

**“THE PATTERN AND THE FABRIC”:
COMPLEXITY AND AMBIGUITY
IN THE SOLO FLUTE WORKS OF TOSHIO HOSOKAWA**



ANTARES BOYLE

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I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.



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Signed: [REDACTED]

Date: *May 19, 2008*

ABSTRACT

Solo works by Japanese composers have come to form an important body of repertoire for the contemporary flautist. This paper first considers the prevalence of these works as a cultural phenomenon and possible reasons for their proliferation. The role of interplay between Western and Eastern musical aesthetics and philosophy in these works is considered, concluding that the role of a contemporary Japanese composer's cultural background in his or her musical language is often evaluated on a conscious and individual level. The focus is then turned to a single composer, Toshio Hosokawa (b. 1955,) who has written three works for solo flute and may be considered exemplary of the continuation of this tradition in the post-Takemitsu generation of Japanese composers. The rest of the thesis is concerned with Hosokawa's three solo flute works, *Sen I* (1984,) *Vertical Song I* (1995,) and *Atem-Lied* (for solo bass flute, 1997.) The works are analysed individually and the results of the analysis examined in light of Hosokawa's writings about his musical philosophy. A search for concrete musical representations of the composer's philosophy reveals that rational compositional techniques often serve to illustrate abstract concepts. Conclusions are reached about the composer's compositional style and the benefits and limitations of approaching his music through the tools of musical analysis.

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CONVENTIONS

Bar numbers have been assigned to facilitate referencing the scores. In *Sen I*, the period in between two dotted barlines is considered a “bar” for sake of convenience only. In all pieces, long periods without barlines (cadenza-like passages) are still given only a single bar number.

Musical examples are scanned directly from the score; the clef is always treble clef.

Register is designated using the scientific pitch notation system in which the lowest C on a grand piano is C₁, the next is C₂, etc. The notes between C₁ and C₂ are named by the note name followed by 1: C #₁, D₁, etc. Therefore middle C is called C₄, and the traditional three octaves of the flute’s range are those designated by the numbers 4, 5, and 6; although the true range of the instrument is typically B₃ to about F #₇. Percussive sounds can be produced at lower pitches when the embouchure hole is stopped as in *Sen I*.

Octatonic sets are named following the system established by Pieter Van den Toorn in *The Music of Igor Stravinsky*:¹

Oct. I:

Oct. II:

Oct. III:

Twelve-tone rows are named using an absolute pitch system in which C=0, C #=1, etc.

Common foreign words (i.e., *shakuhachi*, *honkyoku*, *pizzicato*) are only italicised when first introduced.

Japanese names are written in the order given name followed by family name, i.e.: Toshio Hosokawa; Toru Takemitsu.

¹ Pieter Van den Toorn, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983), 50.

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PREFACE

I first discovered the music of Toshio Hosokawa through the flautist Eberhard Blum's recording of *Atem-Lied*.¹ This piece was one of my favourites on Blum's CD, *Japan Flute*, of various solo flute works by Japanese composers. Like many young flautists, I had performed several of the well-known flute compositions by Kazuo Fukushima and Toru Takemitsu. I was attracted to these pieces and, realizing I knew very little about Japanese composers, became curious whether others might share the qualities that drew me to Fukushima and Takemitsu. I purchased Blum's CD seeking new flute repertoire and was delighted to find so many excellent works for solo flute.

This led to a study of contemporary music by Japanese composers that included plenty of music for other instruments, and inevitably led to an interest in traditional Japanese music and philosophy as well. Yet, I was continually intrigued to find how many of Japan's most significant composers had written, and were continuing to write, in the solo flute genre. The following study began, initially, as an investigation into these works, with the hope of eventually discovering what elements they might share that had so attracted flautists like myself and Blum. Along the way, I discovered how varied this repertoire is and how individual is the voice of each composer, and decided to focus my efforts on the works of one particular composer whose works I very much admired: Toshio Hosokawa. Hosokawa is exemplary of the current continuing tradition of writing for solo flute. His three solo flute works are strong and independent pieces displaying a clear understanding of the idiom as well as a distinct and unique compositional style. The idea of studying a current composer unhindered by previous research and preformed conceptions also held an undeniable appeal to me.

¹ Eberhard Blum, *Japan Flute*, compact disc, Hat Hut, hat[now]ART 106, 1998.

The following study will begin by briefly analysing the possible origins of today's tradition of Japanese composers writing for solo flute. I hope this will indicate the importance of this music and the insight that stands to be gained through further study. The rest of the thesis will consist of a detailed analysis of Hosokawa's three solo flute works and the implications of that analysis.

CHAPTER 1

CONTEMPORARY SOLO FLUTE MUSIC BY JAPANESE COMPOSERS: ORIGINS AND SIGNIFICANCE

Solo pieces by Japanese composers make up a significant body of repertoire for the contemporary flautist. Two of the most frequently performed twentieth-century flute works are Kazuo Fukushima's *Mei*, written in 1962, and Toru Takemitsu's *Voice*, composed in 1971. These two pieces demonstrate early uses of extended techniques. *Mei* makes use of *glissandi* and quarter-tones to imitate the sound of the *shakuhachi*. *Voice* is written using spatial notation, and employs a wide variety of highly original and somewhat ambiguously-notated effects, including speaking, grunting, and whispering into the instrument, to illustrate a few lines of a poem by the Japanese surrealist Shuzo Takiguchi. Fukushima (b. 1930) and Takemitsu (1930–1996) have each written several other works for solo flute, as have many of the most important Japanese composers. Yoritsune Matsudaira (1907–2001,) the venerable Japanese composer known for his pioneering experiments combining the sounds of gagaku and serialism, wrote *Somaksah* for solo flute in 1961. Joji Yuasa (b. 1929,) a member of the collective *Jikken Kobo* along with Fukushima and Takemitsu in the 1950s, composed four works for solo flute between the years 1979 and 1997. Toshi Ichianagi (b. 1933,) a virtuosic pianist who collaborated with John Cage in the 1950s and has premiered many new and experimental works, has composed four solo flute works since 1980.

The composers mentioned so far are all members of the first internationally active and recognized generation of Japanese composers. However, the next generation, including figures such as Toshio Hosokawa, has continued to compose for the solo flute. It is also interesting to note the dates in which many of these pieces were written. While we may associate this trend with the older generation, many of that generation's works for solo flute

were in fact written quite recently. The last piece Takemitsu completed before his death was *Air* for solo flute in 1995. Yuasa's most recent solo flute piece was composed in 1997 and Ichianagi's in 2000.

In her review of the new music performed at 1994's Darmstadt Festival, Elke Hockings takes note of the trend. She comments on the audience's enthusiastic reception of Motoharu Kawashima's *Manic Psychosis*, a solo flute work composed in 1992, but observes somewhat humorously: "After the sixth Japanese piece for flute, however, the audience's appetite yearned for some electronic, serially-orthodox music of the early 1950s."¹

The contemporary Japanese obsession with the flute may have started with Kazuo Fukushima, whose works almost all feature that instrument. Fukushima was very successful as a composer early in his life, winning prizes, gaining the praise of Stravinsky, and lecturing at Darmstadt. Later his musicological research became his main focus and he mostly ceased to compose. Before this, however, Fukushima composed four solo flute works (in addition to four works for flute and piano.) He explained "Human life becomes manifest through the sound of the *fue* [flute]. Breath is air and wind and the sound of the *fue* represents the union of Nature and human life. Breath contains *ki* [spirit]. That is why the *fue* is such an important instrument."² These comments are very similar to those made by Toshio Hosokawa approximately thirty years later about his composition *Atem-Lied* ("Breath-Song.")³

Why have so many Japanese composers chosen to write for solo flute? One obvious reason would seem the importance of flutes in traditional Japanese music. The most highly-developed, stylised form of music theatre in Japan, the *Noh*, employs a transverse flute called

¹ Elke Hockings, "Darmstadt Impressions, 1994," *Tempo*, no. 191 (1994): 27.

² Kazuo Fukushima, "Meine Welt," from the program notes for the 1996 Nah Fern Festival, Leipzig: 72–3. Quoted in Luciana Galliano, *Yogaku: Japanese Music in the Twentieth Century*, trans. Martin Mayes (Lanham, Maryland: Scarecrow Press, 2002), 165.

³ See Chapter 4.

the *nohkan*. *Gagaku*, the imperial court music that first attracted foreign ethnomusicologists as well as many composers to traditional Japanese music, uses three kinds of flutes: the *kagura-bue*, *koma-bue*, and *ryuteki*. And of course, several instrumental genres have grown around the music of the *shakuhachi*, that enigmatic end-blown flute perhaps best known in the West.

The *honkyoku*, or traditional solo pieces for the *shakuhachi*, are one of the most obvious sources of inspiration to contemporary composers. These pieces were developed in the eighteenth-century by the *komuso*, a sect of wandering ex-samurai monks, for use in meditation and street performance. The most well-known pieces were codified into a small repertory by the *shakuhachi* master Kurosawa Kinko. Many of the *honkyoku* pieces are performed very slowly, with a feeling of free rhythm. They take advantage of the unique properties of the *shakuhachi*, such as the wide variation in tone colour on different notes, and include many microtones and portamenti. Although the *komuso* held a legal monopoly on *shakuhachi* performance, the instrument nevertheless began to be used in other types of music, such as folk songs and trio music (*sankyoku*) with the *koto* and *shamisen*. In the Meiji era (1868–1912), the Tozan School of *shakuhachi* playing developed another set of *honkyoku* featuring more definite rhythm and pitch than the Kinko repertory.⁴ The distinctive sounds of the *shakuhachi* have been imitated outright in many twentieth-century compositions for flute, such as in the glissandi and grace note figures of Fukushima's *Mei*.

The flute plays a particularly interesting role in the music of Noh. The *nohkan* is the only melody instrument in the ensemble. It serves several functions, including providing melody in instrumental entrance-music and dance music, and playing an independent line against the singer in certain passages. These passages, performed in free rhythm, have no specific tonal connection to the vocal part and consist of set patterns of melodic cells. Sliding

⁴ Others schools of *shakuhachi* playing besides the two mentioned exist, but these remain the most popular.

sounds and microtones are important in the performance of these parts. For this reason, the holes of the nohkan are covered by the first joint of the finger (rather than the tip) to facilitate frequent half-holing. William Malm notes: “This ‘blurring’ of the pitch may have developed in order not to compete with the melody of the singers, which is never the same as that of the flute.”⁵ In addition, the flute accompaniment in these passages is seen as intensifying the emotional affect of the song.

The construction of the nohkan is fascinating and not completely understood. Unlike the ryuteki, a similar flute used in gagaku, it is not created at a fixed pitch. The pitch has been observed to vary as much as a minor third between instruments.⁶ In addition, the normal overtone structure is disrupted by a small tube (called the *nodo*, or “throat”) inserted inside the tube between the blowhole and first finger-hole. This causes the overtones to be progressively flatter than they would be in an unobstructed tube. The reason for the *nodo* is not agreed upon. William Malm suggests that since this replaces what would be an octave on the ryuteki with a minor seventh, it may be related to the basic range of the Noh singing—also a minor seventh.⁷ Akira Tamba reminds us that the Noh was traditionally performed outdoors, and suggests that the intensification of the first partial created by this tube is what causes the nohkan’s piercing sound quality.⁸ Regardless of the original reason for the *nodo*, most attribute the haunting, ethereal timbre of the nohkan to this feature.

The flutes in gagaku may not be as direct an inspiration to composers as the shakuhachi and nohkan. However, they do serve an integral role in the orchestra of the great court music tradition, indicating once again the general importance of flutes in traditional

⁵ William P. Malm, *Japanese Music and Musical Instruments* (Rutland, Vermont: Charles E. Tuttle, 1959), 120.

⁶ Donald Paul Berger, “The Nohkan: Its Construction and Music,” *Ethnomusicology* 9, no. 3 (1965): 222.

⁷ Malm, *Japanese Music and Musical Instruments*, 120.

⁸ Akira Tamba, *The Musical Structure of Nô*, trans. Patricia Matoré (Tokyo: Tokai University Press, 1981), 150.

Japanese music. Malm notes that “the wind section of gagaku plays an analogous role to that of the strings in a Western symphony orchestra.”⁹ The wind section consists of the *hichiriki* (a small oboe), *sho* (mouth organ), and one of the three types of flutes. These instruments are used in all types of gagaku, while the strings are typically left out of *Komagaku* (the genre of repertory descended from Korean and Manchurian music) and *Bugaku* (any type of gagaku used to accompany dance.) The *hichiriki* carries the main melody and, with its intense sound, may be regarded as the heart of the gagaku ensemble.¹⁰ The *sho* plays the melody in a few types of gagaku, but normally provides harmony in the form of eleven fixed chords that are based on and float above the melody notes.

The type of flute used in a gagaku ensemble depends on the repertoire being performed. Gagaku music is divided into categories based on an ancient classification system codified in the ninth century. The *ryuteki* is used in *Togaku*, the type of gagaku music originally descended from Chinese and Indian music. The *koma-bue* is used in *Komagaku*. The *kagura-bue* is used when gagaku music is performed with *kagura* (Shinto music) or in Shinto ceremonies. In all types of gagaku, the flutes play the main melody along with the *hichiriki*, but vary it slightly. This microtonal elaboration sometime reaches the level of a kind of obbligato. In addition, the flute does often play a solo role—in many gagaku pieces, the melody is first introduced by solo flute before the other instruments join in.

It is interesting to note the importance of microtonal variation on the gagaku flutes, as well as on all of the types of flutes mentioned above. The ancient theory behind gagaku music identifies a set of modes and scales derived from the same twelve chromatic tones used in Western music.¹¹ Yet microtonal inflection is an essential aspect of its performance, particularly on the part of the *hichiriki* and flute players.

⁹ Malm, *Japanese Music and Musical Instruments*, 95.

¹⁰ *Ibid.*, 96–7.

¹¹ *Ibid.*, 100–01.

The importance of the nohkan and shakuhachi in traditional music as purely melodic instruments, free from any harmonic obligation, may be part of the inspiration for the many Japanese pieces written for solo flute, rather than the more traditional combination of flute and piano as would be found in a Western sonata. However, as will be discussed shortly, many Western composers also embraced the solo flute idiom in the post-World War II period.

The importance of the flute in Western contemporary music may have been sealed with its inclusion in Schoenberg's *Pierrot Lunaire*. The instrumentation of this important work served as a model for many composers and even led to the eventual codification of the five-member "Pierrot ensemble" as the default personnel of most instrumental new music performing groups. The flute, doubling on piccolo, is as important as any instrument in the group, performing in a stunning duo with the singer in the movement *Der Kranke Mond*.

The flute has played a prominent role in many of the most important works since World War II as well, if not as a purely solo instrument. Arguably the most influential work of the immediate postwar period, a clear response to *Pierrot* and a piece that ushered in a new era of compositional concerns, Boulez's *Le Marteau sans Maître* is scored for contralto voice with alto flute, guitar, vibraphone, xyloimba, percussion, and viola. Although it is a setting of poems by René Char, the four vocal movements are broken up by instrumental interludes. The alto flute is featured in every movement but the fourth, and the first movement with voice, "L'artisanat furieux," is a duet between singer and alto flute. At the end, the final vocal solo is taken over by the flute.

It was not a far jump from pieces such as these to composers writing meaningful works for solo flute. The stage had already been set by the twin miniatures of pre-war modernism, Debussy's *Syrinx* (composed in 1913 as *La Flute de Pan* and published as a concert piece under the title *Syrinx* in 1927) and Varèse's *Density 21.5* (1936.) It was the

acclaimed reception of these works and their eventual entry into the canon of twentieth-century “standards” that indicated that the world was ready to accept a piece for solo flute as a real and even significant piece of music. This reception may have come as a surprise to Varèse, and perhaps would have to Debussy as well had he been alive to witness it.

Without a doubt, many compositions featuring the flute were inspired and enabled by a string of charismatic flute virtuosi with an interest in performing new works. The Italian flautist Severino Gazzelloni (1919–1992) frequently appeared in *Le Marteau* and was “one of the first star soloists of the European new-music circuit, and responsible for the prominence of the flute in the music of that world.”¹² Among those to write for him were Bruno Maderna and Luciano Berio. Berio composed two chamber concertos for Gazzelloni, as well as his first *Sequenza* in 1958.

The flute *Sequenza* is a fascinating example of a solo flute work from this period in Europe. As Paul Griffiths points out, a “revolution in performance practice” was beginning to take place.¹³ Bruno Bartolozzi’s landmark *New Sounds for Woodwind* would not be published until 1967, but composers had begun to write extended techniques into their pieces, and more importantly, soloists who could play them were beginning to appear. Berio’s *Sequenzas* are about virtuosity, but they are as much concerned with the virtuosic qualities of the instrument—in this case, specifically the flute—as with the abilities of the performer.¹⁴

This “revolution” certainly impacted strongly on the Japanese compositions for solo flute. Takemitsu’s *Voice* uses a wide variety of highly creative extended techniques, and references its reliance on Bartolozzi’s book directly in the performance instructions.¹⁵ Again, it is a work concerned with both performer and instrument, as can be seen from the unusual

¹² Paul Griffiths, *Modern Music and After* (Oxford: Oxford University Press, 1995), 110.

¹³ *Ibid.*, 191.

¹⁴ *Ibid.*, 192.

¹⁵ Toru Takemitsu, *Voice pour Flûte Solo* (Paris: Salabert, 1971), performance instructions.

word choice in the title *Voice* “for Solo Flutist.”¹⁶ The Japanese composers of Takemitsu’s generation were also aware of new music virtuosi like Gazzelloni, and some were even composing for them already. Fukushima was invited to lecture on Noh theatre and contemporary Japanese music at Darmstadt in 1961. In 1962, upon the tragic death of Darmstadt’s patron Wolfgang Steinecke in a car accident, Fukushima composed *Mei* as a requiem, “grâce à la flute de Severino Gazzelloni.”¹⁷

French flautist Pierre-Yves Artaud (b. 1946) followed in Gazzelloni’s footsteps. The charismatic Artaud inspired flute works by many composers, among them Klaus Huber, Franco Donatoni, and perhaps most importantly, Brian Ferneyhough. Ferneyhough’s landmark early works for solo flute, *Cassandra’s Dream Song* and *Unity Capsule*, were both written for Artaud. The flute has also figured prominently in Ferneyhough’s works throughout his career. Richard Toop notes that the “flute is a linking presence throughout [the *Carceri d’invenzione* cycle of the 1980s], descending in register from the opening *Superscriptio* for solo piccolo, through the flute concerto *Carceri d’invenzione II* to the concluding *Mnemosyne* for bass flute and tape, on which there are a further eight bass flute tracks.”¹⁸ The prominence of the flute in the work of Ferneyhough, one of the most innovative and renowned composers working today, indicates the continued position of importance the flute holds in contemporary music.

Although Gazzelloni was the first flautist associated specifically with Darmstadt, and Artaud later became one of the first performers known almost exclusively for his interpretation of contemporary compositions, other flautists of this time also earned a reputation for their performance of modern music. Aurèle Nicolet (b. 1926), the Swiss flute

¹⁶ Peter Burt, *The Music of Toru Takemitsu*, Music in the Twentieth Century (Cambridge: Cambridge University Press, 2001), 138.

¹⁷ Kazuo Fukushima, *Mei for Solo Flute* (Milan: Zerboni, 1966), 1.

¹⁸ Richard Toop, “Ferneyhough, Brian,” *Grove Music Online*, ed. L. Macy (accessed 15 July 2007,) <<http://www.grovemusic.com>>

player known for his refined musicality, inspired compositions by his frequent collaborator Heinz Holliger and by György Ligeti, among others. Nicolet was also the dedicatee of *Voice*, and Takemitsu's final completed work, the solo flute piece *Air*, was written for the flautist's seventieth birthday. More recently new music performance in Europe has become a niche that allows for more than one flute specialist, although a clear front-runner is Roberto Fabbriciani. Perhaps most notably, Fabbriciani served as inspiration for Salvatore Sciarriano's many solo flute works. These works require a virtuoso capable of executing a wide variety of unique extended techniques, many invented by Sciarriano himself.

When not inspiring compositions directly, performers such as Gazzelloni, Artaud, and Fabbriciani were (or still are) standing in the spotlight and showing what the flute can do in the contemporary era, assuring its inclusion in the important music of today.

By looking at the dedications, it does not seem that the preponderance of Japanese solo flute pieces can be traced to the influence of one or two contemporary flute performers. But neither would it make sense to attribute the phenomenon exclusively to evocation of traditional instruments and musics. The relationship between the Japan and the West (particularly Europe, but America as well) during this time was complex, and influence went in both directions.

The phenomenon of the Japanese solo flute work may in fact have been a self-propelling one. The success of early works such as Fukushima's *Mei* could well have inspired later compositions. Certainly, the way in which *Mei* used newly-developed extended techniques to replicate shakuhachi sounds next to the angular pitch language of the Darmstadt avant-garde, all within a very accessible Western form (a standard ABA' arch,) was pioneering if not as provocative in its "Japanese-ness" as later works. The use of extended

techniques to explore Japanese sonic qualities and ideas on the Western flute has since become a trademark of these pieces.

By the time Takemitsu composed *Voice* in 1971, Fukushima had finished all four of his solo flute pieces. Perhaps inspired by the acceptance of *Voice* and *Mei* into the standard flute repertoire, the 1980s saw new solo flute pieces by Takemitsu, Ichiyanagi, Yuasa, Makoto Shinohara, and the newcomer Toshio Hosokawa. At this point many of these compositions were on commission from flautists, and the trend seemed to continue in the 1990s. Interestingly, some of the most recent solo flute works by Japanese composers were commissioned by festivals and competitions that had perhaps taken note of the proliferation of solo flute pieces by Japanese composers and taken an interest in the kind of treatment given the flute by these composers. For example, Hosokawa's most recent solo flute work, *Atem-Lied*, was commissioned by the Musik-Biennale Berlin for a festival of the composer's work. Ichiyanagi's most recent work for flute, *In a Living Memory*, was written for the Fifth International Kobe Flute Competition.

Discussion and analysis of these works is usually framed in the context of their composers' bi-culturalism under broad categories such as "East meets West" or "East-West Synthesis." This is understandable considering the considerable attention paid to Japanese elements in their work by the composers themselves. Unfortunately, there is a reluctance to discuss those elements of fusion or juxtaposition deemed "superficial," such as use of traditional scales or modes or copying the sound of traditional instruments. Instead, the discussion usually seems to resort to cautious generalities. Attempts to identify common Japanese qualities in pieces by different composers have largely been unsatisfactory or unenlightening. A more informative approach may be narrowing the focus to single

composers' works and examining the way in which individuals have addressed their backgrounds musically within their compositions.

For the same reason that *Syrinx* and *Density 21.5* have become classic introductions to the analysis of twentieth-century music, regularly taught in undergraduate analysis classes, the solo flute pieces of Japanese composers are an excellent place to begin this examination. By nature, a solo flute work places many limits on the composer, resulting in a concise and concentrated statement of ideas. This directness can reveal much about the composer that may be obscured in a work of larger scale. And, as Takemitsu has noted, "even in such a simply constructed instrument as the flute one can hear subtle differences of a cultural nature."¹⁹ It is perhaps this very simplicity that has inspired so many Japanese composers to use this medium to explore the musical implications of their multicultural backgrounds.

Beginning with Takemitsu's generation, Japanese composers have been very internationally active. Luciana Galliano notes that it has become a common practice for Japanese composers to begin studying in Japan and then spend a period abroad.²⁰ In addition, many Japanese composers have enjoyed great success in the West. As is well known, Takemitsu's renewed interest in Japanese traditional music was inspired by John Cage, with whom he collaborated in the 1950s. Takemitsu travelled around the world promoting his music, and frequently lectured in the United States. Ichiyanagi studied at Julliard and was very active in New York during his formative years before returning to Japan. Yuasa, a mostly self-trained composer, began lecturing in the USA and Europe in 1968 and later became a professor at the University of California, San Diego from 1981 to 1994.

¹⁹ Toru Takemitsu, *Confronting Silence: Selected Writings*, trans. Yoshiko Kakudo and Glenn Glasow, *Fallen Leaf Monographs on Contemporary Composers* (Berkeley, California: Fallen Leaf Press, 1995), 56.

²⁰ Galliano, *Yogaku: Japanese Music in the Twentieth Century*, 303.

Interestingly his placement there, much like that of the Korean composer Isang Yun in Berlin,²¹ attracted many young Asian composers to come study in America.

Toshio Hosokawa is exemplary of the path followed by many talented composers of his generation. After completing an undergraduate education in Tokyo, he went to Germany to study with Isang Yun and later Klaus Huber and Brian Ferneyhough. He was very successful in Europe, winning several competitions, and has since divided his time between the two continents.

Perhaps it is because of this type of pan-nationalism that many Japanese composers today are explicitly concerned with their heritage as Japanese, or more broadly, Asian. Today's international Japanese composers must come to terms with their multicultural identities, and frequently decide how it will play into their music in deliberate yet personal ways. The shouldering of this burden is visible in the writings of many of the composers mentioned. Takemitsu's position as the first Japanese composer popularly acclaimed in the West means that it is rare to see a publication on his composition that does not discuss the fact that he is Japanese. Nevertheless, Takemitsu's own writing never shied away from the topic. Takemitsu's discussion of Japanese qualities in his own music focused on such qualities as time, silence, the intrinsic value of sounds, and music's relationship to nature.²²

Another composer who has written extensively on his heritage as a Japanese and its influence on his composition is Joji Yuasa. Several of Yuasa's articles, those that he most wished to be reached by a Western audience, were translated into English for a series of profiles on Japanese composers in *Perspectives of New Music*. Yuasa's writing recognizes the deliberate and individual nature of his incorporation of Japanese aesthetics into his composition. In his article "Music as a Reflection of a Composer's Cosmology," he explains:

²¹ Ibid.

²² For examples, see Takemitsu, *Confronting Silence: Selected Writings*, 5–8 ("Nature and Music,") 51 ("A Single Sound,") and 119 ("Dream and Number").

Not long after I chose to become a composer, I came to realize that, as a Japanese, rather than unconsciously receiving my own tradition, I wished to consciously inherit and extend it...for me, the inheritance of my tradition implied a way of thought and perception... In other words, for me, remaining with a tradition meant retaining a system of thinking. It follows that this broader definition of "tradition" produced, and continues to produce, diverse concrete results.²³

In another article, "Mind in Art," Yuasa explains how "circumstances," such as geographic location and culture "comprise a way of understanding the world."²⁴ But he goes on to include the choice of the artist in the matter of influence:

On the other hand, we should also mention those mental activities which actively or subjectively select or reflect the particular influences which one may receive. For instance, Taro Okamoto, a visual artist, sees the origin of Japanese sensibilities in the open spirit of vitalistic life during the *Jomon* period, while I rather see the model for Japanese ideas in Zeami's No and the vitality of the *Muromachi* and *Kamakura* periods...²⁵

Toshio Hosokawa, a leading Japanese composer of his generation, was born in 1955 in Hiroshima. He studied piano and composition in Tokyo before traveling to Berlin for tuition under Isang Yun at the Hochschule der Künste in Berlin from 1976 to 1982. From 1983 to 1986 he studied with Klaus Huber and Brian Ferneyhough at the Staatliche Hochschule für Musik in Freiburg. Hosokawa attended the Darmstadt summer courses in 1980 through 1982, and has since been invited to every major European music festival, including the Venice Biennale and music viva in Munich. He has won first place in the Valentino Bucchi Composition Competition and in the competition commemorating the centenary of the Berlin Philharmonic, and is a recipient of the Otaka Prize. Since 1998, Hosokawa has been

²³ Joji Yuasa, "Music as a Reflection of a Composer's Cosmology," *Perspectives of New Music* 27, no. 2 (1989): 177.

²⁴ ———, "Mind in Art," *Perspectives of New Music* 31, no. 2 (1993): 179.

²⁵ *Ibid.*: 180.

composer-in-residence with the Tokyo Symphony Orchestra. He is a guest professor at the Tokyo College of Music.²⁶

Nearly all of Hosokawa's own writing about his music focuses on his musical philosophy and its relationship to his interest in traditional Japanese music and aesthetics. Recurring themes are the search for a music that is "profound and meaningful," a deep respect for nature, ambiguity of meaning, and what he calls "the pattern and the fabric," or different layers of foreground and background in music.²⁷ As Hosokawa describes, he has the advantage of being able to view Japan both as an insider and an outsider, from near and from far.²⁸ His writings explain what he considers to be "Japanese" about his music, indicating the continued importance of this distinction to his generation.

Hosokawa has written three works for solo flute: *Sen I* (1984, revised 1986 and again very slightly in 1999), *Vertical Song I* (1994) and *Atem-Lied* (for solo bass flute, 1997; revised slightly in 2003.) He writes sensitively and idiomatically for the flute, and these works are quite dissimilar to well-known solo flute pieces by Takemitsu and Yuasa. *Atem-Lied* has enjoyed some popularity, including at least three recordings. These works are an interesting place to begin analysing Hosokawa's music as well as a testimony to the continued importance of the solo flute idiom to contemporary Japanese composers. The three works, which are very different, represent small-scale explorations of some of Hosokawa's most important ideas. Hosokawa has written specifically about some of the philosophy behind *Sen*, the largest of the three works, on several occasions.

²⁶ "Toshio Hosokawa," *Schott Featured Composers*, <http://www.schott-music.com/autoren/KomponistenAZ/show,3519.html> (accessed 15 July 2007.)

²⁷ For example, in Toshio Hosokawa, "The Pattern and the Fabric: In Search of a Music, Profound and Meaningful," in *Ästhetik Und Komposition: Zur Aktualität Der Darmstädter Ferienkursarbeit*, ed. Gianmario Borio and Ulrich Mosch, *Darmstädter Beiträge Zur Neuen Musik* (Mainz, Germany: Schott, 1994).

²⁸ ———, "Aus Der Tiefe Der Erde: Musik Und Natur," *MusikTexte: Zeitschrift für Neue Musik*, trans. Ilse Reuter, no. 60 (1995): 49.

Examining Hosokawa's flute works can serve as a fascinating case study into the ways in which cultural identity may be played out in a composer's style and technique, and on what level this is detectable to the listener. The choice to approach this music through the tools of musical analysis was inspired by my interest in the interplay between East and West in the music of Hosokawa and other Japanese composers, a certain frustration with much of the writing I encountered on the subject, and a desire to discover if and how this interplay is achieved in purely musical terms. My methodology in the following study has been to approach the works initially through pure analysis—that is, to discover what I can extant in the music alone—and then to consider my findings in light of Hosokawa's own writing about his music. This approach has led to a range of interesting discoveries, from the concrete realization of philosophical ideas and what to me are potent metaphors in Hosokawa's music, to the inevitable limitations of analysis. In regards to my original question, it has allowed me to discover how the Japanese elements of Hosokawa's musical philosophy can be expressed through manipulation of modernist "Western" tools such as serial pitch structure.

CHAPTER 2

SEN I: LINE AND SPACE

Sen I, Hosokawa's first solo flute piece, was originally composed in 1984 and premiered in Japan by Michio Kai in 1985. The revised edition was premiered in 1986 in London by Pierre-Yves Artaud at the Almeida Contemporary Music Festival. *Sen* was revised again slightly in 1999. *Sen* is rather long for a solo flute work (ten pages and approximately 13.5 minutes in length) and a significant landmark in Hosokawa's output. The composer uses the work to illustrate some of his most important musical philosophies in his article "The Pattern and the Fabric."¹ Walter-Wolfgang Sparrer cites it the first example of a more comprehensive involvement with traditional Japanese aesthetics in Hosokawa's work.² Hosokawa wrote six further works under the title *Sen*, each for a solo instrument.

Extended Techniques

Hosokawa acknowledges the influence of Pierre-Yves Artaud's book of contemporary flute techniques, *Present-Day Flutes*, on *Sen*'s composition.³ Pitch-based extended techniques used in *Sen* include multiphonics, quarter-tones, and *glissandi*. Multiphonic fingerings are taken from Artaud's book, while quarter-tone and glissando fingerings are left up to the performer. Extended techniques affecting timbre and attack are often used in conjunction with each other, creating a very wide palate of possible sounds.

¹ Hosokawa, "The Pattern and the Fabric: In Search of a Music, Profound and Meaningful."

² Walter-Wolfgang Sparrer, *Toshio Hosokawa*, *Komponisten Der Gegenwart, Text & Kritik* ed. XVIII, ed. Walter-Wolfgang Sparrer and Hanns Werner Heister (München: Loseblatt-Lexicon, 1999), 1.

³ "Composed and revised with the help of 'Present Day Flutes' by Pierre Yves-Artaud, Edition Jobert, Paris." Toshio Hosokawa, *Sen I* (Mainz: Schott Japan, 1993), 3.

Percussive effects include key clicks, “tongue rams,” and “tongue *pizzicati*” (as well as frequent use of *sforzandi*.) A tongue ram is produced by covering the embouchure hole completely with the lips and thrusting the tongue into the hole at high speed, causing a thudding sound at fixed pitch a minor seventh below the fundamental of the note fingered. Hosokawa only uses this technique a few times in the work. A tongue pizzicato is a popping sound made by forcefully removing the tongue from between the lips (causing the flute to resonate at the fundamental of the fingered pitch, although no actual note is played.) Tongue pizzicati and key clicks are used liberally throughout the piece.

Possibly the most original techniques Hosokawa employs are varying degrees of airiness in the sound. Although Artaud does include what he calls “Aeolian sounds,” sounds where “only the breath is audible,” in his book, he gives only one basic symbol for this.⁴ Hosokawa has expanded this to include indications for three levels of airy sounds, varying from almost no distinguishable pitch to definite pitch. There is also a symbol for a silent pitch—in which the performer is asked to create all the circumstances necessary for creating the pitch without blowing—and of course the normal, non-airy flute tone. In addition, an explosive air attack technique from the shakuhachi called the *muraiki* is used, as well as a symbol that means to move from a normal tone to an airy sound and back. The latter is only used twice in the piece, in conjunction with hairpin dynamics, creating a sort of gushing wind effect that again brings the shakuhachi to mind. Finally, Hosokawa notates pitched inhalations in places.

Vocal sounds are also employed. The flautist is sometimes asked to sing while playing, often a quarter-tone to a semitone apart from the flute pitch. The clash between these two tones is explored with glissandi in both parts. Sometimes the effect is of the voice

⁴ Pierre-Yves Artaud and Gérard Geay, *Flûtes Au Présent: Traité Des Techniques Contemporaines Sur Les Flûtes Traversières, À L'usage Des Compositeurs Et Des Flûtistes* (Paris: Éditions Jobert/Musicales Transatlantiques, 1980), 118.

lagging behind the flute, or not quite able to reach the flute pitch. Short vowel sound grunts and yells of “*iyo*” and “*iya*” are also used. These appear in dense, rhythmic passages of short notes alternating with rests. They resemble *kakegoe*, the verbal cues used by percussionists in many types of traditional Japanese music including Noh, Kabuki, and folk music. The performance instruction for the shouts, “the whole body should be tensed”,⁵ is also reminiscent of the aesthetic behind much of traditional Japanese singing, in which the spectacular effort spent creating the desired tone quality is an important element in the final product. In his description of the voice used in the *Nagauta* music of Kabuki, Malm describes this effort:

The manner of tone production creates a unique, non-Western sound. The tone is said to originate in the abdomen... The throat remains very tense and the tone is forced into the upper register without resorting to falsetto... One reason for the continued existence of this more difficult and, at times, painful method is that it creates a much stronger, more intense sound... One of the genuine thrills of Japanese music is the performance by a nagauta singing master. Such a man is able to produce a tone of pristine clarity backed by a tremendous pressure.⁶

It is interesting to note the extent to which so-called “extended techniques” for the flute, in particular the percussive effects, airy sounds, and microtones, are incorporated into Hosokawa’s language. In many twentieth-century works, these sounds are used infrequently and exist merely as effects, in stark contrast to the “normal” instrumental colour. In others, such as Ferneyhough’s flute works, the effects’ tests on the limitations of the instrument and the process of producing them become the focus of the composition, and extended techniques exist as a sort of battleground on which the flautist fights with the instrument. In *Sen*, however, these sounds are part of the basic language of the piece—seemingly an obvious extension of traditional flute playing. In particular, the continuum between airy and clear tones that Hosokawa has created simply offers another parameter of possibility, comparable

⁵ Hosokawa, *Sen I*, 4 (performance instructions).

⁶ William P. Malm, *Nagauta: The Heart of Kabuki Music* (Westport, Connecticut: Greenwood Press, 1963), 49–50.

to carefully notated dynamics. These new layers of possibility add to the multi-dimensionality of Hosokawa's work, seeming to tie in with his philosophy about layers of meaning in music—what he calls “the pattern and the fabric.”

Philosophy

Hosokawa has written about the philosophy behind *Sen* in his article “The Pattern and the Fabric.” The title *Sen*, which translates to “Line,” refers to several of Hosokawa's inspirations. First, he describes a flute solo from Mikagura, a type of ancient Gagaku music.

In his own words:

This music was performed at the court during ceremonies which lasted from 5 to 6 hours, and it is said that the flute's role was to purify the place where the ritual was to take place. This piece is called “Niwabi,” a solo for the kagura-bue, a very simple flute with only six holes. This kind of music, which proceeds at such a slow tempo that it might appear monotonous, was performed for hours...

Hosokawa compares the lines of the kagura-bue in this music to the lines in traditional Japanese calligraphy, called *Shodo* or *Sho*.

Lines made by the brush strokes are not straight, but have delicate curves formed in different shades of ink. One recalls the monodic lines of the flute in the “Niwabi”: the lines of sound with the microtones and the delicate portamento. The sound is not homogeneous, but is composed of very complex sounds containing breath sounds and overtones. Because the kagura-bue is a very simple instrument, it cannot easily maintain a constant pitch, which is why it is used to produce complex sounds similar to natural noise.⁷

Taking the analogy further, Hosokawa relates a story of meeting a renowned calligraphist. The calligraphist showed him how he began his brush stroke in space. Then, bringing the brush to meet the paper, he drew the line, and finally ended back in the empty space above. The visible line on the paper, the master calligrapher explained, was supported

⁷ Hosokawa, "The Pattern and the Fabric: In Search of a Music, Profound and Meaningful," 75.

by an invisible world surrounding it, and the empty spaces around it gave clues to that world. “If music can be described using the analogy of *Sho*,” Hosokawa writes, “then the traces of sound one hears are surely supported by the sounds one does not hear—the world of silence, of empty spaces.” In music, these empty spaces are heard in time. In *Sen*, Hosokawa writes, “each and every sound...is intended to be drawn like the strokes of a calligraphy brush onto the canvas of musical time.”⁸ Hosokawa clearly notates the passage of silent time and how sounds emerge from it, as in the following example (**Figure 1**) from the start of the piece. Later, when the performer is asked to create all the conditions necessary for a certain pitch without actually playing it, this is the musical analog to the calligrapher’s invisible brushstroke—a clear acknowledgement of the world of silent spaces.

Figure 1: *Sen*, bars 1–7

⁸ Ibid.

Ma, Time, and Space

Although Hosokawa manages to avoid using the word, he is clearly discussing the elusive Japanese concept of *ma*. *Ma* is infamously difficult to translate into English, as a short sampling of the many alternate definitions in print will show. Takemitsu describes it as “an unquantifiable metaphysical space (duration) of dynamically tensed absence of sound.”⁹ Yuasa has defined *ma* as “substantial silence,”¹⁰ while Takemitsu scholar Hugh de Ferranti describes it as “active deployment of space and silence.”¹¹ Luciana Galliano gives an excellent English description of *ma* in the introduction to *Yogaku*, concluding, “*Ma* is that element of implicit potential in all concepts of separation (spatial, temporal, emotional, or whatever) whereby the space between becomes a ‘journey between.’ ... In other words *ma* describes neither space nor time, but the tension in the silence and the space surrounding objects.”¹²

Despite Hosokawa’s references to silence and the space in between sounds, there is little actual silence in *Sen* after the opening. Therefore, we might immediately look for a broader definition of *ma*, one that considers an elastic relationship between time and space—perhaps an attempt to tease out the nature of this “journey between.” We can begin by thinking of silence not simply as a lack of sound, but as the potential for sound. A composer can manipulate the seeming potential for sound by creating a complex palate of possible sounds to develop a sense of musical “space” or dimensions of sound other than time. As we will see, layers of subtle musical connections can allude to the “journey between”.

⁹ Toru Takemitsu, “One Sound,” *Contemporary Music Review* 8, no. 2 (1994): 3.

¹⁰ Yuasa, “Music as a Reflection of a Composer’s Cosmology,” 10.

¹¹ Hugh de Ferranti, “Takemitsu’s *Biwa*,” in *A Way a Lone: Writings on Tôru Takemitsu*, ed. Hugh de Ferranti and Yôko Narazaki (Tokyo: Academia Music, 2002), 47.

¹² Galliano, *Yogaku: Japanese Music in the Twentieth Century*, 14.

Hosokawa writes that “sound is supported and given life by silence.”¹³ He is a composer, and he is composing with sound. But that sound can sometimes be used to acknowledge the support of the silent world. The calligrapher does not acknowledge the empty spaces by using a large sheet of paper and leaving it mostly blank. He does so by creating a relationship between the line and the white paper by drawing a line that is multi-faceted and complex. Similarly, the kagura-bue in *Niwabi* and the Western concert flute in *Sen* both acknowledge the silent world with a musical line that is complex.

It is interesting to note that Hosokawa regards this complexity as bringing the sound of the flute closer to the sounds of nature. His writings, including an article titled “Aus der Tiefe der Erde: Musik und Natur,” show that the relationship between humans and nature is of deep importance to him. He has written:

To simply take sounds from nature as they are and to create a musical work with them has never been my feeling and still isn't. My interest is: How do I hear the sounds of nature? The question pertains to my relationship with nature. It seems to be a different attitude to that which, for example, gripped Beethoven when writing the Pastorale, or with which Messiaen perfected his works using birdcalls.¹⁴

Symmetry

The symmetrical pitch structures in *Sen* connect sound events across periods of time, creating an almost tangible feeling of spatial and temporal tension. This is most clear in the very beginning of the piece, aptly marked “with much tension.”¹⁵ The most silence occurs at the very beginning of *Sen* (**Figure 1**.) The first few pitches are isolated and almost pointillistic, but by the third bar their symmetrical relationship begins to suggest a spatial

¹³ Hosokawa, "The Pattern and the Fabric: In Search of a Music, Profound and Meaningful," 75.

¹⁴ ———, "Aus Der Tiefe Der Erde: Musik Und Natur," English trans. (unpub.) by Megan Lang.

¹⁵ ———, *Sen I*, 6.

construct centred around A₄.¹⁶ The pitch relationships are emphasized somewhat by similar dynamics and attacks. The emerging shape is expanded and filled in slightly more in bars four through six. The basic pitch symmetries of this passage are shown in **Figure 2**. Rather than weaken this spatial relationship, the silence contained inside it adds a sense of bulk, while suggesting the possibility that there is more there than we are hearing—the possibility of sound contained within silence. The following *a tempo* passage in bar 7 is a direct response to this. This segment is centred (less exactly) around the same A, but through pitch bends and timbre change, it highlights some of the “in-between sounds” not heard in the opening.¹⁷ Rather than a constellation of individual sounds spread across a space, the flute’s bending pitches outline a more continuous band of sound. This band is created by filling in the vertical pitch space directly around the axis of symmetry with semitones and pitch bends. It is not only more continuous in pitch space, but also in time, as this passage lacks the silences between staccato pitches of the antecedent phrase. While narrow in pitch scope (essentially G-quarter-sharp to B \flat), the band is “thick” in dynamic range (*ppp* to *ff*) and tone colour (with three degrees of airiness.) The abandonment of exactness in the pitch symmetry can be thought of as a kind of “delicate curve.” The closing falling figure, on A \flat , G, and D \flat with key clicks, is a favourite gesture that appears in all of Hosokawa’s flute pieces, always at the end of a phrase or section. Although it seems to function primarily as a simple closing sign, it does serve the symmetry of the opening somewhat by “filling in” the bottom half of the pitch range a little before we move on to a higher axis of symmetry in the next section. This idea is returned to several times in the piece on rearrangements of the same basic pitches.

¹⁶ In regards to *Sen*, I will use the term “spatial” to refer to relationships in vertical pitch space such as these. Likewise, I will use terms such as “shape” to refer to the constructions these relationships create.

¹⁷ By “in-between sounds,” I am referring to pitches that fall between accepted scale degrees, but also tones that fall between the standard flute tone and pure breath.

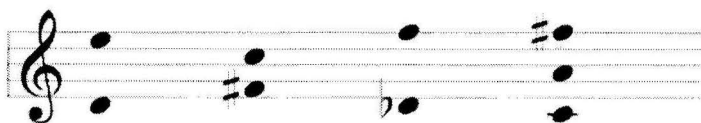


Figure 2: Pitch symmetry in bars 1–6

After a short pause, a similar symmetrical structure is created around C_5 (**Figure 3.**) This time, the symmetry is obscured slightly by new ideas. Some pitches last longer and grow from soft to loud or airy to less airy. Vocal sounds are introduced. Again, an answering passage (bar 15) draws a thick band of sound around the centre pitch, C_5 . An ending on $D\flat$ would have been exactly symmetrical, but instead the final $D\sharp$ gives the section an open-ended form. This is typical of Hosokawa both on the small scale, as seen in the two opening passages, and on the large scale, as we will see at the endings of all three of his flute pieces.

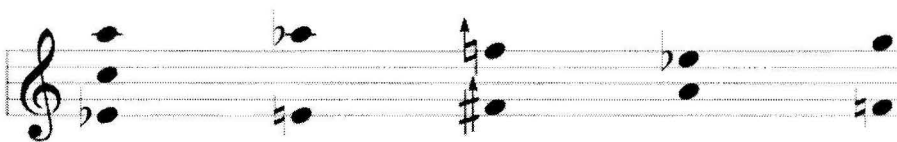


Figure 3: Pitch symmetry in bars 8–14

There is another interesting pitch relationship in these two passages. Looking at the shapes created by the composite pitches of each passage, it is apparent that each is framed by a tritone. This outer tritone is reflected inside the shape in the notes closest to the axis of symmetry, as shown in **Figures 4 and 5**. These examples are spread out horizontally simply to facilitate reading. The axis of symmetry is represented by an open notehead.

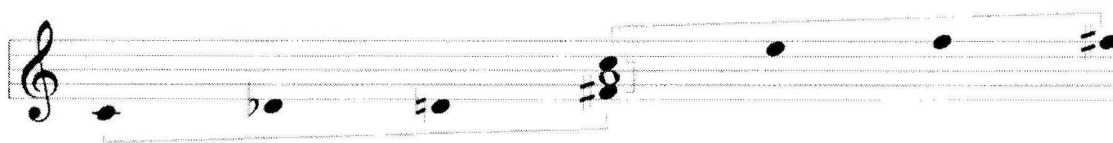


Figure 4: Tritones in composite pitch shape of bars 1–6

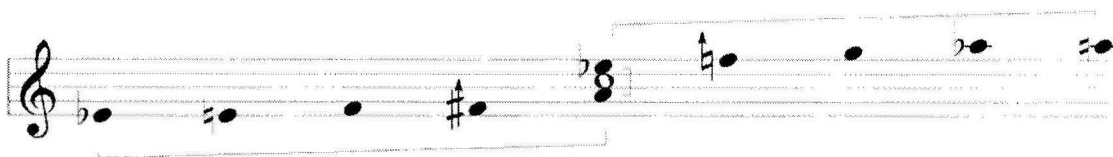


Figure 5: Tritones in composite pitch shape of bars 8–14

As *Sen* continues, symmetrical relationships such as those observed in the opening bars become less apparent. The next passage (at rehearsal mark 3) continues in the same style, but again becomes slightly denser. Although the contour suggests a similar symmetry, only smaller groups of notes use exact symmetry to create the kinds of shapes seen so far—the four pitches of bar 19 and the four pitches of bar 22 in particular. Once again, the symmetry in bar 22 is drawn out in a consequent phrase that emphasizes the tonal possibilities on and between each pitch (bars 23–25.)

Similar near-symmetry occurs at rehearsal number 4. Looking at the composite pitches in the *senza tempo* block in bar 29, we see two clusters of pitches approximately a fifth above and below D₄.

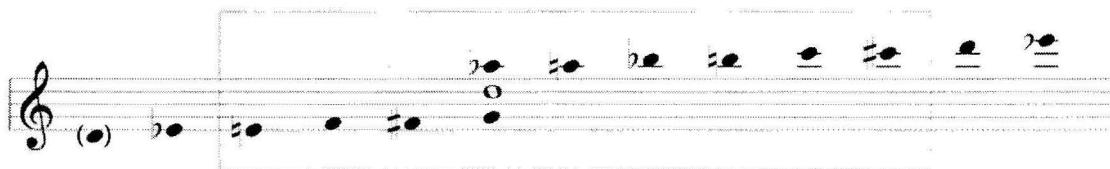


Figure 6: Composite pitches of rehearsal marks 4–5, with *senza tempo* block inside box

The pitches on either side of this *sempre fff* figure highlight this relationship. The low E \flat at the bottom lasts for about eighteen seconds before the *senza tempo* passage, and after it an explosive *sfff murai* D $_4$ is followed by the C \sharp at the top of this construction. This shape is being stretched in both directions, with the voice trying to drag the low E \flat down in bars 27 and 29 and the high C \sharp pulled up to an E \flat by the end of this section.

Rehearsal number 5 marks the first of many especially dense passages that will be discussed separately. However, looking to the end of this section at bar 37, the closing falling figure fills in the symmetrical figure portrayed in **Figure 6** slightly more, with A \flat_4 and G $_5$.

Symmetrical shapes continue to emerge. Frequently, a feeling of stretching upward or imbalance creates tension in what might otherwise feel static. In bar 44–46, an obvious symmetry exists around the middle E \flat . This axis of symmetry is a semitone higher than the D of the last symmetrical section. By the end of bar 46, the top E \sharp is dramatically pushed up to an F. In the following more relaxed passage, the area around the bottom D is explored, then the F a minor third above. The explosion in the *senza tempo* block in bar 54 is also symmetrical, centred on F \sharp_6 , until the D $_7$ once again drags the top higher. In the rest of bar 54, the centre itself is pushed upward. The longest section of dense activity in the piece (bars 55–74) follows.

The Japanese Garden

Gesture plays a significant role in connecting sound events in *Sen*, particularly in the passages at rehearsal marks 5, 6, 8, 9, 10, and 23. These passages stand out as areas of increased, frenzied activity in which short motivic fragments separated by rests appear in rapid succession. They are marked *con moto* or *piu mosso* and are at faster tempos ($\text{♩} = 72\text{--}$

82) than most of the piece. In these passages, certain motivic fragments are grouped together by the listener, connected in the mind's ear due to factors such as similar contour and pacing despite their separation in time. The following eleven examples (Figures 7–17) show the different permutations of just one of these motivic ideas as they appear throughout the piece.

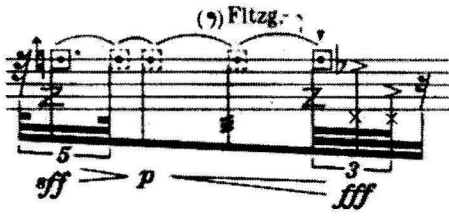


Figure 7: Bar 12

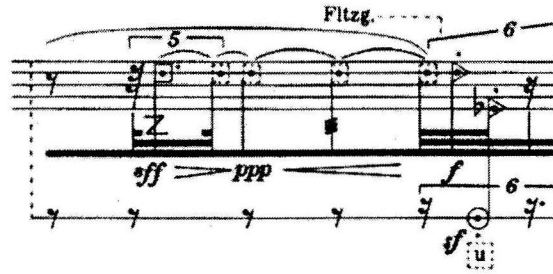


Figure 8: Bar 19

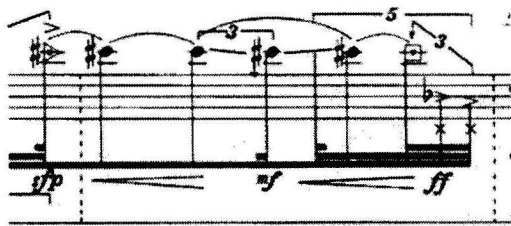


Figure 9: Bars 20–21

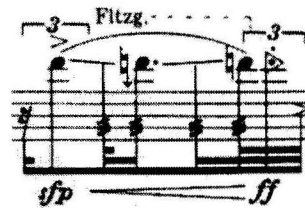


Figure 10: Bar 32

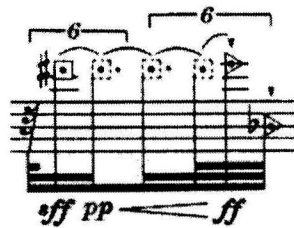


Figure 11: Bar 34

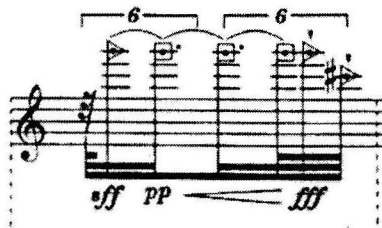


Figure 12: Bar 40

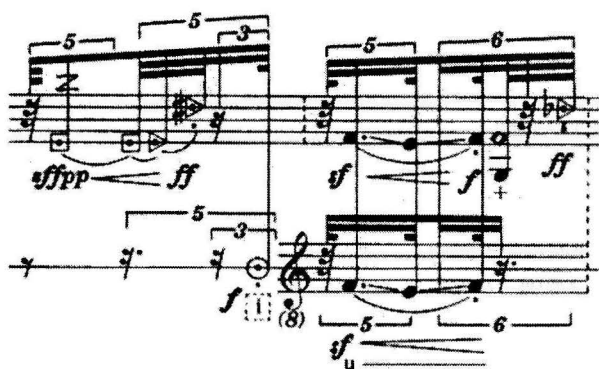


Figure 13: Bars 56–57 (two occurrences)

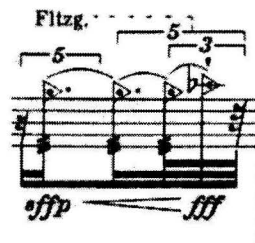


Figure 14: Bar 59

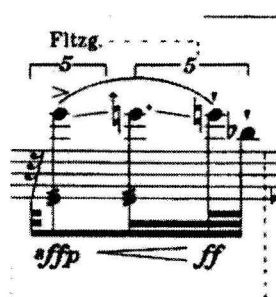


Figure 15: Bar 66

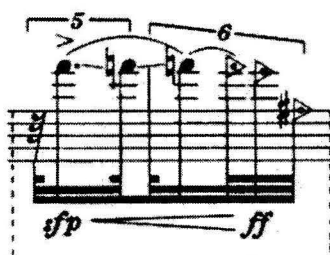


Figure 16: Bar 70

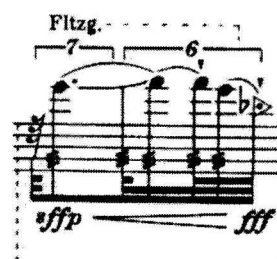


Figure 17: Bar 139

As one can see from these examples, it may be hard to clearly define a “type” of gesture like this. While most of these examples share the same basic structure of a long note plus (usually) two shorter notes, the exact intervals, dynamics, rhythm, and tone quality are all slightly different. This reuse and rearrangement of gestures calls to mind the Japanese garden analogy often used to describe Takemitsu’s music.¹⁸ As we walk through a garden, the objects in the garden remain unchanged, but we view them from different angles. While at one moment we see a boulder with a tree next to it, from a few steps up the path the tree may be obscured by the rock. Likewise, in *Sen* certain motivic ideas appear again and again, but elements such as intervallic content, density of notes, or exact timing change slightly with each occurrence. These motivic events also combine and appear clumped in different orders,

¹⁸ For example, in his own writings: Takemitsu, *Confronting Silence: Selected Writings*, 95-6 (“Mirror and Egg”) and 119-20 (“Dream and Number”).

as if seeing the landscape from a new perspective each time. Hosokawa too has used this analogy to describe his music, saying “when one walks through a Japanese garden, each step one takes keeps creating new scenes although we cannot see the landscape as a whole.”¹⁹

While elements such as the overall shape of the gesture or the quality of sound may guide the ear to connect two motives, upon closer inspection a stricter pitch relationship is sometimes found. Often, a symmetrical spatial connection exists between these related gestures. For example, one may be filled in or expanded outward by another. This network of spatial relationships across time is a sort of fragmentation of the technique used in the opening of *Sen*. Whereas in the beginning we heard a single mass of sound outlined by a few pitches, the block of sound now begins to crystallize, collapse in on itself, and spawn off smaller shapes that grow in different directions. In the following example, **Figure 18**, the two instances of the kind of gesture illustrated above (circled) draw the ear to the symmetrical relationships in the passage. Upon closer inspection, we see that all the pitches in the first five bars of this example except for the $E\flat_5$ are a part of this construct, centred around G_5 . The pitches of the final bar (bracketed) display a different symmetry around $B\flat_5$.

¹⁹ Notes to *Works by Toshio Hosokawa V*, Fontec, FOCD3406 (1997), compact disc: 4.

Figure 18 shows two staves of musical notation. The top staff is marked with a box containing the number '5', followed by 'Più mosso' and a tempo marking 'ca. 72'. The music consists of two staves with various rhythmic values and slurs. Dynamic markings include *p*, *pp*, *ppp*, *ff*, and *sfp*. A circled section highlights a specific passage. The bottom staff continues the musical piece with similar complexity and dynamics, also featuring a circled section.

Figure 18: *Sen*, bars 30–35

In the next example, **Figure 19**, a longer gesture once again draws the ear to the symmetry. The gesture (circled) consists of two slurred ascending pitches following by two tongued descending pitches. We can hear how the second pairs of notes are contained inside the first pairs, creating two axes of symmetry: E_{b_5} and E_{4_3} . Although neither of the axes is actually played this time, all the notes in this passage are a part of one of these symmetries barring the first G_5 , the “extra” $F_{\#_4}$ in bar 42, and the D_6 that follows it. (Interestingly, this “extra” G was the axis of symmetry in the previous passage, while the extra E_{b_5} from that passage appears as one of the axes here.) In addition to the circled gesture, the relationships between the pairs of notes marked A and B guide the ear to the symmetry present in the passage.

Figure 19: *Sen I*, bars 38–43

Although these “dense” passages stand out, presenting the same ideas as the slower passages rather differently, they are not disconnected from their surroundings. In the first two occurrences of these passages, those shown above that appear at rehearsal numbers 5 and 6, Hosokawa uses slurs over the opening rests, indicating the connection to the preceding material. As in the opening, these slurs signify an underlying symmetry. At rehearsal number 5, the opening pitches (A_4 and G_5) are a perfect fourth above and below the D that served as the axis of symmetry in the preceding section. At rehearsal mark 6, the opening C # and F expand the range of the previous figure by a minor third in each direction. In addition, the C # is connected to the closing gesture in bar 37 because together, these are the same pitches that constituted the first occurrence of the gesture in bar 7. These tenuous links add to the complex network of relationships and layers of functionality and meaning in *Sen*.

These passages become more dense and complex as the piece progresses. In the sections at rehearsal numbers 5 and 6, nearly all the pitches are part of an audible symmetrical

relationship, with only one or two axes in each section. At rehearsal mark 8, the symmetries overlap and are difficult to discern. Shapes are created around four different centres. In addition, there are extra notes—D \flat , G, A \flat , and A. These notes are not random, but the exact same pitches that formed Hosokawa’s closing gesture at the end of bar 7, and again stretched over the barline in bars 37–8. The direction of the gesture is reversed, with the pitches appearing in ascending order. The following example (**Figure 20**) illustrates a possible interpretation of the symmetry at work in this passage, with dotted lines indicating multiple symmetrical functions of a single note and open noteheads indicating articulated axes of symmetry. The “extra” notes are shown by open noteheads enclosed in brackets.



Figure 20: Pitch symmetry in bars 55–63

By rehearsal marks 9 and 10, the symmetries are mostly only approximate. This fits in with the general sense of entropy heightened by escalation and temporal compression. Rehearsal number 9, marked $\text{♩} = 82$, is the fastest section so far. The two pitches serving momentarily as axes of symmetry here, C and C \sharp , are briefly recapitulated in bar 68 before moving straight through to another active passage at rehearsal number 10. At this point, the vocal grunts become full cries. This section is followed by the climax of the piece in bars 78–84.

The last dense section occurs at rehearsal 23. It is the only section like this in the second half of the piece (following the climax in bar 84) and sounds like a brief remembrance—as if we have already left the garden, but take one last glance over our

shoulders. This *déjà vu* is enhanced because the passage not only reuses the same gestures, but nearly the same pitches as the material at rehearsal mark 9. Again, most of the symmetries are slightly lopsided rather than exact. Although some of the gestures are near-identical to those at rehearsal number 9, none are exactly the same as before. This passage uses both the grunted vowel sounds and the cries heard earlier—the first time they are heard together in the same passage.

Pitch Language

In addition to the symmetrical relationships observed so far, *Sen* fluctuates between opposing pitch languages. In certain sections, namely the opening and the dense passages with rests, all twelve pitches are used with seemingly equal regularity. If this is the result of a strict ordering principle, it is too far below the surface level for the ear to follow. Nevertheless, we can see how the use of twelve pitch cycles is carefully incorporated into Hosokawa's methodology to connect sections of the piece and increase tension across silences. For example, in the opening passage (bars 1–7) ten of the twelve pitches are used: all but E \flat and B. The following section begins on E \flat in bar 8, but we still do not hear a B until the closing glissando in bar 17, thus framing the passage in the missing pitches of the opening. In this section (bars 8–17) again only ten of the twelve pitches are heard, with the B \flat and D \flat missing. (One can think of the F-quarter-sharp and F-three-quarters-sharp as pointing to an F \sharp —this kind of “slippery” pitch indication happens frequently in Hosokawa's music, as we will see in *Vertical Song I*, a piece with more straightforward row usage.) This section, with no repeated pitches, sounds like it may be serially conceived. The missing B \flat and D \flat appear as the first two notes of the next section, which may explain why the exact symmetry of the first page is abandoned at this point. However, those two pitches also were

heard framing the closing glissando figure of the last section in bar 7. They even occurred in the same register. In this way, Hosokawa has created a link between bars 7 and 17 despite the passage that separates them, while also connecting the passage at rehearsal number 2 to the surrounding sections through overlapping pitch cycles. The pauses in between only increase the tension. In this way *Sen* seems to proceed not only linearly. In addition to the network of pitch relationships created in time, long-range connections such as these suggest an alternate direction that the sounds could have taken. Using a visual analogy, we might think of this as a plane of sound rather than a simple line.

The next passages succeed in presenting all twelve pitches. Bars 17–19 suggest again that we will hear a complete dodecaphonic set, and after a brief interruption in 20–21, the section closes emphatically with the presentation of the last four pitches. In the next section, we linger on E \flat for four bars, but the other eleven pitches are introduced rapidly in the *senza tempo* explosion of bar 29. As previously noted, this forms a semi-symmetrical shape, so we may guess that the exact order of the pitches is not important. The presence of an E \flat on both sides of the cluster containing the rest of the pitches creates a different kind of symmetry as well. This type of roundness is not typical of serial pitch structure, but is consistent with Hosokawa's musical language.

Other passages utilize a smaller pitch set that stands in stark contrast to this dodecaphonic language. The material at rehearsal mark 11 is in a quasi-octatonic language, featuring primarily E \flat , F, G \flat , G \sharp , A, B \flat , and C.²⁰ This pitch layout does not sound like anything heard so far and closes the first half of *Sen* dramatically. After the long fermata and pause of bar 84, there is a recap of this pitch material, highlighting the tritone E \flat to A.

Beginning at rehearsal number 14, other pitches and intervals are slowly explored. Small

²⁰ Interestingly, although the octatonic collections have an inherent pitch symmetry, this is rarely exploited in *Sen*. The symmetrical constructions occur mostly in conjunction with the twelve-pitch language, while the quasi-octatonic parts seem to have a less "rational" pitch structure.

bands of sound are filled in through pitch bends. In bars 118, 119, 121, and 122, fragments of the octatonic-sounding pitch language emerge from this backdrop with sweeping gestures and forceful crescendos.

As *Sen* draws to a close the limited pitch content seems less and less significant. Other than one last fragment of the quasi-octatonic material (“Suddenly bursting out,” bar 136) and a brief recap of the dense, all-pitch material (rehearsal 23,) the focus shifts more to individual sounds such as single pitches and pitch bends. The final gesture in the piece, though pitched, is one in which the pitch may well be meaningless. It is a chilling effect created by sliding the fingers rapidly off the keyholes—thus, is only really effective when moving from a note requiring several open-holed keys to be covered (such as F#, F, E, or E♭) to a note with none covered (B♭, B or C.) Although the closing pitch appears by location to be a B₅, closer inspection reveals that a specific pitch is not actually prescribed. The gesture is also particularly effective on an especially airy, *sfff* sound such as Hosokawa likes to use. The effect is unique and very flutistic, and was probably suggested by Artaud.

Form

Although the foreground of *Sen* presents complex and intricate layers of ideas, the larger form is quite traditional: a simple open-ended binary structure with a climax at the end of the first part. The opening introduces the pitch-space symmetry that appears throughout the piece while highlighting the silence that the sound depends on. The first half builds on the ideas of the opening. As the work progresses, the general pitch motion is out and up. The axes of symmetry at first rise gradually. Then as many smaller, less distinct symmetrical constructs begin to appear, stronger pitch centres highlight the top and bottom of the flute’s

range. **Figure 21** shows only the strongest and clearest axes of symmetry throughout the first half of *Sen*, with the corresponding rehearsal markings above.

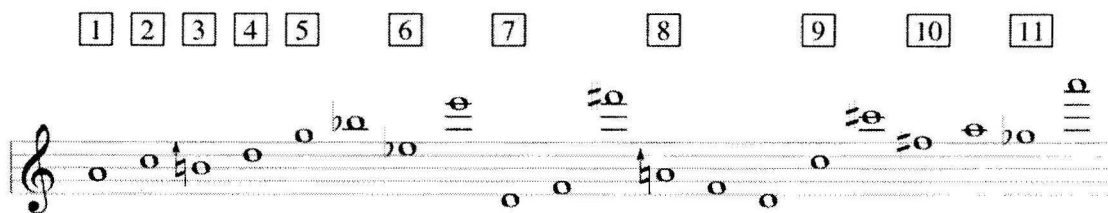


Figure 21: Axes of symmetry in first half of *Sen* (beginning through bar 84.)

Meanwhile, the shapes created by these symmetries expand outward through the constant pushing against the edges that we have observed. Simultaneously, they become more complex. For example, as we have seen, the consequent phrases of the first two sections (bar 7 and bars 15–16) are each centred around one pitch. The consequent phrase of the third section (bars 23–35) is symmetrical, but presents two bands of sound instead of one, without actually articulating the axis of symmetry. The following section at rehearsal mark 4 has thick clusters of pitches at bottom and top and the axis of symmetry (D_5) in the middle. After this the shapes become more fragmented, the material becomes denser (more information and less silence per unit of time), and the tessitura continues to expand upward. Changes in time also seem compressed as the dense passages become closer together. The climax at rehearsal number 11, with its heavily augmented note values, feels as if we have suddenly been thrown into slow motion on the highest and loudest notes so far. A dramatic four-second pause, the longest heard since the beginning, concludes the first half.

The second half sounds distinctly different from the first from its beginning in bar 85. The first sounds are very low and nearly silent, and proceed slowly. Although hints of symmetry exist, the pitch language is much more limited than in the first half. The “in-between sounds” before heard only in passing, such as pitch bends and timbre change, are

now drawn out as long as possible. Other new sounds appear, such as the sweeping melodic figures at rehearsal number 17. At rehearsal number 20, a series of delicate multiphonics occur with parallel melodic fragments in the different voices. Until now, the flute has only made single sounds (except with the help of the voice.) These multiple sonorities, appearing out of nowhere, seem serene and revealing—as if instead of jumping from one edge of a shape to the other, we can finally see two sides of it at once. If we think of Hosokawa’s music as depicting different views of a landscape, as he has sometimes described it, we can consider these multiphonics and slow pitch bends as an attempt to see the landscape as a whole, or to at least hint at its magnitude.

After brief reminders of earlier material, the work closes with completely new sounds. Isolated key clicks, the rather ambiguously notated “lowest sound,” and the final open-ended gesture indicate the relevant unimportance of pitch at this stage. Although the final gesture provides a dramatic finish, the newness of the all this material helps the work keep its sense of freshness and continual discovery until the very end.

Conclusions

In *Sen I*, the “line” of the title transcends the two-dimensional implications of the word. Musical lines are multidirectional and exist not only in time, but also in other, perhaps metaphorical spaces. Layers of connections of varying obscurity create an impression of space and interconnectedness in the first half of the work. In the second half, the sudden lack of such connections, created by a move away from compositional techniques of the first half and away from the emphasis on pitch, seems to suggest that we have moved outside this space to a new, more profound place.

CHAPTER 3

VERTICAL SONG I: SURFACE AND DEPTH

Vertical Song I is a short yet powerful work. Written ten years after *Sen*, it is quite different in its economy of materials—perhaps the sign of a more mature composer. It was commissioned by the Italian flautist and contemporary music specialist Roberto Fabbriciani in 1995. Hosokawa says of the piece:

I try to make music into the expression not of the outer layer of human emotion but its depths. I believe that the language of music is born not from a superficial place but from deeper places unnoticed in our daily lives. When I am going to sing, I want to sing songs that reach down vertically into those depths. I want to sing songs which are born from those depths and come rising up vertically to the place of our singing.¹

Hosokawa's wide range of flute techniques is introduced slowly and deliberately, leading to a feeling of trepidation, awed discovery and of tension below surface level. The lack of repetition or extensive development and the work's open-ended form help to create an impression of profound simplicity quite different from the layers of complexity we heard in *Sen*.

Extended Techniques and Timbre

As in *Sen I*, the flute techniques in *Vertical Song* include flutter-tonguing, key-clicks, vibrato change, harmonics, and tongue *pizzicati*, and of course, varying degrees of breathiness in the flute sound. Articulation is meticulously notated with traditional markings, such as staccatos, accents, and marcatos. Breath techniques again include notated inhalations, the *murukai* shakuhachi effect and the effect of moving from a normal pitch to an extremely airy

¹ Toshio Hosokawa, notes to *Works of Toshio Hosokawa V*. Fontec, FOCD3406 (1997), compact disc: 7-8.

sound and back, like a gust of wind. Multiphonics and sung pitches serve both as timbral variation and as distinct harmonies. Microtonal inflection is once again used in both the flute and singing voice. A new technique introduced in *Vertical Song* is the whistle tone, a very soft pure tone made when the air hits the embouchure hole without exciting the rest of the air in the tube. Whistle tones are extremely hard to produce on the lower partials, and thus are normally heard in the third octave of the flute's range. In *Vertical Song*, they reach into the fourth octave.

Hosokawa has commented on his use of extended techniques in his flute compositions and their relationship to his philosophies about nature. The following quotations are from 1995, just after *Vertical Song I* was composed:

A composer needs tones – he uses the tonal material for composition. Saying the word “tones”, however, calls to mind those tones which are already prepared musically, in the first instance the tones of instruments such as the violin, flute, clarinet or piano. When I use these instruments for my music, I experiment with many new playing techniques and look for new sounds that have not existed before. To this end I often use sounds which until now have been considered as noise and avoided. In spite of this I had not yet thought deeply about the sounds of nature and my own music. I often utilised new playing techniques because I was interested in the meaning they had in the realm of modern music – the creation of tones which have an alien effect and the discovery of new instrumental sounds which hadn't existed before.²

There are presumably people who think of the use of unfamiliar playing techniques: “That is unnatural”. What is of nature and what is not is judged differently by different recipients. I think it is important for those who promote new music that they come in contact with true naturalness, with the far deeper force of nature, regardless of how separated this is from the already existing naturalness of institutionalised understandings of music. Habitual and true naturalness should be differentiated. There are certain circles in which the creation of strict rules that others find unnatural leads to finding a more essential naturalness.³

The above comments show Hosokawa's changing ideas about extended techniques at this time, and his attempt to move beyond using them merely as “alien effects.” This is quite clear in *Vertical Song*, where whole passages revolve around a certain sound without ever returning to the “normal” flute tone, and as we will see, is taken even farther in *Atem-Lied*,

² Hosokawa, "Aus Der Tiefe Der Erde: Musik Und Natur," English trans. (unpub.) by Megan Lang, 49-50.

³ Ibid.: 52.

composed three years later. The last statement about the relationship between “strict rules” and “essential naturalness” is an interesting one for Hosokawa to have included in this discussion, and has important implications for analysing this work.

Pitch Materials

The pitch material of *Vertical Song* is based on one twelve-note series and the octatonic sets. The series in its P_3 form, as it is heard at the beginning, is shown in **Figure 22**.



Figure 22: Twelve-tone row in *Vertical Song I*

The row’s interval vector, [411132], is useful in demonstrating that it contains all interval classes with a high prevalence of semitones and perfect fourths/fifths. More interestingly, it allows for four trichords of the [016] set (beginning on the first, second, third, and tenth pitches) and two of the [015] set (beginning on the eighth and eleventh pitches.) These quartal-sounding trichords soon become a familiar sonority in *Vertical Song*.

This row can be broken down into three discrete segments of the first four, next five, and final three pitches. Each segment relates to one of the three octatonic sets and this is true for all other row forms. **Figure 23** shows the three row forms used in *Vertical Song*, in the order that they appear, with the octatonic collection correlating to each segment.

The figure consists of three musical staves, each representing a different row form: P3, I4, and P7. Each staff contains a sequence of notes with brackets above them indicating correlations to octatonic sets: Oct. II, Oct. III, and Oct. I. The P3 staff also includes [016] trichord labels below the notes.

Figure 23: Correlation of row segments to octatonic sets in *Vertical Song I*

The primary octatonic collection used in *Vertical Song* is the Oct. III set, which relates to the large middle segments of both the P₃ and the I₄ row forms. While the correlation of the outer segments to different octatonic sets creates interesting differences between the three row transpositions, these correlations are not exploited as such. The shorter length of these segments weakens the sense of a connection to a particular octatonic set. Similarly, while one [016] trichord overlaps between the first and second segments, adding an extra layer of complexity to the pitch relationships, three notes are not enough to strongly imply a specific octatonic collection. (The location of the four [016] sets is shown in **Figure 23** in the P₃ row form.) It is more likely these trichords will be heard as a simple sonic idea than representative of a greater pitch language. Interestingly, the [015] trichord, similar in sound, cannot be created using only pitches from an octatonic set. This reinforces the ambiguity in the two pitch languages and the avoidance of a strict dialectic of opposites.

With this set-up, one might imagine that Hosokawa would go on to craft a work in which a complex relationship between the two pitch languages—the serial and the octatonic—would artificially delineate the structure of the piece, resulting in a form that felt

imposed and restrictive. This is not what happens. The form of *Vertical Song* unfolds in an organic fashion, with the pitch sets operating much as the various textures do. They exist separately, as distinct entities, yet are in no way impermeable. Thus in the midst of the opening P₃ row, we hear a short burst of octatonic material, simply to remind us that it can and does exist, even here. The idea is then abandoned just as easily. (A more detailed analysis of this passage follows under “First Section: Exposition.”) As the piece continues, these pitch collections are brought to the foreground, then allowed to dissolve and all but abandoned in the second half.

Textures

Contrast between textures plays an important role in *Vertical Song*. As with the pitch relationships, the interest lies in the interplay and crossover between seemingly opposite soundscapes, and therefore any attempt to define a contained textural setting is problematic. We do not hear distinct passages of several bars in different styles as we did in *Sen*. However, fragments of sound jump out occasionally, sounding completely different from their surroundings. This reaches a climax in the cadenza of bar 57, in which two contrasting textures appear one after another in frenzied succession until the boundary between them disappears.

Much of the work moves slowly from one sound to another in an exploratory fashion. The single sounds in these passages are varied and subtly inflected. Diverse timbres are introduced seemingly at random, and the emphasis rests more on each sound as a unique and complete entity than on the relationship between those sounds. Many notes are heard emerging from or returning to unpitched noise or silence. Again, we can think of Hosokawa’s calligraphy metaphor, in which the line is begun in the air before the brush is brought to meet

the paper. Hosokawa's comments on one of his most well-known pieces, *In die Tiefe der Zeit* for Cello, Accordion, and Strings, written just before *Vertical Song* in 1994, are also revealing:

In recent years I have been working closely on what I call 'listening deeply to one sound.' Listening slowly, vertically, to the landscape of one sound. Taking the time to watch the constantly moving scenery of the sound as if gazing at a landscape painting. Listening. Wondering where the sound came from and how it got here. Into an empty, soundless space air flows and strikes a solid object; a sound results. Just listening with rapt attention to the landscape of the birth, creation and extinction of that sound. Like gazing raptly at a cloud as it slowly floats in the sky.⁴

In these "single sound" passages, occasional complete suspensions of movement (often marked *senza tempo*) induce a heightened awareness of a particular sound. Typically these sounds are marked with hairpin dynamics, reminiscent of the technique of holding long notes on the shakuhachi. Practicing long tones on the shakuhachi is often seen as a spiritual endeavour, and they are played with a long, slow crescendo and diminuendo. This meditative tool is sometimes called *ichi-on jobutsu* or "Buddhahood in a single note."⁵ It is this intense progression of single sounds that forms the background from which the textures described below emerge.

A very distinctive texture is the series of rapid, angular outbursts heard most obviously in bar 53 (**Figure 24.**) These passages are characterized by virtuosic leaps and grace notes, twelve-note tropes,⁶ loud, forceful dynamics, and rapid articulated notes of similar duration. On a superficial level, this texture is redolent of a particular brand of European serialism. The flautist is still asked to vary the colour and articulation of notes (and to a lesser extent, the dynamics) at this tempo. This multiplicity of instructions per note creates a texture reminiscent of those resulting from total serialism. However, on closer

⁴ Toshio Hosokawa, notes to *Works of Toshio Hosokawa V*. Fontec, FOCD3406 (1997), compact disc: 4.

⁵ James H. Sanford, "Shakuhachi Zen. The Fukeshu and Komuso," *Monumenta Nipponica* 32, no. 4 (1977): 430.

⁶ The word "trope" is used here to indicate an apparently unordered twelve-note set.

inspection, Hosokawa's markings are actually more likely to form small patterns or gestures than anything resembling the complexity of serialized articulation or dynamics. (For example, observe the pattern formed by the quintuplets on the second beat of bar 53: accented note, grace note figure, accented note, grace note figure, accented note. The dynamics are also gestural, creating a crescendo over the upper pitches.)

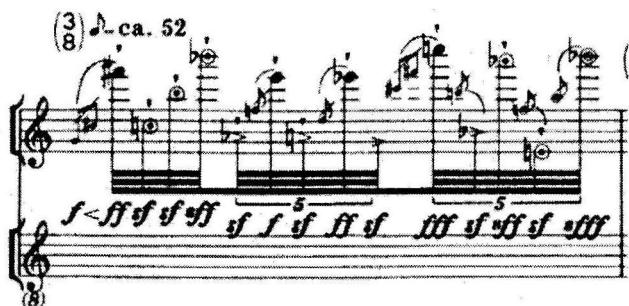


Figure 24: *Vertical Song I*, bar 53

An opposing texture is most prevalent at the beginning of the cadenza-like passage in bar 57 (Figure 25.) It is characterized by large sweeps of homogeneous sounds, namely the slurred flurries of flutter-tonguing and the repeated tremolos. Although we will soon see how problematic it is to attach pitch labels in this piece, portions of this particular passage are completely octatonic, adding to the distinctive sound of this texture. The clarity (no breathiness is used) and uniformity of sounds in these gestures cause them to sound less modernist than the angular figures of bar 53, while the frenzied character of the passage suggests perhaps a less rational compositional approach.

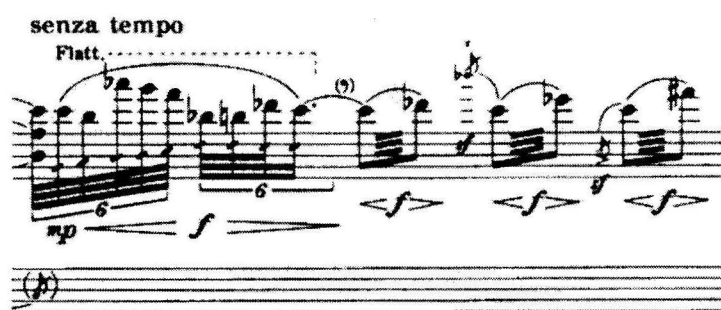


Figure 25: *Vertical Song I*, bar 57 (cadenza)

A third very distinct texture (or a fourth if one includes the “background” of sustained notes mentioned at the beginning of this section) appears only twice in the second half of *Vertical Song*, in bars 78–80 and at the very end (Figures 26 and 27.) It consists entirely of the breathiest of Hosokawa’s airy sounds, which are relatively soft even at *mf*. The pitches in these sections proceed in a vaguely even rhythm, with many quarter-tones that snake around the “real” pitches. These microtones seem to exist purely for inflection, both times surrounding and suggesting pitches that conform entirely to one of the octatonic collections. These figures sometimes introduce a pitch and then frame it with the surrounding quarter-tones, as in the $E\flat$ of bar 78 or the $F\sharp$ of bar 79. Sometimes a pitch is approached from a quarter-step away, as in the D-quarter-flat to $D\flat$ in bar 80, or drops a quarter-tone after it is heard, as in the $E\flat$ and $F\sharp$ of bar 93. The E-half-sharp in bar 79 seems to merely suggest the $E\sharp$ of the octatonic set. The overall effect is a slippery, fuzzy octatonic language, almost as if the pitch set is being heard through some kind of distortion lens. The uncertainty is only increased by the difficulty hearing actual pitches in these low, soft, breathy sounds.

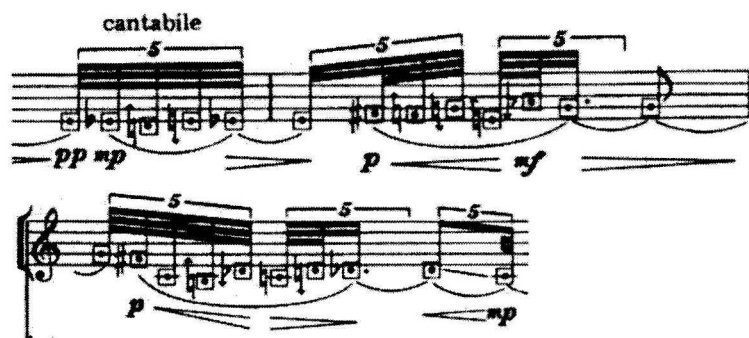


Figure 26: *Vertical Song I*, bars 78–80

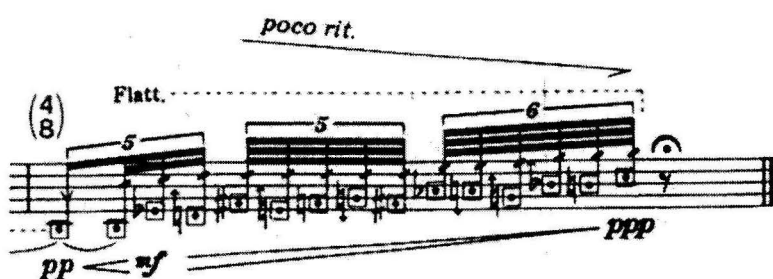


Figure 27: *Vertical Song I*, final bar

Form

Like *Sen*, *Vertical Song* has a broad binary structure. The first half of the work slowly introduces, much of it note-by-note, the sonic possibilities of the pitch and timbral materials. Gradually, snippets of textural material begin to emerge. These ideas finally come together in the section after rehearsal number 3, culminating in a cadenza passage in bar 57. This is a clear and dramatic climax to the work. The second half follows immediately and takes off in a completely new direction. As in *Sen*, the second section uses sounds not heard before in the piece. However, as we shall see, in *Vertical Song* this change is also emphasized by a distinct shift in pitch language at the end.

First Section: “Exposition”

The first section of *Vertical Song* could be looked at as a sort of exposition (bars 1–19) and development (bars 21–57.) Bars 1–19, which introduce the row, are separated from what follows by a pause of five to seven seconds. Not only do these bars contain a complete row statement, but they also introduce key gestures and pitch sets. Perhaps most importantly, this section hints at the row’s seemingly constant inclination to dissolve into octatonicism. The slow tempo, spreading the row statement over more than a minute, makes it rather unlikely that the listener’s focus will be on the serial nature of this passage. It is more likely to be heard as simply introducing each sound one at a time.

This section begins with silence and an E \flat that emerges out of this silence. Already, this suggests the image of a sound rising up from the depths of the soul that Hosokawa’s description of the piece evokes. There is plenty of time to contemplate the profundity of this E \flat before it recedes back into nothing again. After this first tone, very few notes of “normal” timbre are heard in this section. The first two [016] trichords are grouped together temporally and dynamically, and the drawn-out nature of the first sets up the listener for the importance of these intervallic sets. The first three held pitches (D, E \flat , and G) also create a [015] set.

Bar 12 contains the first outburst of octatonicism, continuing the row but with the inclusion of extra notes A and B \flat . The five pitches in this bar all belong to the Oct. III set. Rather than emphasizing the correlation composed into the row, as one might expect Hosokawa to do at the beginning, he breaks the progression of the row to introduce the octatonic set in another way. Although the next two pitches of the row, C \sharp and C, are also part of the Oct. III set, they are gesturally separated. While it is significant that between bars 12 and 14 we hear seven of the eight pitches of Oct. III, the listener still hears bar 13 as

belonging to a new idea that lasts until the end of this section. The C # and C appear within a gesture concerned with exploring two very new ideas: the sound of the flautist's voice, and pitch bending (and the fascinating combinations of these two available to the composer.) Indeed, pitch seems far from the most important element in the remaining bars of the opening. Bars 13–14 and 15–16, obviously two connected developments of the same ideas, are in no way unified by pitch or intervallic material. The final B \flat of the row is never quite reached at all—we only hear a C-quarter-flat.

The “exposition” ends with Hosokawa's typical closing gesture, the falling figure at the end of bar 19. It is worth noting that this occurrence is on the exact same pitch classes as it was heard at the beginning of *Sen*, supporting the idea that this gesture is a signature of Hosokawa's and holds significance outside the piece.⁷ Here, its sudden and disconnected appearance ensures that this section will not be heard as a complete, closed entity. (The C-quarter-flat instead of B \flat also helps leave the exposition open-ended.) Again, we can picture the “delicate curves” of Hosokawa's calligraphy analogy. By veering away from a pattern just as it begins to seem firmly established, a sense of spontaneity is created. It is not merely the irrationality of this gesture that makes it beautiful, but the contrast with what came before. In a masterful work of calligraphy, the viewer appreciates the curves because they appear amongst brushstrokes demonstrating their creator's great skill and control, as if the master is giving a nod to the overwhelming power of nature. The “curve” at the end of *Vertical Song*'s exposition also mirrors the larger form of the piece, a form that Hosokawa seems to prefer, in which the work turns a completely new direction just as it ends.

Before moving on, let us consider bar 12 one more time. The character or texture of this short outburst foreshadows what we will hear later in bars 49, 51, and 53. We have already had a tiny glimpse of this type of sound from the very second note, in the gesture at

⁷ These notes also allow the last three pitches of the section to create a new [016] set, one not extant in any of the row forms used in *Vertical Song*: A \flat , G, D \flat .

bar 5 marked “explosive.” Bar 12 is in the angular style that later in the piece will become associated with the serial pitch language we might expect.⁸ Yet this bar is distinctly octatonic. This is an example of Hosokawa’s use of oppositions. While he seems to create distinctly opposing soundscapes, the boundaries between them are always blurred, and they never manage to be completely independent of one another.

First Section: “Development”

The next section “develops” this material by introducing new row forms and heightening the tension between the two pitch languages. It begins in bar 21 with a second statement of the P₃ row. The B♭ of the previous row is repeated to bring out the [016] set. Fluttered-tongued gestures in bars 21 and 24, again, hint at a new kind of writing. We are briefly delayed on the third pitch of the row, D, and serial progression soon comes to a complete standstill on the seventh pitch, E. In terms of pitch structure, one can hear this E as the missing link between the longest and most important pitches thus far, the opening E♭ and closing B♭ of the first section. All of these pitches are heard in the space outside of time, the *senza tempo* bars, and come together to form the sonic equivalent of an afterimage burned on the retina—the [016] sonority connected across the space of several minutes. This particular

⁸ For clarification, the following chart summarizes the pitch language associated with each appearance of the angular, articulated texture:

Bar Number	Pitch Language
12	Octatonic (III) [also broken part of P ₃ statement]
49	Serial (segments of two I ₄ statement)
51	Serial (segments of two I ₄ statements; also near-complete 12-note set)
53	Serial (one complete P ₇ statement and the start of a second)
57a	Quasi-serial (fragments of P ₇)
57b	Quasi-octatonic (III/I/III); Quasi-serial (unordered 12-note set)

[016] is not found in any of the row transpositions used, but appears one other time in the piece (at rehearsal mark 3.)

The passage on E lasts almost as long as the opening and uses most of the tone colours and alterations available. Delicate multiphonics introduce a flat D# and later G. After an explosion of air and voice (bar 33), the G takes over. It is as if by looking deep enough into the sound, we have discovered another buried inside it and may now continue on to something new. This interruption to the row ends with another version of the falling gesture in bar 35, this one loud, flutter-tongued, and completely octatonic. The autonomy of the gesture is again apparent—although Hosokawa could easily have switched the order of the notes to conform to the row, he instead ends emphatically on D \flat , creating a parallel with the ending gesture of bar 19 and postponing the continuation of the row until C # reappears in the next section.

Once again, in this passage Hosokawa has evoked the Oct. III set inside the P₃ row while barely alluding to the correlation between the two. While all the pitches between bars 25 and 35 are technically included in the Oct. III set, it sounds more as if only a vague glimpse of another world has been discovered inside the sound of the note E. There is a suggestion that the piece could continue on in this direction, but then silence. This silence is longer than the one in bar 20, allowing the developing tension to build further. And then the row returns at bar 37.

In bars 39 and 40, the row is continued to its conclusion. These bars mark the first time that several “normal” pitches (not altered by airiness or any other special techniques) have been used in succession. The diminished octave leaps in this brief, fragmented melody give it a feeling of reaching and hint at the more frantic, ornamented “melodic” passages to come—although these passages will not be serial. In bars 41–44, a *sforzando* grace note

figure and multiphonic introduce a short, quasi-octatonic interlude before the next row statement begins in bar 46. The interlude ends on a [015] trichord over the double barline.

Two full statements of the I_4 transposition follow. In bars 46–47, the [016] trichord is again clearly brought out. The activity level increases rapidly and in bar 49 an extended version of the angular texture appears for the first time. This urgent writing is continually interrupted (in bars 50, 52, and 54) by *sf* entrances of longer notes with pitch bends, multiple sonorities, and flutter-tonguing. Each occurrence of the angular texture is slightly longer. The interruptions in bar 50 and 52 continue the preceding row statements. In bar 51, a third statement of the I_4 row begins on the E_{\flat} . Although this bar continues the row that started in bar 49 and begins a new one that will briefly continue on, it also contains a discrete twelve-note collection (excepting the eighth note of the bar, the A_{\flat} substituted for F in this row statement.)

The last I_4 row is cut short after its ninth pitch with the breath at the end of bar 52. In bar 53, the angular serial language reaches its pinnacle with a strict, full statement of the row in its P_7 form and an attempt at a second. However, the final interruption in bar 54 is at last successful in breaking away from the serial pitch structure. The interruption develops into the frenetic cadenza of bar 57.

The cadenza, the climax of the first half, is quasi-octatonic, settling into the Oct. III collection with the first tremolos. The angular twelve-note texture interrupts twice, but not with an ordered row form. The first time we hear fragmented gestures from the P_7 row—all three of the grace note figures here appeared on these same pitches in bar 53, although one was an octave higher. The second recurrence of the angular texture is longer, but has completely broken away from the ordered serial language. Although the sound is the same, even bringing out the same intervals (the [016] trichord; grace note leaps of a major seventh or minor ninth,) none of the gestures are replicas from earlier in the piece and the pitch order

has completely broken down. At this point, variation in attack, dynamics, or timbre is abandoned for a consistently airy *sempre ff*. This passage manages to reach eleven pitches, but closes dramatically without an E \sharp sounding. It also maintains the octatonicism of the cadenza. The first six pitches are consistent with the Oct. III collection and the next six counter with the Oct. I collection before ending firmly back in III.

Second Section

Rather than a silence before the second half, there is a *lunga* fermata on the top A. We are plunged without hesitation into the next section in bar 58. This section begins with a long, extremely drawn-out exploration of low E, introducing a couple of new sounds: the key-click with puffs of air (bar 63) and overblowing through the harmonic series (bar 71, used only briefly before in bar 54.) This passage on E was foreshadowed in bars 25–33, but this time the G multiphonic does not take over. After over a minute, E finally descends through a semi-flattened E to E \flat . Once again, a residual outline of the overarching [016] trichord B \flat , E and E \flat might be heard as an afterthought to this section (bars 58–87.)

Rehearsal number 5 introduces another new and eerie sound: the breathy, soft quarter-tones that snake around distinct pitches. In bars 78–80, these microtones surround a group of pitches that conforms entirely to the Oct. III collection. With the return of “real” pitches in bar 81, this collection is continued. Even the audible overtones of the overblown C in bar 83 (C, G, E, B \flat) all belong to the Oct. III set.

Bar 83 is the only truly loud moment after the opening to the second half, ending on the loudest marked dynamic of the piece, *ffff*. What follows is one of the most striking moments in the piece. This high C is immediately repeated on a whistle tone—a ghost of a sound not yet used in *Vertical Song*. The whistle tone moves with delicate crescendo up to a

C #, the highest sound heard thus far. This long C # is followed by, at a very slow tempo of ♩ = 42, the lowest pitch heard thus far, C₄, dropping down by a quarter-step. The whistle tone returns, this time ascending *cantabile* to D₇. The effect of hearing the utmost top of the flute's range, withheld until now, in this *pp* ghost of sound is spine-chilling. A *pppp* entrance of the lowest note, B₃ (also not heard until now,) follows. The B develops into yet another new sound, the gust-of-wind sound made by increasing and decreasing the airiness in the sound over hairpin dynamics. This is in the longest *senza tempo* bar yet, lasting for eight to ten seconds.

Although the piece could end here, after this dramatic exposition of the flute's tessitura, it instead continues for two more bars to conclude on a more characteristically open-ended gesture. After the low B, the snaking microtonal texture returns. This time, it is flutter-tongued and ascends in an amorphous rhythm over a diminuendo to *ppp*. The "real" pitches here (B, E♭, F #, F, A♭, B and C) spell out the Oct. II collection—uncharted territory. This newness combines with the vagueness of the pitch, the strange combination of flutter-tonguing and completely airy sounds, and the ascent into nothing to create an otherworldly effect. It is hard to hear where the sound stops, and the listener is left imagining how this idea could have continued—certainly not by retracing any steps already taken in *Vertical Song*.

Conclusions

In *Vertical Song I*, we hear both a reverence for the beauty of each and every single sound and a hint at the vast complexity underlying such sounds. Out of a backdrop of single sounds, more elaborate structures grow and blossom. The intricate and overlapping connections between different pitch and textural materials gives each moment in the piece a multiplicity of meanings. Because of the conciseness of ideas this ambiguity is never

overstated, and stands in stark relief to the underlying simplicity of the backdrop. In light of this ambiguity the turn at the end of the work seems natural—just one of many paths that could have been taken next.

CHAPTER 4

ATEM-LIED: BREATH AND METAPHOR

Atem-Lied, or “Breath Song,” for solo bass flute was commissioned in 1997 for Berlin’s Music Biennale and revised in 2003.¹ Hosokawa dedicated *Atem-Lied* to the flautist Eberhard Blum, who gave the first performance at the festival. It has enjoyed some popularity since then, including an impressive three recordings.² In the notes to his own recording, Blum includes what Hosokawa told him about the work:

Breath is the very foundation of music. Breath produces sound, and time is marked by breathing. Listening to breathing can be like listening to the wind. A fusion of the sounds of human breathing with those of the enveloping wind can produce a moment in which resonant vibrations result from the meeting of ‘internal’ and ‘external’ nature. A new musical space is thus created.³

Atem-Lied uses many of the sounds and techniques heard in *Vertical Song* and to a lesser extent, *Sen*. However, some key differences cause it to stand apart from those works. Most importantly, *Atem-Lied* is entirely based on breathy sounds. Hosokawa still indicates two levels of breathiness, but no “normal” notes occur at all. In practice, third octave notes can only be “breathy” up to a certain point—particularly when the flautist is asked to hold them for many seconds—so some notes in performance will still have a significant amount of the standard flute tone in them. Harmonics and certain multiphonics can also be quite difficult to sustain with breathiness in the sound. However, the effect of breathiness is still achieved. We barely even hear a note above the first octave until several minutes into the

¹ Hiroku Tsukagoshi, Email, March 7 2007. I contacted Schott to inquire whether there had been revisions to the score after noticing some discrepancies between the score and recordings.

² Eberhard Blum on Hat-Hut (*Japan Flute*, 1998), Carin Levine on Musicaphon (*Flutes Without Borders*, 1998), Manuel Zurria on Stradivarius (Alter Ego Ensemble, *Toshio Hosokawa: Birds Fragments*, 2006.)

³ Quoted in Eberhard Blum, notes to *Japan Flute*, Hat Hut, hat[now]ART 106 (1998), compact disc.

piece, and by then it is clear that the point of the work is not to showcase the clarity of the bass flute sound.

In fact, most of *Atem-Lied* sounds similar to the slower parts of *Vertical Song*. Long passages focus on only one pitch as it goes through slow changes in dynamic, air direction (inhalation vs. exhalation), and breathiness. We also hear the snaking, microtonal segments from the end of *Vertical Song*, and a few familiar textures from the faster sections. For the most part, these faster sections in *Atem-Lied* are reminiscent of the urgent, “irrational” moments of *Vertical Song*, rather than the disjointed twelve-note passages.

The most obvious difference between *Atem-Lied* and Hosokawa’s earlier flute works is, of course, the instrumentation. It seems appropriate that Hosokawa switches to the deeper tones of the bass flute for what may be his most obscure, philosophical flute piece. However, there is also a practical implication. The extra tubing on the bass flute helps the breathy sounds that make up most of the piece to resonate more fully, which is probably what allows a work based entirely on these sounds to succeed.

As a performer or analyst, it is hard not to be influenced by the appearance of the score as well. Although Schott has printed typeset versions of *Sen* and *Vertical Song*, *Atem-Lied* is sold as a photocopy of the original score in Hosokawa’s loose scrawl. Some of the smaller notes are rather difficult to read, which I am quite sure has led to a few alternate interpretations. This seems consistent with the work’s spontaneity. Not only has it been revised, but enough is left to the discretion of the performer that it is very unlikely any two performances will be the same—almost as if the piece has taken on a life of its own.⁴

⁴ For example, see Blum’s and Levine’s recordings, which among other things differ by two and a half minutes in length!

Internal vs. External Nature

The relationship between human beings and nature, or “internal” and “external” nature, is a theme that Hosokawa returns to constantly in his writing. He describes this relationship in deliberately ambiguous and metaphorical terms. For example, in describing his work for gagaku, *New Seeds of Contemplation*, he wrote:

Music means for me the profound voice of humanity. The function of the human voice is to speak words which have significance. At the same time, however, it is also the voice of nature, the sound of nature, in the sense of notes which are produced by a human being.⁵

In his article, “The Pattern and the Fabric,” Hosokawa elaborates on the concept of background and foreground, saying:

I think of this relationship between foreground and background, pattern and fabric in various metaphorical ways, such as the relationship between sound and silence, human beings and nature or the cosmos, life and death, this life and the next, dreams and reality.⁶

In his description of *Atem-Lied* quoted on the first page of this chapter, Hosokawa finds a beautiful metaphor for the relationship between nature and the individual, and how music can express that relationship. In the piece, we could see various things as representing the dialectic of man and nature, such as the human breathing and singing sounds versus the metal flute sounds or the rational pitch language juxtaposed against the irrational. The meeting point, or “new musical space,” is also symbolized in several ways, such as by the moment when the breath transforms into a flute tone, or by the combination of singing and playing and the resultant difference tones and buzzing.

⁵ Toshio Hosokawa, notes to *Donaueschinger Musiktage 1995*, col legno, WWE 3CD 1898 (1996), compact disc: 85.

⁶ Hosokawa, “The Pattern and the Fabric: In Search of a Music, Profound and Meaningful.”

Pitch Usage

Because so much of the work progresses very slowly from one pitch to another, the pitch materials of *Atem-Lied* are much simpler than those of *Vertical Song* or *Sen*. In most of the work certain notes serve as what I will call “nuclear pitches.” These pitches are sustained for long periods of time, embellished by changes in timbre and dynamic and by pitch movement on important intervals. This simple structural design provides an unobtrusive framework in which the more profound concerns of the piece can be played out.

The intervals of the semitone, minor third, and tritone are prevalent throughout *Atem-Lied*. The semitone often appears as a leap of a major seventh or minor ninth. The minor third typically appears as an actual third, sometimes spread over several octaves, but not inverted to a sixth. These intervals are sometimes used to “colour” one of the nuclear pitches, or move from one to another. For example, at the end of section three,⁷ the G that has dominated the section descends to an E \flat by ascending first a tritone (to C \sharp) and then two semitones (with register jumps.) These intervals, in particular the minor third, are also important on the structural level, as we will see shortly. Of course, we know that these preferred intervals turn up in many non-tonal works. When trying to write in a style that avoids tonality yet has some kind of intervallic consistency, and with a choice of only six classes of interval, these three seem an obvious choice. They lead to a sound quite distinctive from that of the inclusive dodecaphonic writing in *Vertical Song*.

Since we have already observed Hosokawa’s use of symmetry and of octatonicism, it is worth noting the potential in this interval preference for either. The octatonic or double-diminished scale can be seen as a set of interlocking diminished sevenths, or stacked minor thirds. Each octatonic set also contains four tritones (as opposed to, say, the one available in a

⁷ The four sections I discuss correspond to the four rehearsal markings: section 1 consists of bars 1–28, section 2 bars 29–57, section 3 bars 58–75, and section 4 bars 59 to the end.

diatonic set.) And of course, a tritone is the width of two minor thirds. *Atem-Lied* is never in a fully octatonic language, but this interval preference creates an aural landscape of similar colour. (For example, if we look at the important structural pitches, shown below in **Figures 28 and 29**, they suggest an Oct. III set.) The piece flourishes occasionally into bursts of octatonicism (such as in bar 31 and 41) or pure chromaticism (bar 32) that arise naturally out of the intervallic treatment encountered throughout the work.

Symmetries in vertical pitch space such as we witnessed in *Sen* also turn up from time to time. In *Atem-Lied* these symmetries are often simple elaborations of a note, no different than adding a flutter-tongue or crescendo—for example, the tritones on either side of the F # in bars 18–20. However, sometimes the kind of “anti-symmetries” we found toward the end of *Sen* also appear. A pitch structure sounds as if it should be symmetrical, but is lopsided or dragged away from its centre (for example, in the repeated passages at the end.)

Breath as Fabric

The first section of *Atem-Lied* begins on a *ppp* low E. The flautist completes two very slow cycles of in- and out- breaths, accompanied by hairpin dynamics, on this pitch before moving up to an F. The effect of this is somehow calming. The soft sounds draw the listener in. During these long breaths, a new sense of time is created. Although these bars are essentially without rhythm, listening intently to another’s breath settles the listener into a calm, comfortable awareness of nature in the form of his or her own body rhythms. These slow, deliberate inhalations stand in stark contrast to the gasped breaths in between fast notes in more active passages.

As the work continues, notated inhalations (and other breathing techniques, such as the movement from a less breathy sound to a more breathy sound) constantly alert us to the

breath and the relationship between performer, instrument, and sound. Unlike the other two works we have heard, *Atem-Lied* has very few moments of silence. The only rests lasting more than a fraction of a beat occur between the first and second and second and third sections. These breaks are clearly delineated with a fermata over the last note, several beats of rest and a double bar. In the work as a whole, the sound of the breathing seems to fill the same role as silence does in *Sen*. Hosokawa's metaphor of the "pattern and the fabric" holds up well here. As he says: "Breath is the very foundation of music." Breath allows the music to be born; it creates the canvas on which the music may be drawn. In *Atem-Lied*, the sound of the breath is a backdrop that constantly re-emerges. However, constructing breath as the background (or fabric) and music as the foreground (or pattern) allows for a different set of possibilities than silence as the background and sound as the foreground. Unlike silence and sound, it is easy to create the kind of ambiguity that Hosokawa values between breathing and music. For one thing, the breathing (and the sound of breathing) always exists in the same moment as the sound—literally, not just metaphorically, and audibly as well. In case one might not notice the sound of breath in the normal flute tone, Hosokawa has indicated that the flautist should not use such a tone. It is therefore impossible to say when the flautist is playing and when he or she is merely breathing. These ambiguities are captured in the title, "Breath Song."

In 1995, while discussing his use of extended techniques in relation to nature,

Hosokawa wrote:

I am now interested in trying to use my own abilities to take in, to change and to rebuild different tonal materials from Western music. I am thinking of a method of rebuilding new music without the use of special playing techniques and without "alienation" of the sounds but rather aiming to discover a new meaning in something already in existence.⁸

⁸ Hosokawa, "Aus Der Tiefe Der Erde: Musik Und Natur," English trans. (unpub.) by Megan Lang, 52.

The last comment may lead us to believe Hosokawa intended at this time to discontinue his use of extended techniques. In *Atem-Lied* it is clear that that has not happened; however, we do hear a move away from the “alienation” of unusual sounds. Even in *Sen*, the breathy and unusual flute sounds were incorporated fully into Hosokawa’s tonal language. In *Atem-Lied*, there is no longer any need to combine these sounds with more familiar ones. By allowing them to stand on their own, and in particular, allowing the breathy sounds to serve as a backdrop to the piece, these sounds have indeed moved beyond the realm of “special playing techniques” and are now allowed to take on new meaning.

Nuclear Pitches and Large-Scale Structure

The first section of *Atem-Lied* begins with E as the nuclear pitch and moves through F to F #. As in *Vertical Song*, the different techniques and timbres that can be applied to each note are introduced slowly. The E features only the slow breathing sounds. The F introduces flutter-tonguing, *sfff* attacks, repeated key clicks, and the first minor third explosion in bar 9. This minor third is vaguely reiterated in the snaking microtones of bar 13 before continuing up to F # in bar 14. F # is decorated more elaborately. The minor third figure (bar 16) is filled in slightly, and we hear a band of sound a tritone away from the F # in either direction (bars 18–20.)

In the opening section, the passages on E and F each last for approximately thirty beats while the passage on F # lasts for about fifty. In combination with the increase in elaboration of the notes, this gives the section a clear sense of direction and adds to the tension at the end. The G that arrives in section 2 follows naturally, as does the fact that the section on G is the longest and most complex so far.

The passage on G lasts for about 80–85 beats, over a minute and a half, before descending to an E \flat . Several new textures are introduced, such as the tremolo figures in bar 31 (combined with the leaping grace note figure in bar 41) and the repeated percussive sounds of bar 32. As in *Vertical Song*, the tremolos are clearly octatonic. The percussive tongue pizzicati in the following bar dissolve into a simply chromatic language. This happens once again in bar 48, marking the only point at which we hear this angular texture used in *Vertical Song*. It begins sounding as if it may be a fully octatonic passage—first in the Oct. III collection, a familiar set of notes, and then in the more remote Oct. II set—but it soon dissolves into a frantic ascent of seemingly random notes. As we will see, this loss of rationality as we reach the high register will soon play out in the large-scale form as well.

The minor third is emphasized throughout this section. The tremolos outline a third on either side of G in bar 31, and the voice fills in this lower third with agonizing slowness in bars 36–38. Minor thirds also appear in the upper pitches at bar 41 and the multiphonics of bar 45. The switch to E \flat is achieved through movement by tritone and semitone. The multiphonic instruction here, in which the actual pitch of the second note is left up to the performer, indicates that multiple sonorities often serve a purely timbral function for Hosokawa.

The E \flat that ends section 2 stops the chromatic motion upward, instead descending a semitone from the first nuclear pitch, E. Section 3 starts with a B \flat_4 and C $_4$ —jumping a minor third outward from the G and E \flat pitch boundaries we had so far. However, the piece is not to continue with passages based on single notes that slowly move apart. Instead, at this point the system seems to break down. In section 3, no pitches serve as nuclear tones in the sense that they are returned to again and again. Instead, we move rapidly from one note to another. The longer notes no longer have the clear connections by semitone, tritone, or minor third that we have had before (although those continue to remain the most important intervals throughout

the section.) The language becomes increasingly more chromatic, and eventually ends at the top end of the flute's tessitura, with long, screamed high notes a semitone apart.

Section 4 follows immediately, returning to the low G from section 2. It seems that maybe after this chaotic interruption *Atem-Lied* will continue where it left off, and a language of slow, airy sounds more like that at the beginning does return. However, the tempo has steadily increased until this point in the piece, and the G does not last long. There is a hint of a chromatic descent with the F # in bar 79, but then that F # is used (through tritone-semitone motion) to reach a low D \flat . Notice in **Figure 29** (below) the relationship to the opening pitches.

Figure 28 shows the nuclear pitches of *Atem-Lied*, highlighting the structural minor thirds between the nuclear pitches. The closed noteheads in section 3 indicate shorter-lived pitches without the connections seen in the other sections. Whether these notes have structural importance may be argued; however, in the context of a work where held pitches serve as focal points, they are heard as significant and their motion is indicative of the change in this section. **Figure 29** shows a reduced graph of the background structure with longer-range intervallic connections (namely, the movement of the opening pitch up and down a minor third in the course of the piece.)

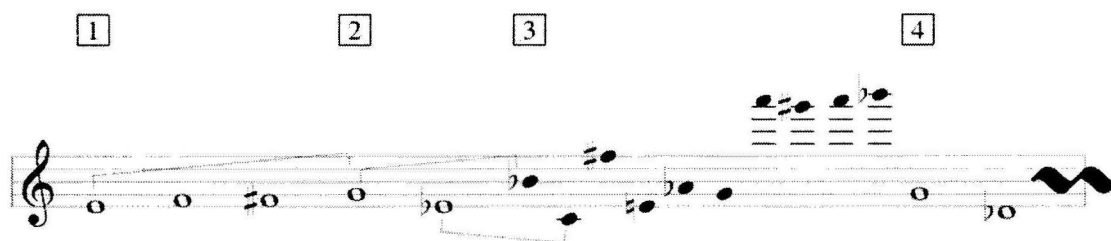


Figure 28: Nuclear pitches in *Atem-Lied*

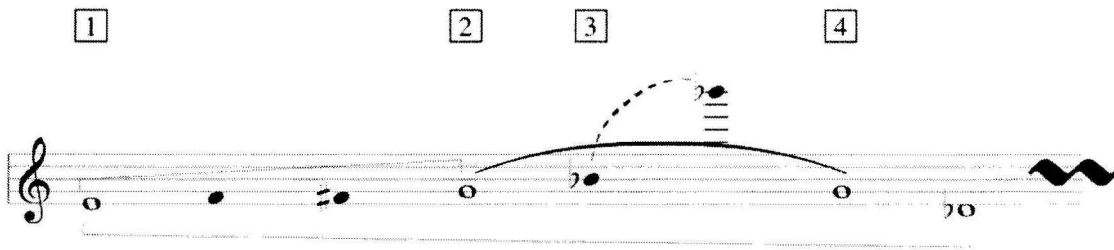


Figure 29: *Atem-Lied*: background pitch structure

These graphs show the importance of the semitone and minor third, witnessed thus far on a local level, reflected in the larger structure of the piece. Although these graphs might imply a Schenkerian perspective to some readers, my intent is not so much to show large-scale voice leading connections as levels of intervallic relationships. I have not included a “foreground” graph because it would look quite similar to the score. The level of relationship indicated by the graphs is only a step below the surface. I believe this rather barren framework is intentional. It creates a certain ordered beauty without ever obscuring the relationship between breath and song that is of fundamental concern.

We can see in the large-scale motion depicted in these graphs a certain symmetry of the kind found in *Sen*: an expansion outward of the opening pitch by minor third.⁹ However, perhaps more significantly, the movement away from this symmetry or any such system is clear in the pitches at section 3. As in all Hosokawa’s flute pieces, this dissolution occurs at the end as well. I have included Hosokawa’s *ad. lib.* symbol at the end of each graph as a reminder that this is in no way a closed form. After reaching the final $D\flat$, the language changes completely.

⁹ In fact, if the graph were redrawn with more emphasis given to the $B\flat$ of section 3, it would look more fully symmetrical: basically a diminished seventh chord ($D\flat$ -E-G- $B\flat$) with the middle third (E-G) filled in. However, I don’t think that would accurately reflect the chaos of the third section, nor do I think *Atem-Lied* is really a work concerned with such symmetry.

As in *Sen* and *Vertical Song*, *Atem-Lied* cannot end without opening into completely new musical ideas. Bar 89 begins with the familiar microtonal snaking texture, but this quickly opens out to a fully chromatic (non-microtonal) and more expansive wave-like motion. Flutter-tonguing is added and the passage reaches *ff*. At first the contour suggests an ascent, but soon the notes seem to get stuck in the circular motion of the gesture. Bar 91 uses a kind of quasi-symmetry that slightly distorts in bar 93. The *ad. lib.* indication increases the range of possibilities and the ambiguity for this ending. In bar 93 the breathy tones once again seem to dissolve, this time into key-clicks, a breathless sound.

The final sound (or possibly not the final sound, depending on how liberally the performer interprets Hosokawa's *ad. lib.* squiggles) is marked as an unpitched sound on the consonant "s." This sound alone raises many of the ambiguities and contradictions addressed in the piece. It is the first vocal sound that suggests actual speech and the "song" of the title—yet Hosokawa has marked that it should be unpitched. He also instructs the flautist to use "a lot of air." With a large amount of air the pitch of the flute fingering is going to resonate no matter what. It is also an airy sound yet one that does not immediately remind us of breathing, as we normally breathe with our mouths in a vowel shape.

Conclusions

Although many of the compositional techniques used are the same, *Atem-Lied* leaves quite a different impression on the listener than the other two pieces we have examined. The preoccupation with the breath throughout draws an obvious connection to nature and human cycles. Part of what separates us so strongly from nature is our inability to control it, so in a way *Atem-Lied* seems as though it cannot be rational in a human sense. Despite this, we see that there is an underlying order to the way Hosokawa has constructed the piece. We might

see this as a metaphor for our struggle to understand nature. This order and its seeming breakdown (both in the middle, in section 3, and at the end) actually contribute to the feeling of spontaneity and ambiguity.

CHAPTER 5

CONCLUSION

Analysis of Hosokawa's three solo flute works uncovers several recurring themes. As we have seen, a great many metaphors for Hosokawa's philosophy can be found through study of his music. However, several consistencies in compositional style arise that can be observed through analysis alone. It is the relationship between these techniques and Hosokawa's philosophy that I will now attempt to elucidate.

The first recurring theme is complexity and ambiguity of meaning. I do not use "complexity" here in the rather contentious sense in which it is sometimes currently used to denote a high density of performance instructions and "difficulty" for performer or listener. Rather, I mean complexity in the sense of events in the music having multiple meanings and existing within a network of interwoven relationships. In both *Sen* and *Vertical Song*, these layers of complexity are constructed in a way that is, to an extent, quite conducive to analysis. For example, in *Sen* we saw overlapping layers of connection between spatial constructions, gesture, and pitch language, and in *Vertical Song* similar connections exist between texture and pitch language. This complexity creates a very beautiful sort of ambiguity to the analyst. In some works, analysing is rather like solving a jigsaw puzzle: you reach a point at which the pieces have all been assembled correctly and you can see the entire picture. In Hosokawa's works, analysis is more like looking through some kind of infinite kaleidoscope. The deeper you dig, the more you find the questions that faced you at surface level reflected and magnified within the work.

Atem-Lied is a slightly different story, for only a ghost of the more "analysable" language remains. Instead the interactions between various metaphorical expressions of man

and nature combine to form a very complex picture of that relationship that asks more questions than it answers. Further analysis of Hosokawa's works might reveal that this movement away from such rational pitch structures represents a greater stylistic change for the composer, akin to the shift that seems to happen in each piece, but significant further study would be necessary to determine whether this is in fact the case.

In all three works, extended techniques are used to add a great deal of subtle complexity to the musical line through variation in timbre, articulation, and exact pitch. As vertical pitch space is used to create a "dimension" of sound in *Sen*, the many other parameters of each sound suggest multiple dimensions that are resistant to comprehensive analysis.

Hosokawa has written about the importance of ambiguity or "richness of meaning" in the traditional Japanese arts. He refers to a famous haiku from the seventeenth century poet Bashô:

Calm and Serene
the sound of cicada
penetrates the rock

As Hosokawa describes,

[The cicada] produces a very loud sound which many people probably find noisy and disturbing. But one can also associate the sound with lazy summer afternoons bathed in bright sunlight. Bashô refers to the sound as calm and serene, associating the mid-summer sound of the cicada with the opposite concept of silence. Bashô must have sensed the multiple implications of that sound. The sound penetrates the rock and permeates the earth. The whole world and the whole universe have become the sound and the cosmic reverberation is contained in a silence of cosmic dimensions. In this haiku, the cicada's sound, which is the pattern of the world, is also perceived as the fabric. The boundary between pattern and fabric has disappeared, an intermediate domain fluctuating between the two has appeared and the reverberation becomes even more profound and meaningful.¹

¹ Hosokawa, "The Pattern and the Fabric: In Search of a Music, Profound and Meaningful."

Hosokawa is discussing, in one sense, a very personal and philosophical concept: the great beauty of a sound in nature. The sound of the cicada is one he might call a "tone of universal depth."² He is also discussing the intentional creation of ambiguity in art through multiplicity of meaning. As we have seen, in Hosokawa's music this ambiguity is often created through the manipulation of rational compositional techniques.

The other recurring theme in Hosokawa's three flute pieces is manifest in the open-ended form of each work. It is the sense of journey, of spontaneity, of discovery that causes each work to wind away from its starting point and end on a completely new idea. The flip side of this pattern is the breakdown of patterns or systems at work as the piece progresses. In both *Sen* and *Vertical Song*, we could hear a rational pitch system at work in the beginning. As each work progresses, the system becomes more convoluted, even twisted, and the relationships more vague. More and more inexplicable and seemingly random events occur until we can barely discern the presence of the initial system at all. And then we hear something new. In *Atem-Lied* the system is less strict and a greater degree of spontaneity seems to exist from the start, but the progression is the same.

In itself, the breakdown of a system in music is nothing particularly unique. For example, we could think of the development in traditional sonata form as a kind of breakdown or de-stabilisation of the home key area. We can easily imagine a musical form in which this level of chaos is the climax of the piece followed by a return to stability, or even in which the arrival at a maximum level of chaos is the culmination of the piece. However, it is what happens after this point in Hosokawa's works that makes them interesting. After the system at work has completely dissolved, the music simply continues on with something entirely new. It is hard to describe this effect without resorting to

² A concept Hosokawa refers to often, for example in "Aus Der Tiefe Der Erde: Musik Und Natur," 50.

metaphor. We can imagine, for example, the Japanese garden once again. On our walk through the garden, we turn a corner and see at once a beautiful rock on the ground. Bending in for a closer look, we forget all about the scene of expansive beauty we have just left behind and are lost in the singular profundity of this simple pebble.

Approaching Hosokawa's music through analysis, we find an apparent clash between the rational and irrational that is necessitated by both of these themes. The second theme, spontaneity, means that at a certain point in each work, the rational compositional techniques seem to break down. The first, complexity and ambiguity of meaning, means that this breakdown occurs not only at a single point in time, but is reflected on a smaller scale in many moments throughout the work.

At the moment where the rational is suppressed by the irrational, the cogency of analysis is also lost. This may be why analysts have often shied away from this kind of music, for it is always a struggle to accept that one's analysis cannot explain that which seems most profound in the music. However, as I hope to have demonstrated in this paper, there is great value in identifying the point at which analysis breaks down and rational tools can no longer explain the music to us.

In examining Hosokawa's flute works with a knowledge of the composer's philosophical underpinnings, his cultural background, and the history and reception of contemporary Japanese works for flute as discussed in chapter 1, one might quite fairly expect to find a manifestation of the East-West paradigm in this music. In fact, the notion that I might be able to find a concrete musical representation of this dialectic was part of what initially drew me to analyse Hosokawa's music. Having done so, it would perhaps be easy to analogise a perceived conflict between Eastern and Western musical aesthetics with the observed conflict between the rational and irrational in Hosokawa's musical language, and to

a certain extent, this would be a valuable observation. However, this implies a somewhat stereotyped conception of East and West. Such a way of thinking is inimical to Hosokawa's music, which tends, if anything, to resist such essentialising. In the end, I believe this would be an unfortunate oversimplification, and neglect a rather more obvious truth. After all, it is surely this same balance between rational and irrational that defines all good music.

Hosokawa's writing makes it clear that the very nature of this balance is of fundamental concern to him, and analysis shows the exploration of this equilibrium to be at the core of his musical language.

APPENDIX: BAR NUMBERS

This appendix has been provided to assist the reader in numbering bars in the score to correspond with those used in this document. Parentheses around the bar number indicate that the bar is continued from the previous line.

Note: Page numbers given are those actually printed on the score. *Sen I* begins on page 6 of the score. *Vertical Song I* begins on page 4. *Atem-Lied* begins on page 1.

Table 1: Bar numbers in *Sen I*

Page	System	Number of First Bar
6	1	1
6	2	4
6	3	7
6	4	8
6	5	11
6	6	15
7	1	17
7	2	20
7	3	23
7	4	26
7	5	29
7	6	(29)
8	1	33
8	2	37
8	3	40
8	4	44
8	5	47
9	1	50
9	2	54
9	3	55
9	4	60
9	5	64
10	1	(68)
10	2	72
10	3	76
10	4	(78)
10	5	(80)
10	6	83
11	1	85

11	2	89
11	3	(94)
11	4	99
11	5	103
11	6	108
12	1	112
12	2	116
12	3	(118)
12	4	(119)
12	5	121
12	6	123
13	1	(125)
13	2	127
13	3	129
13	4	131
13	5	134
14	1	(136)
14	2	140
14	3	(142)
14	4	146
14	5	(148)
14	6	152

Table 2: Bar numbers in *Vertical Song I*

Page	System	Number of First Bar
4	1	1
4	2	8
4	3	13
4	4	17
4	5	21
5	1	27
5	2	32
5	3	37
5	4	42
5	5	47
5	6	50
6	1	53
6	2	56
6	3	(57)
6	4	58
6	5	63
6	6	68
7	1	73
7	2	77
7	3	80

7	5	84
7	6	87
7	7	91

Table 3: Bar numbers in *Atem-Lied*

Page	System	Number of First Bar
1	1	1
1	2	5
1	3	9
1	4	14
1	5	19
1	6	25
2	1	29
2	2	(32)
2	3	38
2	4	42
2	5	(47)
3	1	50
3	2	54
3	3	58
3	4	62
3	5	68
3	6	72
4	1	76
4	2	81
4	3	86
4	4	90
4	5	95

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