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Author(s)	Tanogashira, Kazutomo
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Imaginative Nature and Music in Cinema

Reconsidering Toru Takemitsu's Views on Film Music[1]

TANOGASHIRA Kazutomo

Introduction

Toru Takemitsu (1930-1996) was one of the most important Japanese composers of the 20th century. He wrote not only concert pieces, but also music for films and TV dramas. The former is a fundamentally autonomic form of music, while the latter is meant to accompany visual images. There is a relationship between these two types of music: a composer can conduct musical experiments in his/her film music under the protection of the visual image – for it is the visual image that dominates in cinema – and can then adapt the results to his/her concert music. Takemitsu took such an attitude,[2] but his concert works and film music each have their own domain and engage in an equal relationship. Takemitsu's conception of timbre – or, more specifically, his sense of sound as timbre – underlies both types of music. For him, timbre is not one of the elements of sound but its essence: timbre determines the nature of sound. There are many instruments that are often used in his film music but rarely used in his concert works; thus, a diversity of timbre is one of the characteristics of his film music.[3]

Moreover, sound as timbre has a close relationship with Takemitsu's conception of silence. According to Takemitsu, silence is not the absence of sound; rather, it is 'the great silence as a matrix from which innumerable sounds come into existence'.[4] Sound holds silence within itself, and silence

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[1] This article is based on my presentation, 'Reconsidering the Film Music of Toru Takemitsu: From the Viewpoint of the Relationship between Sound and Nature', at the 19th International Congress of Aesthetics (Krakow, Poland, July 21-27, 2013) and my following papers: 'Stream of Sound and a Single Sound: Silence for Toru Takemitsu', in: Tsuneyuki Kamikura (ed.), *On the Changing Idea of 'Art' in Japan* (Report of Grant-in-Aid for Scientific Research, 2003, pp.151-164, in Japanese); 'The Sound of Toru Takemitsu in the film *Kwaidan* (1964) directed by Masaki Kobayashi: Its Relationship with Another World', in: Tsuneyuki Kamikura (ed.), *Study of the Reaction of the Audience to Music in the Theater* (Report of Grant-in-Aid for Scientific Research, 2006, pp.19-38, in Japanese); 'The Film Music of Toru Takemitsu in the 1960s: From the Viewpoint of Silence', in *Journal of Osaka University of Arts: Geijutsu [Arts]* (No.34, 2011, pp.37-47, in Japanese); 'Music as Silence, Cinema as Dream: Toru Takemitsu's View of Film Music', in *Papers: International Symposium on Theories of Art / Design and Aesthetics, 19-21 October 2011* (Akdeniz University, Antalya, Turkey, 2012, pp.308-314).

[2] Takemitsu said that he wrote *The Dorian Horizon* (1966) based on the music for *Suna no Onna* [*Woman in the Dunes*] (1964, directed by Hiroshi Teshigahara). Cf. T.T.Z.III, p. 124.

[3] Jun-ichi Konuma says that the film music of Toru Takemitsu has much in common with his concert music regarding the modality in which sound exists, but that his film music contains sounds that are rarely heard in his concert works ('Music for Concerts and Music for Films', in: T.T.Z.IV, pp. 298-309).

[4] Takemitsu, 1975, p. 336. In this article, all English translations of Takemitsu's text have been made by the author

inhabits sound. Silence is filled with an infinite number of sounds, so it must be a qualitative totality. For Takemitsu, sound penetrated by silence is timbre. His encounter with Japanese traditional music greatly influenced this attitude toward sound.[5] After that experience, he coined the concept of 'a single sound' and deepened the idea of 'imaginative nature'. Thus, in this article, we will first examine Takemitsu's views on the single sound and imaginative nature, and will then present some examples from his film music that reveal the relationship between these elements.

1. A Single Sound as One World

Takemitsu wrote about his encounter with 'Japan', or traditional Japanese music, as follows:

> About ten years after I began to study music, I was deeply impressed by viewing *Bunraku* [the traditional puppet theatre of Japan]. At that time I became aware of 'Japan' for the first time. In other words, I recognized 'Japan' not as an image of my own, but as something entirely different. It confused me in no small way. [...]
>
> At any rate, it was because I was studying European music that 'Japan' appeared in my mind. Otherwise, I might not have noticed 'Japan'.[6]

Takemitsu was a composer who wrote musical pieces in a European style and format. His musical intelligence was cultivated through his study of European music. Therefore, Japanese traditional music, including its instruments, constituted 'something entirely different'; in other words, it appeared to him as music that was familiar, and yet removed. This is probably similar to modern Japanese people's experience of our own traditional music. However, his experience was not negative, but positive and creative, opening up a new musical world for him. From the beginning, Takemitsu accepted Japanese traditional music as a world of sounds that clarified the problems of contemporary music and nourished his vision of music, but not as a musical world that should be revived in the present day or arranged to fit contemporary music. If Western music served as a mirror in which Takemitsu found himself reflected, Japanese traditional music served as a similar mirror for him.

Japanese traditional music was originally based on music that had been brought over from China, the Korean Peninsula, and Persia, which then underwent 'Japanization'. Takemitsu regarded '*sawari*' (touch) – a noisy sound characteristic of the *shamisen* (three-stringed, long-necked lute) or *biwa* (short-necked lute with four or five strings) – as a symbol of 'Japanization', and tried to find in *sawari* the uniqueness of Japanese traditional music. According to Takemitsu, many types of Eastern music include sounds that have noisy effects, but only Japanese music uses such noisy sounds in the aesthetic

except for the quotations from Kakudo & Glasow, 1995.

[5] Cf. Takemitsu, 1992, pp. 50-51.

[6] Takemitsu, 1975, pp. 244-245.

manner indicated by the word *sawari*. To Western ears, *sawari* belongs to the same category of sounds as the various noises in our daily lives; yet, to Japanese ears, such noisy sounds transform into something aesthetic.[7] In other words, the sounds of Japanese musical instruments are very similar to the sounds that people make in their daily lives, as well as the sounds of nature. Takemitsu believed that the difference between the West and Japan was found in the evaluation of one sound – a single sound. He wrote the following:

> There is a very interesting conception of a single sound in Japanese traditional music. In Western music, people cannot practice music with only one sound: one sound A encounters another sound B, A + B encounters C, and so on, until this dialectic development creates a form of musical expression. I believe that there are various interpretations of the meaning of making one sound. In Japanese music, a single sound has '*sawari*' – it is noisy. In comparison with Western sound, Japanese sound is very complicated, so it is not an exaggeration to say that many sounds move within a single sound.[8]

In Western music – which is known as modern tonal music, twelve-tone music, or serial music – to compose is to relate sounds to each other, to constitute musical works with sounds: music is the transmission of related sounds. Especially in modern Europe, a logical connection exists between musical tone and noise, and between the musical world and the daily world: the system of harmony. As is generally known, the harmonic system has its origin in musical tone and was constructed by the analysis and synthesis of tone. Through this intellectual work, people can define sound as pitch. In other words, musical tone has an immanent harmony, and in this sense it has unity in diversity. From the viewpoint of this unity, musical tone is one independent sound, and Western modern music's collection of related sounds can be considered 'one' music that possesses unity in diversity. It is thus that Western sound is situated as material for composition and becomes the object of various operations. From this point of view, we may say that twelve-tone or serial music makes great use of the analysability of sound as independent material as much as possible, and practices the logical or mathematical method of relating sounds to each other. Sounds in such music are under the control of human beings, and are nothing but items that function as parts of such music. In short, by separating sound from its environment, the system of pitch and harmony makes sound disinterested or aesthetic and causes music to illuminate our daily lives, while the analysability of sound allows music to be a logical construction through which to confront our world.

In contrast, in Japan, a gust of wind – to cite an example – is a single sound that holds variegated and complicated movements within itself. A single sound is 'a sound in which an infinite number of

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[7] Cf. *ibid.*, pp. 363-365.

[8] *ibid.*, p. 367.

noises are condensed and concentrated'.[9] This does not mean, of course, that such sounds are indifferent or chaotic. The important thing is that both the sounds of an instrument and those of nature contain many movements in various directions, and it is because of these movements – which defy intellectual analysis – that we can grasp sound as timbre. Thus, it can be said that Japanese sound is a sound-event or a sound-occurrence. In this respect, the sounds of nature are the ideals for the sounds of instruments. For *shamisen*, the ideal tone is thin and the '*sawari*' resembles the voice of a cicada; for s*hakuhachi* (a five-holed bamboo clarinet), the ideal sound resembles the wind blowing just above the roots of a decayed bamboo thicket. In Japanese traditional music, perfection is achieved when the sound of an instrument fully represents the sound of nature. Therefore, a single sound is not defined as a pitch. It is a complete, total sound that forms a world. From this point of view, the heart of Japanese music lies in eliminating the relationship between sounds. Takemitsu regards Japanese traditional music as consisting of a single sound and a *ma* (temporal interval), describing their relationship as follows.

> *A single sound* made by one pluck or one breath is too complex to play the role of a conveyor of logic or theoretical thinking; that is to say, it is already complete in itself. The complexity of this single sound causes a metaphysical duration to emerge, which is silent but dynamically intense. This is called *ma*. As in the case of *itchō* in *Noh* music, sound and silence do not form an expressive and organic relationship, but maintain a non-material balance and continually confront each other. By listening to a refined *single sound,* which can stand alone because of its complexity, Japanese sensibility has formed the unique idea of *ma*. The silent duration of *ma* is, in fact, filled with innumerable sounds that are balanced within a complex single sound.[10]

Silent *ma* is neither the absence of sound nor nothingness, but the plenitude of innumerable silent sounds. Just as a single sound made by plucking or blowing can stand alone because of its qualitative completeness and complexity, so *ma* has a qualitative duration and dynamic totality, not a measurable length of continuity. Each single sound or '*sawari*' is truly one world because it holds complicated movements within itself and rejects intellectual analysis. It attracts a kind of silence filled with silent sounds, and creates a sound that does not resonate, a voice that is not uttered, and a sound that will never be produced. Therefore, there is no choice but to listen to a single sound. The behaviour of listening to sound has a close relationship with this single sound. According to Takemitsu, to listen to '*sawari*' is to listen to the vivid substance of sound, and to listen for one world in a single sound.[11] In other words, a complete single sound directs our attention toward silence as totality. Therefore, it is important to voluntarily cultivate the behaviour of listening. In a sense, we need pure ears – ears free

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[9] *ibid.*, p. 374.

[10] Takemitsu, 1971, p. 200. (Cf. Kakudo & Glasow, 1995, p. 51.)

[11] Cf. Takemitsu, 1975, p. 323.

from convention – in order to listen to a single sound. So what kind of behaviour did Takemitsu believe is involved in listening to such a sound?

2. Imaginative Nature and the Behaviour of Listening

Takemitsu wrote about listening as follows:

> 'Listening' is, of course, an important behaviour. But are we not apt to give meaning to it within the limits of our memory and knowledge? In fact, *listening* should be a behaviour beyond such an operation. I think it means becoming sound itself by *being* on the inside of sound.[12]

Thus, according to Takemitsu, true listening lies not in making sound human by taking it into our interiority, but in becoming sound by going inside it. The behaviour of listening involves penetrating into a sound that contains various movements and staying there. This conception of listening is influenced by that of John Cage; indeed, Takemitsu admits that Cage profoundly influenced his music. According to him, when Cage speaks of the 'inside of sounds', he has in mind the amplification of 'various movements that constitute a sound'.[13] Cage also aims to discover the meaning of listening and to bring into relief the act of listening. Takemitsu stated, 'We tend to grasp music within the confines of the smothering superficial conventions of composed music. In the midst of all this the naive and basic act of the human being, listening, has been forgotten. Music is something to be listened to, not explained. John Cage is trying to reconfirm the significance of this original act'.[14] That is to say, listening is a natural and essential human behaviour and a fundamental act in music. Accordingly, 'becoming sound itself by being on the inside of sound' does not mean fitting sound into an intelligible frame or accepting it as the 'sound of something' that already has a meaning; rather, it means capturing the various changes or movements that sound holds in itself by voluntarily listening to it. Such behaviour, therefore, grasps the temporal quality of sound through the aspect of duration. Thus, we can say that sound contains time in itself: sounds are not present in time, but time is latent in sound. Takemitsu addressed this as follows:

> I do not think that music is created in search of a residence on the inside of time. Rather, I find it suitable to consider that time exists in sound itself, because there are various movements or tonal qualities in it.[15]

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[12] *ibid.*, p. 226.
[13] Takemitsu, 1971, p. 96
[14] Kakudo & Glasow, 1995, p. 27 (Takemitsu, 1971, p. 96).
[15] Takemitsu, 1975, p. 382.

Takemitsu believed that when we listen to sound, we listen to the actualized figure of time that is latent in sound itself; in other words, sound is born, grows, and dies as a single sound, and each sound has a temporal life of its own. In this sense, 'sounds are present as always-new individual realities'.[16] Therefore, listening to a single sound as an individual reality, or 'becoming sound itself by being on the inside of sound', is equal to listening to the new temporal world carried by the sound itself. Thus, if a single sound has its own existence, and if we can discover the temporal world in it, the behaviour of listening will lead us to listen for silence as the mother of sound. Silence itself, of course, is not audible, so the mother of sound effectively says nothing; yet, silence hides at the root of sound, and sound is always penetrated by silence. If such is the case, listening to sound is nothing but an attempt at listening for silence by 'being on the inside of sound', which is the behaviour of directing our intention toward silence: what our ears listen to is 'both the audible and the inaudible'.[17] Therefore, Takemitsu relates the behaviour of listening with the imagination. He stated, 'Let us start listening with unfettered ears. Soon sounds will reveal their turbulent transformations to us. The role of auditory imagination lies in listening to and recognizing sounds in their true nature'.[18] Thus, silence is the object of the 'auditory imagination' or the 'imagination of the inner ear'.[19] In other words, the function of our 'auditory imagination' is to direct our attention to silence and, at the same time, to bring sound out of silence. The idea that a single sound comprises a world is dependent upon whether or not it is present to the imagination of the inner ear.

As mentioned in Section 1, through his encounters with Japanese traditional music –the sound of which serves as a sound-event or a sound-occurrence – Takemitsu adopted the point of view that the ideal situation for a complete single sound to exist as one world is for it to be the sound of nature as well as the independent sound of an instrument. Accordingly, for Takemitsu, it is when sound is present to the auditory imagination that it becomes a living thing – a creature that leads a temporal life. Thus, we can say that, through our imagination, sound begins to resemble nature in all its changes. Takemitsu wrote about this subject as follows:

> Why does sound change as if it were a living thing? The answer is quite simple: sound is certainly alive. And it is something like nature, which does not possess individuality. Just as wind and water show various faces and undergo complex changes, so sound becomes rich or poor depending on the relative acceptance of our sensibility.[20]

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[16] Takemitsu, 1971, p. 190.

[17] *ibid.*, p. 211.

[18] Kakudo & Glasow, 1995, p. 85 (Takemitsu, 1971, p. 190). I made a few alterations to the words used in their translation.

[19] Takemitsu, 1992, p. 39.

[20] Takemitsu, 1996, p. 240.

As the passage above indicates, the world that is discovered by listening to sound is 'imaginative nature'[21] – nature that is evoked by our auditory imagination, the imagination of the inner ear. In this imaginative nature, sound is a new individual reality that changes continually, as wind or water does. As Takemitsu said, 'Each sound has a beautiful form and order, like the cells of an organism, and incessantly changes in quality from the perspective of time'.[22] Sound is an inhabitant of the imaginative world – a living being in imaginative nature. Sometimes it becomes wind and sometimes water. Sometimes it is a river and at other times a sea. Therefore, the behaviour of listening is the contemplation of the temporal development of imaginative nature. Moreover, silence infiltrates this temporal development because a single sound can direct our attention toward silence as the mother of sound. We can, therefore, say that imaginative nature holds silence within itself and is immersed in a sea of silence.

As demonstrated above, for Takemitsu, sound resonates in imaginative nature and is penetrated by silence. As the expression 'imaginative nature' implies visual as well as auditory images, in the next section, we will describe some examples from his film music.

3. Imaginative Nature and Music in Cinema

Cinema consists of two essential elements: the soundtrack, which includes various recorded sounds (including music), and visual images, which are a series of pictures in units called frames. There is a degree of parallelism between these two elements. In principle, the eye and ear are independent of each other, and the one appeals to the other. From another point of view, the visual image is essentially deprived of sound, so the motion engraved in it lacks sound from the beginning. Indeed, the silent image is at the core of cinema. Therefore, a composer of film music must help it to regain sound. Yet, for Takemitsu, this does not mean restoring sound, because he believed that cinema should offer '*another reality*'.[23] He asserted, 'As a dream reveals the hidden depths of reality, so the visual image in cinema does not add anything extra to the real world, but is something that we pass over in reality'.[24] Cinema is connected with something that we do not notice in our daily lives but that the actual world holds within itself; it forms what we can call 'another reality' by revealing that something. Hence, sound in cinema must contribute to cinematographic reality. If such is the case, visual images must secretly hold in themselves original sounds that are necessary for creating another reality. Of course, visual images say nothing about such sounds, and it is in this sense that visual images are silent. This is why a composer must attempt to extract these original sounds from visual images through the auditory

[21] Takemitsu, 1971, p. 191.
[22] *ibid.*, p. 189 (cf. Kakudo & Glasow, 1995, p. 84).
[23] Takemitsu, 1984, p. 410.
[24] *ibid.*, p. 454.

imagination. In other words, cinematographic expression corresponds to the 'desire to imagine',[25] and in this respect, cinema can be compared to a dream. Takemitsu said, 'Cinema is a dream. It is a nightmare, a ridiculous dream and a dream that all of the desires of humans spin and weave'.[26] For Takemitsu, cinema is the fruit of our imagination. Accordingly, in cinema, some sounds will continually change, 'like nature, which does not possess individuality', and imaginative nature will be presented as a kind of fusion of sound and visual image. We can find typical examples of this phenomenon in the films *Rikyu* (1989, directed by Hiroshi Teshigahara) and *Hanare Goze Orin* [*Orin/Banished*] (1977, directed by Masahiro Shinoda).[27] I will consider these in the following section.

We mentioned above that a single sound can hold the world within it. The same thing may be said about visible objects. For instance, a single-flower vase, which is a flower arrangement style, can contain nature itself. Just as a single sound represents innumerable sounds, so a single flower represents innumerable flowers. Therefore, it seems that a single flower in a visual image can correspond to a single sound. The film *Rikyu* contains a scene that is suggestive of such a relationship between a flower and a sound. The character Hideyoshi Toyotomi, who is a person of power, visits a great master of the tea ceremony, Sen-no Rikyu, expecting that the flowers (morning glories) will be in full blossom in his garden. However, when he enters the garden, he finds no flowers. He washes his hands, wondering why the garden has no flowers. When he bends his body to enter the humble tea-ceremony room through a small entrance, he finds a single white flower arranged in a vase on the wall.

In this scene, the first sounds are that of a Buddhist temple bell and the chirping of birds. It is not until the single-flower vase appears on the screen that the music begins. It is very modest music, consisting of several sounds that delicately superimpose various timbres: harp, *bonang* (a small gong used in the Javanese gamelan), Thai gong, steel drum, viola, *sho* (a Japanese wind instrument with a free reed), etc. These quietly enhance the image of the vase. Just as the small vase made of bamboo casually highlights the flower, so the music calmly embellishes the flower with the embroidery of several sounds and various timbres. Through such music – as well as the camera work, of course – the white flower appears to speak to us. The image of the single flower is so vivid that it seems to hold innumerable invisible flowers within itself.

This fusion of flower and sound is also present in another scene. When Hideyoshi visits Rikyu's tea-ceremony room again, he shows Rikyu his newly obtained copper bowl and pours water into it. He then shows Rikyu the branch of an *ume* (a Japanese apricot tree) covered with blooms and commands Rikyu to arrange it. Rikyu scatters the petals of the *ume* on the water and lets the branch lean on the bowl. The music begins when Rikyu is about to arrange the *ume* flowers. It consists of the lasting sounds of a *sho* and the non-lasting but lingering sounds made by the striking of a *bonang*. Those sounds send their echoes (*yoin*) into the visual image.

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[25] *ibid.*, p. 448.

[26] Takemitsu, 1984, p. 380.

[27] Concerning the music in these two films, cf. T.T.Z.IV, pp. 88-93, 197-204.

In this scene, Rikyu's arrangement creates one world – a world of quiet where all extra things are eliminated. Takemitsu's musical phrase – composed of several sounds, each of which has its own timbre – enhances the world of the film. This phrase has the function of embroidering the minimal, complete world that is formed by the *ume* and the copper bowl. The cooperation of the arranged bit of nature in the visual image with the modest sounds that we hear causes imaginative nature to emerge in the film. In other words, natural phenomena, or the workings of nature in the real world, are transformed into various sounds in the imaginative world.

Another example of this can be found in the film *Hanare Goze Orin* [*Orin/Banished*] in the scene in which a six-year-old girl, Orin, is taken to a house of *goze* (blind female musicians) by an elderly man. Two people walk on the beach along the shore, and the waves break into a white spray. This visual image is accompanied by narration by Orin, who has become an adult, and by the following sounds and musical phrases: the *ostinato* of the harp, which is the movement of the waves; the sounds of bird whistles, which are the calls of a black-tailed gull; the sounds of percussion instruments, which are the sea spray; the low sound of stringed instruments, which are the howl of the wind; and the musical phrase of an oboe d'amore, which is a lullaby.[28]

The music in this scene serves the function of presenting the visual image as a landscape of sounds. For Takemitsu, the visual landscape of winter in the film is not taken from reality, but is 'another reality', i.e. 'imaginative nature', presented in the form of the visual image; therefore, the composer listened to the silent sounds that were contained in the imaginative world and drew them out from there. The sounds of the wind, waves, and lullaby are not separate from the visual image; rather, wind, waves, and lullaby are precise sounds with which the landscape is painted. This is based on the homogeneity of the sounds of nature and of musical instruments, which was emphasized by Takemitsu's encounter with Japanese traditional music. The sounds of the violin and the harp do not represent or even express those of the wind and the waves, but they *are* the sounds of imaginative nature. It is not an exaggeration to say that, in this film, we hear the sound that is the sea. Therefore, when we hear the lullaby of an oboe, it is not the representation of a lullaby that human beings sing, but a lullaby that our imaginative nature sings to or for us. We can, therefore, say that, for Takemitsu, nature is a form of sound just like music, and the sound of imaginative nature – that is, film music – is like a faraway call.

Conclusion

In the work of composer Toru Takemitsu, silence is not the absence of sound, but its mother: silence is filled with an infinite number of silent sounds, so it must be a qualitative totality. Therefore, sound holds silence within itself, and silence inhabits sound. In other words, sound is penetrated by

[28] The music in this scene is the same as the music that plays during the credits. Takashi Funayama says that this music lets us imagine the flowing world, and that it might be regarded as representing Orin's life (*Takemitsu Toru: Hibiki no Umi e* [*Toru Takemitsu: Toward the Sea of Sound*], 1998, Tokyo: Ongaku no Tomo-sha, p. 218).

silence. Such sound, for Takemitsu, is timbre. Timbre is not one of the elements of sound, but its essence; thus, sound is present as timbre. To listen to sound as timbre is to listen for the voice of silence within sound. Takemitsu thereby relates the behaviour of listening to what he calls the 'auditory imagination' or the 'imagination of the inner ear'. Silence is grasped by this imagination. Accordingly, the behaviour of listening is nothing more than directing our intentional attention toward the silence on the inside of sound.

On the other hand, for Takemitsu, cinema is produced by the 'desire to imagine' and can be compared to a dream. Cinema is a world of visual images that are consistently invented and reinvented by our imagination – it is 'another reality'. Yet, this 'reality' is silent, so a composer of film music must draw sound from silent visual images and make it present as timbre. Thus, sound, silence, cinema, and dreams are related to one another through the imagination. We can, therefore, say that the work of the auditory imagination is to regard the actual world as a silent world of visual images. This is why Takemitsu found 'another reality' in cinema and visual images. Of course, in cinema, visual images are primary, so sound and music must be directed around them. This means that music or sound in cinema enhances silent visual images. If this is the case, we can safely say that cinema deepens its silence by absorbing sound or music.[29] Takemitsu indicated this by making his film music modest, particularly reducing the number of sounds in the films *Rikyu* and *Hanare Goze Orin*.

It is important to note that it is impossible to listen to silence or to imagine it. Our ears, and our auditory imagination, require something audible. In other words, silence is an intentional object: when we direct our intentional attention toward silence while listening to sound – i.e. in being on the inside of sound – that sound changes into a temporal being and appears as a living thing in our imaginative nature. If such is the case, we may safely say that imaginative nature is both a fusion and a separation of one's personal life and the life beyond the individual – a liminal state in which the distinction between dreams and a reality is vague, and a situation in which the differentiation of subject-object can occur. If imaginative nature is such, sound, as imaginative nature, is sonorous silence. Therefore, as silence is the mother of sound, Western music, which is a collection of related sounds, and Japanese music, which consists of single sounds and *ma*, have the same root.[30] We can conclude that music is the voice of silence and that Takemitsu was a composer who was strongly conscoius of this.

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[29] Takemitsu said, 'Cinema deepened part of its silence by having obtained sound. And a dream hung densely over the darkness of the movie theatre' (Takemitsu, 1984, p. 384).

[30] In the film *Rikyu*, Takemitsu uses a *chanson* by Josquin Des Prez (1440?-1551), as well as the music that we consider in this article. This indicates that in Japan, trade with the West became popular in the Azuchi-Momoyama period (c.1573-c.1600), and also suggests that Western music and Eastern or Japanese music have the same root, as visual images are accompanied by music whose cultural background is very different.

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