

THE FILM MUSIC OF TÔRU TAKEMITSU

Part II

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Selections from Takemitsu's film-music output are used as examples in this analysis on music placement in film. Music gives information to the viewer, but the opinions and theories about what this information is and what its function is, have not been entirely sorted out. It is clear that film-music *represents*, but what does it represent, and how does it represent?

Using Takemitsu as the subject of this study presents the opportunity to consider this unique figure's diverse and prolific film-music output in the larger context of Japanese cinema at a highpoint. The collaborating filmmakers allowed an unusual level of compositional freedom, resulting in films with exceptional and unusual film-scores.

BIOGRAPHICAL SKETCH

Born in Lansing, Michigan, Damon Thomas Lee received his Bachelor of Music Degree in Composition from the Eastman School of Music in 1997. His teachers include Sandeep Bhagwati, David Liptak, Robert Morris, Michael Pagan, Wolfgang Rihm, Christopher Rouse, Joseph Schwantner, Allan Schindler, Roberto Sierra, and Steven Stucky.

The recipient of numerous composition awards for concert music, he has also been active as a multi-media artist, engaged in creating both music and image. To this end, he has been artist-in-residence and guest artist at Klangraum in Krems, Austria, and ZKM (the Center for Art and Media Technology) in Karlsruhe, Germany, where he now resides. Many of these works produced during this time - and earlier as a Humboldt "Chancellor Scholar" and research fellow (Baden-Württemberg Landesgraduiertenförderungspreise) - were "Official Selections" in various film festivals in Munich, Paris, and Manila, among others.

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Chapter 1

Introduction

1.1 Takemitsu in Numbers

Among the last of Takemitsu's published works, *Three Film Scores*, which included music from *Jose Torres* (1959), *Black Rain* (1989), and *The Face of Another* (1966), was released in 1994/95. In 1996, music from the television series *Nami no Bon* was published, as well the *Two Cine Pastrali*, including music from *Orin* (1977) and *Izu Dancer* (1967). Further arrangements from *Dodes'ka-den* (1970), *Death and Resurrection*, a suite from *Black Rain* (1989), and a suite from *Alone on the Pacific* (1963) were also published during the same year, the year of his death.¹

Other earlier adaptations of film-music into concert works include: *A Boy Named Hiroshima* (1987) from Sugata's film by the same name, *Waltz*, published in *Songs* (1954-94), used in *The Face of Another* (1966), two collections of works from the film *Bad Boy* (1961), a work for three guitars "on music originally composed for the film," and a two-guitar transcription a year later. In 2000, music from *A Marvelous Kid* (1963) was published as a guitar-trio transcription, and a tape-piece, from Kobayashi's *Kwaiden* (1964), was published by Editions Salabert. From this collection of works, one can see that film-music was an important

¹ These works were published by Schott Japan Company Ltd.

part of Takemitsu's output. In fact, film and film-music was an even more central artistic engagement than even these facts suggest. The available manuscripts do not even scratch the surface. There are 99 "confirmable"² films. Figure 1 compares four levels of collaborative frequency, which, with the inclusion of unconfirmed films (mentioned in less than three sources) would amount to a total film-score output of 117 films. Figure 2 shows films per main collaborator.

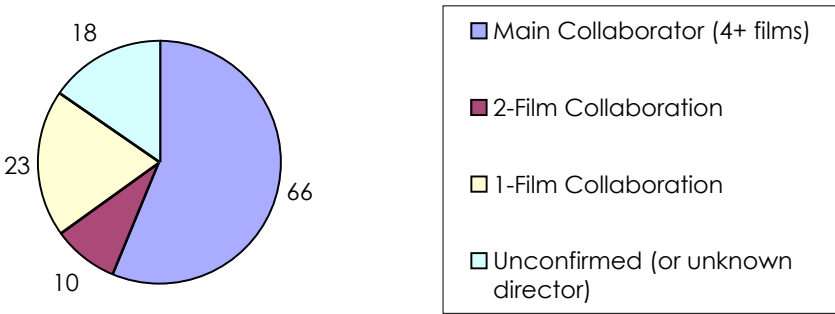


FIGURE 1 Distribution of Film Scores

(Collaboration Frequency Ordered)

² The film itself is available in some form, either film, VHS, or DVD. I was able to either find a film-print in an archive, or the film was mentioned by enough references to say with relative certainty that the score was by Takemitsu.

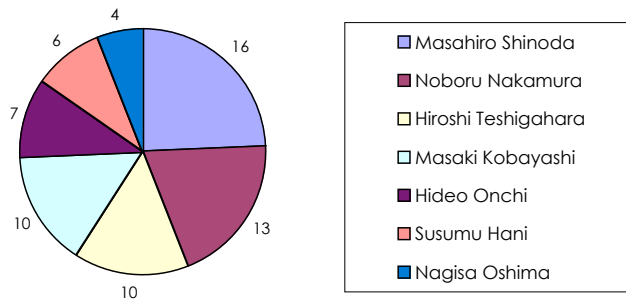


FIGURE 2 Distribution of Film Scores (Main Collaborations Only)

Directors with whom Takemitsu collaborated on two films include: Hiromichi Horikawa, Kon Ichikawa, Kihachiro Kawamoto, Akira Kurosawa, and Yoshishige Yoshida. Single collaborations include the following directors: Lucille Carra, Shohei Imamura, Shintaro Ishihara, John Junkerman, Philip Kaufman, Kei Kummai, Yoji Kuri, Toshio Matsumoto, Shiro Moritani, Kô Nakahira, Masahige Narusawa, Mikio Naruse, Toichiro Narushima, Masahisa Sadanaga, Minoru Shibuya, Yoshiya Sugata, Eizo Sugawa, Hani Susumu, Yamada Taichi, Shiro Toyoda, Noriaki Tsuchimoto, Yoshinori Wada, and Mitsuo Yanagimachi. Unconfirmable films include three from unknown directors (only the title is known), two from Chris Marker, two from Naoya Yoshida, and one film each from directors: Yasuki Chiba, Yoji Kuri, Toshio Matsumoto, Shinkichi Noda, Yoshitaro Nomura, Nagisa Oshima, Seiji Otsuji, Alexander Sokurow, Kohei Sugiura, Shuntaro Tanikawa, and Charlotte Zwerin. The unconfirmable element is, in the case of Marker, Oshima, and Sokurow, the possible reuse of already existing music of Takemitsu. The others are simply not confirmable at this time.

1.2 Available Media

The amount of widely available Takemitsu film score material is increasing: the *Complete Takemitsu Edition* (2002) includes some twenty CDs of film-music, a total of ninety-nine film scores. This is a good compilation, but, because it is only audio, the sense of Takemitsu's pacing and blend (or visual correspondence) are sadly missing. However, a number of films have recently been released on DVD by directors like Oshima, Teshigahara, and Shinoda, making it possible to hear (and see) ever more examples of Takemitsu's film-music output in its proper context, where the music is a component within the larger framework of a film. As the old film prints decay into dust, a digital transfer greatly increases these films' chance of survival. This is important because Takemitsu was an exceptional figure, a sort of hub who worked with a host of filmmakers in a time of unprecedented creativity in Japanese film, and furthermore, Takemitsu differentiates himself from other "world-class" composers of film-music like Korngold, Herrmann, or Morricone by having been equally a prolific composer of "new music" as well. While composers like Eisler, Prokofiev, and Shostakovich wrote film-music, it cannot be said that their contribution to film-music is as substantial (in terms of quantity) or significant (in terms of collaborative variety) as Takemitsu's. Luckily, the ever-increasing reissue of films with Takemitsu's music makes an inspection possible.

The digitization of these works has also inspired the creation of software used in this study to track and store various film information

based on frame-rate data encoded in the MP2 data-stream.³ This benefits an analysis on film-music by making possible a visualization of the macro-level placement and organization of the music and provides a “direct” access to the very data it analyzes (see 1.4 Software, p. 9). Clicking on a cue jumps to its location in time and instantly calls up all associated data, enabling quick comparisons and allowing references to be based on concise timings rather than descriptions.

While prominent directors like those mentioned above have had their works reissued, the release of films by less known directors—like Toichiro Narushima—is slow at best. His *Time Within Memory* (1973) was one of Takemitsu's favorites films, but remains out of print. Film Critic Fritz Göttler considers this film to have been an “ideal collaboration...thoughtful and imaginative, a pure Takemitsu fantasy as antidote to films like *The Ceremony* or *The Woman in the Dunes*,”⁴ while Klaus Volkmer laments its unavailability:

One wants to see [*Time Within Memory*]—not possible. The early films from Shinoda...two films from Oshima have not been available for a long time...One can read about them—there are photos.⁵

The films from Onchi, Nakumura, and Hani's films also remain difficult to find other than in archives. As main collaborators, Nakumura and Onchi (with twenty films between the two) suffer particularly, as

³ MP2 is the standard codec (coding and decoding) format used to author DVDs.

⁴ Fritz Göttler, "Takemitsu Lauschen: Sein "Gespräch über das Sehen"" in *Traum - Fenster - Garten : Die Film-Musiken von Takemitsu Tôru* [Listening to Takemitsu: His "On Seeing"], ed. Klaus Volkmer, Vol. 3 (München: KinoKonTexte, 1996), pp. 105-108. All Translations are the author's.

⁵ *Ibid.*, p. 39.

neither has any material with Takemitsu's music in print. There is also a lack of literature available on either filmmaker. Perhaps not revolutionary enough in comparison with their contemporaries, their subordinate perception in the eyes of those who produce and issue prints have certainly detrimentally effected the longevity of their works. Olaf Möller criticized Onchi and Nakamura:

Hideo Onchi: a good craftsman who never hurt anyone.

Noburo Nakamura: never had an above-average refinement, was never visionary enough...⁶

For whatever reasons these films remain unavailable, Yomota writes that, although Shinoda, Teshigahara, and Kobayashi were the most important collaborations from an artistic perspective, the collaborations with Hani and Onchi were the most harmonious in the sense that they were, as people, "on the same wavelength" and these working relationships were the most positive.⁷

1.3 Patch Notes

Over the course of six months during my research in Tokyo, I had the opportunity to screen about thirty of Takemitsu's films. 2002 was a particularly good year for such events: there was a Nakamura retrospective at *Sanbyakunin Gekijou*,⁸ a launch-party for the release of

⁶ Olaf Möller, "Spaziergänge. Takemitsu Im Werk Der Anderen" in *Traum - Fenster - Garten : Die Film-Musiken von Takemitsu Tôru* [Strolls. Takemitsu in the Work of Others], ed. Klaus Volkmer, Vol. 3 (München: KinoKonTexte, 1996), pp. 45-52.

⁷ Inuhiko Yomota, "Takemitsu Tôru Oto no Kawa no Yukue" ed. Ryuichi Higuchi Arranging, Heibon-sha Publishing, 2000.

⁸ "Theater for three hundred people." This arthouse venue screens a wide range of (mostly) Japanese classic films in Tokyo.

Teshigahara's boxed-DVD-set at Sogetsu Hall, where the actress Kyoko Kishida, the main female lead from *Suna no Onna* (*the woman in the dunes*) gave a talk. I was also invited to attend a number of film premieres and private screenings of films by Takemitsu's previous collaborators, including filmmaker Yoshida and composer Ikebe.

While recording audio at screenings, I took notes, marking the locations of the music with a few words to describe what was visually happening. This was the first stumbling block in the process, the realization that film-music is not meant to be separated from the film, that the music is precisely placed in scenes for maximum effect. To remove music to another medium, say, audio-tape or paper in the form of a transcription on paper, is to remove its synergetic effect with the film; the poignancy of placing a musical cue in reaction to a character's movement (see *With Beauty and Sorrow*, Cue 21, the "eyelash" music) is lost. In this study, where the timing of the cues is so important, both image and sound must be considered together in the final analysis.

The sheer number of films and musical cues in the films—most of which have around thirty—makes logging and description challenging. The lack of precision in note-taking, because of logistical (darkness in the theaters) and technical limitations (no precise time-standard), is irritating, it is easy to see why comprehensive film-music analyses do not exist. This reflects a basic problem in film-music analysis and has to do with the viewing culture of film in the past: the earlier inability to view films more than once was a strong hindrance on the ability to make sense of the complex interactions which take place between an image

and music. That one can now easily purchase films improves this situation immensely: multiple viewings have not been a problem for a long time. However, it is still impossible without professional video-editing equipment to “scrub”⁹ a video or DVD in order to find the exact entry and exit points for the music, or to quickly jump-around in the film or outside into other films in order to compare cues or a cue's development, or commonalities between similar scenarios among films.

The above-mentioned limitations must have influenced film-music literature. The lack of speed-standardization of playback-machines has perhaps led to inexact referencing, or absence of referencing, as seen in numerous studies on film-music (e.g. Lissa 1965; Donnelly 2001; Reay 2004), where timing information is wholly avoided (most probably because there was no effective way of measuring film-time). This type of film-music scholarship comes from a linear film-viewing culture, and the analysis process is similarly linear. The ability to circumvent this process by breaking the film into non-sequential parts leads to a greater precision in the interpretation of the representational qualities of film-music cues by allowing for quantification, and subsequent referencing without needing verbose explanations for each cue reference.¹⁰

⁹ “Scrubbing is a technique that originated in tape editing, where the tape was rocked back and forth past the playhead at slower than normal speeds to find a particular location (usually for the sake of performing splices).” Digidesign, *Pro-Tools Reference Guide*, Vol. 6.9.3 (Daly City, CA, 2005), p. 238.

¹⁰ Prof. dr. Albrecht Riethmüller, faculty at the Institute for Musicology at Freie Universität Berlin, uses the Eisler/Adorno and Lissa texts as main resources in his seminar *Zur Theorie und Ästhetik der Filmmusik*, and raises the same point: “While earlier generations formed their theories from their memories of films seen once, today, through an

Additionally, an understanding of the scope and scale of the music within a film helps provide a useful context for understanding the “effectiveness” of a cue. In reference to a favorite scene in *Harakiri*, Donald Richie quotes Shinoda, “There is a moment when a sword is sheathed and at that moment Takemitsu put in one stroke of the *biwa*. The idea of using music in such discrete fragments is rare—music as a kind of punctuation.”¹¹ It is important to be able to note that, over the course of the film, there are twelve such isolated instances of these musical punctuations, and two others with this music used as a release gesture within other cues. This additional information tells us how typical the use of the gesture is *in context*. This would make a world of difference when comparing, say, a Carl Stalling¹² swordfight to one by Tôru Takemitsu. The amount and type of audio-visual correspondence is a measure of saturation or density. Korngold is comparatively much more “active”—with perhaps twelve hits per scene—than Takemitsu, who may have twelve hits per film.

1.4 Software

The lack of timing-precision in scene reference in film-music

unlimited availability of film playback makes for an incomparable improvement regarding the reference of the material.” Zur Theorie und Ästhetik der Filmmusik course description, October 2002.

¹¹ Donald Richie, “Notes on the Film Music of Takemitsu Tôru,” *Contemporary Music Review* 21, no. 4 (2002), pp.3-4.

¹² As a cartoon-music composer for various *Looney Tunes* and *Merrie Melodies* episodes, Stalling’s compositional style features a high level of audio/visual correspondence; nearly every movement has a musical analogue. In this example he can be considered a sort of counterweight to Takemitsu’s somewhat more understated approach to film-scoring.

literature, and the general avoidance of whole-film-music analyses led to the development of my *Film-Music-Tools*,¹³ written in Max/MSP/Jitter.¹⁴ This program reconciles the problem of imprecise timing in referencing film-music and makes the analysis process more efficient by allowing for labeling and subsequent visualization of music-cues in terms defined by the analyzer. This program can also be used in collaboration with filmmakers in the planning phases of filmmaking to propose form, and to decide how much and what kind of music should be used.

Eisenstein's theory of a film "score" consists of six cooperating elements in every frame of a film (see APPENDIX 1, p. 103), which form a "multi-voiced" complex. The ubiquitous time-line view found in nearly all professional audio/video editing software (Final Cut, Logic, Pro-Tools) also shows how pervasive x-axis time depiction, with parallel "tracks" sorted vertically as a means of stacking various tracks of audio and visual data to be cut and sorted. Musical data in these programs is visually depicted (most often) in terms of amplitude. In the present study, the depiction measures the type of connection the film has to the music in terms of a three-element classification. The depiction of this information becomes a single "channel," abandoning the tradition of separating audio and video; because this study is strictly a measuring of where cues are and an interpretation of what they represent, a single

¹³ A software program for analysis and sketchpad for the creation of proposals for film-music production.

¹⁴ Miller Puckette, David Zicarelli, *Max/MSP/Jitter*, Vol. 4.5.4, Jitter Version 1.2.3, March 2005).

track—with a single matrix (dataset)—gives the user a visual model that displays all necessary information on one plane. Because of the openness of the base program *Jitter*, there is much room for expansion involving this and other types of transcoding,¹⁵ in which any number of parameters can be mapped onto a single or multiple matrices. For example, the type of entrance and exit (trigger and release) for music cues can be integrated into the existing matrix of data, or an analysis of spectra can show how the music interacts with dialogue or effects. The program can also be easily adjusted to represent any number of different purely musical parameters including harmonic areas, specific gestures, motives, specific chords, or spectral analysis, and can read audio files of a number of varieties. As mentioned earlier, the software can also be used for spotting¹⁶ film.

Upon loading a film, a number of calculations are automatically made in which the total number of frames in the film is compared with its frame-rate. This generates a series of film windows, each corresponding to a fifteen-minute chunk of the film.¹⁷ Every pixel in

¹⁵ See Roger Luke DuBois, "Applications of Generative String-Substitution Systems in Computer Music" (Doctor of Musical Arts, Columbia University), 1-164, <http://www.music.columbia.edu/~luke/dissertation/> (accessed 8/31/2005), p.26. "Internal mapping, or data transcoding, occurs when a set of data with a known vocabulary ...is 'mapped' onto one or more output parameters. In this case, restrictions can be placed on both the incoming data and the outgoing information in such a way that it is reasonably easy to create deterministic results."

¹⁶ Pre-production phase of scoring of film, in which various types of pre-existing music are tested against the film in order to get a rough idea of how music will be used in the film.

¹⁷ This length was chosen so that musical punctuations, short cues like those found in *Harakiri* (Cues 5 and 6, for example, each about two seconds long) would be visible on a computer screen.

these film windows represents a frame in the film. Marking where music occurs, and labeling these areas using my perspective-system assigns a three-number value to each individual pixel transcoded, and results in color-bars, areas which, when clicked, send a command for the digitized film to jump immediately to the requested location in the film. This means an entire film's music structure is mapped to an easily comprehensible visualization. In short, the film's temporal parameter is depicted spatially. In addition, the program shows:

1. SMPTE addresses: in, out, and duration, automatically calculated, automatically considers format (PAL or NTSC) and frame-rate;
2. The saturation of the music in relation to the film. This value is given in percentage, accurate to a millionth of a percentage, and in absolute time;
3. The number of cues;
4. The representation: values are used to generate pixels based on a "coded" system of film-music function; ¹⁸
5. The information is also available as text, for exporting into other programs;
6. All elements are "live." Clicking anywhere on the addresses,

¹⁸ The values for each pixel are encoded from a three-word symbol—Transitional, Local, Illustrative—for example, to a number-code (211), which is a preset or shorthand for pre-programmed Red-Green-Blue color-values that, when drawn in the timeline, show exactly where the cue is in the film. When this process is done for an entire film, a complete map of all music in the film is drawn, with an interpretation of the meaning (as far as function is concerned) of each cue. The resulting overview visually depicts density of music in the film, as well as a sort of index one can use to compare cue type and cue frequency.

scrolling the current-cue number box, or clicking on the film's x-axis jumps to the correct location, allowing for rapid comparison of musical cues.

The labeling of cues involves primarily the categorization of music in film.

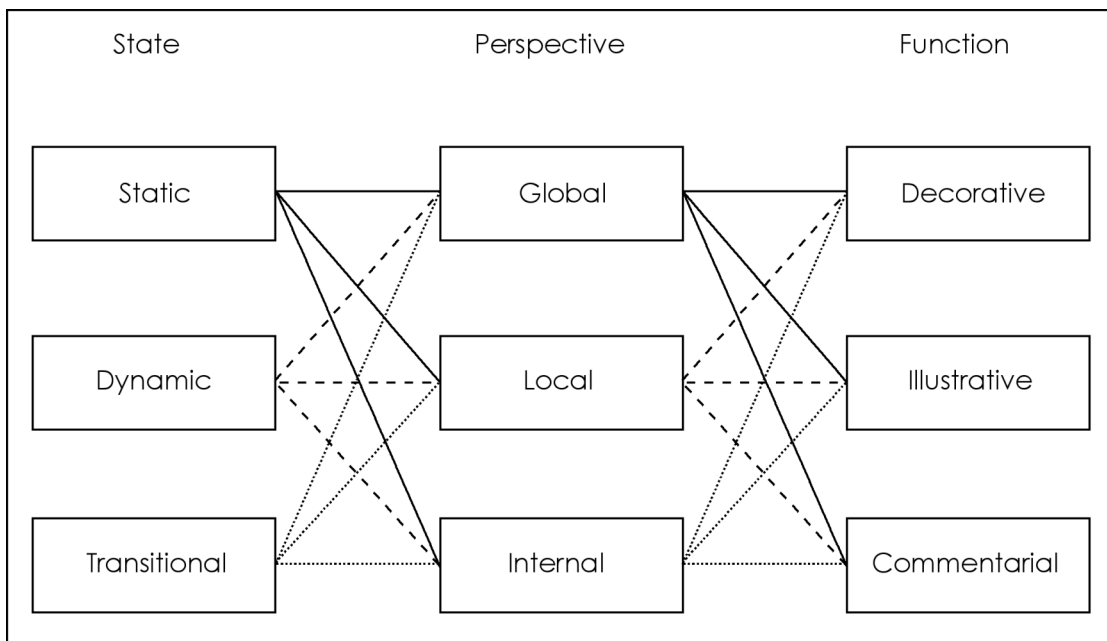


FIGURE 3 The System of Categorization

2 Categorizations of Music-Functions

The categorization of music's function in film is an important theme in film-music literature. The most comprehensive listing and comparison of various systems can be found in Lissa's *Ästhetik der Filmmusik*. In her study, various systems are chronologically surveyed. A brief summary of classifications from this and other newer texts is listed in Appendix 1 (see p. 103).

Concepts like *illustration*, a general sort of musical depiction, are nearly universal, as is the separation of digetic (source-music, or a music perceived to be emanating from within the film) from non-digetic. What is lacking in these systems, however, is a way of dealing with reused cues whose function changes over time. Audiovisual correspondence imparts meaning to the cue. Depending on a number of factors—cultural or otherwise—a message carried by the music may or may not be interpreted or understood by the observer as intended, although Tagg writes:

The history of film music would seem to underline the hypothesis that filmgoers and TV-viewers, at least in the industrialized capitalist world, through seeing particular types of action, locality, personality, and the affective experience involved in these scenes and connecting these visually registered experiences with given musical signals, have more or less learnt a common collective code of affective musical message.¹⁹

¹⁹ Philip Tagg, *Kojak--50 Seconds of Television Music : Toward the Analysis of Affect in Popular Music*, Vol. 2 (Göteborg: Musikvetenskapliga inst., Göteborgs univ., 1979), 301. p. 57.

The codes tell only half of the story, though, for it is the *unique* perspective of composers like Takemitsu, whose film-music philosophy reflects personal judgment, and, as Kobayashi says, "his unique perception of [the] images' makes his musical judgment so astute."²⁰ The implication is that, through the employ of atypical or even personal codes, the resulting unusual audiovisual correspondence becomes Takemitsu's asset rather than liability.

Another idea to consider comes from Tagg's *Gestural Interconversion and Connotative Precision* (2004),²¹ in which content from one medium is more or less represented in another medium by means of identifying small units of meaning which can carry over from the former into the latter if there is an ascertainable correspondence. This could then be used to consider associations, while charting a film-cue's use throughout a film, to explain how the same music can effectively be used to represent different—sometimes contradictory—

²⁰ Linda Hoaglund, "Conversation with Kobayashi Masaki," *Positions* 2, no. 2 (1994 Fall), 382-405. p. 391.

²¹ Philip Tagg, "Gestural Interconversion and Connotative Precision," Philip Tagg, <http://www.tagg.org/texts.html> (accessed 9/3, 2005), pp. 13-14.

premise 1:

...shared characteristics do not derive from the unmediated objective qualities of the phenomena in question but from human gesturality, tactility, bodily movement and sensual perception which, within a given culture, can be observed as relating to the same objective phenomena...

premise 2:

The second premise...states that it is possible to project the same basic set of human gestures on to all matter and objects perceived...

premise 3:

just as the same human gesture can be projected on to a set of gesturally compatible external objects, the same external phenomena can, if perceived from the relevant distance, also be appropriated and internalized through the medium of gesture.

It is this two-way process of projection and appropriation through gesture which gives rise to the term gestural interconversion.

things at different times. When denotation is “primary” and connotation “secondary”²² an additional system would be necessary if experimental or otherwise atypical visual or musical information is introduced as an either denoted or connoted element—a signifier-signified relationship without the signification. In this case, the association relies not on semantic agreement between music and image, but rather on the coexistence alone, that, over time, establishes its own order and sense (see *The Ceremony* (1971), p. 47). Tagg quotes Lissa saying, “...music in film loses its manifold meaning since the accompanying image shows what the music actually designates.”²³ This may be true at the level in which a single correspondence occurs, but a music-cue can be made to represent different things, or carry multiple meanings depending on context, placement, and use-precedent. *Context* is the visual/dramaturgical world, the “what happens” in the story, and can be a basis from which a raw conclusion can be drawn as to when music is employed and which kind of music is employed. *Placement* is the exact attachment of music to film. Focussing the attention of the viewer to specific events leads to an interpretation of the meaning of the music, adding a dimension of influence in the shaping of an interpretation of a film over time. The use-precedent means that the cue either establishes or inherits a value/meaning from another use of the same music—sequential or circular.

²² Philip Tagg, "Introductory Notes to the Semiotics of Music," Philip Tagg, <http://www.tagg.org/texts.html> (accessed 8/30, 2005), p.7.

²³ Tagg, *Kojak--50 Seconds of Television Music : Toward the Analysis of Affect in Popular Music*, 301 p.59.

One example of a use-precedence is the simple repetition of cues as a way of navigating through a film, mainly by helping to define a film's form; the large-scale organization of the film can be broken down into smaller sections (in terms of music) or chapters (defining the film as literary object). Helping the viewer organize film information in both linear and non-linear ways, film-music often employs structurally significant cues that help make non-linear structures clearer. For example, *Harakiri* has a complicated, non-linear story. Since it takes place in a number of different times and places, help is required in the navigation of the story, and music helps disseminate formal information by designating chapters or sections (the announcement of beginnings or endings), providing punctuation (stages), and marking progress (gradual). Non-sequential or non-linear elements do not necessarily have to help define a formal structure. These include characterization, objectification, and setting-creation, making place and time tangible or "real."

In *Harakiri*, the shaping of the viewer's ever-growing sympathy for the two samurai, so that the viewer understands why Hanshiro needs vengeance, is achieved through storytelling and understanding how a story can be told in non-linear ways, but the music helps in this phase by realigning or introducing a strictly linear structure back into the system by providing an interpretation of the film, giving the viewer a structure on which the viewer builds ideas of, for example, character intent, heroism, musical-cue attachment onto a character, etc. The shaping of a viewer's focus depends on which elements are highlighted and clarified, and this focus helps give a form and substance to an

interpretation of visual events.

With these general points in mind, I needed to create a system that would answer the needs of a study of Takemitsu's film-music. Given his prolific output and broad range of musical styles, it would have been difficult to base a study on motivic constructs, which are sometimes present, but mostly not. The following issues were considered in the design of the categorization system employed:

1. The varied nature of the films, from experimental to commercial;
2. The range of styles and aesthetic directions: There are improvised scores, scores with electronically manipulated sounds, instruments from many cultures, making a traditional notation pointless;
3. The lack of available printed matter, notes, scores, etc.: there is little more than a few arrangements;
4. The emphasis on cue organization, how to depict space, how music used and reused, and how the context changes the interpretive effects of the music.

2.1 Rashomon

Kurosawa's *Rashomon* is discussed by film-music theorist Zofia Lissa. A film scored by Takemitsu's mentor Fumio Hayasaka, Lissa interprets a transition scene whereby the tympani ostinato serves “not only as a rhythmic stylization of the hero's footsteps, but also expresses rising tension.”²⁴ The same cue is also an example of a “Sign of Perception”

²⁴ Zofia Lissa, *Ästhetik der Filmmusik* (Berlin: Henschelverlag, 1965), p. 128.

(category 9-a in Zofia Lissa's categorizations: see APPENDIX I, page 108). The abrupt cut-off of the music signifies the “the strange find of the lumberjack,” and furthermore, “this tympani motive is also an example of 'music as means of expressing feelings.' The motive is primarily an illustration of the stride, but through its persistence becomes a symbol of increasing horror and terror.”²⁵

Music that symbolizes in this way establishes a relationship firstly to the “physical” realm of the film—in this case, the walking. Later, as the musical element evolves into an important formal and structural device, the perspective of the music becomes less specific. The “walking” music is separated from its visual context and becomes an element of transition, motion, or emotion. “Music in film plays a dramaturgical role, but is also a form-building factor. Unified compositional conceptions, by means of homogenous thematic musical material, impart a unified climate, and becomes an integrating factor in the film as a whole.”²⁶

Later, she writes that the tympani motive serves two functions: it unites the form and content of the manifold images of the various parties of the forest, and it prepares the viewer for something terrible. It is the carrier of tension that leads the way to the emotional content of the image.²⁷

In Takemitsu's case, the repeat of certain music in different

²⁵ Ibid., p. 177.

²⁶ Ibid., p. 106.

²⁷ Ibid., p. 217.

contexts is common and requires more interaction with the changing scenario. In Kobayashi's *Samurai Rebellion*, the musical content is the same in Cues 5 and 6. This short and simple cue takes on different expressional attributes (by means of its placement) while maintaining the same *State (Transitional)*. While the tempo of the walking is a plausible explanation that the "walking" music walks, what does this music mean when, after Isaburo is seated, and, as the camera zooms in on his face, the walking music starts again? Considering that the following scene is the wedding between Yogoro and Ichi, the music can be considered a spatial-temporal transition, borrowing associative qualities from its first use. Without the music's first use and without the wedding scene afterwards, the time-shift in the dramturgical context would be certainly less clear. The *State* of the music in both cases is *Transitional* (see FIGURE 3 The System of Categorization, p. 13). In the first case, it is a "classic transition," in which the accompaniment music takes rhythm of motion of characters (or objects) in combination with a change in setting. In the second case, the transition is both temporal and spatial, jumping forward in time to the wedding. As Lissa suggests, the breaking of the linear time-continuum does not dismantle the continuity and unity in the progression of a film,²⁸ and furthermore changes the complexity of the music as it relates to the film. If film-music cues are considered as singular entities corresponding to similarly singular visual occurances, then the development or evolution of the

²⁸ Ibid p. 217.

cues as they relate to the image is lost: "walking" music could only function in walking scenes. In *Samurai Rebellion*, however, walking music becomes sitting music.

My system takes ideas from various historical sources, but differs in that it defines cues in combinations of Complexity (State); Perspective; and Function. Each cue takes one value from each category, and each category has three different possibilities. Fewer and more flexible categories work better across the broader span of films used in this study by shifting the various elements of typically considered in when interpreting film-music: motion, complexity, motivic factors, and many other factors away from being central to the description and into a more general supporting role.

2.2 System Summary

In this system, each cue consists of three parts: complexity (State), Perspective, and Function. There are three modalities for each category. Of course, this dividing could be made more complicated. The main goal of this system is to establish terms for discourse among filmmakers, sound-editors, and composers who could perhaps benefit from a pragmatic system that is relatively clear. It is basically a measurement of:

1. Simplicity – Complexity
2. Who hears the music? Third-person, *en scene*, or first-person.
3. How integrated is the music with what is seen? Not at all, describes or illustrates what is seen, or tells more than what is seen.

State:

Static cues belong in the moment, are meant to color particular events in the film, turning-points, major battles, events that occur only once.

Dynamic cues have multiple stages: helping to establish form, repetitions showing and measuring progress, help the viewer localize events, force an association between musical event and image.²⁹

Transitional cues can be spatial and/or temporal, where the movement itself in time or place is meant to be highlighted.³⁰

Perspective:

Global describes the music as a "third-person."

Local is music in the picture, heard in the scene. Historically called source music or diageitic music; in this system, "hyper-realizations" of sound-events, musical mimicry of non-musical sounds, are also considered local events.

Internal is the inner-state of a person or persons, representing psychological or emotional states of being.

Function:

Decorative is an objective music, and is not visually integrated.

Illustrative is complementary or supplementary music, music which directly supports the action through correspondence, coded-

²⁹ Multiple cues grouped together (like-cues that are used in like-ways) form *cue-complexes*.

³⁰ A transitional cue moves between time and/or place, and I identify four kinds: "Classic," *Spatial*, *Temporal*, and *Abstractive* (titles going to picture, or other transitions in "style").

meanings, dynamics, counterpoint. Most Takemitsu cues are Illustrative. **Commentarial** is musical foreshadowing. Used for “red-herrings,” marking people good or bad before their participation warrants passing judgment, found mostly in horror or thriller movies.

The categorizations are made using as much evidence as is given from repeated viewings, comparisons of cues used within the film, but also across the spectrum of films in this whole study. Viewing the films a number of times allowed for a broad comparative consideration of different characteristics of film cues. Two useful concepts considered in this study came from connotative and diachronic semiotics. In connotative semiotics, previous signification and super-elevation of codes are useful ways of dealing with musical repetition and the search for meaning in audiovisual correspondence. In diachronic semantics, meaning is studied as part of a dynamic symbolic system constantly changing in space and time.

2.3 Description Models

Since a discussion of the placement of musical cues requires a fair amount of film description, a consideration of description quantity is needed. Selection of those elements that are most helpful to this study—the large number of films and cues will have to be precisely accounted for in order to gain maximum effect from the smallest amount of information possible.

Donald Richie provides a treatment of the music in *Fire Festival* (1985) providing date of release, a brief description of the film's concept in two short paragraphs, followed by basic musical

information. The instrumentation is a small orchestra of soloists, and music appears thirteen times. Then comes an analysis in which:

When the hero sees the boat carrying the girl...there is just eight seconds of music: alto flute, muted horn, the harp, a subdued sound like the wash of waves. When the other woodsmen decide that the goddess has been offended and order the culprit to expose himself to her, there occurs seven seconds of music: woodwind pedal-point, a flute at its extreme registers, and then silence as the camera looks at the empty sky.³¹

Schneider provides another possibility, differentiating between cues:

From *Nosferatu—Phantom der Nacht* (1978) (not from Takemitsu!):

Take 10 (35 seconds): Picture = Jonathan tries to flee. The boy is still standing down by the door, playing violin. Music = scratchy violin.

Take 15 (2 minutes 30 seconds): Picture = Dracula disembarks with sarcophaguses. Rats follow. Music = Das Rhinegold: Prelude.³²

Later in the same book, he provides another analysis:

Werner Herzog's *Nosferatu* has 2491 seconds of music, 39% of the film. The twenty-two cues makes an average of 113 seconds per cue.

Herzog's *Woyzeck* has 1181 seconds, is 23% of the film, has ten cues, averaging 118 seconds per cue.³³

Timing elements are fundamental to an understanding how the music reacts to the picture, mainly by quantifying how saturated a film is. By nature of the law of diminishing returns, the more music is present in a film, the less effect it has when one wants to highlight a particular

³¹ Richie, *Notes on the Film Music of Takemitsu Tôru*, pp. 5-16.

³² Norbert J. Schneider, *Handbuch Filmmusik*, 2. überarbeitete Aufl ed., Bd. 13 (München: Ölschläger, 1990), pp. 196-197.

³³ *Ibid.*, pp. 262-265.

event. To see how much music is in a film is to see how much silence is in a film. And how and around which elements the music is centered gives clues as to how one can interpret film-music.

In terms of film description in this study, I tried to be as lean as possible, preferring to reference the SMPTE addresses of each cue, but of course some description is necessary, and to get a sense of plot synopses and descriptions in general, I read many film-guides, catalogs from film-festivals, press reviews, and press kits as well as the program notes from the directors.

Barbara Geschwinde gives a sense of overview in the analysis process in her breakdown of the film *Black Rain*. In her thesis, *The Atom Bomb in Japanese Film*, the provision of scene number, sub-sequence, timing, and content for every sequence in the film gives the reader a clear point of reference (see APPENDIX 3, p.154). Although I borrowed the quantitative description and comprehensive approach, I did away with the linearity, preferring mainly (when appropriate) to address similar cues in groups.

It is clear that there must be description of character events, but also, because evidence for the specific placement, including trigger and release, motions, expressions, cuts, et cetera, sometimes warrants an emotional explanation, there has to be an interpretation that includes human expression, and a reading of these intangible events can never be one hundred percent certain. On the one hand, a change of scene that shuts off diageitic music can be plausibly explained, whereas non-diageitic music cannot. Elements in the film itself can be clues to be included in a reading or interpretation of film-

music. Takemitsu wrote, quoted by Yomota: "The role of film-music is to express what cannot be shown in the image. Film cannot express everything, but the inexpressible moments can be amplified by the music. Film-music is the intellectual drive of the whole cinema."³⁴

A broader consideration of the cues' context enhances how the cue will be read. For every scene, the question "what connection does this music have *to* the film," literally, its attachment to the film, informs the answer to the question "what does the music do *for* the film?" Through precedence and empirical measurement, this correspondence becomes clearer. As such, the analyses are sometimes non-linear. Preferring to think of the cues in larger groups (happening in the film as a whole) helps to digest the quantity of information typical in feature films.

Since there is neither a useful grammar for dealing with the multifarious uses for music in film, nor a sufficient way of notating the audiovisual relationship, the task is arduous and involves patching together a system that handles the necessary elements for specific tasks. For example, in this study, the concept of a cue is less the music itself and more the area in which music is employed. This is a type of abstraction that allows scenarios to be expressed through a "shell" cue, whose elements have various attributes that can be based on changing parameters whose image, sound, and complexity, may have shifting emphasis and a shifting priority in the viewer's reception. All of

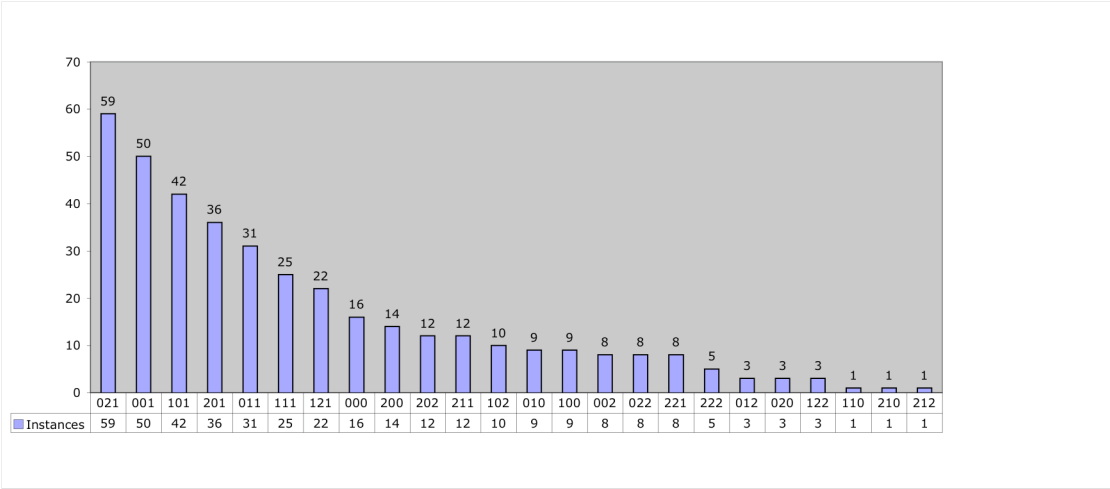
³⁴ Inuhiko Yomota, "Takemitsu Tôru Oto no Kawa no Yukue" ed. Ryuichi Higuchi Arranging, Heibon-sha Publishing, 2000).

this depends on the context, but mainly, music that fills multiple and different areas can maintain independent representational properties. This is an underlying principle in the design of the categorization system by accounting for the *context* of the cue, where the *placement* is considered a part of the expressive, absolute musical qualities of the cue. It provides a measurement of the interactivity of the cue, and gives a sense of the relationship between the music and the receiver, while also giving measurement to the complexity of the cue.

2.4 A Few Scenes

An example from each category in this system is shown in Table 1. A complete listing of each cue in each film can be found in Appendix 2. A distribution of cues of the films in the study can be seen in FIGURE 1, showing that the most common type of cue (021, with 59 occurrences) is *Static Internal Illustrative*.

TABLE 1 DISTRIBUTION OF CUES ACROSS A 14-FILM SAMPLE (388 CUES)



A few examples from films not fully treated in this study:

Cue 4 in *The Man Without a Map*, for example, where the detective is observed by an unknown *someone*. This character has not yet been introduced, but the musical attachment and content mark him as a “bad guy” well before his actions do. Static/Internal/Commentarial.

Cue 5, same film, a night sequence: a mysterious lady turns around, triggers a piano music. There is a pause as the detective (figuratively) strains to hear what is being said. Static/Internal/Illustrative. The cue ends as a car door slams.

3 Takemitsu

The design and implementation of the structure of film-music cues varies from film to film. The collaboration in film-making imparts combinations of practical, intuitive, and theoretical input from its participants that modify or adjust the structure of the film-music. The speed and the team nature of the filmmaking process means that there are many opinions and therefore different directions that the music can take. The resulting concessions-and-compromise phase in film post-production means that the director and composer (also possibly a sound designer, music editor, and producer) constantly alter elements in the system—lengths of scenes, the placement of the music, the mix—all of which drastically can alter the way the film will be received/percieved.

Takemitsu's close working relationships with directors benefited a collaborative process that was, from a music composer's perspective, unusually involved. He sought to create an atmosphere unique for each film, and was often active in the filmmaking process early in the production stages. At times Takemitsu was on location at the film's shooting, sometimes he was on camera, and sometimes he (co-)wrote the script. As one would expect from collaborative artistic processes, the range of filmmakers' varying expectations and needs, and dynamics in interpersonal relations ranged from the very good (as mentioned in Chapter 1.2 Available Media) to catastrophic (see 4.5 Akira Kurosawa, p. 85).

Interestingly, Takemitsu was hired to write the music for Jim

Jarmusch's *Night on Earth* (1991). Jarmusch was apparently unsatisfied that the score that Takemitsu presented "didn't sound enough like Takemitsu," and decided to use music from Tom Waits instead. He was disappointed, but later respected his decision.³⁵ Yomota also comments on this episode, mentioning that this collaboration did not occur because of a financial misunderstanding.³⁶

Takemitsu gladly composed film and concert music, liking the "change of air" that the film scores provided.³⁷ They provided a contrast, and, as Peter Grilli points out, "He reveled in the different working techniques demanded by each genre, film music being a much more collaborative undertaking than the solitary and introspective task of composing concert music," and "at times, film scores provided him a convenient 'sketch pad' for musical experiments that later found their way into major orchestral compositions."³⁸ Burt cites a number of specific instances of reuse of existing music in the film-scores:

³⁵ 7-3-2001, Maki Takemitsu, Harajuku, Tokyo.

³⁶ Inuhiko Yomota, "Takemitsu Toru to Eiga" in *Takemitsu Toru Oto no Kawa no Yukue* [Takemitsu: whereto flows the river; Takemitsu and Film], ed. Ryuichi Higuchi, Heibonsha Publishing, 2000), pp.116-131.

³⁷ 4-23-2001, Inuhiko Yomota, Tokyo.

³⁸ Peter Grilli, "Tôru Takemitsu—an Appreciation," *Japan Quarterly* 57 (1997), <http://www.soundintermedia.co.uk/treeline-online/grilli.rtf>.

...there are a number of instances...of actual quotation or reworking material," including (the film) *Bad Boys* (1961), which became both *Bad Boy* (1961/92) and *Maru to Sankaku no Uta* from *Songs* (1954-1994), music from *The Woman in the Dunes* (1964) became *Dorian Horizen* (1966), and, in the other direction, music from *Gishiki* (1971) is a reworking of *Hika* (1966).³⁹

Quotation from non-Takemitsu sources can also be found:

Schumman's No. 16 from *Album für die Jugend* was used in both *21-year-old Father* (1964) and *Longing* (1966), a Vivaldi violin Concerto and Elvis Presley song in *The Man Without a Map* (1968)...And much later still, pieces by Josquin des Prés and Eustache du Caurroy found their way, in period arrangements, into the score for the film *Rikyu* (1989).⁴⁰

Other quotations can be found, for example, from Mahler's Symphony No.1 in *Ran* (1985), which, by request from Kurosawa, is at times directly referenced (see Cue 43), and at other times, less direct (see Cue 19).

Other quotations include: Josquin des Prés, again, in the sequel to Teshigahara's *Rikyu, Basara, the Princess Goh* (1992), and in Shinoda's *Double Suicide* (1969), in which the Turkish *nay* solo was from a recording.⁴¹

That excerpts from Takemitsu's music would pop-up now and again in the concert music does not detract from the fact that Takemitsu was a masterful film-scorer, deftly choosing moments to enhance with precision and succinctness. As Richie puts it,

... its use of silence to slash monotony; its departures from realistic conventions of time and place; its care over the

³⁹ Peter Burt, *The Music of Tôru Takemitsu* (New York: Cambridge University Press, 2001), p. 294.

⁴⁰ *Ibid.*, p. 85.

⁴¹ *Ibid.*, p. 128.

placement of discrete sounds; its masterly creation of atmosphere; and the wide range of styles it encompasses.⁴²

and Grilli:

In his film scores, Takemitsu could also give full expression to his instincts for playfulness and humor and to his craving for variety. The diversity of his film music is astonishing in its range, and the sound design he created for each film is infallibly appropriate to its subject. In the space of only a few months, Takemitsu could deliver the lush, full-blown "Hollywood" sound for the 1963 film *Taiheiyô Hitori Botchi* (Alone on the Pacific) and a severely ascetic, nerve-jangling electronic score for *Woman in the Dunes*. Within a single film like Kobayashi Masaki's (1916-1996) brilliant 1968 *Nihon no Seishun* (Hymn to a Tired Man), he could combine the ferocious brutality called for in a wartime flashback with the sweetly sentimental melody of a TV-type domestic drama. Expressing emotion but never illustrating it, Takemitsu's film music demonstrates most clearly his instincts for human feeling and his compassion for the human condition.⁴³

Richie credits "the unusual degree of his participation in the picture-making process" as an important factor in the success of his film music: Teshigahara said that Takemitsu's involvement paralleled his own. Mentioning an unusual moment in *Kwaiden*, Richie notes, "when the samurai in the first section ... finds his wife and we gaze at her rotting skull, the soundtrack is silent. It is only when he, the samurai, reacts that the composer can react."⁴⁴

This type of hesitation is commonly found in Takemitsu's scores, but, more importantly, Takemitsu's general sense of timing, the exact placement of cues (including the silences in between) helps give

⁴² Richie, *Notes on the Film Music of Takemitsu Tôru*, pp. 5-16.

⁴³ Grilli, *Tôru Takemitsu—an Appreciation*, <http://www.soundintermedia.co.uk/treeline-online/grilli.rtf>.

⁴⁴ Richie, *Notes on the Film Music of Takemitsu Tôru*, pp. 5-16.

direction to the films. As a sort of map, the cues are landmarks suggesting a way to navigate the complexities of the story, and, at the same time, provide an additional structural element to help divide the film into smaller areas, more familiar and digestible.

In a conversation between Nishimura and Shinoda, Shinoda comments, "His music is a music of death. It gives me the impression of a hummed song heard in the pit of Hell and the abyss of doubt. It is a joy to land there."⁴⁵

Surprisingly, traditional Japanese music has not influenced Takemitsu as much as one would think. His collaborators certainly had an interest in traditional Japanese art forms: Shinoda with *Bunraku* (providing the inspiration for both *Double Suicide* and *Gonza the Spearman*), Teshigahara with *Ikebana* (who was the director at the famous Sogetstu academy), and Kurosawa with painting (to the extent that he painted his own extravagant storyboards), but this level of engagement is not seen in Takemitsu. More interested in international cinema, he would often talk with Shinoda about films:

...My relationship with Takemitsu was not that of director and composer, but rather that we were partners that produced a film together. It became normal for us to talk about films. He always loved the films of Fellini and Pasolini. He saw all kinds of films: three hundred annually (laughing)! It always gave me pleasure to talk with him about the films of Stanley Kubrik.⁴⁶

And later, regarding the use of Japanese instruments, Shinoda notes:

⁴⁵ Volkmer, *Traum - Fenster - Garten : Die Film-Musiken Von Takemitsu Tôru*, N. Yuichiro, pp. 105-108.

⁴⁶ *Ibid.*, p. 58.

In *Harakiri*, he used the *biwa*, and in *The Assassin*, the *shakuhachi*. The experiences from both of these films led to his famous composition *November Rain*, in which these Japanese instruments were paired with a western orchestra. I believe that it is through films that he got the opportunity to experiment. It is probably so, that he, also when he used the *biwa* and *shakuhachi*, that he did not see them as “Japanese instruments.” I believe that he simply used the instruments as sound material...⁴⁷

Regarding his compositional education, Grilli quotes Takemitsu, who, as an autodidact claims, “My only teachers are Duke Ellington...and Nature.” The influence of composer Hayasaka, Kurosawa's main composer, was also an important influence (see 3.2 On Hayasaka's Influence, p. 36). As a precocious absorber of the “world's musical literature,”⁴⁸ Takemitsu was also influenced by John Cage, who “considered [Takemitsu] an elf, and was delighted to find...a wit to match his own.”⁴⁹ The Cage influence can be seen in several films from the 1960s, including *Otoshiana* (1962), *Ansatsu* (1964), *Kwaiden* (1964), and *Yotsuya Kwaiden* (1965), all of which feature prepared pianos.⁵⁰ Additionally, the frequent use of instruments from other cultures can be found in Takemitsu's scores (Yomota 2000), and, in general, Takemitsu was eager to experiment and explore new styles and new sounds, in one case, by improvising during a screening of the rushes.⁵¹

⁴⁷ Ibid., p. 60.

⁴⁸ Grilli, *Tôru Takemitsu—an Appreciation*.

⁴⁹ Ibid.

⁵⁰ Burt, *The Music of Tôru Takemitsu*, pp. 92-93.

⁵¹ Yomota, *Takemitsu Tôru Oto no Kawa no Yukue*, pp. 116-131.

3.1 Post-War Experimental Filmmaking

Involvement in the experimental film-scene in Japan in some way may have shaped some of Takemitsu's tendencies. In 1955, a year before his first feature-score,

Takemitsu, along with visual artist Katsuhiru Yamaguchi and documentarist Toshio Matsumoto produced an avant-garde PR 35mm film *Silver Wheel* (Gingrin), now lost. This, along with *Kine Calligraphy*, an abstract animation, also lost, marked the beginning of the post-war experimental film movement in Japan.

At the beginning of the sixties,

student/independent/amateur cinema began to surface, and the filmmakers were not necessarily true genre artists but came from various other fields of art.

In 1960, Tanikawa Shuntaro, one of Japan's finest poets, and Takemitsu Tôru, produced *X* (Batsu). This film, among others, is regarded by Nishijima as a direct ancestor for the later films of Kanai Katsu "extravagant" avant-gardist in the later 1960's.⁵²

The existence of a number of artist collectives and the venues they built-up provided a framework for artistic activity and pave the way for his involvement and tendency towards experimentation in film-music. Nakajima Takashi writes, "The most distinctive feature of this period was the keen interest in film by the 1960's photographers, writers, and musicians." Jikken Kobo (Experimental Workshop) was founded in Tokyo in 1951 by Joji Yuasa, Tôru Takemitsu, and other composers and artists⁵³

⁵² Nishijima Norio, "A History of Experimental Film and Video in Japan."

⁵³ Members: composers Tôru Takemitsu, Joji Yuasa, Suzuki Hiroyoshi, art critic and poet

to explore new musical and artistic trends, including multimedia. Their “young members and interdisciplinary focus was in opposition to the conservative and academic nature of the *Shinsakkyokuha* (New Composition (group)) at the same time.”⁵⁴ It is this context in post-war Japan in which Takemitsu's first forays into film were made.

3.2 On Hayasaka's Influence

Takemitsu was greatly influenced by Fumio Hayasaka, writing:

I knew that I had to advance what Hayasaka had achieved in the area of film-music, and his work in *Chikamatsu Monogatari* had a profound influence on me. He was critical and stood in opposition to the Hollywood style of scoring. Hayasaka had a special method of scoring, and I still turn to his method without making any changes. I also attribute my becoming interested in Japanese instruments to Hayasaka's influence.⁵⁵

And, on writing film-music

... you have to carefully read the script, speak comprehensively with the director in order to come up with a concept. And then one asks, to what extent the concept can be brought to expression through music. That is how Hayasaka proceeded with his work...

Möller writes:

Hayasaka's film-music is, similar to Takemitsu's...atmospheric... drifting and floating through the picture. Hayasaka, always unnerved from fighting with Kurosawa, probably gave

Shuzo Takiguchi, poet Tanikawa Shuntaro, writer: Kuniharu Akiyama, pianist Takahiro Sonoda, Stage producer, Hideo Yamakazi, and artists Shozo Kitajiro, Katsuhiru Yamaguchi, Hideko Fukushima, and Naoji Ima.

⁵⁴ Burt, *The Music of Tôru Takemitsu*, p. 40.

⁵⁵ Volkmer, *Traum - Fenster - Garten : Die Film-Musiken Von Takemitsu Tôru*, N. Yuichiro, pp. 105-108.

Takemitsu a pragmatic tip along the way...⁵⁶

After Hayasaka's death, Takemitsu dedicated his *Requiem for Strings* (1957) to him.⁵⁷ As his assistant on a number of films, including Kurosawa's *Seven Samurai*, he was later the composer for two Kurosawa films, *Dodes'kaden* (1970) and *Ran* (1985). Other important collaborators include Oshima, Shinoda, Teshigahara, and Kobayasi, whose films are the most significant and lasting in Takemitsu's film-music legacy. Takemitsu also scored one Hollywood film, *Rising Sun* (1993), an experience which Takemitsu recounts as follows:

I have just finished work on a Hollywood Production...it was not always easy to talk with these Hollywood people. I attempted to explain my ideas about film-music...I did not find it good, to plaster music on like thick make-up, already overblown with meanings...I told them, I would only add music in order to help the viewer a little, to hear the *pure* music that is already in the picture—put in another way, it is much more important to cut away from the sound, to reduce, than to always add more music. they were somewhat astonished by these ideas, even though they told me, one after another, that they were “very interesting.”

One could think that I came back from Hollywood disappointed—it was in fact an exciting experience. The reason why I still do this type of work and never had the feeling that I waste my time or energy is because I treasure the chance “weave” my dreams with other people's who think and feel differently. And now that I am back home working alone, I feel that I can go on with this lonely work with a refreshed spirit...⁵⁸

⁵⁶ Ibid., F. Göttler, pp. 23-35.

⁵⁷ Another work, *Nostalghia*, was dedicated to the Russian filmmaker Andrei Tarkovsky.

⁵⁸ Volkmer, *Traum - Fenster - Garten : Die Film-Musiken von Takemitsu Tôru*, pp. 102-103.

4 Film Analyses

4.1 Shohei Imamura

Black Rain (1988) is the only Shohei Imamura film with a Takemitsu score. Two arrangements of the music in this film were published by Schott (see 1.1 Takemitsu in Numbers, p. 1), one of the few works with available scores. Presumably, the relatively long cues, some three to four minutes in duration, and the string-orchestra instrumentation make this a performable concert work. Of the film's cues, Cues 6 and 8 are religious rituals, bells, chanting, singing, and are not from Takemitsu. The other thirteen cues can be divided into two categories: Cues 1-5, 7, 9, 12, and 13 are Death, and Cues 10, 11, 15, and 16 are Resurrection.

The scenario comes from a Masuji Ibuse book by the same name (in Japanese, *Kuroi ame*), and chronicles the plight of villagers after the atomic bombing of Hiroshima. Black rain falls from the sky, and the subsequent radiation poisoning dashes the hopes of everyone in the film.

Black Rain (1989)

Main Characters:

Uncle: Shigematsu

Aunt: Shigeko

Niece: Yasuko

Prospective Husband: Aono

Panic-stricken-kamikaze Survivor: Yuichi, also son of shopkeeper

Okazaki-ya, who needs to rescue him daily.

Setting: the village Kobatake

Total Length of Music: 0:24:21:06

Duration of film: 2:02:41:07

Saturation: 19.8502%

Number of Cues: 15

TABLE 2 *Black Rain* SMPTE Addresses

Black Rain.mov			
	SMPTE in	SMPTE out	Duration
1	0 : 3 : 7 : 2	0 : 6 : 37 : 23	0 : 3 : 30 : 21
2	0 : 9 : 29 : 7	0 : 12 : 1 : 27	0 : 2 : 32 : 20
3	0 : 33 : 11 : 23	0 : 37 : 34 : 4	0 : 4 : 22 : 10
4	0 : 43 : 59 : 25	0 : 44 : 52 : 16	0 : 0 : 52 : 21
5	0 : 44 : 54 : 8	0 : 45 : 50 : 9	0 : 0 : 56 : 0
6	1 : 2 : 5 : 0	1 : 2 : 30 : 22	0 : 0 : 25 : 21
7	1 : 2 : 56 : 20	1 : 4 : 49 : 5	0 : 1 : 52 : 15
8	1 : 21 : 52 : 10	1 : 22 : 17 : 27	0 : 0 : 25 : 16
9	1 : 30 : 9 : 18	1 : 31 : 34 : 17	0 : 1 : 24 : 29
10	1 : 32 : 29 : 13	1 : 33 : 28 : 12	0 : 0 : 58 : 28
11	1 : 34 : 9 : 22	1 : 34 : 29 : 16	0 : 0 : 19 : 23
12	1 : 35 : 30 : 8	1 : 36 : 34 : 24	0 : 1 : 4 : 15
13	1 : 49 : 13 : 25	1 : 50 : 32 : 20	0 : 1 : 18 : 25
14	1 : 55 : 8 : 4	1 : 56 : 12 : 15	0 : 1 : 4 : 10
15	1 : 59 : 26 : 9	2 : 2 : 37 : 23	0 : 3 : 11 : 13

The Cues

Part One, Cues 1 through 8 are entirely *Global* (External) or *Local*.

Part Two, Cues 9 to the end are mostly (excepting one global-transition) *Internal*, representing single people.

Part One, Cues 1 through 8

Shigematsu walks to work, takes his hat off, and bows. This bow is a trigger for cue-one. The “Death” theme foreshadows the impending devastation in Hiroshima. It foreshadows because the high-pressure music does not correspond at the moment with the activities on the screen. This asynchronous start, where the blend of image, in this case tempo (both musical and visual) and audiovisual-correlation-events (hits), contrasts the second-half of cue two where the sudden convergence of flame and tremolo brings the viewer closer to the action by making the flames hyper-real. In this case, the music suddenly loses the impending-doom-disposition, and instead, through musical events, burns (the fire takes on a string-tremolo association) and helps enhance and illustrate local elements like fire, but, because of the convergence and the complexity it introduces, also the chaos, and suffering on a more global level.

Cue 2 further draws out the generalized chaos in the direct aftermath of the explosion, the charred bodies, the wounded.

Cue 3 is basically the same as Cue 1. The main difference is functional, cue one foreshadows (commentarial), cue three illustrates. Both accompany spatial transitions within flashbacks—to and from the city—with the emphasis on the journey. That the same music is used from the same starting point evidences that the music supports a

global, formal structure, giving a somewhat detached sound-profile to the film, similar to documentary film-scoring found later in *Jose Torres* (pt. I and pt. II), where the music is also cut from a larger piece and placed in appropriate locations.

After hearing the crackling fire, the music hesitantly sneaks in. With the exception of Cue 10, all other cues in *Black Rain* have this kind of dynamic envelope, a pianissimo entrance, the music well underway before the listener remarks its presence.

This two-stage cue (4 and 5) begins with Shigematsu reading funeral rites, and women bathing in the river. It pauses on a shot of a radio before continuing as cue five, framing the object with music, and focusing attention on the radio as a new sound-source.

Cue 6, a funeral: before the camera settles in the scene and it is visually depicted, the camera pans left, and the viewer hears the bell and the singing typical of a funeral.

Paralleling Cue 4, Cue 7 similarly accompanies the reading of funeral rites. This time, there is a flashback to the past, and the music helps bridge the transition.

Cue 8: the praying and chanting are, again, not from Takemitsu.

Part Two, Cues 9 through 15

Up through Cue 8, the music was either *Global* or *Local*, music either accompanying scenes of groups of people suffering together, the bomb, the fallout, the destruction, the funeral-rites. The rest of the film focuses on individual character's plights, and internal conditions. In my system, under category *Perspective*, the following cues are called

Internal. The differences in *Function* and *State* are, when necessary, dealt with separately.

9. Yuichi

A former soldier, somehow a surviving Kamikaze pilot, relives some war experiences. In the scene, the sounds of war supplement his manic monologue, a spot-light focused emphasizes his disconnection to reality. The music serves and supports this state-of-mind. The word "America" triggers the cue.

10. The Clock and the Funeral March

A clock chimes at seven-o'clock. After the seventh chime, the music starts startlingly, like a cliffhanger transition before becoming a soft accompaniment to a funeral-march-montage. A transitional music, this cue shows the passing of time. There is a wipe, showing that funerals are not so uncommon. The focus on the end to Yasuko gives the sorrow a direction at the end.

11, 14. Yasuko

She discovers her sickness and then loses her mind, both times with the Resurrection theme. In cue eleven, Yasuko looks into her mirror, triggering the cue. The first signs of radiation sickness are either visible or felt, and the music supplements her apparent sadness, as opposed to a general sadness in the world, Japan, or the village, by not starting with the cut. By reacting to the character, Takemitsu coaxes the viewer into hearing the music as a reaction to the motion, as a form of subtle highlight or underline, sympathy or empathy.

Cue 14 is perhaps the most complex in the film. As a *Commentarial* cue, the viewer is given information that the characters do not yet know, a tricky situation because this cue's *Perspective* quality is *Internal*. A paradox. It is because of the way Shigematsu watches Yasuko that the viewer is helped to understand that she has lost her mind, first by this sad gaze, and second, through the appearance of the Resurrection music, which has an inherited value held over from its last use, and means "dying." About this scene, Imamura says:

...the young girl is becoming ill from the fever caused by the radiation and starts to hallucinate. Everyone begins to realize that her days are numbered. Her uncle takes her to a pond where he had put some small carp fish months earlier. There are pampas grasses alongside the pond and it is quite a cold day. Suddenly a large carp jumps out of the pond and they are both very excited. The fish is about a meter long and she starts hitting the pampas grasses with her shawl in excitement and the pollen starts floating in the air, almost like snow.

This is an extremely beautiful and emotional scene but if it were extended it would become a lie. The impact of this scene on the audience is strong because it conveys the loneliness and sorrow of the young girl and the suffering of her uncle. It moves the viewers and demonstrates how sad and difficult it is to be a radiation victim.

Tôru Takemitsu, a well-known Japanese composer who did the music for the movie, asked me to extend this scene because it is very good emotionally. But it has always been my policy not to get carried away by emotions and I was surprised that this brilliant composer wanted me to extend the scene.

So there was always a conflict between my policy of not being too emotional and being true to the fact, without being cold and not reaching the audience. This is a good example of how you must resist the pressures of others and hold to your own values. I have always insisted that I would

never tell lies in my movies, to only tell the truth.⁵⁹

12. Shigeko

She hallucinates images of the recent dead, and is crushed by the realization that Yasuko is indeed sick. In Cue 12, sick and hallucinating, Shigeko's sudden surprise is shown in her facial expression. Dead acquaintances have stopped by. This expression is the trigger for the cue, and she runs screaming until her husband Shigematsu smacks her across the face. The music fades away, not immediately, but a moment afterwards. The containment of this cue between these particular actions, the look-of-surprise as trigger, and being smacked-back-to-reality as release, is what makes this music belong to Shigeko. Other musical scenarios could have occurred, drastically changing the way this scene is perceived. If the music were to start, say, after a reaction-shot of Shigematsu, the viewer would perhaps associate the music to uncle Shigematsu's confusion, although the content of the music, frantic *sul ponticello*, would still most probably support the activity of aunt Shigeko. This would be semantically incoherent and, worse, confusing. As illustration, the kinetic energy of the strings plays a descriptive rather than interpretive or *Commentarial* role in the representation of Shigeko's internal-state. The illustration of her motion is an externalized physical manifestation of her instability. Additionally, because the viewer also sees the ghosts, he is then "captured," and continues to see and hear the events from her perspective.

⁵⁹ Richard Phillips, "Japanese Film Director Shohei Imamura Speaks to the World Socialist Web Site," World Socialist Web Site, <http://www.wsws.org/articles/2000/sep2000/imam-s19.shtml> (accessed 8/30, 2005).

13. Shigeko's Response to Yasuko Bathing

Shigeko's pain at seeing her niece pull her own hair out, a further sign of her radiation sickness, is triggered by Yasuko; she opens her hands, and the aunt gasps. The silences between phrases give room for Shigeko's gasping. More dramatic and hysterical than Cue 12, she tries to get away, crawling back to the house, collapses, and passes out.

15. Shigematsu

Now alone, Shigematsu watches his beloved niece being driven away in an ambulance, presumably to die. After the sound of the vehicle has faded, the music sneaks in, and the film goes to credits. In my system, most cues beginning or ending a film are transitions, cases where the story goes to text or vice-versa. The imagined world, images, stories, and music, becomes a realistic world, notes on the production, stark black-and-white. A piece of music connecting these two worlds is transitional. Used often as a means of lingering on the last images, or prolonging the emotional content of the last scene, these transitions are the first and last chance to convey a musical message.

In the case of Shigematsu, who has beaten Radiation sickness only to find himself alone, the return of the music amplifies his situation but only in combination with various audio and visual events: the music starts after the ambulance is out of sight and its sound is completely gone. Shigematsu watches (and listens!) even after the fact, clinging to Yasuko although she is already gone.

4.2 Nagisa Oshima

Takemitsu collaborated with Oshima on a number of films:

The Man Who Left His Will on Film (1970), *The Ceremony* (1971), *Dear Summer Sister* (1972), and *Empire of Passion* (1978). The score for *100 Years Japanese Cinema* (1995) is also listed as a Takemitsu work, but is likely taken from an earlier film-score work.

Audie Bock writes:

Originator of the New Wave movement that began in 1959, Nagisa Oshima has commanded more attention, both at home and abroad, than any of his contemporaries. In Japan his work has been treated as the supreme expression of the psychology of a whole age, while in the west he has been called variously controversial and difficult, innovative and inaccessible, and "the least inscrutable of all Japanese directors." Oshima's sympathy with the French New Wave from his first exposure to their work was in fact militant, and his admiration for Godard's style can be seen manifested in particular in his late 1960s films...Oshima has theorized extensively on what film should be, and has produced two volumes on the subject: *Postwar Film: Destruction and Creation*, and *A Theory on the Postwar Image Based on Personal Experience*.⁶⁰

Like his French counterparts, he also engaged in vehement film criticism in a number of publications beginning in 1956. His preference for the spontaneity he found in the new films from France and Poland was thus as public as his aversion for the Ofuna system and the glossy, well-made stories of American and American-influenced films, which he labeled "the enemy."

...His art politics placed him loudly and clearly in a camp allied with the incipient French New Wave, and his theoretical stance later garnered critical support when he made his

⁶⁰ Audie Bock, "On Oshima Nagisa," 8th Hong Kong International Film Festival, 1983), p. 7.

directing debut.⁶¹

In 1973, Oshima became the host of an extraordinary women's morning television program, interviewing women with family problems, "often abandonment or abuse by their husbands."⁶²

The Ceremony (1971)

Oshima's Program-note to this film:

Ceremonies are a time when the special characteristics of the Japanese spirit are revealed. It is this spirit that concerns and worries me, my own spirit which wavers during such occasions. One might easily reject, both intellectually and emotionally, militarism and xenophobic nationalism in daily life. But these forces, once beyond the realm of daily life, are not so easily denied.⁶³

Bock writes that *The Ceremony* is "the psychological exploration of escape fantasy," and that "Oshima's use of atonal music creates a sense of discordance, another facet of this film's subtle departure from realistic naturalism. The music denotes a universe where natural order has been distorted."⁶⁴

Main Characters:

Masuo Sakurada: the man from Manchuria, the main protagonist and narrator of the story. In love with his cousin and her mother.

Ritsuko Sakurada: cousin and half-sister

Setsuko Sakurada, Ritsuko's mother

⁶¹ Ibid., p. 8.

⁶² Ibid., p. 12.

⁶³ Unpublished, Pacific Film Institute.

⁶⁴ Ibid., p. 7.

Terumichi: illegitimate son of Kazuomi

Susumo Sakurada: uncle, war criminal, now president of a company

Tadashi Sakurada: Susumo's son

Kazuomi Sakurada: grandfather

Total Length of Music: 0:46:59:28

Duration of film: 2:02:37:26

Saturation: 38.3256%

Number of Cues: 32

TABLE 3 *The Ceremony* SMPTE Addresses

The Ceremony.mov			
	SMPTE in	SMPTE out	Duration
1	0:0:44:4	0:3:17:13	0:2:33:9
2	0:3:49:24	0:6:12:28	0:2:23:3
3	0:9:0:22	0:9:42:14	0:0:41:22
4	0:12:56:26	0:14:6:2	0:1:9:6
5	0:19:25:16	0:19:50:0	0:0:24:13
6	0:20:23:27	0:20:34:18	0:0:10:20
7	0:20:51:27	0:21:4:8	0:0:12:11
8	0:21:26:6	0:21:50:11	0:0:24:4
9	0:24:5:21	0:25:20:20	0:1:14:29
10	0:25:56:11	0:27:34:1	0:1:37:19
11	0:28:33:4	0:29:47:20	0:1:14:16
12	0:33:10:25	0:34:4:24	0:0:53:28
13	0:38:58:23	0:39:40:20	0:0:41:27
14	0:43:1:20	0:44:56:29	0:1:55:9
15	0:47:32:2	0:48:23:5	0:0:51:2
16	0:48:54:18	0:49:46:12	0:0:51:24
17	0:51:37:25	0:52:38:22	0:1:0:26
18	0:52:38:27	1:0:5:2	0:7:26:4
19	1:0:13:13	1:2:1:23	0:1:48:10
20	1:11:25:6	1:13:9:13	0:1:44:7
21	1:16:36:19	1:16:56:20	0:0:20:0
22	1:17:48:25	1:18:31:23	0:0:42:28
23	1:19:4:2	1:19:33:18	0:0:29:15
24	1:20:52:8	1:22:12:22	0:1:20:14
25	1:23:26:3	1:24:48:26	0:1:22:23
26	1:26:53:9	1:27:36:8	0:0:42:29
27	1:30:43:11	1:33:37:19	0:2:54:8
28	1:40:5:19	1:41:18:19	0:1:13:0
29	1:43:49:17	1:45:11:2	0:1:21:14
30	1:50:7:17	1:51:28:2	0:1:20:15
31	1:52:52:8	1:55:33:19	0:2:41:11
32	1:59:21:12	2:2:32:1	0:3:10:18

The Cues

Excepting *Local* cues within the ceremonies—3, 15, 18, and 26—

and 25, hotel lobby music, the score consists of a single piece of music, a reworking of *Hika* (1966),⁶⁵ cut to fit into various scenes. As such, the music does not develop in a musical sense as in *Harakiri*, where variations are the norm. In *The Ceremony*, the story's development is also not addressed in the music. Rather, the music *stays*, like Masuo, trapped, suffocating. Regarding the unfolding of the drama, Mellon writes, "The heightened emotion in his films comes not from any climactic dramatic developments in the action but from the director's continuous, silent lament over the default of a corrupt nation he yet loves."⁶⁶

The story is told entirely from Masuo's perspective, and the music supports this third-person narrative by being present in circumstances only in his presence: where he speaks with Ritsuko (Cues 2, 10, 16, 17, 24, and 31), and his voice-over sequences (Cues 4, 9, 11, 13, 19, 20, 22, 23, 27, and 30), the bulk of the film-music. The placement of music is consistent, sneaky and sometimes unnoticeable. The musical material is, for film-music standards, adventurous and experimental, with an atypical and uncomfortably meek and thinly orchestrated sound. That there is never a real end to a cue, no concrete sense of finality is ever given.

The music therefore accompanies a miserable Masuo, static. Emphasizing the disjointed scenario, there is not a strong

⁶⁵ Burt, *The Music of Tôru Takemitsu*, p. 48.

⁶⁶ Joan Mellon, *The Waves at Genji's Door : Japan through its Cinema*, 1st ed. (New York: Pantheon Books, 1976), p. 133 in Hong Kong, but 353-370 in her book.

correspondence between the situation and the section of the music used. Out of the total seven different starting points for the music, none of the situational contexts match the ordering of the cues. For example, the “conversation” music employs Cues 2, 10, and 24, but not 17 or 31, as one would expect. The only consistent correspondence is a glissando starting point featured in Cues 21, 28, and 32. These three scenes contain the most action: Terumichi in bed with Ritsuko; Masuo runs away after seeing them; Masuo sexually “wrestles” with his grandfather; Masuo is unable or unwilling to stop Ritsuko from killing herself, and runs away.

In general the tendency for the music to enter after a scene begins, but before the dialogue, establishes regularity in the choreography of sound-events. This order is maintained until Cue 12, where the lack of dialogue or voice-over contrasts the precedence established by the first eleven instances of music. This scene, in which Masuo laments the death of his mother, is a particularly strong change-of-pace: the partial sound-vacuum emphasizes the mother’s death. Cue 22 is similarly constructed. Masuo’s beloved aunt Setsuko is murdered and pinned to a tree with a *katana*. The music rumbles in the background uninterrupted until the second half of the cue.

Cues 5 through 8 are a *Dynamic* set of cues. As Masuo wanders outside, trying to hear his dead brother calling from the grave, the music periodically supports his search, ebbing and flowing. In this scene, the music has its most interactive role; the interplay between depicted action and response of the music is another stark contrast to the typical setting in this film.

The lack of musical differentiation between the parallel stories adds to the impenetrability of the story. Usually, the music is cut to help understand that a transition is taking place, or the music within both stories will have contrasting elements in order to best be able to place where and when events occur. Cue 16 is the only such location where a transition can be found, but the content is, again, the same, and the elision, unremarkable.

Instead, the reliance on the ceremony itself provides landmarks for understanding the flow of film on a formal level.

The Five Flashbacks

1. 1947: Flashback: Death anniversary of Masuo's father, who committed suicide after the Emperor renounced divinity. This region in the film contains Cues 3 through 10.
2. 1952: Flashback: Mother's funeral, the incestuous nature of the family is revealed. The second flashback includes Cues 11 through 16. Cue 16 is a transition back to their journey, phase two of which, they buy boat tickets.
3. 1956: Uncle Isamus, Communist Party member's wedding, Tadashi confronts his father, who refuses to speak with him. Afterwards, the cousins fantasize about killing Setsuko, who no longer wants to live anyway. She is found shortly thereafter impaled by the sword, and her death labeled a suicide. Cues 18 through 22.
4. 1961: Masuo's wedding. During this flashback, the bride cancels because of "appendicitis," but Masuo is forced to go through with the ceremony—without bride. Cousin Tadashi interrupts the wedding in his police uniform, recites a right-wing manifesto, is dragged off, and killed.

Masuo makes love with a pillow, then his grandfather, held down playing the role of a “pure Japanese girl.” This region contains Cues 25 through 29.

5. 1971: At Kazuomi's funeral, Masuo is encouraged to take his grandfather's place.

Feeling tremendous pressure and exhaustion, he lies down in a far corner of the room and begins to take on the identity of his suffocating brother (their mother buried him alive in China), as Ritsuko tries to comfort him with passionate kisses. But this Ritsuko is wearing the white Kimono of death...

As the organized left was deteriorating into the ineffectual “Song Movement,” Isamu and his bride sing party songs, but she is interrupted by Uncle Mamoru who launches into a drinking song as he serves saké to the gathering. His is a sex song about the fear of castration, mentioning the folk heroine Sada Abe, the subject of Oshima's *Realm of the Senses* (1976). The dramatic action thus points out the weakness of the Communists' song policy and raises the issue of sexual politics. Kazuomi tries to sing his school song and cannot remember the words; Setsuko finishes this anthem of the elite for him, reminding him of his loss of power and abuse of her. Masuo, called upon to sing rather than volunteering, is, as usual, immediately preempted by Terumichi. But Terumichi's song is about freedom of spirit and brotherhood, and no one else has ever heard it, an indication that his search for ideals will find no sympathizers. Ritsuko ends the singing with the most popular song of the year despite the efforts of the “Song Movement” to bring Party songs to the masses. “The Geisha Waltz” is about a shy woman following her man, which is precisely what Ritsuko ends up doing with her life. Each family member, through his song, ends by revealing not only the direction of his own character, but the confusion in society as a whole.⁶⁷

4.3 Masahiro Shinoda

Working together on various films, Takemitsu and Shinoda would

⁶⁷ Bock, *On Oshima Nagisa*, p. 12.

view the rushes⁶⁸ and “his impressions were the criticism of my very first viewer. Films that Takemitsu called ‘interesting!’ were normally passable.”⁶⁹

Further reflecting on their collaborations, Shinoda adds:

I think that *Harakiri* was a turning point for Takemitsu. He had the opinion that fight scenes in period films did not need any music, but rather the sounds that would build up the dramatic tension. These are natural sounds that you do not have in western orchestration. Then there is the sound...beginning the fighting frenzy. How should one express this? Normally, there is a percussion instrument, a drum beating “do-n, do-n,” but Takemitsu used a *biwa*. That was the film *Harakiri*.

When he died, Hiroshi Teshigahara said to me: “Mister Shinoda, what’s next? How are we still going to be able to make good films?” I can only share his worry.⁷⁰

Gonza the Spearman (1986)

This film was premiered at the Berlin Film Festival in 1986, based on a *Bunraku* play (puppet theater), which was written by Monzaemon Chikamatsu in 1717.

Main Characters:

Gonza Sasano: Protagonist

Bannojo: Gonza's nemesis, in love with Osai

Osai: wife of Lord Ichinoshin Asaka

Lord Ichinoshin

Okiku: Ichinoshin and Osai's daughter

⁶⁸ Rushes: raw film footage.

⁶⁹ Volkmer, *Traum - Fenster - Garten : Die Film-Musiken von Takemitsu Tōru*, p. 58.

⁷⁰ *Ibid.* pp. 59, 64.

Oyuki: Bannojo's sister and Gonza's secret fiancée

Total Length of Music: 0:31:32:16

Duration of film: 2:06:11:15

Saturation: 24.9958%

Number of Cues: 37

TABLE 4 *Gonza the Spearman* SMPTE Addresses

Gonza the Spearman.mov			
	SMPTE in	SMPTE out	Duration
1	0:1:3:7	0:4:14:6	0:3:10:28
2	0:4:38:14	0:5:14:21	0:0:36:7
3	0:14:31:6	0:15:42:15	0:1:11:9
4	0:25:47:26	0:27:1:2	0:1:13:6
5	0:27:1:3	0:27:5:2	0:0:3:29
6	0:27:19:25	0:27:33:13	0:0:13:18
7	0:32:34:22	0:33:49:2	0:1:14:10
8	0:48:14:3	0:48:27:25	0:0:13:21
9	0:52:21:21	0:52:25:20	0:0:3:29
10	0:52:57:26	0:53:32:11	0:0:34:15
11	0:53:46:22	0:54:31:21	0:0:44:28
12	0:54:31:22	0:55:53:0	0:0:21:8
13	0:58:58:0	0:59:19:18	0:0:21:18
14	1:0:13:28	1:0:20:6	0:0:6:8
15	1:0:49:19	1:0:59:10	0:0:9:21
16	1:1:23:25	1:1:37:25	0:0:14:0
17	1:2:45:6	1:4:15:25	0:1:30:18
18	1:4:22:9	1:4:42:9	0:0:19:29
19	1:5:5:8	1:5:35:13	0:0:30:4
20	1:7:34:20	1:10:27:15	0:2:52:25
21	1:10:48:23	1:12:0:7	0:1:11:14
22	1:13:6:19	1:14:6:29	0:1:0:9
23	1:14:8:9	1:14:17:26	0:0:9:17
24	1:15:9:13	1:15:20:23	0:0:11:10
25	1:17:17:19	1:17:29:5	0:0:11:16
26	1:23:6:22	1:23:50:27	0:0:44:5
27	1:30:56:5	1:32:6:28	0:1:10:23
28	1:36:25:29	1:37:27:0	0:1:1:0
29	1:42:4:0	1:43:12:12	0:1:8:12
30	1:43:12:13	1:45:8:20	0:1:56:6
31	1:45:43:19	1:46:0:12	0:0:16:23
32	1:46:9:7	1:46:51:14	0:0:42:7
33	1:47:47:13	1:48:5:1	0:0:17:18
34	1:52:31:21	1:54:12:22	0:1:41:1
35	1:56:26:23	1:58:23:0	0:1:56:6
36	1:58:23:1	1:59:14:21	0:0:51:20
37	2:4:52:13	2:6:7:9	0:1:14:25

The Cues

The film starts as Lord Ichinoshin is off on his way to Edo. This is a typical transition: after a series of shots of the castle, he and his entourage parade out of the town. Considering the reuse of this music in other parts of the film confirms the cue's identity as a transition. In cue twenty-seven, the two fleeing lovers travel by boat. The gloom pedal bass element returns only after Gonza is killed, suggesting that the use of it early on in the film is a premonition.

Cue 2 is a song "Oh what a handsome Samurai," sung by children in the scene. This is the first of two occurrences of this song. The second appearance, Cue 36, is sung solo by a lonesome Oyuki. She is not seen singing, the song presumably in her thoughts. Whereas the first occurrence of this music by the singing children was an external expression, this time it is an internal and invisible expression.

Shortly thereafter, there is a barely perceptible sound in the background. An unseen singer (Cue 3) starts during the second half of the tea ceremony and ends after Gonza begins to drink his tea. The music warms the scene, and at this first appearance does not seem to have any structural significance. Later, however, the music's absence is conspicuous in Cue 37, where another tea ceremony takes place in a virtual repetition of the previous scene, in which the same tea ceremony formalities occur. The far-away singing in the first instance imbued a friendliness or familiarity in contrast to the awkward silences in the second. This could be interpreted as the absence of the mother. After a close-up on the daughter Okiku, the end-credit music begins (using passages from the night scene, Cues 12, 13, and 16), and the film

ends.

Gonza receives a sash as a gift from Oyuki. Marking the object with a musical hit, the music for Cue 4—for *biwa* solo—continues until the scene ends.

Cues 5 and 6 are transitions, the first illustrates the passage of a messenger, and the second illustrates the gathering of the villagers. While the former music is abrupt and punctual, set-off by an abrupt cut, the latter is appropriately more subdued. The depiction of the townsfolk gathering to hear the news is accompanied by a drum that simply marks time. These two cues share the same classification, although the music marks, respectively, a formal element, and a tempo of movement by a mass of people. In the former, the shift in place (interior to exterior) is brought to a viewer's attention by way of the hardness of the musical attack, the anticipation of the news carrier or the kinetic energy of the running horse. In both cases, the visual and musical events seem to correspond on illustrative level.

Masked and walking the streets in a brothel district, Gonza hears a wailing *kokyu* being scratchily played (with other accompanying instruments) in the background (Cue 7). The source of the music is made known visually near the end of the scene, and gives a center-seeking direction to Gonza, adding a sense of arrival or finality when he stops and selects his prostitute.

Osai, upon hearing Gonza's arrangement to marry Oyuki, walks alone into a room, turns her head, triggering Cue 8. That Gonza has just agreed to marry her daughter is her dilemma. The music ends before cutting to Gonza, practicing with his spear.

Lord Ichinoshin's father suggests that Osai meet Gonza after everyone is asleep. The music and the fade show that some time has passed. Cue 9 is a temporal transition, internal because of the reaction of Osai's reaction. This begins a waiting phase in the forthcoming night music.

Cues 10 through 22 are part of a long night sequence in which Gonza comes to visit Osai in order to learn the family tea-ceremony secrets. Things get out-of-hand, and through an unfortunate series of events, they are seen to be adulterers and have to flee. This night scene features the most complex musical moments in the film in terms of density, change-of-perspective, and instrumentation.

The children are sleeping, and Osai sits outside, waiting for Gonza. The complacent and peaceful woody accompaniment in Cue 10 provide a sort of coloring for the night's atmosphere, a sharp contrast to the following scene. In Cue 11, thinking out loud and crying, Osai is accompanied by a *shamisen*, shifting the focus away from the night and onto her internal state. Gonza's arrival is Cue 12. The music is like a knocking on the door, intermittent, sneaky, and quiet. The music quits right before he does knock, highlighting the similarity of the action's sound with the score's sound. After Cue 12, the frogs and insects become an important part of the sound fabric, blending with the music. Osai sees Gonza's gift-sash, onto which two family emblems have been knitted. This triggers both Cue 13 and a silencing of the frogs, putting emphasis on her anger and jealousy. The scene is cut: two robbers, one of them Bannojo, are planning to break-in and steal the family tea-scrolls. This interrupts Osai's scene and brings back the

chirping night sounds.

But the interruption happens again. This time, however, is not to highlight the internal state of Osai, but is instead part of the physical world. Gonza references the silence “Did you hear that?” made by the insects’ and music’s simultaneous disappearance—Cue 14—and becomes suspicious. The last straw is Cue 15. The insects and the music fade out together, and Gonza rises to see what is happening outside. This is a *Dynamic* cue-complex, in which the progress of a series of events is accompanied by a musical accompaniment that clarifies the progress-oriented nature of a scene. Another such example of the dramaturgy and musical accompaniment progressing sequentially towards a common goal immediately follows: the two thieves progressively get closer to the house in Cues 15 and 16, supported by the repetition of camera style and the repetition of music.

“Who made that sash?” asks Osai, becoming enraged, her heightened emotional state represented by the *biwa*, which enters (Cue 17) after she runs out of air to speak and inhales. The music both hits and ends as Bannojo raises their sashes into the air, proclaiming them adulterers. After Bannojo shouts, “I will tell everyone!” he scurries away. The music represents the running by marking the start of the activity, but also by matching the event’s energy level and tempo in instrumentation (a drum) and figuration (a roll).

Gonzo returns to Osai’s house, disgraced. As the camera settles back on Osai, the music starts. Similar to Cue 17, Osai’s despair, Cue 19 also centers around her, stopping when she discovers that Gonza intends to commit *seppuku*. Cues 20 through 21 are a cue-complex,

splitting events into two parts: Gonza with Osai, and Bannojo, supported by a musical differentiation, *biwa* for the former, and percussion for the latter. Cue 20 firstly transfers the *biwa* solo to Gonza by attaching the music's beginning and ending most clearly to two Gonza events: his left arm pulls back in shock and disbelief (trigger), and at the end, he says, "I cannot call a married woman my wife," before which, the music ends. Secondly, Bannojo runs through the streets shouting that the two are adulterers. Using a variation of the material found in thirteen through fifteen, the music accompanying this scene contrasts the "Gonza" *biwa* music in the preceding scene, and also helps to retrospectively clarify that this music was and is meant to represent "bad deeds."

Osai takes a last look at her children (Cue 21) before leaving with Gonza. A sad *biwa* music accompanies her. Gonza is not present in the scene, and the music drifts back to become her perspective. Like in the previous cue—the intercut to Bannojo in the streets—is also a musical interruption. In this second instance the scene and the corresponding music is much shorter, imbuing a hurried character by means of the accelerating cuts.

Cue 22 marks the end of the night sequence. "I am here to see Gonza" is said, and "dawn" music accompanies the return of the father. Gonza and Osai Run away. This is the same music from fourteen, fifteen, and sixteen, although this time, as opposed to interacting with the images in a dynamic cue-complex, this time the function is transitory, transmitting a *Global* or omniscient perspective, and the function is, because of lack of clear correspondence between the

image and music, *Decorative*.

Cue 23 is a transition, a percussive double-hit on a shot of the castle and then the door, a motion from further away to closer. The move from outside to inside is accentuated, but also the change from night to day. This contrast or shift is sonically represented by the simple percussion hits, a marked change from the bell and *biwa* passages from the “night music” chapter, Cues 12 through (dawn) 22.

“Open the door and receive the possessions of the adulterer!” Percussive knocking, whose precedence was already seen in Cue 12, is used here again in Cue 24. The music is structured around the dialogue, framing the deliveryman's words.

Cue 25, smashing Osai's possessions with hammers, is a type of *Local* music, in which the hammering and the percussive music correspond. Although very much and intentionally out-of-synch, the musical rendition of the destruction can clearly be seen to represent the activity.

Cues 26, 28, 30 through 32, and 34 are diegetic. Lord Ichinoshin begins a search for the couple. That they are in Edo, and it appears to be festival season means that there is going to be music on the streets. The cues, however, become ever more lively, and ever more climax-oriented, helping lead up to the final confrontation.

After the tolling bell, a *biwa* solo starts, activated by Osai's opening eyes. This lovemaking music, Cue 29, continues until a cut to Ichinoshin's search party.

Bringing the news that the pair has been found, Cue 33 seems to represent Ichinoshin's reaction to the news. The trigger for this cue is

when he stands, continuing until a cut.

A combination of elements from Cue 17 constitute the music for Cue 35. Gonza bleeds, triggering the beginning. Curiously, the music does not end with the death of Gonza or Osai, leaving a possible interpretation that the music represents Ichinoshin's betrayal and sadness. The music continues through his murder of Osai, until the reprise of the song from Cue 2.

Among the cries of "Make way!" and bird sounds, music is conspicuously absent during the return of the lord at the end. This scene parallels the opening in which the death music gave a foreboding edge to the events.

4.4 Kobayashi Masaki

Takemitsu's Kobayashi film-scores include: *The Inheritance* (1962), *Harakiri* (1962), *Samurai Rebellion* (1967), *Kwaidon* (1964), *Hymn to a Tired Man* (1968), *Inn of Evil* (1971), *Kaseki / The Fossil* (1975), *Glowing Autumn* (1978), *Tokyo Trial* (1983), and *The Empty Table* (1985). In *Conversation with Kobayashi Masaki*, Kobayashi describes the collaboration process as a "confrontation with the composer, the battle between the director and the composer."⁷¹

Sound mimicry for surreal or hyper-real effect as a compositional device is prevalent in *Kwaiden* (1964). The coalescence of foley and musical score is presented at length in Charlotte Zwerin's film *Tôru Takemitsu* (1994). A similar device is also used in *Harakiri*, especially in

⁷¹ Hoaglund, *Conversation with Kobayashi Masaki*, p. 390.

the swordfight scenes. As a release mechanism for a number of cues, sword-actions receive musical treatments notably in Cues 30 and 31. This type of effect culminates in Cue 34, where Hanshiro's pose and attack are musically manifested. An additional sword sound-effect is used in Cue 12. As one of the Rokugawa samurai grabs Motome's bamboo sword, a wooden sound effect is used, a marked contrast to the stronger, later uses for Hanshiro's hyper-swordsmanship in Cues 19, 31, and 34. This type of mimicking is also found in a number of other films, including Cue 25 in *Gonza*, the hammer sequence.

Also, the timing of the sound effect with the visual image is altered, creating "ma."⁷² The resulting out-of-synch sound is typical for Takemitsu, especially in *The Man Without a Map*, where nearly every cue is either "early" or "late."

Harakiri (1962)

Main Characters:

Father: Hanshiro Tsugumo

Son-in-law: Motome Chijiiwa

Chief Retainer of the Rokugawa Clan: Kageyu Saito

Total Length of Music: 0:23:10:12

Duration of film: 2:12:36:05

Saturation: 17.4759%

Number of Cues: 38

⁷² Ibid. p. 391.

TABLE 5 *Harakiri* SMPTE Addresses

Harakiri.mov			
	SMPTE in	SMPTE out	Duration
1	0:0:13:13	0:1:42:24	0:1:29:10
2	0:1:52:8	0:4:9:21	0:2:17:13
3	0:5:47:14	0:5:57:12	0:0:9:28
4	0:6:23:0	0:6:29:0	0:0:6:0
5	0:8:42:19	0:8:46:16	0:0:3:27
6	0:8:55:13	0:8:57:28	0:0:2:15
7	0:12:43:21	0:13:0:19	0:0:16:27
8	0:15:41:5	0:15:45:18	0:0:4:13
9	0:17:31:0	0:17:45:0	0:0:14:0
10	0:19:46:28	0:20:3:27	0:0:16:28
11	0:21:4:10	0:21:12:0	0:0:7:19
12	0:22:16:6	0:22:39:15	0:0:23:9
13	0:28:18:0	0:29:1:21	0:0:43:20
14	0:29:53:0	0:31:39:7	0:1:46:7
15	0:39:5:11	0:40:36:23	0:1:31:11
16	0:44:38:20	0:45:22:10	0:0:43:20
17	0:54:30:16	0:54:35:6	0:0:4:20
18	0:55:19:23	0:55:24:22	0:0:4:29
19	0:55:52:3	0:56:24:13	0:0:32:9
20	1:8:19:26	1:9:4:27	0:0:45:0
21	1:15:32:11	1:16:52:15	0:1:20:3
22	1:23:29:8	1:25:4:17	0:1:35:8
23	1:29:33:0	1:30:55:8	0:1:22:8
24	1:32:23:0	1:34:21:27	0:1:58:27
25	1:44:24:18	1:44:30:1	0:0:5:12
26	1:45:16:7	1:45:22:20	0:0:6:13
27	1:45:28:20	1:45:35:17	0:0:6:26
28	1:47:42:23	1:47:49:17	0:0:6:23
29	1:51:41:10	1:52:22:20	0:0:41:10
30	1:55:2:9	1:56:25:9	0:1:23:0
31	1:56:41:13	1:57:4:20	0:0:23:7
32	1:58:21:16	1:58:27:7	0:0:5:21
33	1:59:0:24	1:59:32:9	0:0:31:14
34	2:0:52:4	2:1:33:10	0:0:41:6
35	2:1:34:0	2:1:58:27	0:0:24:26
36	2:4:18:9	2:4:24:24	0:0:6:15
37	2:5:4:0	2:6:5:9	0:1:1:9

The story breaks down into five basic sections. The organization of the music supports and helps clarify these formal divisions by maintaining certain musical parameters over the course of a scene or group of scenes. Instrumentation, variation techniques, and a formally consistent style of placement help the viewer navigate the complex time structure in the film.

In section one, Hanshiro arrives at the Rokugawa castle. This introduction contains Cues 1 and 2, the sources for the majority of music in the film.

In section two, given an audience with Kageyu, Hanshiro is told a story about another samurai who wished to perform Seppuku, but was in fact a fraud seeking a handout. In order to discourage Hanshiro's wish and, at the same time, to see if he is earnest, Kageyu tells him (through a series flashbacks) about Motome, and how the clan realized his insincerity and forced him to disembowel himself with a bamboo sword between Cues 3 and 14.

In section three, the Samurai have gathered to watch Hanshiro perform Seppuku. He tells the other side of Motome's tragedy, revealing at the start, Cue 15, that Motome "is a lad of some slight acquaintance." The story continues until the death of Motome's daughter and Miho, his wife in Cue 24.

In section four, Hanshiro requests two different samurai to be his "second" (decapitator). Both have taken sick leave. He continues his story, switching to the topic: revenge. Those absent samurai happen to be the ones most responsible for Motome's treatment. They are not actually sick, but cannot show up for work and explain why their

topknots are no longer there. Having been beaten in battle by Hanshiro, but allowed to live, he denounces them as liars and throws their topknots to the ground as proof of their defeat. Cues 25-31.

Section five is the last battle. Ordered to “Fell the culprit!” by Kageyu, a fight ensues at Cue 32 and Hanshiro proves to be unstoppable. Marksmen eventually shoot Hanshiro after he kills a number of samurai and defaces the suit-of-armor. The film ends with Cue 38 with the clansmen washing away the blood and writing in their journal that nothing out of the ordinary happened.

The Cues

Most of the music stems from Cue 1, the introduction cue, or Cue 2, the “theme.” In general, suspenseful scenes use music from the former, and action scenes, the latter. In total, Cues 7, 10, 12, 19 and 38 are either variations or repetitions of the opening cue. In Cue 7, one of the Rokugawa samurai walks out of frame to go and tell Motome that his request for a place to commit suicide has been granted. This is a spatial-transition that does not actually show the motion. The music functions as a transition by connecting the three phases of an action that are visually alluded to, but made clearer through music; leaving, in transit, and arrival are part of a complex in which the samurai walks out of frame, triggering the music, continuing through a shot of the interior of the house, where, presumably, behind a wall, the samurai is on his way to tell Motome the news.

When the cues in this film are not direct descendants from the two opening cues, they are either part of cue-complexes (Cues 3–6, 8–10,

17–18, 22–24, and 25–28), marking progress towards given events, or use material from the “sad death” solo *biwa* (first heard as Cue 14), or are singular in meaning or purpose, one-offs like the wedding scene, Cue 20, where the ceremony music provides a *Local* level of realism.

Cues 3 through 6 form a cue-complex. The same gesture or musical phrase is used periodically within a single scene (like in this case) or consecutive scenes (the flashback sequences) in order to help structure story events. This four-part cue-sequence leads to the first flashback story. Dividing Hanshiro's walk through into the house's interior and his conversation with Kageyu, these musical fragments punctuate parts of a journey—Hanshiro getting closer to Kageyu—and their subsequent conversation after Hanshiro is brought in.

Other cue-complexes include Cues 8 through 10, where Cue 8 is a pitch-shifted pre-variant (the varied element appears before the source is heard) of the opening gesture from Cue 9. Motome receives his suicide garment. As he looks at it, his surprised expression triggers the music. As the first instance of a musical reaction to a visual action in this film, the music thereafter stays with Motome through Cue 10, respectively representing his internal state in Cue 9 and his physical motion as he tries to escape in Cue 10. The accelerating repeated-note solo *biwa* figure in Cue 9 corresponds with the increasing tension in the scene. The music is like Motome's heartbeat or breathing, and this illustrates the core of his fear as he attempts to remain stoic. The culminating musical figure in this part of the film is the return of the Perspective from *Internal* back to *Local*. Motome's escape attempt (Cue 10) is musically clearly depicted; the musical timing corresponds

with the film so precisely that, like a reflex, the viewer sees the music as an extension of Motome's motion, traced by the music, an exaggeration of his actual movement.

In Cue 17, the musical break between Hanshiro's words provides a sort of punctuation. In Cue 18, the zoom back to Hanshiro, and the attachment of the music onto the zoom supports the center-of-focus back to him after Kageyu's response that Hanshiro is "...a disgrace! A Fraud!"

Cues 22 through 24 illustrate the despair and ruin of Hanshiro's family. The condition of his grandchild deteriorates and later dies, as does his daughter. Throughout this episode, a lonely, solo *biwa* accompanies during the flashbacks, but not during the telling in the present. The three stages of suffering are: the sick baby, after its death the suffering of the mother, and the suffering of Hanshiro after the death his daughter.

Cues 25 through 28 are fragments, marking (25-26), respectively, a zoom on Kageyu after seeing the severed topknot, and then his reaction-shot. The musical reaction to these events is hesitant, out-of-synch, a timing choice that is typical of Takemitsu, to wait a second or two before employing music. This is followed by two flashbacks (27-28), marked by different musical fragments, leading to the first battle, where Hanshiro bests the first of two samurai. The difference in orchestration, particularly the addition of flute in Cues 27 and 28 is an additional clarification that the story jumps in place and time.

While in the previous cue-complex (Cues 22-24), the difference in setting was helped by music-in-the-flashback, but silence-in-the-

present, in this case the use of a different music to emphasize the change shows that Takemitsu uses a variety of methods to show difference in time and place. It seems that this variety creates a freshness or unpredictability in the musical fabric, in which the somewhat confusing temporal jumps are helped in a way by the music that subtly guides the viewer, sometimes by using silence as the contrasting element.

These five examples of cue-complexes show how Takemitsu stages the development of events as a sort of sound choreography. In the first example, the localization of the *shiro*, shows Hanshiro going from outside to the inner sanctuary, to conversation with the head retainer. The second complex shows the stages of Motome's dilemma, the surprise, the seriousness of the situation, and finally his helplessness, a progression that, this time, through the development of the musical materials—from simple to complex—is a representation of Motome's inner state made tangible. The huge pause between Cue 17 and 18 is a most unique passage in *Harakiri*. This third cue-complex keeps the momentum moving forward in a still and tense scene. Without the music punctuation, Kageyu's declaration has no sound against which he can react. The zoom to Hanshiro and the musical punctuation doubly support the animosity toward Hanshiro and the potential danger that he represents. The long silent pause holds the tension, but the combination of zoom and aggressive music punctuation that break this silence are strong enough to transfer the potential energy in the scene to kinetic energy. The clansmen rise to their feet and draw swords.

In the fourth cue-complex, the accompaniment clarifies *when* events are happening. By keeping the past (with music) and the present (without music) separate, Takemitsu gives the viewer the setting-information needed to easily jump between the two stories. The plodding *biwa*, relentlessly sad, is curiously not part of Hanshiro in the present. As if beyond feeling, the lack of accompaniment, or lack of a musical representation of his sadness in the present, conveys a coldness and hardness that adds to Hanshiro's foreboding presence. There are only two scenes that suggest any sort of sympathy or emotional content for Hanshiro's character: his daughter's death, and his own death (Cue 37).

Cue 1 is a shimmering music consisting of ratchet, flute swells, and string pizzicati. Over the course of the film, this music will be used in a variety of settings, often dissected, reordered and, often, consisting of only a few fragments of sound. The cue as a whole returns in a near-complete version, albeit much longer, at the end of the film (Cue 38). The already discussed Cue 10 from the second cue-sequence (see above) is also a variant of Cue 1. Rewritten in order to synchronize with Motome's movements, the cue is organized around events: the standing, the running, and the stopping.

In Cue 12, another variation of Cue 1 is used: a close-up on the suit of armor is shown, then Motome in white kimono, then the music ends abruptly after the sword is unsheathed. Cue 19 is another variation, with an emphasis on the sustained passage of the cue. Hanshiro rises to his feet triggering both the closing-in of the samurai. An attempt to make the potential energy in the situation audible, this introduction is followed

by a brief pause, after which Hanshiro waves his arms, releasing the music, and distinguishing the tension and signals that the battle will not yet take place.

The last instance of this cue is the transition out of the film (Cue 38). The camera pans along the ground showing the blood, the clean-up, the face of the head samurai, the cover-up. The music fades under the voice-over, becomes intermittent, before sweeping up again at the end on the close-up on the *yoroi*.

A sort of theme music for the film, its use as Cue 2 is transitional, accompanying a montage of pans through the house with production credits overlapped. The cut ends immediately before the opening dialogue. As source-cue for Cues 13, 15, 29, 30, 31, and 33 through 35. They accompany sword fight scenes between Hanshiro and two of the samurai responsible for his son's tragedy.

A variation of Cue 2 is used in the beginning of Motome's suicide, Cue 13, where an out-of-synch pull of the sword and close-up on Motome's sweating face trigger the theme music, this time a prelude to the "incision" music. Representing Motome's internal state, the cue stops with the removal of his shirt, signaling perhaps the strengthening of his resolve to go through with his suicide.

In Cue 15, another variant is triggered by a reaction shot on Kageyu. His look of surprise after Hanshiro says "I happen to know this Motome Chijiiwa" incorporates a number of elements from Cue 1, before flashing-back to the past, functioning again, like Cue 2, as a

transition.

Cue 29 is a *classic transition*,⁷³ in which the two samurai walk to the battleground within Hanshiro's flashback. The musical figure is derived from this music, but the sounds have been electronically altered. This cue is based on Cue 34, in which strange, whirling sounds, blood spattering music, cocking sounds and explosions accompany the second part of the last battle.

Cue 30 accompanies a swordfight. The cue begins after the fight has already started. A change in perspective, and the respective music-cue-attachment away from the characters and back to the samurai externalizes the battle scene, making the music represent of the activity, rather than the internal state of the characters. This is action music. When Hanshiro snaps his sword back into attack position, this is heavily marked by the music (a hit), and signals a jump away from the flashback.

Other Cues

Motome's incision music, Cue 14, is a variant of the biwa-suffering cue-complex found between Cues 22 through 24. It begins with his cry, the entrance slightly masked. This cue ends very abruptly; the cut is made in the film, the music, and in the film content: his head is cut off.

The same music is used for Cue 37. Hanshiro is facing death, the marksmen aiming at his head, the Yoroï about to be thrown. After its

⁷³ The music emulates the rhythm of objects-in-motion and helps smooth-over the visual transition from one setting to another.

consistent use in scenes with doom, it is safe to say that the music represents this general gloom as opposed to the emotions of a particular person, as is the case in *Samurai Rebellion* (1967), where the solo *biwa* represents one of the characters. Regarding Cue 14, Kobayashi says, "The resonant strumming of the *biwa* becomes the very emblem of sadness, quietly insinuating itself into the scene, which is why the scene doesn't come across as brutal. It's thanks to Takemitsu's music..."⁷⁴

Cue 16 takes place after the disbandment of Hanshiro's clan. A voiceover accompanies Hanshiro as he reads the suicide letter from his friend and comrade. Takemitsu writes around the sound of the monologue, accenting notes in breaks and pauses. The placement of the cue is somewhat dragged, starting slightly after a voiceover begins, and ends slightly after he is finished.

Similar to the letter-reading-cue in *Samurai Rebellion* (Cue 18), the music is in both instances a representation of the inner state of the writer of the letter, and is a common sort of accompaniment clarifying, like in documentary films, that the voice the viewer hears is that of the writer, not the reader.

Cue 20 is the only scene in the film to have music at the *Local* level. Contained within a flashback in Hanshiro's story, this is one of the only happy moments in the film. The source of the music is shown onscreen, and the meaning is clear; the music gives information that a

⁷⁴ Ibid., pp.396-397.

wedding is taking place.

Number 21 is an exceptional cue, somewhat out-of-place in its instrumentation and style. The rush of unemployed townsfolk looking for jobs is paired with a pizzicato-strings-centered loop. Motome is having problems finding a job. That he is a *ronin*⁷⁵ does not help him very much. This cue happens over the course of a three-stage montage; the music glides through as a transition marking stages in a gradual slow-down that starts by illustrating the rush for work by the city's unemployed, before hitting a cut, a perspective change, showing a dangling sign (a pawn shop), and finally settles down under Hanshiro's voiceover as Motome walks away from the camera.

During the last section of the film, the camera cuts away two times from the battle. Kageyu waits nervously and hopes that his samurai can do away with Hanshiro. Cues 33 and 35 represent the distance from outside to inside, where it is still relatively safe. Like the cue-complex from Cues 3 through 6, in which the move from outside to inside was also represented with a similar form of rhythmic regularity, this time it gives a implicit clue: because of the precedence in the earlier cue, after Hanshiro is finished outside, he will come back inside to their inner sanctum.

Cue 36 explicitly foretells. The musical information precedes the visual, and is later visually confirmed that Hanshiro has discovered the *yoroi*. Carrying the *yoroi* away, faced by the gunmen, he throws it to

⁷⁵ Lit. lordless samurai.

the ground and performs seppuku. The music ends as he is shot, confirming that the music represents his internal state.

Samurai Rebellion (1967)

Total Length of Music: 0:38:06:07

Duration of film: 2:01:15:14

Saturation: 31.4241%

Number of Cues: 34

screenplay: Shinobu Hashimoto

story: Hariyozuma Shimatsu

Winner of the Fédération Internationale de la Presse

Cinématographique (FIPRESCI) Award at the 1967 Venice Film Festival.

New York Film Festival

Characters:

Isaburo Sasahara: father

Yogoro: son

Ichi: former mistress of Lord Matsudaira and wife of Yogoro

Geki: Matsudaira's steward

Tomi: daughter of Ichi and Yogoro

Tatewaki: friend of Isaburo, guard posted on the outskirts of the village

TABLE 6 *Samurai Rebellion* SMPTE Addresses

Samurai Rebellion.mov			
	SMPTE in	SMPTE out	Duration
1	0 : 0 : 31 : 13	0 : 2 : 35 : 7	0 : 2 : 3 : 19
2	0 : 2 : 35 : 8	0 : 3 : 26 : 21	0 : 0 : 51 : 13
3	0 : 5 : 17 : 17	0 : 5 : 27 : 5	0 : 0 : 9 : 13
4	0 : 5 : 44 : 19	0 : 6 : 57 : 20	0 : 1 : 13 : 1
5	0 : 7 : 10 : 21	0 : 7 : 33 : 4	0 : 0 : 22 : 8
6	0 : 16 : 34 : 19	0 : 16 : 38 : 19	0 : 0 : 4 : 0
7	0 : 16 : 42 : 10	0 : 17 : 56 : 6	0 : 1 : 13 : 21
8	0 : 30 : 27 : 7	0 : 31 : 25 : 19	0 : 0 : 58 : 12
9	0 : 32 : 7 : 17	0 : 32 : 17 : 13	0 : 0 : 9 : 21
10	0 : 32 : 36 : 6	0 : 33 : 7 : 17	0 : 0 : 31 : 11
11	0 : 33 : 54 : 16	0 : 35 : 7 : 13	0 : 1 : 12 : 22
12	0 : 36 : 22 : 20	0 : 36 : 48 : 24	0 : 0 : 26 : 4
13	0 : 47 : 39 : 16	0 : 48 : 31 : 14	0 : 0 : 51 : 23
14	0 : 48 : 31 : 15	0 : 49 : 4 : 16	0 : 0 : 33 : 1
15	0 : 53 : 54 : 23	0 : 56 : 30 : 8	0 : 2 : 35 : 10
16	0 : 58 : 5 : 9	0 : 58 : 35 : 6	0 : 0 : 29 : 22
17	1 : 2 : 23 : 16	1 : 2 : 46 : 4	0 : 0 : 22 : 13
18	1 : 12 : 8 : 14	1 : 13 : 26 : 6	0 : 1 : 17 : 17
19	1 : 15 : 54 : 20	1 : 17 : 33 : 9	0 : 1 : 38 : 14
20	1 : 21 : 0 : 5	1 : 25 : 19 : 16	0 : 4 : 19 : 11
21	1 : 26 : 38 : 3	1 : 29 : 20 : 16	0 : 2 : 42 : 13
22	1 : 29 : 25 : 7	1 : 29 : 34 : 19	0 : 0 : 9 : 12
23	1 : 30 : 4 : 17	1 : 30 : 19 : 3	0 : 0 : 14 : 11
24	1 : 31 : 36 : 15	1 : 32 : 15 : 6	0 : 0 : 38 : 16
25	1 : 35 : 38 : 16	1 : 35 : 46 : 19	0 : 0 : 8 : 3
26	1 : 37 : 13 : 2	1 : 37 : 20 : 15	0 : 0 : 7 : 13
27	1 : 38 : 22 : 13	1 : 38 : 28 : 8	0 : 0 : 5 : 20
28	1 : 38 : 33 : 7	1 : 38 : 44 : 16	0 : 0 : 11 : 9
29	1 : 40 : 6 : 11	1 : 41 : 16 : 17	0 : 1 : 10 : 6
30	1 : 41 : 52 : 18	1 : 44 : 46 : 6	0 : 2 : 53 : 13
31	1 : 45 : 37 : 7	1 : 45 : 44 : 20	0 : 0 : 7 : 13
32	1 : 49 : 28 : 15	1 : 50 : 41 : 12	0 : 1 : 12 : 22
33	1 : 52 : 14 : 14	1 : 53 : 33 : 9	0 : 1 : 18 : 20
34	1 : 55 : 18 : 4	2 : 0 : 58 : 9	0 : 5 : 40 : 5

The Cues

Cue 1 is a percussion sequence for the opening titles. It is the festival drumming for the Inoko Festival and the Suwa Shine Festival. These festival days have special significance in the film; beginning shortly before the festival, two main characters Isaburo and Tatewaki discuss it upon hearing children singing in preparation. In later years, the wedding and death days for both Yogoro and Ichi coincide with festival events. That the characters specifically mention the drumming, as is the case in Cue 21, or in Cue 4, where the viewer is given visual and aural confirmation of the source of the music, means that the rest of the music in the film that has a festival character (see Cues 5, 6, 19, 20, and 21) is ambiguously heard as source music.

In Cue 2, the interplay between the image and the music is evidenced by the shifting musical dynamics accentuating the camera's focus and zoom. This music is heard again as Cue 33, during the duel between Isaburo and Tatewaki. In the first instance, the music is triggered by a cut to the first image in the film: a close-up of Isaburo's blade. In the second case Tatewaki twists his *katana* in its sheath. In both cases, the musical release corresponds to the fatal blow, the first (Cue 2) a straw-dummy, and the second (Cue 33), Tatewaki.

Cue 3 is a type of musical punctuation, a short gesture marking a change in location. Like most cues in the film, this music appears more than once times: embedded inside Cue 12, and once more as Cue 31. In each case, the sound material has been electronically manipulated.

Each instance has a different sound profile. It is transposed, filtered, or both. As a musical place-marker used to localize Tatewaki's outpost, the trigger for each appearance of this music is a close-up of the outpost. In Cue 12, the marker is within a transition: a horseman-messenger brings news of Lord Masamoto's death. The marker informs the viewer that the direction of the news is traveling towards, rather than away from, the village. Later, as Isaburo and Tomi try to pass through on their way to Edo, this musical marker is used once again to illustrate that their journey has begun.

Cue 4 is an unseen diageitic cue. Children singing in the background serve as a spatial-transition from field to outpost, and gives the two samurai an excuse to discuss the upcoming *Inoko* festival and the *Suwa Shrine* festival, events which, in two years time, will mean the end of their friendship as well as the death of Isaburo's son and daughter-in-law. The seemingly insignificant sound of the cue—children singing a simple song—packs a considerable amount of information considering the important role ceremony music plays in the film: Cues 5 and 6 feature festival drumming, Cue 7, the wedding, and nineteen through twenty-one, festival drumming again. In Cue 21, Isaburo asks, “The final Drumbeat?” After this question, this music is no longer used in the film. The release of Cue 4 is attached to Isaburo's statement, “I keep Quiet,” after which it literally becomes quiet in the soundtrack. In this scene, the music entered with the cut, the music exists somewhere in this world. That it should end precisely after Isaburo's statement is highly unlikely. Takemitsu provides a musical silence after the word quiet.

Cues 5 and 6 frame the scene in which Isaburo is forced to accept

Ichi—a discarded mistress of the lord—as bride for his son. In Cue 5, the two samurai reach their destination, and the accompanying drumbeat, mentioned earlier in reference to systems of categorization (see p. 18), matches the actors' walking tempo. In Cue 6, the transition is spatial/temporal. After a close-up on Isaburo's dissatisfied facial expression, the drums carry the film through time into the future, where a wedding is taking place. Although no depicted motion is shown, the same music, which so clearly marked *passage* earlier, gives the same impulse of movement out of the scene and into the next (the same *State* and the same *Function*), but in conjunction with very different visual circumstances: a close-up. Perhaps the precedence established in Cue 5 serves as a preparation for Cue 6, whereby the blend of depicted motion with corresponding movement in the music takes on the larger role of *transition* in the form of the film, thereby justifying the later use of transition without depicted motion. This is also another occurrence in which the drumbeat of the Suwa Shrine Festival can be heard. The ambiguity of the diageitic or non-diageitic nature of this drumming is simply accepted, explicitly mentioned only in Cue 21.

Cue 7, as previously mentioned, is the Wedding scene. Immediately follows the transitional Cue 6, this cue shows a wedding-in-progress, apparently not long after the meeting. The chanting and drumming is firmly embedded within the scene cuts, inside-the-house shots, and further solidifies the musical emphasis on the cut. Up until now, all cues were contained within shots. This changes with Ishi's music, in which the rigidity, or structured nature of the cues' trigger and release then gives way to a softer, more hesitant style of cue placement,

starting with Cue 8.

A new chapter in the music of this film thus begins, as a *biwa*-solo colors Ichi's introductory scene. Excluding two transitions, the musical representation of Ichi dominates the score through Cue 17. In Cue 8, she is seated, and during a zoom, a second after the cut, the solo *biwa* appears. This combination, the camera motion and the change in the sense of musical timing, marks the change in the function of the film-score and its depiction of perspective changes from external to internal. There are more instances of the *Biwa* solo. Her emotional response to Yogoro's statement, "I could never find a better wife," marks the beginning of Cue 11. In Cue 13, Ichi walks outside, and the same music underscores a conversation between Isaburo and Ichi. Before this conversation begins, and with no clear hit-point, the music sneaks in halfway between the first step she takes and Isaburo's line, "Ichi!" In response to Yogoro's decision that Ichi should indeed go back to the Lord's manor, the solo *biwa* cue returns (Cue 15), this time attached to her head movement, as she looks over her shoulder towards the camera. In all, there are nine cues triggered by Ichi. Some of these cues bleed-over and incorporate other elements, namely Isaburo's music; most of the *Shakuhachi* music is his. The first of these was Cue 15, where, in the second-half a prominently featured *shakuhachi* marks Isaburo's entry into the conversation. This music returns later as Cue 30 during the burial of Ichi and Yogoro's by Isaburo.

The last set of cues used to mark Ichi's movements and emotions are the *slide* motive: Cues 9 and 10 are *rage* variants, and Cues 16, 17, and 24, the *despair* variants. In the former group of cues, the somewhat

fuller orchestration featuring *biwa*, in combination with *shakuhachi*, harp, and percussion, is a sharp contrast to the preceding music. The episodic, or dynamic Cues 9 and 10 mark periodic events in Ichi's story, how she came to become the lord's mistress, and why she was later discharged. The cues could also be considered temporal transitions into a flashback, but transitions usually come before the switch, or cross-fade between two scenes. In this case, the rate of activity of the music and activity in the visual sphere correspond strongly, emphasizing the multi-stage event (beating the new concubine) rather than the shift in time. Interrupted when the narrative returns to the local present time, the flash-back music mimics localized action, but as the event is a story in the past, told by an Ichi in the present, the music could either represent either her internal state as storyteller in the present or the music could be considered a hyper-realization of the depicted activity. The answer to this lies in another cue-sequence where this "stabbing" musical gesture literally becomes stabbing. In Cues 25 through 27, this gesture is used to punctuate movements. In stage one, Isaburo demands Ichi's return. Geki's henchmen draw arms. The synchronized movement of the assassins switching to battle position is marked. In stage two, Yogoro reaches for his sword, and the assassins close ranks. Their synchronized first-step is musically marked. The demarcations up to now reflect the potential energy in the setting: the two against a whole regiment. When Ichi grabs a spear and kills herself, everyone is shocked and the sequence is over.

The slide motive (despair variant) is used a total of three times:

Cue 16: after being tricked to come back to the manor by her

brother-in-law, she turns to look back at her baby.

Cue 17: falling down after being forced to consider that her husband and father-in-law will be killed if she does not accept her responsibilities.

Cue 24: her return after being held captive.

Used firstly as accompaniment to the angry-family-gathering as transition in Cue 14, the *shakuhachi* largely becomes representative of Isaburo's defiance and rage. In Cue 15, Ichi is told by her husband to go back to the castle. A close-up on Yogoro is the trigger, and Isaburo shouts "Fool," entering the discussion. As Isaburo makes the two promise never to leave each other, the scene ends and the music ends slightly before the cut.

In Cue 18, a scroll is read, and Isaburo's voiceover is accompanied by *shakuhachi*, giving the scene a defiant tone. This defiance gives way to rage in a cue-complex consisting of two Cues: 28 and 29. After the death of Ichi, Isaburo's reaction to this event is first emotional; drums and over-blown *shakuhachi* accompany a close-up shot of Isaburo's face. After Yogoro (28.5) is stabbed, he rushes over to have a last word. He then begins killing the others (Cue 29). A samurai jumps through a paper wall, and this loud sound snuffs out the music.

Cue 12 is *Transitional Global Commentarial*. Foreboding, this music, with its low pedal combined with the place-marker already discussed in reference to Cue 3 gives a hint to the viewer that the horseman has some bad news and that matters will change for the worse for Sasahara's family. This place-marker also helps clarify the direction of the horseman, who goes into, as opposed to away from, the village.

Cues 19 and 20 both use fragments from the first cue, the former consists of elements from the melodic part of the cue, and the latter repeats the drum-roll elements from the opening title sequence. Perhaps diageitic, this background drumming could be in preparation for the upcoming festival. For nineteen, it also works, similar to Cue 5, to underline motion, but without the *Transitional* quality. In Cue 20, the use is similar to Cue 6. The situation is similar; father and son are both seated. The Transitional element is again lost this time, remaining Static in the scene. That Isoburo can hear the footsteps of an approaching person is evidence that the music is non-diageitic, but perhaps he just has really good ears.

This drumming music stays through the waiting and preparing for battle in Cue 21, and Yogoro mentions that he hears the Suwa Shrine drum. It is barely audible, lightly in the background.

Cues 22 and 23 form a cue-complex. The camera movement towards the house shows the approach of someone. The speed of this movement underscores the nature of this visit: it is someone with sinister intentions. But the camera motion alone does not adequately signal that the approach is sinister. The music supports the *sneaky* quality of the attackers. Attached to the movement of the camera, the music also is quiet, unusually orchestrated (for this film), and ends with the cut back to father and son, further differentiating the difference in place, but not suggesting a transition, but rather progress toward a goal: killing Yogoro and Isaburo. If it were Ichi returning alone, then the music would not be so.

Already mentioned, the place-marker from Cue 3 returns as Cue

31. Isaburo must now face his best friend in battle. The pitch-shifted marker has been transposed down, is slower and darker.

As Tatewaki considers the fight, a solo flute accompanies their chat, triggered by a reaction shot of Tatewaki, following Isaburo's line, "For he (Tatewaki) will become your foster father and raise you." It ends on a cut after Tatewaki says, "I'll win without fail."

Referencing Cue 2, Cue 33 is a type of confrontation music. With their hands on swords, ready to begin, the music is triggered by a close-up on Tatewaki. The wind noise and drum-roll is the same as in cue two, the scene in which they, as samurai living in times of piece, practice swordsmanship with straw figures.

Diving into the grass triggers Cue 34. The last in the film, it is Isaburo's last-stand against the attacking enemy, a variation of Cue 29.

4.5 Akira Kurosawa

The two films of Kurosawa scored by Takemitsu, *Dodes'kaden* (1970), and *Ran* (1985) are exceptional in that they were compositional services more than collaborations as far as Takemitsu was concerned. In *Something Like an Autobiography*, Kurosawa writes:

From the moment I begin directing a film, I am thinking about not only the music, but the sound effects as well. Even before the camera rolls...I decide what kind of sound I want. In some of my films, such as *Seven Samurai* and *Yojimbo*, I use different theme music for each main character or for different groups of characters.⁷⁶

Earlier, in reference to his time working with composer Fumio Hayasaka, he writes:

I changed my thinking about musical accompaniment from the time Hayasaka Fumio began working with me as composer of my film scores. Up until that time film music was nothing more than accompaniment—for a sad scene there was always sad music. This is the way most people use music and it is ineffective. But from *Drunken Angel* onward, I have used light music for some key sad scenes, and my way of using music has differed from the norm—I don't put it in where most people do. Working with Hayasaka, I began to think in terms of the counterpoint of sound and image as opposed to the unison of sound and image.⁷⁷

This statement suggests a relative inflexibility in film-music placement, as well as a preconceived idea of what the musical content could be. He would request a “Mahler sound,” or *The Girl from Aruba*, or other classical compositions he already knew.⁷⁸ While Kurosawa clearly imagines music as themes belonging to characters, Takemitsu imagines a composite nature of the characters, settings, and the sound-world they occupy, in order to form a unique sound for each film. Unusually, there were two recording sessions. Kurosawa wanted to hear the music before he gave his final approval. He did not approve, so changes had to be made, and they had to go ahead with a second version and a

⁷⁶ Akira Kurosawa, *Something Like an Autobiography* [Gama no abura.], 1st Vintage Books ed. (New York: Vintage Books, 1983) p.197.

⁷⁷ *Ibid.*, p.97.

⁷⁸ 4-1-2001, Shin-Ichiro Ikebe, Tokyo.

second session.⁷⁹ After *Ran*, they never worked together again. After the first screening of the final cut, Takemitsu made clear his dissatisfaction to Kurosawa, and hinted that this would be their last collaboration.⁸⁰

Royal S. Brown writes: "Takemitsu's score for...*Ran*...mixes the timbres, melodic patterns, and spacious textures of Japanese music with a more Western brand of symphonism,"⁸¹ and this score is mentioned again, in an interview with David Raksin. Raksin says:

In *Ran*, Tôru Takemitsu did a wonderful thing, which I have wanted to do all my life: a place where there's extreme, dreadful violence, and what is this music talking about? It's talking about the underlying sadness of what will remain on the battlefield after all these great heroes have left. It evokes that thing which is a kind of intrusion of reality into that world of self-deception.⁸²

***Ran* (1985)**

the main characters:

Lord Hidetora: father, nearing the end of his life

Taro: eldest son, wears Yellow

Jiro: second son, wears Red

Saburo: the good son, wears Blue

Troops of Fujimaki, Saburo's father-in-law wear White, and those of

⁷⁹ Ibid.

⁸⁰ 7-3-2001, Maki Takemitsu, Harajuku, Tokyo.

⁸¹ Royal S. Brown, *Overtones and Undertones : Reading Film Music* (Berkeley: University of California Press, 1994), p. 237.

⁸² Ibid., p.287.

Ayabe's wear black⁸³

Lady Sué: wife of Jiro, killed by order of Kaede

Lady Kaede: wife of Taro, and later, the wife of Jiro

Kyoami: the jester

Tsurumaru: blind flute player, brother of Lady Sué

Total Length of Music: 0:39:05:21

Duration of film: 2:35:36:23

Saturation: 25.1243%

Number of Cues: 45

⁸³ According to the costume designer Emi Wada, the color-coding was used to make the differentiation of the characters easier for Westerners to discern. "The Eternal Triangle Anna Asp, Emi Wada, and Christopher Doyle," a talk moderated by Peter Cowie, February 14, 2005, Berlin Talent Campus, Haus der Kulturen der Welt.

TABLE 7 Ran SMPTE Addresses

Ran.mov			
	SMPTE in	SMPTE out	Duration
1	0:0:10:3	0:1:49:1	0:1:38:23
2	0:1:56:0	0:2:33:18	0:0:37:18
3	0:2:33:19	0:2:44:3	0:0:10:9
4	0:4:55:9	0:5:18:19	0:0:23:10
5	0:23:56:1	0:24:13:3	0:0:17:2
6	0:28:36:3	0:28:50:1	0:0:13:23
7	0:28:51:9	0:29:15:14	0:0:24:5
8	0:31:25:6	0:31:46:19	0:0:21:13
9	0:36:52:11	0:37:6:2	0:0:13:16
10	0:40:45:1	0:40:56:5	0:0:11:4
11	0:40:56:6	0:41:18:12	0:0:22:6
12	0:41:43:10	0:43:4:13	0:1:21:3
13	0:47:18:14	0:47:31:19	0:0:13:5
14	0:49:8:9	0:49:24:17	0:0:16:8
15	0:49:58:10	0:50:7:18	0:0:9:8
16	0:50:36:11	0:50:58:19	0:0:22:8
17	0:56:11:0	0:56:19:6	0:0:8:6
18	0:56:19:7	0:56:41:17	0:0:22:10
19	0:58:58:15	1:4:24:20	0:5:26:5
20	1:6:54:19	1:8:19:10	0:1:24:16
21	1:8:22:12	1:10:10:5	0:1:47:18
22	1:10:10:6	1:10:20:2	0:0:9:21
23	1:10:20:3	1:14:28:0	0:4:7:22
24	1:20:36:20	1:21:43:16	0:1:4:21
25	1:49:32:18	1:49:52:22	0:0:20:4
26	1:53:22:2	1:54:4:1	0:0:41:24
27	1:54:52:10	1:55:2:7	0:0:9:22
28	1:56:5:11	1:57:8:3	0:1:2:17
29	1:57:8:5	1:57:24:14	0:0:16:9
30	1:57:32:3	1:58:46:15	0:1:16:12
31	1:59:57:12	2:0:57:23	0:1:0:11
32	2:1:39:6	2:1:49:10	0:0:10:4
33	2:2:29:12	2:2:49:5	0:0:19:18
34	2:5:35:16	2:5:57:17	0:0:22:1
35	2:6:4:17	2:6:15:11	0:0:10:19
36	2:10:26:9	2:10:34:14	0:0:8:5
37	2:12:27:10	2:13:3:17	0:0:36:7
38	2:15:52:22	2:16:4:24	0:0:12:2
39	2:16:31:7	2:21:5:10	0:4:34:3
40	2:25:51:9	2:26:34:7	0:0:42:23
41	2:26:49:10	2:27:57:22	0:1:8:12
42	2:29:7:13	2:29:19:15	0:0:12:2
43	2:29:20:0	2:30:59:0	0:1:39:0
44	2:31:29:11	2:32:11:20	0:0:42:9
45	2:32:14:10	2:33:45:22	0:1:31:12

The Cues

The opening three cues are a cue-complex, dynamic cues moving from an abstract choreographed sound-world to the sound of reality. At the opening, there is a hit on Kurosawa's name. Helping to move from text to picture, the music glides from the text to a sequence of portraits of the three sons on horseback against a green, mountainous backdrop. The next musical phrase ushers in the entrance of atmospheric sound: a gentle, low-ambient rustle of a sound in the picture, achieved by a gap in the music between phrases. Disappear at various moments, in the first instance, it brings one into the sound world. Its second disappearance provides the viewer the information as to why the horsemen are assembled: to hunt wild boar. A suspense element is achieved through the delicate orchestration—the high strings, the arching, hesitant, and brittle shape of the phrase gives the scene a sense of musical non-activity, coupled with visual inactivity. The portraits actually look like paintings.

Cue 2 contrasts this inactivity. A hunt begins, and here, the sounds of the natural world are musically depicted. The flute *is* the squeal of the horse, and the trampling *is* the drum, a sort of heightened, hyper depiction.

Then, after the hunt, the men sit. A simple beating drum accompanies, and sounds like it is in the scene, far away, and the dialogue begins.

The Storyteller's fantasy music in Cue 4 interacts with his motions. Within two stages, the different directions of his glance are musically answered. Takemitsu uses the pantomime gesturing of the jester to

structure this cue around the riddle, ending before the jester's monologue.

Cue 5 is a classic transition, bridging one setting to another, commentarial because it features the main motive from the upcoming battle scene.

Cue 6 shows who shot Kyoami's attacker. Presumably, the music underlines the strength that Hidetora still has, puts a sense of righteousness to his crime, and introduces the musical elements for future pre-war scenes (see Cue 14).

A song making fun of lord Taro is sung by Kyoami on screen. To emphasize that the new lord can hear this song reaches his private chamber, the cue is repeated and the song is sung again, even more boisterous and louder than before (Cues 7 and 8). The change in perspective helps give continuity to the scene by illustrating that the events happen consecutively.

Cues 10 through 12 are the Buddha cue-sequence. In Cue 10, the Buddha shrine is decorated with metal music. This is followed by a Buddhist song sung by Kaeda, who, interrupted, begins a conversation with Hidetora. Fragments from the Buddha-shrine music (as are fragments of the upcoming battle music) are interspersed in their dialogue, in which he begs for her to hate him for killing her family and burning down her castle. It would make his remorse easier to bear.

Hidetora waits until the gates are closed and he is out of sight from his son before he falters, stepping back, losing his balance. This triggers Cue 13, a music of weakness that will be seen again in Cue 44; Tsurumaru, who makes the same gesture, triggers similar flute music.

Compared with the strength shown in Cues 27 and 33 (both melodically *rising*, as opposed to *falling*, gestures, both accompanied by percussion) shows a consistency in setting motion to music.

Cues 14 through 16 are a cue-complex, showing different stages in the gathering of troops. This is the preparation for the battle in stages, marking the castle, going outside, and waiting outside. Also in Cues 26, 27, 29, 33 through 36, and 38, all with the same scenario, troops prepare for various battles, and the application of the music, *taiko* or timpani (or both), marks in this first cue-complex, respectively: a shot of the castle, the shout “Open the gates!” and, finally, the last horseman to leave the frame. After the horses leave the frame, foot soldiers run by. The sound contrast is strong; the thunderous roar of the horses is juxtaposed with the quasi-chirping, shrill high-pitched sound of the foot soldiers. In the next scene, as Hidetora sits in the desert, a similar sound—this time insects—fills the environment.

In the next grouping, there is a similar correspondence; visual events or motions trigger the cues. These are, in order: the reaction of the sleeping red army to the approaching blue army, Jiro grabs his sword while rising, opposing horsemen enter the frame, the commanding soldiers rise to their feet, On horseback, they break away away from the troops to gain a better view, Jiro says, “Vulture! He smells blood,” and they turn around their horses, a cut to the assembling red army, and, lastly, a cut to the red army's command to attack.

In Cue 17, the jester begins to tell another mocking story, but the lord strikes him and ends his monologue. Crying in Cue 18, the jester is accompanied by a gloomy atmospheric sound, a sort of musical

coloring of the darkened sky.

Over a six-minute period, neither dialogue nor effects are heard. Cue 19 is *Static*, meaning the character of the music and its relation to the picture stays the same. It does not become remains distant and does not provide emotional emphasis or particularly noticeable hits. At no point is there a blend, a correspondence that brings the image and music together. The tempo of the staged action and the tempo of the music are not the same. The lengths of the shots also do not synchronize with musical events, changing the flow of perceived time. This cue is timeless in that the flow of events is awash with a music that drowns a sense of passing. The emphasis on the impersonality of the events comes from the initial "in"; attached to a shot of the moon, as opposed to Lord Hidetora or one of the warriors, the fact that Takemitsu avoids Lord Hidetora's faltering step as "hit" immediately preceding, pushes the emphasis upwards, towards the heavens, and away from the battle itself. However, bringing the film back to a normalcy, the cue ends as a gunshot kills a horseman, and the music (and the horseman) are both snuffed out together.

Battle scenes and fire-music constitute Cues 20, 21, 23, 41, and 42. A short transition interrupts Cues 21 and 23, in order to show a transition; Saburo is coming. These cues have mostly the same elements, tremolo strings (also found in *Black Rain*, Cues 1 and 2), a timpani roll, some flute exclamations.

After a reaction-shot of Hidetora contemplating suicide, he rises to his feet, which then cuts to Hidetora walking through the soldiers. Jiro is ordered to the tower, and lastly, the black army invades. The division of

events into smaller musical fragments affects the flow of events by highlighting important information—turning points (Cue 21), where Hidetora rises to his feet and evacuates the burning castle; gestures of losing (Cue 22), symbols of losing (Cue 23)—in the battle. The way the cues end are, however, just as important in changing the flow and preparing for effective re-entry. In Cue 20, in order to highlight Hidetora rising to his feet, the music cuts out on a shot of him seated after soldiers are seen departing. The rest of the cues are interrupted by cuts.

The flute takes on the role of the wise fool. In Cue 24, hearing a blind man who is actually the son of a lord that Hidetora killed, causes an unexpected reaction: he falls through a door.

After the longest period of musical absence in the film, Cue 25 appears. Seeing the ruins of their former castle, Sué attempts to show her blind brother Tsurumaru. As he turns around and around asking, “Where, where?” she lowers her head, and the music enters, a soft *Transitional* string sequence that that dove-tails into the next scene, a dialogue between Hidetora and Kyoami.

Cues 28 and 30 both use a simple drumbeat, like the beating of a slow heart. A sort of inside music, this veiled drum sound becomes unveiled after the men go outside. Cue 28 is transitional. The tempo of the movements of the samurai is referenced by the music, whose regularity adds an extra force behind their movements. In Cue 30, the stasis of the scene, a conversation between Kaede and Jiro, gives emphasis to the power Kaede has over Jiro.

Recognizing Sué and the damage Hidetora has done, the lord agonizes. Under music that sneaks in under the sound of wind, Cue 31,

a low string-pedal (the same one from the “fire” music), and the “folly” element from the jester’s riddle, Hidetora reflects aloud that there used to stand a castle here. The flute enters after Sué becomes visible.

Running away from Kyoami, Hidetora has lost his mind, and the music from the previous cue continues. These two cues form a cue-complex.

The gaze of the father leads the others to gaze upward. Like the jester’s riddle sequence (see Cue 4), Cue 37 also emphasizes a shared experience; their choreographed movement is musically represented in the story with a sort of paradise music as they look into the sky as the effect is emphasized by the addition of reverberation on the voices, making the scene other-worldly.

The second battle-scene, Cue 39, uses a mixture of the “fire” music and elements from Cue 19. The entrance is covered and the music is revealed when there is a break from the action, a change in the perspective. The main difference is the audible foley; the background noise and the hit on Jiro towards the end gives an added dramatic push, and the scene functions more like a typical battle scene, losing its *Decorative* status and become *Illustrative*.

In Cue 40, a fragment from Cue 19 is heard during Hidetora’s embrace of Saburo, the original battle theme. The sound is then squelched by a cut to swarming troops.

Cue 43 is funeral march. A quote from Mahler accompanies. Regarding this scene, Fritz Göttler writes, a little sarcastically, using Lord Hidetora to represent Kurosawa: “*Ran*, the whole nightmare of the slaughter at the castle: that looks today like a step back. Takemitsu

must have had to give way to Kurosawa, the old man with his Mahler-delirium, no longer able to communicate with others."⁸⁴

Tsurumaru's walking stick falters and he nearly falls into a chasm. As he knocks a picture of Buddha into the moat, flute music begins. Similar to Cue 24 (it sounds like a simple continuation of the melody Tsurumaru played for lord Hidetora), its context is also similar. In Cue 24, the solo flute passage was a respite from the preceding battle music. After Hidetora surprisingly survives the battle, he walks into the wilderness untouched by the soldiers. The raw simplicity of the flute music that follows (as a sort of closing theme), has a direct parallel in its later use as Cue 44, where, after another battle scene and funeral march, the music returns as a coda. The main difference between the two cues is the respective diegetic/non-diegetic use, but if one can say that the flute represents folly and foolishness (as its previous use would suggest), then the highlight on Buddha's image as the penultimate shot of the film inherits the signification or meaning from the previous cue. There was a Buddha music cue, Cue 10, a glitzy, golden-sounding piece of music—a more hopeful sounding music—but it does not return. Hidetora's faltering step seen in Cue 13 can also be considered related to this cue. A device used frequently by Takemitsu in other films like *Samurai Rebellion*, the attachment of a musical cue to the moment a person loses their balance effectively illustrates an internal state of despair, by attaching the cue to physical movement.

⁸⁴ Volkmer, Traum - Fenster - Garten : Die Film-Musiken von Takemitsu Tôru, Gespräch über das Sehen, p.34.

The end credits are a simple repetition of the music from the first battle scene, but, at the end, Takemitsu uses a device heard before in *Harakiri*: an unexpected fragment from another cue as the very last gesture. Taken from Cue 3, this simple drumming was heard during lord Hidetora's last peaceful sitting with all three sons. In the beginning of the film, this was meant to be diegetic, heard in the scene. At the end, it becomes a memory.

4.6 Conclusions

Takemitsu seeks moments that blend well into the architecture of the scene in terms of its sound, look, and pacing. Unobtrusive, the musical placement provides a strong emphasis to chosen elements. Especially in *Black Rain*, Cues 13 and 14, the “hair” and the “jumping fish” scenes, these cues are fluidly embedded, elegantly timed, and understated. They are two “personal” cues, strongly identifying with a character through placement. In both cases, the trigger and release clearly identify the music as belonging to a character. Also, the music content supports the differentiation, contrasting the aunt's death with the niece's resurrection.

Sometimes, there are direct correlations between picture and music concept. A tremolo-fire correspondence is seen in both *Black Rain* (Cues 1 and 2) and *Ran* (Cues 20 and 21).

In nearly every film used in this study, there are rituals with musical elements, chanting, singing, chiming, drumming, etc. Their inclusion in a consideration of film-music cues is important because, sometimes, as is the case with the festival drumming in *Samurai Rebellion*, the large-

scale measurement of time (showing the passing years) is a backdrop giving breadth to the story as it unfolds over a couple years. However, as this music doubles or interacts with the depicted elements, the drumming takes on a wholly new significance. The “I keep quiet” release in Cue four is a clever interplay between the musical sound and the theatrical drama, Takemitsu seeking a place to end the music other than the cut.

In *The Ceremony*, the central element of the ritual is clear; the film centers around the wedding and funeral ceremonies, but as the ceremonies change, and the times change, the only elements to remain the same are essential; the depravity of the family, and the impotence of the protagonist. The former is shown through actions, the incest, the murder, the corruption, and the latter, through the music. No matter what happens around Masuo, the same music drowns out the outside world. He desperately seeks to hear the voice of his dead brother, but all he hears is this sound. He would rather be dead.

Transformations:

In *Gonza*, a simple children's song becomes a lover's lament at the end. In *Samurai Rebellion* and *Black Rain*, the representation of character emotional response unfolds as the story unfolds, becoming ever more personal. When Hanshiro says “throw off the shackles of convention!” the film-music loses its form-related identity, and becomes more associated with human response. If the opening is a first chapter, whose music highlights clarity in form, then the rest of the film runs as follows:

Chapter 2: the realization that people are emotional and have a

breaking point.

Chapter 3: that the consequences of their arrogance and impossible expectation

Coda: seems to portray the message that those with the power indeed get away with murder. Life is unfair.

In *Samurai rebellion* (but in other films as well) the division of the film-music is very clearly appropriated into areas where representation is predominantly from the point-of-view of single persons or elements.

Black Rain is also similarly structured, beginning from an “outside” perspective (the foreboding atmosphere of the day), later coming closer (fire), and, eventually internal (the rest of the film). Through simple characterization by means of instrumentation or similarity of gesture—see Ichi's falling, or the faltering step in *Ran*, it can be made quite clear.

In *Harakiri*, the story is told largely in flashbacks, and the music helps smooth the transitions in space and time. Conditions and actions provide more of the reasoning behind music placement in *Harakiri*. Music is additionally here used as representation of emotion or motion, as well as a means to clarify form. About the use and placement of music Kobayashi said that Takemitsu always considered the theme, the placement, which music, and whether music would destroy the sense of reality in the images.⁸⁵ The concept of form-building through repetition is as apparent in *The Ceremony*, as form-building through development is to *Harakiri* or *Black Rain*.

⁸⁵ Hoaglund, *Conversation with Kobayashi Masaki*, p.390.

Form-building through progression can be seen in *Gonza*; the children's song Cues 2 and 36 undergoes a transformation in Perspective in order to make more poignant the loss of Gonza by making it personal and private. Repetition is the single strongest tool in establishing a form. The musical form and the film's form counter one another and establish a flexible symmetry and hierarchy.

Association through instrumentation can be seen in: *Samurai Rebellion*, Ichi's *biwa* (person), *Ran*, Lord Hidetora's flute (condition), and *Harakiri*, Hanshiro's *biwa* (motion), showing how flexible an association can be, and how association can be partly dependant on placement. In all cases, the music acts as an anchor, cementing specific sounds with specific images. Consistency in instrumentation is important in all three cases, as is consistency of attachment.

Whether a character or a mood is evoked depends on the placement of the cue and/or the prior use of the cue. When the associative qualities are clear enough, then the association is maintained, even if the representational qualities of the music are at odds with the depicted image. This can be seen most clearly in films of an experimental nature; less commercial oriented films like *The Ceremony*, that do not employ traditional film-music codes as far as harmonic language or musical style are concerned, instead use regularity and clear visual attachment (admittedly another type of familiar film-music device) to help give an internal logic to the structure of the music.

5 Ending

Takemitsu's prodigious film-score output illustrates how important the medium of film was in his life and work. In an interview with Karsten Witt, he said,

I write film-music because that is how I earn my income—that is clear. But I also simply love films! Film is still an important medium for a composer. Sadly, the film business has become so commercial, and the way in which music is used is, in my opinion, not very good. But, to write music for film is very healthy for a composer. Sometimes the life of a composer is pretty unhealthy: he is closed-out from other people, secluded. That is not good! To collaborate with people with other ideas is very important. The composer is like an actress—very pretty—but perhaps no great actress! A good director can make her into a great actress, and a big star! And so I am waiting for a good filmmaker to make me into a good film-composer!⁸⁶

More than one hundred of Takemitsu's scores exist, and these products of numerous collaborations with filmmakers reveal a composer with a stylistic flexibility and an aesthetic that retains a sense of individual compositional identity within the constraints of a medium in which the parameters of style and instrumentation, along with logistic and time constraints, are often dictated by external artistic and financial constraints of a film production.

It is an unmistakable sense of timing that Takemitsu developed, as identifiable as a harmonic or melodic language, that most characterizes these film-scores. A preference for subtle musical entrances, combined with entrance points that are often out of synch

⁸⁶ Volkmer, *Traum - Fenster - Garten : Die Film-Musiken von Takemitsu Tôru*, p.103. interview with Karsten Witt, Konzerthaus Wien, 11.04.1993.

with the edit points of the film means that, instead of covering scenes from start to finish, Takemitsu often chose to attach a musical cue's starting point to other sorts of activity, like an actor's subtle change of expression. Numerous examples of this procedure across the spectrum of his films illustrate an approach in cue placement that reveals an underscored logic and simplicity. At the same time, the resulting scores are so varied and incorporate so many musical styles and approaches that it is hard to pin down an absolute aesthetic that governed his compositional process. The categorization system described in this work highlights the attachment and integration of music onto film, and shows how film-music can be discussed purely on these terms. Takemitsu enhanced films with suggestive and responsive music, offering interpretational direction while supporting the film's overall structure. The radical way in which Takemitsu collaborated is one of his main contributions; with the clout to make suggestions in both pre- and post-production phases, he was able to experiment and develop his keen sense of musical timing. He also had the fortune of composing scores during one of the most fruitful periods of Japanese filmmaking. The reviving interest in cinema from this period means that eventually all of these works will most probably be reissued, thereby making the full scope of Takemitsu's film-score output available.

APPENDIX I

The main purpose of this appendix is to provide an overview of the various systems of film-music classification from various texts. This first section

I. from Lissa's *Ästhetik der Filmmusik* (1965)

S. Eisenstein

Eisenstein developed the *Theory of Synchronicity* (1928) and proposed the following classification:

1. Natural Synchronicity, in which the sound belongs to the subject (for example, the sound of a frog (ribbit!) paired with the picture of a frog, or the click-clacking of the wheels on a train paired with the picture of a train etc.),
2. Artificial Synchronicity, in which the structure of the sound in motion, rhythm, color etc. corresponds to the picture.
3. Chronophony, the correspondence from sound-color and light in film.

Additionally, he uses musical terminology to describe visual elements: metric montage for proportions, and rhythmic montage for accents, tonal montage, modulation of light, polyphony of the picture, etc.

He identified a film score, in which there are six cooperating elements in every frame, and form a multi-voiced complex:

1. The "factor" of the picture, an establishment of its "climate."
2. Concrete visual elements.
3. Color, which means its color-effect within the black-white palette.
4. Auditory elements.

5. Motion elements.
6. Emotional elements.

A. Andrejewski

A somewhat similar classification is found in *Structure of the Sound-Film* (1931).

1. Natural Music, in which the actual source of the sound is shown in the picture.
2. Imitative Music, when this scenario involves music (as opposed to sound), then there is a musical "handling" of non-musical events.
3. Illustrative Music, which Lissa attests that there is no real distinction between categories two and three.
4. Musical Symbols: no direct relation to the content of the picture, but helps in the understanding of the picture content.
5. Independent musical fragments that operate outside of the story.

R. Spottiswoode

(1935)

1. Imitative music stylizes concrete sound.
2. Commentary, produces a certain relationship between the viewer and the picture.
3. Emphasizing, underlines the picture contents.
4. Contrasting, the music expresses an opposition to the image.
5. Dynamic, where the rhythm of the music underlines the movement of the image.

J. I. Joffe

From *The Synthetic Contemplation of Art and Sound Film* (1937).

1. The music forms a union with the picture; the music underlines and

completes the picture. The editor calls this a “synthesizing function.”

2. Music interacts with the picture, but keeps its independence.
3. Music intertwines itself with the picture.
4. Music interacts against the content of the picture.
5. Music functions as a connector between pictures.
6. Music is a symbol or metaphor.
7. Music correlates with the soundtrack (literally: noise).
8. Music informs the location and time of the story line.
9. Music creates the mood.
10. Music comprises the background, out of which other auditory appearances emerge.

The *degree* of activity in the music is an important criterion within this style of categorization.

Béla Balázs

Around the same time came the first systemization of Béla Balázs.

1. Illustrative music brings a supplementary characteristic subject shown in the picture, similar to an illustration in a book.
2. Objective music imparts some of its own ideas, pushes the story line forward.
3. Music is the subject of the conflict in the tale and the basis of the script.
4. Dramaturgical music forms the undertone of the story line, and can be interpolated as an inset to the story or can characterize something that cannot be shown in the frame.

P. Schaeffer

From *L'élément non visuel au cinéma* (1946).

1. When the visual elements have the more important function, the picture masks the music; the music forms an unclear background. Its main function is the neutralization of the sound spectrum, meaning the isolation of the viewer from ambient noise. In this role, the music fulfills no namable dramaturgical function.

2. The music can, however, mask the picture, namely when it constitutes the focal point of the scene and when the picture only serves to motivate and comment on the music through visual means. This is the case when music is the subject of the scene.

3. Music and picture do not have to go hand-in-hand; each can offer something else, and this results in a specific music-film chord. Whereas points one and two deal with "masking" functions, this is in effect a type of contrast.

4. Synchronicity (synchronized sound) is ... a form of transfer of motion and the rhythm of the picture to the sound structure. From two senses (sight and hearing) begets the same quality of form, a doubling, or type of unisono.

5. When the musical and visual order of events have the same value, a third and this quality emerges from their cooperation introducing a new quality in the picture.

V. Bor (1946)

He reduced all of the functions of music into two categories:

homophonic, in which the picture is a quasi "melody," and the music functions as accompaniment, and polyphonic, in which the music is independent from the picture, occasionally even going against the

picture.

S. Kracauer

From *The Theory of Film* (1960).

1. Music as commentary, illustration, or “background.”
2. Music in contrast with the picture, almost counterpoint.
3. Incidental music, in its “natural” role.
4. Music as fragment of a concert or opera.
5. Music as integral part of the environment in the story-line
6. Music as axis of the film (example: film-opera).

J. Plazewski

From *Jezky filmu* (1982).

1. Seen.
2. Not seen (transcendental music), which breaks down into three sub-categories:
 - a. Imitative, musical stylization of noise.
 - b. Illustrative, content of the scene or the movement of a character is underlined.
 - c. Autonomous, belongs to the film, but is at times placed antithetically.

Although Lissa criticizes this author as superficial and imprecise, not exhaustive, his system is interesting and certainly worth noting.

Tschermuchin

1. A sound that explains a situation.
2. Sound-as-background.

3. Sound as cause of the story-line.
4. Sound that "fights" with other auditory elements.
5. Sound as cause of a decision.
6. Sound as symbol or idea.
7. Sound as factor of the dramaturgy.

Z. Lissa:

1. As illustration.
2. Underpinning motion.
3. Musical stylization of noise.
4. Music as representation of the depicted space.
5. Music as representation of a depicted time.
6. Deformation of sound material.
7. Music as commentary in film.
8. Music in its natural roll.
9. Music as expression of the psychological experience.
 - a. Music as a sign of perceptions.
 - b. Music as means of representing memory.
 - c. Music as reflection or figment of the imagination.
 - d. Music as means of exposing dream contents.
 - e. Music as means of exposing hallucinations.
 - f. Expression of feelings.
 - g. Music as act of volition.
10. Music as basis of empathy.
11. Music as symbol.
12. Music as a means of anticipating story-line content.

13. Music as unifying formal factor.
14. Multi-functional and stratification of film-music.
15. The functions of sound-effects.
16. The function of dialogue in film.
17. The function of silence in film.
18. The dysfunctional assignment of the audio-visual strata.⁸⁷

II. Other Texts

Other, more recent texts have also dealt with the issue of classification. Norbert Jürgen Schneider, in his *Handbuch Filmmusik* (1990) lists the functions of film-music:

1. Production of atmosphere.
2. Setting signs.
3. Illustration of motion.
4. Integration of the picture.
5. Acoustic depiction of picture-content.
6. Depiction or amplification of emotion.
7. Creation of epic proportions.
8. Form-forming.
9. Negotiate societal contexts.
10. Establishing group-feelings.
11. Evocation of historical time.
12. Idealization.
13. Inspiration and animation.

⁸⁷ Lissa, *Ästhetik Der Filmmusik*, pp. 9-19, 102-114.

14. Removal from reality.
15. Caricature and parody.
16. Commentary.
17. Elevating the incidental.
18. Making a statement of place.
19. Adding dimensions to a person.
20. Physiological conditioning.
21. Collectivizing reception.
22. Establishing a room's feeling.
23. Transferring text content.
24. Modifying visual attentions.
25. Making the reception of time relative⁸⁸

In her article *Film-music and New Music*, Helga de la Motte-Haber proposes her own criterion for film-specific composition, in which music:

1. Supports physical presence in a particular place.
2. Stylizes.
3. Connects the perceptual-psychological functions...and syntactical functions.

Provides an expressive clarity, stylistic arbitrariness, an easing of the reception of the pictures, and above all, film-music loosely joins, formally removes a hierarchy...allows the music to be cut without

⁸⁸ Schneider, *Handbuch Filmmusik* pp. 67-68.

becoming pointless.⁸⁹

Pauline Reay's *Short Cut*, the following is quoted:

...Aaron Copland offered a useful summary of the functions of music in film by suggesting five general areas in which film music serves the screen: (i) it conveys a convincing atmosphere of time and place; (ii) it underlines the unspoken feelings or psychological states of characters; (iii) it serves as a kind of neutral background filler to the action; (iv) it gives a sense of continuity to the editing; (v) it accentuates the theatrical build-up of a scene and rounds it off with a feeling of finality.

She further describes Claudia Gorbman's seven principles of the composition:

1. Invisibility: the technical apparatus of non-diegetic music must not be visible.
2. Inaudibility: music is not meant to be heard consciously. As such it should subordinate itself to dialogue, to visuals, that is, to the primary vehicles of the narrative.
3. Signifier of emotion: soundtrack music may set specific moods and emphasize particular emotions suggested in the narrative, but first and foremost, it is a signifier of emotion itself.

⁸⁹ Helga De la Motte-Haber, *Film und Musik : Fünf Kongressbeiträge Und Zwei Seminarberichte*, Bd. 34 (Mainz ; New York: Schott, 1993), pp. 29-30.

4. Narrative cueing: (a) referential/narrative—music gives referential and narrative cues, for example indicating point of view, supplying formal demarcations and establishing setting and characters, (b) connotative—music interprets and 'illustrates' narrative events.
5. Continuity: music provides formal and rhythmic continuity—between shots, in transitions between scenes, by filling gaps.
6. Unity: via repetition and variation of musical material and instrumentation, music aids in the construction of formal and narrative unity.
7. A given film score may violate any of the principles above, providing the violation is at the service of other principles.⁹⁰

From Jeffrey K. Ruof's essay *Conventions of Sound in Documentary*, he writes in reference to documentary film:

...the function of music in the narrative structure of these films appears quite similar to that of music in classical Hollywood cinema. Music provides continuity, covers up edits, facilitates changes of scene, provides mood, offers entertaining spectacle, allows for narrative interludes and montage sequences, and comments on the action.⁹¹

Using the first battle scene in *Ran*, for example, in terms of some of the systems:

Joffe: 3, the music intertwines itself with the impact of the picture.

⁹⁰ Pauline Reay, *Music in Film: Soundtracks and Synergy*, Vol. 21 (London; New York: Wallflower, 2004), p. 135.

⁹¹ Rick Altman, *Sound Theory, Sound Practice* (New York: Routledge, 1992), p. 228.

Tschermuchin: 6, sound as symbol or idea, if only because the other categories are somewhat more concrete. Number six catches all 'non-passing' varieties.

Balázs: 4, 'Dramaturgical' music that forms the undertone of the storyline.

Schaeffer: 3, where the film and the music each offer something different, resulting in a 'chord.'

Plazewski, transcendental, antithetically opposed to the depicted action.

Tschermuchin: 2, sound-as-background.

Lissa: 10, Music as basis of empathy.

Schneider: 14, a removal from reality.

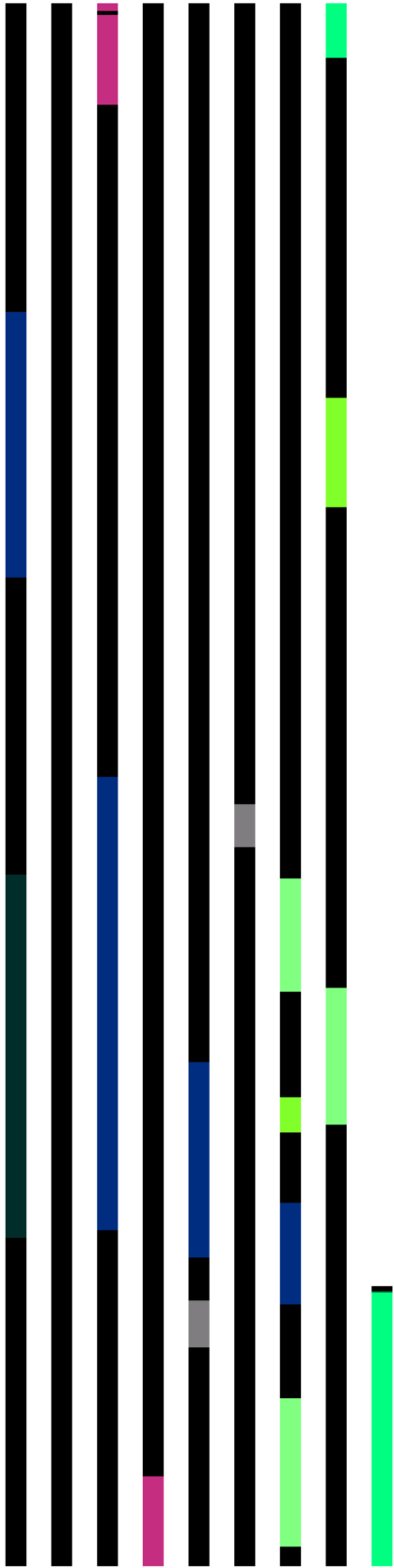
APPENDIX 2

This is a complete listing of all cues in fourteen Takemitsu film-scores. The columns show: cue number, RGB color-code (0-255), system (State, Perspective, Function), and set number (SPF). This data, in conjunction with the SMPTE address tables found in the film analyses, makes possible the mapping of the musical passages onto a one-plane matrix (found after each cue list). This matrix allows for an overview of the cue's structure and exact location.

Cue List

Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
Black Rain									
1	0	45 42	Transitional	Global	Commentarial	202	5607	11922	6315
2	0	45 128	Transitional	Global	Illustrative	201	17060	21636	4576
3	0	45 128	Transitional	Global	Illustrative	201	59694	67557	7863
4	196	45 128	Dynamic	Global	Illustrative	101	79116	80696	1580
5	196	45 128	Dynamic	Global	Illustrative	101	80748	82427	1679
6	128	125 128	Static	Local	Illustrative	011	111639	112410	771
7	0	45 128	Transitional	Global	Illustrative	201	113187	116559	3372
8	128	125 128	Static	Local	Illustrative	011	147223	147989	766
9	128	255 128	Static	Internal	Illustrative	021	162126	164673	2547
10	0	45 128	Transitional	Global	Illustrative	201	166317	168084	1767
11	128	255 42	Static	Internal	Commentarial	022	169323	169916	593
12	128	255 128	Static	Internal	Illustrative	021	171737	173671	1934
13	128	255 128	Static	Internal	Illustrative	021	196419	198782	2363
14	128	255 42	Static	Internal	Commentarial	022	207037	208966	1929
15	0	255 128	Transitional	Internal	Illustrative	221	214775	220513	5738

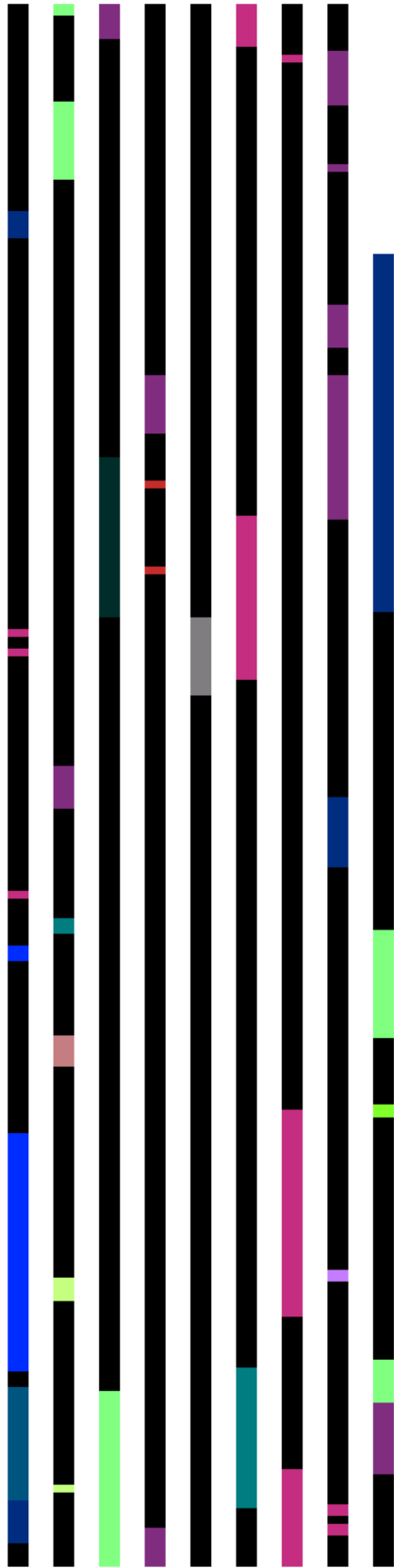
Black Rain.mov



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
Harakiri									
1	0	45 128	Transitional	Global	Illustrative	201	403	1102	699
2	0	45 255	Transitional	Global	Decorative	200	3365	7484	4119
3	0	45 255	Transitional	Global	Decorative	200	10414	10712	298
4	196	45 128	Dynamic	Global	Illustrative	101	11479	11659	180
5	196	45 128	Dynamic	Global	Illustrative	101	15664	15781	117
6	196	45 128	Dynamic	Global	Illustrative	101	16047	16122	75
7	0	45 128	Transitional	Global	Illustrative	201	22889	23396	507
8	196	255 128	Dynamic	Internal	Illustrative	121	28207	28340	133
9	196	255 128	Dynamic	Internal	Illustrative	121	31499	31919	420
10	196	125 128	Dynamic	Local	Illustrative	111	35573	36081	508
11	0	125 128	Transitional	Local	Illustrative	211	37893	38122	229
12	128	45 128	Static	Global	Illustrative	001	40046	40745	699
13	128	255 128	Static	Internal	Illustrative	021	50890	52199	1309
14	128	255 128	Static	Internal	Illustrative	021	53737	56921	3184
15	0	45 42	Transitional	Global	Commentarial	202	70291	73030	2739
16	128	45 128	Static	Global	Illustrative	001	80280	81589	1309
17	196	45 42	Dynamic	Global	Commentarial	102	98018	98158	140
18	196	45 42	Dynamic	Global	Commentarial	102	99494	99643	149
19	128	45 128	Static	Global	Illustrative	001	100463	101432	969

Cue Number	3-Digit RGB Code			State	Perspective	Function	SPF	Start-frame	End-frame	Length
	128	125	128							
20				Static	Local	Illustrative	011	122874	124223	1349
21	0	125	128	Transitional	Local	Illustrative	211	135836	138237	2401
22	196	45	128	Dynamic	Global	Illustrative	101	150128	152984	2856
23	196	45	128	Dynamic	Global	Illustrative	101	161029	163495	2466
24	196	45	128	Dynamic	Global	Illustrative	101	166124	169688	3564
25	196	45	128	Dynamic	Global	Illustrative	101	187751	187913	162
26	196	45	128	Dynamic	Global	Illustrative	101	189298	189491	193
27	196	45	128	Dynamic	Global	Illustrative	101	189671	189877	206
28	196	125	255	Dynamic	Local	Decorative	110	193690	193893	203
29	0	45	128	Transitional	Global	Illustrative	201	200839	202078	1239
30	128	45	128	Static	Global	Illustrative	001	206862	209350	2488
31	128	45	128	Static	Global	Illustrative	001	209833	210530	697
32	128	45	128	Static	Global	Illustrative	001	212833	213004	171
33	128	45	128	Static	Global	Illustrative	001	214010	214954	944
34	128	45	128	Static	Global	Illustrative	001	217347	218582	1235
35	128	255	128	Static	Internal	Illustrative	021	218602	219348	746
36	128	255	42	Static	Internal	Commentarial	022	223526	223721	195
37	128	255	128	Static	Internal	Illustrative	021	224895	226733	1838
38	0	45	128	Transitional	Global	Illustrative	201	232265	238447	6182

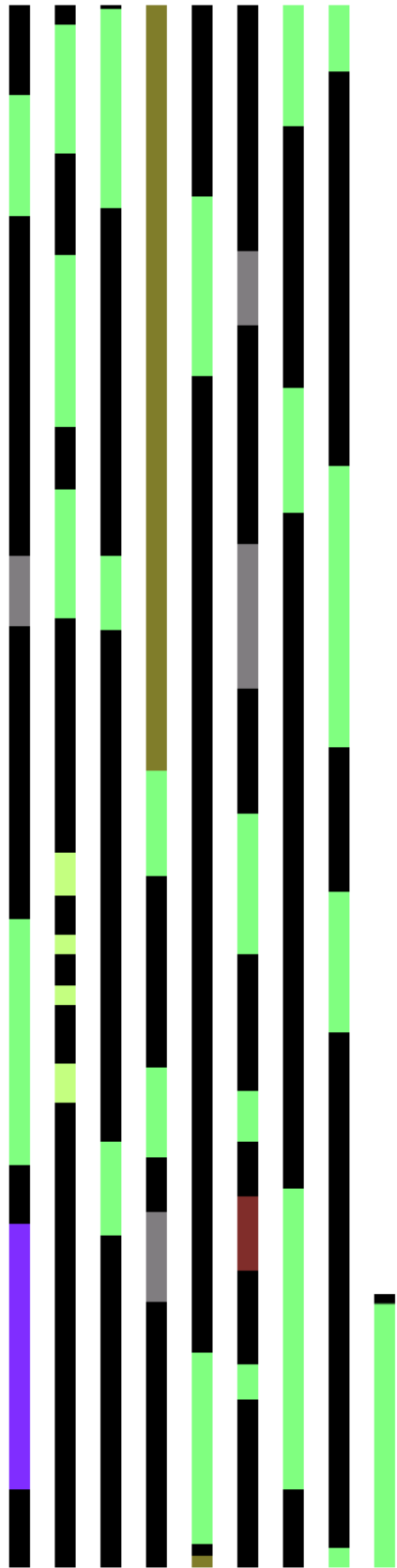
Harakiri.mov



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
The Ceremony									
1	128	45	255	Static	Global	000	1323	5918	4595
2	128	255	128	Static	Internal	021	6888	11177	4289
3	128	125	128	Static	Local	011	16206	17457	1251
4	128	255	128	Static	Internal	021	23283	25357	2074
5	196	255	128	Dynamic	Internal	121	34932	35665	733
6	196	255	128	Dynamic	Internal	121	36681	37001	320
7	196	255	128	Dynamic	Internal	121	37520	37891	371
8	196	255	128	Dynamic	Internal	121	38548	39272	724
9	128	255	128	Static	Internal	021	43328	45575	2247
10	128	255	128	Static	Internal	021	46645	49572	2927
11	128	255	128	Static	Internal	021	51343	53577	2234
12	128	255	128	Static	Internal	021	59666	61283	1617
13	128	255	128	Static	Internal	021	70093	71349	1256
14	128	255	128	Static	Internal	021	77373	80829	3456
15	128	125	128	Static	Local	011	85477	87008	1531
16	128	255	128	Static	Internal	021	87950	89503	1553
17	128	255	128	Static	Internal	021	92843	94668	1825
18	128	125	42	Static	Local	012	94673	108044	13371

Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length		
	128	255									
19	128	255	128	128	Static	Internal	Illustrative	021	108295	111542	3247
20	128	255	128	128	Static	Internal	Illustrative	021	128428	131552	3124
21	128	255	128	128	Static	Internal	Illustrative	021	137762	138362	600
22	128	45	42	42	Static	Global	Commentarial	002	139925	141212	1287
23	128	255	128	128	Static	Internal	Illustrative	021	142180	143065	885
24	128	255	128	128	Static	Internal	Illustrative	021	145423	147835	2412
25	128	125	128	128	Static	Local	Illustrative	011	150033	152514	2481
26	128	125	128	128	Static	Local	Illustrative	011	156243	157531	1288
27	128	255	128	128	Static	Internal	Illustrative	021	163138	168361	5223
28	128	255	128	128	Static	Internal	Illustrative	021	179989	182177	2188
29	128	255	128	128	Static	Internal	Illustrative	021	186701	189143	2442
30	128	255	128	128	Static	Internal	Illustrative	021	198029	200442	2413
31	128	255	128	128	Static	Internal	Illustrative	021	202965	207802	4837
32	128	255	128	128	Static	Internal	Illustrative	021	214628	220341	5713

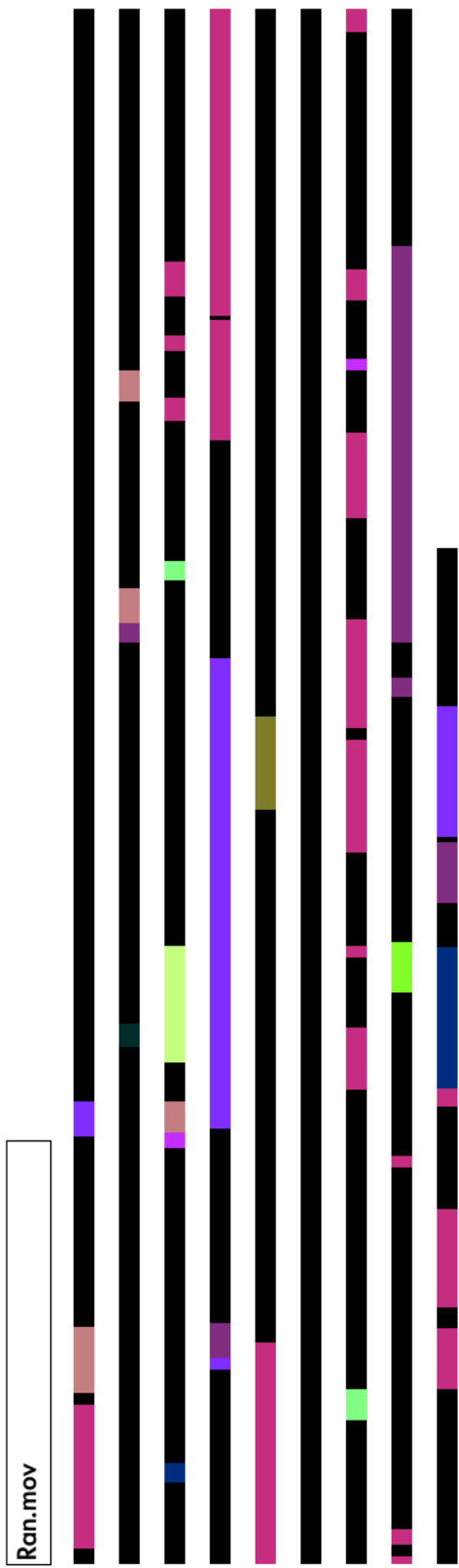
The Ceremony.mov



Cue Number	3-Digit RGB Code			State	Perspective	Function	SPF	Start-frame	End-frame	Length
Ran										
1	196	45	128	Dynamic	Global	Illustrative	101	253	2726	2473
2	196	125	128	Dynamic	Local	Illustrative	111	2900	3843	943
3	196	125	128	Dynamic	Local	Illustrative	111	3844	4103	259
4	128	45	255	Static	Global	Decorative	000	7384	7969	585
5	0	45	42	Transitional	Global	Commentarial	202	35901	36328	427
6	128	45	128	Static	Global	Illustrative	001	42903	43251	348
7	196	125	128	Dynamic	Local	Illustrative	111	43284	43889	605
8	196	125	128	Dynamic	Local	Illustrative	111	47131	47669	538
9	0	45	128	Transitional	Global	Illustrative	201	55311	55652	341
10	196	45	255	Dynamic	Global	Decorative	100	61126	61405	279
11	196	125	128	Dynamic	Local	Illustrative	111	61406	61962	556
12	196	255	128	Dynamic	Internal	Illustrative	121	62585	64613	2028
13	128	255	128	Static	Internal	Illustrative	021	70964	71294	330
14	196	45	128	Dynamic	Global	Illustrative	101	73709	74117	408
15	196	45	128	Dynamic	Global	Illustrative	101	74960	75193	233
16	196	45	128	Dynamic	Global	Illustrative	101	75911	76469	558
17	128	45	255	Static	Global	Decorative	000	84275	84481	206
18	128	45	128	Static	Global	Illustrative	001	84482	85042	560
19	128	45	255	Static	Global	Decorative	000	88465	96620	8155

Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length	
	196	45								128
20	196	45	128	Dynamic	Global	Illustrative	101	100369	102485	2116
21	196	45	128	Dynamic	Global	Illustrative	101	102562	105255	2693
22	196	45	128	Dynamic	Global	Illustrative	101	105256	105502	246
23	196	45	128	Dynamic	Global	Illustrative	101	105503	111700	6197
24	128	125	42	Static	Local	Commentarial	012	120970	122591	1621
25	128	255	128	Static	Internal	Illustrative	021	164318	164822	504
26	196	45	128	Dynamic	Global	Illustrative	101	170052	171101	1049
27	196	45	128	Dynamic	Global	Illustrative	101	172310	172557	247
28	196	45	128	Dynamic	Global	Illustrative	101	174136	175703	1567
29	196	45	128	Dynamic	Global	Illustrative	101	175705	176114	409
30	196	45	128	Dynamic	Global	Illustrative	101	176303	178215	1912
31	196	45	128	Dynamic	Global	Illustrative	101	179937	181448	1511
32	196	45	255	Dynamic	Global	Decorative	100	182481	182735	254
33	196	45	128	Dynamic	Global	Illustrative	101	183737	184230	493
34	196	45	128	Dynamic	Global	Illustrative	101	188391	188942	551
35	196	45	128	Dynamic	Global	Illustrative	101	189117	189386	269
36	196	45	128	Dynamic	Global	Illustrative	101	195659	195864	205
37	128	255	42	Static	Internal	Commentarial	022	198685	199592	907
38	128	45	128	Static	Global	Illustrative	001	203822	204124	302
39	128	45	128	Static	Global	Illustrative	001	204782	211635	6853
40	196	45	128	Dynamic	Global	Illustrative	101	218784	219857	1073

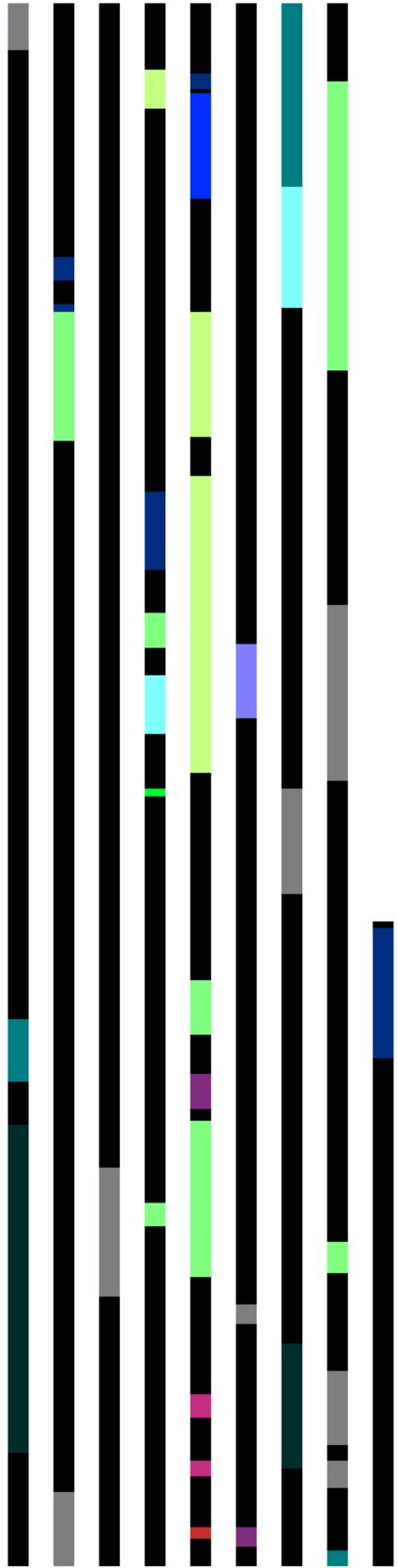
Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length	
41	196	45	128	Dynamic	Global	Illustrative	101	220235	221947	1712
42	196	45	128	Dynamic	Global	Illustrative	101	223688	223990	302
43	0	45	128	Transitional	Global	Illustrative	201	224000	226475	2475
44	128	45	128	Static	Global	Illustrative	001	227236	228295	1059
45	128	45	255	Static	Global	Decorative	000	228360	230647	2287



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
Gonza the Spearman									
1	0	45 42	Transitional	Global	Commentarial	202	1896	7619	5723
2	0	125 128	Transitional	Local	Illustrative	211	8346	9432	1086
3	128	125 128	Static	Local	Illustrative	011	26110	28247	2137
4	128	255 128	Static	Internal	Illustrative	021	46390	48584	2194
5	0	45 128	Transitional	Global	Illustrative	201	48585	48704	119
6	0	45 128	Transitional	Global	Illustrative	201	49146	49554	408
7	128	125 128	Static	Local	Illustrative	011	58584	60812	2228
8	128	255 128	Static	Internal	Illustrative	021	86737	87148	411
9	0	255 42	Transitional	Internal	Commentarial	222	94157	94276	119
10	128	255 255	Static	Internal	Decorative	020	95241	96275	1034
11	128	255 128	Static	Internal	Illustrative	021	96706	97344	638
12	0	45 128	Transitional	Global	Illustrative	201	98054	99401	1347
13	196	255 128	Dynamic	Internal	Illustrative	121	106034	106682	648
14	196	45 42	Dynamic	Global	Commentarial	102	108310	108498	188
15	196	45 128	Dynamic	Global	Illustrative	101	109380	109671	291
16	196	45 128	Dynamic	Global	Illustrative	101	110405	110825	420
17	128	255 128	Static	Internal	Illustrative	021	112844	115560	2716
18	128	45 128	Static	Global	Illustrative	001	115754	116353	599

Cue Number	3-Digit RGB Code			State	Perspective	Function	SPF	Start-frame	End-frame	Length
	128	255	128							
19	128	255	128	Static	Internal	Illustrative	021	117041	117945	904
20	196	255	128	Dynamic	Internal	Illustrative	121	121519	126699	5180
21	196	255	128	Dynamic	Internal	Illustrative	121	127336	129478	2142
22	0	45	255	Transitional	Global	Decorative	200	131468	133276	1808
23	0	45	128	Transitional	Global	Illustrative	201	133316	133603	287
24	128	45	128	Static	Global	Illustrative	001	135148	135488	340
25	128	125	128	Static	Local	Illustrative	011	138990	139336	346
26	128	125	255	Static	Local	Decorative	010	149453	150777	1324
27	0	45	42	Transitional	Global	Commentarial	202	163522	165643	2121
28	128	125	128	Static	Local	Illustrative	011	173406	175235	1829
29	128	255	255	Static	Internal	Decorative	020	183537	185587	2050
30	0	125	128	Transitional	Local	Illustrative	211	185588	189071	3483
31	128	125	128	Static	Local	Illustrative	011	190119	190622	503
32	128	125	128	Static	Local	Illustrative	011	190886	192152	1266
33	128	255	128	Static	Internal	Illustrative	021	193829	194357	528
34	128	125	128	Static	Local	Illustrative	011	202349	205377	3028
35	128	255	128	Static	Internal	Illustrative	021	209394	212877	3483
36	128	255	128	Static	Internal	Illustrative	021	212878	214427	1549
37	0	45	128	Transitional	Global	Illustrative	201	224549	226792	2243

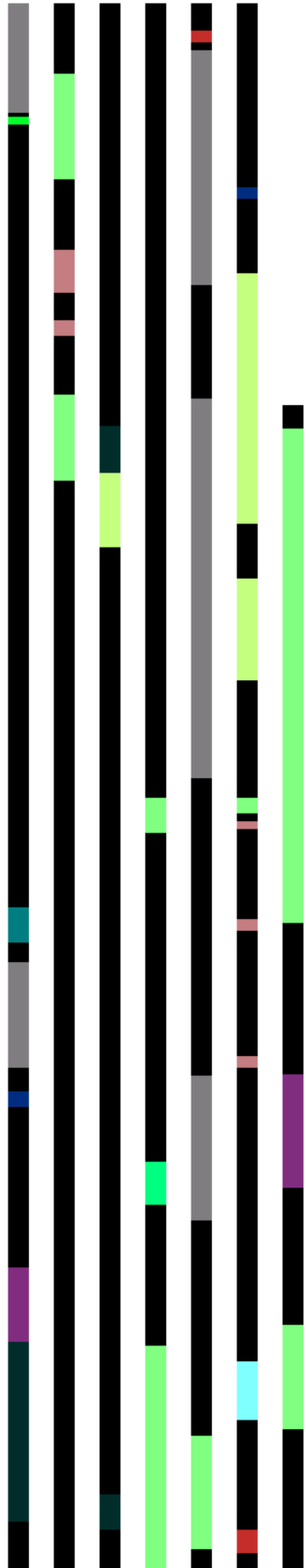
Gonza the Spearman.mov



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
Samurai Rebellion									
1	0	45	42	Transitional	Global	202	788	3882	3094
2	128	45	128	Static	Global	001	3883	5171	1288
3	0	45	128	Transitional	Global	201	7942	8180	238
4	128	125	128	Static	Local	011	8619	10445	1826
5	0	125	128	Transitional	Local	211	10771	11329	558
6	0	255	42	Transitional	Internal	222	24869	24969	100
7	128	125	128	Static	Local	011	25060	26906	1846
8	128	255	128	Static	Internal	021	45682	47144	1462
9	196	125	128	Dynamic	Local	111	48192	48438	246
10	196	125	128	Dynamic	Local	111	48906	49692	786
11	128	255	128	Static	Internal	021	50866	52688	1822
12	0	45	42	Transitional	Global	202	54570	55224	654
13	196	255	128	Dynamic	Internal	121	71491	72789	1298
14	0	45	42	Transitional	Global	202	72790	73616	826
15	128	255	128	Static	Internal	021	80873	84758	3885
16	0	255	128	Transitional	Internal	221	87134	87881	747
17	128	255	128	Static	Internal	021	93591	94154	563
18	128	255	128	Static	Internal	021	108214	110156	1942

Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length	
	128	125								128
19	128	125	128	Static	Local	Illustrative	011	113870	116334	2464
20	128	125	128	Static	Local	Illustrative	011	121505	127991	6486
21	128	125	128	Static	Local	Illustrative	011	129953	134016	4063
22	196	45	42	Dynamic	Global	Commentarial	102	134132	134369	237
23	196	45	42	Dynamic	Global	Commentarial	102	135117	135478	361
24	128	255	255	Static	Internal	Decorative	020	137415	138381	966
25	196	125	128	Dynamic	Local	Illustrative	111	143466	143669	203
26	196	125	128	Dynamic	Local	Illustrative	111	145827	146015	188
27	196	125	128	Dynamic	Local	Illustrative	111	147563	147708	145
28	128	255	128	Static	Internal	Illustrative	021	147832	148116	284
29	196	255	128	Dynamic	Internal	Illustrative	121	150161	151917	1756
30	196	255	128	Dynamic	Internal	Illustrative	121	152818	157156	4338
31	0	45	128	Transitional	Global	Illustrative	201	158432	158620	188
32	128	255	128	Static	Internal	Illustrative	021	164215	166037	1822
33	128	45	128	Static	Global	Illustrative	001	168364	170334	1970
34	128	255	128	Static	Internal	Illustrative	021	172954	181459	8505

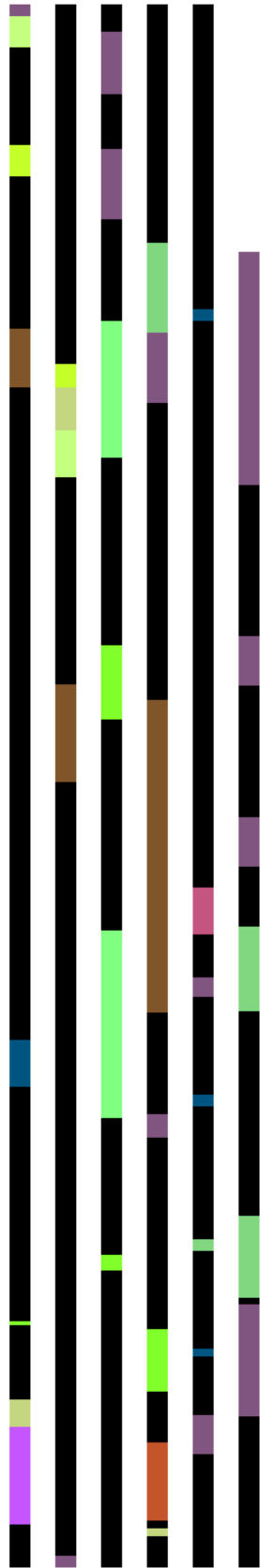
Samurai Rebellion.mov



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
Illusion of Blood									
1	196	85	255	Dynamic	Global	100	679	2418	1739
2	196	215	128	Dynamic	Local	111	2419	2897	478
3	128	255	42	Static	Internal	022	4133	4224	91
4	0	85	128	Transitional	Global	201	8284	9055	771
5	128	85	42	Static	Global	002	20304	21356	1052
6	196	255	42	Dynamic	Internal	122	23986	24514	528
7	196	255	128	Dynamic	Internal	121	26217	26756	539
8	128	85	128	Static	Global	001	26757	27156	399
9	128	85	42	Static	Global	002	40487	42174	1687
10	196	255	128	Dynamic	Internal	121	45781	46576	795
11	196	215	128	Dynamic	Local	111	46577	47318	741
12	196	255	42	Dynamic	Internal	122	47319	47714	395
13	128	255	42	Static	Internal	022	59030	59297	267
14	128	255	128	Static	Internal	021	61653	64932	3279
15	128	255	42	Static	Internal	022	68533	69849	1316
16	128	255	128	Static	Internal	021	73050	75402	2352
17	128	85	128	Static	Global	001	77176	78386	1210
18	128	85	128	Static	Global	001	79339	80438	1099

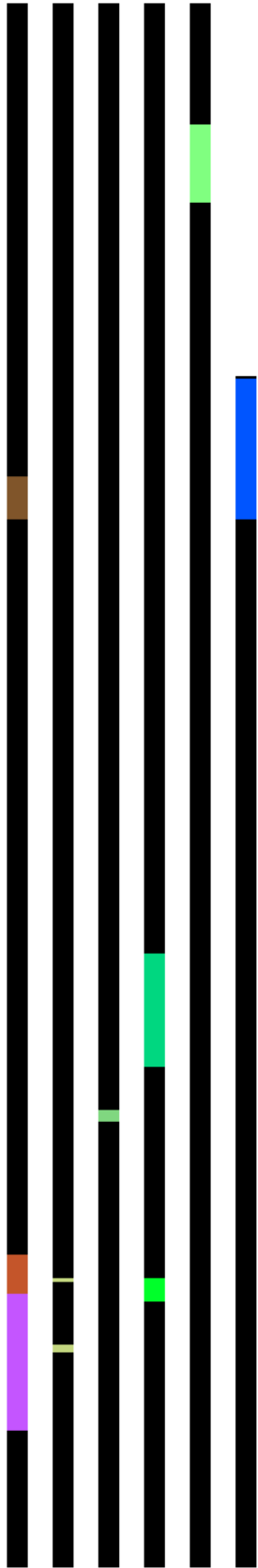
Cue Number	3-Digit RGB Code			State	Perspective	Function	SPF	Start-frame	End-frame	Length
	196	215	128							
19	196	215	128	Dynamic	Local	Illustrative	111	81452	81579	127
20	196	85	42	Dynamic	Global	Commentarial	102	81725	83069	1344
21	128	255	42	Static	Internal	Commentarial	022	83933	85024	1091
22	128	85	128	Static	Global	Illustrative	001	88320	88734	414
23	128	85	42	Static	Global	Commentarial	002	90475	95865	5390
24	128	85	128	Static	Global	Illustrative	001	100950	102216	1266
25	128	215	128	Static	Local	Illustrative	011	102218	103729	1511
26	128	85	128	Static	Global	Illustrative	001	109831	110465	634
27	0	85	128	Transitional	Global	Illustrative	201	111480	111645	165
28	128	215	128	Static	Local	Illustrative	011	113316	113498	182
29	0	85	128	Transitional	Global	Illustrative	201	115784	116029	245
30	128	85	128	Static	Global	Illustrative	001	117726	118043	317
31	196	85	128	Dynamic	Global	Illustrative	101	118806	119564	758
32	0	85	128	Transitional	Global	Illustrative	201	129393	129604	211
33	128	85	128	Static	Global	Illustrative	001	137475	139406	1931
34	128	215	128	Static	Local	Illustrative	011	139518	140928	1410
35	128	215	128	Static	Local	Illustrative	011	144405	145879	1474
36	128	85	128	Static	Global	Illustrative	001	146956	147771	815
37	128	85	128	Static	Global	Illustrative	001	150072	150898	826
38	128	85	128	Static	Global	Illustrative	001	153494	157574	4080

Illusion of Blood.mov



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
Punishment Island									
1	196	85 255	Dynamic	Global	Decorative	100	2317	4705	2388
2	196	85 42	Dynamic	Global	Commentarial	102	4706	5372	666
3	128	85 42	Static	Global	Commentarial	002	18060	18779	719
4	196	215 128	Dynamic	Local	Illustrative	111	30660	30757	97
5	196	215 128	Dynamic	Local	Illustrative	111	31844	31930	86
6	128	215 128	Static	Local	Illustrative	011	61589	61773	184
7	0	255 42	Transitional	Internal	Commentarial	222	85488	85885	397
8	0	215 128	Transitional	Local	Illustrative	211	89521	91441	1920
9	128	255 128	Static	Internal	Illustrative	021	131386	132739	1353
10	0	85 255	Transitional	Global	Decorative	200	152942	155347	2405

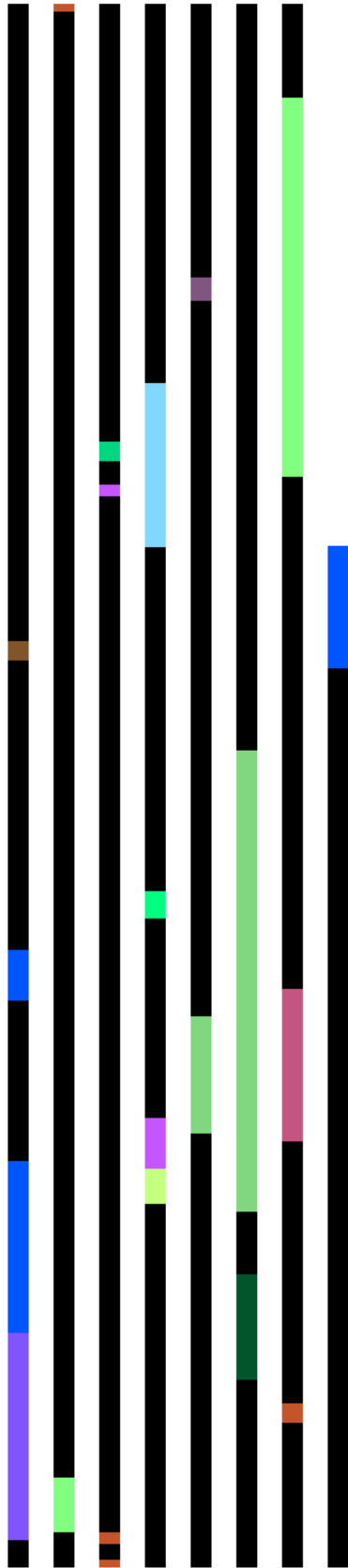
Punishment Island.mov



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
The Man Without a Map									
1	128	85 255	Static	Global	Decorative	000	442	3989	3547
2	0	85 255	Transitional	Global	Decorative	200	4040	6992	2952
3	0	85 255	Transitional	Global	Decorative	200	9771	10586	815
4	128	85 42	Static	Global	Commentarial	002	15640	15919	279
5	128	255 128	Static	Internal	Illustrative	021	27528	28504	976
6	196	85 42	Dynamic	Global	Commentarial	102	53800	54035	235
7	196	85 42	Dynamic	Global	Commentarial	102	54308	54494	186
8	196	85 255	Dynamic	Global	Decorative	100	72378	72616	238
9	0	215 128	Transitional	Local	Illustrative	211	72977	73342	365
10	196	255 128	Dynamic	Internal	Illustrative	121	87181	87767	586
11	196	85 255	Dynamic	Global	Decorative	100	87773	88663	890
12	0	255 128	Transitional	Internal	Illustrative	221	92110	92557	447
13	128	215 255	Static	Local	Decorative	010	98457	101307	2850
14	128	215 128	Static	Local	Illustrative	011	115368	117338	1970
15	128	85 128	Static	Global	Illustrative	001	129716	130128	412
16	0	85 42	Transitional	Global	Commentarial	202	138080	139881	1801
17	128	215 128	Static	Local	Illustrative	011	140959	148912	7953

Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length	
	196	85								42
18	196	85	42	Dynamic	Global	Commentarial	102	164297	164619	322
19	196	85	128	Dynamic	Global	Illustrative	101	169181	171754	2573
20	128	255	128	Static	Internal	Illustrative	021	180635	187142	6507
21	0	85	255	Transitional	Global	Decorative	200	204307	206449	2142

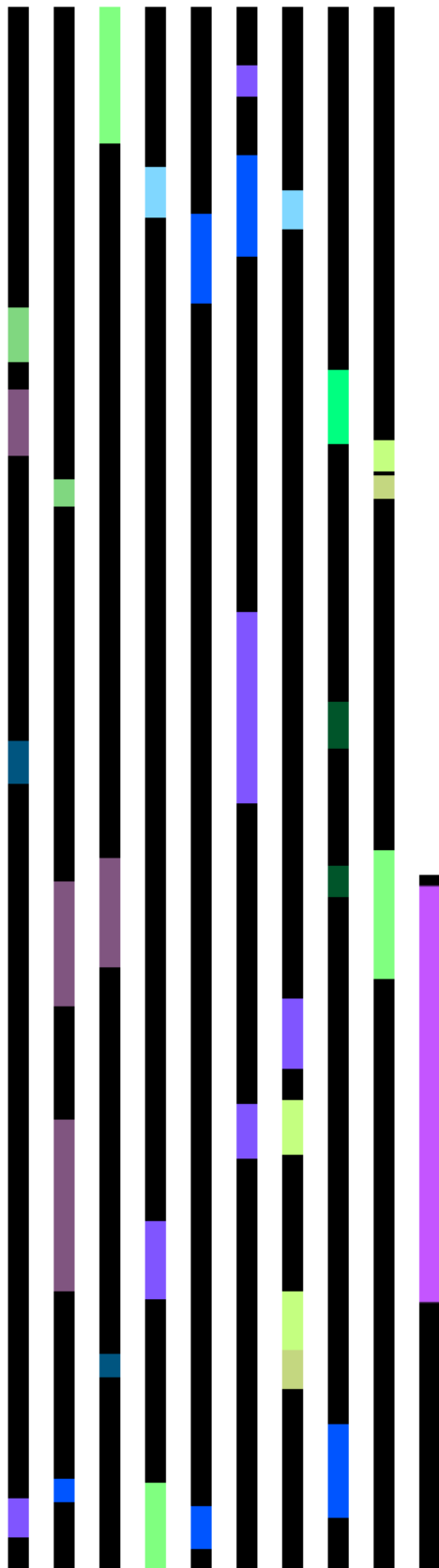
The Man Without a Map.mov



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length	
The Princess Gohime										
1	128	85	255	Static	Global	Decorative	000	538	1160	622
2	0	85	128	Transitional	Global	Illustrative	201	13547	14237	690
3	128	85	128	Static	Global	Illustrative	001	19176	20306	1130
4	128	215	128	Static	Local	Illustrative	011	20780	21772	992
5	0	85	255	Transitional	Global	Decorative	200	28072	28466	394
6	128	85	128	Static	Global	Illustrative	001	31741	34681	2940
7	128	85	128	Static	Global	Illustrative	001	36627	38786	2159
8	128	215	128	Static	Local	Illustrative	011	45252	45783	531
9	0	85	128	Transitional	Global	Illustrative	201	57213	57614	401
10	128	85	128	Static	Global	Illustrative	001	64266	66214	1948
11	128	255	128	Static	Internal	Illustrative	021	78522	82380	3858
12	128	85	255	Static	Global	Decorative	000	85508	86887	1379
13	128	215	255	Static	Local	Decorative	010	104212	105069	857
14	0	85	255	Transitional	Global	Decorative	200	108216	108909	693
15	0	85	255	Transitional	Global	Decorative	200	129740	131279	1539
16	128	85	255	Static	Global	Decorative	000	141929	142857	928
17	128	85	255	Static	Global	Decorative	000	148061	151383	3322
18	0	85	255	Transitional	Global	Decorative	200	157508	159209	1701

Cue Number	3-Digit RGB Code			State	Perspective	Function	SPF	Start-frame	End-frame	Length
	128	85	255							
19	128	85	255	Static	Global	Decorative	000	160220	160816	596
20	196	215	128	Dynamic	Local	Illustrative	111	164881	165570	689
21	196	255	128	Dynamic	Internal	Illustrative	121	165571	166590	1019
22	196	255	128	Dynamic	Internal	Illustrative	121	168951	169876	925
23	128	85	255	Static	Global	Decorative	000	170457	171621	1164
24	128	215	255	Static	Local	Decorative	010	184961	185588	627
25	0	85	255	Transitional	Global	Decorative	200	189651	191254	1603
26	0	85	42	Transitional	Global	Commentarial	202	200370	200927	557
27	0	85	42	Transitional	Global	Commentarial	202	202966	203730	764
28	0	255	128	Transitional	Internal	Illustrative	221	208179	209447	1268
29	128	255	128	Static	Internal	Illustrative	021	225899	228150	2251
30	196	215	128	Dynamic	Local	Illustrative	111	234204	234660	456
31	196	255	128	Dynamic	Internal	Illustrative	121	234701	235219	518
32	196	85	255	Dynamic	Global	Decorative	100	247359	249022	1663
33	196	85	255	Dynamic	Global	Decorative	100	249023	254550	5527

The Princess Gohime.mov



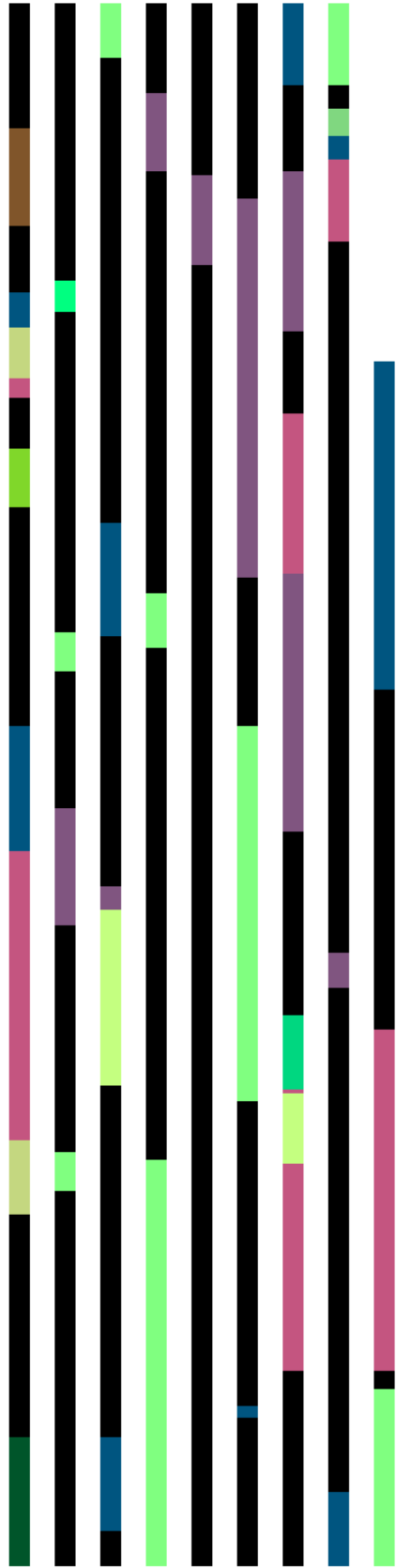
Cue Number	3-Digit RGB Code			State	Perspective	Function	SPF	Start-frame	End-frame	Length
With Beauty and Sorrow										
1	128	85	255	Static	Global	Decorative	000	1124	3981	2857
2	0	255	42	Transitional	Internal	Commentarial	222	6228	7367	1139
3	0	255	42	Transitional	Internal	Commentarial	222	8525	9344	819
4	128	215	255	Static	Local	Decorative	010	17962	19721	1759
5	0	85	128	Transitional	Global	Illustrative	201	25749	26193	444
6	0	215	128	Transitional	Local	Illustrative	211	30017	30705	688
7	0	215	128	Transitional	Local	Illustrative	211	35629	36158	529
8	0	255	128	Transitional	Internal	Illustrative	221	38122	39175	1053
9	128	85	128	Static	Global	Illustrative	001	58878	59197	319
10	128	215	255	Static	Local	Decorative	010	73564	75171	1607
11	196	215	128	Dynamic	Local	Illustrative	111	85089	90042	4953
12	196	255	128	Dynamic	Internal	Illustrative	121	90043	91426	1383
13	0	85	255	Transitional	Global	Decorative	200	91427	91591	164
14	0	85	128	Transitional	Global	Illustrative	201	102922	103308	386
15	196	215	128	Dynamic	Local	Illustrative	111	126776	127324	548
16	196	255	42	Dynamic	Internal	Commentarial	122	127325	127966	641
17	128	215	128	Static	Local	Illustrative	011	127967	128451	484
18	0	215	255	Transitional	Local	Decorative	210	128764	132533	3769

Cue Number	3-Digit RGB Code			State	Perspective	Function	SPF	Start-frame	End-frame	Length
	128	215	255							
19	128	215	255	Static	Local	Decorative	010	133039	137280	4241
20	0	215	42	Transitional	Local	Commentarial	212	143104	144282	1178
21	128	85	128	Static	Global	Illustrative	001	149771	153866	4095
22	0	255	128	Transitional	Internal	Illustrative	221	158001	158712	711
23	128	85	128	Static	Global	Illustrative	001	184939	186435	1496

Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
Wuthering Heights									
1	0	85 42	Transitional	Global	Commentarial	202	0	2207	2207
2	196	215 128	Dynamic	Local	Illustrative	111	6019	7285	1266
3	196	85 128	Dynamic	Global	Illustrative	101	7286	12323	5037
4	0	85 128	Transitional	Global	Illustrative	201	12324	14485	2161
5	128	215 42	Static	Local	Commentarial	012	18212	19236	1024
6	196	85 128	Dynamic	Global	Illustrative	101	20125	20486	361
7	196	215 128	Dynamic	Local	Illustrative	111	20487	21308	821
8	0	85 128	Transitional	Global	Illustrative	201	21309	21951	642
9	128	85 42	Static	Global	Commentarial	002	23077	24758	1681
10	128	255 128	Static	Internal	Illustrative	021	33429	34059	630
11	128	85 128	Static	Global	Illustrative	001	38008	40040	2032
12	128	255 128	Static	Internal	Illustrative	021	42393	43042	649
13	0	255 128	Transitional	Internal	Illustrative	221	48556	49137	581
14	0	85 128	Transitional	Global	Illustrative	201	54487	56157	1670
15	196	255 128	Dynamic	Internal	Illustrative	121	62217	65266	3049
16	128	85 128	Static	Global	Illustrative	001	65267	65655	388
17	0	85 128	Transitional	Global	Illustrative	201	69982	71889	1907
18	128	255 128	Static	Internal	Illustrative	021	79920	87901	7981

Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length	
	128	255								128
19	128	255	128	Static	Internal	Illustrative	021	96704	97646	942
20	128	85	128	Static	Global	Illustrative	001	104942	106303	1361
21	128	85	128	Static	Global	Illustrative	001	130293	131839	1546
22	0	85	128	Transitional	Global	Illustrative	201	137369	137607	238
23	128	255	128	Static	Internal	Illustrative	021	142824	149301	6477
24	128	85	128	Static	Global	Illustrative	001	151906	158440	6534
25	128	85	128	Static	Global	Illustrative	001	165294	168355	3061
26	196	255	128	Dynamic	Internal	Illustrative	121	168769	169997	1228
27	0	215	128	Transitional	Local	Illustrative	211	169998	171287	1289
28	128	85	128	Static	Global	Illustrative	001	174464	176639	2175
29	196	85	128	Dynamic	Global	Illustrative	101	178902	181257	2355
30	128	85	128	Static	Global	Illustrative	001	183100	185880	2780
31	0	85	128	Transitional	Global	Illustrative	201	187374	190091	2717
32	128	85	128	Static	Global	Illustrative	001	198789	199351	562
33	196	85	128	Dynamic	Global	Illustrative	101	211650	213046	1396
34	0	85	128	Transitional	Global	Illustrative	201	213047	213464	417
35	128	215	128	Static	Local	Illustrative	011	213465	213950	485
36	128	255	128	Static	Internal	Illustrative	021	214323	218801	4478
37	196	85	128	Dynamic	Global	Illustrative	101	219126	224993	5867
38	0	85	128	Transitional	Global	Illustrative	201	230891	236576	5685

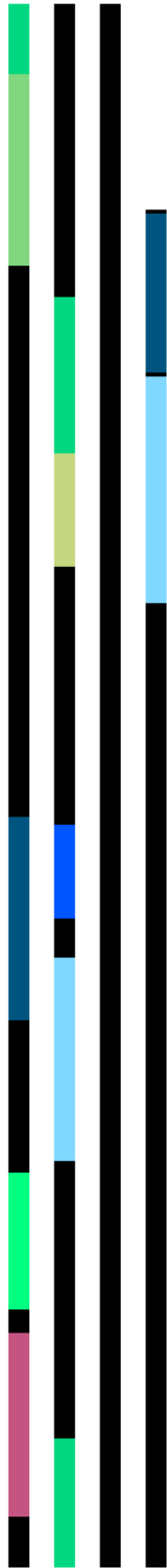
Wuthering Heights.mov



Cue Number	3-Digit RGB Code		State	Perspective	Function	SPF	Start-frame	End-frame	Length
Jose Torres 1									
1	196	85 255	Dynamic	Global	Decorative	100	663	1511	848
2	0	85 128	Transitional	Global	Illustrative	201	1512	3756	2244
3	128	85 128	Static	Global	Illustrative	001	4917	8771	3854
4	128	85 128	Static	Global	Illustrative	001	8817	11035	2218
5	128	85 42	Static	Global	Commentarial	002	11839	13521	1682
6	128	85 255	Static	Global	Decorative	000	14113	15991	1878
7	128	85 255	Static	Global	Decorative	000	17403	18372	969
8	128	85 128	Static	Global	Illustrative	001	19811	25094	5283
9	196	215 128	Dynamic	Local	Illustrative	111	27773	28164	391
10	196	215 128	Dynamic	Local	Illustrative	111	33722	34165	443
11	128	85 128	Static	Global	Illustrative	001	38910	39333	423
12	128	85 255	Static	Global	Decorative	000	39580	40951	1371
13	128	85 255	Static	Global	Decorative	000	41076	42727	1651
14	128	85 128	Static	Global	Illustrative	001	43007	44172	1165

Cue Number	3-Digit RGB Code			State	Perspective	Function	SPF	Start-frame	End-frame	Length
Jose Torres 2										
1	196	85	128	Dynamic	Global	Illustrative	101	870	3997	3127
2	0	255	128	Transitional	Internal	Illustrative	221	4425	6767	2342
3	0	85	128	Transitional	Global	Illustrative	201	9429	12899	3470
4	128	215	128	Static	Local	Illustrative	011	22447	24207	1760
5	0	215	128	Transitional	Local	Illustrative	211	25715	28099	2384
6	128	215	255	Static	Local	Decorative	010	33978	36115	2137
7	0	85	255	Transitional	Global	Decorative	200	38147	39736	1589
8	196	215	128	Dynamic	Local	Illustrative	111	44187	46184	1997
9	0	215	128	Transitional	Local	Illustrative	211	46186	48886	2700
10	128	215	255	Static	Local	Decorative	010	97537	101439	3902
11	0	85	128	Transitional	Global	Illustrative	201	101528	104278	2750

Jose 2.mov



APPENDIX 3

This is an example of Geschwinde's Sequence Classification of *Black Rain*

from D3.3 Sequences of *Black Rain*

Sequence Classification - *Black Rain*:

Sub-sequence, setting, length (in seconds), content

1. 1-13 = 12 149

Introduction

August 6, 1945: People seated in the back of a small truck are on their way to a house in the country. Upon arrival, they are served tea. An object falls from the sky. A man (Shizuma Shigematsu) is on his way to work. A clock shows the time: 8:13. In the train...

2. 14-27 = 14 137

The bomb explodes in Hiroshima: people are thrown out of the train. Mushroom cloud. Dust particles fall from the sky. A boat is shown: there is waste in the water. Black rain falls on the face of a young woman (Yasuko).⁹²

⁹² Barbara Geschwinde, "Die Atombombe im Japanischen Film" (Magister Artium vorgelegt der Philosophischen Fakultät, Rheinischen Friedrich-Wilhelms-Universität), <http://rhizome.org/artbase/22194/HiroshimaProject/ResearchDatabase/Film/AtomBomb/chD.html>.

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Panorama PCLDVD403002, 2004.

Wuthering Heights (Y. Yoshishige) 1988. Seiyu (Japan), Artport BBBJ-1650, 2002.

Filmography

Date of release	Romaji	Original Title	English Title	Director	Director
1951	Hokusai	北斎	Hokusai		
1954	Izu no Odoriko		Dancing Girls of Izu	Yoshitaro Nomura	
1955	Ginrin	銀輪	Silver Wheel	Toshio Matsumoto	松本俊夫
1955	Cine-Calligraphy	キネカリグラフィ	Cine-Calligraphy	Seiji Otsuji	大辻清司
1956/07/12	Kurutta Kajitsu	狂った果実	Crazed Fruit	Kô Nakahira	中平康
1956/08/28	Shu to Midori	朱と緑	Red and Green	Noboru Nakamura	中村登
1956/11/28	Tsuyu no Atosaki	つゆのあとさき	The Rainy Season	Noboru Nakamura	中村登
1957/06/11	Doshaburi	土砂降り	Cloudburst	Noboru Nakamura	中村登
1958/08/31	Kaoyaku	顔役	The Country Boss	Noboru Nakamura	中村登
1959/01/09	Haru o Matsu Hitobito	春を待つ人々	Waiting for Spring	Noboru Nakamura	中村登
1959/02/25	Itazura	いたづら	Joking	Noboru Nakamura	中村登
1959/08/09	Kiken Ryoko	危険旅行	Dangerous Trip	Noboru Nakamura	中村登
1959/10/16	Asu e no Seisô	明日への盛装	Tomorrow's Wear	Noboru Nakamura	中村登
1959	Josè Torres	ホゼー トレス	Josè Torres	Hiroshi Teshigahara	勅使河原宏
1960	X (Batsu)	罰 (×)	Batsu	Toru Takemitsu, Shuntaro Tanikawa	谷川俊太郎
1960/08/30	Kawaiita Mizuumi	乾いた湖	Dry Lake	Masahiro Shinoda	篠田正浩
1961	Nihon no Monyo			Naoya Yoshida	

Date of release	Romaji	Original Title	English Title	Director	Director
1961	Ningen Dobutsuen	人間動物園		Yoji Kuri	久里洋二
1961/03/01	Mozu	もず	The Shrikes	Minoru Shibuya	渋谷実
1961/03/29	Furyo Shonen	不良少年	Bad Boys	Susumu Hani	羽仁進
1961/03/01	Hannyo	斑女	Woman of Tokyo	Noboru Nakamura	中村登
1962		L'Amour a Vingtt Ans	Love at Twenty	Rossellini, Ishihara, Wajda, Truffaut, Ophüls	
1962/01/14	Mitasareta Seikatsu	充たされた生活	A Full Life	Susumu Hani	羽仁進
1962	Karami-Ai	からみ合い	The Inheritance	Masaki Kobayashi	小林正樹
1962/07/01	Otoshiana	おとし穴	The Pitfall	Hiroshi Teshigahara	勅使河原宏
1962/09/16	Seppuku	腹切	Harakiri	Masaki Kobayashi	小林正樹
1962/09/30	Namida o Shishi no Tategami ni	涙を、獅子のたて髪に	Tears in the Lion's Mane	Masahiro Shinoda	篠田正浩
1962/11/08	Ratai	裸体	The Body	Masahige Narusawa	成沢昌茂
1963/01/13	Koto	古都	Twin Sisters of Kyoto	Noboru Nakamura	中村登
1963/02/16	Subarashi Akujo	素晴らしい悪女	A Marvelous Kid	Hideo Onchi	恩地日出夫
1963/04/10	Shiro to Kuro	白と黒	White and Black	Hiromichi Horikawa	堀川弘通
1963/10/18	Kanojo to Kare	彼女と彼	She and He	Susumu Hani	羽仁進
1963/10/27	Taiheiyo Hitoribocchi	太平洋ひとりぼっち	Alone on the Pacific	Kon Ichikawa	市川崑
1963	Love	ラブ	Love	Yoji Kuri	久里洋二

Date of release	Romaji	Original Title	English Title	Director	Director
1964	Miren			Yasuki Chiba	
1964	Shiroi Asa	白い朝	The White Dawn	Hiroshi Teshigahara	勅使河原宏
1964/02/15	Suna no Onna	砂の女	Woman in the Dunes	Hiroshi Teshigahara	勅使河原宏
1964/03/01	Kawaita Hana	乾いた花	Pale Flower	Masahiro Shinoda	篠田正浩
1964/03/28	Te o Tsunagu Kora	手をつなぐ子ら	Children Hand in Hand	Susumu Hani	羽仁進
1964/03/29	Niju-issai no Chichi	二十一歳の父	21-year-old Father/Our Happiness Alone	Noboru Nakamura	中村登
1964/07/04	Ansatsu	暗殺	The Assassin	Masahiro Shinoda	篠田正浩
1964/07/04	Nihon-Dasshutsu	日本脱出	Nippon Escape	Yoshishige Yoshida	吉田喜重
1964/09/19	Nyotai	女体	The Female Body	Hideo Onchi	恩地日出夫
1964/10/04	Jidosha Dorobo	自動車泥棒	The Car Thief	Yoshinori Wada	和田嘉訓
1965		Le Mystère Koumiko		Chris Marker	
1965/01/06	Kaidan	怪談	Ghost Story	Masaki Kobayashi	小林正樹
1965/02/28	Utsukushisa to Kanashimi to	美しさと哀しみと	With Beauty and Sorrow	Masahiro Shinoda	篠田正浩
1965/05/16	Saigo no Shinpan	最後の審判	Last Judgement	Hiromichi Horikawa	堀川弘通
1965/07/03	Bwana Toshi no Uta	ブワナ・トシの歌	Bwana Toshi	Susumu Hani	羽仁進

Date of release	Romaji	Original Title	English Title	Director	Director
1965/07/10	Ibun Sarutobi Sasuke	異聞猿飛佐助	Extraordinary Sasuke Sarutobi/Samurai Spy	Masahiro Shinoda	篠田正浩
1965/07/25	Yotsuya Kaidan	四谷怪談	Yotsuya Ghost Story/Illusion of Blood	Shiro Toyoda	豊田四郎
1965/09/05	Kemono-Michi	けものみち	Beast Alley	Eizo Sugawa	須川栄三
1966	Monokurumu no Gaka Yves Klein			Shinkichi Noda	
1966	Minamoto Yoshitsune			Naoya Yoshida	
1966/06/11	Ki no Kawa	紀ノ川	The Kii River	Noboru Nakamura	中村登
1966/07/02	Shokei no Shima	処刑の島	Punishment Island	Masahiro Shinoda	篠田正浩
1966/07/15	Tanin no Kao	他人の顔	The Face of Another	Hiroshi Teshigahara	勅使河原宏
1966/10/01	Akogare	あこがれ	Longing	Hideo Onchi	恩地日出夫
1967/02/25	Izu no Odoriko	伊豆の踊子	Izu Dancer	Hideo Onchi	恩地日出夫
1967/05/27	Joi-uchi	上意討ち	Rebellion/ Samurai Rebellion	Masaki Kobayashi	小林正樹
1967/09/30	Akanegumo	あかね雲	Clouds at Sunset	Masahiro Shinoda	篠田正浩
1967/11/18	Midaregumo	乱れ雲	Bellowing Clouds	Mikio Naruse	成瀬巳喜男
1968/03/27	Meguriai	めぐりあい	The Encounter	Hideo Onchi	恩地日出夫
1968/06/01	Moetsukita Chizu	燃えつきた地図	The Ruined Map/ The Man Without a Map	Hiroshi Teshigahara	勅使河原宏

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1968/06/08	Nihon no Seishun	日本の青春	Hymn to a Tired Man	Masaki Kobayashi	小林正樹
1968	Kyo	京	Kyo	Kon Ichikawa	市川崑
1968	Hatsukoi Jigoku-Hen	初恋 地獄編	Nanami - The Inferno of First Love	Hani Susumu	羽仁進
1969/05/24	Shinju Ten no Amishima	心中天網島	Double Suicide	Masahiro Shinoda	篠田正浩
1969/09/10	Dankon	弾痕	The Bullet Wounded	Shiro Moritani	森谷司郎
1970/06/27	Tokyo Senso Sengo Hiwa	東京戦争戦後秘話	The Man Who Left His Will on Film	Nagisa Oshima	大島渚
1970/10/31	Dodes'kaden	どですかでん	Dodes' ka-Den	Akira Kurosawa	黒澤明
1970	Taiyo no Karyudo	太陽の狩人	The Sun's Hunter	Hideo Onchi	恩地日出夫
1971/02/26	Yomigaeru Daichi	甦える大地	The Earth is Born Again	Noboru Nakamura	中村登
1971/06/05	Gishiki	儀式	The Ceremony	Nagisa Oshima	大島渚
1971/09/11	Inochi Bo ni Furo	いのちぼうにふろう	Inn of Evil	Masaki Kobayashi	小林正樹
1971/11/03	Chinmoku	沈黙	Silence	Masahiro Shinoda	篠田正浩
1972		In Motion		Kohei Sugijura & Toru Takemitsu	
1972/03/25	Summer Soldiers	サマー・ソルジャー	Summer Soldiers	Hiroshi Teshigahara	勅使河原宏

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1972/08/05	Natsu no Imoto	夏の妹	Dear Summer Sister	Nagisa Oshima	大島渚
1973/02/24	Seigen-Ki	青幻記	Time within Memory	Toichiro Narushima	成島東一郎
1973/09/01	Kaseki no Mori	化石の森	The Forest of Fossils	Masahiro Shinoda	篠田正浩
1974/03/09	Himiko	卑弥呼	Himiko	Masahiro Shinoda	篠田正浩
1974/04/06	Shiawase	しあわせ	Happiness	Hideo Onchi	恩地日出夫
1975/05/31	Sakura no Mori no Mankai no Shita	桜の森の満開の下	Under the Blossoming Cherry Tree	Masahiro Shinoda	篠田正浩
1975/10/04	Kaseki	化石	The Fossil	Masaki Kobayashi	小林正樹
1976	Nihonto: Miyairi Kohei no Waza				
1977/02/26	Sabita Honoo	錆びた炎	Incandescent Flame	Masahisa Sadanaga	貞永方久
1977/11/19	Hanare Goze Orin	はなれ警女おりん	Orin	Masahiro Shinoda	篠田正浩
1978		Le Musée du Louvre			
1978/10/28	Ai no Borei	愛の亡霊	Empire of Passion	Nagisa Oshima	大島渚
1978/12/23	Moeru Aki	燃える秋	Glowing Autumn	Masaki Kobayashi	小林正樹
1979/12/10	Katakaku	火宅	House of Blaze	Kihachiro Kawamoto	川本喜八郎
1980/01/26	Tenpyo no Iraka	天平の薨	Tenpyo no Iraka	Kei Kummai	熊井啓

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1980/11/07	Ki	気	Breathing	Toshio Matsumoto	松本俊夫
1981/02/19	Minamata no Zu	水俣の凶		Noriaki Tsuchimoto	土本典昭
1981/10/07	Rennyō to sono Haha	蓮如とその母	Rennyō, the Priest, and his Mother	Kihachiro Kawamoto	川本喜八郎
1982/08/15	Yogen	予言	Prophecy	Susumu Hani	羽仁進
1983/06/04	Tokyo Saiban	東京裁判	Tokyo Trial	Masaki Kobayashi	小林正樹
1984/05/25	Antonio Gaudi	アントニー・ガウデー	Antonio Gaudi	Hiroshi Teshigahara	勅使河原宏
1985/05/25	Hi-Matsuri	火まつり	Fire Festival	Mitsuo Yanagimachi	柳町光男
1985/06/01	Ran	乱	Ran	Akira Kurosawa	黒澤明
1985/11/02	Shokutaku no Nai Ie	食卓のない家	The Empty Table	Masaki Kobayashi	小林正樹
1986/01/15	Yari no Gonza	鎗の権三	Gonza the Spearman	Masahiro Shinoda	篠田正浩
1987/11/28	Kesa no Aki Television	CTV	An Early Autumn	Yamada Taichi	
1987	Hiroshima to iu Na no Shonen	ヒロシマという名の少年	A Boy Named Hiroshima	Yoshiya Sugata	菅田良哉

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1988/05/28	Arashi-ga Oka	嵐が丘	Onimaru	Yoshishige Yoshida	吉田喜重
1989/05/13	Kuroi Ame	黒い雨	Black Rain	Shohei Imamura	今村昌平
1989/09/15	Rikyu	利休	Rikyu	Hiroshi Teshigahara	勅使河原宏
1992/04/11	Goh-hime	豪姫	Basara, the Princess Goh	Hiroshi Teshigahara	勅使河原宏
1992		The Inland Sea	The Inland Sea	Lucille Carra	
1992		Dream Window	Dream Window	John Junkerman	
1993		Rising Sun	Rising Sun	Philip Kaufman	
1995/02/04		写楽	Sharaku	Masahiro Shinoda	篠田正浩
Featuring Music by Takemitsu					
1994/09/09	A.K. Akira Kurosawa	A.K. Akira Kurosawa	A.K. Akira Kurosawa	Chris Marker	
1994		Music for the Movies: Toru Takemitsu		Charlotte Zwerin	
1995		100 Years Japanese Cinema	100 Years Japanese Cinema	Nagisa Oshima	大島渚
1995		Duchownye Golosa	Spiritual Voices	Alexander Sokurow	