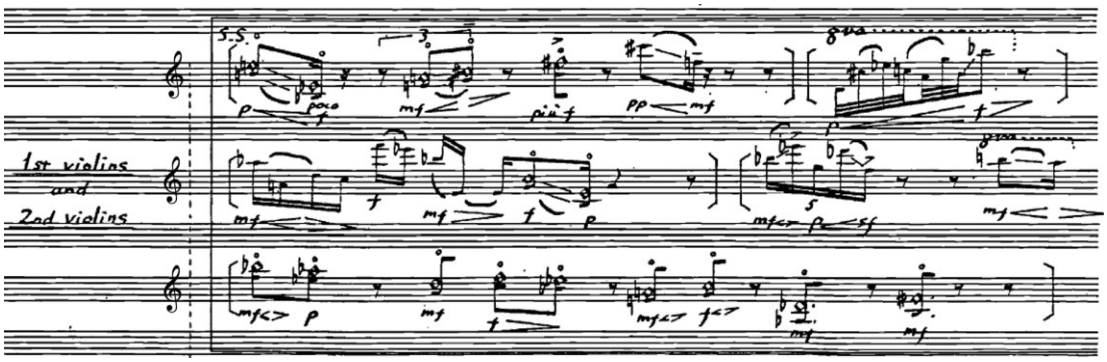
Another instance of *miegakure* can be observed in Example 5.7, where Takemitsu indicates in the score that the harp, celesta, and percussion players should repeat a melodic fragment "as many times as desired" and at their "own personal tempo."[366] In this passage, the successive layering of instruments (percussion, celesta, Harp I, Harp II) directs listeners' attention to different "sound garden" elements. Meanwhile, the increasingly dense texture obscures the repeating melodic fragments. In doing so, Takemitsu creates multiple concurrently transpiring focal points, which alludes to the acts of exploring a garden and engaging with its many perspectives and natural components, all in "harmony" with each other.



Example 5.7: *A Flock Descends…*, m. 69. Repetition in harp, celesta, and percussion.[367]

[366] Takemitsu, *A Flock Descends…*, 20. See note 352.
[367] Takemitsu, *A Flock Descends…*, m. 69. See note 352.

As this aleatoric passage continues, Takemitsu produces further perspective shifts by adding and foregrounding Violin I and Violin II. This effectively relegates the harp, celesta, and percussion sections to the back of the "sound garden" (Example 5.8).



Example 5.8: *A Flock Descends…*, m. 69. Perspective shift to Violin I and Violin II.[368]

Through such applications of *miegakure*, Takemitsu encourages "imaginative hearing," a mode of perceptual attentiveness that is "intimately linked to imagination."[369] When considered within the contexts of the garden concept and late twentieth-century environmental aesthetics, "imagination" as perceptually experienced in this passage can be summarised as follows:

> [Imagination allows one] to shift attention flexibly from aspect to aspect of the natural objects before one, to shift focus from close-up to long shot, from textual detail to overall atmospheric haze or radiance.[370]

Takemitsu's use of *miegakure* also speaks to the experiential aspect of sound and nature more broadly. By encouraging exploratory imagination in the experience of this piece's "sound garden," Takemitsu alludes to the overarching relationship between humans and nature. On the topic of imagination, aesthetic appreciation, and human-nature relationships, Berleant theorises:

[368] Takemitsu, *A Flock Descends…*, m. 69. See note 352.
[369] Brady, "Imagination and the Aesthetic Appreciation of Nature," 142.
[370] Brady, "Imagination and the Aesthetic Appreciation of Nature," 142-143.

> How we experience landscapes involves not only an inner feeling of a purely sensory event or a particular kind of aesthetic object. It is rather how we live in the world and the kind of world we inhabit.[371]

By promoting exploratory imagination through "hide-and-reveal" techniques, Takemitsu implicitly links the human experience of music to the human experience of nature. In doing so, he reveals his belief that humans should live in "harmony" with the natural world. These ideas resonate with ideas from environmental aesthetics that "the experience of landscapes [and] the experience of nature more generally, identifies a relationship even more than a relation, a situation that finds the human embedded within and part of every experiential context."[372]

Overall, Takemitsu's expression of "harmony" in *A Flock Descends…* is closely tied to the use of *miegakure*. For this piece, Takemitsu takes inspiration from Japanese garden designs and applies musical perspective shifts to generate a sense of instrumental interactivity and to stimulate imaginative processes. The resultant "sound garden" envisions a "harmonious" human-nature relationship. Strikingly, we can draw parallels between Takemitsu's use of *miegakure* and Berleant's theories of subject-object engagement and Brady's concept of exploratory imagination.

[371] Berleant, "Reconsidering Scenic Beauty," 345.
[372] Berleant, "Reconsidering Scenic Beauty," 345.

6. "Naturalness" in *In an Autumn Garden*

For Takemitsu, "naturalness" is a key component in his conceptualisation of "harmony" between humans and nature, evidenced by statements such as, "I cannot conceive of nature and human beings as opposing elements, but prefer to emphasise living harmoniously, which I like to call 'naturalness.'"[373] This chapter explores the idea of "naturalness" in Takemitsu's *In an Autumn Garden* (1973, revised 1979). I argue that Takemitsu's view of "naturalness" reflects Japanese philosophies of "liv[ing] symbiotically with nature."[374] In Western environmental aesthetics, similar ideas are expressed in the aesthetic elevation of ordinariness in the everyday.

Following introductions to *In an Autumn Garden* and *gagaku* (traditional Japanese court music), I explore the concept that Takemitsu called "naturalness" in traditional Japanese aesthetics. In particular, I examine "naturalness" as it pertains to the building materials and sonic timbres of Japanese instruments, and to the aesthetic and timbral concept of *sawari*.[375] Next, I focus on everyday aesthetics, which examines and aesthetically elevates "objects, events, and activities that constitute people's daily life."[376] I propose that Takemitsu's valuation of "naturalness" resembles that of ordinariness in everyday aesthetics – both emphasise "harmony" between humans and nature. The third part of this chapter analyses how Takemitsu expresses "naturalness" in *In an Autumn Garden* through his approach to instrumental timbre and heterogeneity.

[373] Takemitsu, *Confronting Silence*, 16.
[374] Nakane, "Structure in the Japanese Garden," 217.
[375] See Glossary of Japanese Terms.
[376] Saito, "Aesthetics of the Everyday," 0.

6.1 *IN AN AUTUMN GARDEN* AND *GAGAKU*: INTRODUCTIONS

In 1973, Takemitsu was commissioned to write *Shuteiga* (*In an Autumn Garden*) by the Japan National Theatre for the *Kunaichō Shikibushoku Gakubu* (the *Gagaku* Orchestra of the Imperial Household Agency), with a premiere of October 30, 1973.[377] *Gagaku* is traditional Japanese court music and dance. A *gagaku* ensemble is typically divided into three instrumental sections: Woodwinds (*ryūteki*, *hichiriki*, and *shō*), percussion (*shōko*, *kakko*, and *taiko*), and strings (*biwa* and *koto*). In total, a *gagaku* ensemble is usually comprised of sixteen to thirty instrumentalists. The makeup of a given ensemble depends upon the specific performance context, such as whether there is an accompanying dance. Ohtake notes that among the many genres of traditional Japanese music, *gagaku* is a "rare case of ensemble format."[378] The instrumentation of Takemitsu's 1973 version of *In an Autumn Garden* follows the typical *gagaku* setup, with the addition of one *komabue* in the woodwinds section. There are seventeen instruments in total (one *komabue*, three *ryūteki*, three *hichiriki*, five *shō*; one *shōko*, one *kakko*, one *taiko*; one *koto*, one *biwa*). As I will discuss, less typical is how Takemitsu divides the entire ensemble into two sections, which he calls Group A and Group A'.

Between 1973 and 1978, Takemitsu revised *In an Autumn Garden* (1973) by adding five new sections and increasing the number of instrumentalists. The revised version, entitled *Shuteiga – Ichigu* (*In an Autumn Garden – Complete Version*), premiered on September 28, 1979. It has six movements: (I) *Strophe*, (II) *Echo I*, (III) *Melisma*, (IV) *In an Autumn Garden* (i.e., the original work from 1973), (V) *Echo*, and (VI) *Antistrophe*.[379] My analysis focuses on the fourth movement of the *Complete Version*, which is the original *In an Autumn Garden*.

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[377] Tōru Takemitsu, *In an Autumn Garden* (Tokyo: Schott Japan Company Ltd., 1994).
[378] Ohtake, "Creative Sources," 96.
[379] Burt, *The Music of Tōru Takemitsu*, 161.

As evidenced by the movement titles, the structure of *In an Autumn Garden – Complete Version* creates a "loose symmetry."[380] Interestingly, the terms "strophe" and "antistrophe" derive from ancient Greek drama and refer to the acts of mounting a stage from the left and departing from the right.[381] By using these terms, Takemitsu may have been alluding to the performative nature of *gagaku*, for *gagaku* music often accompanies traditional dances or ceremonies. Moreover, Takemitsu once described *gagaku* as a kind of "strolling music for playing outdoors, such as while strolling in a garden."[382]

As per the genre's tradition, Takemitsu's *In an Autumn Garden* exclusively features traditional Japanese instruments. In both versions of the piece, Takemitsu takes an unconventional approach to *gagaku* staging by dividing the orchestra into two groups, dubbed Group A and Group A'. Group A is a "foreground" group that consists of nine instruments, whereas Group A' is an "echo" group located upstage of Group A. In the 1973 version, Group A' features eight instruments. In the 1979 version, it features twenty, with twelve new instruments situated at the back of the performance hall to the left and right sides.[383] A typical *gagaku* performance does not involve dividing the ensemble into "foreground" and "echo" groups, nor does it involve such radical spatialisation. The instrumentation of this piece is central to Takemitsu's expression of "naturalness," and thus, "harmony." He evokes "naturalness" through the timbres of traditional Japanese instruments and an overarching aesthetics of heterogeneity. In doing so, Takemitsu conveys his belief in human-nature "harmony," where individual differences produce a united whole.

[380] Burt, *The Music of Tōru Takemitsu*, 161.
[381] Burt, *The Music of Tōru Takemitsu*, 162.
[382] Burt, *The Music of Tōru Takemitsu*, 162.
[383] Burt, *The Music of Tōru Takemitsu*, 162.

6.2 "NATURALNESS" IN JAPANESE AESTHETICS AND MUSIC

In traditional Japanese culture, according to Lee, the natural world is considered "special and unique."[384] Accordingly, "naturalness" lies at the centre of Japanese aesthetics, expressed in the elevation of nature and materials or objects that come from nature. The valuation and respect for natural or allegedly untouched environments can be traced to the Shinto belief in spiritual entities called *kami*[385] and to egalitarian views on humans and nature from Zen Buddhism. I discuss these topics in Chapters 4 and 5. The resultant moral dimension of "naturalness" also accounts for how Japanese-style gardens aim to "obey the request"[386] of natural objects and materials via imitation and allusion.

As a Japanese aesthetic concept, "naturalness" tends to involve aspects of heterogeneity and diversity, as per natural environments. Heterogeneity and diversity, in turn, can be linked to what Saito calls "the Japanese aesthetics of imperfection and insufficiency."[387] According to Saito, "one of the hallmarks of the traditional Japanese aesthetic design principle is harmony brought about by juxtaposing disparate, often contrasting, elements."[388] On a related note, Koozin asserts that "a fundamental feature of all Japanese philosophy is the respect for nature as something sacred, pure, and complete in itself."[389] Thus, I interpret an aesthetics of "naturalness" to be closely related to notions of imperfection and even ordinariness. I use this link between "naturalness" and ordinariness as a stepping-stone for investigating transcultural commonalities.

[384] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 12.
[385] See Glossary of Japanese Terms.
[386] Saito, "Japanese Aesthetics of Packaging," 262.
[387] Saito, "The Japanese Aesthetics of Imperfection and Insufficiency," 377.
[388] Saito, "The Japanese Aesthetics of Imperfection and Insufficiency," 378.
[389] Koozin, "Tōru Takemitsu and the Unity of Opposites," 37.

In Japanese art and music, "naturalness" can be expressed through the direct use of or allusion to natural objects, materials, and environments. For instance, gardens designed to imitate naturally occurring environments engage with the aesthetics of "naturalness." Many traditional Japanese-style gardens feature a diverse variety of natural objects to reflect the heterogeneity of natural environments. In addition, "naturalness" as an aesthetic is common to traditional Japanese architecture, such that "traditional Japanese buildings occupy space together with nature; built mainly from wood, they transform with time."[390] I contend that a possible goal of these design principles is the alignment or "harmonisation" of humans with the natural world.

Like other scholars, Lee has observed that Takemitsu was "deeply interested in nature."[391] Concerned with the so-called "unnatural quality of city life"[392] and contemporary music's "remoteness from human society,"[393] Takemitsu sought to align humans with nature by appealing to "naturalness" in his music. In his *Nature and Music* essays of 1962, for instance, he expressed his belief that human life would benefit from "harmonis[ing] itself with nature."[394]

I propose that in *In an Autumn Garden*, "naturalness" is articulated through the building materials and sonic timbres of traditional Japanese instruments. Many Japanese instruments connote "naturalness" through their physical constitutions, with their building materials conveying the design principle of "integrat[ing] nature with sound."[395] This principle mirrors

[390] Ohtake, "Creative Sources," 94.
[391] Lee, "A Combination of Japanese Traditional Aesthetics and Western Music," 12.
[392] Takemitsu, *Confronting Silence*, 16.
[393] Ohtake, "Creative Sources," 106.
[394] Ohtake, "Creative Sources," 32.
[395] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 28.

Takemitsu's beliefs that "[musical] sounds must equal the sounds of life"[396] and that "nature must be part of music as it is part of a Japanese house."[397]

6.2.1 Japanese Instruments: Building Materials and Sonic Timbres

Traditional Japanese instruments are typically built out of natural materials. These materials are believed to imbue the instruments with "naturalness" in tone colour and design. According to Saito, "the Japanese aesthetic tradition is noted for its sensitivity to, respect for, and appreciation of the quintessential character of an object."[398] Due to the use of natural building materials, respecting the "quintessential character" of a traditional instrument is akin to respecting the natural world itself. Similarly, the ideal timbres produced by these instruments often allude to or imitate sounds from nature. Thus, we may deduce that timbre is central to the expression of "naturalness" in traditional Japanese music.

Interestingly, timbre was one of the main elements of Japanese music that inspired Takemitsu to begin using traditional instruments in his own compositions. According to himself, he first became interested in traditional Japanese music and instruments – and especially their "tone quality" and "timbre" – after viewing a *Bunraku* puppet theatre performance in the late 1950s. In 1989, he reminisced about his response to this performance:

> It was in the tone quality, the timbre, of the *futozao shamisen* – the wide-necked *shamisen* used in *Bunraku* – that I first recognised the splendor of traditional Japanese music. I was very moved by it.[399]

Several of his other writings elaborate upon the importance of timbre in Japanese music and its ties to instrumental building materials. For example, Takemitsu noted that *shakuhachi*

[396] Ohtake, "Creative Sources," 103.
[397] Chenette, "The Concept of *Ma*," 11.
[398] Saito, "The Moral Dimension of Japanese Aesthetics," 85.
[399] Takemitsu, "Contemporary Music in Japan," 201.

players "striv[e] in performance to re-create the sound of wind in a decaying bamboo grove."[400] Takemitsu reported that according to *shakuhachi* performer Katsuya Yokoyama (1934-2010), "many *shakuhachi* players travel around Japan in search of bamboo"[401]:

> By obtaining bamboo of this incomparable kind, that which is already endowed in its natural state with a particular tone that Yokoyama referred to as *tsuya* – literally "gloss" or "lustre" – the artistry of the *shakuhachi* player will reach its true heights in a way that can only be described as the moment of destiny.[402]

Revealing his disposition as an early believer in environmentalism and conservationism, Takemitsu also wrote about the impacts of environmental degradation on the cultivation of such bamboo, stating that "good quality bamboo is becoming harder and harder to find. The womb of timbre as it seeps from the earth is being lost."[403] This statement indicates the strong correlations Takemitsu made between ideals of "naturalness," instrumental building materials, and timbre.

6.2.2 *Sawari*

In this case study, I propose that a method for conveying "naturalness" with Japanese instruments is through the Japanese aesthetic concept of *sawari*, a term deriving from the word *sawaru* ("to touch" or "to feel"). According to Takemitsu's writings, *sawari* has a few different meanings. On one level, it refers to the production of a sound that contains elements of obstruction or "noise."[404] Under Takemitsu's definition, *sawari* can refer to the timbre of the *biwa*, a traditional lute descended from the Chinese lute, and originally played by blind storytellers in the thirteenth century.[405] Takemitsu wrote about the *biwa*, whose body is traditionally made of wood from Japanese mulberry trees; its *bachi* (plectrum), from boxwood.[406]

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[400] Takemitsu, *Confronting Silence*, 55.
[401] Takemitsu, "My Perception of Time in Traditional Japanese Music," 9.
[402] Takemitsu, "My Perception of Time in Traditional Japanese Music," 9.
[403] Takemitsu, "My Perception of Time in Traditional Japanese Music," 9.
[404] Takemitsu, "Tōru Takemitsu, 'on Sawari,'" 201.
[405] Ohtake, "Creative Sources," 90.
[406] Takemitsu, "My Perception of Time in Traditional Japanese Music," 10.

Due to environmental degradation, however, he noted that it had become "extremely difficult to obtain large unblemished mulberry trees."[407] The building materials of the *biwa* are often associated with its ability to produce its characteristic timbre: *sawari*. Sakamoto has described timbral *sawari* as "harsh,"[408] and Ohtake has described *sawari* as "ambiguous pitches or a 'noisy' sound."[409] Though often associated with the *biwa*, timbral *sawari* can be applied to other Japanese instruments, such as the *shamisen*. For instance, the ideal *sawari* of the *shamisen*, a three-stringed instrument, is "the same as the sound of a cicada's chirp."[410] On another level, Takemitsu has framed *sawari* as an aesthetic ideal whereby sounds in music contain those in nature.[411] In my reading, the significance of *sawari* lies in its deliberate inclusion – and appreciation – of elements that might typically be perceived as imperfect, mundane, or ordinary, such as pitch fluctuations and timbral "harshness." As discussed, I link these qualities to an aesthetics of "naturalness."

Although *sawari* describes a particular timbral quality, I contend that it also encapsulates a broader aesthetic ideal in traditional Japanese music concerning the ways in which time and space transform sound to reveal minute details and imperfections. Timbral *sawari* involves slight fluctuations in pitch and tone quality over time and across physical space. In light of this, I argue that these timbral fluctuations – or imperfections – bear connotations of "naturalness" due to how natural environments and objects will similarly transform in time and space. Strikingly, in 1987, Takemitsu described timbre as "movement within sound [that] arises during the time in which one is listening to the shifting of sound."[412] Koozin proposes that these shifts in the sonic

[407] Takemitsu, "My Perception of Time in Traditional Japanese Music," 9-10.
[408] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 28.
[409] Ohtake, "Creative Sources," 91.
[410] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 28.
[411] Takemitsu, "Tōru Takemitsu, 'on Sawari,'" 201.
[412] Takemitsu, "My Perception of Time in Traditional Japanese Music," 10.

production of *sawari* evoke "the timbral beauty of isolated musical events [which] is related to a general aesthetic sense which can discern a kind of unity among disparate elements."[413] From this, we can determine that a key aspect of *sawari* is the production of unity through heterogeneity – this, too, I associate with ideals of "naturalness."

6.3 EVERYDAY AESTHETICS

In contrast to traditional aesthetics of art, the field of everyday aesthetics seeks to elevate daily ordinariness. I contend that the aesthetic idealisation of ordinariness by scholars in everyday aesthetics closely resembles the valuation and appreciation for "naturalness" in traditional Japanese aesthetics and music. An implicit human-nature "harmony" underpins both concepts.

Everyday aesthetics is a branch of environmental aesthetics that emerged in the late twentieth century, with the initial generation of scholars taking inspiration from a variety of sources, including American philosopher John Dewey's (1859-1952) theories of aesthetic experience from the 1930s and Berleant's ideas about aesthetic engagement in the 1990s.[414] The main objective of everyday aesthetics is to bring aesthetic attention to elements of ordinariness, such as the objects and activities that comprise a person's everyday life. Topics of interest include gardens and gardening, landscaping, architecture, design, and environmental art. Due to its focus on day-to-day activities and environments, everyday aesthetics is, at its core, concerned with studying the relationship between humans and their environments. This differs from past approaches to environmental aesthetics. Examples of the latter include eighteenth-century nature aesthetics that valued the idea of the picturesque and the aesthetic appreciation of idealised or

[413] Koozin, "Tōru Takemitsu and the Unity of Opposites," 37.
[414] Saito, "Aesthetics of the Everyday," 1.

painterly landscapes. Scholars made clear distinctions between the perceiver and the aesthetic object, with natural objects and environments being viewed as classical art.[415] Contrastingly, everyday aesthetics "seeks to liberate aesthetic inquiry from an almost exclusive focus on [picturesque] beauty."[416] Voicing one of the field's key principles, Saito asserts that "our environment is constituted by objects, but also by various activities we undertake [within our environment]."[417]

Importantly, Saito also indicates that everyday aesthetics is partially inspired by Japanese aesthetics due to the latter's "aesthetic attention to various dimensions of daily life"[418]:

> [The] Japanese cultural tradition is garnering increasing interest by those who are exploring how its aesthetics goes beyond the established arts to inform people's everyday lives.[419]

For example, we may recall ideas from Zen Buddhism and Shintoism concerning the affirmation and valuation of the natural world, as discussed in Chapter 4. Another central belief in traditional Japanese aesthetics is that "beauty is reflected in the ordinary actions of everyday life."[420] These include one's interactions with the natural world. Likewise, scholars of everyday aesthetics seek to elevate the natural objects and environments that shape our daily lives. With consideration for these shared ideas and the evidence of cross-cultural exchange, I draw parallels between the natural and the everyday or ordinary.

Resonating with the idea that traditional Japanese instruments connote "naturalness" due to their physical constitutions, Carlson theorises about the significance of natural objects:

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[415] Carlson, "Environmental Aesthetics," 1.1.
[416] Saito, "Aesthetics of the Everyday," 0.
[417] Saito, "Future Directions for Environmental Aesthetics," 376.
[418] Saito, "Japanese Aesthetics of Packaging," 257.
[419] Saito, "Aesthetics of the Everyday," 10.
[420] Thompson, "Authenticity," 178.

> Natural objects possess what we might call organic unity with their environment of creation: Such objects are a part of and have developed out of the elements of their environments by means of the forces at work within those environments.[421]

Another striking similarity between everyday aesthetics and Japanese aesthetics is the implicit involvement of an environmental ethics. Brady observes that "aesthetic value and ethical value frequently overlap, intertwine, harmonise, and conflict in human experience"[422] This is evident in Takemitsu's previously mentioned writings about the negative impacts of environmental degradation on sourcing building materials for Japanese instruments. In her work, Brady proposes that humans' day-to-day interactions with nature can present opportunities for more ethical, reciprocal, and symbiotic human-nature relationships:

> Intimate engagement with nature may enable a caring attitude, but likewise, it may be that practices such as ecological restoration, gardening, art in the environment, and recreational activities […] enable active participation with a range of environment and contribute to human flourishing.[423]

Activities such as gardening enable active participation with nature, with gardens being locations where notions of "naturalness" and ordinariness overlap. Japanese-style gardens, in particular, are noted for their aesthetic elevation of the ordinary, such that *roji* (tea gardens) and *kaiyū-shiki-teien* (stroll gardens) often feature objects that are explicitly connotative of everyday life. Such objects include *tsukubai* (hand-washing basins), *ishi-doro* (stone lanterns), and *tobi-ishi* (stepping-stones).[424] These gardens "mak[e] [nature] a part of daily life."[425] Nonaka describes the aesthetic function of *tobi-ishi*:

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[421] Allen Carlson, "Appreciation and The Natural Environment," *The Journal of Aesthetics and Art Criticism* 37, no. 3 (1979): 269.

[422] Brady, "Aesthetics in Practice," 282.

[423] Brady, "Aesthetics in Practice," 282-283.

[424] Nonaka, "The Japanese Garden," 7.

[425] Nakane, "Structure in the Japanese Garden," 217.

> [*Tobi-ishi* are] intended to increase visitors' consciousness of the quotidian and the ordinary and [to] guide them towards a revaluation of the importance of small daily activities.[426]

As in traditional Japanese aesthetics, gardens are an important area of study in everyday aesthetics owing to their status as daily life landscapes. According to Miller, gardens are "continuous and contiguous with everyday time and space."[427]

In sum, everyday aesthetics investigates "how aesthetic experience and the arts are part of everyday life, and how they might contribute to human flourishing."[428] In elevating ordinariness, everyday aesthetics brings aesthetic attention to human-nature relationships, akin to how Japanese aesthetics emphasises coexistence between humans and environments through the concept of "naturalness." Everyday aesthetics is also noted for its transcultural orientation, drawing considerable inspiration from Japanese nature aesthetics and philosophies.

6.4 *IN AN AUTUMN GARDEN*: ANALYSIS OF TIMBRAL "HARMONY"

In *In an Autumn Garden*, Takemitsu expresses "naturalness" through instrumental timbres that, like natural objects, evolve in time and space. He also expresses "naturalness" through timbral heterogeneity, which has a dual function in illustrating his "sound garden" metaphor. I propose that Takemitsu's understanding of "naturalness" does not exclude the so-called ordinary, imperfect, mundane, or everyday. Instead, these qualities contribute to a "harmonious" and united whole.

6.4.1 "Naturalness" through Timbre

As mentioned, both the original (1973) and revised (1979) versions of *In an Autumn Garden* are scored exclusively for traditional Japanese instruments and draw upon their timbral

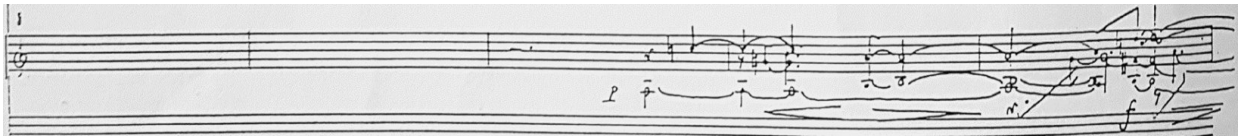
[426] Nonaka, "The Japanese Garden," 7.
[427] Miller, "The Garden as Significant Form," 280.
[428] Brady and Prior, "Environmental Aesthetics," 255.

connotations of "naturalness." Throughout, Takemitsu's use of timbre reflects what Koozin refers to as a "reverence for the pure, unadorned sound of the musical tone as a self-contained objectification of nature."[429] Timbral "naturalness" in this piece arises through *sawari*,[430] pitch fluctuations or imperfections, imitations of or allusions to sounds from nature, and allusions to natural processes (e.g., the passage of time). The instruments themselves also carry connotations of "naturalness" via their building materials and underlying design philosophy.

For example, one of the main ways that Takemitsu expresses timbral "naturalness" is through sonic decay. When discussing the sustaining capabilities of instruments, Takemitsu asserted that "there is beauty even in decay,"[431] for decay embodies the effects of time. Signs of decay are commonly found on natural materials, objects, and environments that change over time and under different conditions. I contend that the effects of decay can also be viewed as imperfections or elements of ordinariness. In music, decay can be expressed through sustained notes which fade naturally. *In an Autumn Garden* features many long, held notes that draw out the instruments' different tone colours and demonstrate the effects of time and decay on timbre. Most of these long notes are played by the *shō*, a bamboo mouth organ that emits a thin, reedy sound, akin to a harmonica. Takemitsu believed that the *shō* was the "most important instrument [in *gagaku*]."[432] Because the *shō* can produce sound continuously through both exhaling and inhaling, it can maximise sustain-decay processes. In this work, the many sustained notes played by the *shō* demonstrate how timbre changes over time, revealing a variety of imperfections and signs of decay depending on the dynamic level. The *shō* is first heard from mm. 22-24 in Group A, where its initially clear tone sharpens during a *crescendo*. It then becomes softer and muted

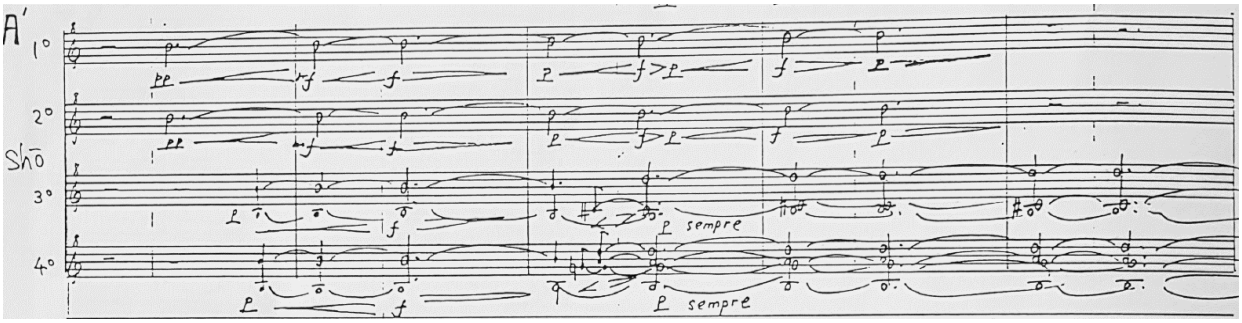
[429] Koozin, "Spiritual-Temporal Imagery in Music of Olivier Messiaen and Tōru Takemitsu," 187.
[430] See Glossary of Japanese Terms.
[431] Takemitsu, *Confronting Silence*, 29.
[432] Takemitsu, *Confronting Silence*, 19.

during a drop in dynamics, seemingly evolving and decaying over time (Example 6.1). The slow tempo of the piece exacerbates each minute shift in timbre.



Example 6.1: *In an Autumn Garden*, mm. 20-24. Timbral evolution and decay in sustained notes in Group A, *shō* from m. 22.[433]

Illustrating my point is how the *shō* is particularly prominent towards the end of *In an Autumn Garden*, for it is the instrument that concludes the piece. The closing passage occurs from mm. 97-108, with the *shō* providing a constant backdrop of sound that evolves depending on the dynamics, note lengths, and the players' breathing. From mm. 103-107, shown in Example 6.2, a sequence of *crescendos* and *decrescendos* over the sustained notes in the four *shō* of Group A' encourages timbral shifts. The final fading note of the piece enforces the idea of "naturalness" in decay.



Example 6.2: *In an Autumn Garden*, mm. 103-107. *Crescendos* and *decrescendos* over sustained notes in Group A', *shō*.[434]

In his *Musical Garden* interviews of 1981, Takemitsu discussed timbre and time:

[433] Tōru Takemitsu, *In an Autumn Garden* (Tokyo: Schott Japan Company Ltd., 1994), mm. 22-24. Thank you to the Marvin Duchow Music Library for arranging access.

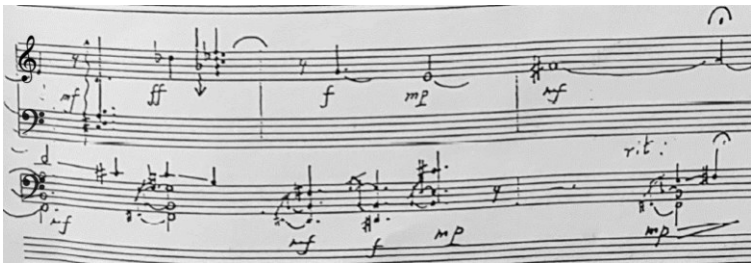
[434] Takemitsu, *In an Autumn Garden*, mm. 103-107. See note 433.

> Only in the scope of time can different tone colors be perceived. Following their attacks, some notes diminish, and some increase their intensity, [which] causes slight differences in timbre.[435]

Evidently, this is true for the *shō*. Other instruments, too, exhibit the impacts of various conditions – such as time and dynamics – on timbre, which mirrors how natural objects are influenced by seasons and weather cycles. For instruments with high sustaining power, such as the piece's various *fue* (bamboo flutes. E.g., *hichiriki*, *komabue*, *ryūteki*, *shō*), listeners can more easily perceive timbral changes. Such slight timbral contrasts over time may be less noticeable for instruments whose sounds decay quickly after the initial attack.

For instruments with little sustaining power, Takemitsu evokes "naturalness" by alluding to sounds in nature. For instance, in the plucked string section of the piece, Takemitsu includes the *koto* (zither) and the *biwa* (short-necked lute). The *koto* is an instrument traditionally constructed with Paulownia wood, and it is played with three fingerpicks on one hand. The *koto* enters at m. 59 with a "free" melody, its dry timbre contrasting the *fue*. Its part consists of short, plucked notes, *glissandi*, and short scalar embellishments. The spontaneity of the motifs and rhythms played by the *koto* may allude to the idealised purity of untouched or unmodified natural environments. The rhythmic and timbral quality of the *koto* may also have appealed to Takemitsu's fascination in what Koozin calls "artless, natural phenomen[a]."[436] The *biwa* enters at m. 61, then both *koto* and *biwa* engage in a call-and-response pattern from mm. 62-64 (Example 6.3). Their spontaneous and erratic rhythms can be likened to birdcalls or other such sounds from nature.

[435] Ohtake, "Creative Sources," 80.
[436] Koozin, "Spiritual-Temporal Imagery in Music of Olivier Messiaen and Tōru Takemitsu," 198.



Example 6.3: *In an Autumn Garden*, mm. 62-64. Call-and-response with detailed notation of dynamics per note in *koto* and *biwa*.[437]

Strikingly, the *biwa* is the primary instrument associated with *sawari*,[438] and its "harsh" and "noisy" timbre sharply contrasts that of the *koto*. To produce its distinctive *sawari*, the strings of the *biwa* are plucked using a large wedge-shaped *bachi* (plectrum). Even with its unique timbral quality, the *biwa* metaphorically "harmonises" with the *koto* by offering similar rhythmic and melodic content. As with the *koto*, Takemitsu assigns short embellishments and *glissandi* to the *biwa*. This manner of playing encourages the strings of the *koto* and *biwa* to snap against the wooden frames, drawing attention to the instruments' physical constitutions.

Takemitsu's approach to the percussion instruments' timbres is similar to his approach to those of the *koto* and *biwa*. *In an Autumn Garden* features *taiko* (a hollow barrel-like drum), *kakko* (a type of *tsuzumi* – an hourglass-shaped drum that lies on its side), and *shōko* (a small bronze gong hung from a wooden frame). These instruments, used sparingly, provide rhythmic content and punctuations to melodic passages. Evoking "naturalness," the percussion instruments produce sounds reminiscent of the natural world due to their physical constitutions and their assigned playing styles. The *kakko*, for example, is traditionally made from cherry wood, which its seemingly unmodified and therefore natural timbre reflects. When struck, it produces a hollow, wooden sound with little sustaining power. Minute timbral shifts or imperfections

[437] Takemitsu, *In an Autumn Garden*, mm. 62-64. See note 433.
[438] See Glossary of Japanese Terms.

emerge when the *kakko* is struck with greater force. Moreover, the piece's complex rhythms and tempi reveal how the sounds of the *kakko* change under various conditions. When writing about percussion in *gagaku*, Takemitsu asserted that *gagaku* was "a music that challenges measurable time […] [whose] instruments contribute to the creation of a mysterious harmony, resembling in this way nature's own workings."[439]

As Chenette proposes, Takemitsu was committed to "allow[ing] sounds to be themselves [and] to develop naturally."[440] The composer's expression of timbral "naturalness" thus involves *sawari*, timbral imperfections, allusions to processes of time and decay, imitations of sounds from nature, and playing styles that foreground the instruments' naturally derived physical constitutions. By using instruments that connote "naturalness," Takemitsu sought to produce a variety of so-called natural timbres, for he believed that "Japanese instruments […] provide sounds that are very vivid and near to man."[441]

6.4.2 "Harmony" through Heterogeneity

The instrumentation of *In an Autumn Garden* presents a diverse range of unique and contrasting tone colours. This timbral diversity participates in an aesthetics of heterogeneity. One of the ways that Takemitsu expresses the "harmony" implicit in his orchestral "sound garden" metaphor, mentioned in Chapters 4 and 5, is through timbral and instrumental heterogeneity.

The many different *fue* (bamboo flutes) of *In an Autumn Garden*, for instance, may be interpreted as representing unique "sound garden" elements, each characterised by a distinctive tone colour. Interestingly, several of these *fue* are chromatic and microtonal, allowing for

[439] Takemitsu, *Confronting Silence*, 18-19.
[440] Chenette, "The Concept of *Ma*," 7.
[441] Chenette, "The Concept of *Ma*," 10.

increased heterogenisation in the form of pitch bending. *Fue* such as the *hichiriki* (an oboe-like double reed bamboo flute), the *ryūteki* (a transverse bamboo flute with seven holes), and the *komabue* (a small transverse bamboo flute with six holes) exhibit "limited range, and pitches that cannot be regulated by equal temperament."[442] These qualities enable such instruments to invoke heterogeneity within larger melodic ideas and within individual pitches. In doing so, the timbral quality of these *fue* resonates with the traditional Japanese aesthetic sensibility of "appreciat[ing] the beauty of isolated independent objects or events."[443] In Takemitsu's score, microtones are notated using the symbols pictured in Figure 6.4:

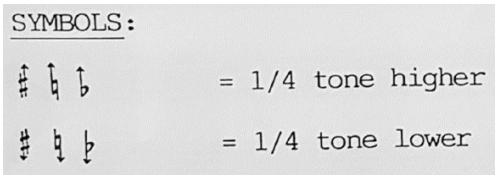
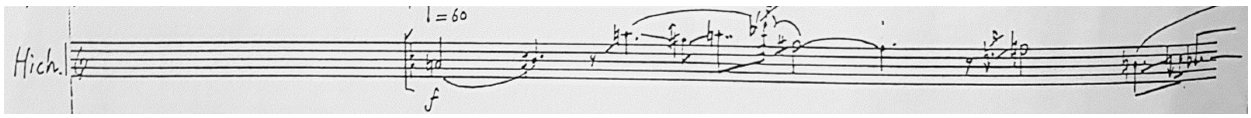


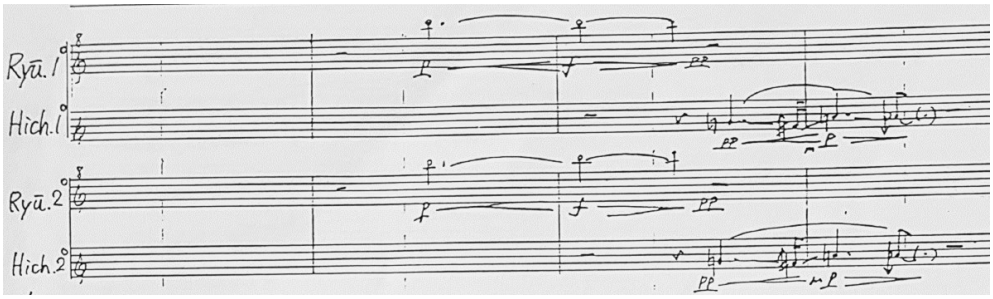
Figure 6.4: *In an Autumn Garden*, score insert. Microtone notation.[444]

The *hichiriki* parts of *In an Autumn Garden* feature many instances of pitch bending and microtones, such as in m. 65 for the *hichiriki* of Group A (Example 6.5) and from mm. 105-106 for the *hichiriki* of Group A' (Example 6.6). In the second example, the *hichiriki* seems to respond to the *ryūteki*, as though in dialogue.



Example 6.5: *In an Autumn Garden*, m. 65. Pitch bending/microtones in Group A, *hichiriki*.[445]

[442] Ohtake, "Creative Sources," 97.
[443] Koozin, "Spiritual-Temporal Imagery in Music of Olivier Messiaen and Tōru Takemitsu," 187.
[444] Takemitsu, *In an Autumn Garden*, score insert. See note 433.
[445] Takemitsu, *In an Autumn Garden*, m. 65. See note 433.



Example 6.6: *In an Autumn Garden*, mm. 103-106. Pitch bending/microtones in Group A', *ryūteki* and *hichiriki*.[446]

Microtones and pitch bending enable heterogeneity in pitch and timbre within an individual instrument – sometimes within a single note or musical gesture. Invoking heterogeneity in his conceptualisation of "naturalness" speaks more broadly to Takemitsu's belief in the potential of "harmony" through diversity:

> That rich world of sound around me… Those are the sounds that I should have the courage to let live within my music. To reconcile those diverse, sometimes contradictory, sounds around us – that is the exercise we need in order to walk that magical and miraculous road we call life.[447]

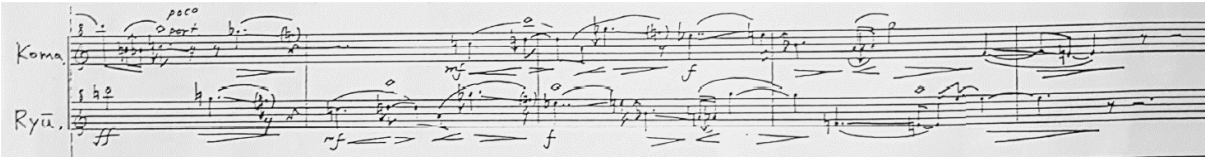
This statement from Takemitsu also alludes to the composer's concept of a continuous "stream of sound" (*Oto no Kawa*), as discussed in Chapter 4. Furthermore, Takemitsu's remarks on reconciling "diverse" and "sometimes contradictory" sounds imply the possibility for "harmony" to emerge through heterogeneity. I connect this notion of "harmony" through heterogeneity to how different garden elements independently contribute to an overarching environmental unity. I link the use of microtones in this piece to the natural diversity of plant life in a garden.

To further individualise each instrument, Takemitsu provides a visual dimension of heterogeneity through his detailed notation of articulation and dynamics. His propensity for

[446] Takemitsu, *In an Autumn Garden*, mm. 103-106. See note 433.
[447] Takemitsu, *Confronting Silence*, 81.

creating detailed scores and giving each instrument a unique visual and auditory identity is congruent with his "sound garden" metaphor. Takemitsu's attention to detail is similarly reflected in his compositional practice of spatially distributing instruments. Regarding visual heterogeneity, the score of *In an Autumn Garden* is highly detailed. Takemitsu indicates the articulation for almost every note. As a result, Green observes that the resultant "[elements of] instrumental color, notes, [and] rhythms are like the [many different] elements of a garden."[448]

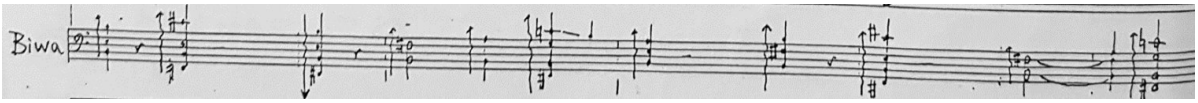
As pictured in Figure 6.4, Takemitsu notates microtones in this piece using sharp and flat signs with arrows pointing up or down. The arrows indicate whether the heard pitch should be a quarter of a tone below or above the written pitch. These signs are often accompanied by pitch bending notation (straight lines between two pitches). Takemitsu's desired dynamics are also liberally notated. In some cases, almost each note within a melodic passage is assigned a different dynamic level. For example, from mm. 20-24, a series of *crescendos* and *decrescendos* can be found in the *komabue* and *ryūteki* parts of Group A' (Example 6.7). This short passage features Takemitsu's detailed notation of dynamics and articulation, a high degree of rhythmic complexity, and numerous slurs between small note groupings.



Example 6.7: *In an Autumn Garden*, mm. 20-24. Detailed notation of dynamics in Group A', *komabue* and *ryūteki*.[449]

Another example of highly detailed notation is how Takemitsu specifies the direction – ascending or descending – for each *glissando* for the *biwa* from mm. 83-87 (Example 6.8):

[448] Green, "The Influence of Nature on Two Works," 40.
[449] Takemitsu, *In an Autumn Garden*, mm. 20-24. See note 433.



Example 6.8: *In an Autumn Garden*, mm. 83-87. Detailed notation of *glissandi* in *biwa*.[450]

Additionally, the *biwa* and *koto* parts exhibit precise and frequent dynamic markings. For instance, from mm. 62-64, almost every note has its preferred dynamic level indicated (Example 6.3). This detailed style of notation where, as Ohtake observes, "almost every note has a specific instruction"[451] resonates with Takemitsu's general compositional approach to "naturalness," which involves musically expressing nature's heterogeneity.

Among Takemitsu's compositional output, *In an Autumn Garden* is one of many works with a highly detailed score, possibly spurred by his belief, according to Ohtake, that "one note expresses the whole."[452] This philosophy suggests that each note is crucial to a piece's overall "harmony." Other works by Takemitsu that feature detailed notation include *Les Yeux Clos* (1979), a piano piece with precise pedal markings, and *Rain Tree Sketch* (1982), a piano piece with multiple tempo markings, notation for three pedals, and three different types of accents.[453]

In sum, Takemitsu's use of specific notation participates in his understanding of "naturalness" due to how it creates visual and aural heterogeneity in both the musical score and the heard sonic timbres. This practice also engages with Takemitsu's "sound garden" concept, in which he likened the different instruments of an orchestra to the different plants of a garden.

Overall, the "harmony" of *In an Autumn Garden* emerges from the "naturalness" expressed via traditional Japanese instruments and an overarching aesthetics of heterogeneity.

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[450] Takemitsu, *In an Autumn Garden*, mm. 83-87. See note 433.
[451] Green, "The Influence of Nature on Two Works," 24.
[452] Ohtake, "Creative Sources," 110.
[453] Ohtake, "Creative Sources," 141-144.

Strikingly, the elevation of "naturalness" in Japanese aesthetics and in Takemitsu's music resembles the elevation of ordinariness in everyday aesthetics. Both Japanese aesthetics and everyday aesthetics, I contend, seek to "harmonise" humans with nature. It is likely that these transcultural commonalities emerged due to late twentieth-century cross-cultural exchange between Japan and Western countries with regards to nature aesthetics. As previously indicated by Saito, many scholars of everyday aesthetics have drawn inspiration from traditional Japanese aesthetics and philosophies. Ultimately, Takemitsu believed in the potential for "harmony" through "naturalness," expressed in a statement he made in 1990:

> If everyone could really be more equal and also each emphasise characteristics… individual… uniqueness, and also be able to live together… This is the primary ideal.[454]

[454] Reynolds and Takemitsu, "A Conversation," 72.

Findings, Limitations, and Future Directions

In this thesis, I addressed several historiographical issues in scholarship on Takemitsu and presented an alternative method for examining his life and music. In contrast to approaches that focus on differences, I investigated transcultural commonalities between traditional Japanese nature aesthetics and theories from Western environmental aesthetics that emerged in the 1960s and 1970s, some of which developed fully by the 1990s. As part of my theoretical framework, I incorporated ideas from Takemitsu's own compositional philosophy, such as his belief that "genuine art always defies classification."[455] With this in mind, my thesis aimed to revise binarised East-West narratives in late twentieth-century literature on Takemitsu. Several key themes that emerged from this research included the historiographical tendency to refer to a Self-Other paradigm via "Othering" and historical reductionisms; the shifting and ambiguous nature of cultural authenticity in countries impacted by Western-generated discourse and colonialist rhetoric; the interdisciplinary dimension of cultural exchange manifest in contemporary Japanese music; and the implication of universality in discussions about cross-cultural and transcultural "harmony."

In **Part One**, I examined the historiography of Takemitsu. I addressed the tendency for scholars in the 1980s and 1990s to invoke narratives of difference; the complicated history of Western-style music in Japan; the development of contemporary Japanese classical music in the tradition of Western art music; and Takemitsu's English-translated written statements on music and culture. To formulate an appropriate framework for analysing Takemitsu's music, I drew upon Agawu's postcolonial critique of Self-Other binary oppositions and narratives of difference. In addition, I referred to Benessaieh's theories of transculturality, which emphasise

[455] Takemitsu, *Confronting Silence*, 35.

cultural mixedness and "bring[ ] to light what is common or alike amid what seems to be different."[456] These ideas were central to my reframing of Takemitsu's identity as cosmopolitan and bicultural.

Chapter 1 reviewed secondary sources about Takemitsu and outlined common narratives therein about his artistic trajectory, life, and music in late twentieth-century discourse. In examining biographical writings about Takemitsu, I noted several historiographical issues. These included the over-emphasis of Western influence, the reliance on asymmetrical East-West paradigms, and the tendency to exploit alleged cultural, musical, and philosophical differences.

Chapter 2 expounded upon historiographical issues in scholarship on non-Western music and scholarship on Takemitsu. The issues I identified were (1) "Othering" through the presentation of Self-Other binary oppositions, and (2) historical reductionisms concerning the impacts of Western music and culture in Japan. I determined that traditional East-West binaries fail to account for Takemitsu's bicultural heritage. Applying such epistemologies of difference may result in the reproduction of the two aforementioned issues. This chapter also delved into the reception of Western-style music by Japanese composers, the repercussions of processes of "modernisation" and "Westernisation," and the problems with cause-and-effect narratives of creative influence.

Chapter 3 continued to revise common narratives about Takemitsu's artistic trajectory by reconsidering his oft-cited written works. Analysing Takemitsu's writings through the lenses of postcolonial theory and transculturality – with consideration for possible self-essentialising and internal colonialism – offered valuable insights into Takemitsu's relationship to Japanese

[456] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 18.

and Western cultures, his struggles with cultural identity, his commitment to universality, and his mode of cultural authenticity. I highlighted the need to reframe cultural authenticity as transcultural to account for "the mutability of cultures, their embeddedness and relatedness."[457]

In **Part Two**, I demonstrated how an approach informed by postcolonial theory and transculturality can offer a more nuanced perspective on Takemitsu's music and circumvent the historiographical issues outlined above. Part Two consisted of three case studies in which I analysed transcultural commonalities in three of Takemitsu's garden-inspired orchestral pieces from the 1970s. Strikingly, my analyses revealed significant overlaps between ideas about nature across cultures, rooted in a shared conceptualisation of "harmony." By investigating transcultural commonalities and instances of mutual cultural exchange, I aimed to revise binarised East-West framings of Takemitsu's music.

Chapter 4 consisted of an analysis of *Garden Rain* (1974) that focused on Takemitsu's compositional philosophy of *Oto no Kawa*.[458] In my analysis, I examined Takemitsu's treatment of sound, silence, and instrumental positioning. While examining the ways that the composer expressed *Oto no Kawa* in *Garden Rain*, I made connections between the Shinto concept of *Ma*,[459] Canadian philosopher Marshall McLuhan's notion of "acoustic space," and Canadian composer Murray Schafer's idea of the "soundscape." Highlighting these commonalities offered a new perspective on Takemitsu's music that countered existing narratives of difference frequently presented in literature on the composer.

[457] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 25.
[458] See Glossary of Japanese Terms.
[459] See Glossary of Japanese Terms.

Chapter 5 comprised of an analysis of *A Flock Descends into the Pentagonal Garden* (1977), in which I investigated the role of instrumental groupings, subject-object interactivity, and musical shifts in perspective. These elements, I proposed, participated in Takemitsu's orchestral "sound garden" metaphor. Overall, I determined that there were considerable overlaps between ideas about gardens in non-cognitive Western environmental aesthetics (e.g., Arnold Berleant's aesthetics of engagement and Emily Brady's theory of exploratory imagination) and in Japanese aesthetics (e.g., the gardening technique of *miegakure*[460]). My analysis of gardens as an aesthetic concept in Takemitsu's music provided evidence of the centrality of human-nature "harmony" in nature aesthetics across cultures.

Chapter 6 examined how the sonic timbres and building materials of traditional Japanese instruments express "naturalness" in *In an Autumn Garden* (1973, revised 1979). In this case study, I determined that Takemitsu conveyed "naturalness" through the timbral concept of *sawari*[461] and through an aesthetics of heterogeneity. Importantly, I drew parallels between the valuation of "naturalness" in traditional Japanese aesthetics and of ordinariness in theories of everyday aesthetics. I proposed that both concepts depend upon an underlying human-nature "harmony." I concluded by noting Takemitsu's lifelong commitment to universality, an ideal that he believed could be realised through mutual cultural exchange.

Overall, with this thesis, I aimed to demonstrate how an approach to Takemitsu's music that focuses on transcultural commonalities rather than differences can enable a recontextualisation of Takemitsu's compositional voice and cultural identity as cosmopolitan and bicultural. By incorporating ideas from postcolonial theory and transculturality, I sought to

[460] See Glossary of Japanese Terms.
[461] See Glossary of Japanese Terms.

provide a more balanced perspective on twentieth-century Japanese classical music and its composers. In addition, my research shed light onto some of the complications that emerged from processes of globalisation and acts of cultural exchange between Japan and Western countries. These included the spread of Western-generated discourse and colonialist rhetoric.

Several limitations of this research included the focus on English-language literature and discourse, and published translations of Takemitsu's written work. Moreover, the selected case studies featured only a small number of Takemitsu's compositions. Specifically, I limited my analyses to three of his garden-inspired orchestral works from the 1970s: *Garden Rain* (1974), *A Flock Descends into the Pentagonal Garden* (1977), and *In an Autumn Garden* (1973, revised 1979). Throughout, I have also mentioned comparable pieces by Takemitsu, albeit briefly. Lastly, I concentrated on the transcultural commonalities in nature aesthetics and philosophies between Japan and countries in Europe and North America.

Future research could account for these limitations by investigating the Japanese-language historiography of Takemitsu, Takemitsu's untranslated Japanese-language essays and interviews, and Japanese-language scholarship on traditional nature aesthetics and philosophies, as well as by examining a wider array of Takemitsu scholarship published since the 2000s. Additionally, further analysis of transcultural commonalities in nature aesthetics could consider other works by Takemitsu, such as his many water- and rain-themed pieces, which scholar Peter Burt has collectively referred to as his "waterscape" series.[462] Lastly, my research investigated overlaps between traditional Japanese nature aesthetics and late twentieth-century theories about nature from Western environmental aesthetics expressed in Takemitsu's music. Future

[462] Burt, *The Music of Tōru Takemitsu*, 177.

scholarship could consider overlaps in nature aesthetics between Japan and non-Western countries. For example, one area of interest is the potential transcultural link between traditional Japanese nature aesthetics and Chinese ecoaesthetics. The latter field has drawn the attention of Cheng Xiangzhan,[463] Arnold Berleant,[464] and Allen Carlson.[465] Lastly, scholars may be interested in examining the political dimension of Japan's relationship to European and North American countries during the 1970s. For instance, between Japan and the United States, there was a significant increase in cross-cultural exchange and mutual influence during this period, evident in the spheres of contemporary music and environmental aesthetics. By exploring these avenues and by constructing counternarratives to the East-West binaries pervasive in literature on Takemitsu, such research could contribute to the decolonisation of music scholarship on contemporary Japanese composers.

[463] Cheng Xiangzhan, "Ecoaesthetics and Ecocriticism," *Interdisciplinary Studies in Literature and Environment* 17, no. 4 (Fall 2010): 785-789.

[464] Berleant, "Environmental Aesthetics West and East," 3.

[465] Allen Carlson, "The Relationship between Eastern Ecoaesthetics and Western Environmental Aesthetics," *Philosophy East and West* 67, no. 1 (2017): 117-139.

Conclusion

In this thesis, I proposed that Tōru Takemitsu (1930-1996) developed a cosmopolitan and bicultural compositional voice and identity, which he expressed musically. Thus far, the historiography of Takemitsu has been dominated by works that focus on cultural differences. These narratives of difference have risked perpetuating East-West binary oppositions and engaging in acts of "Othering" and historical reductionisms. Such historiographical issues have been especially pervasive in writings on non-Western composers and music. To address these issues and to cultivate a more balanced approach, my research prioritised the investigation of possible transcultural commonalities over differences. The resultant approach conceives non-Western composers and music through the lenses of postcolonial theory and transculturality. It allows for the presumption of what Kofi Agawu calls "sameness"[466] due to its understanding of culture as a relational, unfixed, and mutable concept, as per Afef Benessaieh's theories of transculturality.[467] Furthermore, as I demonstrated in my examination of Takemitsu's essays and written statements in Chapter 3, this approach can facilitate a deeper understanding of a composer's cultural identity and compositional voice.

Importantly, I demonstrated how an investigation into transcultural commonalities between late twentieth-century Western environmental aesthetics and traditional Japanese nature aesthetics, as expressed in Takemitsu's orchestral music of the 1970s, enables a recontextualisation of Takemitsu's identity as cosmopolitan and bicultural. These conclusions were reinforced by critical readings of his written statements. I interpreted these statements within the historical context of twentieth-century Japan, with careful consideration for Japan-

[466] Agawu, *Representing African Music*, 315.
[467] Benessaieh, *Amériques transculturelles – Transcultural Americas*, 11.

West relations and the impacts of "Westernisation" and "modernisation" upon contemporary Japanese composers. My research also shed light on instances of mutual cultural exchange between Japan and Western countries during the late twentieth century. Noting these instances helped to destabilise presumptions about an unequal East-West relationship – in literature on Takemitsu, such presumptions have typically taken the form of narratives of difference.

In sum, as demonstrated by my research on Takemitsu, applying theories of postcolonialism and transculturality to the study of contemporary Japanese composers offers a more balanced perspective on the complexities of international cultural exchange in the fields of Japanese classical music and environmental aesthetics. These complexities emerged from twentieth-century globalisation processes that transcended an East-West binary. Overall, the work presented in this thesis constitutes a possible framework for future research on Takemitsu and other contemporary Japanese composers that ultimately aims to decolonise scholarship on music by non-Western composers.

Glossary of Japanese Terms

All translations of Japanese terms are the author's own unless otherwise indicated.

***Bachi*:** A plectrum used for playing Japanese string instruments.
***Biwa* / *satsuma-biwa*:** A short-necked lute associated with timbral *sawari*. Its strings are plucked with a large wedge-shaped *bachi*. A *satsuma-biwa* is a type of four-stringed *biwa*.
***Bunraku*:** Traditional Japanese puppet theatre.
***Chi*:** The spiritual force, energy, or power of *kami*.
***Fue*:** Any type of traditional Japanese bamboo flute.
***Gagaku*:** Traditional Japanese imperial court music and dance.
***Gunka*:** Military band music.
***Hichiriki*:** A double reed *fue*.
***Ichi-on jobutsu*:** "One-sound Buddhahood/enlightenment" or "Buddhahood/enlightenment with one sound." A term from Zen Buddhism that, according to Mikiko Sakamoto, refers to the notion of achieving spiritual enlightenment through the articulation of a single note or sound.[468]
***Ishi-doro*:** Stone lanterns.
***Jikken Kōbō*:** Translated by Peter Burt as "Experimental Workshop" or "Experimental Studio."[469] An interdisciplinary group in Japan active from 1951 to 1957 that produced avant-garde and experimental multimedia art exhibitions.
***Kaiyū-shiki-teien*:** "Excursion-style garden." A traditional Japanese stroll garden.
***Kakko*:** A type of *tsuzumi*.
***Kami*:** In Shintoism, spiritual entities believed to inhabit all objects.
***Komabue*:** A small transverse bamboo flute with six holes.
***Koto*:** A zither played with three fingerpicks on one hand.
***Kunaichō Shikibushoku Gakubu*:** The *Gagaku* Orchestra of the Imperial Household Agency.
***Ma*:** "Space," "gap," or "interval." A traditional Japanese concept that refers to intentional negative spaces, pauses, or intervals. Takemitsu described *Ma* as "time-space."[470]
***Miegakure*:** Translated by Natsumi Nonaka as "hide-and-reveal."[471] A design principle and technique for Japanese stroll gardens.
***Oto no Kawa*:** "Stream of sound" or "river of sound." A compositional philosophy developed by Takemitsu in 1948 to refer to a metaphorical continuous flow of sounds in human life, from which composers write music.
***Roji*:** A traditional Japanese tea garden.
***Ryūteki*:** A transverse bamboo flute with seven holes.
***Sawari*:** From *sawaru* ("to touch" or "to feel"). A traditional Japanese aesthetic concept that refers to the fluctuating, ambiguous pitches and harsh or buzzy timbre of the *biwa* and sometimes the *shamisen.* According to translated writings by Takemitsu, it may specifically refer to the principal site of noise production and obstruction in these instruments from where *sawari* emerges. *Sawari* thus can describe an ideal for music to contain elements of nature.[472]
***Shakuhachi*:** An end-blown bamboo flute.

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[468] Sakamoto, "Takemitsu and the Influence of 'Cage Shock,'" 29.
[469] Burt, *The Music of Tōru Takemitsu*, 39.
[470] Koozin, "Tōru Takemitsu and the Unity of Opposites," 44.
[471] Nonaka, "The Japanese Garden," 8.
[472] Takemitsu, "Tōru Takemitsu, 'on Sawari,'" 201.

***Shamisen / futozao shamisen*:** A three-stringed instrument sometimes associated with timbral *sawari*. A *futozao shamisen* has a thicker neck that can withstand greater force.
***Shō*:** A bamboo mouth organ.
***Shōgaku Shōka Shū*:** "Elementary School Song Collection." The first official children's music textbook published in Japan in the early 1880s (circa 1882).
***Shōka*:** "Song." A term that refers to songs taught in elementary schools to children.
***Shōko*:** A small bronze gong hung from a wooden frame.
***Shuteiga / Shuteiga – Ichigu*:** *In an Autumn Garden* (1973) / *In an Autumn Garden – Complete Version* (1979) by Takemitsu.
***Taiko*:** A hollow barrel-like drum.
***Tobi-ishi*:** Stepping-stones.
***Tsukubai*:** Hand-washing basins.
***Tsuya*:** "Gloss," "glaze," or "lustre."
***Tsuzumi*:** Any type of Japanese hourglass-shaped drum that lies on its side.

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