A COMPARISON BETWEEN THE TWO WORKS FOR FLUTE, VIOLA, AND HARP
BY TORU TAKEMITSU AND CLAUDE DEBUSSY: INFLUENCES OF DEBUSSY
ON TAKEMITSU AND SIMILARITIES BETWEEN THE TWO COMPOSERS

by

Shuri Okajima

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A Document submitted to the Faculty of the
SCHOOL OF MUSIC
In Partial Fulfillment of the Requirements
For the Degree of
DOCTOR OF MUSICAL ARTS
In the Graduate College
THE UNIVERSITY OF ARIZONA

2007
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Takemitsu and Claude Debussy: Influences of Debussy on Takemitsu and Similarities
Between the Two Composers*, and recommend that it be accepted as fulfilling the
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Shuri Okajima _______________________________
ACKNOWLEDGEMENTS

The author is indebted to Dr. Carrol McLaughlin, harp professor at The University of Arizona, for her special guidance with this thesis.

The author also would like to express her appreciation to Professor Pamela Decker and Professor Mark Rush who are the members of her graduate committee.

The author wishes to thank Dr. Murphy, Dr. Rosenblatt, Dr. Brobeck, Dr. Madsen, Dr. Sturman and Dr. Walsh, faculty of The University of Arizona.

The author wishes to thank her American mother, Mrs. Barbara Blair, and her daughter, Dr. Bunny Blair. University of Maryland, Dr. Michael, and Dr. Tanosaki, and Dr. Onishi.

My American friends, Mr. Biggs, Mr. and Mrs. Mitchell, Mrs. McCullough, and Dr. Cho.

The author wishes to thank her Japanese faculty who gave me a lot of inspiration: Ms. Sumire Kuwajima and Professor Josef Molnar, the president of Japan Harp Association.

The author wishes to thank the music librarian, Mr. Diaz and adviser, Mrs. Elmore.

The author wishes to thank her friends and roommates who helped and encouraged her every time at Arizona.

The author wishes to thank her graduate school faculty and friends who gave her inspiration to make her write this dissertation, Tokyo National University of Fine Arts and Music and Takashi Hunayama. The author also wishes to thank her mentor who knows her from my childhood; Husako Terashima.

And finally, thanks to my parents and elder brother who supported me for my wonderful experience in the United States.
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ABSTRACT

This study serves as a comparison between the two works for flute, viola, and harp by Toru Takemitsu and Claude Debussy; influences of Debussy on Takemitsu and similarities between the two composers. It examines how cultural influences from both Japan and France affected each composer, and explores how other artists and composers impacted their writing. This document will present a comparative analysis of Takemitsu’s trio, And then I knew ‘twas Wind for flute, viola, and harp, and Debussy’s Sonata for Flute, Viola, and Harp, pointing out similarities and possible influences upon the composers, focusing on elements indicated in the score and writings by and about the composers.
I. INTRODUCTION

Japanese composer Toru Takemitsu (1930-1996) and the French composer
Claude Debussy (1862-1918), though they lived in different eras and were from different
countries and cultures, shared some important philosophical and compositional
characteristics. This becomes particularly evident in an examination of Takemitsu’s trio,
And then I knew ’twas Wind, particularly when compared to Claude Debussy’s trio
Sonata for Flute, Viola, and Harp. In this document, I will show the parallels between the
two composers, using not only their compositions, but also examining their way of life,
their books and conversations, and the artistic and cultural aspects of their time. I will
focus on their later chamber music compositions, specifically the two trios which include
harp.

It is important to realize how Takemitsu incorporated Debussy’s ideas into the
composition of And then I knew ’twas Wind. Takemitsu actually included the words
“Quoted from Debussy’s Sonata pour flute, alte et harp,” written in English, in his score.
Emphasis in this document will be placed on Takemitsu’s use of rhythm, harmony,
melody, and pitch, as well as examining form and structure and motive elements. Peter
Burt states in The Music of Toru Takemitsu that “later works of Takemitsu give full rein
to Romanticism and Expressionism, a tendency that can be seen in his music from the
earlier years.”  

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Japanese scholars have always been a resource for Takemitsu’s writing. Musicologist Takashi Hunayama (b.1941) knew Takemitsu personally, and wrote many articles and books about Takemitsu’s music. Hunayama’s most important book about Takemitsu is entitled *Takemitsu Toru Hibiki no Umi e (Toru Takemitsu: Towards the Sea Sound)*\(^2\) and includes much information such as analysis and insights into Takemitsu’s inspiration and work. Yoko Narazaki is another Japanese scholar who has written about Takemitsu. Her dissertation topic at Tokyo National University of Fine Arts and Music was “Takemitsu Toru to Miyoshi Akira no Sakkyoku-Yoshiki: to Ongun-Sakuho wo Megutteitsu (*The Compositional Style of Toru Takemitsu and Akira Miyoshi: Their Use of Atonality and Tone-cluster Methods*)”.\(^3\) She also authored a biography and handbook of all Takemitsu’s published works, entitled *Sakkyokuka Hito to Sakuhin, Takemitsu Toru (Composer and Works: Toru Takemitsu)*.\(^4\) Another authority on the subject is Noriko Ohtake, who published *Creative Sources for the Music of Toru Takemitsu*. There is a wealth of additional information and insights on Takemitsu written in Japanese, much of which has not been translated into English, and some of which I will include as appropriate in this document. Information about how Takemitsu lived with his family can be examined by reading the book by his wife, Asaka Takemitsu, entitled, *Sakkyokuka*

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\(^2\) Takashi Hunayama, *Takemitsu Toru Hibiki no Umi e (Toru Takemitsu: Towards the Sea Sound)*, (Tokyo: Ongaku no tomo sha, 1998).


Takemitsu Toru tono Hibi wo Kataru (Asaka Takemitsu: Days with my husband, Takemitsu Toru). Takemitsu’s own words can be enlightening, as found in his essay collection entitled, Takemitsu Toru Chosaku Shu (Toru Takemitsu: Collected Writing). Non-fiction author Takashi Tachibana wrote a series of articles over a period of seven years in the magazine “Bungakukai,” entitled Takemitsu Toru Ongaku Sozo heno e no Tabi (Toru Takemitsu: The Journey Towards Musical Creation). These articles were written from June of 1992 to May of 1998. Tachibana based his writing on over 60 hours of interviews with Takemitsu.

Debussy and Takemitsu each wrote only one chamber trio which included the harp: Claude Debussy’s Sonata for Flute, Viola, Viola and Harp, written in 1916, and Toru Takemitsu’s And then I knew ‘twas Wind, written in 1992. This document will show how Claude Debussy influenced the writing of Toru Takemitsu and also how Debussy was inspired by elements of Japanese culture such as Japanese dance music and painting.

Although there are many books and articles that speak about Claude Debussy and Toru Takemitsu independently, few scholars have researched the similarities between the

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two composers, especially concentrating on these two trios. For example, there are several articles that discuss Debussy’s Sonata for Flute, Viola, and Harp. One of these is Judith Shatin Allen’s article *Tonal Allusion and Illusion of Debussy’s Sonata for Flute, Viola and Harp.* In her article, Allen speaks about the piece’s changing harmonic progressions and also about its form. Another article which mentions the trio sonata is Caroline Potter’s *Debussy and Nature.* Potter states that,

“The first movement “*Pastorale*” of his Sonata for Flute, Viola, and Harp (1915) has a title which explicitly links it to the natural world. It features many arabesque-type patterns, right from the flute’s entry in bars 1. In bars 2 and 3. The flute line is almost explicitly symmetrical and its ambit gradually increases. These almost perfectly palindrome figures again reflect Debussy’s love of the forms of nature.”

Richard S. Parks also wrote about Debussy’s Sonata in his article “*Structure and Performance Metric and Phrase Ambiguities in the Three Chamber Sonatas.*” Parks was struck by the improvisational nature of Debussy’s music. In order to help performers to understand the form, he points out each place where meter changes and phrasing ambiguities occur. There are also a number of articles written about Takemitsu’s trio for flute, viola and harp. Takemitsu claimed that this trio is a sister piece to his orchestra piece, *How Slow the Wind,* written in 1991. Peter Burt points out that “Takemitsu


10 Ibid., 146.


shared thematic materials\textsuperscript{13} from \textit{How Slow the Wind} in his other pieces including the trio, \textit{And Then I knew 'twas Wind} for Flute, Viola and Harp (see figure 1-4). These figures illustrate the similarities between the two pieces.

Figure 1 Takemitsu: How Slow the Wind (Flute part, m. 40).

Figure 2 Takemitsu: And then I knew 'twas Wind (Flute part, mm. 179-180).

Figure 3 Takemitsu: How Slow the Wind (Viola part, m. 39).

Figure 4 Takemitsu: And then I knew 'twas Wind (Viola part, mm. 185-186).

Taiwanese scholar Hsiu-Chuan Linda Sung analyzed Takemitsu’s harp trio and examined aesthetic elements of the work. As mentioned earlier in this document, Takemitsu wrote the following comment in his piece, writing “Quoted from Debussy’s ‘Sonata pour flute, alto et harp’” in the viola part in his trio in m.22. Sung points out that

\textsuperscript{13} Peter Burt, \textit{The Music of Toru Takemitsu}, 221-222.
the quote in question is from the harp part in m.1 of Debussy’s Sonata for Flute, Viola and Harp (see figure 5-6).  

Figure 5 Takemitsu: And Then I knew 'twas Wind (mm. 23-24).

Figure 6 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, mm. 1-3).

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Sung also mentioned that the viola phrase that Takemitsu uses in m. 22, and m. 201 was quoted from Debussy’s trio and was also reused throughout Takemitsu’s trio in varied forms (see figure 7-8).

Figure 7 Takemitsu: And Then I knew ’twas Wind (Viola part, m. 22).

Figure 8 Takemitsu: And Then I knew ’twas Wind (Viola part, m. 201).

The two trios for flute, viola, and harp by Debussy and Takemitsu have numerous similarities, including use of motivic, tonality, meter, harmonic texture and imitation, and dynamics. In addition, there are cultural and philosophical elements of the two composers’ lives which have common influences.
II. CLAUDE DEBUSSY (1862-1918)

A. Biographical Sketch of the Composer

Achille-Claude Debussy was born in Saint-Germain-en-Laye, France. His family was not rich, and they had no involvement with music. Debussy began to study music when he was nine years old, with Mrs. Mauté de Fleureville, who claimed she was a student of Frédéric Chopin (1810-1849). She was very impressed with Debussy’s talent and gave him a good musical education. Debussy did not attend school until he was allowed to attend the Paris National Conservatoire in 1872 when he was ten years old. His major was piano. He studied under Professor Antoine François Marmontel, whose pupils included Georges Bizet (1838-1875), Issac Abéniz (1860-1909), Vincent d’Indy (1851-1931), and the virtuoso pianist Francis Planté. Although Debussy was able to achieve first prize in his piano accompaniment major, he was unsuccessful in his piano performance major examinations twice, in 1878 and 1879. Debussy also studied solfège with Albert Lavignac (1846-1916). Lavignac was a young teacher who had been tremendously influenced by Wagner. At that time, the Conservatoire did not support Wagner’s music; however, in Lavignac’s class, Debussy was made aware of the impact of Richard Wagner’s (1813-1883) music. Debussy spent a total of twelve years at the Paris Conservatoire, receiving an excellent musical education.
In the summer of 1879, when Debussy was seventeen years old, his piano instructor, Marmontel, introduced Debussy to Mrs. Nadejda von Meck (1831-1894). She was the Russian patroness of Piotr I. Tchaikovsky (1840-1893). Debussy was invited to von Meck’s house in Russia during the summer to teach her children, and he also played the piano for them and their guests. Debussy visited von Meck in Russia for three summers, and also had a chance to go with the family to Europe, visiting Interlaken, Rome, Naples, and Vienna. According to Jean Lépine, in 1880, on a trip to Italy, von Meck introduced Debussy to Wagner. Experiences like this helped Debussy to cultivate his appreciation for the arts, and to hear the work of important composers. Before Debussy went to Russia, he was primarily a pianist. After his experiences in Russia, Debussy made the decision to become a composer. In 1880, Debussy changed his major to composition at the Paris Conservatoire under Ernest Guiraud (1837-1892), a young composition teacher who had only been at the conservatoire for several months. Debussy started to compose under the tutelage of Guiraud, and the two became very close friends. Debussy’s first performance of an original composition occurred in 1882, when he played Nocturne and Scherzo for violin and piano as well as Les Roses et Fête Galante for voice and piano.

In 1883, Debussy received the second prize of the Prix de Rome for the composition of a cantata Le Gladiateur (this cantata is lost). One year later, in 1884,

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he received the first prize of Prix de Rome with his composition *L’Enfant Prodigue* (*The Prodigal Son*). Debussy went to Rome as result of winning this award, and remained at the Villa de Medici in Rome for three years. While in Rome, Debussy fell in love with Gabriel Dupont who became his mistress, and he also made friends with Stéphane Mallarmé (1842-1898). In 1888, when Debussy traveled to Bayreuth, Germany, he heard the music of Wagner, including *Parsifal, Meistersinger, Tristan and Isolde*.

In 1889, Debussy began to be established as an important composer, particularly with the compositions *Prélude à l’Après-midi D’un Faune* (1892-1894), written for orchestra, and the opera, *Pelléas et Mélisande*, written between 1893 and 1902. *Pelléas et Mélisande* was played in many international venues such as Brussels, Berlin, Rome, Milan, and New York. As a result, Debussy became very well respected and was given the French Légion d’Honneur in 1903.

As Debussy became more famous, he frequented elegant cafés and made friends with such important people as Léon Daudet (1867-1942), a French author and active monarchist, and a member of the Académia Goncourt. Other friends with whom Debussy interacted included the French poet Paul Jean Toulet (1868-1920) and Valentin-Louis-Georges-Eugène-Marcel Proust (1871-1922) who was a French intellectual, novelist, essayist, critic, and the author of *In Search of Lost Time*.

A number of Debussy’s compositions were dedicated to women with whom he had relationships. For example, to Yvonne Lerolle (1877-?), Debussy dedicated *Images*...
for Piano (1894), and *Sarabande* for Piano (1896). To the amateur singer Marie-Blanche Vasnier (1843-1923), he dedicated twenty-five songs written in 1884. Debussy married Emma Bardac in 1908. Emma’s son was a composition student of Debussy’s, and the marriage was surrounded by controversy. Following the marriage, Debussy completed *La Mer* for Orchestra in Bourgogne, France, in 1903-1905. Ten days after the premiere of *La Mer*, their child Claude-Emma was born. Debussy dedicated to his daughter a number of pieces such as *Children’s Corner* for Piano (1906-1908). From in 1902 to 1908, Debussy composed many piano works such as *Estampe* for piano (1903), *Masques, L’Isle Joyeuse* (1904), *Images I* (1905), and *Children’s Corner* (1906-8). Debussy also wrote vocal pieces, including *Trois Chansons de France* (1904), *Fêtes Galantes II* (1904), *Le Promenoir Des deux Amants* (1910). For orchestra, Debussy wrote many pieces, including *Images* (1907-1912). Debussy wrote two operas during the period of 1893-1902 that were never completed, entitled *Le Diable Dans le Beffroi*, and *La Chute de la Maison Usher*, an opera that used text by Edgar Allan Poe (1809-1849).

In 1909 Debussy was appointed to the advisory board of the Conseil Supérieur Du Conservatoire (the Paris Conservatory). At this time in his life, Debussy started to experience extreme pain due to cancer. He was operated on in December, 1909, but the disease was very advanced.

Debussy wrote a ballet piece commissioned by Sergei Pavlovich Diaghilev (1872-1929); the piece, *Jeux* (1913), was premiered by the Russian Ballet Company and choreographed by Vatslav Formich Nijinsky1888-1950). This piece was not considered
successful because of being compared to I. Stravinsky’s *Le Sacre du Printemps* for orchestra, which was a more sensational musical event at the time\(^\text{17}\)

In 1914, Debussy became consumed with a deep nationalistic feeling in reaction to World War I (1914–1918). During this same time his mother died, which made him very depressed. In 1915, Debussy wrote *Douze Études* for piano and piano duo, entitled *En Blanc et Noir*. When this piece was published, it received a scathing review by Charles Camille Saint-Saëns (1835-1921). Debussy had also planned to compose a set of six sonatas for various instruments but only completed three of them, one of which is the subject of this document. The completed sonatas are for flute, viola, and harp (1916), for violin and piano (1916), and for cello and piano (1917).

In 1917, because of his physical problems, Debussy spent most of his time at his home. Although he tried to complete the operas begun in 1893, *The House of Usher* and *As You Like It*, these works were never completed. He was also unable to complete the other three sonatas of the chamber music set begun in 1917. His last public performance, in 1917, was to play his third Sonata from the set, for Violin and Piano with violinist Gaston Pulet. Debussy died in Paris on the 25th of March, 1918.

\(^{17}\) Lockepeiser, *Debussy*, 92.
B. Philosophy and Aesthetics

To understand Debussy and his music, it is important to look at the social environment of his era, especially in arts and literature. There were a number of people who had a particularly important impact on Debussy’s life and music.

Several of Debussy’s friends who were musicians had a strong impact on his work. These included Ernest Chausson (1855-1899), Paul Vidal (1863-1931), Andre Messager (1853-1921), Raul Bardac (1881-1950), and Charles de Sivry (1848-1900). Debussy was particularly influenced by his friendship with Ernest Chausson. Chausson was from a very rich family. His brother was a painter, and Chausson had an impressive art collection in his villa. In this villa, many artists congregated and it was there that Debussy met Gabriel Fauré (1845-1924), Eugène Ysaïe (1858-1931), Erik Satie (1866-1925), Vincent d’Indy (1851-1931), and César Franck (1822-1890). Debussy also had some important patrons, such as Alfred Stevens (1823-1906), who helped Debussy after he came back to Paris in 1887. In addition, the painter Henri Lerolle (1847-1929) helped Debussy financially.

In the world of music, Debussy was influenced by César Franck (1822 - 1890), Charles Camille Saint-Saëns (1835 -1921), and Emmanuel Chabrier (1841-1894). Wagner also inspired Debussy with his compositional techniques as well as his

\[\text{\footnotemark}\]

\[\text{\footnotetext{18} Quoted from Izumiko Aoyagi, “http://ondine-i.net/column/column134.html,” (accessed on Sept. 10th, 2006).}\]
philosophy of music. Debussy studied Russian music, particularly the songs of Modest Petrovich Mussorgsky (1839-1881). Debussy also studied the musical language in the piano music of Edvard Hagerup Grieg (1843-1907). In Spanish music, Debussy was influenced by Joseph-Maurice Ravel’s (1875-1937) España and Habanera.

Debussy was very interested in literature, and he had many friends who were writers. Debussy’s love of literature was also fostered by his participation in the “Les Mardistes,” (Tuesday night literary group), for two years, and through that group was particularly influenced by Stéphane Mallarmé and a French poet and romantic writer named Pierre Louÿs (1870-1925).

Debussy was drawn to the works of Italian painter Sandro Botticelli (1444/1445-1510). He also made friends with English painter, Joseph Mallord W. Turner (1775-1851). In the 1890’s, Debussy became fond of the works of Edgar Degas (1834 –1917), Hokusai Katsusika (1760-1849), and Henri de Toulouse-Lautrec (1864 -1901).

Debussy incorporated art into the illustrations of some of his pieces. For example, he used the famous painter Adolphe Willette (1857–1926), who drew the black cat for an advertisement for the cabaret “Chat Noir” (Black Cat) and did the illustration for the publication of Debussy’s Mandoline (1880-1883).
C. Wind and Debussy

In the article “Impressionism in Painting and Music: Repetition and Perception, David Sheldon quotes, “For Debussy, the logic of art, which every artist seeks by definition, is something whose connection to nature if it has one-must always remain invisible, mysterious, intangible.”19 Debussy referred to nature by saying, “Does one render the mystery of the forest by recording the height of the trees? It is more a process where the limitless depths of the forest give free rein to the imagination.”20 Debussy also wrote about music “as a mysterious mathematical process which is allied to the movement of the waters, to the play of curves described by the changing breezes.”21 Although Debussy used nature as his energized vision of a new reality and left old notions of musical form far behind, Debussy says himself that he would infinitely prefer listening to the wind on the mountains… 22 “Roger Godet was one of the privileged friends to whom Debussy seems to have felt able to express his thoughts as they occurred to him,”26 and stated about Debussy that “…he immediately proceeds to describe the wind as creating music.” 23

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21 ibid., 548.
D. Japanese Influences upon Debussy

In France in the period of 1867-1900, there was a Japanese movement that was quite shocking to the French culture. The movement was called Japonisme. Japonisme is the influence of Japanese art on Western cultures, and was especially important in France.

From 1600-1800, Japan closed its borders to any foreign influences. During this time, Japan developed its own original art and culture. Following this time, during the Kanei Era (1848-1854), many foreign merchants came to Japan, and discovered that Japan was a treasure trove of mysterious and fascinating art that would be very well received by western cultures. After Japan opened their country to international trade, in approximately 1868, many works of art were exported to foreign countries. These included porcelain, fans, painted folding screens, Japanese Kimonos, and Japanese paintings such as “Ukiyoe”\(^{24}\) prints. “Hokusai Manga,” a variation of Ukiyoe prints, actually originated as packing paper for ceramics being transported from Japan to France.

Debussy first heard the music of the Far East when he attended the World Expo in Paris in 1867. He was particularly impacted by Japanese music. Debussy had the

\(^{24}\) Ukiyo-e: (Picture of the floating world) The popular art of the 17\(^{th}\) to the 19\(^{th}\) c. which conjured up the life of the Yoshiwara (brothel) quarter of Edo, now Tokyo. Geishas and Kabuki actors were favorite subjects, but ukiyo-e artists also depicted landscapes and scenes from historical epics, legends and folktales. Woodblock prints in color were a major means of expression, and Utamaro, Hokusai and Hiroshige were among the leading artists. *The Thames and Hudson Dictionary of Art Terms*, Edward Lucie-Smith, (Thames and Hudson Ltd: London, 1984), 193.
opportunity at the World Expo in Paris in 1889 to view Japanese gardens and homes, as well as to experience traditional Japanese music and dance. Debussy was fascinated by many aspects of Japanese culture.

The World’s Fair was held in Paris three times: in 1867, 1889, and 1900. At the First World’s Fair in 1867, Japanese dance and music were introduced. Until this event, most people who lived in Europe did not know much about Japan, and the exhibit was very popular; about 1,600,000 people visited this Japan exhibition hall, so many that the exhibit was sold out. As a part of the presentation, there were about one hundred Ukiyo-e pictures exhibited. The vivid color and elaborate designs were of great interest to French artists such as Claude Monet (French Impressionist painter), (1840-1926), Vincent van Gogh (1853-1890), Edouard Manet (French Realist/Impressionist Painter, (1832-1883), Edgar Degas (1834-1917), Pierre August Renoir(1814-1919), James McNeill Whistler(1834-1903), Camille Pissarro(1830-1903), and others.

Many French artists were inspired by Japanese artwork, and even imitated existing Japanese paintings in their work. Please see the figures below to examine similarities between pre-existing Japanese artwork and the creations of French painters; Most of these photos were reproduced from Jacques Dufwa’s *Winds from the East: Monet, Degas, Monet, and Whistler* (see figure 9-21). The following examples indicate how Japanese artwork impacted later artists.
Figure 9  Hiroshige: *Grounds of Kameido Tenjin Shrine*, 1856

Figure 10  Monet’s Garden, in which he built a Japanese bridge, reconstructed 1980\(^{25}\)

Figure 11  Paintings of the Japanese bridge which Monet built in his garden
*Water-Lily Pons* (Water lilies and Japanese Bridge) 1876.\(^{26}\)

Figure 12  Hiroshige: *The Twin Rocks Bo No Ura*, 1856, from Monet’s Collection

Figure 13  Monet: *Les Aiguilles de Port-Coton à Belle-Ile*, 1866.\(^{27}\)


\(^{27}\) ibid., 25, 152, and 154.
Figure 14 Kiyomasu\textsuperscript{28}: \textit{Arashi Wakano dancing}, early 18\textsuperscript{th} cent
Figure 15 Monet: \textit{La Japonaise}, 1875-76
Figure 16 Whistler\textsuperscript{29}: \textit{The Princess from the Land of Porcelain-Rose and Silver}, 1864

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure14}
\caption{Kiyomasu, Arashi Wakano dancing, early 18\textsuperscript{th} cent.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure15}
\caption{Monet, \textit{La Japonaise}, 1875-76}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure16}
\caption{Whistler, \textit{The Princess from the Land of Porcelain-Rose and Silver}, 1864}
\end{figure}

\textsuperscript{28} "Torii Kiyomasu." (c.1969-1716) He is thought to have been a relative of Torii Kiyonobu, the first Japanese to paint actors. He made hand-coloured prints of the kind called \textit{tan-e} (in which the dominant colour is supplied by \textit{tan}, or red lead, a method used from the last quarter of the 17th century until the invention of colour printing in 1741); these were also called \textit{urushi-e} or “lacquer pictures” where the black tone was given a stronger lustre by the addition of glue to the ink. Some of Kiyomasu's famous prints are the portrait of two actors, “Ichikawa Monnosuke, Tamazawa Rinya,” and “The Actor Danjuro as Goro Pulling out a Bamboo.” Quoted by Encyclopædia Britannica. 2006. Encyclopedia Britannica Online. “http://search.eb.com/eb/article-9072939,” (accessed at Dec. 27th, 2006).

Figure 17 Hiroshige: *Evening Scene in Saruwaka Street*, 1856
Figure 18 Hiroshige: *Five Pines, on the Konagi River*, 1856
Figure 19 Monet: *La Rue de la Bavolle à Honfleur*, Probably 1866

Figure 20 Hokusai: *Manga II, detail*
Figure 21 Degas: *Le Tub*, 1886 (Slightly cut)

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“Ukiyo-e, with their curved lines, patterned surfaces and contrasting voids, and the flatness of their picture-plane, also inspired “Art Nouveau”.\textsuperscript{31} Some curved patterns became graphic clichés that were later found in the work of artists from all parts of the world,” especially “Hokusai Katsushika(1760-1849)\textsuperscript{32} and “Hiroshige Ando (1797-1858)\textsuperscript{33} This art deeply impacted Debussy, who used Hokusai’s Ukiyo-e printing to illustrate his composition \textit{La Mer}. “Debussy’s use of the pentatonic scale and the affection of colors from Japanese prints in “\textit{Pagodes}” from \textit{Estampes} for Piano (1903) illustrate his interest in Japanese art as well.” \textsuperscript{34} In the music world, many composers were attracted to traditional Japanese arts and crafts, dance, and particularly Ukiyo-e

\textsuperscript{31} Art Nouveau: An exaggeratedly asymmetrical decorative style which spread throughout Europe in the last two decades of the 19th and the first decade of the 20th century. It makes use of undulating forms of all kinds, notably the whiplash curve of tendrils or plant stems, but also flames, waves and the flowing hair of stylized female figures. The chief importance of Art Nouveau is its rejection of 19th –c. Historicism. It is an offshoot of Symbolism on the one hand and of the Arts and Crafts movement on the other. (The name was taken from that of shop objects of ‘original’, as opposed to period, style) Jugendstil is the equivalent style in Germany, in France, ‘Modern Style’, and in Italy, ‘Stile Liberty’. .from The Thames and Hudson Dictionary of Art Terms, Edward Lucie-Smith, (Thames and Hudson Ltd: London, 1984),21,

\textsuperscript{32} Hokusai Katsushika: Japanese Ukiyo-e print maker. Hokusai studied with under Shunsho and first made prints of actors and wrestlers in the Katsukawa style and of girls in the Kiyonaga manner. During his long career he studied many other styles of painting and prints, for he never tired of experimenting. He was a man of eccentric nature, changing his name more than thirty times and his residence more than ninety. His personality is vividly revealed in many of his dynamic, restless landscape scenes, in which he captures men in the most unusual relationship to nature. The proportions of men to landscape are often alarmingly exaggerated and distorted, with men dwarfed against a background of the terrifying force of nature. In 1807 he began illustrating many books by the novelist Bakin. Hokusai’s \textit{Manga Sketchbooks} are the fascinating record of an intense and passionate curiosity for all living things. Rom McGraw-Hill Dictionary of Art, vol.3, ed. Bernard S. Myers. (McGraw-Hill Publishing Company Limited: London, 1969), 113.

\textsuperscript{33} Hiroshige Ando: Japanese Ukiyo-e print make studied with Utagawa master and first specialized in portraits of women and actors. Greatly inspired by Hokusai’s landscape series published in 1831, Hiroshige then solely interested in this genre. In 1832 he made his first journey from Edo to Kyoto by way of the Tokaido Highway. He saw his native land with a poetic eye and portrayed it in various moods under moonlight, drenching rain, and drifts of snow. Less inclined to be dramatic than Hokusai, he created restful and reflective landscapes. Two sons in law of Hiroshige, who were lesser artists, later used his name; this accounts for the uneven artistic quality in some of the prints bearing his name. \textit{The Thames and Hudson Dictionary of Art Terms}, Edward Lucie-Smith (Thames and Hudson Ltd: London, 1984), 101.

\textsuperscript{34} Glen Watkins, \textit{Soundings: Music in the Twentieth Century,} 120-122.
paintings. Igor Stravinsky (1882-1971) and Maurice Ravel (1875-1937) collected Japanese artwork and displayed the works in their homes.

Although the impact upon music was less than in painting and design, the influence of “Japonisme”\(^35\) can be seen. Debussy was especially impacted by the famous Japanese dancer and actress Sadayakko Kawakami (1871-1946), who performed at the World’s Fair in 1900 in Paris. Sadayakko was Japan’s first international dancer and actress to receive worldwide recognition. She toured not only to Paris, but also to the U.S.A and Russia, to introduce the world to Japanese theater. French audiences were attracted by her acting and exquisite dancing. According to Takahashi, Sadayakko gave some suggestions to Debussy about theater music.\(^36\) Pablo Picasso (1881-1973), in his paintings, used Sadayakko as a model three separate times. François-Auguste-René Rodin (1840-1917) asked her to become his model.\(^37\) Durand, who was a member of the France Academy, wrote in the newspaper “Le Figaro,” that “Although the Eiffel Tower was the best of the worlds fair in 1889, Sadayakko was the best in this world’s Fair [1900].”\(^38\)

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36 Takahashi Kunitaro, Nichi Hutsu no Kouryu (Cultural Communication Between Japan and France).: Yuko Sanbyaku Hachi Junenm, (San shu sha: Tokyo, 1982),71.

37 Takahashi Kunitaro, Nichi Hutsu no Kouryu (Cultural Communication Between Japan and France), 8,70-71.

38 Ibid., 9 and 68.
Western opera reflects the effects of Japanese influences, particularly in works such as Giacomo Puccini’s (1858-1924) opera, *Madama Butterfly* (1904). Giacomo Puccini (1858-1924) was working on his opera, *Madame Butterfly* in Milan. He had already envisioned the plot and had a certain image of Japanese women for his opera, but he had yet to meet a real live Japanese woman. When SadaYakko arrived in Milan with her troupe of traveling actors, Puccini reshaped his opera, which premiered on February 17, 1904, to be more Japanese in nature, and took SadaYakko as his model for Cio-Cio-San (Madama Butterfly).  

Saint-Saëns’s *La Princess Jaune* written in 1872, and Messager’s *Madame Chrysanthème*, written in 1893, also utilized Japanese and oriental cultures. According to Robert Waters,

> These pieces are based on Japanese literary themes and employ Western approximation of Japanese melodic modes. Instrumental works by Debussy, Inghelbrecht and Holst also contain Western approximations of Japanese modes. Though art historians frequently address the influence of Japanese art on Western art, music historians pay comparatively little attention to the influence of Japanese music on Western music."  

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In 1910, Gaston Knosp published his one-act drama, *La Yokounine*, which was one of the first Western compositions to approximate the Japanese traditional modes, which are called Yo-mode and In-mode (see figure 22-23).^41^ 

Debussy also used intimations of Japanese harmonies.^43^ The first three measures of *Et la Lune Descend sur le Temple qui Fut* for Piano, from *Images, II* (1908), closely relate to Japanese Sho chords (see figure 24-25).^44^ Sho chords originated with a Japanese mouth organ consisting of 17 bamboo pipes.

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^41^ ibid., 221, 223, 223-224, 224

^43^ ibid., 224

^44^ ibid.,
Debussy was deeply impacted by Japanese culture and art. Gabriel Pierné (1863-1937) wrote, in 1926, “Although he (Debussy) lived side by side with his fellow students, there was no real intimacy between them. He went out a lot, spent his time with antique dealers and made clean sweep of tiny Japanese objects which entranced him.”

45 Sho: Japanese mouth organ. It is descended from the Chinese Sheng, of which shō is the Japanized pronunciation, and is used in various genres of gagaku (court music). The Japanese version has 17 bamboo pipes (two of which have no reed), a lacquered wood bowl and a short mouthpiece. Quoted from Grove Music Online, “http://www.grovemusic.com.ezproxy.library.arizona.edu/shared/views/article.html?from=az&section=music.25657.” (accessed at Dec., 13th, 2006.)

E. Characteristics of Debussy’s later works, especially \textit{Sonata} for Flute, Viola and Harp.

While Debussy was composing his Sonata sets, he also composed some extraneous pieces. From 1915-1918, until his death, Debussy wrote \textit{Douze Études} for Piano No.2 and \\textit{En Blanc et Noir} for Duo Piano, \textit{Noël des Enfants Qui n’ont Pas de Maison} for Song and Piano. He also edited Chopin’s piano works. In the three sonatas he wrote, Debussy used classical style and form. “The summer of 1915, spent in a villa on the channel coast at Pourville, was a productive one: in quick succession he composed the Sonata for Cello, \textit{En Blanc et Noir} for Two Pianos, the \textit{Etude}, and the Sonata for Flute, Viola, and Harp...”\cite{47} “This sonata’s writing is polytonal. There are suggestions of Gregorian chant and French commentators have found in the melodic substance a heritage from the trouvères and troubadours.”\cite{48}

These are not, of course, sonatas in the classical sense. For example, Debussy maintains a unity of key: all three movements of the violin sonata and all three movements of the trio sonata have a similarity in the unity of key. All three movements of the Sonata for Violin and Piano are in the key of G and all three movements of the Sonata for Flute, Viola and Harp utilizing a unifying factor of F. The Cello Sonata has the first and last movements in the key of F.\cite{49}

\begin{footnotesize}
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\item \cite{48} Oscar Thompson, \textit{Debussy: Man and Artist}, 330.
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The Sonata for Flute, Viola, and Harp was begun in September of 1915 and finished in October.\textsuperscript{50} In December of that year he underwent an operation for cancer but his cancer was found to be very advanced.

The instrumentation of the flute, viola and harp sonata was very rare at the time this piece was written, and the Sonata has become an extremely important chamber work for all three instruments. The Sonata for flute, viola and harp was premiered on December 10, 1917, at the home of the composer August Durand, and first publicly performed at a charity concert later in 1917 at a Société Nationale concert in Paris. It was also Durand who first published the work in 1919. The length of the piece is approximately 17 minutes.

Because of the importance of the work, it has been analyzed and written about by a number of authorities. This manuscript will not reexamine the harmonic and melodic analysis, so as to not duplicate existing material. Instead, below there will be a summary of the relevant elements from those studies as well as the author’s description of each movement. People who have analyzed the trio sonata include Arthur Cohn: \textit{From the Literature of Chamber Music Volume 1}, Judith Shatin Allen: \textit{Tonal Allusion and Illusion: Debussy’s Sonata for Flute, Viola, and Harp}, Arthur B. Wenk: \textit{Claude Debussy and Twentieth-Century Music}, and Elliott Carter: \textit{The Three Late Sonatas of Debussy}.

\textsuperscript{50} Eliot Carter, \textit{Collected Essays and Lectures}, 65, 229.
A chart of Debussy’s Sonata for Flute, Viola, and Harp from Joan Ferguson’s doctoral dissertation entitles “Claude Debussy’s Two Major Harp Compositions: Danses Sacrée Et Profane and Sonata for Flute, Viola and Harp” at the University of Arizona has been included in the appendices (see attachment 1). Also included is Partial Analysis of Sonata for Flute, Viola, and Harp (see attachment 2). A comparison of the descriptions these scholars used in their dissertation or articles can be seen in attachment 3.
III. TORU TAKEMITSU (1930-1996)

A. Biographical Sketch of the Composer

Toru Takemitsu was born in Tokyo in 1930. His family moved to China when he was very young and Takemitsu remained in China until he was eight years old. Takemitsu’s father was a jazz enthusiast, and as a young boy Takemitsu heard many recordings of jazz musicians. In addition, his father raised birds in a special room in their home, so the sounds of bird calls were an important childhood image for Takemitsu. He began studying music when he was sixteen years old. When he started his music study, the family was very poor. Also at this time, Japan had just been defeated in the war, and the population was emotionally depressed. Takemitsu’s family could not afford to buy a piano for him, so he made a device like a piano out of paper, with a keyboard exactly the same size as on a real piano except without sound.\textsuperscript{51} He started composing soon after World War II. Takemitsu was unhappy with the established system of Japanese music schools so he did not go to a traditional music school for his studies. According to Takemitsu, his compositional study was done almost completely by himself, although he did have some individual mentors. Despite the fact that he didn’t have the chance to study music at school, he had many opportunities to have contemporary friends and artists from whom he learned his approach to writing contemporary music. He copied the scores of many famous composers and studied their orchestrations. When Takemitsu was young,

\textsuperscript{51} Toru Takemitsu, “Ongaku no Yohaku Kara” (From the Space Left in Music), \textit{Takemitsu Chosaku Shu} (Toru Takemitsu: Collected Writings) vol. 2, 167.
he studied harmony through the theory book of the French composer Theodore Dubois (1837-1924), and also the orchestration book of Rimsky-Korsakov (1844-1908). Although this helped him become familiar with traditional music, these Western music concepts did not fit his compositional style.

In the 1950s, Takemitsu became a member of two Japanese groups of composers and through them had a chance for his first public concert in Tokyo in 1950. The first group that Takemitsu belonged to was “Shin Sakkyokuka Kyokai” (New Composition Group) which consisted completely of composers. Yasuji Kiyose, a founder of Shin Sakkyokuka Kyokai (1900-1981) was his first private teacher. Takemitsu did not have enough money to pay Kiyose for composition lessons, but Kiyose loaned him scores, books, and advised him without charge.

Another group was “Jikken Kobo (Experimental Workshop).” The “Jikken Kobo” included poets and writers, and their influence inspired Takemitsu to study many kinds of art and try new ideas and techniques. This group did not want to follow the German model of composition, which was the tradition in Japan at this time. Instead, these artists chose to use the French style as their model for composition. Between 1951 and 1958, “The Jikken Kobo” group presented sixteen concerts, stage productions, and art exhibitions. Takemitsu presented Music Concrète performances in these concerts in Japan. He wrote Vocalism A.I. for magnetic tape in 1956 “the latter uses only the word
A.I. (Japanese symbol .....Love) pronounced in various ways by two actors.”52, and continued to write electronic music pieces until 1972.

In his early years, Takemitsu’s music style was particularly influenced by Claude Debussy (1862-1918), Olivier Messiaen (1908-1992), and Alban Berg (1885-1935). Takemitsu’s first piece was *Lento in due Movimenti* for Piano (1950) which utilized harmonies similar to those of Messiaen. Unfortunately the Japanese music world did not respect Takemitsu in the beginning because he had not studied at a prestigious Japanese music school, and because his structure did not follow the traditional models of Japanese composition. There is a famous story of how Takemitsu was encouraged by Igor Stravinsky. During Stravinsky’s visit to Japan in 1957, Stravinsky heard many Japanese composers but was the most impressed with Takemitsu’s piece, *Requiem for Strings* (1957), which was Takemitsu’s first orchestral work. Stravinsky announced that Takemitsu’s music was outstanding and an important innovation in the history of world music. As a result of Stravinsky’s comments, there was a change in the direction of composition in Japan, and Takemitsu became more respected by his colleagues. After this important event in 1959, Takemitsu’s piece was played hundreds of times. Since he had been so positively evaluated by Stravinsky, who was one of most important contemporary composers, Takemitsu’s music began to be respected not only in the Japanese music world but also internationally.

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In the 1960s, Takemitsu met John Cage and was influenced by Cage’s involvement with “Zen” and also by Cage’s “Chance Music” compositional style. In the 1960s, Takemitsu gave many lectures at universities, including one at Harvard University. Also at that time he started to write music which combined Japanese traditional instruments such as “Biwa,” “Shakuhachi,” and others, mixing traditional Western music and Japanese instruments. He also changed his compositional style from avant-garde to more tonal writing. In the 1970’s, Takemitsu’s music became more tonal, and more closely resembled the sounds of Debussy’s, especially in his orchestral works. In 1970, Takemitsu attended the World’s Fair in Osaka, Japan; which was similar to the fair that Debussy had gone to years earlier in Paris. Takemitsu was commissioned to write a piece, Crossing for Soloists, Choir and Orchestra, for the Osaka World’s Fair. At Expo 70 Osaka, in the Space Theater, Takemitsu’s pieces performed included the commissioned work, Seasons for two or four percussionists and a tape recording of electronic sounds prepared by Takemitsu, and Years of Ear for tape.

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53 Zen: School of East Asian Buddhism that emphasizes the practice of meditation (Zazen). The Zen school arose in China out of the encounter between Buddhism and indigenous Taoist thought and was held in high regard for several centuries after having survived the persecution of Buddhism there in 845. Zen blossomed again after being brought to Japan, where it underwent further development during the Kamakura period (1185-1333). The two major sects of Japanese Zen are the Soto sect and the Rinzai sect. Though they vary in teaching and methods, both schools assign a central role to meditation as the foundation of their spiritual practice. from The Kodansha Bilingual Encyclopedia of Japan. ed. Kodansha International henshukyoku (Kodan sha: Tokyo, 1989), 488-489.


Beginning in 1973, Takemitsu organized a contemporary music series called “Music Today”. This was designed for young composers and students from Japan as well as other countries. In 1975, Takemitsu was invited to Yale University to serve as a visiting professor of composition.

In the 1980s, Takemitsu wrote a number of chamber music pieces and he especially focused on string chamber music. From the 1970s to 1990s, he wrote many works relating to nature. The titles of these works followed the general theme of nature; for example, rain, gardens, and trees. Most of these were for chamber music ensembles, and seven of them included the harp. In total, he composed twenty-one pieces about nature. Also at this time he received membership to the Académie des Beaux-Arts of France. He was also made an honorary member of the American Academy and Institute of Arts and Letters in 1984. In 1986, he lectured about his music at Columbia University. In 1986, Takemitsu’s piece *String around Autumn* for Viola and Orchestra was commissioned by a French music festival, called Autumn of Paris for the anniversary of 200 years of the French Revolution. At that festival, Takemitsu received high praise from Messiaen about the piece’s orchestration.

In 1990, Takemitsu received honorary doctorates from two schools: the University of Leeds and Durham University in United Kingdom. In 1991, there was a music festival called “Takemitsu Signature” at the Barbican Hall in London, where Takemitsu later became the music director. In 1993, the Aldeburgh Festival in Great

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Britain chose Takemitsu to be their composer of the year. In 1994, Takemitsu became an honorary member of the Royal Academy of Music in England. He also received a Grammy Award in the U.S.A. for the best recording of a classical contemporary composition. Other awards at this time included The Prix International Maurice Ravel from France, and The Glenn Gould Award of Canada. In 1995, he received The Career Achievement Award from the Society for the Preservation of Film Music, Los Angeles.

Like Debussy, Takemitsu died of cancer (February 20, 1996). After he died, the Toru Takemitsu Competition was established. An indication of the stature that Takemitsu had achieved is demonstrated by the fact that one year later, in 1997 in New York, Columbia University held a memorial event in honor of his life.

During his life Takemitsu was very popular in Japan, especially because of his film and theater music, as well as his music for television. His name is known to many Japanese people even though they are not familiar with his classical contemporary music. Takemitsu wrote many essays, and had many opportunities to interview and write about contemporary artists including John Cage (1912-1992), Raymond Murray Schafer (b. 1933), and Peter Serkin (b.1958). Many composers and young composition students have been influenced by Takemitsu’s words and compositions. We can see his influence in many other composer’s titles, styles, philosophies, and compositional processes, particularly in Japan.
B. Philosophy and Aesthetics

To understand Takemitsu and his music, it is important to look at the social environment of his era, especially in the realm of arts and literature. Takemitsu did not have any special religion, and commented that he was an atheist. However he had been attracted by Christianity and Buddhism from a young age and stated that he felt that music was ultimately “a prayer.”\(^{58}\)

Takemitsu was influenced by many people, in particular, Shuzo Takiguchi (1903-1979). Takiguchi was the leader of “Jikken Kobo.” He was responsible not only for influencing poetry, but also literature and the arts in Japan. Takiguchi could be considered the most influential person in Takemitsu’s life. When the two men met, Takiguchi was working as the foreign Fine Arts correspondent for an American/Japanese newspaper in Tokyo. Accompanying Takiguchi to many performances, Takemitsu was made aware of many kinds of French contemporary music, arts, poetry, and literature. Because of Takiguchi, Takemitsu became aware of the works of Olivier Messiaen (1908-1992), Pierre Boulez (b.1925), Odilon Redon (1840-1916), Andre Breton (1896-1966), Albert Camus (1896-1966), Jean-Paul Sartre (1905-1980), and others.\(^{59}\)

Takemitsu was very interested in literature, and he had many friends who were writers. These included Makoto Ohoka (b.1931) who received the Légion d’honneur in

\(^{58}\) Tachibana, “Takemitsu Toru, Ongaku Sozo e no Tabi, (Toru Takemitsu: the Journey towards Musical Creation).” 1997, April, 278.

France, Kenzaburo Ohe (b. 1935), a novelist who received a Nobel Prize in literature, poet Shuntaro Tanikawa (b. 1935), and the poet and critic Kuniharu Akiyama (1929-1996). Takemitsu used their poems for many of his pieces, and some of their novels influenced Takemitsu and inspired him to write pieces such as his *Rain Tree* series. Takemitsu was also interested in Emily Dickinson (1830-1886); he was inspired by her poems, and actually used her words as the titles of some of his pieces.

In the world of art, Takemitsu was impressed with the ideology and works of Japanese painter Kagaku Murakami (1888-1939), who is known for the beauty of line and color in his work. Takemitsu was also influenced by the internationally respected sculptor Isamu Noguchi (1904-1988). Noguchi inspired Takemitsu many ways, particularly with his love of Japanese Gardens. Noguchi introduced Takemitsu to the Japanese garden designer Soseki Muso (1275-1351) who designed such famous gardens as those at Kokedera, Tenryuji and Sansoin. These famous Japanese traditional gardens inspired Takemitsu to compose his well known “garden series 1963-1994.”

Takemitsu stated that his music study was not as academically or traditionally comprehensive as most composers, since he did not have a conventional music education. Instead, he garnered his insights from contemporary composers. Perhaps because of this, his musical structure became unique.  

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The writing of Sung and Otake make the following statements about Takemitsu’s work:

Takemitsu claimed that his composing was derived not only from music, literature, philosophy, and other forms of arts, but also from extra-musical sources. These sources of creativity include the concept of nature, garden time, space, sound, and silence, as well as the conceptual theories of dreams, numbers, and water. All of these creative sources originated from traditional Japanese aesthetics and other oriental philosophies.\(^{61}\)

Whereas Sung and Otake claim that Takemitsu was essentially inspired by traditional Japanese aesthetics and other oriental philosophies, Japanese musicologist Hunayama pointed out that influences upon Takemitsu were much broader. He states that Takemitsu was influenced by Debussy, who introduced Japanese culture and art in his music. Hunayama states (translated from Japanese by the author),

Takemitsu’s words and music are an important keys to solving his musical language and the secret of his philosophy … which cannot be seen in other western composers…Takemitsu was not just simply a Debussyist …Because he was looking for a new universal music world in the woods where the West and East are mixed….\(^{62}\)

Takemitsu himself said that he did not intend to depict only Japanese culture or to quote directly from Japanese music when he composed, unlike other contemporary composers, who are conscious of traditional folk tunes or modes and take these directly into their pieces. For him, music must be more universal as he transforms the material to his music language. \(^{63}\)

\(^{61}\) Sung, “Toru Takemitsu’s Musical and Philosophical Aesthetics: An Examination of Harp Writing in His Chamber Music with Analysis of Four Selected Compositions.” 22.


\(^{63}\) Takemitsu, *Yume to Kazu* (Dream and Number), 86-89. trans. Shuri Okajima,
Kenzaburo Ohe, a famous novelist, wrote that “Takemitsu’s music is very elaborate. To understand each piece people need to know his many layers of meaning including his concept, his every sound, and his musical worlds.”

This author agrees that Takemitsu’s music sources are universal. Although inspired by Japanese elements, and influenced by Debussy, his concerns and philosophies were very broad, and his writing was very complex; more complex than the simple titles or subjects of his compositions indicate. This has allowed his music to become accepted internationally. Takemitsu used Japanese traditional resources but his philosophy is universal.

The famous American pianist Peter Serkin (b. 1947) received a post card from Takemitsu a few days before Takemitsu’s death. On this card, Takemitsu said that he wished to “to get a body as a whale” and “swim the ocean that has no west and no east.” This can be interpreted that Takemitsu wanted to become an international composer like Debussy, Messiaen, and John Cage, who were respected as internationally recognized composers, not solely as representatives of their countries.

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C. French Influences upon Takemitsu

Through his relationship with the art critic Takiguchi, mentioned earlier in this document, Takemitsu became aware of French contemporary music and the writing of composers such as Boulez and Messiaen in the 1950’s, before that knowledge was widespread in Japan. Takiguchi also made available to Takemitsu a broad spectrum of French contemporary art, literature, and poetry as well as friends who were not musicians.

D. The Development of Takemitsu’s Style

There exists a particularly well organized and excellent resource book about Takemitsu, *A Bio-Bibliography* written by James Siddons in 2001. In this book, Siddons offers a list of Takemitsu’s works including film scores, a discography, and a bibliography of material.

Takemitsu wrote 152 pieces, and 105 film works. Takemitsu wrote 17 pieces for “The Waterscape Series” From 1970-1990 he wrote 26 pieces depicting themes of rain, garden, and trees. In 1962, he wrote *Pianisuto no tame no Corona* (Corona for Pianist(s) 1961) for One or more Pianos. This piece was laid out in five graphic scores of indeterminate performance duration prepared in collaboration with Kohei Sugiura (b.1932) who is a minimalist-style graphic designer.

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66 ibid.,
Takemitsu also wrote four pieces for orchestra with Japanese solo instruments. The most famous one of these pieces is *November Steps* for Shakuhachi, solo, Biwa solo, and Orchestra. The title refers to the month (November: The Eleventh month) of this work’s premiere and to the musical scale degrees, or steps, of both the Japanese and western tonal systems…. It was commissioned by the New York Philharmonic Orchestra in 1967. In this piece, he used the Shakuhachi, which is a Japanese flute, and the biwa, which is a Japanese stringed instrument. The piece was quite successful.\(^{68}\)

E. Later works (1990-1996)

During 1990-1996, Takemitsu wrote 13 orchestra pieces, 2 piano solos, 3 guitar solos, 1 trumpet and flute solo, 3 pieces of chamber music, and 1 chorus piece. Takemitsu lost many of his friends during this time, such as John Cage and Olivier Messiaen. Takemitsu often composed pieces in honor of them. In his later years, his music became more tonal and more familiar and easier for his audience to understand. Burt stated that in the 1990’s Takemitsu’s music could be described as “Expressionism (and even sentimentality).”\(^{69}\) The music also contained more warmth and had beautiful melodies.


In his orchestra piece, *Quotation of Dream- Say Sea, Take Me!* for Two Pianos and Orchestra (1991), Takemitsu obviously quoted many phrases from Debussy’s *La Mer* for Orchestra, even using the same pitches (see figure 26-27).

Figure 26 Debussy: *La Mer* for Orchestra (page 32, mm.1-2).

Figure 27 Takemitsu: *Quotation of Dream –Say sea, take me!* for Two Pianos and Orchestra (Page. 10).
Takemitsu’s last completed piece was *Air* for flute (1995). This piece was written for his friend, flutist Aurèle Nicolet, for his 70th year’s birthday. Takemitsu began to compose *Comme La sculpture de Miró, Concerto for Flute and Harp Concerto* before his death, but only two pages were completed. This piece was commissioned by the BBC in Great Britain.

1. *And Then I knew ’twas Wind* (1992)

When we think about Takemitsu’s work, we cannot avoid considering the integrated relationship with other arts, literature, and philosophy. It was his practice to take images from literature and other art forms and to elaborate his impression of them when he composed. He does not quote these material ideas directly in his pieces, but instead refers to them.

*And then I knew ’twas Wind* was composed in 1992 for Aurèle Nicolet, who is a well respected flutist from Switzerland, and was dedicated to him. The piece was commissioned by Akira Obi of the Million Concert Management Company. The violist for the world premiere was Nobuko Imai and the harpist was the outstanding Tokyo harpist Naoko Yoshino.

Takemitsu took the title of this piece from American Poet Emily Dickinson (1830-1886). Below is the poem. Although some sources quote only the opening two lines, knowing Takemitsu’s procedure for composition, the author believes that the whole poem is of importance, and so it is included below.
Like Rain it sounded till it curved
And then I knew 'twas Wind
It walked as wet as any Wave
But swept as dry as sand
When it had pushed itself away
To some remotest plain
A coming as of Hosts was heard
It filled the Wells, it pleases the Pools
It warbled in the Road
It pulled the spigot from the Hills
And let the Floods abroad
It loosened acres, lifted seas
The sites of Centers stirred
Then like Elijah rode away
Upon a Wheel of Cloud.

How slow the Wind
How slow the sea
How late their Feathers be!70

This trio is a companion work to Takemitsu’s piece How Slow the Wind for orchestra composed one year earlier, in 1991. Takemitsu took the first half of the principle melodic idea of How Slow the Wind and used it in the flute, viola and harp trio. 71 “Takemitsu’s primary aim within this piece is to equate the blowing of wind with the unconscious mind in human consciousness. The flowing flute and viola melodies with arpeggio harp accompaniment seek to express the organic flowing of the wind in nature.”72

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71 Burt, The Music of Toru Takemitsu, 221

2. Wind and Takemitsu

Takemitsu had a villa at Miyota, near of the famous resort area of Karuizawa in Nagano prefecture of Japan. Takemitsu often walked in the woods of Karuizawa when he could not concentrate on his compositional work.

Takemitsu brought with him to Karuizawa scores that were written in Debussy’s own handwriting, such as a facsimile of *Jeux Poeme Danse* and *Prélude a l’après-midi d’un Faune*. Takemitsu tried to copy out Debussy’s works, much like students always try to copy painting masterpieces.

Like other composers such as Debussy and Messiaen, Takemitsu was very interested in the wind. For Takemitsu, “Wind” is music itself. Conductor Seiji Ozawa said;

Takemitsu said to conductor Ozawa that good music is like wind blowing smoothly in the bamboo thicket and then, simultaneously, a bamboo leaf will be rubbed with the wind. It makes a sound. He believed that this sound is the best sound. Takemitsu wants to make music like this.

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F. Analysis of Takemitsu’s Trio

According to Joji Yuasa (b.1929), who is a composer and was a member of the group “Jikken Kobo,” Takemitsu said that his later works were composed by using a combination of numbers. This chapter will analyze *And then I knew ’twas Wind* for flute, viola, and harp using pitch-class sets.

1. Pitch

When *And Then I Knew ’twas Wind* was premiered in 1992, Takemitsu wrote in the program notes that he used two hexachords, consisting of F-G#-A-C-C#-E, and Eb-F#-G-Bb-B-D when he composed the piece. However, as Burt pointed out in his article, Takemitsu primarily used one hexachord. In this chapter, the author will use the first hexachord primarily in this analysis. Takemitsu uses hexachords for his pitch materials consisting of F-G#-A-C-C#-E. Each interval follows the pattern of a minor third, minor second, minor third, minor second, and minor third. In traditional harmony, these intervals are categorized by the distance between the pitches. In Takemitsu’s work, a different approach is used, called that interval class or pitch class. In the piece, Takemitsu creates hexachords. [0.1.4.5.8.9].

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These hexachords are illustrated, as well as traditional interval and interval class sets, in figure 28, below.

Figure 28 [014589] Interval class

<table>
<thead>
<tr>
<th>Hexachord</th>
<th>F</th>
<th>G#</th>
<th>A</th>
<th>C</th>
<th>C#</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional interval</td>
<td>m. 3</td>
<td>m. 2</td>
<td>m. 3</td>
<td>m. 2</td>
<td>m. 3</td>
<td></td>
</tr>
<tr>
<td>Interval class</td>
<td>1</td>
<td>4</td>
<td>5</td>
<td>8</td>
<td>9</td>
<td>0</td>
</tr>
</tbody>
</table>

The hexachords occur in measure 1 (see figure 29).

Figure 29 Takemitsu: And then I knew 'twas Wind (Harp part, m. 1).

F-G#-A-C-C#-E. [014589]

Throughout Takemitsu’s piece, he uses material from the hexachords. These are called “subsets,” and he uses this technique in his piece many times. There are three important subsets. The first one is [0.1.4.] The second one is [0.1.5.], and the third one is [0.4.8.]. Each subset has identical subsets; The first one has six subsets, the second one has six subsets and the third one has two subsets. In the trio, sometimes he used these sets symmetrically, in a circular manner. These pitch materials help to show the wind shape. If Takemitsu used a normal major scale, he could not use notes as freely because in the tonal scale, you must follow the harmony progression and it can not be as symmetrical.
Although he uses many subsets in the piece, most of time, they are not very complex. Wind does not have clear shape and does not have a concrete nature so to use atonality was an important choice for Takemitsu to express the movement of the wind.

The figure below illustrates the use of the three major subsets used by Takemitsu: [0. 1. 4], [0. 1. 5] and [0. 4. 8] (see figure 30).

Figure 30 Takemitsu: trio, [0. 1. 4] interval sets

We can see these subsets throughout the piece, for example m.3, m.5-6, m.10, m.15, and m.20 (see figure 31-35).

Figure 31 Takemitsu: And then I knew 'twas Wind (Harp part, m. 3). F-G#-A, [014]
Figure 32 Takemitsu: And then I knew 'twas Wind (Harp part, mm. 5-6). C#-C-E, [014]

Figure 33 Takemitsu: And then I knew 'twas Wind (Harp part, m. 10). Db-C-A, [0.1.4]

Figure 34 Takemitsu: And then I knew 'twas Wind (Harp part, m. 15). F-G#-A, [0.1.4]

Figure 35 Takemitsu: And then I knew 'twas Wind (Flute part, m.20). F-F#-A, [0.1.4]
Takemitsu uses these six identical subsets [0.1.5] of the opening hexachords thought his piece (see figure 36).

Figure 36 [0.1.5] interval class

<table>
<thead>
<tr>
<th>Hexachord</th>
<th>F</th>
<th>G#</th>
<th>A</th>
<th>C</th>
<th>C#</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interval class</td>
<td>5</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>5</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>5</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>0</td>
<td>1</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>0</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>5</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

F-C-E, E-F-C and E-G#-A, A-E-G# are transposition of [0. 1. 5].

We can see these [0.1.5] subsets in m.3 and m.12 (see figure 37-38).

Figure 37 Takemitsu: And then I knew 'twas Wind (Harp part, m. 3). C-E-F, [0.1.5]

Figure 38 Takemitsu: And then I knew 'twas Wind (Harp part, m. 12). C-E-F, [0.1.5]
Takemitsu uses two identical subsets [0.4.8] of the opening hexachord throughout his piece (see figure 39).

Figure 39 [0.4.8] interval class

<table>
<thead>
<tr>
<th>Hexachord</th>
<th>F</th>
<th>G#</th>
<th>A</th>
<th>C</th>
<th>C#</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interval</td>
<td></td>
<td>4</td>
<td></td>
<td>8</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>class</td>
<td></td>
<td>0</td>
<td></td>
<td>4</td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>

We can see these [0.4.8] subsets in m.3, m.7, m.10, and m.18. This is an augmented third. Takemitsu uses this augmented triad through the piece (see figure 40-43).

Figure 40. Takemitsu: And then I knew 'twas Wind (Harp part, m. 3). Db-F-A, [0.4.8]

Figure 41. Takemitsu: And then I knew 'twas Wind (Harp part, m. 7). C-E-G#, [0.4.8]

Figure 42. Takemitsu: And then I knew 'twas Wind (Harp part, m. 10). Db-F-A, [0.4.8]
2. Harmony

This piece is not tonal, but sometimes the F Major sonority is seen (see figure 44-45). Also there is F Major seventh sonority. This occurs in m.49, and m.171.

Figure 44. Takemitsu: And then I knew 'twas Wind (mm. 49-50).
We can see F,A,C,E, F major major seventh sonority.

Figure 45. Takemitsu: And then I knew 'twas Wind (Flute part, mm. 171).
F major major seventh sonority.
3. Melody

In this trio, the melody is generally not continuous and does not have clear direction or climaxes. Melodic fragments move among instruments frequently. We can see a similar use of melodic fragments in Debussy’s Sonata for Flute, Viola, and Harp.

Sometimes the melodic phrase starts and ends on the same pitch. This creates a circular sensation. The flowing flute and viola melodies with arpeggiated harp accompaniment seek to express the organic flowing of the wind in nature. Usually the melody of the pieces is very gesture like. Debussy’s melodic writing significantly influenced Takemitsu, and especially Takemitsu’s chromatic manipulation of phrase and use of motives in the flute part, which are particularly indebted to Debussy\(^7\). In this piece, even the melody has the role of wind. Takemitsu used melody which resembled the blowing wind and expressed how the human mind is not stable, also like the wind.

4. Gesture

Takemitsu uses three important gestures through the piece. The first one is a rising gesture which occurs for example in m.1 and m.3, mm.18-19, mm.23-24, m.28, mm.29-31, and in mm.33-34 (see figure46-52).

Figure 46 Takemitsu: And then I knew 'twas Wind (Harp part, m. 1). Rising Gesture.

Figure 47 Takemitsu: And then I knew 'twas Wind (Harp part, m. 3). Rising Gesture.

Figure 48 Takemitsu: And then I knew 'twas Wind (Harp part, mm. 18-19). Rising Gesture.

Figure 49 Takemitsu: And then I knew 'twas Wind (Harp part, mm. 23-24). Rising Gesture.
Figure 50 Takemitsu: And then I knew 'twas Wind (Viola part, m. 28). Rising Gesture.

Figure 51 Takemitsu: And then I knew 'twas Wind (mm. 29-31). Rising Gesture.

Figure 52 Takemitsu: And then I knew 'twas Wind (Flute part, mm. 33-34). Rising Gesture.
The next one is a **rising and falling gesture**. This occurs for example in m.44, m.61, and mm.96-98 (see figure 53-55).

Figure 53 Takemitsu: *And then I knew 'twas Wind* (Flute part, m. 44). Rising and Falling gesture.

Figure 54 Takemitsu: *And then I knew 'twas Wind*, (Flute part, m. 61). Rising and Falling gesture.

Figure 55 Takemitsu: *And then I knew 'twas Wind* (Flute part, mm. 96-98). Rising and Falling gesture.
The third gesture is a **falling and rising gesture**. This occurs in mm.135-136 and m.153 (see figure 56-57).

**Figure 56** Takemitsu: *And then I knew ’twas Wind* (Flute part, mm.135-136). Falling and Rising gesture.

This piece is a through-composed piece. There are no clear sectional divisions. Therefore this piece is ambiguous. However, to understand a form of this piece, there are two possibilities. One is that we can sometimes see cadences which are created using ritenuto, pause, and triplet figures. For example, m.22, mm. 52-53, and in mm.109-110 (see figure 58-60).

**Figure 57** Takemitsu: *And then I knew ’twas Wind* (Flute part, m. 153). Falling and Rising gesture.

**Figure 58** Takemitsu: *And then I knew ’twas Wind* (Viola part, m. 22).

**Figure 59** Takemitsu: *And then I knew ’twas Wind* (Flute part, mm. 52-53).
Figure 60 Takemitsu: And then I knew 'twas Wind (Viola part, mm. 109-110).

The other is repetition. In the end of this piece, one of the opening ideas from in mm. 3-4 comes back and repeats twice in mm.198-200. This creates a sense of recapitulation and closure (see figure 61-62).

Figure 61 Takemitsu: *And Then I knew 'twas Wind* (Harp part, mm. 3-4),

Figure 62. Takemitsu: *And Then I knew 'twas Wind* for flute, viola, and harp, (Harp part, mm.198-200).

Utilizing these techniques, the trio form will be divided to show the following form: ABCA’B’ and coda. A summary of this form is included in attachment 4. The following analysis delineates the structure of this form:
Chart of Form of Takemitsu: *And Then I knew ‘twas Wind* for Flute, Viola, and Harp

Form: ABCA’B’ and coda.

<table>
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<tr>
<th>Section</th>
<th>Major</th>
<th>Time</th>
<th>Description</th>
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| I-A     | 1-32  | 1-17 | Introduction: Three main gestures played by harp (see appendix 3, m.1, mm. 3-4, mm. 5-6 in harp).  
• First rising gesture comes in m.1 of right hand harp part  
• Second rising gesture comes in m. 3 of right hand of harp part  
• Third rising gesture comes in m. 5 of left hand of harp part.  |
| A-a     | 1-17  | 23-32| Harp solo. Harp introduces three main gestures in mm.1-6.  
• Division: textural change, *ritenuto, decrescendo*  |
| A-b     | 23-32 | 33-69| Tempo changes slowly.  
• In mm. 29-31, second gesture repeats three times by each instrument.  
• Division: in mm. 29-31, second gesture appears three times with *ritenuto*, pause, *decrescendo*.  |
| I-B     | 33-69 | 33-42| Flute plays first melody. It comes in mm. 33-34.  
Starting and ending notes of phrase are the same.  |
| B-a     | 33-42 | 42-54| Flute motive appears and it plays continuously.  
• Harp also plays arpeggio continuously.  
• Division: *ritenuto, decrescendo*, new tempo comes in m. 42.  |
| B-b     | 42-54 | 55-69| Rising and falling gesture comes in m. 44.  
Fragment occurs.  
• Second gesture comes in all instruments in m. 49  
• Division: *ritenuto, decrescendo*, Tempo change in m. 52.  |
| B-a’    | 55-69 |      | F major chord occurs in harp part in mm. 55.  
• Flute melody like Debussy’s Prelude’s flute melody  |
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<th>Section</th>
<th>Time</th>
<th>Details</th>
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| II.-C   | 70-110 | • Division: *ritenuto, decrescendo*, tempo change, fermata in mm. 68-69.  
• There is a lot of imitation between flute and viola.  
• There are small subdivisions.  
• There is a combination of gestures which comes from section A and B. |
| C-a     | 70-82  | • Harp returns to opening three gestures but tempo is slower compared to the beginning.  
• Viola plays similar to section B of flute part in mm. 71-74.  
• Division: short pause, *decrescendo*, tempo change |
| C-b     | 83-89  | • Flute, viola, and harp play same rhythm in m. 83.  
• Flute and viola play imitation in mm. 84-85.  
• Division: *ritenuto, decrescendo*, pause |
| C-c     | 90-95  | • Viola has a melody first and then flute plays melody. Each instrument plays different melody.  
• Flute’s melody uses the same note at the beginning and the end.  
• Division: *ritenuto, decrescendo*, pause |
| C-d     | 96-110 | See subdivisions of C-D below |
| C-d-1   | 96-101 | • Flute plays rising and falling gesture with many more notes in mm. 97-98  
• Harp presents a new idea in mm. 99-10  
• Division: *ritenuto, decrescendo*, and pause |
| d-2     | 102-106 | • There is a small climax in m.105, all instruments play the same rhythm, with a loud down beat.  
• Division: Decrescendo and big pause in mm. 105-106 |
| d-3     | 107-110 | • Back to the second gesture in m.107.  
• Division: *ritenuto, decrescendo*, and big pause |
| III-A’  | 111-162 6’15’’ | • There are some tonal sounds during this section,  
• There is a pre climax. |
| A’-a-1  | 111-135 3’15’’ | • Flute plays continuous melody, similar to from Section I-B in m. 33, however, phrase does not start and end on the same pitch.  
• Viola plays rising gesture 4 times. |
| a-2     | 116-   | • Third gesture occurs 3 times in harp part from in mm.116 to 122.  
• Viola melody in mm. 22-23 |
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| 122 | comes to viola again in mm. 111-112.  
• Division: *decrescendo*, new tempo. |   |
| a-3 | 123-134 | • There are many rising gestures in all instruments.  
• Harp plays continuously in these measures.  
• Division: *ritenuto, decrescendo*, pause, and new tempo. |
| b-1 | 135-152 | 3’00’’  
• Each part plays more continuously.  
• There are many similar C major sounds such as ‘C plus E’ ‘C Major added #4th’.  
• Flute and viola play same note ‘C’ with octave doubling in m.135, and C major sound comes in m.146 and in mm. 147-149.  
• Harp plays tritone in mm. 138-139.  
• Division: *rall., fermata, decrescendo*, and new tempo. |
| b-2 | 153-162 | • Viola part plays continuously.  
• Flute and Viola plays same rhythm and viola imitate this rhythm in m.155.]  
• Flute and Viola play unison in mm. 156-159  
• Division: *Ritenuto*, and new tempo. |
| III-B’ | 163-205 | • There is a climax in this section. |
| B’-a | 163-175 | • This small section is the most important climax in this piece.  
• All instruments play often at loud dynamic.  
• Harp plays bisbiglisando rapidly in mm.164-169.  
• There is some unison between flute and viola part in m.172, and in m.175.  
• There is a harp glissando in mm.174-175.  
• Division: New tempo, and new texture. |
| B’-b | 176-178 | • This small section is post climax of this piece.  
• Division: New tempo, *rall., decrescendo,* |
| B’-c | 179-191 | • Music calms down.  
• Viola plays only in mm.184-in mm.186  
• Harp plays opening second gesture twice. |
| B’-d | 192-end | • Coda.  
• All instruments mostly play rising gesture.  
• Harp plays opening second gesture twice and it begins fading out.  
• All instruments have general pause at the end |
IV. ANALYSIS

COMPARISON BETWEEN THE TWO COMPOSITIONS

Throughout human history people have absorbed and analyzed the past in order to move forward more successfully. Great composers also work this way when they make their masterpieces. If composers simply copy material from old pieces, then the new pieces will directly mimic the past. Instead, great composers absorb previous material and develop new ideas simultaneously. This chapter will discuss how Japanese composer Toru Takemitsu used musical ideas similar to, and influenced by, French composer Claude Debussy and particularly Debussy’s Sonata for Flute, Viola, and Harp, in Takemitsu’s trio And then I knew ’twas Wind for Flute, Viola, and Harp.

Obvious differences can be heard between the two pieces just by listening to them. It is also possible to identify obvious influences upon the composers. Examining these similarities and influences can help us understand the music better and can aid a performer’s interpretation or influence a future composer’s technique. Elements that will be examined will include: pitch, meter, rhythm, harmony, texture, tempo, melody and dynamics.
A. Pitch

Debussy’s trio is tonal, even though he used extended harmonies in the piece. On the other hand, Takemitsu’s piece is not tonal; he used pitch-class sets for harmonic and melodic continuity. Realizing these two varying approaches is very important when one considers these pieces. Takemitsu uses the hexachord, F-G#-A-C-C#-E, which is first presented in m.1. It represents the [014589] interval class. Takemitsu’s hexachord can be created by using sets found in Debussy’s Sonata. For example, mm. 2-3 of Debussy’s Sonata, the flute melody plays [048], [015], [014] and [037] (see figure 63). The [014] set is used as a repeated pattern Debussy’s Sonata. Takemitsu’s trio is permeated by [014], which forms a link between the two compositions. These sets are subsets of Takemitsu’s hexachord in m.1 (see chapter 3, page 58, figure 29).

Please note that illustrations from Takemitsu’s music have already been presented in the previous chapter. They will not be reprinted here, so as to avoid duplication.

Figure 63 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Flute part, mm.22-23).

Takemitsu uses these subsets of this hexachord frequently: [015], [048] and [014]. There are six unique versions of the [014] and [015] subset within the [014589]. (see chapter 3, page 58, figure 28).
1. Use of [014] set

Takemitsu uses the [014] set many times in his piece (see chapter 3, page 58-59 and figure 31-35). When we look at the Debussy Sonata, we can see the intervals that create the sets Takemitsu uses. Obviously, the pitch-class sets concept did not exist in Debussy’s era, but we can find an intimation of pitch-class concepts through close examination of Debussy’s trio (see figure 64-67).

Figure 64 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Flute part, mm. 2-3).
C-Eb-E [014]

Figure 65 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Flute part, m. 7).
Eb-E-G [014]

Figure 66 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Flute part, m. 12).
G-F#-Eb, Ab-A-C [014]

Figure 67 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Flute part, m. 70).
E-F-Ab
2. Use of [015] set

Takemitsu uses [015] in his piece many times, such as m.3, m.12 (see chapter 3, page 61, figure 37-38) we can see same [015] sets in Debussy’s Sonata, Interlude m.1, m. 4, and m. 14, C-C#-F. We can see this [015] set used as a short motive many times in the Interlude (see figure 68-70).

Figure 68 Debussy: Sonata for Flute, Viola, and Harp (Interlude, Flute part, m. 1).

C-C#-F [015]

Figure 69 Debussy: Sonata for Flute, Viola, and Harp (Interlude, Harp part, L.H. m. 4).

C-C#-F [015]

Figure 70 Debussy: Sonata for Flute, Viola, and Harp (Interlude, m. 14, Viola part,)

C-C#-F [015]

In the Interlude of Debussy’s trio, we see use of the [015] sets in m. 37 with Ab-G-Eb, in m. 53 with Gb-F-Db and in m. 111 and m.113 with F-E-C (see figure 71-73).

Figure 71 Debussy: Sonata for Flute, Viola, and Harp (Interlude, Flute part, m. 37).

Ab-G-Eb [015]
3. Use of [048] sets

In Takemitsu’s piece, he uses many augmented triads that form [048] sets. This can be seen in m. 4, m. 7 and m. 10 (see chapter 3, page 62, figure 40-42). This use of [048] set occurs many times throughout the piece. The augmented triad can also be seen in Debussy’s Sonata, for example mm. 52-53’s Ab-C-E in the Pastorale, and although we can not find this triad in the Interlude, we can see [048] m.8, m.9, G-Eb-Cb, in the Final (see figure 74-75).
Therefore, there is an intervallic similarity between the two pieces, despite the fact that one piece is tonal and the other is not.

B. Meter

In Debussy’s Sonata, the opening measure is in 9/8 with the typical triplet subdivisions. On the other hand, Takemitsu’s piece stars in 4/4, but because of the three harmonics in the right hand the effect is similar to a compound meter with three beats per bar. Therefore, the effect of the opening bar is similar in each piece (see figure 76-77).

Figure 76 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Harp part, m. 1).

Figure 77 Takemitsu: And then I knew ‘twas Wind (Harp part, m. 1).
In both trios, the meter changes often. For example, in Debussy’s piece, Debussy sets the meter at 9/8, but he changes the meters frequently; for example to 7/8 in m.18, to 8/8 in m. 21, and to 9/8 in m. 23. In Takemitsu’s piece the meter is usually 4/4, however, Takemitsu changes meter thirteen times in the first 30 measures. The frequent meter changes help depict the idea of wind and the human unconscious mind. The fact that both composers use frequent meter changes makes for a similar character between these pieces, because the strong and weak beats change often and are not always reinforced by the musical line. This effect is much more pronounced in Takemitsu’s piece; but the compositional technique is also found, to a lesser degree, in Debussy’s piece.

Debussy utilizes the triplet figure throughout his composition, for example in the Pastorale in m.3, m.7, m.12, m.25, and in m.70 (see figure 78-81).

Figure 78. Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Harp part, L.H. m. 3).

Figure 79 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Flute part, m. 7).

Figure 80 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Flute part, m.12).
Takemitsu’s piece often incorporates groupings of three eighth notes. This gives the rhythm a feeling of triplets, in spite of the duple meter, for example in m. 3, m. 22, and m. 28-30 (see figure 83-85).

Figure 83 Takemitsu: *And then I knew ’twas Wind* (Harp part, m. 3).

Figure 84 Takemitsu: *And then I knew ’twas Wind* (Viola part, m. 22).
Figure 85 Takemitsu: *And then I knew 'twas Wind* (Viola and Flute part, mm. 29-31).

C. Rhythm

Takemitsu utilizes a number of rhythmic figures that are found in Debussy’s *Sonata*. These rhythmic figures are not exactly the same as Debussy’s rhythmic figures because the meter is different and the ideas are developed and changed frequently. But they have a similar effect. For example, Takemitsu repeats rhythmic figures throughout his trio that are similar to those in Debussy’s *Sonata, Pastorale* in the harp part in m. 7 (see figure 86).

Figure 86 *Debussy: Sonata for Flute, Viola, and Harp* (Pastorale, Harp part, m. 7).
In the harp part of Debussy’s *Sonata* in the *Pastorale*, this rhythmic figure is an important element of the composition. In Takemitsu’s trio, he uses this rhythmic shape many times. For example, we can see this rhythm illustrated in m. 27, mm. 65-66, m. 76 and m. 114 (see figure 87-91).

Figure 87 Takemitsu: *And then I knew 'twas Wind* (Harp part, m. 27).

Figure 88 Takemitsu: *And then I knew 'twas Wind* (Harp part, m. 65).

Figure 89 Takemitsu: *And then I knew 'twas Wind* (Harp part, mm. 76).

Figure 90 Takemitsu: *And then I knew 'twas Wind* (Harp part, m. 86).

Figure 91 Takemitsu: *And then I knew 'twas Wind* (Flute part, m. 114).
These examples illustrate the similarities of rhythmic figure between the two compositions (see figure 92-96).

Figure 92 Debussy, Sonata for Flute, Viola, and Harp (Pastorale, Harp part, m. 79).

Figure 93 Takemitsu: *And then I knew 'twas Wind* (Harp part, m. 152).

Figure 94 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Harp part, m. 18).

Figure 95 Takemitsu: *And then I knew 'twas Wind* (Pastorale, Flute part, m.140).

Figure 96 Takemitsu: *And then I knew 'twas Wind* (Harp part, mm. 149-150).
D. Harmony

Debussy uses many tonal centers in his Sonata and changes the key signature frequently. He also frequently added notes to tertiary harmonies to obscure their function. In the Pastorale, Debussy used the key of F major and the recurrent use of the note “F” throughout the piece. This use of F, as well as the F major key signature, helps the Sonata to retain a rather classical sound. In addition, C major appears as the dominant and also serves as a temporary tonal center. Takemitsu’s trio is atonal, however, he does establish “F” and “C” as being important (see figure 97-105).

Figure 97 Takemitsu: And then I knew 'twas Wind (mm. 53-57, Emphasis on F :).

Figure 98 Takemitsu: And then I knew 'twas Wind (mm. 56-57).
Figure 99 Takemitsu: *And then I knew ’twas Wind* (Flute part, mm. 94-95).

Figure 100 Takemitsu: *And then I knew ’twas Wind* (Flute and Viola part, m. 135, Emphasis on C :).

Figure 101 Takemitsu: *And then I knew ’twas Wind* (m. 136, “C” sound).

Figure 102 Takemitsu: *And then I knew ’twas Wind* （Harp part, mm. 146-148, Sonority: C，CM）
Figure 103  Takemitsu: *And then I knew 'twas Wind* (Harp part, mm. 149-152).
Sonority: CM    CM    CM

Figure 104  Takemitsu: *And then I knew 'twas Wind* (mm. 153-156).
Sonority: C sound    CM    C    C

Figure 105  Takemitsu: *And then I knew 'twas Wind* (m. 161, Sonority: CM).
These key centers of F and C, reflect the tonic and dominant keys in Debussy’s *Sonata* in the *Pastorale*. The establishment of tonal centers without traditional harmonic progressions occurs in both pieces. The use of altered tertian formations and reiteration of important pitches helps create a pitch hierarchy and pitch center. Despite the “F” and “C”, tonic and dominant relationship, Takemitsu does not return to “F” as tonic. Therefore, he ensured that the piece would sound atonal.

E. Texture and Instrumentation

1. Instrumentation

Takemitsu and Debussy both used the same instrumentation: flute, viola, and harp. Takemitsu sometimes mimics how Debussy used these instruments. In both trios, the main melody line transfers from the viola to the flute or vice versa. In Debussy’s trio, Debussy connects the phrase from viola to flute in mm. 21-22. In the *Pastorale*, Takemitsu uses the same idea as Debussy. We can see this in m. 88-89 (see figure 106-107).

Figure 106 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Flute and Viola part, mm. 21-22)
We can also observe a mirroring of note relationships between the two compositions. For example, in mm. 72-75 of Debussy *Sonata, Pastorale*, Debussy begins the bar with the pitches; Gb-G-F#-G (see figure108).

In Takemitsu’s trio, *And Then I knew 'twas Wind* we see the similar movement (see figure109).
2. Imitation

Debussy uses reiteration of the internal F-B between viola and harp. This is then slightly altered as the harp presents the addition of a third pitch, with the harp figure beginning on a D♭ (see figure 110).

Figure 110 Debussy: *Sonata* for Flute, Viola, and Harp (*Pastorale*, m. 70). Viola and Harp part

Takemitsu uses imitation between instruments. In this case, it is identical imitation with the phrase first presented in the harp and then layered with the same pitch in the viola (see figure 111-113).

Figure 111 Takemitsu: *And Then I knew 'twas Wind* (Viola and Harp part, mm. 53-54).
3. Tremolo

Both composers utilize tremolo. In Debussy’s trio, he uses many kinds of tremolos throughout all three movements. For example, in the Pastorale we can see these in m.36 in which the viola plays a tremolo on the interval of tritone, augmented fourth (see Figure 114).

Figure 114 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, Viola part, m. 36).
We can see a similar pattern in mm.52-53 in which the harp plays a tremolo with the interval of a major. 6th (see figure115).

Figure 115 Debussy: Sonata for Flute, viola, and Harp
(Pastorale, Harp part, mm. 52-53).

This effect is enlarged upon in the harp as a tremolo-type writing incorporates a CbM add 6th arpeggio in mm. 97-98 (see figure116).

Figure 116 Debussy’ Sonata for Flute, Viola, and Harp (Interlude, mm. 97-98).
Harp part, Sonority: arpeggio of CbM add 6th.

In the Final, Debussy uses tremolo from the beginning of the piece; almost half of the Final has a tremolo sound as a background. In this case, the tremolo added dramatic effect as it serves as a paganistic drumming effect in the harp part (see figure117).
In Debussy’s trio, the use of tremolo makes the piece more energetic, and exciting and adds intensity. In Takemitsu’s trio, he did not use tremolo for the same purpose as Debussy, but he uses tremolo in a very subtle and sensitive manner. This can be seen in the viola part in m.35 of Takemitsu’s trio (see figure118).

Figure 118 Takemitsu: *And Then I knew ’twas Wind* (Viola part, m. 35).

The same effect can be seen in mm. 33-35 in the harp part. This arpeggio in the harp, repeating every four measures, repeats often in slow, hypnotic repetitions tremolos (see figure119).

Figure 119 Takemitsu: *And Then I knew ’twas Wind* (Harp part, mm. 33-35).

In the following example, Takemitsu uses the effect of flutter-tonguing on the flute to present the intimation of a tremolo (see figure120).
When Takemitsu uses tremolo, he usually writes the tremolo pianissimo or piano, and often this tremolo marks a new section, climatic part, or an area where the tempo changes. Therefore, the use of the tremolo is significant in both compositions, but in each case serves different functions in the piece.

4. Unison

Takemitsu copies the use of unison Debussy’s trio. Most often the unison is played by the flute and viola. For example, in Debussy’s Sonata, unison is used m. 23, mm. 42-43 in the Pastorale (see figure121-122).
In the Final, Debussy uses unison as the first theme presented in flute and viola. This same unison passage is presented later marking the beginning of the climax of the piece. In mm.86-87, the unison sets up the melody as being important and energetic, and marks the beginning of the climactic section of the piece (see figure123-124).

In the Takemitsu’s trio, we can also see the use of unison, for example in m. 18, m. 105 in the flute and viola, in m. 28 in viola and harp, and m. 49 in the flute and the
harp. Considering the atonality of this piece, and the fact that the piece was written in 1992, these unison statements are quite dramatic (see figure 125-128).

Figure 125 Takemitsu: *And Then I knew 'twas Wind* (Flute and Viola part, m. 18).

Figure 126 Takemitsu: *And Then I knew 'twas Wind* (m. 105).
5. Dynamics

Dynamics are indicated very specifically in both pieces. In particular, in Debussy’s
Sonata in the Pastorale mm. 6-7 of the harp part, Debussy utilized an interesting dynamic
notation. Normally the high Bb would be played forte because it is at the top of the
phrase, but Debussy put the opposite dynamic indication with a decrescendo. The same
things occur in m. 52 (see figure129-130).
Takemitsu is extremely careful to indicate the precise dynamics wanted, even to the point of indicating different dynamics in each simultaneously played part (see figure 131).

Figure 130 Debussy: Sonata for Flute, Viola, and Harp (*Pastorale*, Harp part, m. 52).
6. Tempo

The tempos change often in both pieces. Also, both composers are very particular about their tempo markings. For example, in Takemitsu’s trio, he put tempo notations thirteen times in the first thirty measures. Debussy also put thirteen tempo markings in the first thirty measures of his piece. Clearly, Takemitsu attempted to replicate this facet of Debussy’s compositional technique. In both pieces the time scale is elastic and the mood is similar because of the frequent tempo changes.

G. Melody

Takemitsu’s melodic writing and the shape of his phrase are similar to Debussy’s. As Sung mentioned (see chapter 1), Takemitsu quotes the opening notes from Debussy’s trio in m. 22. In this example, each interval is identical between the notes (see figure 132-133).

Figure 132 Debussy: Sonata for Flute, Viola, and Harp (Pastorale, m. 1, Harp part).

Interval: Augmented fourth, Major second, minor second, perfect fifth
Gb-C, C-D, D-Eb, Eb-Bb
Figure 133 Takemitsu: *And Then I knew 'twas Wind* (Viola part, m. 22).

Interval: Augmented fourth, Major second, minor second, perfect fifth

H. Motivic Elements

We can find similar figure utilized both pieces. For example, the flute phrase in the last beats of m. 7 of Debussy’s *Pastorale* is very similar to the viola part in m. 65 of Takemitsu trio. The motive of F-E-Eb-G is also seen in Takemitsu’s piece with slight alterations, m. 65, mm. 66-67, m. 96 and in m. 103 Eb-D-F (see figure134-138).

Figure 134 Debussy: Sonata for Flute, Viola, and Harp (*Pastorale*, m. 7 beat 1-3).

Flute part, F-E-Eb-G

Figure 135 Takemitsu: *And Then I knew 'twas Wind* (m. 65 Viola part).
Figure 136 Takemitsu: And Then I knew 'twas Wind (Flute and Viola part, mm. 66-67).

Figure 137 Takemitsu: And Then I knew 'twas Wind (Flute part, m. 96).

Figure 138 Takemitsu: And Then I knew 'twas Wind (Flute part, m. 103).

Another use of motivic similarity between the two composers can be seen in the following motive from Debussy Pastorale. Takemitsu use this motivic figure many times in his trio (see figure 139-144).

Figure 139 Debussy: Sonata for Flute, Viola, and Harp, (Pastorale, Viola part, mm. 4-5).

Figure 140 Takemitsu: And Then I knew 'twas Wind (Flute part, m. 18).
Further extension of the concept of motivic copying can be seen in Takemitsu’s concern with rising and falling gestures. A clear similarity of gesture movement can be seen between the two compositions, for example the rising and falling gesture shown below: (see figure145-147).
Figure 145 Debussy: Sonata for flute, Viola, and Harp (*Interlude*, Flute part, mm. 2-3).

Figure 146 Debussy: Sonata for flute, Viola, and Harp (*Interlude*, Viola part, m. 15).

Figure 147 Takemitsu: *And then I knew 'twas Wind* (Flute part, mm. 96-98).

Clearly elements presented in this chapter show that Takemitsu was deeply influenced by compositional technique used in Debussy’s trio for the same instrumentation. When Takemitsu states in his composition “Quoted from Debussy’s ‘Sonate pur flute, alto et harp’,” he is showing to his audience that much more than this phrase has been imported from Debussy’s writing. Debussy’s influences can be seen in Takemitsu’s use of pitch class, dynamics, rising and falling gestures, motivic and melodic contest and rhythmic patterns.
V.

Conclusion

Although Claude Debussy and Toru Takemitsu lived in different countries and during different eras, both composers had a great impact upon their cultures, and many similarities can be seen in their compositional style as exemplified in the two trios for flute, viola, and harp.

Both compositions make a conscious use of fluid tempo notation. Both pieces use similar gesture and rhythm patterns. In addition, although Takemitsu’s piece is not tonal, he incorporated Debussy’s tonal harmonic centers of F and C major which Debussy used in his trio. Both composers used similar textures, and instrumentation, dynamics, and melodic thematic transformation in their pieces.

The subject of nature is important in the compositions of both Debussy and Takemitsu. Both composers use nature in the following ways: Debussy uses the title of the first movement as “Pastorale” and Takemitsu named his whole trio “And then I knew ’twas Wind.”

Both composers were deeply affected by both Japanese and French culture. Both composers were influenced by their contemporaries. Both composers are representatives of their country’s art and culture and both trios examined in this document are important masterpieces of chamber music. Both composers received international acclaim. In his final letter, Takemitsu wrote that he wanted to be a whale in the compositional world; as Peter Grilli, producer and President of the Boston Japan Society, said of Takemitsu’s
funeral, Takemitsu reached his dream. Takemitsu had become a whale and “swam the ocean that has no west and no east.” 

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80 Takashi Tachibana, Takemitsu Toru: Ongaku Sozo eno Tabi, 1996, May, 335.
VI. APPENDICES

APPENDIX A

Chart of Sonata for Flute, Viola, and Harp

Joan Ferguson

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Sonata for Flute, Viola and Harp

Pastorale Ternary Form A-B-A

```
A  1-25
  1-32
  Theme 1
c  diminished harmony
   Gb  tonal center
  32-9
  Theme 2
  cadence in F on 9;
  9-13 Theme 3
  Bb;
  14-17
  Theme 4
  F;
  18-25
  Theme 5
  18-19 a natural minor
  20 chromatic alteration
  21-23 G a dorian
  23-25 cadences on C

B  26-47
  Theme 6
  Key signature Ab
  26-30
  Ab - with some chromatics
  31-35
  Db: (m. 32-db)
  36-47
  F# Mixolydian
  (does have some chromatic alteration)

A  48-83
  Key change 1b
  48-51 Theme 2 in fl. & vla.
  F (use of Ab)
  52-53 harp "cadenza"
  C: (with Ab)
  54-56 Theme 2
  F;
  57-62 Theme 4
  (61-62 = new material in harp)
  F;
  63-66 Theme 5
  a: 65-66, cadence in F
  66-69 Theme 3
  Gb;
  70-71 Theme 1 in harp
  Theme 4 in fl. & vla.
  72-75 Theme 1
  c diminished harmony
  -chromatic alteration
  76-77 = 61-62 in harp
  76-83 - Theme 4 in fl. & vla.
  F;
  78-83 - cadential material
  in harp
  F;
```

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1 Joan Ferguson, Claude Debussy's Two Major Harp Compositions: Danses Sacreet et Profane and Sonata for Flute, Viola, and Harp 1984, University of Arizona, DMA, diss., 37-40.
Sonatas for Flute, Viola and Harp

Interlude; Rondo-like Form: ABACADA

A 1-21

Theme 1 in flute
1-4
f phrygian
Theme 1 in viola
8-10
f phrygian
Theme 1 fragment in viola
14-15
A♭:
16-21
A♭; cadence on E♭ 213

B 22-45

22-301 Theme 2 in harp
4♭
302-35 key ?
36-39
A♭:
40-45
Db mixolydian

A 46-33

Theme 1 viola
at 46
f phrygian
chromatic alteration also

C 54-84

Theme 3 in harp
54-67
C♭: key signature 7♭s
68-70, 70♭-74
F♭ lydian
chromatic alteration
use of tritone in m. 74
82-84
transition back to f minor

A 85-94

85-87 Theme 1 in harp
88-91 new material in harp
87-91 Theme 1 fragments in
flute and viola
f phrygian / f minor:
95-98 pentatonic scale based
on C♭:
99-100♭
gapped scale:
C♭-D - F - G♭-A♭-B♭
100♭-103
pentatonic scale based
on C♭
104-105
transition
C♭ – some chromatic alteration

D 95-106

Theme 4
7♭ key signature in harp
5♭ key signature in flute
and viola
95-98 pentatonic scale based
on C♭:
99-100♭
gapped scale:
C♭-D - F - G♭-A♭-B♭
100♭-103
pentatonic scale based
on C♭
104-105 transition
C♭ – some chromatic alteration

A 107-116

107-110 Theme 1 in flute and viola
111-116 cadential/closing material
f phrygian:
ends on C – functions as
V to opening of next movement.
Sonata for Flute, Viola and Harp:

Final Ternary Form: ABA coda

A 1-47

1-15
Theme 1
f minor:
16-21
A Major:
22-32
f minor
33-47
part 2 of theme 1
D♭ mixolydian

B 48-75

48-57
Theme 2 in flute
C scale with G♭ and A♭;
58-59
C major:
60-61
C mixolydian
62-71
cadence on E♭ in 75

A 76-111

76-81
E♭ Dorian
82-85
D♭ mixolydian
86-95
f minor:
96-97
f phrygian
98-101
F Major:
102-103
B♭ in harp and flute
F: in viola
104-108
f minor:
109-112
Quote from Pastorale
a pedal in bass
a-e♭ tritone in harp

CODA 1123-120

112-1143
Theme 1 in flute, harp, viola
F:
1144-117
Theme 1 in flute & viola
Theme 2 in harp
F:
118-120
cadential
F:
APPENDIX B

Partial Analysis of Sonata for Flute, Viola, and Harp by Claude Debussy

The Pastorale is basically in A-B-A form, the harmonic progressions and juxtapositions of the Pastorale sometimes yield bitonality and polytonality, but the music is essentially triadal. "The exposition occurs in mm.1-25. The development occurs in mm.26-53, where it moves from Ab major, derived from the minor mediant, back to the C major dominant. The recapitulation occurs in mm.54-71. The coda occurs in mm.72-83; the coda reinterprets the movement’s opening, completing the F-octave linear motion. descent that was previously left hanging.

The Interlude is marked Tempo di minuet, but it is not to be confused with that dance form. The speed is in common with minuet but not the music itself, which establishes the importance of the first theme by a constant return to it. Periodic returns to an f-minor tonic, suggests a Rondo form, as do the thematic returns. Nonetheless, the B-major tonal center of all but the f-minor tonic shocks the harmonic bounds characteristic of the form.

The third Final is more allied to a two-theme sonata design and contains a quotation from the Pastorale. The Final is the most original of the three, but the whole work wears an aspect of spontaneity which was rare in the Debussy’s last phrase. The f-minor tonic returns and suggests a Rondo form, while the long-range thematic connections support a ternary-form. Due to the use of thirds, there is an implication of combined tonalities. Harmonic inference is used in this Final, but can interpreted as bitonal or polytonal. 2

Debussy: *Sonata* for Flute, Viola, and Harp (1916)

© A comparison of the descriptions the following scholars used in their dissertation or article.

<table>
<thead>
<tr>
<th></th>
<th>Joan L. Ferguson(^3)</th>
<th>Judith S. Allen(^4)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Form</strong></td>
<td><em>Pastorale</em> = Ternary form ABA</td>
<td><em>Pastorale</em> = Most closely approximates sonata form</td>
</tr>
<tr>
<td></td>
<td><em>Interlude</em> = Rondo-like Form: ABACADA</td>
<td><em>Interlude</em> = Rondo form</td>
</tr>
<tr>
<td></td>
<td><em>Final</em> = Ternary Form ABA coda</td>
<td><em>Final</em> = Rondo form, while the long-range thematic connections support a ternary-form</td>
</tr>
<tr>
<td></td>
<td>There is no real transition between them</td>
<td>Development: 26-53, Recapitulation: 54-71, Coda reinterprets the movements’ opening: 72-83</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Final</em> = It does not make clear the measure number or suggestion</td>
</tr>
</tbody>
</table>

\(^3\) Joan L. “Ferguson, Claude Debussy’s Two Major Harp Compositions: Danses Sacrée et Profane and Sonata for Flute, Viola, and Harp.” 23-40.

\(^4\) Judith Shatin Allen, “Tonal Allusion and Illusion, Debussy’s Sonata for Flute, Viola, and Harp.”
<table>
<thead>
<tr>
<th>Focus points</th>
<th>Mainly in her analysis, she made clear the theme, key signature, and modes.</th>
<th>Made a chart of large-scale Harmonic design. Explain about inversion, for example, tritone transformations, key change, and harmonic progression. She focuses on sonority.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A:1-7-116</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX D

Form summary part 2.

The trio form is ABCA'B' and coda: A: 1-32, B: 33-69, C: 70-95, A’:111-162, B’:163-192 The beginnings of each section are displayed below (see figure1).

Figure 1 Takemitsu: *And then I knew 'twas Wind* for Flute, Viola, and Harp

Section. A opening, in m. 1

Section. B m.33. beginning,
Section C starts at rehearsal number F, in m.70  
Section A’ starts rehearsal number L, in m. 111

In the beginning of section A Takemitsu presents three main rising-gestures.

We can see these gestures many times throughout the piece.  First gesture: mm.1-2, second gesture: mm.3-4, and third gesture: mm.5-6 (see figure 2),

Figure 2. Takemitsu: *And then I knew ’twas Wind*  
mm. 1-2, mm. 3-4, mm. 5-6, harp part

First gesture,  
Second gesture,  
Third gesture
The end of main sectional divisions Takemitsu often returns to the opening material in mm1-6. For example, you can see these opening materials, first stated in mm. 29-31; division of A and B section, in mm. 107-110; division of C and A’ section. To close the section, there is often a tempo change, decrescendo, and pause (see figure 3), Figure 3  Takemitsu: And then I knew 'twas Wind

mm. 107-110, division of C and A’ section, there are second gesture, rit., decrescendo, and pause, fermata.

In section B, the first melody from mm.3-4 can be seen in the flute part in mm.33-34. It is a continuous melody, starting and ending on the same pitch. (see figure 4)
In section B, the flute plays the highest point note of the whole trio. It comes in m.69. When the flute plays the high G#, this measure becomes the division of this section B and section C. Also used are ritenuto, piano, and fermata (see figure 5).

Section C is mm: 70-110. In this section, there is a lot of imitation (see figure 4).

A statement of the second gesture comes again in m.72 of harp part. (see figure 6),
Figure 6 Takemitsu: And then I knew 'twas Wind for Flute, Viola, and Harp
mm. 88-89, flute and viola part

m.93, viola and harp

mm. 107-108, flute and viola part

Figure 7 Takemitsu: And then I knew 'twas Wind for Flute, Viola, and Harp
mm. 70-74, There is a second gesture in m.72 in the harp part.

In m.105, all instruments play tutti. That is very rare in this piece and we can see this
is a small climax of this piece (see figure 8).
Figure 8 Takemitsu: And then I knew 'twas Wind for Flute, Viola, and Harp. m. 105, all instruments play tutti.

In section A’, two opening gestures in mm.3-6 comes back in this section and they repeat often, such as in mm.116-132. (see figure 9).

Figure 9 Takemitsu: And then I knew 'twas Wind

mm. 116-132., There are four second opening gestures and four third opening gestures.
third gesture  second gesture

second gesture,  third gesture
In Section B’ is: mm. 163-191. This section becomes the most important climax section in the piece. Each instrumental plays very quickly, with many dynamic, many notes, indications; more than any other place in the piece (see figure 10).

Figure 10  Takemitsu: And then I knew ‘twas Wind for Flute, Viola, and Harp mm.163-171. We can see in this climax, tempo change, each notes plays faster, accent, tremolo, dynamic mark.
In m.181-182, the harp repeats the third opening gesture and music becomes calmer.

In m.183 the harp plays a rhythm which found at the beginning of the piece. After a short viola solo, in mm.184-187, the harp plays second gesture twice with decrescendo and pause. This becomes the division of section B’ and coda. The coda starts in m. 192.

All instruments play rising gesture form in mm.192 to end, and in mm.198-200, the harp plays second gesture twice with ritenuto and decrescendo in mm.198-200. (see figure 11).

Figure 11  Takemitsu: *And then I knew ’twas Wind* for Flute, Viola, and Harp
Third gesture mm. 181-182, harp part,

m.183, the harp notes originally seen in m.27.
mm.187-190, harp plays second gesture twice
APPENDIX E

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“Quotation of Dream-Say Sea, Take me!” © 2000 by Schott Music Co.Ltd.
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