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Time, organic bonds and silence

A different perspective on a western musical tradition

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Abstract

My investigation explores how a set of Japanese aesthetical conceptions related to Zen Buddhism could influence my perspective about musical interpretation and composition within a Western Art Music context, classical as well contemporary.

The first part of the thesis aims at identifying a different art functionalism caused by the analysis of some influences of Japanese thoughts on Western perception of Nature and of physical phenomena, such as time and space. The second part delineates possible ways to implement these influences artistically when performing or conducting existing works and composing a series of new pieces.

My point of departure is subjective and reflects an intention to broaden my perspectives with regard to musical practise. Additionally, the thesis addresses issues that may be relevant to an interdisciplinary discourse in scientific communities.

Preface

> *"A lifestyle out of balance with nature is frightening. As long as we live, we aspire to harmonize with nature. It is this harmony in which the arts originate and to which they will eventually return. Harmony, or balance, in this sense does not mean regulation or control by ready-made rules. It is beyond functionalism."*
>
> ***(Takemitsu, 1995)***

During centuries art represented both human and nature scenarios and even if both are a human creation and belong totally to the anthropological field, the Japanese composer Toru Takemitsu maintains how fundamental it is for him as an artist to be part of *nature* and not merely representing it. When looking into Japanese art, the presence of organic structures governed by systems beyond pure mathematics becomes clear and evident. Or, more precisely, seen through Western eyes, Japanese art is complex and yet organic, and its complexity seems to be connected to organic phenomena in line with their nature. This inevitably raises two questions: why, despite all cultural differences, do we not find similar organic features in 20th century European art music and, why would such a complex organic correspondence be a desired quality in composed music?

Though the questions seem a good starting point for an essay, they will not be explicitly answered within the framework of my thesis. Instead, they should both be grasped in order to deduce other relevant questions. In the end, the point is not to understand the *why* but to seek to understand the *how*. As a personal statement, an answer to the question of how Japanese philosophies and views can influence a range of practices[1], seems more fruitful than an answer as to why Japanese art appears to be more organic in comparison with Western art.

To accomplish the previous statement, the first part of my examination describes and argues, on a subjective level, how the human perception of nature and other related physical phenomena such as time and space, is affected by some Japanese aesthetic concepts and thoughts related with Zen Buddhism. *Ma, Wabi-Sabi, Ishin-Denshin* and *Jo-ha-kyū* constitute a set of concepts within Zen movement, which some personalities (like John Cage and Steve Jobs[2] among others) adopted as a lifestyle, exhibiting different results in their professional practices. Furthermore, this part will not discuss

[1] Referring to the overall palette of creative and interpretative parameters within a musical practice, as suggested by Berger in *A Theory of Art* (2000).

[2] By mentioning a celebrity connected to the entrepreneurial world, I merely wish to point to the influence that Zen has had on successful persons from very different fields.

historical or religious backgrounds with regard to either of the concepts but aims, instead, to clarify the relationship between their influence within the human ability to interpret and conceive art.

While the first part aims to elucidate the question of how Zen Buddhism may affect the artists, the second part attempts to examine how the same concepts may affect a set of musical practices. Rather than being concerned with the human/artist factor, this second part is more oriented to describe methodologies involving Zen Aesthetic concepts, which could change and enhance Western musical practices. These will be exemplified through the analysis of some key works from the classical repertoire as well as pieces of contemporary music and my own compositions.

In the end, my thesis is not intended to present any conclusive answers; instead, it aims to raise questions within the theme that could start new discussions among other artistic or scientific communities.

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Prologue

> *"Seeing Ichiyanagi performing his own music in the Osaka Contemporary Music Festival I was impressed with the beauty of a human being so completely united with the sounds of his own music. And somehow I too wanted to become one with my own sounds.*
>
> *(Takemitsu, 1995)*

The above recollection depicted by Japanese composer Toru Takemitsu illustrates a dilemma within the set of common 20th century music practices. An evolution of highly sophisticated musical techniques has gradually urged musicians to opt between dedicating to perform or to compose music, despite the fact that well-known musicians throughout history normally possessed both compositional and performative skills. Contemplating Takemitsu's comment, one may go on to ask: Does it make any sense in the 21st century to acquire both skills in order to be recognized and gain a place in history? And, in a similar line of thought, should a musician acquire performing *and* composition skills in order simply to connect with and maintain a tradition, or might there be other and more visionary driving forces? And finally, what is wrong with choosing to specialize as either a performer or a composer? This set of questions constitutes the starting point of my thesis.

As a result of the 20th century's exhaustive exploration of art's logic and complexity, artists were obliged to possess themselves of novel aesthetic sensibilities while developing new professional skills. Especially in music, composers had to search for an expansion of compositional methods, while conductors and performers needed to widen their senses in order to obtain a kind of interpretative proficiency that accommodated contemporary notions of hermeneutics. As a consequence, simultaneously striving to acquire and master compositional and performative skills on a professional level became virtually impossible for common people and a demanding engagement even for those gifted with an innate[3] musical talent.

Other circumstances have added to the complexity. After the two world wars, Japan and China have again opened their frontiers and cultures to the rest of the world, resulting in a profound and dynamic exchange of influence (Burt, 2001). Hence, it may seem inevitable to have knowledge of Western as well as Far Eastern cultural (and philosophical) practices if one aims at acquiring compositional and/or interpretational skills today.

[3] Professor John Sloboda wrote a series of articles during the 90's that dealt with the nature of musical talent. My thesis will not discuss whether one is born with innate musical talent or in fact develops it during lifetime. The term is only used here to denominate a group of individuals that demonstrate advanced adaptation skills with regard to musical practice.

Since the two cultures never really blended, distinct traces of their mutual influence have remained: Western musical practice was introduced in Japan, while Japanese Zen Buddhism gained a significant importance in the West. According to Kay Larson in the writings about John Cage and Buddhism:

> *Our intention is to affirm this life, not to bring order out of chaos nor to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord. – John Cage*
>
> *(Larson, 2012)*

The quote by John Cage on Zen Buddhism relies on keeping the point simple and minimal. In other words, why striving to learn the skills of composition and interpretation in a traditional way when there is a simpler path to acquire them? Or, more precisely, why would someone spend his/her time practicing and memorizing historical western methodologies, when the problem resides in the essence of perception and cognition? Moreover, how could an exhaustive traditional set of practices be a desirable aim at all, when there is an accessible, alternative method out there that grants similar results?

I do not intend to expand on the religious aspects of Zen Buddhism since that would go beyond the limits of this particular investigation. Instead, the thesis will focus primarily on a set of four concepts related to Japanese art and music. Originally, the concepts had strong religious connotations. But due to mental shifts over time, their implication transmuted and became aesthetic conceptions within Japanese art. When occasionally adopted by Western artists and applied in their professional lives, they have proved to cause extraordinary and unexpected positive results. With my thesis, I thus propose to explore these four concepts, describing some methodologies of how to apply them to music, in order to acquire a partly new understanding of perception, interpretation and creation. Furthermore, I will discuss how to implement them with an existing body of musical criteria as well introduce alternative concepts, such as *organic structures* in music.

Ultimately, I envisage my thesis to resemble a Zen-enlightenment: Right now, at this very moment, men are men and mountains are mountains. Then, during the process, things will get confused. But in the end, men will still be men and mountains will still be mountains. (Suzuki, 1938)

Part I

The Japanese musical perception

a. The psychology behind western music

> *If someone from a civilization without music were to ask us why our civilization supported so much musical activity, our answer would surely point to this capacity of music to heighten emotional life.*
>
> ***(Sloboda, The Musical Mind - The cognitive psychology of music, 1985)***

During centuries, music could not stand by itself, without a connection to human emotions. Professor John Sloboda portrayed some important questions about the theme of music perception. After all, during almost nine centuries the essence of Western classical music was confined to a set of social practices other than aims focused on an artistic perspective. (Berger, 2000) When one goes on and looks into those specific aims, he/she may find the artist's will and purposes subjugated to a specific belief of art capable of changing the human behaviour.

The idea of aims outside the artistic scope being able to change the human behaviour isn't something new. In matter of fact, from the beginnings of European Art Music the idea was already present and its origins could be traced to the Greek conception of *ethos* and *pathos*[4] as well the Pythagoric theory of the music resultant from the spheres movement. Afterwards, the rise of abstract art and the market capitalisation, made those specific aims loose their functionalism and the artist became autonomous and confined purely to a set of artistic purposes.

Meanwhile, the aims of those who attended to art manifestations did not remained similar over time. Between centuries, human emotions towards art changed multiple times. It is my strong belief that there is a certain point in summarizing what changed in Western Art and Aesthetics, in order to understand how these emotions and conceptions changed over time and consequently how the artistic purposes changed too. An historical analysis may also clarify the question of why there is so much psychology behind Western Art. Furthermore, the same type of analysis to Japanese Aesthetics will therefore provide a clear idea about Japanese conceptions, as well as give different visions to Western art produced under the 20th century.

[4] The helenistic idea firstly appears on Aristotle's *"On rhetoric"* book. In the fifth-century this idea will evolve to an idea of mimetic art – an art subjugated to the power of the word and able to change the human pathos and ethos. This subject will be developed further on this chapter.

When looking into history, the Greek Period places itself in history as the first moment where it is possible to identify a relationship between psychology and art – especially music. Music when compared to other arts at the time, it had no apparent or physical media support, being it expressed by a musician who could read and interpreted some specific symbols (which described a specific way of performing a sound or even an organized order of sounds or rhythms disposed in time). Music was also lectured as a major subject of the Quadrivium[5], and it therefore already existed a complex sense of pitch and rhythm organization in order a specific piece for be considered as music.

Other circumstances were added to the panorama. The Greeks had unconsciously divided music into two types where both had a functional character. The first was mainly vocal — where singers sung a "text" which led directly to influence *pathos*[6]. On the other hand, the second was purely instrumental, which led to influence *ethos*[7]. I.e., at the time the musical genre of March did not exist, however, an instrumental piece containing allusions to a march using a patterned rhythm, would somehow motivate an individual to deal with the social obligation of facing war. On the other hand, a song composed under a romantic text, would certainly appeal into the listener's inner emotions.

On the present day, knowing how music sounded during the Greek period reveals to be an impossible task, since there only exists a few documents (recordings/scores/documents). Most of them were lost during the many wars that occurred in Europe. Luckily, there were three Greek philosophers who wrote about the music practices of the time and how they influenced *ethos* and *pathos*. Among different examples, both Aristotle's *Rhetoric* and Plato's *Republic* and *Timaeus* mention art as a power to influence the human behaviour, but the most notable work is *Musica Universalis* from Pythagoras, in which he describes how the movement from planets cause certain vibrations that may influence human *ethos*, *pathos* and *logos*[8] (since they were considered to be a cosmologic representation).

Time passed and both Greek and Roman Empires fell down. Afterwards, during the Middle Ages, most of the Greek knowledge was lost or even wrongly translated and adapted to the reality of the Church. The "Dark

[5] The Trivium and Quadrivium were the two types of the Greek classical education. Later they will be explored in the Middle Ages but with a slight difference on the lectured subjects.

[6] Aristotle's rhetoric refers to pathos as an "appeal to the audience emotions". Yet by the etymology of the word it means specifically "awaking emotions".

[7] Ethos in Aristotle's rhetoric is seen as having an appeal to the audience character and morality.

[8] Logos is mentioned in Aristotle's rhetoric as the psychological ability of appealing to reason and logic.

Ages"[9] made Aristotle and Plato be considered a taboo and even the Pythagorean theory had to be redefined. The following paragraph by Karol Berger (2000) portrays this issue and drives it in a specific direction.

> *Unlike architects, sculptors, or poets, European musicians knew no classical examples of ancient music with which to compare their own products. The "ancient music" they did know was the heritage of classical ideas about music transmitted in Plato's Republic and Timaeus, in Aristotle's Politics and Poetics, in Macrobiu's early fifth-century Commentary on the Dream of Scipio, and in Boethius' early sixth-century Fundamentals of Music, among many other, less influential texts. What they found in those texts were two basic ideas about nature and aims of music: the idea that music was the sensuous embodiment of intelligible harmony (harmonia) and the idea that music was capable of making human feel various changeable passions (pathos) thus capable of forming a person's enduring character (ethos).*
>
> ***(Berger, 2000)***

According to Berger and the existent literature, the redefined theory of Pythagoras implied that the most faithful representation of Cosmos could be reached using text and words. The word/text was an easy medium to reach the aim to influence *pathos*, while at same time, would access the sense of morality in *ethos*.

The music produced under the Middle Ages was mostly composed for voice and divided between Sacred and Profane types, where both had a functional character. Its performers were usually priests and monks who sung sacred music — mostly organa, plainchants, Gregorian chants and psalms or drunk soldiers and monks who sung poems about heroic acts or love in taverns. In a time of "intellectual darkness", the act of monks and priests singing with a deep voice how a superior being would punish someone for his sins, caused inevitably a common individual a psychological picture of fear, which later would reinforce his sense of morality (*Ethos*). On the other hand, music was also performed in taverns or other non-religious places, and its thematic was about love and victory during wars. Unconsciously, these themes would appeal to an individual's emotions (*Pathos*).

As it was mentioned before, the artistic positions and purposes during the Middle Ages were restricted to general aesthetic ideals instead of artistic. As a consequence the space for abstract (instrumental) music was null. The simple act of a group of instrumentalists performing autonomously rather than playing the role of accompaniment was considered a non-musical act.

The Renaissance brought a new paradigm shift with instrumental music being discussed among theorists and composers. The mimetic music (which

[9] The term Dark Age to describe Middle age was originated by Francesco Petrarca around 1330's. It was a criticism at the time to characterize the intellegence darkness that church imposed to the society.

was based on the power of the text/word) faced a fight over its dominance against abstract music. Moreover, the Baroque and Classical Periods accentuated even more the interest in instrumental music and its possibilities, since it not only allowed representing an image from the Cosmos[11] without using a text or word but the artist could feel emotions while performing music. Psychologically, these periods are extremely important due to their paradigmatic mental shift. The artist could now use music to appeal human emotions such as pleasure or comfort – some of the basic needs described in Max-Neef's theory[12] about the human basic psychological needs.

Other consequences were also added to the paradigm shift. As an example new music forms appeared (like fugues, concertos and symphonies) which started to gain more and more audience. Meanwhile, composers also started to explore the idea of inducing *ethos* within instrumental music. The domain of *ethos* started to be on the same level as *pathos*, or in more precise words, both now worked on the same dimension and as a consequence, the artists started to be autonomous and could produce art without any other aim than internal artistic purposes.

Beethoven's death brought a new paradigm shift with other aesthetic conceptions such as new artistic purposes and functions (the artist independency, the desiring to express inner emotions, among others). The musician acquired the status of independent worker and this led to the freedom of expressing personal ideas, emotions and feelings. Abstract music turned out to be more predominant than mimetic music during that period. Even the most explored mimetic genre – the opera – became more abstract, when some composers decided to write their own libretti, portraying the "text" as a composer's will. Some examples are Wagner's *Tristan und Isolde* and *the Flying Dutchman*.

Even though the circumstances pointed to the supremacy of abstract music, the mimetic type won the war. Composers and performers started to be obsessed with describing their own feelings through music. The belief of producing autonomous music wasn't real since the compositional choices relied on emotions and on hermeneutics. The music genre of *symphonic poems* represented the return to mimetic music, even if composers thought they were producing abstract music. Music was again confined to text but now was essentially a representation of the artist feelings or ideas. In psychological terms, art evolved from having an unknown emotional fulfilment to one with a name.

[11] Cosmos as the Universe or everything bigger than man which him cannot understand.
[12] Max Neef's theory states that human being has basic emotional needs and the options that he chooses in life are made in order to satisfy his needs in the common situations of dayly life.

The 20th century settled the war between abstracts and mimetic. As history can tell, the society got shocked with the first "contemporary music". *Pierrot Lunaire* from Schoenberg, *The Rite of Spring* from Stravinsky, and *Jeux* from Debussy were three works to break with performative and compositional practices. Listeners could not find the comfort or emotional pleasure and satisfaction within these works as they easily found among Mahler's symphonies or Wagner's operas. The new music even caused a division within listeners – there was now one group who continued to seek emotional fulfilment and other who sought new thoughts and logics. The Schoenberg School developed by Alban Berg and Anton Webern led to other composers feeling motivated in using logics instead of feelings. Psychologically, both World wars caused terror and inferiority feelings within society, and therefore the necessity to seek something more logical than emotions became the ideology in the 20th century.

The mimetic aesthetic did not disappear completely; instead, it migrated from the artistic field into other musical genres. In our days, genres like pop, rock, folk, among others, have a text which drives the listener in his/her emotional pathway (Berger, 2000) (Sloboda, Psychology of Music, 1991). Due to the presence of the word, these emotional connections are quite obvious and immediately perceived. The word/text continues being more important than sound, however, in some music genres like jazz music, the mimetic aesthetic also lost its dominance to the abstract aesthetic. Jazz represents a music genre, which started mimetic and turned abstract. (Berger, 2000)

Nowadays, more than an emotional fulfilment, society now seeks to understand abstraction and transcendence. Berger started his book with two major questions: *What is art?* And, *what is the function of art?* (Berger, 2000) Art changed its functionalism, and consequently it is no longer a mean to influence *ethos* or *pathos*. Moreover, the art market capitalisation, gave a value to the art media, influencing its dynamic and the way it is perceived. The artist now not only has to seek new ways to explore his/hers autonomy but also has to deal with the question of how to sell it in market.

On the other side of the world, history and art perception were quite different from that in the west. In the next chapter it will be described how Japan opened its doors to the west, and how its values started to again change western mentality and art perception.

b. Japanese music

> *"Concepts of wabi [cultivation of the serene] or sabi [tranquil resignation] provide one approach to contemplating nature. The approach of the West is different. I don't like the idea that everything can be explained logically, but I hesitate to discuss such philosophical matters superficially. It is just that a book about Japanese candy made me think."*
>
> ***(Takemitsu, 1995)***

The essence of Japanese art lies in a contemplative interpretation from natural scenario. When looking into it, the presence of organic structures is clearly governed by natural systems, instead of being (consciously or unconsciously) forced by mathematical or algorithmic rules as it happens within the majority of Western art. As it is implicit in the initial chapter quote by Toru Takemitsu, a Japanese citizen would mention that Japanese aesthetics conceptions resemble one of the biggest challenges to a western individual understand.

When looking into Japanese music and art, both were confined to other specific set of artistic purposes related to feelings of contemplation, transcendence and admiration of nature. Even after Zen Buddhism became a part of Japanese culture, the purposes for creating and contemplating art were never anthropologic, or by other words, based in the artists will or vision. The closest purpose near to the human emotional was a nationalistic feeling present within Japanese society[14], which may have censored some artistic objects, but never dictated their thematic or purposes.

The history of Japanese music can be resumed in a short paragraph since it barely changed over time. It is an admirable fact that some of the main artistic purposes remained unaltered and they are easily found nowadays in some Japanese traditional music groups. These purposes resemble a pure contemplative attitude from natural scenario, which determines mostly music form and gesture. Other secondary purposes came with Zen to Japan (around 12th century AD), where these have a scope near to aesthetical choices rather than contemplative.

When Japan decided to open its ports during the 19th century, some groups composed by visual artists, poets and musicians started to gather and discussing the direction of Japanese art. Later, they produced art that manifests a mixture between Western knowledge and Japanese tradition. These groups had never reached the point of being called "western" but at same time they were not related with traditional Japanese art (some even

[14] A little historical note: Until the Meiji restoration (1868), Japanese culture was closed to the rest of the world. During the Tokugawa period (1603-1868), all the Christian religion was forbidden as well the circulation of western books and knowledge. Only in 1867 - with the resignation of the Shōgun and restitiution of the Emperor as the maximum figure in Japanese politics – the ports were opened to the American and later to the British and Dutch. Still even with acess to western knowledge, always existed a strong nationalism within the idea of preserving japanese culture and not let it be influenced by west.

deny it). The resultant art works produced under the idea of blending western knowledge with Japanese tradition allowed us Westerns to understand some of the Japanese aesthetic conceptions about contemplating the "act of representing and interpreting nature" rather than the final object. This knowledge would later influence the creative process and ideologies of some western artists during the 20th century.

Japanese culture during centuries portrayed a picture of self-discipline and respect, which remained as fundamental keys within Japanese education and tradition. A common western gesture such as a handshake may sometimes seen as rude inside some Japanese inner circles. A sense of tradition and nationalism remains active inside some Japanese community circles residing outside and inside Japan.

Education is a parameter that differs when comparing both cultures. Among most of western countries, children education relies on the idea of freedom to explore and find societal rules and values on daily life situations. In opposition, the Japanese education relies in the idea of creating feelings of respect and self-discipline. Children are not allowed to commit any mistake since it may be considered a lack of respect and decrease the family's influence in the community. The results of this severe education are immediately perceived when looking to the interaction between a Japanese citizen and a western citizen. Contrarily to western citizens, Japanese exhibit a delicate perfection in everything they do. Perfection settles itself as another big characteristic of Japanese art.

The educational background would surely explain some of the decisions taken by Japanese artists, however, it is important to understand why this education patterns existed and who or what has imposed them. To understand this points it is necessary to analyse Japanese religion, even if only 30% of the population practices it or believes in it. (Watts, 1957).

Japan conceived religion in a quite different way than West did. The Japanese religion did not impose any ethical or moral value to society or influences laws or society rules as Christianity did in Europe. A Japanese citizen will more likely adopt religion as a lifestyle in order to improve his own life rather than adopting religion as faith or moral code.

The first religion to appear in Japan was Shintō, followed by Zen Buddhism and later the Confucianism, Taoism and others minor religions. When Christianity arrived to Japan, it was not well received due to its pretension of imposing ethical and moral codes . On the present day Zen Buddhism and Shintō became the two most practiced religions even if only 30% of the population has faith in them. These religions differ in being mostly related with human nature and are reflected in daily life tasks or situations. As it happened on West, religion in japan also influenced art and most of Japanese art produced between the 12th century and 20th century can be aesthetically analysed using ideals from the two major Japanese religions. Some of these aesthetic conceptions (as an example: *Ma, Wabi-*

sabi, Jo-ha-kyū and *Ishin-Denshin)* are essential when defining Japanese aesthetics.

Japanese art can be divided in three stages. The first stage is marked bu the appearance of Shintō around 6th century B.C. (the Shintō believers had faith in multiple spirits present in natural scenario and which have the power to influence life's flow).[15] The Shintō was the first element to contribute to a different art conception in comparison with West. This subject will be clarified in further chapters but as a resumed introduction, Japanese artists never thought in representing nature or a specific reality through their own eyes. Although the final result was a representation from natural scenario on an object/medium, the artist aim was to interpret the spirits of that scenario rather than represent them. Moreover, the artist established himself/herself as a bridge between a natural scenario and the target audience.

The aesthetic presupposes changed when Zen Buddhism arrived to Japan on the 12th century AD. The idea of spirits present in nature was strong, but rapidly abandoned in order to give place to Japanese Zen ideologies. The artist had now the duty to interpret a specific wisdom over nature by reaching a specific enlightenment of the relationship between nature and audience. When the enlightenment was achieved, the artist possessed then wisdom to represent natural forces using a minimum amount of utensils and means.

On the 14th century AD other concepts such as silence and space appeared and which started to be fundamental characteristics in Japanese aesthetics. Despite the aesthetic revolution caused by Zen, this period was marked by paradigmatic mental shift. The idea of contemplating the "mysticism" in natural scenario was gradually abandoned and replaced with the idea of wisdom. As a consequence the artistic became different (more minimal and organically bonded, where only a few elements were represented but these extremely well bonded), but never lost the main characteristics of being clear and precise.

With the 20th century another shift happens in Japanese Art conception. Japan decided to open again his ports to the world and as a consequence re-establish the contact with the West. The resultant exchange of knowledge pressured Japanese culture and aesthetics and made these change again. The ideals of minimal, organic and silent became some of the elements used as aesthetic idealisms by most of Japanese artists, even if most of them denied their actions as a new aesthetic movement. Later some theorist considered this new artists generation as a reflourishing in the Japanese art, where newer works presented a different type of beauty and aesthetic conceptions.

[15] Some historicians consider the Shinto Religion as the root for the Feng-Chui. Others consider the Feng-Chui as the origin of the Shinto. This is not so well documented and personaly I prefer to focus on the art perceptions provoked by the Shinto, rather than discussing its origins, which go beyond the point or purpose of this thesis.

Three distinct periods existed in Japanese art but the works are usually perceived as minimal, organic, complex, timeless and containing a special wisdom. Whatever the aesthetical purpose was and even if it has changed through centuries, the same principle was constant and remained unaltered. The man/woman is an artist who belongs to a natural scenario, and instead of representing it, he/she is supposed to interpret and contemplate it. When compared to western art, the grounds for Japanese art are different since they presuppose for the artist having a role of creating a bridge between a specific reality and the target audience instead of his own reality.

c. Zen – Buddhism

> *The strange situation created by Zen is that those who understand it do not understand it, and those who do not understand it understand it – a great paradox, indeed, which runs throughout the history of Zen.*
>
> ***(Suzuki, 1938)***

> *Historically, Zen may be regarded as the fulfilment of long traditions of Indian and Chinese culture, though it is actually much more Chinese than Indian, and, since the twelfth century, it has rooted itself deeply and most creatively in the culture of Japan. As the fruition of these great cultures, and as a unique and peculiarly instructive example of a way of liberation, Zen is one of the most precious gifts of Asia to the world.*
>
> ***(Watts, 1957)***

Professor Suzuki Daisetz on his book from 1938 depicted an interesting point about Zen Buddhism. This thesis does not aim to find a clear definition of Zen, however, the usage of uncommon methodologies will give an unconventional definition to it and even might suggest some facts in order to understand why is it so important when related with Art.

History, as Allan Watts (1957) mentioned, cannot define Zen, since it has moved between different countries and cultures. The existent documentation contains different thoughts about Zen and cannot determine its origins and roots. Some would say it came from India, others maintain his Confucianist roots and others even defend a connection to Taoism. A scientific definition is also ambiguous and sometimes paradoxical (since some Zen concepts make no sense in western logics).

Therefore, in order to clarify what Zen is, the best methodology is to describe some concepts and thoughts related with Zen, which resemble an ideology. Moreover, although its origins are questionable, nowadays, Zen Buddhism is mostly associated within Japanese practices and philosophies where art is also included.

Zen is based on a main principle, or, more precisely, as some Zen masters would call it "a highest truth which cannot be expressed by words or conceivable through logical thought". (Suzuki, 1938) A realization from

this principle is only possible recurring to Zazen, (a type of meditation that leads into an intuitive realization) being this also nominated sometimes of enlightenment. Rather than granting a better or supreme vision from reality of time or space, as other Buddhist schools defend, the Zen pupil does not gain anything other than the realization that there is nothing to gain. There is a famous quote by Prof. Susuki Daisetz within his book which I transcribed here and illustrates this enlightenment of nothing.

> *"Before Zen, man are man and mountains are mountains. During the Zen study things become confused. After the enlightenment, men are men and mountains are mountains, only one's feet are a little off the ground."*
>
> ***(Suzuki, 1938)***

In general guidelines, nothing is gained from enlightenment and the Zen pupil only realizes what is already present. Some Zen schools state this enlightenment an embodiment gained by the enlightened in order to possess wisdom over actions or morality. Nevertheless, Zen only relates to a specific wisdom related to contemplate and interpret natural forces governed by a line of choices flowing in a natural scenario. There is no right or wrong, since these values have an anthropologic origin, however, the human actions should agree with the universe rules and at the same time contribute to the well function of it.

This inevitably raises two questions: How can the enlightened predetermine what choices contribute for the well function of the universe rules? Or, more specifically, how can the enlightened know that the choices he chose are contributing for the well function of the universe?

This questions drive the discussion to the theory of the existence of Karma, however, Zen Buddhism does not relates to it, and instead of instigating morality, it induces some concepts that may help the pupil dealing with his choices. Among others, *Ishin-Denshin, Jo-ha-kyū, Wabi-Sabi and Ma*, belong to a range of Zen concepts that became related within Japanese Aesthetics and art over time. These four concepts will be clarified in the next paragraphs, however, the reader should bear in mind that exist other completely different concepts with an artistic scope. The *Ensō (*the life circle), the *Mono No Aware (*understated beauty), the *Miyabi* (tranquillity) among others, are some Zen values that may be related to art but their usage would be beyond this thesis. As a personal statement, I left at the end of this thesis, a comprehensive list of bibliography where it is possible to find a detailed description of them.

From the initial four concepts, the ***Ishin-Denshin*** needs to be the first to be described due to its history and connection to Zen Buddhism and Japanese aesthetics. Surprisingly, the concept became part of Japanese aesthetics, immediately after the Zen-Buddhist school migrated from China to Japan on the 9th century. ***Ishin-Denshin*** can be described as something as

mutual communication through mutual understanding. Sometimes is described on the existent literature as "telepathy" or "sympathy", or as a way to communicate through silence or even by heart-to-heart. Etymologically the term appeared from a Chinese proverb and the word *Ishin,* means "by means of heart" while *Denshin* relates to "communicate to a heart". On western sense, the concept stands for a specific ability/skill in which a person transmits a message without using the common media of communication (words or language). At the same time the Ishin-Denshin is only achieved when the receiver fully understands the message that the sender tried to transmit.

Some clear examples may be found within Japanese visual arts. The canvases (simple and delicate) usually are painted with smooth strokes and in a few colours. Even if simple and delicate, these canvases are able to create a bridge that allows the target audience to contemplate and interpret nature. There are no subtleties or hidden messages within the canvases and consequently, the viewer's minds and hearts understand clearly what is the message that the artist wanted to transmit. Another great example is the Noh theatre where the actors/characters sing a text while accompanied by an ensemble of three instrumental players. The ***Ishin-Denshin*** lies on the movement that the actors do and perform. These movements are slow and subtle, and yet, the result is a clear image or gesture, which the audience deciphers into an extra meaning which is not implicit in the text. The next chapter will explore this concept and its connection to ar.

The second Zen concept that became an aesthetical parameter is the concept of ***Jo-ha-kyū***. This concept does not belong to the initial Zen Buddhism whatever are its roots, but it was inserted later, when Zen migrated to Japan. Nowadays, is referred mostly as an aesthetic criterion among Japanese arts but some Zen Buddhist schools started to include it as a method to help reaching the enlightenment.

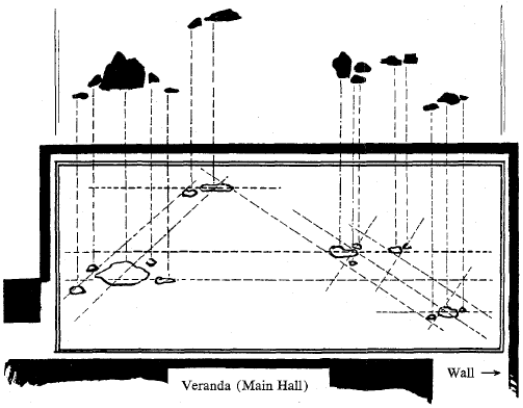
Etymologically, ***Jo-ha-kyū*** can be translated in English terms as "introduction, rushing and scattering" and thus the Noh theatre adopted it as criteria of form and structure for its plays. History traces this concept within the 8th century rhythmic distinctions in *Bugaku*, an ancient Japanese court dance. The ***Jo-ha-kyū*** was later applied to other musical genres such as *shōmyō, kabuki and koto* genres. The concept has also been used in other art forms such as *ikebana* (the Japanese art of flower arranging) and in the Japanese martial art of *kendō* and *aikido*.

Jo-ha-kyū stands for the idea of creating dynamic and organic internal movement inside a specific art object. In order words, (and this idea will be explored later) every art object needs to have a movement inside it, which was created by an organized disposition of its elements and somehow the final result is felt as organic or related to natural scenario. The concept also grants to the ability to escape from staticism and become internally dynamic. Noh theatre uses the concept not only to define the rhythm of each

act from the play but to define the type of actions performed by the singers as well. This particular concept can be associated with everything involving drama and usually traduces a movement that starts smooth, then breaks at some point and after a fast[16] period and gradually ends with a smooth desacellarando to slow again.

While in Japanese music the concept is evident, it can be found too in Japanese visual artworks. An extensive analysis to a Japanese visual artwork would reveal three layers. Usually, the first layer is something smooth and subtle such as clear figures or colours. The second layer is transmuted by the idea of something agitated or with a fast movement and finally, the third is presented as a transition between the two first sets which may be driven both ways.

Additionally, it is possible to find the same concept also within Japanese architectural artworks. As an example, the Kyoto Zen garden *Ryōan-ji,* is a garden made inside four walls where three groups of stones are randomly disposed on a pool of white pebbles. When looking into a diagram (img.1) with a disposition of the stones from an upper view, it is possible to find "a straight" path between the three groups of rocks as a feature of ***Jo-ha-kyū.***



(img.1)

During on my trips to Japan I understood that the idea of randomness is easily abandoned when looking from an upper view to the stones. The first group made of two rocks (the one in the middle) is small, smooth and reduced in number and represents an idealistic perspective of life (where only exists white and black). The second group (the one at the left) is the biggest, rude and scattered, and for a realistic perspective of life (where

[16] The movement is not required to be always slow-fast-ritardando. Sometimes is common to appear variations from this movement like slow-fast-fast or slow-slow – faster. The point resides not within each type of movement but in the whole picture. Since it translates always a movement of something becoming slow that becomes faster and then scaters being through a ritardando or a sudden break. This question will be develop on the further chapters and it can be read more in some of the auxiliary literature mentioned in the end of this thesis.

exists more than two choices and also chaos). While the first group may represent an idealism of nature, or, more precisely, a calm and disciplined contemplation, the second group represents realism, where chaos is assumed as a natural element belonging to the scenario. The idea of deconstruct something "perfect" or natural into something rude and real, is present between these two groups.

The third group of rocks represents a conclusion for the two first groups. On this group, the rocks are more dispersed and are bigger than the first group but smaller than the second group. This group even if it is not chaotic, it is organic and resembles a true interpretation of nature while represents a bridge between the two first groups, or by other words, between idealism and realism.

Among some other Zen circles, there is also the belied of ***Jo-ha-kyū*** representing the human evolution towards life, where the three different layers stand for childhood, manhood and sagehood respectively (being this last one only achievable by the ones who seek the enlightenment).

The next Zen concept to be described is ***Wabi-Sabi,*** which features a huge documentation among western literature. Sill, when it comes to defining the concept some Japanese intellectuals might argue about the existent documentation not being clear and evident. In Japan, the concept has spread to Japanese life, beliefs and aesthetic conceptions, however, when inquiring a Japanese intellectual about its meaning, he will apologize in a few words and explain the difficulty to define the concept. While writing this thesis and during one of my travels to Japan, it was explained to me that this act of not explaining what the concept really is, keeps certain mysticism around it to avoid loosing its total meaning to the western culture. This Japanese fear results from ***Wabi-Sabi*** being "a slogan" of Japanese cultural life and the Japanese culture does not want to loose it to western civilization, since on the artistic field has already fascinated Western composers (such as John Cage and La Mount Young) who wrote some connections to it.

Wabi-Sabi as an aesthetic parameter relates to terms such as "perfect, simple and non symmetrical beauty", and can be found applied to different art fields (such as visual arts, architecture, poetry, music, Noh theatre, Bugaku, and many others) as well to common practices of Japanese citizens (such as acts of calligraphy where ***Wabi-Sabi*** defines mostly the perfection of the act of drawing Kanji characters on a huge tile. Other rituals like the simple act of drinking a cup of tea, is seen as art. On these tea ceremonies all the elements present within the room portray a minimalist and organic disposition). In Japan is a common habit having flowers on the bathrooms and even inside busses. Some see this flower arrangement as a form of art, which should be produced under the ***Wabi-Sabi*** criteria. The flowers are arranged in a simple, pure, organic and imperfect (asymmetrical) way without any kind of extravagance. The most amazing is the fascination

produced on Western individuals when they look to this flower art.[17]

The above paragraphs described the presence of ***Wabi-Sabi*** in arts but what really is the concept? And, why it has so much influence on so many arts and individuals in Japan and West?

As history can tell, ***Wabi-Sabi*** was not a single word, neither a single concept. The words *Wabi* and *Sabi* arrived to Japan around the 15th century AD (Japanese Muromachi period) in the middles of Zen Buddhism, and both described a way of how Zen sages should live. Etymologically, *Wabi* meant misery of living alone and away from society and suggested also a dispirited and cheerless state. On the other hand *Sabi* meant chill, leant or withered. (Koren, 1994) Between the Azuchi-Momoyama period and Tokugawa period (around 16th century to the 19th century), the words started to gain an aesthetic meaning when used together. In plenty Meiji period ***Wabi-Sabi*** was used already as one word and in most cases as an aesthetic sense instead of religious.

Nowadays, ***Wabi-Sabi*** is an aesthetic concept, which implies specific characteristics in a work of art. Its values are relative and they do not express any kind of progress, but instead, they induce a geometrical, organic and romanticized nature into artworks. While the final result may seem perfect, the constituting elements are imperfect, non-symmetrical, "rustic" and produced using only a few techniques and utensils. This concept is probably the most connected with nature, since it implies a similar result to it. Among West there existed some western artists using this concept, as for example John Cage with is 4'33'' and this will be described in detail on the next chapter.

The last concept in which this thesis will focus is the concept of ***Ma.*** Professor Richard Pilgrim opens his article about ***Ma*** as a religious-aesthetic paradigm with the following quote:

> *The term ma has only recently begun to receive the attention that it is due, both inside and outside Japan. What brought it to my attention was an exhibit relating ma to characteristic features of Japanese artistic (especially architectural) design, which like the word itself, was rich in meaning and ambiguity but which clearly suggested that ma was yet another reflection of a Japanese religion-aesthetic paradigm or "way of seeing".*
>
> ***(Pilgrim, 1986)***

[17] This flower art from Japan has been present in the West for almost two centuries. The first documented Bonsai's where brought to Germany in 1863 by Dutch Merchants and immediately caused a reaction on Western individuals, due to the sensible, disciplined and unusual way of taking care of such plants. This bonsai art has propagated itself to the entire world and nowadays it is common to find everywhere some persons who cultivate the art of taking care a bonsai. Some seek an extra meaning for this art others only seek the discipline that it requires, but in general it is one of the gifts from Japan to the west and certainly one of the most notorious influences from the country of the red sun.

Ma is the concept that has more ambiguity surrounding its meaning however it is surely the concept which is more related to Japanese art. ***Ma*** reinforces some aesthetical paradigms on far-eastern art as it also justifies some of the aesthetic choices taken on western art as well.

Ma is described as a space or interval existent between two physical or temporal points. According to Pilgrim who goes deeper in defining the term, ***Ma*** is as an "interval" between two (or more) spatial or temporal things and events. Thus it is not only used in compounds to suggest measurement, but carries also meanings such as gap, opening, space between, time between, and so forth. A room is called ***Ma*****,** for example, as it refers to the space between the walls; a rest in music is also ***Ma*** as the pause between the notes or sounds. (…) (Pilgrim, 1986)**.**

On the article from professor Pilgrim, ***Ma*** is described as a paradigm with a full-time connection between religion and art. The concept is never assumed as bondless between both, and picturing the concept as an independent paradigm would establish strict rules on the artist creativity process. On the other hand, this concept has been established for centuries as an independent aesthetic paradigm within the existent Japanese literature, avoiding any connection to religion.

The word ***Ma,*** even if ambiguous and vague, is described sometimes as a synonym of a negative space or transition. On the common western sense, words such as transition are usually associated to space where an object/event is developed between two points. In Western architecture, a transition resembles a space between rooms or walls. This space always presupposes a person or an object moving continuously between walls in order for a transition to occur. The process is always confined to a time factor and supposes the existence of it in order to occur movement (required to happen a transition).

The Japanese culture has another conception for the word transition, being on a Japanese sense not necessarily to it to containing movement in order to happen. Therefore, the confinement to the time factor doesn't exist, and the movement can be discontinued, which doesn't happen on Western transitions. The big difference from the western conception relies on not being confined to time, but to a space dimension. The point lies in the difference from one being continuous and the other discontinuous. The one that is continuous (western) assumes always temporality without spaces or gaps, while the other one that is discontinuous (Japanese) and accepts those gaps as elements present within the temporality. When looking into music, Western music exhibits a continuous transition while the Japanese exhibits discontinuity. Silence and emptiness may occasionally be assumed as gaps of discontinuity, and are used to produce discontinuity within Japanese art. This discontinuity conception can be taken further and be assumed as a point of influence in other music criteria such as form or rhythm.

The usage of ***Ma*** is also bonded with the Japanese conception of organics. The above paragraph raises the point of ***Ma*** representing negative (discontinued) elements within art, however, to be accepted as an interpretation from nature, these gaps must be organically predisposed. Or, more precisely, these gaps must be assumed as living organisms and disposed in space or time with organic proportions or patterns. Therefore, the best mathematical representation of them is through the use of the golden ratio/constant. Although this is a western methodology, this practice became and unconscious sense of proportions learned by Japanese citizens through the first stages of traditional and oral education.

As it happens with ***Wabi-Sabi***, a Japanese person may find difficult also into explain *Ma* using Western terms, however, this chapter must finish with a practical example such as a symphony and where *Ma* is present on it. One might say that the interruption between movements can be the ***Ma,*** as a temporal space to prepare the listeners to another movement. Moreover, the symphony can be by itself the *Ma,* as a psychological preparation for the experience after the symphony finishes of being played. *Ma* can even be the time that the listener takes to perceive a message from the symphony. In hermeneutics and etymology theory, ***Ma*** can be defined as a "unconscious negative sense of a time-space dimension" which may apply to a simple action or thought of a common individuals life.

d. Zen as an aesthetic

> *West sees and depicts nature in terms of man-made symmetries and super imposed forms, squeezing nature to fit his own ideas, while the East accepts the object as it is, and presents it for what it is, not for the what the artist thinks it is (...)*
>
> ***(Watts, 1957)***

The previous quote by Allen Watts (1957) sustains an effort in squeezing nature to fit into western perception of nature. The physical world became an objective reality that could be analysed, used and mastered by the artist. Until the second half of the 20th century and contrarily to Japanese art, the western artist could not abstract himself from his work or his practices. These were anthropocentric even if artists believed they were cosmocentric. As a result, western art developed a complex linguistic symbolism, in which the artist manipulates his materials aiming to communicate something to his audience. "Art as communication is basic to Western aesthetics, as is the corollary interrelationship between form and content". (Hanslick, 1891). A western canvases has the functionalism of reproducing the artist vision from a specific reality. The strokes, the perspective, the balance, the colours, the forms, among other characteristics, express the artist personal reaction and

perception from the represented scenario. The work ends up to be a bridge between the artist idea and his/her audience.

On the other hand, Japanese art has been quite different rhetorically and ideologically speaking. Japanese artists were not interested in a photographic representation of an object or reality, but instead they were focused interpreting the "spirits" within a specific reality. Japanese art has been always a type of art based on the perspective of reproducing the cosmos where man belongs to nature and his function is representing it. The represented reality is not a representation of something present in the physical world and which can be translated by words or analysed objectively, instead turns out to be a subjective reality. This reality was since the beginning embed in beauty, mystery and mysticism that poets could admire and picture it. In general guidelines, this aesthetic ideology present in Japan before the sixteenth century was based on a Shintō religion, where multiple spirits exist to be contemplated.

After the Zen-Buddhist school moved to Japan on the 12th century religion brought a new paradigmatic mental shift to Japanese artists. Zen brought the practice of seeking different forms to represent the inherent nature of the interpreted reality by using the simplest and rustic possible means. The artist's role was based in suggesting the essence and cosmic qualities present within the interpreted reality. On the final result there shouldn't be a presence from the artist. Using a deduction from Hanslick, the artist was himself a bridge between the natural scenario and audience. (Hanslick, 1891)

The ***Wabi-Sabi*** ideology started to be imposed to artists around the 14th century. This imposition made them seek forms in how to use the minimum amount of resources to better interpret a specific nature, which the normal human felt as part of the universe and regarded as a complex system. (Cosmos). With few means, the artist could express purity and simplicity within a nature's interpretation. This basic principle of interpreting the essence with the least possible techniques and utensils, eschew quickly to all the art ramifications and it is still an aesthetical characteristic of Japanese art nowadays. (Koren, 1994)

Music was around the 14th century a special case within Japanese art. In opposition to other Japanese arts, nature was seen as sound, and represented by the least possible means. However, before the artist could interpret the sound reality, the problem resided in determining the nature of sound.

In nature, sound exists in opposition to silence. (Cage, 1961) The essence from Sound comes from silence and returns to it. Its inner nature seems related to a transitory character, which through continual change will change colours and gradually turn back to silence. Compared with Western music, this revealed a representative character determined by words, instead to an interpretative character mainly constituted by pure sounds. Western music had the ideology and conception of a discrete tone as a building block

of larger forms, which combined at multiple architectonic levels, would create a section, or even a movement or incredibly a complete piece. For example the opening motif from Beethoven's 5th symphony (img.2) is the element explored in block to generate the all-first movement of the symphony.[18]

(Img.2)

On the other hand, Zen music refused to establish a cell, motif or tone as a generating block or structure. Rather it connected sounds that continually become coalescing. From this process, long melodies were developed, but never with the architectural thinking that West had. There was freedom from the artist to transmit a "natural" movement from sound to sound or idea to idea.

The Noh theatre of nowadays reveals this characteristic pretty well. Instead of having large rhythmic blocks on a linear time as Western Music has, Noh theatre uses a varying time structure, which causes different degrees of tensions. Each sound possesses its own rhythmic point on a space-time dimension and impossible to be measured by any type of clocked time. When relating to ***Ma*** (described on the previous chapter[19]) time is a space where different elements are randomly disposed and each sound appears disposed discontinuously under a certain period of time. There is no linearity since the building line of thinking is based in blocks and its randomized organization. The old songs for Shakuhachi also fit on this aesthetic perfectly. There is not a fixed or linear time structure, but instead, the sound appears to be on strategic points, which together make the piece reveal a certain organic level.

The 18th century is surely the point of revolution for Zen aesthetics. As it was mentioned before, Japan opened his ports or "doors" to West and started to import thoughts and philosophies into its culture (even if a strong sense of nationalism was present). As a result from Second World War and external pressure, the Zen aesthetic during the twenty-century has its twisting point. Its ideals spread within Western composers and influence

[18] Mahler on his 5th symphony uses the same motif with an intervallic inversion, which is explored not only on the first movement as well on the second movement, with the addition of one rhythmic note in the middle of the motif. Incredibly the third movement is also based within the initial motif, and is obtained by subtracting a rhythmic value from the middle of the original motif.

[19] See pages 21-23

them on their conception of music. Moreover, the aesthetic ideals became so traditionalist that made some of Japanese composers deny their own Japanese culture for decades. One example is the composer Toru Takemitsu who denied his cultural background during most of his life, describing it as simple and based on pentatonic scales. (Burt, 2001) At the same time, this self-taught composer revealed on his musical work an influence by Zen conceptions and as a result his work contains a different functionalism of time techniques and practices. Another feature from Takemitsu's music is a concept of living organisms (or a concern with the organic parameter in works), which the composer would later document on his book of self-biographies. (Takemitsu, 1995)

Like Takemitsu there were Western composers (John Cage and Karlheinz Stockhausen) bonded within Avant-Garde movement who started to demonstrate some influences from the Zen ideology around the same time. (Burt, 2001) Some of their compositional choices or innovations (ex. The time conception, the open form, and the simplicity of the means, among others) were functionalistic theories influence by Zen.

During the 20th century John Cage was the composer who presented more theories and artistic results after having contact with Zen philosophy. The twenty-century and the depression from war made Western artists and philosophers, as well other small artistic circles inside Japanese culture, face directly the problem of what was expressed within the work of art. The plethora of aesthetic theories resulting from this dilemma can be generally divided into two groups – a formalist side and a referentialist side. The formalist side defended music as a way of not expressing or meaning anything outside itself. Music did not refer to any feeling, emotion or external happening or event. Inside this group remained a disagreement between those who defended a presence of an internalized expression or an exact description of nature. On the other hand the referentialist group defended a continuation from a Neo-Romantic movement, where music was a representation through artist's description of something present in a reality and destined to cause an emotive response on the audience.

John Cage will be the first composer to present a more Zen oriented solution within this problem. His conception about music differs from the one that formalists had and he does not feel the need for any musical idea as such. According to Cage the sounds by themselves are to be listened aesthetically. The difference between noise and music is in the approach of the audience. Roughly stated, noise is heard while music is listened to. (Cage, 1961) But becomes even more clear a connection with Zen when one reads in the Cage's manifesto:

> "nothing is accomplished by writing a piece of music
> nothing is accomplished by hearing a piece of music
> nothing is accomplished by playing a piece of music
>
> (Cage, 1961)

Cage has studied Zen with the already quoted Prof. Suzuki Daisetz while he was lecturing at the Columbia University in New York. The quotation of Cage's manifesto recalls from last chapter the Zen Buddhist idea of nothing is gained by the accomplishment of the enlightenment, or by other words, in the end there are no physical or objective results but rather a new level of wisdom. (Suzuki, 1938)

Along with his career, Cage will consciously use Zen principles to solve aesthetic problems. The so famous theory of indeterminacy and change, results from him not trying to superimpose his will to the form of structure or to the predetermination of any form. Indeterminacy and Chance procedures within music composition, were methods and processes to represent a reality, (in this case a sound reality), or as Cage said "the true interpretation of sounds. Let them be what they must be" (Cage, 1961). ***Ma*** *(*which states a presence of discontinuity by thinking time as a space instead of a timeline), ***Wabi-Sabi*** *(*the imperfection, simplicity and asymmetry of the works as fundamental characteristics of the work), ***Ishin-Denshin*** (the messages that the art attendant perceives when they are not present within the work), are three concepts actively present within Cage music.

His music after his involvement with Zen, started to be described as experimentalist, or inside an unconventional Avant-Garde movement. On an ideological level, the Cage indeterminacy when applied to form causes an open and timeless structure. When compared philosophically with the concept of ***Ma***, there is a bond between both since the two defend a nonlinear conception of time and space dimensions. Moreover, pieces with an open form can be compared to the example of the *Ryōan-ji* garden. The forms that constitute each piece are similar to organisms or rocks present in a confined space and the order by which they are presented is totally dependent from the performer or in some special cases, from the audience itself (like the Cage's organ concerto, where one note is played for a whole year, and the next note is chosen by votes from the persons who visit the cathedral).

There are different elements from John Cage work that are related with other Zen concepts, as for example the ***Wabi-Sabi*** and the ***Ishin-Denshin.*** The 4'33'' conception when related to Zen, in specifically with those two concepts, not only is connected by numerology as it is by form and conception. It is a work that reflects an interpretation from nature, transmitted to the audience by a purely logical and intuitive message. There are no written or represented sounds or even a clear message. The message exists on a conceptual level (***Ishin-Denshin)***[20] and is interpreted as pure silence by some, or as natural sounds by others. Moreover, the only artistic object used to transmit the work is a blank score and its three movements

[20] See pages 17 - 18.

are asymmetrical to reflect simplicity, natural and organic beauty. (*Wabi-Sabi*).[21] From all the Western works produced until the 4'33'', there is none where the author is absent or is a part from the message of the represented reality. Or, more precisely, is the first Western work of the 20th century to present a Cosmocentric perspective or interpretation rather than an anthropocentric representation. "The audience does not perceive the John Cage view of nature, instead interprets the sounds present on it". (Cage, 1961) This work is considered an experimental and Avant-Garde work where its influence by Zen is clear and evident. The same work influenced other Western composers to have contact with Zen ideas. One of these composers was Karlheinz Stockhausen, whose sets of works are well documented (even by himself) in order to show a connection to Zen.

Stockhausen was one of the biggest representatives of the European serial and Avant-Garde aesthetic movement. His sets of works are some of the biggest contributions to the development of musical conception during the 20th century. On his works it is possible to find an influence of Zen concepts which led to different compositional theories. There are some Stockhausen theories, which reflect a Zen aesthetical influence, related with form and structure – as for example the moment-form theory present in *Kontakte* (the first documented work by Stockhausen where he refers these terms as fundamental characteristics for the composition process.

According to Stockhausen's terminology a "moment" is any "formal unit in a particular composition that is recognizable by a personal and unmistakable character" (Stockhausen, 1963) and "moment form" as the organization of isolated events without any reference to earlier or later events. Later Jonathan Kramer in *The time of music* (1988) using an analysis of Stockhausen's *Kontakte* defines Moment form "*as a* self-contained (quasi-) independent section, set off from other sections by discontinuities", (Kramer, 1988) standing as one of the examples of nonlinear musical time, which does not require any climax or linearity to be interpreted as a work of art. Although Stockhausen's work was not connected to Cage indeterminacy, the theory on itself is nothing more than a representation of organisms within art. The moment and the moment form are both an application of *Ma* and the organic principle. In other words, he developed a method to create a timeless garden where different elements and organism are evident (moments) and even if timeless, they are bonded by an organic time-spatial dimension. *Klavierstück XI* from 1956 reflects this principle. The time dimension and form are open in *Klavierstück XI*. The different elements disposed within the score, are comparable to the representational rocks of a *Ryōan-ji* garden where the performer chooses the interpretation of the different elements. Personally, I would not define them as "moments"

[21] See pages 20-21

(since their material is related to all blocks) but their isolation makes them ideologically as timeless bonded organisms. Moreover, the score's idea is comparable with the Japanese *Ryōan-ji* Zen garden.

In the same Avant-Garde movement, the Japanese composer Toru Takemitsu also demonstrates an influence from Zen aesthetic. Regarded as the most important Japanese composer, Takemitsu has a peculiar history of having spent most of his life denying his own culture and Japanese ideologies (even if psychologically and intuitively applied them on his works of concert music). The already mentioned two composers influenced Takemitsu, and among his works, it is possible to find a different dimension of both theories of indeterminacy and moment form. In fact, the closest approach to Zen is found analytically on Takemitsu works, even if he denies it on his writings.

Involved in a deep mysticism caused by a colourful treatment of timbre, the last orchestral works composed by Takemitsu, not only attract the listener by its mysticism and exoticism but as well by the profound timeless movement of its forms, resulting from the relationship between colour, silence and absence. All the elements are explored in a unique dimension and as a result this piece teaches the audience to contemplate "the spirits of nature".

Time is space and space is time. Both cannot be separated in Takemitsu work. Takemitsu represents the essence of ***Ma***[22] in such a precise form using time together with twentieth century western compositional techniques. Although time in most of his works is metrical and can supposedly be "measured", the last piece shows a total revolution in time conception. The work is based on slow metronomic marks and the sense of pulse is inexistent. The movement between colour, silence and even the performer's instinct produces a sense of time, which causes as a final result a space to drive the listener to contemplate the irregularity within nature without having a sense of beginning or end, but rather an experience that drove him to an abstract space of imagination and colour.

Silence is explored as an organism and has the same importance like other organisms. Together all are organized within asymmetrical sections, connected by "bonds", which are mainly constituted by common materials or colours or even sounds. Influenced by Cage, Takemitsu also gives another meaning to indeterminacy, having found a way to notate indeterminate compositional gestures, using the western traditional notation. The player must interpret them in order to produce a specific sound or texture.

In Takemitsu the ***Ma*** *(*that states discontinuity of the musical line and form as a space with different elements that can be organized in multiple

[22] See pages 21-23

ways)*, the* ***Wabi-Sabi*** *(*the simplicity, asymmetry and imperfection of the proportions of the sections in the piece) and the ***Ishin-Denshin*** *(*the way of communication between composer and performers without having the necessity to notate clear instructions for a specific gesture or texture) are inserted onto the same dimension and perceived as only one – or as a personal style.

Even if barely documented and most of the times not studied or even mentioned, Takemitsu left one of the major contributes to define this techniques influenced by Zen. His work is surely a one of the most important documents on the twenty-century. An aesthetic based on Japanese traditional aesthetic senses and conventions, which during the twenty-century influenced not only Japanese composers but two of the major western composers from the century. The different sense of time and form, as well the purpose of the artist were totally redefined and called Avant-Garde techniques while this belonged to Zen. This thesis will depart from the already existent theories and conceptions to present new approaches and methodologies to the human composition and interpretation on the second part of this thesis.

e. Perception

> *The meanings of music reside not mainly in the emotions the listener experiences, nor in direct expressions by a composer, nor in stories or images associated with the program music, nor in the inherent beauty of musical sounds, nor even in syntactical relationships between pitches. Rather, music is meaningful, as I have said, primarily through time.*
>
> (Kramer, 1988)

Art is within philosophy as philosophy is within art. One cannot be explained without explaining the other. Over time, western art has been an individual representation, using first words, then emotions or states of mind and later functional logic and mathematics as art utensils. Japanese art, on the other hand, has developed a cosmologic conception, interpreting natural scenario and presupposing the artist being a part of it. His role should be only to interpret the nature spirits instead of representing a photographic ideal or vision. So far, this thesis has been issuing around aesthetical answers for the perception of art in both cultures. It tried also to identify and clarify some of the Zen conceptions, which possibly explain some compositional choices from some composers on the twenty-century.

This, inevitably, raises the questions: Apart from the represented or interpreted reality in the artwork, what are the common artistic parameters from both societies that define a single medium as a works of art?

Society assumes Japanese portraits and canvases or even poetry as works of art, where common elements between them and Western art and tradition are present (and it is not the physical details of being painted with brushes and exposed to a target audience appreciate). However why has society the need to contemplate media, which represents or interprets nature?

To answer these questions it is required to grasp some important points, and the next paragraphs will focus mainly on common music characteristics from both civilizations. The reason for this focus is my conviction that music represents central dilemmas of the social and historical situation of art on the present day. Also, most debates of art nowadays, incise on the discussion and research from visual arts and talking about music is something different to these artistic circles.

The most visible or immediately perceived parameter (that is present in music from both societies) is time. The reason why this chapter started with a quotation from prof. Kramer's book "*the Time of Music"* is that it triggers the question: Why is time so important in music and why is it meaningless without it?

Music needs time to acquire a meaning. Or, more precisely, music needs time in order to present different representations or interpretations from one or even multiple realities. Kramer in his book divides the musical time into six types of time, which supposedly, had the ability to label the entire existent music repertoire. Takemitsu, seven years after, has composed one of his most matured pieces for orchestra "*From me flows what you call time",* which reveals some characteristic that make impossible for the piece to be labelled by the Kramer's book.

The time of music in Western culture, until the year of 1913, was linear and easy to describe. A small motif or event would be explored rhythmically and melodically and then predisposed on a huge time block. Even so, the complexity brought to music on the 20th century made time be explored, fragmented and later used as a compositional parameter. Stravinsky's "*Symphony of wind instruments"* (1920) is a great example of a work mainly constituted by large blocks of common textures or motifs. The score can be rearranged within a timeline, and it will sound as a normal piece due to the presence of common elements within musical blocks. Pieces like La Monte Young's *Composition 1960, number 7 (*in which the notes B and F-Sharp are sounded "for a long time") (Kramer, The Time of Music, 1988) *Piano Phase* from Steve Reich and Zeitmaße (Time measures) from Karlheinz Stockhausen are other examples of works composed specifically about time and changed the human perception of time in music.

On the other side, Japanese composers also explored time complexity, but rather than triggering the western emotional response, they triggered the ability from listeners to contemplate the work's nature and the natural scenario that surrounded the work. On the 20th century the composers Toshi Ichiyanagi and Toru Takemitsu, adopt some Avant-Garde techniques and

gave a new meaning to time exploring the relationship with silence. On their works, both time and silence cannot be separated from the same dimension. Moreover, silence became a sound and is used through time as an actually sounding sound, but this will be held further.

For now, the point is to grasp the meaning of time. If some physics scientists were asked what is the definition of time they would likely answer that time exists on a time dimension where a stream of events happens within a random or patterned order. (Einstein & Infeld, 1967). Or, more precisely, time is a dimension where different events are captured and then organized and presented within a specific order. A definition for musical time can be found inside these generalised western definitions, however this thesis suggests a different perspective or view on musical time.

Time should be treated as an independent compositional parameter, and related with other two musical parameters such as organic bonds and silence or space (which will be explained on the next paragraphs). Together, they would represent an interpretation based on a flux of movement in order to grant dynamism to a work, as well an extra interpretation from the represented reality or idea. Time should also be influenced by the concept of ***Wabi-Sabi*** (which states the simplicity within the art process and object) and be represented in the most possible objective and clear form. It is not required to it to be linear, but it should transmit the best image from the represented complexity. Thus, the method that this thesis proposes is applied already on some compositions of the 20th first century and is described in specific in the last chapter of this thesis. In general guidelines, one could say that this application of time as a compositional parameter would be related with the correlation of time in seconds within musical metrics, creating different inflexed points on the natural movement of music. As it was already mentioned, it is necessary for the time criterion to have some sort of connection with an "organic" parameter, in order to be perceived as natural or inside nature.

Organic bonds are another compositional parameter that has been present in all history of Japanese art and influences the perception of music (since human's predisposition feels familiarity with something as organic or something that reminds nature). Japanese art is highly influenced by organic patterns, but before grasping the meaning of "organic rules and patterns" on Japanese art and music, a definition to the organic concept in art should be found. According to Gian Orsini:

> *These concepts have been so widely used in modern times that the idea of organic unity, or at least the term, has become almost trivial. The adjective "organic" is now a cliché; practically anything can be called "organic" today – a plan of any kind, a sales campaign, a set of "guidelines" for any purpose, etc. Used as a term in aesthetics, its meaning can be more sharply defined, and has been so defined in the past by great critics.*
>
> ***(Orsini, 1969)***

Orsini alerted for the danger of using the term "organic" today. During the last century, different fields used the term to describe something that seemed "natural", even if connected by etymology to the word nature. In Biomedicine, genetic algorithms or cellular automata can simulate organic evolutions that transmit a natural cellular development of organisms by using mechanical logics and physics. On the artistic world some composers have been exploring this cellular automata data in order to generate music. This raises the question of: Should it be called organic because behind it there is a system that represents evolution between organisms?

Japanese art presented an alternative perspective about the organic element present in works. According to the Japanese vision, for a work to be labelled as organic bonded, it does not need to possess a strict system of rules, which simulates the evolution of organisms in nature. In matter of fact, Japanese art has been organic or exhibiting an organic feature in art during centuries. As it was previously mentioned, Japanese art was focused in interpreting the spirits present in some object or nature using only a few utensils or techniques during the creative process.

The essence of the organic bonds concept within Japanese artworks comes from this fact — the minimum use of means to represent/interpret a specific contemplation from reality causes artists having a special precision, which makes the final art work simple, precise and "attractive". Or, in other precise words, an art work which an audience will desire to "contemplate". There is another element connected to time and space that grants to the artistic work the quality of being organic. Every proportion between elements should obey to a "constant" – or as it was researched in West, "the golden ration" – in order for the final result be perceived as organic or as a representation of nature. Also the concept of organic bonds should never be analysed or used alone. In order to be understood, it needs always to be used in connection with concepts of time and silence. The element of Silence contributes for a work to be organic, because it grants the "empty" to the work, or in other words, it is a question of yin and yang where the work must also have some "emptiness" in order to look perfect. On the other hand, elements of time give the perception of movement to elements or organisms represented within the artwork.

This thesis proposes the organic bonds concept as a different parameter within musical composition and interpretation, because it has been present in art from both civilizations all this time but was never treated alone as an independent parameter like rhythm or harmony or timbre. For example, both Claude Debussy and Bela Bartók used the golden ratio rule to define the proportions of their pieces, while Takemitsu used constant proportions for calculating the gaps between motifs or even motifs. This composition parameter starts by establishing some organic predispositions before initiating the composition process. These bonds may be identifiable by

creating connections between rhythmic patterns and specific metrics. Most of the times, the concept should be used in relation to other compositional parameters, to avoid being a utopia or aesthetic ideology. Organic bonds can also define the evolution of organisms during a certain piece. [23]

A third and probably the most important music parameter that this thesis proposes is Silence. [24]

> *"There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot."*
>
> ***(Cage, 1961)***

John Cage is a well-known Western composer that used silence as a compositional parameter. It was already mentioned on the previous chapter his connection with Zen Buddhism, however, this thesis goes further and proposes silence as an independent compositional parameter, which may or may not be used independently with music practices. Until the "Cage Shock" (and even after it) Western music has been using silence in form of pauses to separate phrases or motifs or events in music. Silence has never been treated as an independent organism or identity, which could have an independent role on the music dialogue. When John Cage composed the so famous 4'33'' in 1952 inspired by Zen Buddhism, the Western culture surely rethought the element of silence and its role within music composition.

Japanese culture has used and abused for centuries from the concept of silence, which is the concept that relates better with ***Ma***, since it describes the negative space of music (and Japanese art in general as it will be explained). For example inside Noh theatre, silence is used to create suspense or drama in the scenic action, and additionally, it is also used to emphasize certain moments, in order to create unexpected on the natural staticism from the slow movements of Noh theatre. In contemporary music, Takemitsu is a true master in using Silence as a compositional parameter. From all the pieces during his three life stages, most start from silence, and finish in silence. Moreover, he conceived silence as a sound and used it to produce emotions or reactions from the listener. The idea from Noh theatre is clear on Takemitsu's work, where silence creates the unexpected and gives a certain degree of movement to sound, in order to not let it fall under a certain degree of staticism.

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[23] (This concept will be explained further, since one of the compositions composed during this thesis is a pure "exercise" of practicing this parameter.)

[24] John Cage wrote a book intituled Silence which talks about aesthetics, composition and Silence. The intention of this thesis about this topic is not finding anything new, or give a different idea of silence. Instead it bases itself on the data collected from Cage and tries to achieve to a composition parameter which will justify some of the analysis done to Takemitsu works on further chapters.

Silence is proposed by this thesis as another composition parameter that a musician should consider while composing or performing. More than using silence to create points of interest or suspense or something to appeal directly to the audience perception or emotions, Silence when blended with other parameters can also grant a new form of treating music. Silence represents the absence of what is not needed in a way to demonstrate what is needed. Silence can create the imperfection within the continuous movement in order for this to be perfect. More than music, silence is an element transversal to all arts. On visual arts it can be used as empty space or as the representation of what does need to be represented. On literature and poetry it is represented by the usage of metaphors in order to allude something in the readers minds that is tacit. Silence is an element that changes all the human perception from a work of art. The white in a canvas is not a gap left by the artist, but instead a new colour that him choose to represent. (Senzaki & McCandless., 1943)

Time, organic bonds and Silence were described as elements that may influence directly the human perception of music or any art. Notice that this thesis started by presenting the historical perception on West, (mostly related with human emotions and affections) and after, on the second chapter, the spiritual perception and contemplation as characteristics from Japanese art. The new century and consequently the new paths in aesthetics drove and changed the reason why people attended to art manifestations.. This thesis is based on a completely different aesthetic with completely different goals. The purpose is granting enlightenment to the artist in order for him to produce art that could be perceived as an interpretation from reality on a different conceptual level. For the artist, there is nothing to gain (men will always be men while art will be always art) but for the audience it represents a new way of thinking art that could led to new aesthetics and new followers into Zen aesthetic.

At this point, this thesis described how music and art were perceived both in West as in Japan until the twenty-century. Later, described the aesthetical and religious consequences that came from the shock between both cultures. It has also described a “new” already existent Zen aesthetic and its methods to turn aesthetically different the current method of thinking art and music. To end this part, this aesthetic suggests some changes that could lead to a different art perception on the future.

The following chapters will be mostly focused in music instead of general arts and practical examples, in order to understand the role from the artist and how him interprets music.

Part II

The Japanese influence on musical conception

a. The musical process of interpreting

> *Not all of our past, but the parts of it we are taught, lead us to believe that we are in the driver's seat. With respect to nature. And that if we are not, life is meaningless. Well, the grand thing about the human mind is that it can turn its own tables and see meaninglessness as ultimate meaning. I have therefore made a lecture in the course of which, by various means, meaning is not easy to come by even though lucidity has been my constant will-of-the-wisp.*
>
> ***(Cage, 1961)***

There is a big difference between western and Japanese societies when it comes to musical interpretation. One tries to interpret the final result while the other tries to contemplate the creative process. Musically, this difference is more complex on its core, since music is purely based in sounds.

Additionally to purposes of art creation, the perception of music differs too when analysing specific and intrinsic psychological aspects. The usage of logics and complexity on Art produced within the European panorama made a new mental shift, and as the composer John Cage depicted, society started to see meaninglessness as a meaning. Surprisingly, the perception of music became similar to both societies, even if the purposes for creating art are different. This similarity may address a question related why music interpretation differs so much if the perception of a music piece is so similar? [25]

The answer resides in the different roots of etymology and in the meaning extracted by listeners and performers while these attend to art events and manifestations. Western music is idealized by a composer then realized by the performers while reading and interpreting the score. Later, it becomes meaningful to a listener trough the act of active listening. During this process, the three groups involved make three distinct interpretations. The western composer imagines a specific reality, which he later notates it in a paper. The score (as an artistic utensil) represents the composer's idea and consequently, the interpretation that performers extract will never be pure since it is already a sub-interpretation from the one expressed by the composer. Additionally, listeners produce other sub-interpretation from

[25] At this point I shall accentuate the difference between perception and interpretation. Perception on this thesis is used barely as a human psychological ability to distinguish between random sounds from music. All the interpretative status and extra sensorial meanings are more related with interpretation which shall be explored from now.

what they listen, since there are multiple ways to perceive a passage or a specific motif. Listeners will never perceive the same reality represented by the composer, since western composers abstract themselves from nature, in order to represent a personal reality. Therefore, Western music, always resides outside the scope of natural scenario since its representations are always made from a person that watches from outside and only represents what he imagines.

Even though, according to the first part of this thesis, Japanese composers do not intend to represent but instead interpret and contemplate the elements in nature. Contrarily to western music, the composer does not create a score to fit as a bridge between reality and representation, but instead, it serves as a vehicle that allows performers and listeners access the same nature as composers. In other words, the composer does not abstract himself from nature, but instead fits as a key to opens a door for the same reality.

While the western approach resides outside nature, and the Japanese inside it, this thesis proposes a different method from the two already described. The influence of Zen concepts created different functionalisms on western composers and compositional techniques, and these gradually developed an extra sense of nature and organics on a simple natural representation. The work of art is not represented and located outside nature, but instead, becomes an illusion or production of the sense to be inside nature, even if the same resides outside it. The question of how this theory becomes practical is a good point to be explored.

Every western conductor or western performer struggles with a problem nowadays. There are 1200 years of music constituted by different practices and techniques, everyone agrees in one point. Classical music became exhausted and it is almost impossible to create something ideologically new. When interpreting classical repertoire such as Beethoven or Mahler or even Bruckner, conductors like Bernstein, Carlos Kleiber or Claudio Abbado, or even Karajan among others, perfected so much their own interpretations that made nearness impossible to accomplish a better interpretation acknowledged by the listeners.

It is not possible to make better interpretations but it is possible to make different. When influenced by Zen, performers can perceive music in a different way and interpret it differently from what has been done so far, or, from what the western traditional practices dictate. Thus, this influence changes the ability to perceive music. Apart from the problems and issues of western art, the question of how the interpretation criteria from both societies could be blended with the traditional western conceptions of music interpretation is important to discuss.

To fully understand how the Japanese Zen influence may change the process of interpreting music, first it is necessary to understand how the Western interpretation works, using a pragmatic spirit.

In very short lines, western music can be reduced to the fact of first appeared rhythm, then melody and later harmony[26]. With the development of harmony and its relation to form, the composers in the end of the nineteenth century fully understood that the tonal system had limited possibilities and it was already fully explored by then. Composers on the 20th century broke the bond between harmony and form. Thus, the existent systematic rules from tonal harmony were already so predictable, which made composers invent new techniques in order to produce harmony.

Nowadays, melody, rhythm, harmony and form, which were all connected[27] at 200 years ago, are interpreted individually. Conductors and performers even try to associate some motifs or passages with visual images in order to facilitate the process of interpreting.

In practical terms, the first thing to interpret while exploring a new score or piece of music is to identify the structure and its parts which later may be associated with extra-musical meanings. After the tension points and climax being realised, the performer possesses then a clear sense of harmonic functions and points where he should give tension. Later, he may analyse historical practices, in order to get a fully comprehension of the work.

Although the European methodology has been the same for 300 years, some musicians feel exhaustion from repeating the same practices over and over. Or, more precisely, they are exhausted of "copying" what other great performers or conductors did in their times. The 20th century tried to seek new ways of interpreting music and some of the instrumental schools changed their practices, but most remained practicing the same western methodologies.

The influence of Japanese Zen conceptions modifies the common sense of all the interpretations existent on West. It changes how music is composed (this will be discussed further on the final chapter) and also the perception and interpretation from performers and listeners.

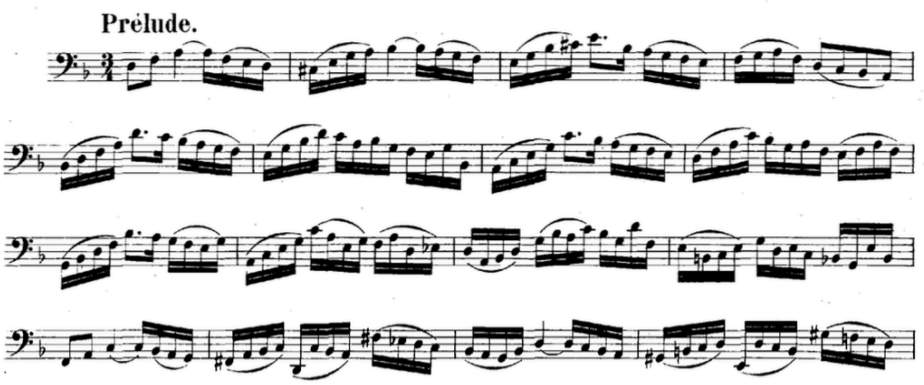
Among modern practices, the oldest pure instrumental music performed belongs to the Baroque repertoire. Surprisingly the Baroque scores constitute already an example where simplicity can be interpreted in different ways. Baroque music is a type of repertoire in which 60% of the times do not has dynamics or any slur or expression to constrain the performer to a specific interpretation. Furthermore, the western individual has assumed that a piece of music is organized within a form or structure and which is contained on a time interval basis. This fact became some

[26] Of course the history of music is bigger than this sentence, being the same too generalised. However the history of music aesthetics has been already described on the first part of this thesis and inserting now the history of music in practical terms would surely be outside of the purpose of this thesis.

[27] Notice that I am not defending that they are not connected nowadays, but rather nowadays form and harmony have become bondless and they not depend exclusevily from each other.

rooted that in the actual artistic world, nobody dares to say that the works from Johann Sebastian Bach have an open form, since they have a clear beginning, points of direction or tension and a clear ending, however a performer when influenced by Zen will develop a different sense of interpretation which may result in different practices to interpret Johann Sebastian Bach's scores.

To exemplify this theory the example of *Ryōan-ji* garden[28] is a good point to start. If a performer thinks Johann Sebastian Bach's music as small rocks disposed on a temporal space, he/her will notice that these rocks are very similar and yet always with small differences. This perspective raises a question about the form parameter in Johann Sebastian Bach's music and if time organization is not only a mean of not loosing authorship of the piece.[29] Of course, he may not deny the influence points within form, produced by exploring harmony, however, when this fact is compared to Japanese perception, the harmonic points are only organic bonds that give cohesion to the work. As an example, the image below represents the 16 initial bars of Johan Sebastian Bach's cello suite no. 2 in D minor.



(img 3a)

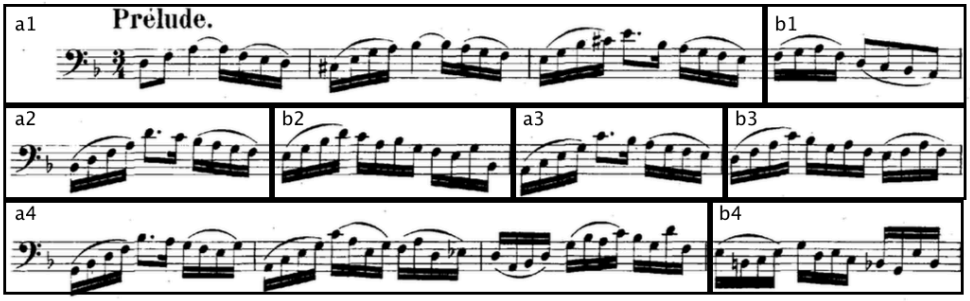
When a performer analyses the excerpt and tries to find an interpretation, he might notice immediately the first 12 bars being one section and the 13th bar being the beginning of another section which contain another harmonic pole. Thus, he might realise the harmonic passages of i – vii^{ø} – vii^{ø6} – i, present within the first four bars. (minor D – diminished C# - minor D) Note that the reinforcement of the diminished C# appears twice (even if inverted) and contains the most highest note on the passage. After the fourth bar, this section continues to a sequence of descendant fifths until the 10th bar when it modulates to arrive to F major on 13th bar as a new section. In a resumed

[28] See pag. 20.

[29] The point is not discuss the form and the traditional think of form in Johann Sebastian Bach's scores. It is not the purpose of this thesis to deny it. There is clearly a form present in tension points created by harmony. However this level of form and harmony in J.S. Ba can be seen as an Organic element that has been forgoten or left behind in the 20th century.

sentence, some performers would commonly choose to emphasize the first three bars as the most important ones and then start a movement of slow-fast cycles through the modulations.

To achieve a different interpretation, this thesis proposes another look to the same Johann Sebastian Bach's excerpt. (img.3b)



(img3b)

The same 12 bars were now divided in 8 parts as 8 small rocks that constitute the excerpt. They were classified as type A or type B according to the material. If a performer associates a specific movement to A (for example slow-fast-slow [one of the time variations of *jo-ha-kyū*] which states a type of specific movement within nature) and a different movement to B (slow-fast-fast [another variation of *jo-ha-kyū*]), the resulting interpretation would be already different from what the traditional western methods say. To create a visual image of what it might sound with this new "approach", imagine A boxes as temporal crescendos-diminuendos, and the B boxes as only time crescendos. The final result is an "organic-movement" using time and rhythm, where gradually a certain preparation and variation from the material is explored.[30]

Furthermore, the performer may idealize different approaches for the passage. For example, traditional western practices emphasize the most important chords inside in a specific chord or harmony, (in this case Dminor, C#minor, G major, and A major7) presenting them according to their hierarchy and functionalism. Nonetheless, what if the dynamics were assigned according to the type of material, maintaining a simple pattern that is explored over time? (Note that I am not defending to play A always ***f*** and B always ***p***, however I am suggesting a different approach regarding an influence of *Wabi-Sabi* in keeping the simplicity of decisions during the artistic process) What if like the "organic tempo", each type of box was also associated with an "organic motif of dynamics?" At some point the

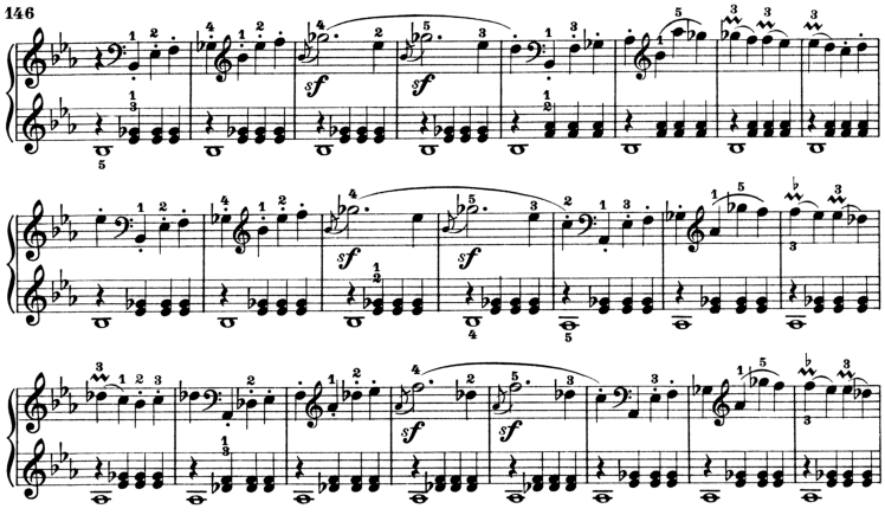
[30] Some issues regarding the term "organic" and its usage being outside the context may rise. In fact, multiple philosophers, biologists, physics and other fields have tried to find a definition for organic as a noun instead of adjective. From this point of the thesis, and as I explained before, the usage of the term organic is merely an illusion to a feeling or sense related with nature.

"traditional" hierarchy between chords would disappear to respect the organic motif of dynamics.

The previous approaches and methods would make Bach sound somehow as "contemporary" since they do not obey to the established western practice rules[31]. Paradoxically, the old works from Johann Sebastian Bach' works are some of the best examples to demonstrate how a different functionalism influenced by Japanese practices would change the way we perceive music. Their form (even if obeying to a clear tonal and rhythmic system), is somehow open and allows to performers to create different types of interpretations.

At this point on may ask: How would this functionalism be applied to a piece from the Classic or Romantic period which contains lots of documented practices and the scores are not so open as the Johann Sebastian Bach scores?

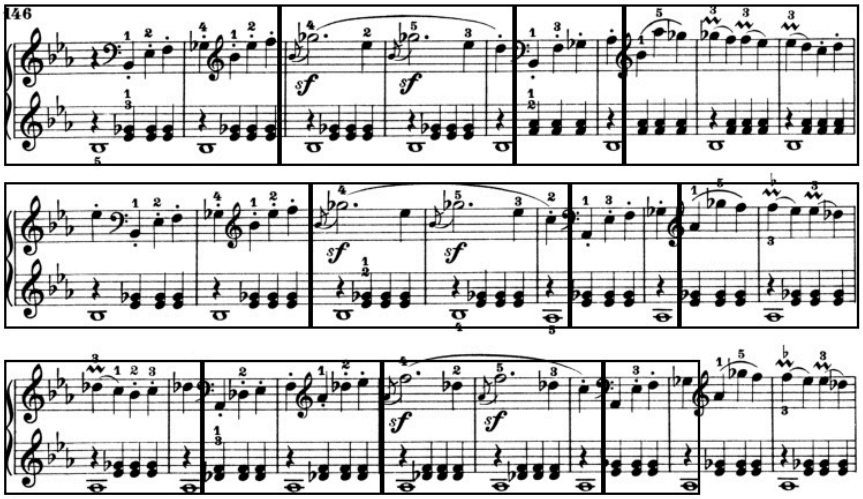
When it comes to music from the Classical period as for example Beethoven's music, it is almost impossible to find a new or different interpretation from the already existent. Not only almost every performer or conductor tried to develop his own interpretation, as there is also a huge set of documentation about the musical practices regarding Beethoven's music. Despite this fact, for the purpose of this thesis, the next paragraphs will describe a different perspective to a passage of Beethoven's *piano sonata no.8 op.13 "Pathetique"* in C minor sharp. The following example (img.4a) is a representation from bar 52 to bar 74 or in western theoretical terms, the beginning of the second theme from the exposition.



(img. 4a)

[31] Surely, there is not any book name "established music practices law" from which musicians should folllow in order to create their own interpretations. This term is used as a connoctation of traditional conceptions such has harmony pathway, and harmonic points and forces within classical repertoire.

If a performer tries to apply the same logic of dividing in rocks according to the material like the Bach's example (img.3b), he/her will notice that both logics are the same when trying to decide for an interpretation. The following bars (img.4b) are the same example (img.4a) divided in boxes in which the common parameter is the type of material explored. In this case, Beethoven used only two motifs/materials, being one of them explored in two different forms.



(img. 4b)

The first motif is present in form of an ascendant melody that will characterize each beginning of each phrase. On the other hand, on every second part of each phrase, Beethoven uses the same motif but differently explored. In the first time Beethoven emphasises the e flat major chord. On the other hand, the second phrase does not emphasise the e flat major chord but does a "descendant melody" in opposition to the first part of the music phrase.

A Japanese perspective grants to this excerpt a different interpretation from what western practices say. If in Bach's example, was easy to explore the interpretation recurring to influences from *Wabi-Sabi* and *jo-ha-kyū,* in this example of Beethoven, it is easier to be influenced by *Ma* (a negative space within art, or something that is not clearly present[32]) *and Ishin-Denshin (*The ability/skill of communicate without using the main language)[33]. *Ma* influences the performer to search for the negative space of "what is represented in the score". Among other music parameters, this space could be translated as the absence of dynamics and tempo indications. (Since Beethoven used a specific notation that implies to the performer

[32] See pages 21-23
[33] See pages 17-18

having the knowledge from the time practices.[34]) In most of the existent recordings (Barenboim, Lisitsa, Kempft, Pires, among others) the pianists perform this passage usually in a fast tempo, without any space for rubato or even any accent or change of dynamic in any note (except if it is notated, like the *sf* in bar 54 and 55 from the img. 4b for example).

In order to understand how different the interpretation can become when influenced by Japanese Zen concepts, it is required to understand what Beethoven really wrote within these six music phrases. The three phrases are divided in two groups of "questions" and "answers" where each group has two parts (being the first part common to all six phrases). The left hand does a common Classical accompaniment, associated to the genre of a waltz. Still, in this example, the melody is so important and fast that makes every performer think the rhythm metronomically without any space for rubatos or dynamics (except if notated). Each phrase melodically is composed by a gesture of an ascendant motif followed by a suspended motif on the third of the chord (which later resolves to the fundamental) or by a descendant and ornamented melody (which also finishes on the fundamental of the explored harmony). Notice the articulation of each segment being the first part of each phrase extremely staccato and the second part constituted by legatos.

As extra musical image, Beethoven maybe wrote this theme thinking on a fast dance (maybe problematic and uncommon) between two dancers. This "waltz" evolves harmonically from minor E flat (when was expected to it be major according to the time practices) to major D flat (the dominant of major A flat [subdominant of the initial minor E flat]) and then it will interesting evolve to end the theme in major B flat (dominant of E flat minor). As personal opinion, due to the uncommon harmonic explorations, "a perfect dance" would surely not be Beethoven's idea but instead a troubled dance sounds more reasonable.

According to this vision, the performer unconsciously should play a slight accelerando in the staccato notes, which later is compensated in the legato notes, creating a natural time flux inside each melody. Additionally, when analysing carefully the interpretations of Daniel Bareboim and Kempf[35], one might perceive that both performers play the phrases metronomically rigorous, according to the western practices, which dictate the tempo metronomical.

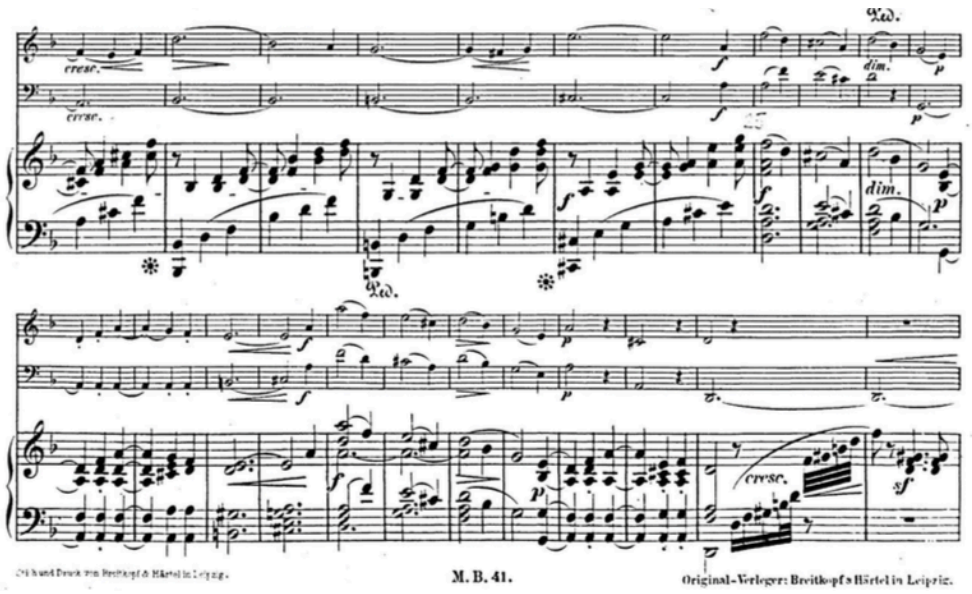
[34] At the time, like in the in the Baroque period it was common some passages having no dynamics or tempo indications. Some common practices allow composer to notate only the notes, and the cultural sense would dictacte to the performers where would be the best passage to change dinamic or tempo. We chould also remember that the piano sonatas from Beethoven where composed for pianoforte and this had some limitations in comparison to te actual piano

[35] The cds where is possible to find these interpretations are described in the last pages of this thesis.

This Beethoven example exemplifies perfectly how a performer when influenced by *Ishin-Denshin*[36] *(*a skill to understand certain gestures and ideas in the music without being written by notation) and *Ma*[37] (a negative space translated by the breaks between motifs/melodies) would understand Beethoven differently and break with a tradition of practices based in time-established rules that cannot be changed. The final result would be a different interpretation where a melody accelerates and relax – like two dancers who attempt to coordinate their steps and consecutively the different attempts they do in order to be coordinated with each other.

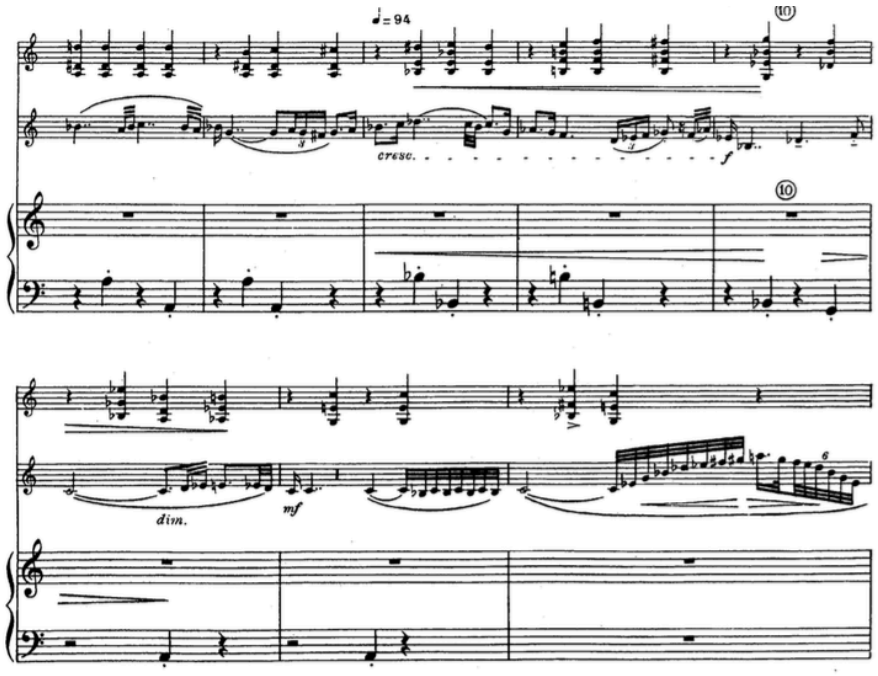
So far, only instrumental solo music was compared but two other related questions may appear. 1) What about chamber music? 2) How the same concepts would create a different interpretation if the scores were extremely notated or extremely interpreted so far?

The following two images (img.5) (img.6) represent some of the initial bars of Mendelssohn's piano trio no.1 in D minor and Bartok trio's *Contrasts* respectively.



(img.5)

[36] See page 17-18
[37] See page 21-23



(img. 6)

Chamber music is a special subject since is the type of music where performers develop a more solid communication and group skills. The two previous examples are extracted from two of the biggest chamber music works. Seems interesting for the scope of this thesis to clarify and describe how would the Japanese concepts influence the vision and consequently the performance of these two passages. Both examples are two of the most important trios in chamber music repertoire and both possess common features.

According to the western practices, in Mendelssohn's example (img.5) between the bar 8 and 21 occurs the "climax" of the trio's introduction, while in Bartok's example (img.6) exist two little "introductory climaxes". The first appears between bars 8-10 (and emphasized by the big crescendo) and the second with a double function of climax and cadence of this section occurs in bar 13 (also emphasized on the clarinet). In both excerpts, the performers assume the 8th bar from both examples as a point where the three performers should be synchronized, and, as a consequence, during all the previous 7 bars the focus of the performers will be aimed to this point. This issues two questions: Should the material of the first 7 bars be assumed as less important and what if there was another perspective to interpret these excerpts?

It is obvious that the material is important even if the climax takes all the emphasis, however, the point resides in the second question. What if the performers when influenced by the functionalism of *jo-ha-kyū* [38] (a Japanese

[38] See pages 18-20

aesthetic that states a specific type of movement that may be translated by a movement starting slow, then accelerando to a fast movement and finalizing with a slow movement again) and by Wabi-Sabi [39] (which states the beauty on art through imperfection and asymmetry and simplicity), would assume the 8th bar not as a climax but as a moment to scatter all the movement/tension caused by the previous seven bars? Moreover, what if influenced by the functionalism of *Ishin-Denshin* [40] (another Japanese aesthetic concept that states a type of communication related to telepathy, or in another perspective, related to transmit messages without using the main form of communication*)* the performers would assume the 8th bar as an anti-climax instead of a climax?

This is important to be discussed because it totally differs from the western conception. In Mendelssohn's example (img.5), the trio starts by a duet from cello and piano, to which later is joined be the violin. The cello explores an introductory motif, which the violin explores later when this enters. The cello, then, does a chromatic passage until the 6th bar. In other words, the western though can be resumed to the idea of first the cello explores the melody then is the violin's turn and finally on the 8th bar the climax occurs. In the previous paragraph, I stated the question what if the 8th bar was not a climax? In order for this being possible, the previous 7 bars cannot be perceived by western logics.

A different perspective would be for the three musicians assume that they play on a single dimension where different fragments exist. Within this perspective the cello and piano duet would be the first fragment, the violin melody with cello and piano accompanying would be the second fragment, and at last the 8th bar would be a third fragment. The 8th bar will never sound as a climax (because it is not the performers idea) and this attitude will allow to the audience emotional to be spared and not immediately bombed with climaxes.[41]

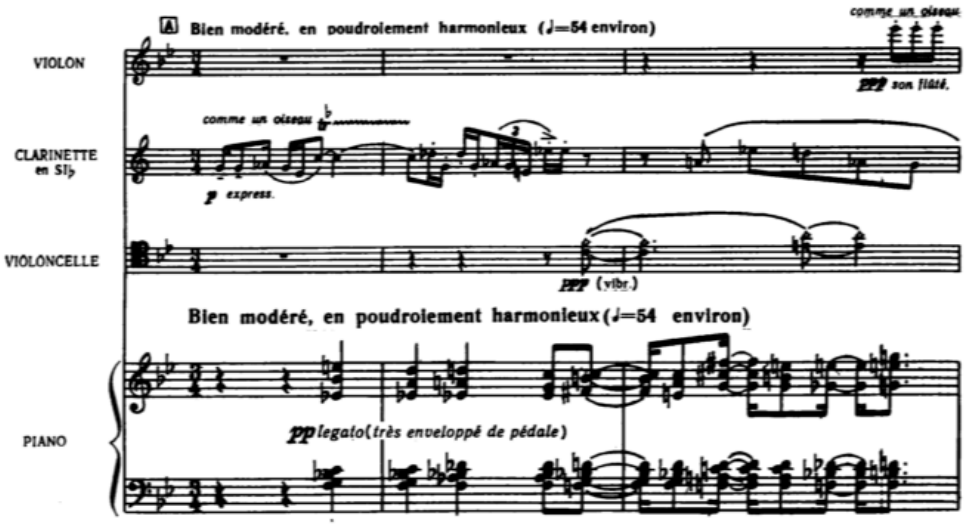
The Bartok's trio (img.6) is the same idea but differently explored in comparison with the Mendelssohn's piece (img.5). If the players assume from the beginning that all play a single layer instead of 3, the 8th bar and consecutively the 13th bar won't sound as climax but rather as extensions from the layer that is being explored. The violin and piano should assume the clarinet line as the fundamental element during the all passage. This act will not only give more space for the clarinet to develop its melody, as it will turn the 8th bar as an enlightenment of what the clarinet has been

[39] See pages 20-21
[40] See pages 18-19.
[41] This is actually a critic of some of the twentyth century theorists and composers regarding classical music. Since performers adopted this mindset of exploring the climaxes present in every piece, that the audience emotional is constantly "bombed" with climaxes what makes a piece after a while become "predictable".

exploring during the all layer, The 13th bar will sound as an enlightenment from the all melody that was explored.

In both Mendelssohn's trio and Bartok's trio, the Japanese conceptions influence the performers to think on a functionalism based on simplicity, movement and layers. Consequently, it may change the sense of "not playing climaxes" but instead, of supporting melodies. As a personal statement, and due to my experience as a chamber music cellist, it is my strong belief that Zen Concepts allow performers to communicate better (sometimes it is not required any sign of communication at all because inside we know what the others are saying) and make different the interpretations of classical repertoire, since there is not the urge of showing the sections and climaxes of a specific piece but instead its elements and the way these are explored over time.

Ishin-Denshin[42] - a technique of communicating without using any words or in another perspective, of understanding what is implicit - also as an important role when regarding performance issues. The following example is one of the perfect examples in 20th century music repertoire where a communication by heart is required for the performers.



(img.7)

The above bars (img.7) belong to the beginning of the first movement *liturgie de cristal* of Messiaen's *Quatour pour le fin du temps*. Each player has a role of a layer and all layers should be confined to a single dimension. For example, the first bar clearly belongs to the clarinet and his melody. The entry from the piano on the last tempo should be performed in such delicate way that every pianist should feel it as a natural extension from the clarinet's action. Moreover, even if notated ***pp*** *legato,* every pianist will

[42] See page 17-18

perform a small crescendo in order to create energy to the cello's entry. The cello on bar 2 has the same feeling of extension similar to the piano's entry. Furthermore, over the third bar both piano and cello will have the focus in creating energy for the violin's entry, which will have the initial feeling of being an extension too.

Meanwhile, the clarinet even if it is the most audible layer within the set, it has also the concern to let the communication flow. In other terms, in almost every last note it needs to have the conscious of creating space for the entry of other instruments. The visual image that most teachers give to chamber music groups while lecturing about this passage is the clarinet assuming itself as the principal actor but at the end of each bar needs to be shy to let the other instruments to enter in scene. This is also an excerpt where a perfect communication is required in order for the dramaturgic line works. A functionalism derived from *Ishin-Denshin*[43] may soften the task of creating space to others. The other three Zen concepts also affect this example, however this will be developed in the last chapter of the thesis. [44]

At this point an important point needs to be discussed. The examples presented so far belonged to the classical repertoire, which have already an extended list of different interpretations. Even when trying to find different interpretations, the performer will be always confined to his education background and logical line to inquire problems within performance. Even if lots of documentation exists to the classical repertoire, one may go on and ask about the contemporary repertoire, which supposedly is totally logical and anthropocentric and as a consequence the space for interpretation by the performer is also closed or null?

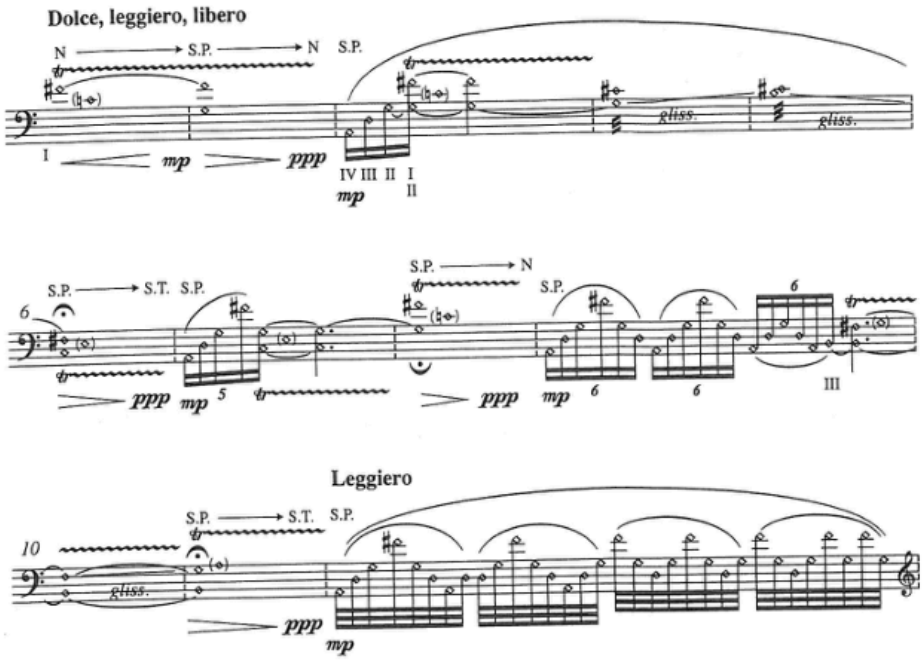
How can a performer be influenced by Japanese Zen concepts in order to have space for his own interpretation of contemporary repertoire, in which composers notate almost everything making impossible the task for the performer of deciding his own interpretation?

Paradoxically, this issue it is the funniest mind-twist in Western contemporary music. Contemporary repertoire, which supposedly is the one more close, anthropological, logical, and even the most difficult to interpret, is at the same time the easiest to interpret to a performer when this is influenced by Japanese Zen concepts and has the ability to creatively think with a logical line other than western.

The next example (img.8) was extracted from Kaija Saariaho's *Sept Papillons* (2000) *(*a piece composed for solo cello dedicated to the cellist Ansi Kartunnen and premiered on the same year by the same).

[43] See pages 17-18

[44] On the Messiaen's example is more easy to demonstrate the influence of Japanese Zen concepts in association with extra-musical images and compositional methods, and due to this, I decided to explore it better in the last chapter of this thesis.



(img.8)

At first sight, the score seems to feature uncommon techniques and positions that are not so common and simple to read or even play. This example is useful to the purpose of this dissertation since the influence of *Ishin-Denshin*[45] (the ability/skill to understand a message that is not transmitted by the common language) changes totally how this score is interpreted.

As a performer the first thing that I would look in the score were the basic music parameters (such as tempo, musical phrasing and articulations). On this Saariaho example even if complex, it is only constituted by four phrases that are easily perceived by listening the music gestures that are being explored. These have a quite classical sense since all start from silence, then have a "climax" and finish in silence. As a common characteristic the cellist will notice a certain level of freedom in all the basic parameters. For example, tempi indications are not metronomically, which gives some time freedom to the performer.

When influenced by *Ma*[46] *(*a Japanese conception of existing a specific negative dimension within art that serves as a space of transition or preparation between two points), the cellist may notice the negative space of time within this example. Even if it is not represented directly, all the dynamic notations indicate to the performer how to deal with time and space. For example, the two first bars work clearly as a fundamental gesture, but contrarily to the normal western practices, there are no suspensions or pauses in the transition to the third bar. (As the classical repertoire practices

[45] See pages 17-18.
[46] See pages 21-23.

would dictate to do). However, every performer does a break before the third bar when performing this piece. This is due not only because of the dynamics, but also because is an ending of a bowing and a point to breath. The same idea appears more three times, or in practical terms, at the end of each music phrase or block.

I described in the beginning of the chapter a different perspective to the Bach's example (img4a) where the performer could divide the piece in "rocks". On Saariaho's piece, (img.8) the form is not open, but the same idea can be applied. Nevertheless, another logical line influenced by Zen concepts can drive the performer in the process of finding an interpretation.

The absence of a clear and distinct rhythm and tempi are important points in this score. Since Saariaho did not represented them using traditional notation, the performer needs to find other elements in order to identify the rhythm and tempi. In the first bar, for example, the performer needs to subjugate his/hers sense of time and tempi to the represented dynamics. On the second block (third bar), it is no longer a question of dynamics, but instead, a question of attributing time to gestures present on that block.

The theme of cello technique has been being avoided due to being a dangerous path, since during centuries many cellists researched about the best techniques (fingerings, positions, bowings) to obtain the best sound and interpretations possible for the classical repertoire. In Saariaho's example (img.8), the theme of the cellist technique is open and can be also influenced by Zen concept of *Wabi-Sabi*[47] and the necessity of keeping things basic and simple.

For example, a classical western cellist would look to the above example of Saariaho's music and the first thing he would do was to start imagining the fingering positions.[48] Even if it is a good approach, at some extent the deepness of this piece does not reside within the fingerings position but in the type of bowings that is required for the cellist to do. The type of bowings, the type of trills and tremolos and even the glissandi, are elements that the cellist needs to adopt or think some uncommon bowings and bow movements rather than being focused on the fingerings. Additionally, for being able to play with a newer technique the cellist needs to keep the grip and bowings simple. For example on the 9th bar the cellist would think in three bowings (up, down, up) fast and using all the bow length, however, it is much simpler if the cellist goes against the "western celli schools" and perform a grip based on a pulse movement instead of the elbow. It only requires a quarter of bow length and at the same time gives more control of the resulting sound and dynamic. In fact, on the 12th bar appears the same

[47] See page 20-21.

[48] As a personal note, I must say I did the same the first time I interpreted and perfomed Sept Papillons. In 2011, after having a masterclass with Ansi Kartunnen my mind openned after he said to me that the secret for this piece resides in the bowings and not in the fingerings positions.

gesture, and one might notice the big slur above it indicating that it must sound legato (which to be possible, the cellist needs to have the total control of the bow).

Like this example for cello, there are other techniques on other instruments like piano, violin, woodwinds and even brass that when reviewed, even if uncommon on the "western instrumental schools", give more control to the performer and to the resulting sound.

As a personal statement, I would extend this chapter since the Japanese Zen concepts may influence performers when it comes to the technique. Nonetheless, this would exceed the limits of a master thesis and on the following chapters some of the subjects described within this chapter will be explored in detail.

b. Zen in orchestral conducting

> *"Many works we call "masterpieces" are delivered with unimaginative interpretations of the score—makeup on a corpse. Late last year I happened to hear the Sapporo Philharmonic's performance of Dvořák's "New World" Symphony conducted by Hiroyuki Iwaki. In this famous piece, probably known to every audience, every note so familiar, Iwaki discovered an unfamiliar landscape of sound never heard before. (...) But what Iwaki really did was simply follow the score faithfully. He mentioned that he cut the fat from the established interpretation. The exaggerated gestures that resemble suggestive coquetry and have become associated with some works eventually appear to be part of the piece, and many listeners have come to accept them as such. Rather than taking what is actually in the score, even music specialists tend to accept or use as models the arbitrary expressions that famous conductors (...)"*
>
> *(Takemitsu, 1995)*

While the last chapter was oriented to the practical decisions that performers have to make on their own interpretations on solo or chamber music, when talking about orchestral repertoire, the role of the conductor becomes slighter important, since most of decisions regarding interpretation will be done by him/her. This chapter is not so focused on discussing the influence of Zen concepts in the interpretation of orchestral music, but it aims to reduce the fat (Takemitsu, 1995) of conducting technique and decisions regarding music interpretation in practical terms such as tempo or dynamics.

During the 19th and 20th centuries, the conducting schools had a huge development, where conductors were taught under a clear traditional line based in western logic and analysis. Moreover, as Takemitsu depicted in the initial quote, orchestral music became surrounded of a certain fat, which badly influenced the conductor's technique and the decisions regarding the

interpretation. However in plenty 21st century European society possesses the knowledge and sense that may help resolve this situation. This thesis proposes the concept of *Wabi-Sabi*[49] (a Japanese conception of finding simplicity in art) as an helping tool that may influence and help music students to understand that even the most complex works, do not need to be complex if the fat of extravagance that surrounds them disappears. For example lets recall the previous example (img.9a) of the beginning of Beethoven's 5th symphony.

(img. 9a)

This example is one of the most complex entries to every conductor in the entire classical repertoire. While Bernstein in 1977 with Vienna Symphonic in a subtle way marked the first beat and after the entry by slightly marking the upbeat, Ozawa in 1984 with NHK orchestra in Tokyo made a slide totally different gesture to mark the first beat consequently the strings entered in the upbeat without needing any marking. On the other hand, Kleiber also with Vienna Symphonic made clear the two beats inside the bar and Masato Usuki with the Freude Phillarmonie in Tokyo became famous by exaggerating the gesture in a confusing way. Already on plenty 21st century, Gustavo Dudamel with the Gothemburg Symphony orchestra revealed again the importance of marking the first beat and breathing at the same time, for the entry to be felt as eights notes instead of a triplet.

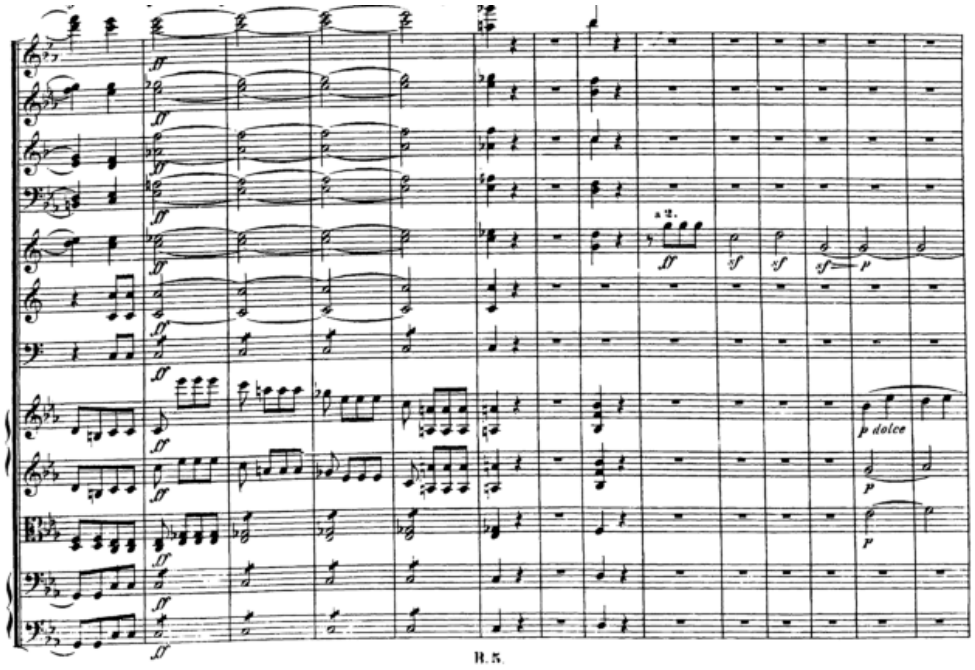
In matter of fact, the difficult of this entry resides on performers feeling the rhythm as an upbeat entry instead of a triplet. Most of Western Schools insist in marking the first beat as a technique to resolve this issue, however, nowadays conductors widen too much their senses to realize that exists a simpler technique to this famous entry.

It is important first to understand why performers have the necessity to feel the motif as an anacrustic rhythm instead of a triplet. Some will say that it is a question of notation and how it is represented, but the real problem has to due with energy. The way this motif is notated obliges conductors to have to feel unavoidably the upbeat and direct the motif energy to its last note. Incredibly this energy idea helps to idealize the form of the entire first movement of Beethoven's *fifth symphony*. It could be a triplet or a 6/8 bar but the strings would put the energy on the first tempo instead of the last one, and Beethoven genially notated as it is notated to oblige the orchestra to redirect the energy to the last note of the motif.

[49] See pages 20-21

Ozawa's technique, from all the five different conductors, is the one that is not based on a vertical movement, but instead, a horizontal one. Ozawa does not mark at all the second beat, instead, only marks the first bar with a horizontal gesture, and then normally the second bar with a vertical gesture on the first tempo. There is no documentation if Seiji Ozawa followed Zen or *Wabi-Sabi* (since Ozawa born and grew up in Japan), but his gesture is simpler and easier to understand by the performers. Ozawa technique envisages how simplifying techniques and entries can produce a different and maybe better result on the western practices.

Thus, the way Zen concepts may influence the interpretation of this symphony goes further. For example, the image bellow (img.9b) represents the cadence of the introductory part and there is a certain energic point in how the cadence is prepared and how is followed naturally by the horns.



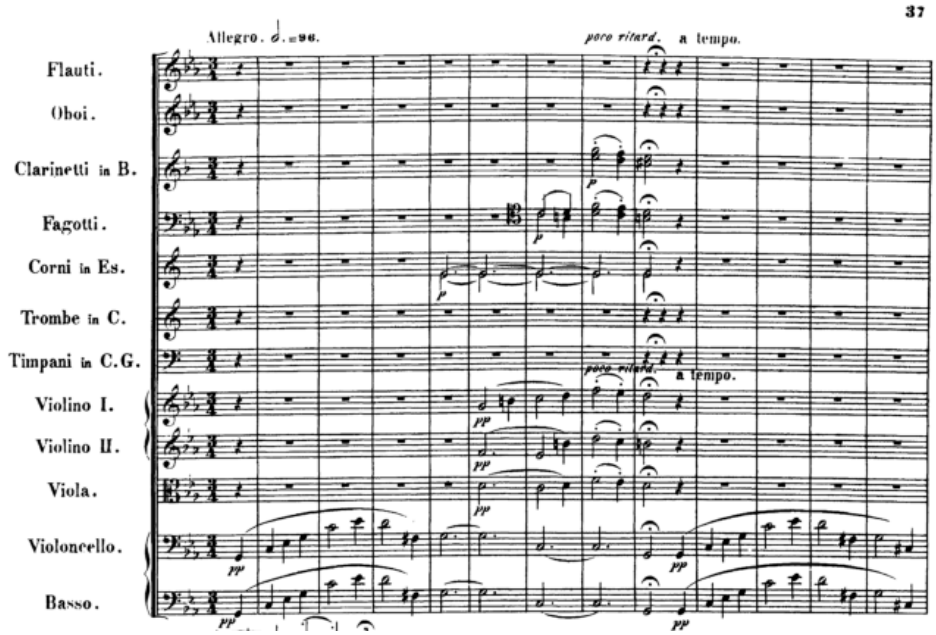
(img. 9b)

When a western conductor looks to the cadence, he might notice a stressful moment when the violins are playing the descendant motifs while the brass is sustaining a long note in ***ff***, which finishes in an inverted (first position) diminished chord and then is followed by a quarter note rest and a general pause bar. Any Western conductor will just beat the first tempo of the diminished chord and then give the entry to the resolution chord. It is a simple gesture and line of though that every musician understands. The result is a diminished chord, followed by a "suspension" and then appears the resolution chord. Still, why didn't Beethoven notate a suspension on the quarter note pause from the diminished chord bar? Additionally, one might

even ask if this point cannot be considered as a presence of *Ma* [50] (when related to create negative spaces, silences or breathings in music) within Western music, even if the composer had no conscious of it.

Beethoven notated a general pause bar instead of a suspension due to history and acoustics of concert halls at the time, however a conductor when influenced by *Ma,* starts to think how timely measurable must sound this bar (or in another words, "written suspension"). Moreover, he might think in what really means the represented bar of "absence". Should it resemble only a suspension that clears the sound of the diminished chord or should it resemble a space to emotionally prepare the resolution chord, or even both?

The *Ma* and *Wabi-Sabi's* influence may raise already some big questions about the interpretation from this so well known symphony, however, how other concepts such as *Jo-ha-kyū* and *Ishin-Denshin* would affect it*?* The following image (img.9c) represents the first bars from the third movement.



(img. 9c)

When analysing the ideology behind this first music phrase, the classical idea of question-answer is immediately perceived. First the celli play an ascendant arpeggio, which is then answered with another orchestrated arpeggio. Personally, I find this passage as an example where the influence of *Jo-ha-kyū*[51] *(*a Japanese concept that states a specific type of movement present in natural scenario) changes the perception and consequently the interpretation of the musical passage. The importance of this first phrase does not reside in melody or harmony but in movement and rhythm. If the first melody is played metronomically, the *poco ritardando* written by Beethoven in the 8th bar sounds really small, however, this example does not

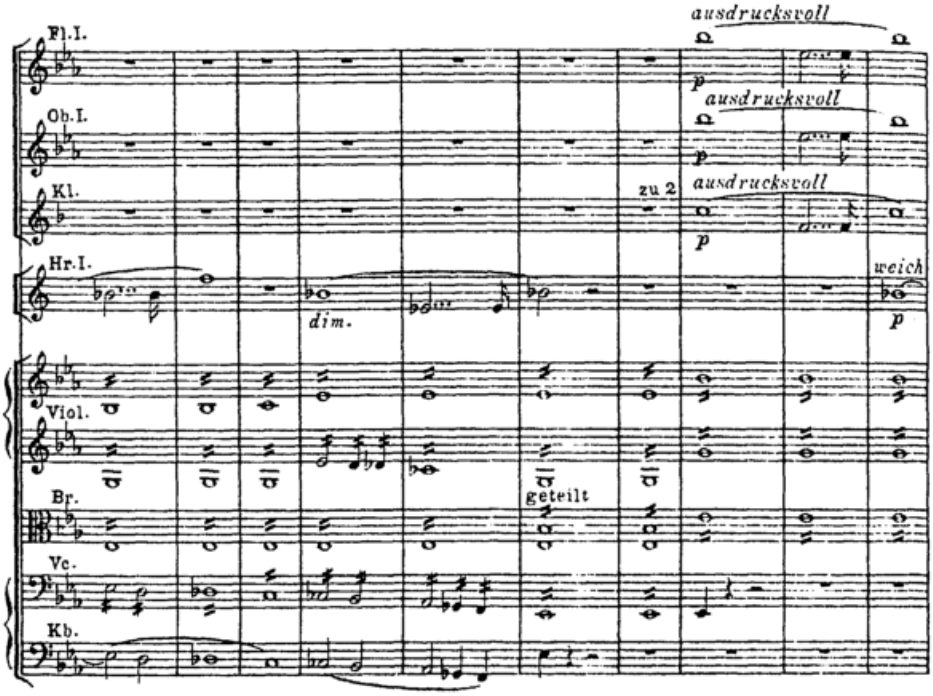
[50] See pages 21-23
[51] See pages 18-20

make sense to be played metronomically since it has a character of a dance. What if instead, the celli think in the image of dancers and give some internal movement to the arpeggio, which later is compensated in bar 3 and 4 and sounding as a time more fluid and danceable?

Moreover, in the same line of thought, in the second part of the phrase, what if musicians do not think it as an answer, but instead as a complement of the melody from the celli? The idea is to compensate the tension caused by the celli, giving more importance to the *poco ritardando* that Beethoven wrote.

A totally different and more recent work where the Zen influence can change the interpretation is Bruckner's fourth symphony. Amazingly, from all the seven different versions of the symphony, the extensive usage of brass, which causes the sensation of climaxes and power, is the only thing that remains common between all versions. Fortunately, one of the biggest conductors was conscious of Bruckner being so exhaustive due to the huge amounts of climaxes during his symphonies, which performed the Bruckner's fourth symphony differently from what western practices say. The conductor in question is Claudio Abbado and the recording was made with Vienna Symphony orchestra. Even if Zen Buddhism did not influence Abbado during his life, for the purpose of this thesis his recording will be compared with a Celibidache recording conducting Munich Philharmonic and which totally obeys to Western practices.

The following image (img.10a) represent a passage where both conductors created a totally different interpretation and where the Zen Buddhism concepts influence the interpretation in such a way that differ totally from the Western common practices and perception.



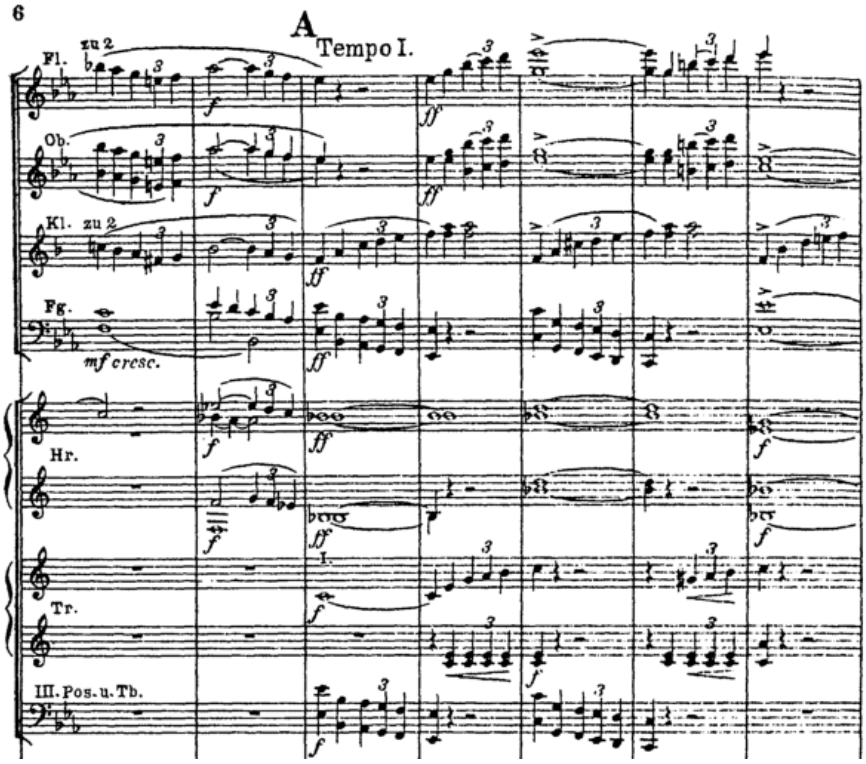
(Img. 10a)

While Celibidache based his interpretation on a western line and interpreted metronomically the 7th bar, Abbado interpreted the passage with a faster tempo and the resulting sound of the 7th bar in his interpretation sounds more as a fermata then a bar of pauses. A question related to what really means the 7th bar seems interesting to be explored.

Due to the acoustics of concert halls and to the large amount of musicians that constitutes an orchestra, it is common to find in the entire orchestral repertoire these bars of pauses. These allow the sound to dissipates and for the orchestra to breath. This idea of "cleaning the sound" is clear in Celibidache's interpretation, however, the same thing cannot be said to Abbado's interpretation.

The question of how could the Zen concepts influence this passage should be explored. In fact, when influence by *Ishin-Denshin, Ma and Jo-ha-kyū,* the conductor may interpret this passage as a transition from the horn's speech into woodwinds, being the seventh bar a "negative space" to prepare or represent this transition. Abbado interpretation feels like this. It is not a question of clearing sound and breathing, but instead, the bar is felt as a fermata to allow the melody pass from the horn into the woodwinds. As a personal statement I doubt that Claudio Abbado was ever influenced by Zen concepts, however his interpretation from Bruckner fourth symphony is still unique in the existent set of interpretations.

Abbado had another peculiarity in his interpretation and this is related specifically with movement. The following bars (img.10b) represent another passage from the first movement.



(img 10b).

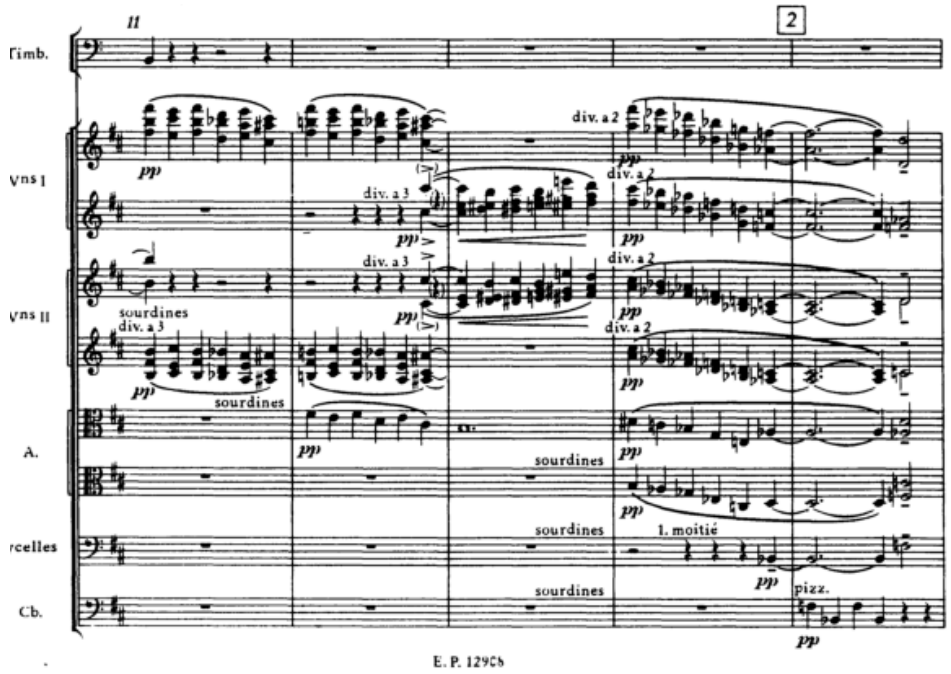
As it was mentioned previously during this thesis, *Jo-ha-kyū* refers to a specific type of movement existent within natural scenario that is represented by a slow-fast and then scattering gesture that returns to a slow movement. The musical gestures between the second bar and the fifth from the example (img10.b) have a particularity in Bruckner's music. Bruckner, as other big composers, had a signature [52] within his music that is represented by the rhythm of two notes followed by a triplet. This inevitably when repeated multiple times, creates a certain bouncing effect or, in other words, a certain type of movement that takes psychologically the listeners attention to the first tempo of each bar. (or the stable "pulse").[53]

In Celibidache interpretation, since the general tempo is slower than in Abbado interpretation, this bouncing effect is not felt, and consequently this passage loses its energy, On the other hand, in Abbado's interpretation he is able to accomplish the bouncing effect and give energy to the passage, however not so well since he keeps the tempo too stable and classical. The influence of *Jo-ha-kyū* changes the western conception and perception of these bars. What if the first tempo of the second bar is played a little bit slow, and then occurs a slight accelerando in the triplet, which later is compensated, in the third bar? And what if the same ideology is repeated on the fourth and fifth bar? The resulting sound would be definitely timely instable and maybe psychologically would create the interest and curiosity in how the same effect would be explored during the all symphony.

Even in more recent works such as Debussy *Nocturnes,* for orchestra, the idea of creating an unstable tempi within specific movements or music gestures should be applied. The following bars (img.11) were extracted from the first movement of Debussy's *Nocturnes,* and writing about giving a bouncing effect to a motif so well known in western repertoire may be a dangerous action, however, as it was mentioned previously, there is the necessity to create different interpretations for the classic repertoire.

[52] Most of composers sighn their music with a specific theme related with their name, being this theme usually melodic instead of rhythm. However, maybe due to the evolution of music practices, some composers like Rachmaninoff and Bruckner preferred to associte a persona signature to a specific rhythm instead of a melodic motif.

[53] This occurs in other pieces of music as well. As a conductor's tehcnique, to keep the tempi write when performing a bouncing effect, usually it is convenient to mark the compass at 1 instead of two or three. Marking every bar in one, makes the musicians less confuse and knowing exactly where the stable tempo is, fiving an extra feeling of securiness.



(img 11.)

The example only shows the "cadence" from the introductory part, but is enough to exemplify how the *Jo-ha-Kyū*[54] turns different the common sense of western interpretation for this fantastic orchestral work. Both Pierre Boulez and Bernard Haitink, (whose interpretations are considered two of the most relevant interpretations of this work) take chronometrically the emblematic motif. This is due to some historical reasons as the motif being based on Dies Irae (the Gregorian chant) and some western practices and conceptions like big rubatos and accelerandos being considered exaggerated and bad tasteful due to the chant's thematic and context. Still, a question may appear: What if there was a special internal movement within this motif?

In fact, this thesis does not suggest giving a special accelerando-rubato gesture to each time the motif is presented starting in the beginning when clarinets and bassoons present for the first time the motif. However, a performer when influenced by *Jo-ha-kyū,* should think in giving some internal movement to the rigorous rhythm of the motif. For example, instead of playing it metronomically, it would be fascinating hearing the motif with an elliptical movement instead of circular. As a consequence there is a slight accelerando in the beginning of the motif, which later is compensated in the end, like something mechanic that tries to walk but the movement is not continuous.

A funny fact is the performers do not need to change the metronomical rhythm. They may create this sensation of internal movement by only

[54] See pages 18-20

simulating the technique of *"messa di voce"* [55] inside each bar or every time the motif was repeated.

At the end of bar 13, most of conductors do a little break, or a space for breathing before playing the descendant melody on bar 14. In other words, on a Japanese perspective this practice could be an influence of *Ma*[56] (the negative space of preparation between two points). Without this space for a "little silence", music loses its force and power and the realization passes by a single boring cadence. In other words, silence becomes "a real sound" that is essential for the music line have power and energy.

When talking about energy in music, there is another important aspect about Debussy's *Nocturnes,* which a Japanese influence can change how people perceive it. Musical proportions have been a theme avoided so far, however it is important to explain how the Japanese influence influences the Western conception about them.

Claude Debussy, apart from being one of the most important composers in history, had the particularity of composing music following a golden ratio rule when defining the proportions for a specific piece. In other words, all sections and phrases and key moments such as climax and anti-climax were calculated and organized using proportional proportions which when the ratios are compared all had the same ratio of 0,618 (the golden ratio theory).[57] A conductor, when interpreting a Debussy score needs to keep in mind a sense of proportions for every section of the piece, in order to assure keeping them proportional, otherwise the final result will sound inorganic. If two sections similar appear followed the conductor will decide to give the same proportion to both.

Although this methodology has resulted well inside western practices, it makes the final result predictable and as a consequence sometimes boring since its grounds are based on repetition[58]. The influence caused from *Wabi-Sabi* changes a little this "Western methodology and conception", since its influence makes the proportions be proportional, but at the same time asymmetrical. The same passage when repeated, the conductor will have to

[55] Messa di voce was an Italian renascentist technique that consisted in playing a longer note, where it started in crescendo, and after the middle would do a decrescendo. Later and already on the 19th century, it was expanded to other parameters such as rhythm and even harmony on the twentieth century.

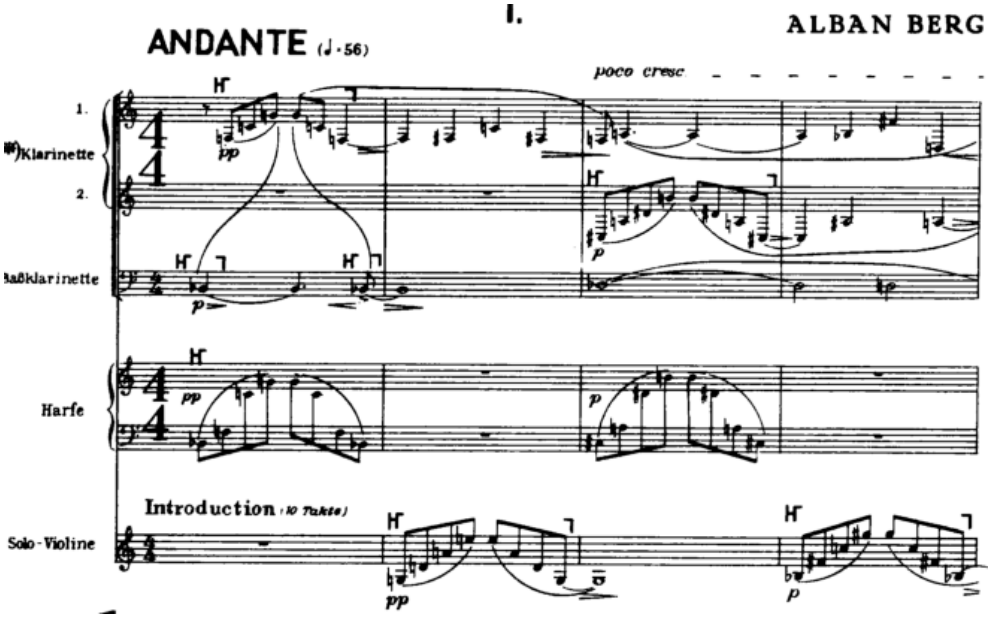
[56] See pages 21-23.

[57] Euclid initially defined the theory of the Golden Ratio in his book *Elements,* where he called it as the "mean ratio". Later it will be explored by different thinkers such as Fibonacci, Luca Pacioli, Kepler, Aggripa, Le Corbusier, Dalí among a huge set made by philosophers, artists, architects and others, and it will be called sometimes of *Divine proportion,* and other times as Golden ratio. The additional literature includes some references where one can read more about this theme.

[58] Repetition here may seem connected with a negative conotation. Still, on the last chapter of this thesis, it will be associated as a positive feature and characteristic of the "Zen aesthetic".

choose another proportion (tempo or expressivity) to it, changing consequently all the other proportions within the piece.

There is one more example where everything that has been wrote so far during this chapter is applied and this thesis could not pass without mention it. The following example (img.12a) was extract from the opening bars of Berg's *violin concerto "to the memory of a fallen Angel"*.



(img 12.a)

Amazingly, these four bars contain all the decisions that both conductor and soloist have to make during the performance. Moreover, what if they are influenced by the Zen Buddhism concepts?

The first bar contains a harp melody and dubbed by the clarinet section. The second bar will have the entry of the solo violin, which explores the same harp motif, however transposed. The third bar is a transposed repetition of the first bar (except in the clarinet section which now is the second clarinet doubling the harp) and the fourth bar contains a transposed repetition of the second bar (now reinforced by the second clarinet too. Apparently these bars have nothing special, but why would they be so important to the point of being decisive when taking all the decisions for this piece?

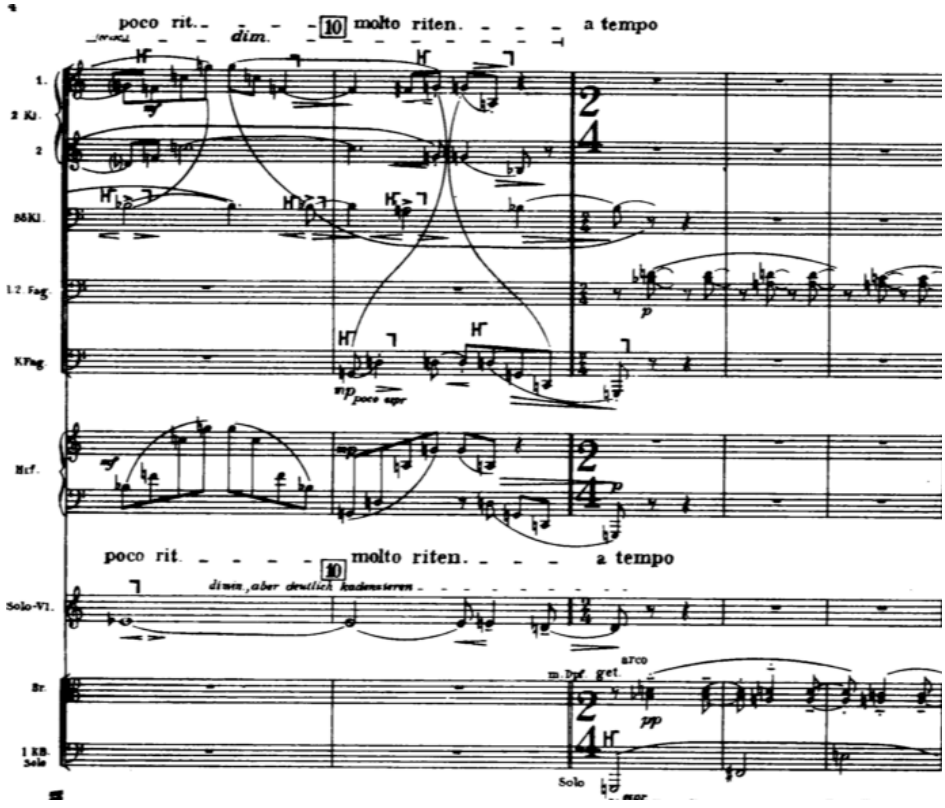
Is my perspective as a conductor that it is not a question of exploring the motif but a question of rhythm, movement and expressivity. All the three performers in bar 1, must forget all the possible Western hierarchies existent inside a Western orchestra and play bearing in mind that the resulting sound should sound as only one instrument instead of three different instruments. The solo violin (even if it is the most important instrument within the piece) when entry on the second bar must also bear in mind that he is an extent from the sound (or instrument) created in the first bar. Furthermore, the

energy and movement that the violinist will give to this motif must be concise since it will emotionally influence all the rest of the piece. In another words, if the violinist starts too fast and energetic (not respecting the pianissimo and the ideology coming from the previous bar), all the other players will start over-trusting the same motif and this may be a problem when establishing proportions or expressivity to the piece. On the other hand, if the violin player starts too pianissimo, and too slow, he/ her will transmit a little bit of fear or insecurity, which may be a problem if trespass to other members of the orchestra.

Still, the question how the Japanese Zen Buddhism concepts would influence this passage remains to be answered, and, in order to find an answer to it, two different recordings from this concert should be analysed. The first belongs to Itzhak Perlman and Seiji Ozawa, and the second to Arabella Steinbacher and Tomas Hengelbrock.

In Perlman version he played the motif within a special pianissimo and security, which not only connected his own sound to the previous motif, as also the audience felt it as a natural cell that has evolved from what the harp has played. The way he faded created a nice transition to the third bar, and since it was done in such a natural way, the melody seemed to be played by a single instrument instead of different instruments.

The Arabella Steinbacher interpretation is slightly different and easier to point some influences of *Ma*, *Jo-ha-Kyū* and at some extent even *Wabi-Sabi,* due to her interpretation being focused on a specific point in the first movement The following example is a representation of that specific point.



(img. 12b)

The passage for the third bar from the above example (img.12b) is a point where music loses its energy. It is a point where the soloist needs to create a transition in his own sound in order for not let the music sound discontinuous. What happens in Steinbacher's interpretation and in opposition to Perlman's interpretation, is an attitude of not playing so subtle on the second bar of the first example (img. 12a), but instead a little bit aggressive, (assuming the role of being a soloist) and secure. Moreover, in opposition to Perlman, until the third bar represented above, every time she plays, she gives more energy and movement to her melody and motif. As a consequence when arriving to that third bar, she has already accumulated to much energy, that now is easy to dissipate and assuming the role of background letting the bassoons, double basses and violas shine.

The ideal interpretation would be combine Perlman subtle's entry with the energy and movement added by Steinbacher's, however, for the interpretation be different and influenced by the Zen Buddhism concepts, it would be required to the players have conscious of the Zen concepts and their aesthetical implications.

An interpretation based on these two interpretations, can be considered as influenced by Zen concepts even if its performers have no conscious of them, since it is based on a general act of creating energy from nothing and then scattering it (*jo-ha-kyū),* or creating spaces for breathing even if the score does not show any fermata or breath marking (*Ma)*, or dealing with communication between performers and creating a single melody that seems always played by the same instrument (*Ishin-Denshin)* or even simplifying and defining asymmetrical proportions for the all work sound different from the common western interpretations (*Wabi-Sabi).*

To resume this chapter, and as a personal statement, I want clarify that this thesis does not aim to present newer practices for interpreting music. Instead, it aims to exemplify some of the musical criteria that could be influenced by Zen concepts. At some point some practices were already made by Western performers, and labelled as "creative decisions" even if they had no conscious of Zen. This thesis instead of aiming to "ideas outside the box" aims to show that the influence of Zen concepts can turn some "creative practices" into common practices within a specific methodology (in this case Zen).

c. A garden of classics

> *I spent a day or so conscientiously trying to find an African twelve-tone row. I had not luck. I decided that what was wrong was not me but the piano. I decided to change it. – John Cage*
>
> *(Larson, 2012)*

The issue depicted by Cage of what is still possible to find on classical music is a good point to start this third chapter. Like John Cage tried to found an African twelve-tone row, on western tradition it is not possible to find different symbologies or musical ideas different from the ones that most of the twenty-century conductors have written or left behind. Still, the problem may not reside on Classical music as the twenty-century philosophers defend. Maybe, like Cage deduced, the Western Society needs to change its piano to find again interest in classical music.

The first and the second chapters of this second part were more oriented to practical methodologies concerning performers and conductors. There was a point in avoiding "extra musical thoughts" in order to clarify how the Japanese Zen concepts would affect directly the performative and interpretative skills. Anyhow, this chapter is more oriented to broaden some interpretative skills within a Japanese perspective, rather than focusing on a common western analysis.

Japanese art, as it was mentioned before, lies within a contemplative attitude from process of art creation rather than the final objects, however how is this translated to practical terms?

The first part of this thesis tried to theoretically define a specific form of contemplating art based in interpreting forces present in nature, or, more precisely, that does not contemplates what is represented in an object of art but the forces and reasons of why such object is represented in such form. As an architectural example and recalling the *Ryōan-ji* garden example[59], the point is not to contemplate the pebbles, and the rocks and its disposition, but instead, to contemplate and achieve to the understanding of why brown rocks and white pebbles and why they were disposed in such way that would transmit an organic feeling or sense of nature. A completely different artistic example appears on visual arts. *The Great Wave off Kanagawa* from Hokusai Katsushika [60] is a simple canvas where the point is not contemplating what is represented, but how Hokusai represented it. The truly importance of the work resides on the understanding of what the represented media really stands for, and how it was represented and

[59] See page 20.

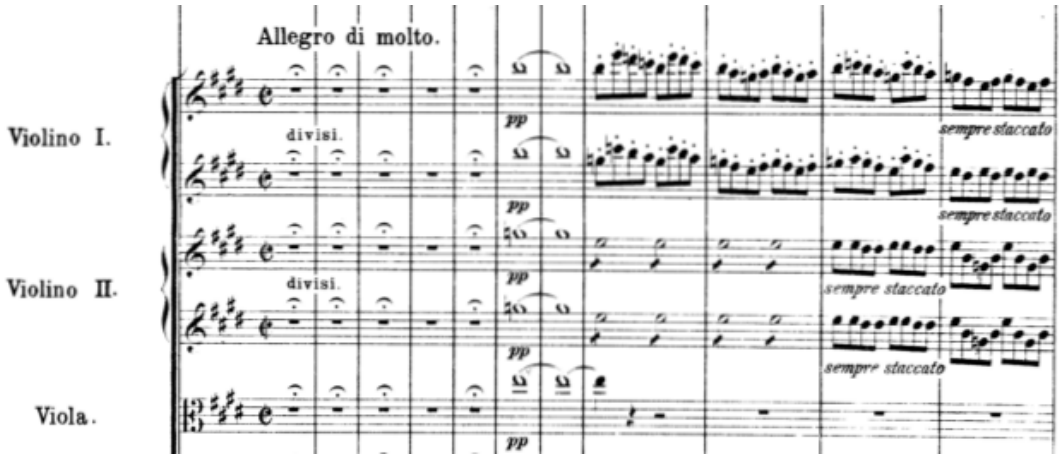
[60] This canvases become became the most known work from Hokusai Katsushika and one of the most important visual works from Japanese Art. In West, especially in Art-Music, the same image has been associated to Debussy's *La Mer,* being consequently used as cd cover.

expressed and even how it affects the nature's forces that surround that image.

In music, when compared with other arts, it has no visual side to easily understand the work. Sound becomes the artistic object and the listener has to mentally and abstractly interpret it to grasp a meaning for himself/herself. Somehow, western music during the Romanticism resolved this problem by associating poems and subsequently images or words to music motifs, even if this practice lost its dominance to the abstract aesthetic. Still, no one dares to question why such images were associated, or why music sections should have specific proportions and be imperfect?[61]

The first part of this thesis already gave answers to some of those questions. Finding examples on classical repertoire, does not only gives practical answers regarding practice methods, but shows as well how the influence of Zen concepts affects the music perception.

The first example that this chapter will explore belongs to Felix Mendelssohn's *Midsummer's night dream*. The following example (img.13a) was extracted from the beginning of the first movement of the version incidental music.



(img. 13a)

A Midsummer's night dream was a work by Felix Mendelssohn with two distinct versions but both inspired on Williams Shakespeare's *A Midsummer's night dream*. The first was composed by Mendelssohn around his 17 years old and was basically a concerto overture based on sonata form, and the second was composed sixteen years after and called of incidental

[61] This term is only used to distinguish the perfect proportions of some composer's music like Mozart from other composers like Debussy or Ravel. Notice that even the music of Mozart, which as "perfect melodies" and "perfect quadrature", may sound sometimes "imperfect" when the conductors decide to change the typical and common Western practices. Still, Mozart works will not be analyzed within this thesis since 90% of art researchers spend one-century documenting practices and declaring the "perfection" of Mozart's music.

music, where it contains not only the initial overture but other vocal and instrumental movements, which represent Shakespeare's play. Nowadays, the most played version is the suite version, which incorporates only the instrumental movements from the *Incidental Music.*

This work is already based on a play, and therefore there is not any "genius" vision that would give a different thought or perspective on the interpretation of the bars represented in the example (img.13a). In fact, it would make no sense suggesting another extra-musical vision for this passage, but is my belief that the Zen concepts can influence how the existent visions should be interpreted and performed.

The play's libretto mentions a world of fairies and every musician when performing these bars, must wear in mind an image of a mystical world (the long and suspended chords) in which habit small fairies, which move really fast from one place to another (the string movements)

The Zen concepts cannot influence these visual images or suggest other to replace them. Even if not possible changing the images, the Zen concepts might change the understanding from the performers in how to perceive the images and associate them with music.

Every conductor agrees that the long chords represent the mysticism and colours of the fairies' mystical world, while the fast notes produce by the strings represent the fairies movement. However there is a disagreement about if those fast staccato eights notes should be played metronomically or instinctively and emotionally within a directed and fast movement.

It is my perspective that the conductor needs to idealize a mixture between metronomic and instinctive playing for that passage. The first violins will always run within time, since it is a fast passage and also melodically descendant, which causes unconsciously a sense of running in time. In the 10th bar of the second violins, the same motif appears as well another problem related with keeping both violins sections synchronized. A normal western approach would be for the conductor to insist during the rehearsals to rehearse the passage metronomically and multiple times. What if existed a different way to rehearse the passage? What if *Wabi-Sabi*[62] (which states simplicity and imperfection) and *Jo-ha-kyū*[63] *(*which states a specific movement constituted by three different phases) could influence a different perspective that would change the conductor's perception about that passage?

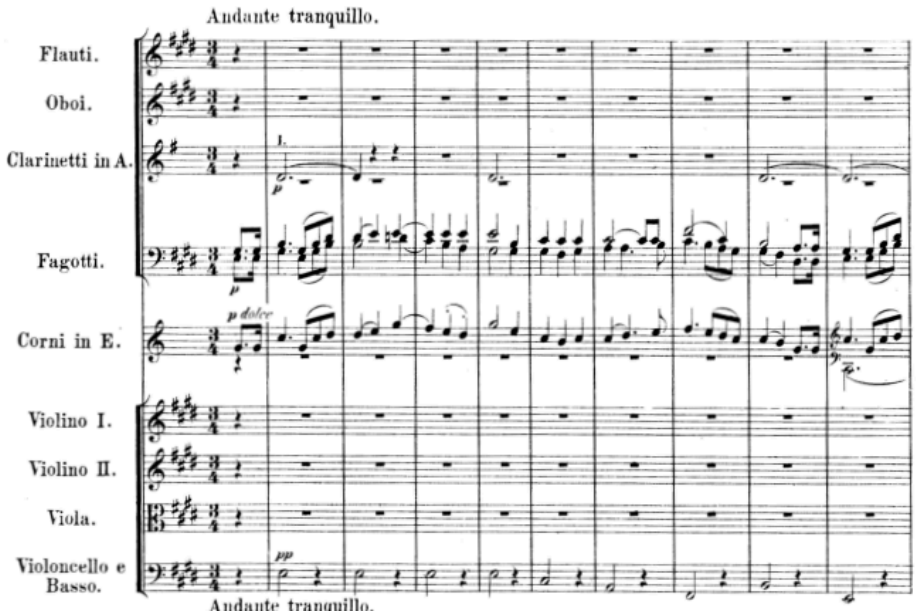
If the conductor leaves a space of interpretation for the performers and marks only a beat every two bars, the problem of synchronizing violins gets resolved (since the second violins will be focused on his entry in bar 10th) [64] and the problem of playing metronomically or instinctively will be

[62] See pages 20-21
[63] See pages 18-20
[64] See img 15.a on pag. 68

responsibility of section leaders. (Since the violins tutti, usually follow the leaders or first stands and their interpretation). This way the conductor not only keeps his gestures simple, as it obliges the performers to keep their focus on playing a certain movement (if they run in tempo, beating the tempo every two bars will force them to interrupt their natural movement to be on time.)

The influence by a single Zen Buddhism concept is enough to change directly the interpretation. Sometimes it is required an extra work to relate other concepts in order to achieve the aims and create different conceptions of performance and interpretation, which may lead to different interpretations from the existent within Western repertoire.

The previous example was still too technical and related to performative skills, but the following example (img13.b) is extracted from Mendelssohn *Midsummer's Night dream* too*,* and is a good example where Zen concepts influence directly the extra-musical image that performers have in mind while playing.



(img 13b)

The above bars were extracted from the beginning of the seventh movement *Nocturne*. In order to demonstrate how Zen Buddhism concepts may influence the interpretation of this excerpt, two different interpretations will be discussed to demonstrate how they may become different. (Even if the sounding result may be the same, the perception from it may vary). The first interpretation belongs to Bernard Haitink with London Philharmonic Orchestra and it reveals a total Western and classical approach, while the second interpretation belongs to Claudio Abbado with Berliner Phillharmoniker.

This famous passage supposedly evokes the magic slumbers of Shakespeare's main characters in the forest. This inevitably raises the

question of how should the orchestra interpret this visual/literary idea musically? Moreover, who has the finest role within the passage?

For the second question, Western practices have dictated that the horn has the finest role within this passage and bassoons and celli work as a background for the horn. Within Haitink's interpretation this is clear and evident, however, in Abbado's interpretation things turn out to be a little different. The problem does not reside specifically in expressivity or phrasing but in time. Abbado performed (as usual and personal signature) this passage with a slighter faster tempo than Haitink, and as a consequence this impacted the horn's expressivity and consequently the main roles of the passage. When played slow and dramatic, the horn will put more effort to be able to play the first phrase and only breath on the middle or end of fourth bar[65], however, when played fast as Abbado ordered, the horn does not put so much effort on its melody, merging better with the bassoons who actually do the same melody but are seen most of the times as background.

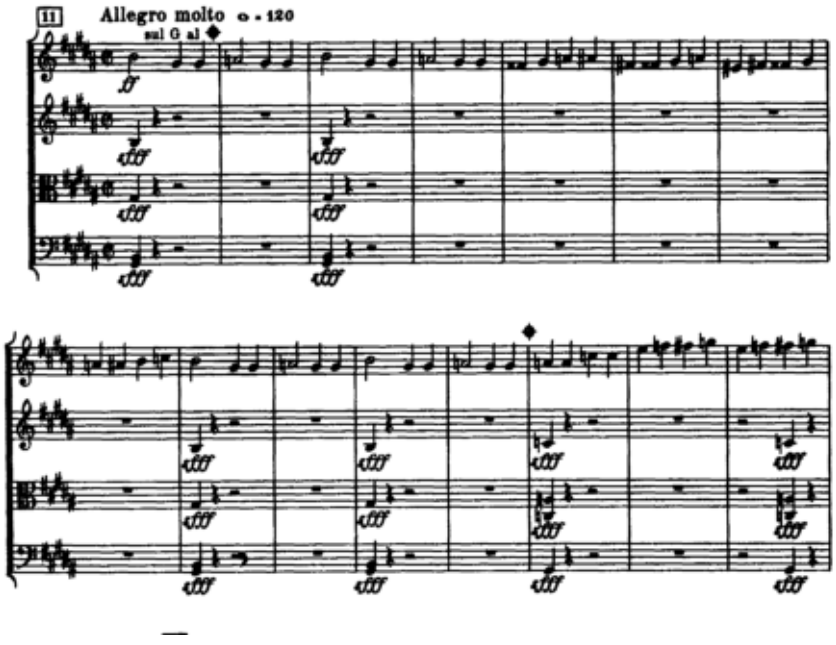
Personally, and maybe because of my own music perspective being influenced by Zen practices, I do not see the horn as the main character who is about to enter in the forest as Shakespeare's play describes it. The bassoons are too much similar, and they should not be seen as background but also as a main character. In fact, I totally admire Abbado's interpretation, even if it goes again the western practices, since the horns should merge with the bassoons (and not assume this melody as one of the most beautiful solos ever written for the horns). The celli should only bear in mind the image of a forest wind that create the colour and image required to create emphasis of the melody played by the other instruments.

Creating extra musical visions in Mendelssohn's piece is a task confined to the Shakespeare's play, and consequently there is not so much to interpret other than the visual images created by the play. Still, for the other types of repertoire, where does not exist any text or story behind music, the issue of how Zen concepts influence the extra musical images may be a good point to explore.

The following example, (even if belonged to a composer that has continued a neo-romantic aesthetic), can be already associated with different extra musical images and interpretations other than the ones documented during the last century. The example (img.14a) belongs to the beginning of Shostakovich's *String quartet nr. 8 in c minor, Op 110 second movement* and its considered one of the most difficult passages within Shostakovich's

[65] This breathing question is a huge debated issue. Some conductors prefer to breath in the middle doing the natural sense of leaving a phrase suspended in the air. Others decided to make the breathing between the fourth bar and the fifth, due to the piece being a representation of a play that is written in verses, and the descendant motif seem like a rhyme with the end of the next phrase (which is also descendant). Personally, I prefer leave the phrase suspended (first option) because it seem more natural and allows to relax and create energy for the second phrase.

work, not only due to the higher level of technique that performers are required to have but as well to the fast tempo that makes synchronization a difficult task within the piece.



(img. 14a)

Some say that this passage or movement represents the anger from Shostakovich towards the war and fascism while others have associated it with a quote of Jewish music from the last movement of Shostakovich's *Second Piano Trio*, introduced by the four note motif. Whatever are its roots, it is important when conceiving the interpretation for this excerpt to have a mindset of melancholy, anger and fear, (feelings that Shostakovich experienced during the second world war, period when this piece was composed) as also have conscious that indubitably this work is a Shostakovich's autobiography where other great works are explored such as the *cello concerto* and *the first* and *fifth symphony*.

Nevertheless, it is important to find an answer to the question of how to find a visual image that would facilitate the understanding of this passage and resolve the problems that it implies, or moreover, why think in a visual image in the first place?

The answer for the second question resides in the fact that a visual softens the interpretation. However, it is important finding an answer to the first question which is more related with the scope of this thesis. Once more, the influence of *Wabi-Sabi* (that states the necessity to simplify techniques, questions and perspectives)[66] resolves the issue. The extra musical image that performers should find and agree in order to interiorize better the

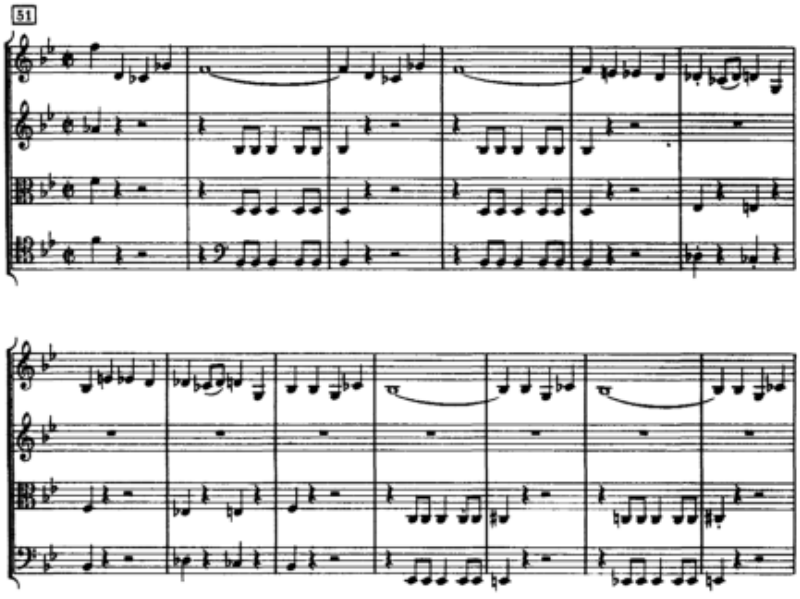
[66] See pag. 20-21

passage, does not reside in historical facts of the piece but in the type of musical gestures represented. When the example is analysed, the beginning of violin I has a violent melody or motif, which later will evolve to the other instruments. The other instruments, have a common ***fff*** attack which in the first bars appears on the first beat of the bar, but later is also explored on the second beat of each fast bar (felt as upbeat).

An extra musical image that could be extracted from the previous analysis is a first violin representing something that is trying escaping from a trap or isolated place, and during the escape appears different obstacles represented by the fortississimo attacks played by the other instruments. Moreover, the general rhythm produced by the common attacks is also easy to interiorize since it is composed within a form of emphasizing the melody of the first violin, and if the performers have this idea of being the obstacles of the first violin, while following the main melody they will feel when it requires "to be an obstacle". Additionally, the performers could have the image of yin and yang and think they are the opposite part of the violin's melody.

As it was mentioned before, the influence of *Ishin-Denshin* (which is described on the first part of this dissertation as a skill of communication relate to communicate without using the main language but by telepathy or subtle and implicit messages), simplifies the communication from the performers, and facilitating the synchronization between performers.

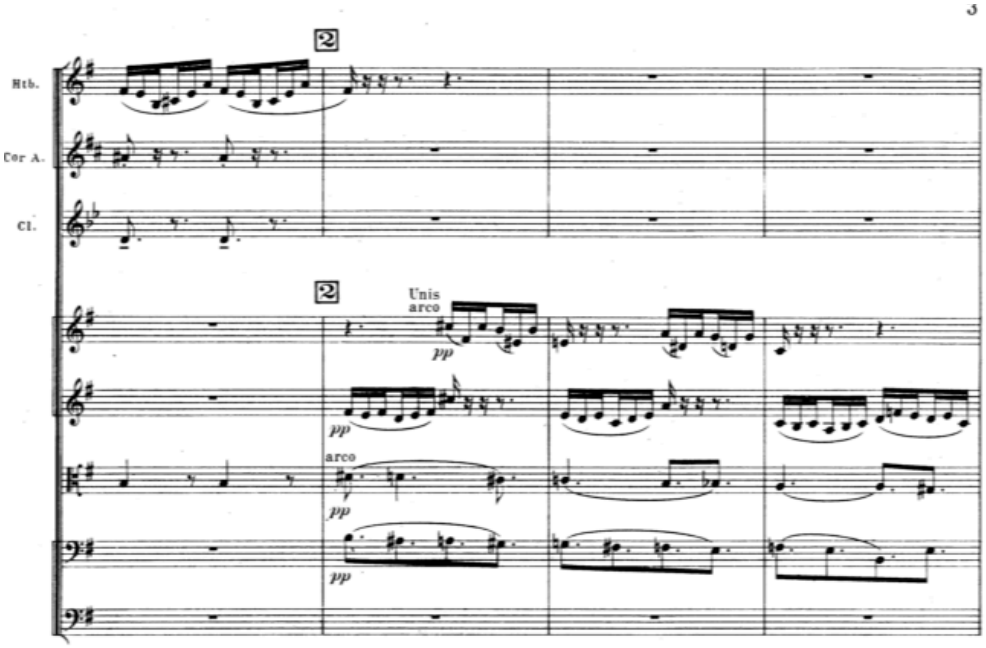
The same piece has another movement where another different and not related visual image, will give to the performers a clear picture of what the resulting sound must be. The following image (img.14b) represents the cadence from the third movement, just right before the transition into the fourth movement



(img. 14b)

The visual image that could be associated to this third movement is an image of dancers dancing the agitated and moved violin's melodies, however, in the end of the movement, Shostakovich presents a reorchestration of the beginning of his cello concerto. If during the movement the listener gets the image of dancers that dance with fast movements within a room, at the end surely if the group is not focus, the image they will transmit to the audience is the image of a fat king speaking and being answered by his court (which has nothing to do with the previous image but with the cello concerto). Nevertheless, *Jo-ha-kyū* can influence the interpretation in order to give it coherence and this image of the cello concerto does not come in the listeners mind. The trick is give movement to the entire movement, even in this passage. If the listeners feel the image of an agitated dance, when this passage comes up, if performed also with the same movement flux, the listeners will not so easily perceive the cello concerto on it.

So far, it were presented two different analysis, one from a work where exists a clear visual side on it since the same was based on a Shakespeare's play and other where the performers have to create visual images related with the musical gestures rather than the piece roots. The following example is an example that has no documentation about extra musical or visual images associated with it.



(img. 15a)

The above example (img15.a) was extracted from the first movement of Maurice Ravel's *Le Tombeau de Couperin*, after the first oboe solo ends. Since this work until now was not played so much as for example the *Bolero* or the *Spanish Rhapsody*, there were only a few conductors and theorist trying to associate visual images or extra musical meanings to this

passage. Due to this fact, this thesis feels some freedom when describing the given example, since it can suggest a personal interpretation and visual image associated with the example's elements.

Ravel lived during the end of 19th century and beginnings of the twentieth century. His line of work is strongly associated within a specific aesthetic intituled of *impressionist music*[67] where other composers such as Claude Debussy may be included. When talking about Impressionism, the name of Claude Monet cannot be avoided to mention, (and as it was mentioned on the footnote), neither the connection of his paintings with the music of Debussy and Ravel.

As it was mentioned previously, *Wabi-Sabi* is related with a sense of simplifying techniques and finding beauty through imperfection and asymmetry. As a personal statement when I listen the passage on img15a, the visual picture that comes immediately and clear to my mind is a painting representing a lake in the middle of a forest, where some ducks are swimming or resting around the lake. The colourful sound of the oboe is associated with ducks just flying around or purely swimming within the calm waters, and when it passes for the strings, (on the rehearsal mark nr.2 represented above) the image of waters and their inner movement appears in mind as a one Monet painting.

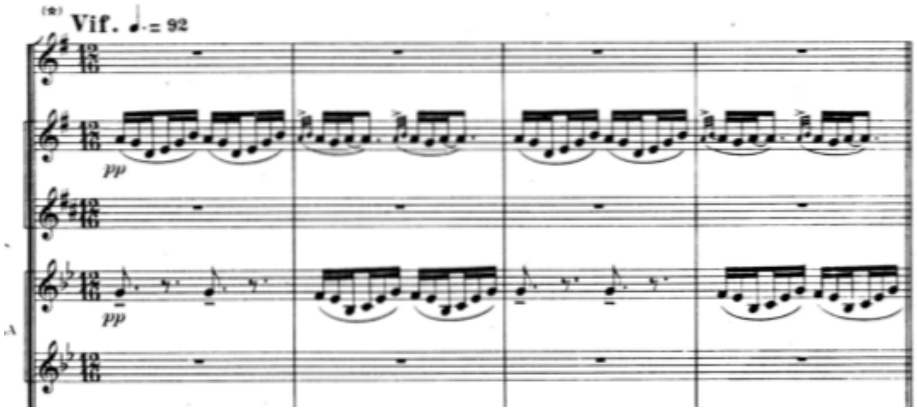
The importance of the melody of the oboe and its association with ducks will be explored further, but for now the focus should remain within the string bars represented on the previous example. The same bars may seem simple, however they are extremely difficult to perform, since they need to be performed with a fast tempo and the process to perform them cannot be metronomically. As a consequence of not being metronomical, some internal movement may occur within the passage or each bar or musical gesture. Additionally, the synchronization problem (since it is a fast tempo) may appear and in this point the influence of *Ishin-Denshin* (which states a specific type of communication [pag18-19]) may help find solutions for this problem.

The melodies played by the violas and celli are easy to play and have no special understanding that requires to be analysed, however the same cannot be said for the violins. The second violins play an opening legato and melodic music gesture, which is later scattered by the response based on intervallic jumps played by the first violins. The task of synchronizing both

[67] Impressionist music is an expression that started to appear after Claude Monet finished his canvas *Impression, Sunrise*. As a personal statement, I think the term could not be more correct, since it is the time period in history where existed an aesthetic called Impressionism that transmited common features to different fields of art and not the other way around. In other words, one can see the paitings of Monet direclty through the active process of listening the music of Debussy or Ravel. The same happens through the active process of watching and admiring the canvases of Monet, and subscounsciously hear the music from Debussy or Ravel.

in time is difficult for the conductor and the first thing that he or her will tell to the musicians is that this melody must sound as one. In fact, this is not so difficult to accomplish, and instead of giving visual images, the best way to resolve this issue is being pragmatic and suggesting, to the musicians play all the melody on their minds. This way, first violins will hear in their mind the melody from the seconds, and play instinctively the second member of the gesture. The same happens for the second violins, which will listen the first violins scattering the melody and restart a new gesture. In general *Ishin-Denshin* may influence the interpretation, because suggests to musicians communicate by heart and play as one a melody wrote for one but orchestrated by multiple instruments.

The oboe melody is the opposite from the strings, and the oboe player may think in visual images as an attempt to give it a deeper meaning other than music notes. The following example (img.15b) represents the first four bars of the melody played by the oboe and in the entire oboe repertoire they are one from the most difficult passages.



(img. 15b)

Albrecht Mayer, one of the most prominent oboe players from the 30th first century and principal oboe player from Berlin Philharmoniker, made a series of master classes to the Carnegie Hall in which he insists on the difficult of this passage. The problem from it resides in the perception of phrasing and time. A good conductor will know that will be the comfort from the oboe player that will dictate the tempo from the passage[68], and not the other way around. As a consequence sometimes this passage is played at

[68] Some conductors insist doing it at 92 or even more fast. As a personal opinion, not only turns the rehearsals more difficult, as also places an huge effort on the oboist and even destroys the entire image of the Monet paintings within the piece character. As a personal point of view, is my strongest opinion that conductors should sometimes release the control above all questions of interpretation and in specifically with this kind of passages which caused huge debates among oboe players within the last century.

88 or even sometimes 84 instead of 92 as Ravel wrote it, (Mayer, 2013) however, a question of what makes this passage so difficult may rise.

The issue within this passage resides both in phrasing and tempo. The oboist must feel every two bars as a single phrase and not every bar as a special gesture or phrase. Additionally, the even bars have a specific gesture that requires to the oboist to place energy in the beat and let it dissipate. In other words, the energy is placed within the acciaccaturas and not with the normal notes, being the resulting gesture a decrescendo of energy.

The influence of *Jo-ha-kyū (*which states a specific natural movement[69]) may help the oboe player think in this. He will associate the first bar as the part where he should increase energy and the passage to the second bar as the "highest or strongest point" that later is scattered until the beginning of the next phrase. Even within dynamics (and this is a phrasing issue), Ravel wrote pianissimo and no phrasing or dynamics changes, but almost every oboist starts ***p***, and then does a crescendo to a ***mf*** in the acciaccaturas, which later returns to the initial ***p*** from the beginning of the music phrase.

There is one more thing that should be mentioned about this work from Ravel, and this regards both conductors and performers at the same time. For a different interpretation where the audience feels that the entire orchestra was thinking the same as the conductor, there should exist a good inner communication for everyone understand the same. To this happens, the conductor should spend some time with the orchestra before rehearsing, and share some images associated with textures and melodies.

As a subjective perspective, when I conducted this piece with Nowartis Kammerorkester, I shared before the first rehearsal my vision of Monet's paintings represented within Ravel's music. As I mentioned earlier, my perception from this first movement, is a yellow and greened tone canvases with a big lake represented where swans and ducks swim and fly around at the end of a midsummer's afternoon, when the golden colours of the sun are more noticeable to the human eye. As a result, the first bars represent swans and ducks moving around and played with the distinct timbre from the oboe and clarinets, while the other instruments play in a particular way the rest of the represented natural scenario. When the strings enter on mark 2 (img. 17a) there is a gradually change of colours to turquoise and they represent now the lake and its inner movement of flows. There are no more ducks flying around but the movement is within the flow of water that moves around.

It may seem a waste of time, sharing the two above examples of visual associations with the performers, but in reality it spared time during the rehearsals. The entire orchestra had the same image in mind as me and it was easier to create the specific environment within Ravel's music.

[69] See pag. 18-20

As a conclusion, this chapter has not described so in detail how Zen concepts would influence the extra musical meaning. Nevertheless, the Zen concepts may not only influence the attitude of musicians when dealing with music interpretations, as they may also influence the meaning from the extra-musical meaning that musicians associate with music. They may even define the movement of the images in the performers and conductors mind. Moreover, the *Ma* (a negative space or transition, silence or just simply the natural absence of sound[70]) and *Wabi-Sabi* (the simplicity, the imperfection and the asymmetry that grant beauty to art[71]) may also influence the amount of things represented within the scenario, as well its forms, proportions and shapes of it.

One must have in mind, that the Zen concepts may influence everything that a musician needs to imagine, perceive and interpret music, even the extra things as the musicians imagination. The following chapter will go to the roots of imagination and in specific the composers mind, and how the Zen concepts may influence these.

d. The shock of the contemporary

> *Yes we could conclude an evolution of that kind from my works. The early ones could have been considered expressive. It sometimes seemed to me that I managed to "say" something in them. When I discovered India, what I was saying started to change. And when I discovered China and Japan, I changed the very fact of saying anything: I said nothing anymore. Silence: since everything already communicates, why wish to communicate? The silence speak for me, they demonstrate quite well that I am no longer there. – John Cage*
>
> ***(Larson, 2012)***

The road on the influence of Zen concepts within Western music will end along with this chapter. Moreover, like Cage stated, this thesis changed the very fact of saying anything, presenting a long journey of creative ways to explore both contemporary and classical repertoire within a performer's perspective, a conductor's perspective or a simple musical interpreter perspective.

The same issue may differ to the present or future musical practices. Humanity lives in specific times where knowledge is easily trade and the question of how does this specific thesis changes the western practices and makes them different for the future may rise?

[70] see pag 21-23
[71] see pag 20-21

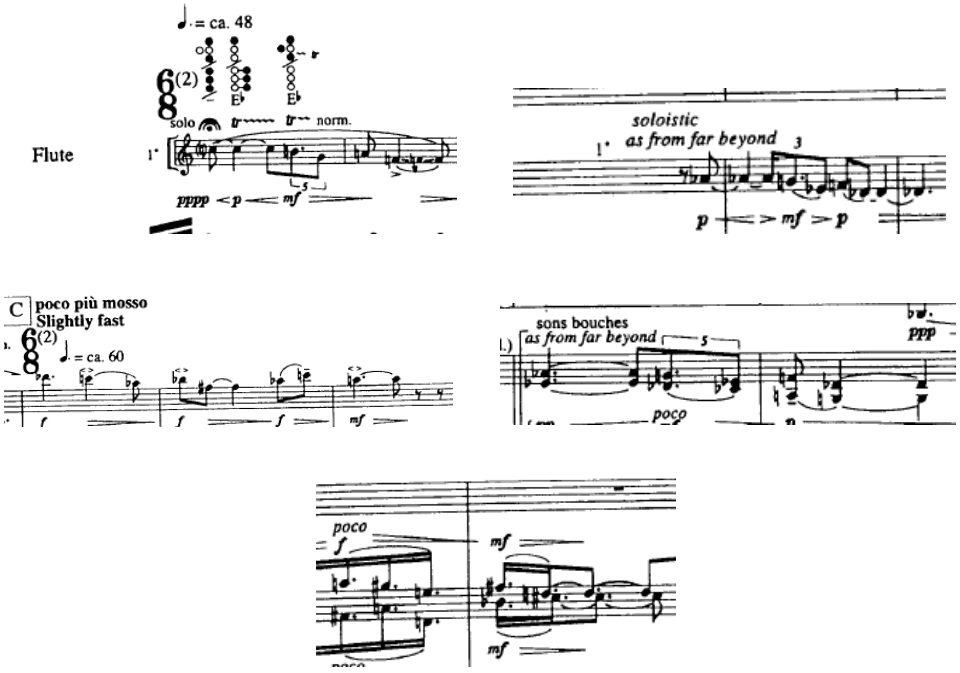
This question has no point of being answered in this chapter, however a different approach of how the Zen Concepts influence the present compositional practices and may grant new features for future practices seems more interesting to explore. So far, this thesis started by exploring psychology and perception, then explored theory and culture and later practices and interpretation. This chapter explores the roots of music, or, by another words, the music creativity and compositional practice. Furthermore, it is interesting to start by analysing the first point or work and composer, which made humanity realise that there was something more than what was already known within Western knowledge.

In 1995, Toru Takemitsu composed *From me flows what you call time* in response to the book of Jonathan Kramer the time of music. This piece, instead of having a time explained by the Kramer's logical systems, is made in such a way that makes paradoxical the Kramer's logic. This particular piece was the first where the sensation of a time-space dimension is present in the listener's ears. Moreover, a Zen Buddhism follower will identify clearly the presence of the Ma, in the improvisational passages of the five percussionists.

If the quote from Takemitsu where he refers his dream of becoming united with his sounds (Takemitsu, 1995) was the trigger for this thesis, *From me flows what you call time* was the first resource to raise questions about the theme. Even though I found "*From me flows what you call time"* an application of everything that was issued so far. This particular work is a concerto for five percussionists and orchestra, and as the title mentions, it is mostly about time. The score is ironically notated in a Western traditional notation, but still the sense of time is explored with uncommon criteria such as orchestration, music gestures, improvisation and even textures. Certainly, that time is also explored through the development of classical criteria such as rhythm, harmony and melody, however, when listening to the entire work, a fan of Kramer's theory of time, might find himself in some trouble to label Takemitsu's piece.

Like other Takemitsu's later works, during this work the same mystical motif is explored over and over[72] using time and rhythm which in overall produce a feeling of the entire piece being evolution of an organism. The below examples represents, some of the bars where the same motif appears not only transposed but rhythmically explored too.

[72] This may be arguable since in *Requiem for strings* the same motif also fits as a basis for the entire piece. Still, on Takemitsu's later works (usually for orchestra), it is clear and evident the exploration and development of the same theme over and over.

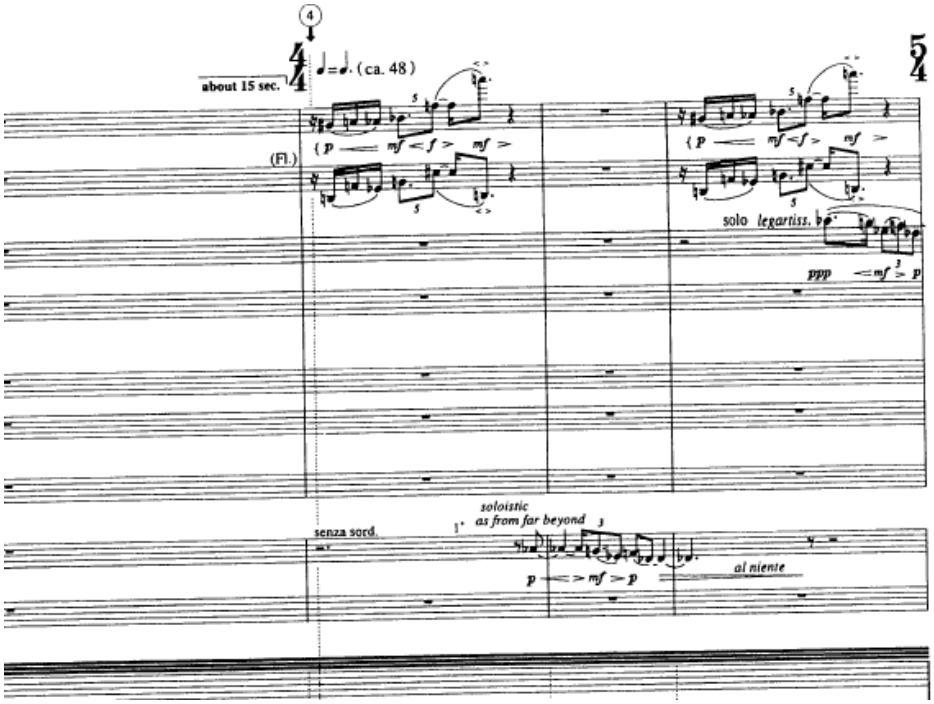


(img. 16a)

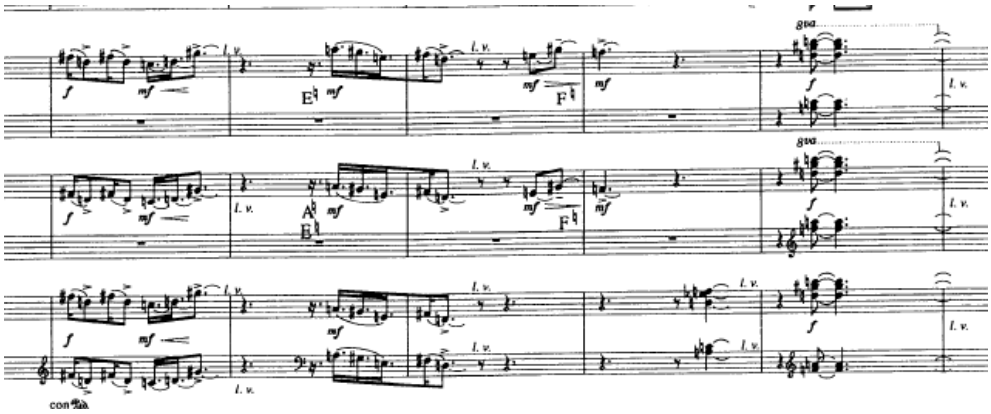
The above images (img.16) represent how Takemitsu explores the movement (rhythm) of the same theme and uses it over and over. In matter of fact, this is accomplished not only by changing the rhythm or transposing the same motif (since the rhythm sounds always similar to be recognizable as the main motif of the work). The motif becomes interestingly explored when Takemitsu changes the bars metric in relation to the tempi. This may be seen as a Takemitsu's technique influenced by the conception of *Jo-ha-kyū (*a specific movement)[73] and *Ishin-Denshin* (a skill of transmitting messages without using the main form of communication, telepathy, the skill of understanding something hidden)[74] due to his Japanese origins and connection to Zen. The motif is the same and the audience recognizes it as being the same, however each time is presented the internal movement of it is different, being perceived as something "obvious" and equal but still different.

Even if the mystical motif is the motif more recognizable from the piece, it is also the most superficial, and the question of time is more complexly related and applied to other Zen-Concepts as for example *Ma*[75] *(*which states the existence of a negative space in art). At this point, seems fruitful in explain the Takemitsu approach to *Ma* within a compositional perspective. The following examples were also extracted from the score of *From me flows what you call time* and illustrate perfectly how Takemitsu explores the concept of *Ma* within a compositional perspective.

[73] See pages 18-20
[74] See pages 17-18
[75] See pages 21-23



(img. 16b)



(img 16c)

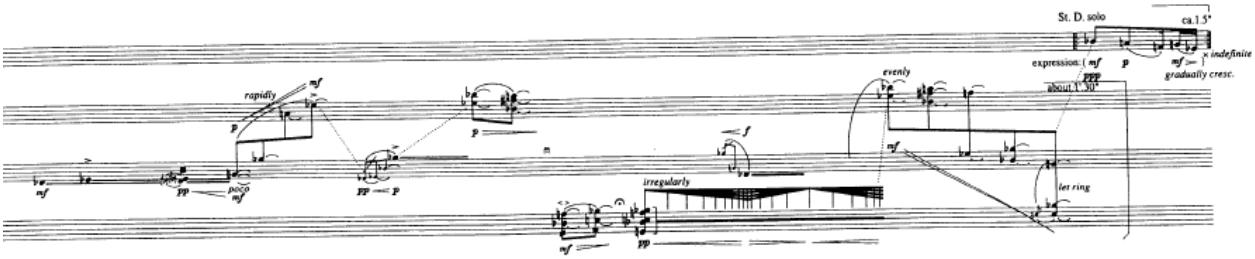
These two examples (img.16b) (img.16c) exemplify perfectly how Takemitsu explores silence, not only as absence but also as a sounding sound under the influence of *Ma* (absence, the negative space, a space for preparation, a discontinuous transition)[76]. In order to exemplify how Takemitsu explores it, it is necessary to first understand what is really represented in the two examples. In the first example, initially the flutes play an ascendant motif in crescendo, with a slight decrescendo near the ending of the bar, followed by the first horn that plays the work's main motif. Then the flutes repeat the same motif and are interrupted by the oboe, which plays again the work's main motif. The question where is silence in this passage may seem strange since apparently there is no silence on it,

[76] See page 22-23.

however, when analysing carefully the passage, at the beginning or ending of each "gesture" there is a "pause" (even if never sounds as pause or silence).

In fact, Takemitsu uses resonance not only as a way to create small gaps in the movement but also as sounding silence to allow the timbre passages occur. The Western problem is the etymology of the word silence and the western connotation of absence associated with it. When listening to Takemitsu works, the western individuals tend to find it difficult to associate "silence" and *Ma* to the temporal and spatial gaps present under the single act of notating pauses, however, when analysed carefully, these resonances represent gaps in the continuity of the tempi which allows not only to explore the concept of music cells but to prepare the space for the next cell be presented.

In order to understand this, the second example illustrates clearly this question of giving space to next organic cell. All the percussion is playing the same motif and from the first to the second bar appears a pause marked with the *l.v. (let vibrate)*. This pause resembles the aspect of exploring silence and the *Ma* influence in Takemitsu work. It does not only allows the musical action to rest as seem suspended (due to the resonance produced by the vibration of the instruments), as it also allows the next cell, (the second motif) be prepared in order to present it with more emphasis and energy.



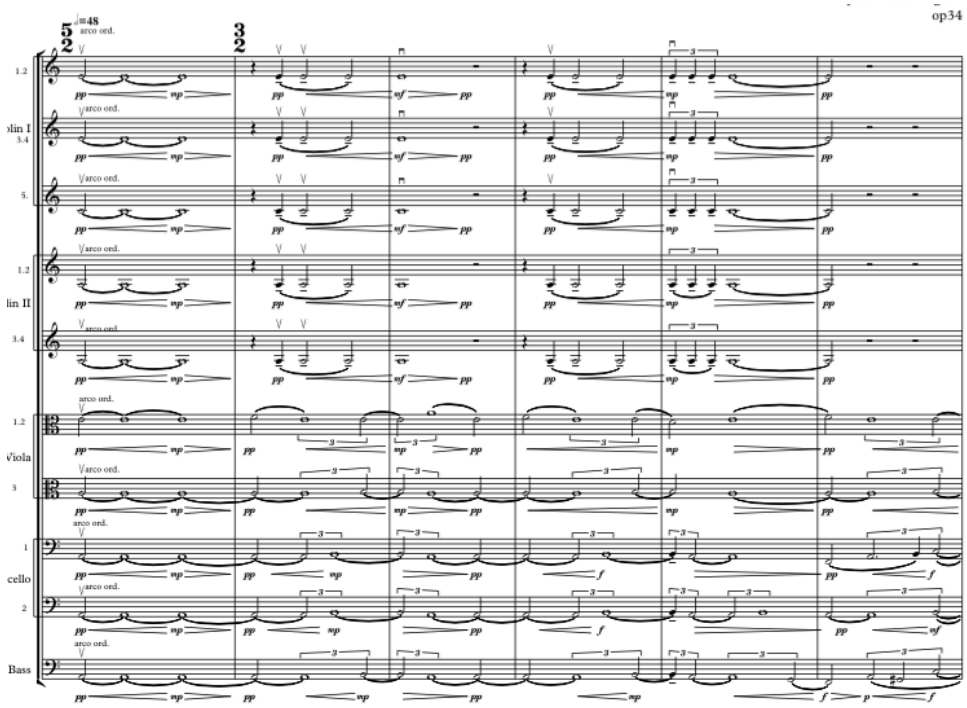
(img. 16d)

Takemitsu goes further when dealing with time and the previous example avoids any possible label described in Kramer's book. Takemitsu understood the importance that performers have when creating and deciding an interpretation for a work. In the example above (img. 16d), Takemitsu opened some important music parameters such as time, tempo and rhythm allowing the performers having control above these.

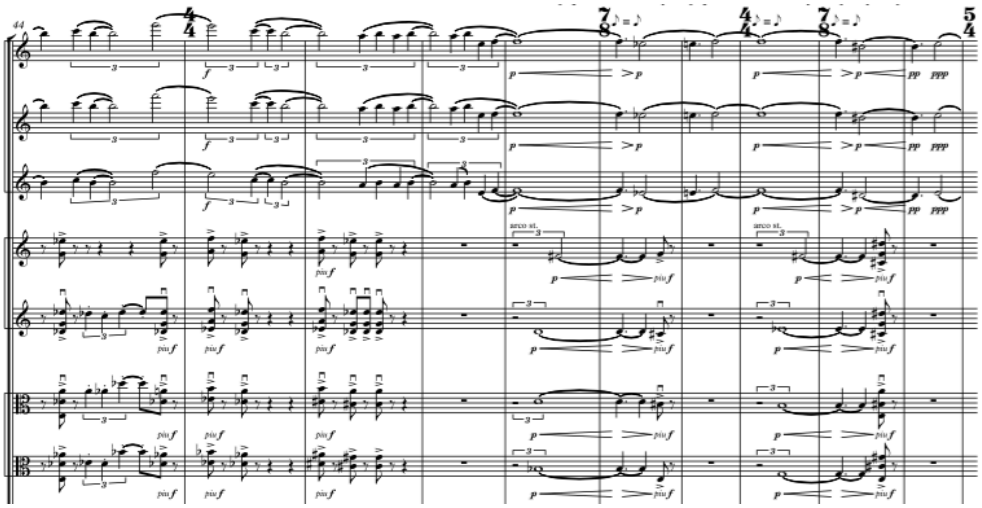
On the previous example, (img. 16d), Takemitsu notated only music gestures and pitches, and the performers must decide the rhythmic durations. Moreover, the breathing marks, or even the sign marks to where the action moves, are also timely determined by the performers, allowing them to create tempi discontinuations or gaps for preparing the music gestures, while at the same time gives them a sense of responsibility every time the piece is performed.

As individual work and as research for the work developed under this thesis, and after analysing carefully the question of time in Takemitsu's *From me flows what you call time* and *requiem for strings*, I decided to compose a piece called "*Threnody for the victims of Fukushima"* (Appendix 1) where the time factor was also different from the Western conception.

On this work, there was the attempt to achieve to a certain time-space dimension using a harmonic parameter that could dictate how harmony evolved during the piece. In order to achieve this idea, the conceptual dimension of space was represented by harmony and distributed on time by inserting new modes or chords in specific points predetermined by a Fibonacci series. At the time, the idea of organic structures was not still present and the result of the work is interesting even if the listener does not feel the evolution of organic structures. Still, there was already a though of movement and evolution of textures. The following two examples (img 16.a) and (img. 16b) are extracted from *Threnody*.



(img. 17a)



(img. 17b)

Tempo and metrics are basically the two main parameters explored within these two examples. To abandon the conception of pulse, a slow tempo was chosen (half note = 48) and the rhythm explored inside each bar, is explored in order to create opposition with the metrics from the type of bar where it is included.

In the previous example (img. 17a), it is possible to identify an exploration of two big masses that move in time without any pulse or beat. On the other hand, the second example (img.17b), presents already some defined motifs that are explored in opposition to some "reminiscences" of the big masses explored initially. The same motif that is explored on the second example, (img.17b), is the same motif explored in the first example, the only difference between them is being harmonically transposed and rhythmically expanded and explored.

This piece deals with the influence by another Japanese concept: *Jo-ha-kyū* (which is related to a specific type of movement translated by slow-fast-slow)[77]. In *Threnody* is possible to notice that its form starts slow, and then has a middle section agitated and finally returns to the slowness from the beginning. This type of movement is also noticeable using the time indications.

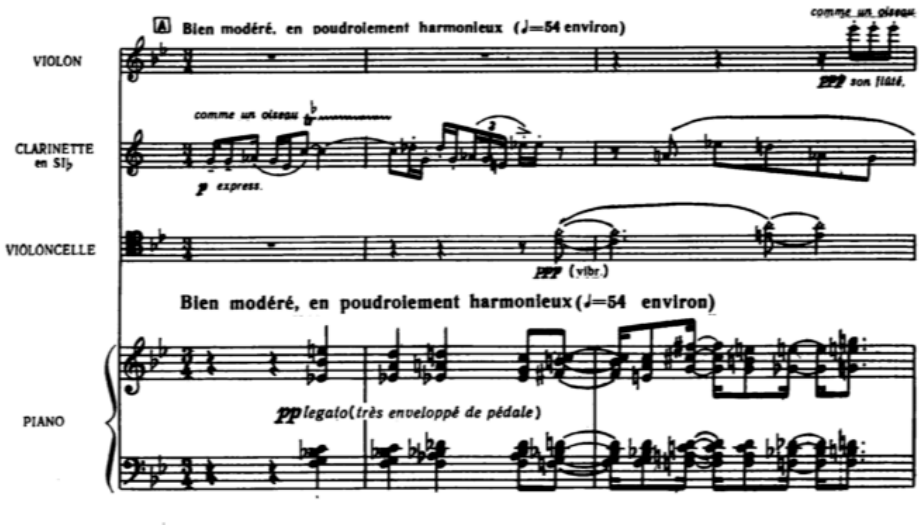
Around the subject of form *Threnody* may be questionable if its form is a classical western model of ABA where the A starts slow, the B is fast and repeats the first A? The answer is no, because there is no A part or even B part because all the music material is the same. Nevertheless, *Threnody* has as another model of time and form. Western civilization assumes present events as consequence of past events. On the other side of the world, the Japanese created another view of time concept over time. According to the Japanese culture, time is a space where events only exist. In other words, the

[77] See page 18-20.

previous example of the Zen garden *Ryōan-ji*[78] can be associated with the image of being a time period represented on dimension of space.

Harmonically, the piece has a ground on a hexachord methodology, in which vertical modes of six notes are explored and placed in specific points. To keep an harmonic coherence, the transition of modes occurs by maintaining two common notes. Rhythmically the piece explores the same rhythmic cell through processes of division, multiplication, subtraction, contraction and expansion.

After *Threnody,* the idea of trying to find organic definitions and characteristics became more present and at some point, Messiaen's *Le quatour pour le fin du temps* became an encyclopaedia where organic structures and the time-space dimension were explored in a clear and explicit form. The following example (img. 18a) was previously mentioned on the first chapter but it should be analysed again within a more composition approach rather than performative or interpretative.



(img. 18a)

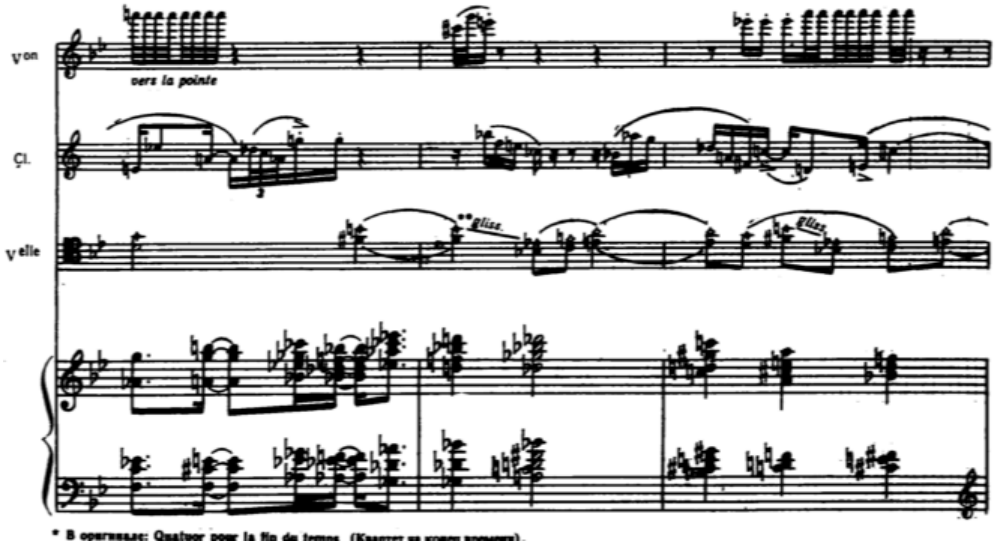
The opening from *Le quatour pour le fin du temps* is one of the biggest musical examples and "bibles" not only to performers but to composers as well. The presence of multiple layers, implies to performers think their own interpretation as a part of a big layer instead of an individual role. Performers must think in four different layers, which are a complement between them, however, composers must think in four different layers, which represent four different organisms that evolve in time in an independent way.

In matter of fact, is a paradox established inside the same piece where one side is useful to performers but the same side turns out to be contradictory to composers. The issue of why composers must think in four different organisms instead of four different layers that complement

[78] See page 19

between themselves is a good point to discuss. Performers need to think as one, in order for the resulting sound work sound solid and consistent. On the other hand, composers must have an analytical spirit and think a more conceptual line, rather than performative and emotive.

This example is a perfect example of organisms that evolves in a time line and the following example (img.18b) represent some of the following bars from the previous example, which are usefull to solidify my point.



(img. 18b.)

On Messiae's *Quatour* the clarinet clearly assumes a role of exposing the main melody and is the element more present (or at least that the audience perceives better), even if its melody is never continuous on time. It does not obey to a clear stable logic of time continuity and Messiaen uses these gaps or discontinuities to prepare the evolution of initial organisms present in the two first bars.

The melody of the clarinet clearly shows an evolution of a single organism, which as it was mentioned, is presented in the two first bars. Notice the discontinuity (or the use of the silence) to prepare the evolution to bar 3, even if in the fourth bar, the motif of the initial organism is again explored. Between the fourth bar and fifth Messiaen uses again silence (or a discontinuity) to give space to the cello and violin and also to prepare the returning of the organism in the fifth bar, which is rhythmically contracted. During the sixth bar the organism is always making melodic analogies to the initial motif. The evolution of this melody is really outstanding because even if Messiaen was not influenced by Zen Buddhist ideologies, this melody represents clearly an evolution of an organism in music.

Additionally, on the other instruments, even if not so clearly, they also play an evolution from their initial organism. The violin's organism evolution is so clear, since it varies from presenting a small organism or expanding it rhythmically, and is showed always between gaps of silence.

Moreover, the cello and violin seem to play "silence" for the clarinets melody.

The cello and piano have a similar organism evolution, however, the piano's organism is clearer than the cello. The piano's accompaniment not only shows an evolution during its development, as it can be assumed as *Jo-ha-kyū* influence.[79] (Present through a rhythmic movement of slow, fast and then scattering or returning to slow). Still, the point in the piano's melody resides on the evolution using a repetition of the same organism. Contrarily to the clarinet, the piano does not possess a melodic organism but a rhythmic one manifested in form of a *Talea*[80] that repeats until the end. Furthermore, this rhythmic organism, progresses through exploring dynamics. This organism is supposed to start real subtle and end totally energetic showing an evolution of dynamics during the process.

It is also important to mention the kind of game in which the organisms are placed over time. There is an organic feeling created by the different appearances of each instrument. When the clarinet needs to pause the other organisms appear. In other words, when the clarinet creates a discontinuity, the others make it continuous by presenting their melodies. Furthermore, this movement from Messiaen's *Le quatour pour le fin du temps* gave me another perspective on western contemporary music because I could listen it in a continuous form where the usage of multiple discontinuities turn the final result continuous in my perspective (and this I found it too on Japanese art and somehow as a characteristic resultant from the influence of *Wabi-Sabi* that stats imperfection and simplicity on art).

Performing and analysing Messiaen's *Le quatour pour le fin du temps,* gave me the understanding and perception of how the previous ideology about evolution of masses present in *Threnody* could be developed and broaden a perspective of organisms and their evolution. I decided then apply this new idea in a work for vibraphone solo called *The two koi. (Appendix 2)*

The two koi is a music piece for vibraphone solo that was composed using a research of the organic concept in aesthetics. As it was mentioned before, the theme of organic unity and form in aesthetics has been widely discussed on western literature of the twenty-century. The conclusion achieved was that on the twenty-century in order for the work of art to be organic, it should obey to an organic form and organic unity, where the organisms are disposed on a specific order and related to behavioural rules.[81] (Orsini, 1969) At this point, one may go on and ask what is the difference between form and unity and what is an organism in western art.

[79] See pages 18-20

[80] The concept of Talea appeared during Middle Ages and was related to the compositional technique of Isorhythm and consisted of an order of durations or rhythms. Later the concept will be deeply explored within Bartok's and Messiaen's music.

[81] See the concept of the Many and the Whole of Orsini's article (1969)

On the other hand the Japanese literature had no plausible justification for the presence of organic rules in it.

The composition process of "*The two koi"* started from the discussion of what should be considered an organism and how to create a purely institutive organic rule to dispose these organisms. After analysing Messiaen and Takemitsu, the second question became clear. The organisms present in nature seem natural because their proportions obey to a specific ratio (the golden ration), however, (and in opposition to the repertoire of the nineteenth and twenty-century) these organisms should be disposed instinctively and not respecting a progression of a series generated by the multiplication of the ratio's constant.

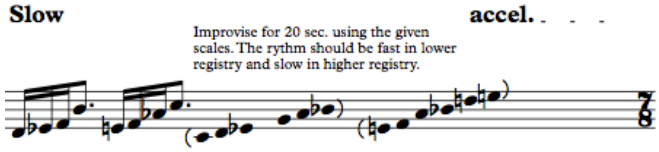
This rule had two consequences on the composition process. (1) The duration in seconds of each section was already predetermined from the beginning, having the four sections different durations between them. (2) The metric was predetermined by using time signatures formed using the lowest numbers of the series in relation to the number of bars. i.e. 3 bars of 8/8 or 5 bars of 3/8 or 8 bars of 3/8, etc… These two rules were created to resolve partially the questions about organic form and how to introduce small "organisms" which when placed intuitively would create a sensation of time blending.

The western compositional practices deal directly with time and space (harmony factor), however, *The two* explores the Japanese concept of organic and other religious-aesthetic paradigms such as the *Ma*[82] (a negative dimension of time and space) and *Jo-ha-kyū*[83] *(*a specific type of movement existent in nature which Japanese arts adopted as a characteristic). Both concepts influenced my perspective in finding viable ways to give another meaning to the western concepts of time and harmony. Moreover, these concepts completed and retouched the two first rules. For the work to be more organic it required to have movement inside each section and the *Jo-ha-kyū* influenced my though in how to achieve this aim (using the concept of movement [beginning, break, rapid] inside each section). On the other hand it was also required to connect and bond the different organisms and the *Ma* would create that sensation (by establishing inside each section a spacio-time dimension of preparation between two different organisms.)

The two koi has four sections where each starts by the same organism. Each section begins in a strategic point related to the series (371, 229, 142, 371, 54, 34, 21, 13, 8, 5, 3, 2, 1) obtained by the multiplication of 600 by 0,618 (the golden ration) and rounded to a natural number. In order to obtain a more intuitive perception of the piece, no metronomic marks were given - being the movements described only as slow, moderate or fast.

[82] See pages 22-23
[83] See pages 21-22.

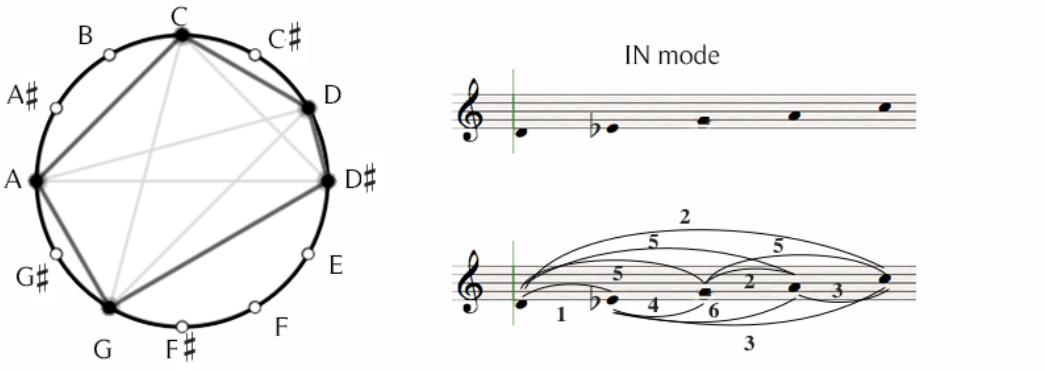
In *The Two Koi* the player finds himself obliged to find an intuitive/organic interpretation based on organic structures to each section. This structures are based on a tripartite system where each part has 3 organisms - "the beginning" which is the same organism for the four different sections, "the break" which is an idea of achieving "a negative space" (img.19a) in time and the "rapid" where the player has some virtuous organisms to give the sensation of movement to a new section.



(img.19a)

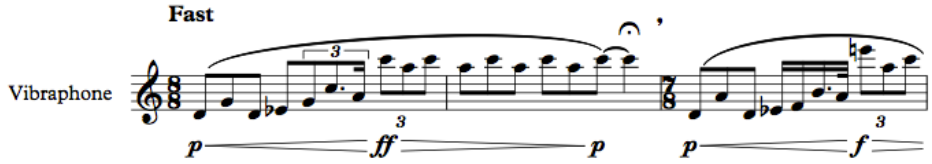
"The break" (img19.a) appears almost in the middle of each section and during it the performer needs to follow some indications in order to perform oriented improvisation. These empty/silence spaces demonstrate a connection between two written organisms, and consist in giving the performer some harmonic scales related to the harmonic material used on the other organisms. These spaces are intended to create a bond between the two organisms, which may seem totally unrelated when one looks into the score.

Metrically, the time signatures of the bars are related with the original series (371, 229, 142, 371, 54, 34, 21, 13, 8, 5, 3, 2, 1) and the number of bars is also obtained using the numbers from the series. There exist some passages where it is possible to identify a measure not connected to the series but these measure usually are generated by the addition of some lower metrics or even fit as extra metrics added to create "a space" outside the rule. After all, and as an influenced by *Wabi-Sabi*, the final result must contain imperfections in order to be considered perfect. It is also common to appear new harmonies when the metrics change.



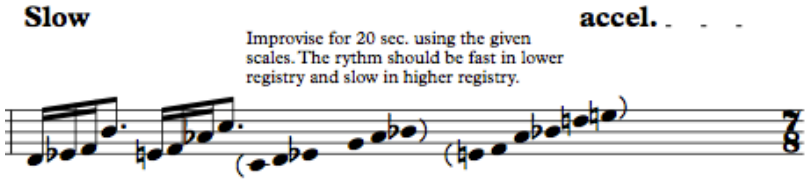
(Img.19b)

Harmonically, the piece presents an exploration of variations of the Japanese *In* mode with the collection (0,2,3,7,9), pitch set {01368} and the interval vector [122131] [84] as represented in the (img.19b). For example if we look to the first 3 bars (img.19c), the first two bars present the *In* mode in original form {01368}. The third bar however presents a different harmony and metric.



(img. 19c.)

This bar presents the collection (0,2,3,4,5,9,e) with the pitch set {0123568}. If the notes C and Eb are excluded, results the collection (2,4,5,9,e) with the pitch set {01368} - the same as the original mode and transposed by T2. The two added notes are a common element that has the function of transition between modes. But harmonically there are other examples of exploration from the original mode as for example the bar 15 or the "second organism" (img. 19d)

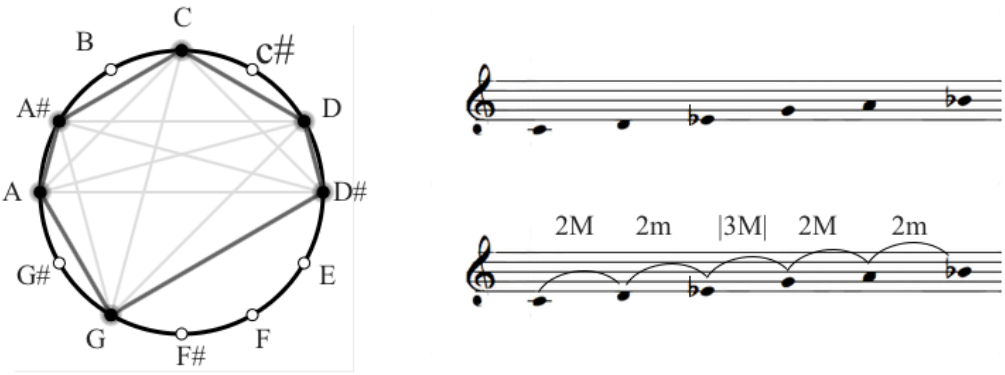


(img. 19d)

The first two "motivic cells" present "fractions" of the two initial harmonies, followed by two distinct modes that have not been presented until now. The first has the collection (0,2,3,7,9,10) with the pitch set

[84] I am supposing at this point that the reader is familiarized with music set theory and Howard Hanson or Allen Forte analysis systems. If not, I shall grant a summarized explanation. Music Set Theory deals with collections of **pitches** which were reduced to an octave and granted a number (0 = C, 1 = C#, etc…). When analyzing a chord (or a set) usually the **pitch class set** is presented in ordered form (or by other words permuted to the small intervals appear first.) Usually the numbers in the pitch set represent pitches, but contrarily to the collections, C may be not 0 since the ordering process grants 0 to one of the pitches that possess the short interval. There is one more tool of analysis labeled as intervallic vector, which describes the type of intervals contained in a specific pitch set. For example the vector [100112] describes a chord that contains 1 second minor, 1 major third, 1 perfect four and 1 augmented fourth. (the intervals above are assume as equivalents to these ones (ex. A 2nd minor is the same as a 7ªMajor except this last one is inverted.

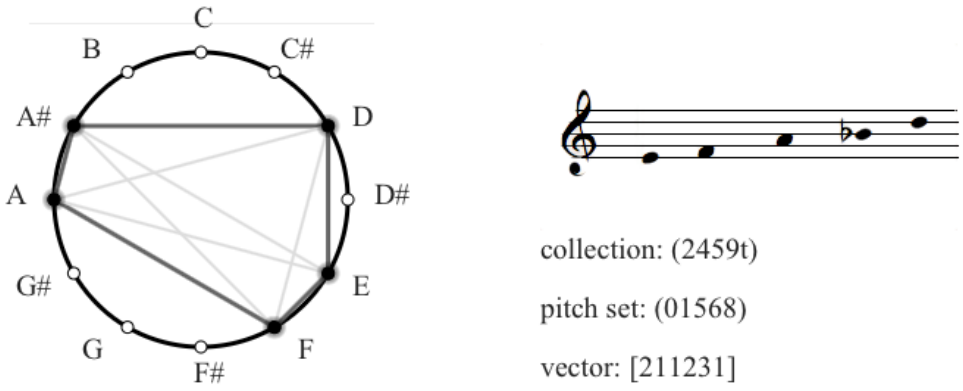
{013568}. (img.19e) It has the same pitch set from the initial mode, if Bb is considered an added note. Still, this mode was generated neither by transposition or inversion from the first mode.



collection: (0,2,3,7,9,10) pitch set{013568} vector :[233241]

(img. 19e)

This new mode was obtained by exploring the smallest intervals contained in the original mode and divided using the interval generated by the smallest and biggest number from the pitch set – in this case a difference between {08} in a 6 module is a major 3rd. An interval representation of the mode would be 2M, 2m, 3M, 2M, 2m. (img. 19f)



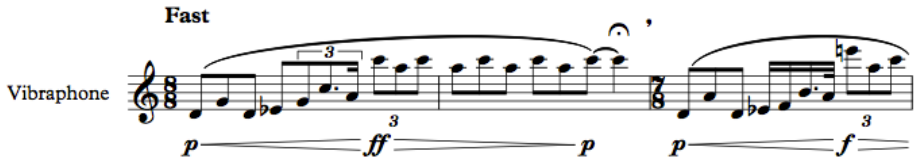
(img.19f)

A second mode (img.19f) is obtained in a different way. The given collection is (2459t) with the pitch set {01568}. Here the objective was presenting a new mode related by 4 intervals within the original IN mode (img.19b). As a consequence, instead of having the set {01368}, it has now the set {01568}.[85] The organic concept was not forgotten on this harmonic

[85] Note that both sets – initial and this new one are include in the class {013568} that is the class presented on the first mode of this first "improvisational part".

treatment. In general all the new generated modes have always some common pitches to feel the transition has "natural". Moreover, the new harmonies are presented always in special metrical points calculated by the series' numbers.

The rhythmic exploration could not pass aside the thematic of the piece. Since the beginning of the composition process the rhythm was already subjugated to the metric treatment. As it was mentioned before the metrics were disposed under the thought of *Jo-ha-kyū* to create an "organic" movement inside each organism. If in previous works I usually treat rhythm by the development of single cells, on this piece I had a more linear way of thinking rather than individual. For example lets look again for the two first bars on img. 19a.



(img. 19a)

The concept *Jo-ha-kyū*[86] (which as it was described on the first part of this thesis, states a specific movement of crescendo to something fast and then decreases to the initial state) takes the main role on the rhythmic development. The idea here is to create a rhythm of slow – break – fast/ending or lento – break – fast – lento. The third and fourth bar are a development of this thinking because it starts again lento, then has a sort of a break in the movement and the triplet creates the sensation of something that is now faster but decreasing its movement has it is on the bar 4. Along the piece, this idea of exploring rhythm and movement is present and treated in different ways, but the general idea is always subjugated to the idea of creating movement.

This method was near the objective of creating a work totally influenced by Zen aesthetics, however it was not enough. There was already a sensation of space and time as one, but the definition of what would be an organic structure, (characteristic of the Japanese Art) was not clear.

After *The two koi,* the issue of organic bonds became more serious because paradoxically, due to the ideology of a Japanese influenced work being built on the idea of leaving western logics, the methodology to represent this influence was based in a complex mathematical system. There was the need to find how to represent theses organic structures without using complex logic.

A newer analysis from Messiaen's *Le quatour pour le fin du temps* and Takemitsu's *From me flow's what you call time* would reveal an answer for this issue as well an error in the previous ideology. The problem in

[86] See pages 18-20

representing music organisms and assuming their behaviour in a predetermined structure, resided on the fact of assuming that the organisms would progress using a process of evolution.

This western conception assumed that nothing in nature could repeat or being exactly the same or almost the same as it was on the previous stage, however, when analysing Messiaen's *Quatour* and Takemitsu's piece, the parameter of repetition[87] was more present than the parameter of evolution. When looking to the previous examples, the organisms evolve through repetition instead of being explored and developed. In Messiaen's piece all the organisms were really similar between them. Moreover, the same happened in Takemitsu's piece. The main motif was always the same (even if transposed), however it sounded always different because it had always a smaller change like metrics and rhythm.

With this knowledge, I started a new work (this time for orchestra) where I would finally group all the knowledge absorbed during the entire master's program.

Until now, it was assumed that Zen Buddhist concepts and ideologies can influence some parameters of Japanese art and Art in general being this related to asymmetry, internal movement, proportions, time, silence and absence, space and the more important of all communication and representation (in this case contemplation and interpretation). In order to compose a final work that would represent all the work explored during the master's project, it would be necessary to establish some bonds between all these parameters. (Or, at least, think somehow, how could all of them be present inside a work, without turning this too much complex or western.)

The following work example (which the score is at the end of this thesis as appendix 3) was composed following a Takemitsu's ideology of focusing in something in specific. (The conclusion for the issue exposed in the last paragraph was to not focus on all the parameters, but instead, being practical and intuitive. The knowledge and influences of Zen were already present in my personality and work, and as a consequence, there was no need to think in logical systems to represent all these influences, otherwise this would be a western approach instead of a Japanese one).

The new work for orchestra would be called *沈黙の時間が流れ* or in English *Time swims through a river of silence* and as the title might indicate, is a work about time and silence. When a western composer starts to work on a new piece, maybe after the ideology of what he will explore comes the decision of defining the music form. This was the western approach done in *The two koi,* where existed clearly a music form of ABC

[87] Actually this idea of repetition came up before the analysis of Messiaen's and Takemitsu's piece. I have to aknowledge the importance of my master's project orientator Ole Lützow-Holm for the fact of during a meeting having opened my perception of Japanese art when he raised the issue of repetion being a normal process of evolution.

and each section was divided in three parts, which I ended up documenting as organisms. In *Time swims through a river of silence*, the musical parameter of form was the first thing being denied.[88] Or, in other less aggressive words, instead of defining "sections" I only defined an introductory section, which should be followed by timeless and discontinuous repetitions as evolutions of the same organism.

Additionally and in opposition to *The two koi,* silence and time would be the two major concerns during this piece (even if on the final result, the most perceptible parameter explored in the piece is the issue of evolution of music organisms through repetition). Thus, the main issue of how to use silence in order to explore the concept of absence in art raised some good points, namely the fact of using silence in order to create gaps (discontinuities) on the time perception. Another point related to silence was during the piece having an absence of measurable time. Instead and before the piece being premiered there exist barely tempo indications of *Tempo I* or *Tempo II*, without any metronomical indications.

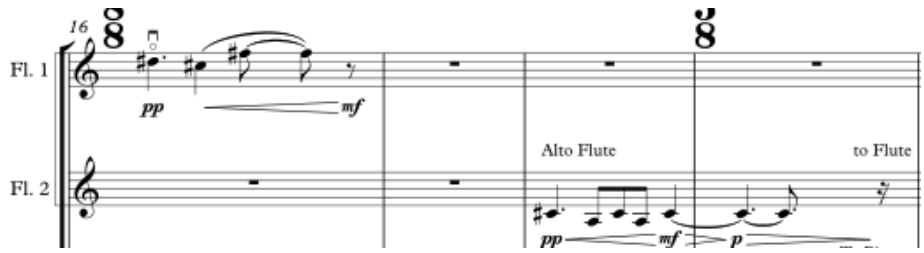
Initially, there was another point around this piece, which may have influenced most of the compositional decisions. As it was mention before, the existent western literature assumes ***Ma*** as a time-space dimension composed by blocks randomly disposed, (or the analogy of a garden where exist some piles of rocks or events (the *Ryōan-ji* garden example). On the same line of thinking, form can be also a space where different events are present. In *Time swims through a river of silence* the form was initially supposed to be "open" where did not exist a specific order between organisms, being the conductor able to choose their order. This idea turned out to be more complex due to being a work for orchestra and as a result the idea was conditioned to reduce time in the rehearsals. For the record, when analysing the evolution of organisms in this work, one must bear in mind that the order was initially to be open and bonded by time discontinuities.

Time swims through a river of silence is a work that deals with a functionalism influenced by ***Wabi-Sabi***[89] and ***Ma***[90]. As it was described during the first part ***Wabi-Sabi*** is a Japanese concept that started to be used in Japanese aesthetics around the 14th century AD. It states that the artistic process and object need to be simple, imperfect, rustic, asymmetric, and minimal in order to occur a special level of beauty. On the other hand, ***Ma*** states a special "negative dimension". This dimension would be constituted by discontinuities and the same is a space of transition and preparation between two points.

[88] Of course I had to think in form to adapt the lenght required to the piece, however, it was a thought more oriented to deal with questions of temporal continuity and discontinuity rather than the common Western "formal sections".
[89] See pages 20-21
[90] See pages 21-23

This piece has an orchestration simple and rustic, and after deeply analysing Takemitsu, I also applied a system based on having "a main organism" which is "evolves" using time and repetition. As it happens on Takemitsu work, the level of music action is confined to a single layer (or flat screen) instead of multiple layers, and it is explored and enriched using colourful and mystic timbres and orchestrations.

The first step was to define an organism and the following image (img. 20a) represents the chosen organism to be explored within this piece.



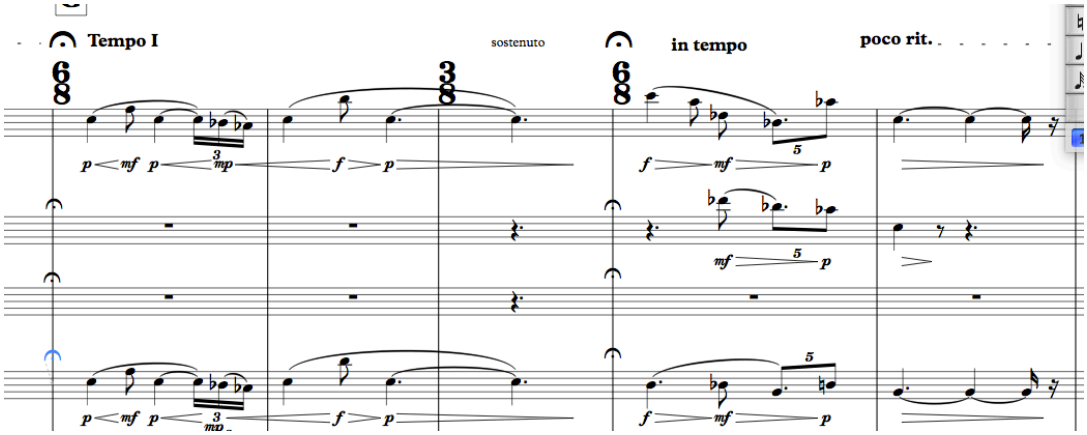
(img. 20a)

Even if divided in two members, the organism was mainly constituted by the emblematic [014] motif presented in flute 1, repeated twice, and then followed by the "written tremolo" motif presented in flute2. Along the piece the motif appears multiple times only on the first member or on the second member, still, for the purpose of this thesis it is required to define what repetition really means in this piece.

The accepted definition for the word repetition is the act of presenting the same thing twice or more. Psychologically, repetition is the act of remembering or associating a specific motif to a previous motif that was presented before. Within this Japanese ideology, to occur repetition there is no necessity of repeating the same event exactly in order for repetition to occur, but instead, it only requires for the listener to perceive or recall or even associate the present event with the previous event that has been presented before.

This line of though generated more possibilities for the "main organism" being repeated multiple times during the piece. However, these repetitions are not exactly has the original motif, but explored by harmonic transpositions or rhythmical transformations.

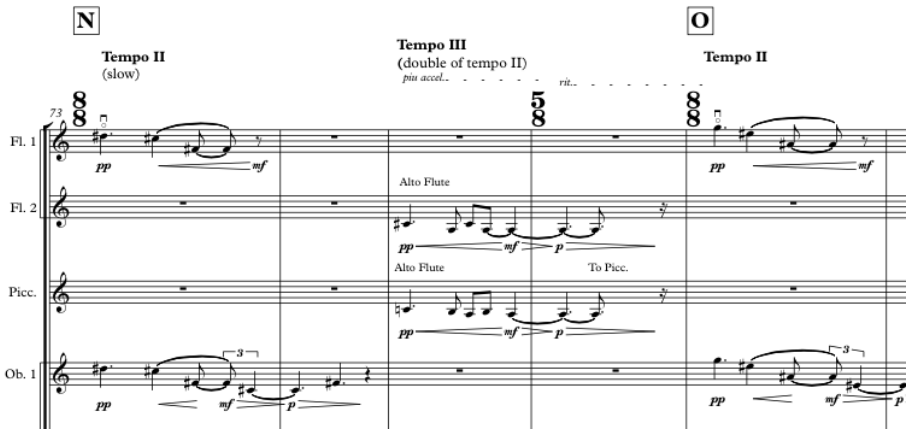
The influence of *Ma* and the issue of negative spaces helped this process of exploring repetitions through time. When thinking in the etymology of "negative spaces", I decided to associate them with time discontinuity, and the best way to represent them was slicing time. Moreover, these discontinuities allowed slicing time and prepare the next repetition. The following image (img. 20b) represents one of these "negative spaces" in the piece.



(img. 20.b)

The fermatas placed over the 6/8 bars are a representation of these negative spaces. They do help creating discontinuity in time and emphasizing the moment as a breathing place, as to prepare it energetically for the next repetition. Moreover, the use of decrescendos without dynamic indication (in the instrument notes are described as to perform *to niente)* allows emphasizing the silence moments and the time discontinuities.

When talking about time discontinuities, the concept of *Jo-ha-kyū* also influenced the accentuation of these time discontinuities. In this piece, the influence of *Jo-ha-kyū* is demarked by associating the movement slow-fast-slow to tempi descriptions. The following image represents one of these examples.



(img. 23c)

The example (img.23c) translates this *Jo-ha-kyū* awareness. The movement, comes from slow on the first bar, then doubles on the third bar with the new tempo, and even accelerates to the fourth bar. On the forth bar it starts scattering time and the in the fifth bar the cycle is finished with the movement returning to the initial tempo. The third and fourth bars are also a micro example from this type of movement.

So far, it was described influences and representations of *Wabi-Sabi, Ma and Jo-ha-kyu,* but a question about the influence of *Ishin-Denshin*, may

have started to appear within the readers mind. In fact, the ***Ishin-Denshi****n* (which according to Japanese culture is a skill to communicate through hidden messages or by not using words or language [91]) affects the parameter of time in this piece as it affects also the conductor and performers. There is a certain point in not giving metronomical times. My idea was to oblige the conductor to study the same passage with multiple tempos.[92] This way, he would have to decide between different tempi the best that suits for the orchestra or the represented organisms.

In other words, the way I notated time, I left the control of time to the conductor and this allowed the work not being an anthropological manifestation. It is no longer my representation but instead the performers are forced to interpret by themselves the nature of a specific passage, using the means that I gave to interpret them.

It was a long journey until this chapter end, and as a new personal statement I do not expect any change on the western mentality to the point of making every western musician starting adopting Zen as his or hers philosophy of life. Furthermore, I only hope this thesis opens and helps discussion among some artistic fields and at the same time helps music students that are interested within the thematic of Zen to improve their own practices.

The work developed during this program, did helped only to broaden my conceptions and views about art as also changed my perception and the way I listen to music. Moreover, it changed me as a person and the way I think life and communicate with others that surround me. As John Cage mentioned, after I discovered Zen I could use Zen to communicate, I hope it makes more sense now.

In the end men are still be men and mountains are still mountains
(Suzuki, 1938)

[91] See pages 18-19

[92] There are two versions for this piece. In the second version only the time indications changed to tempo indications to allow orchestras to reduce rehearsal times and be able to set up this piece quickly. Still, both versions do not contain any metronomicall reference, being the time marks within second version described as ambigous terms such as largo or andante.

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Threnody

Joao Pedro Miguell
op34

Grave

♩=48

Violin I
Violin II
Viola
Violoncello
Double Bass
Vln. I
Vln. II
Vla.
Vc.
Db.

arco ord.

13

Vln. I

Vln. II

Vla.

Vc.

Db.

19

A

arco SP.

Arco SP.

pizz.

Arco ST

Arco ST.

arco. ST

27

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz.

Arco ST

Arco ord.

32

B

37

5/4 **Moderato ♩=96**

Vln. I

Vln. II

Vla.

Vc.

Arco ord

pizz.

arco ST.

arco

44

4/4 **7/8** **5/4**

arco st.

arco. st

Db.

54

Vln. I

Vln. II

Vla.

Vc.

Db.

arco ST.

pizz.

arco st.

piu f

C Grave ♩=48

60

arco ord.

arco SP.

70

Vln. I

Vln. II

Vla.

Vc.

Db.

arco. St

78

Vln. I

Vln. II

Vla.

Vc.

Db.

arco. St

86

Vln. I

Vln. II

Vla.

Vc.

Db.

arco. St

93

Vln. I

Vln. II

Vla.

Vc.

Db.

101

Vln. I

Vln. II

Vla.

Vc.

Db.

109

Vln. I

Vln. II

Vla.

Vc.

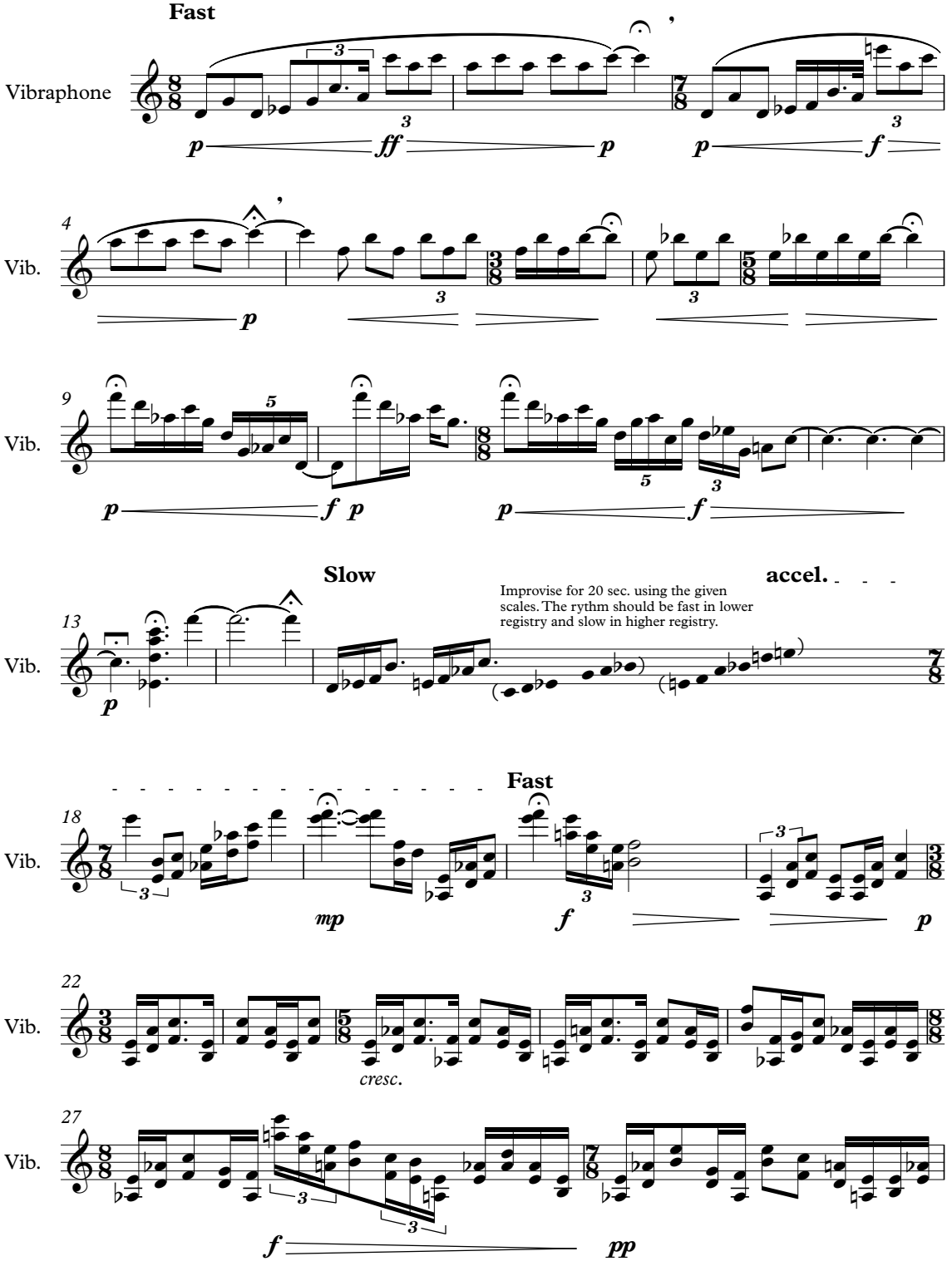
Db.

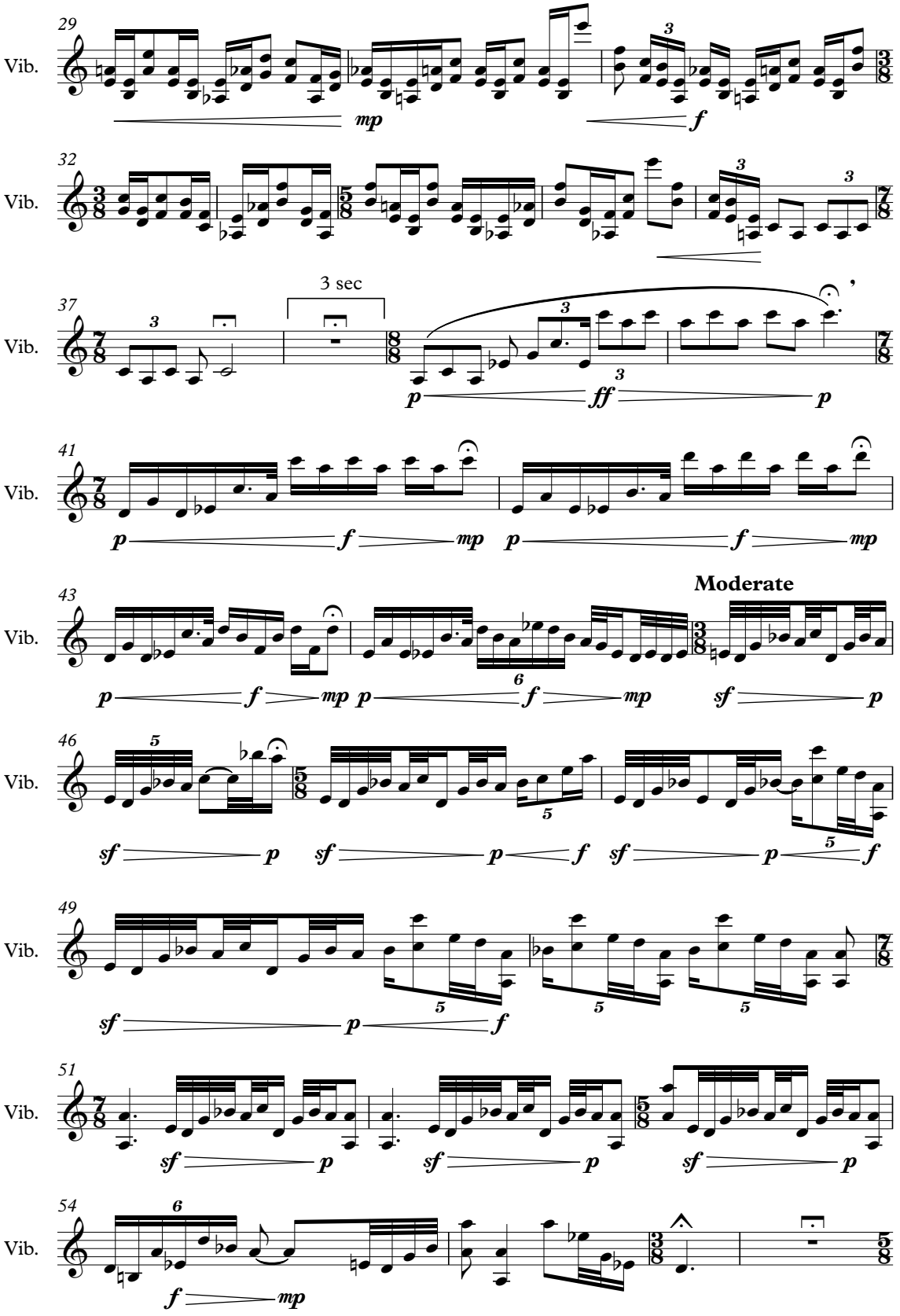
João Pedro Miguell

The two koi

for vibraphone

op. 35




29
Vib.
mp
f
32
Vib.
37
Vib.
3 sec
p
ff
p
41
Vib.
p
f
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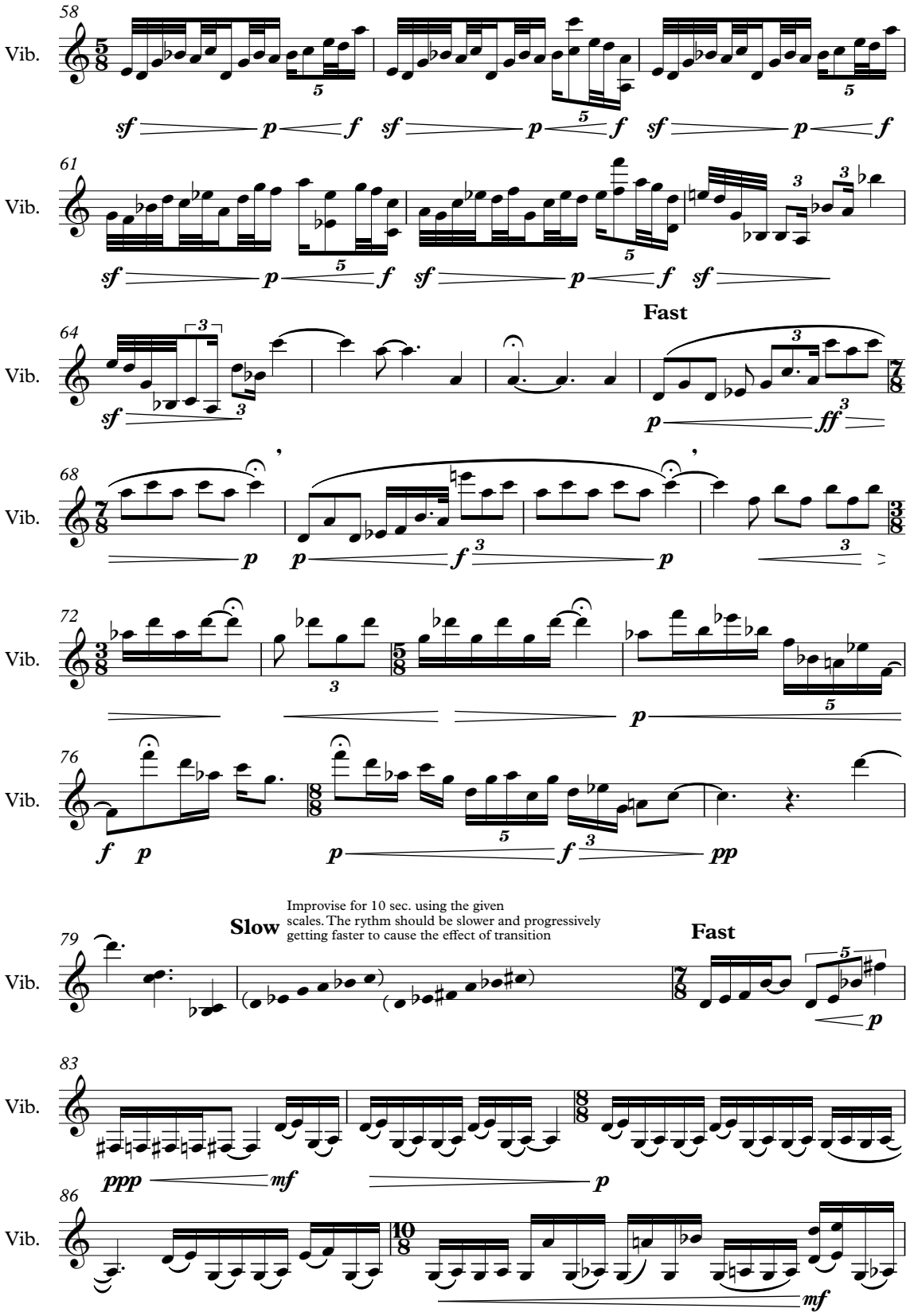
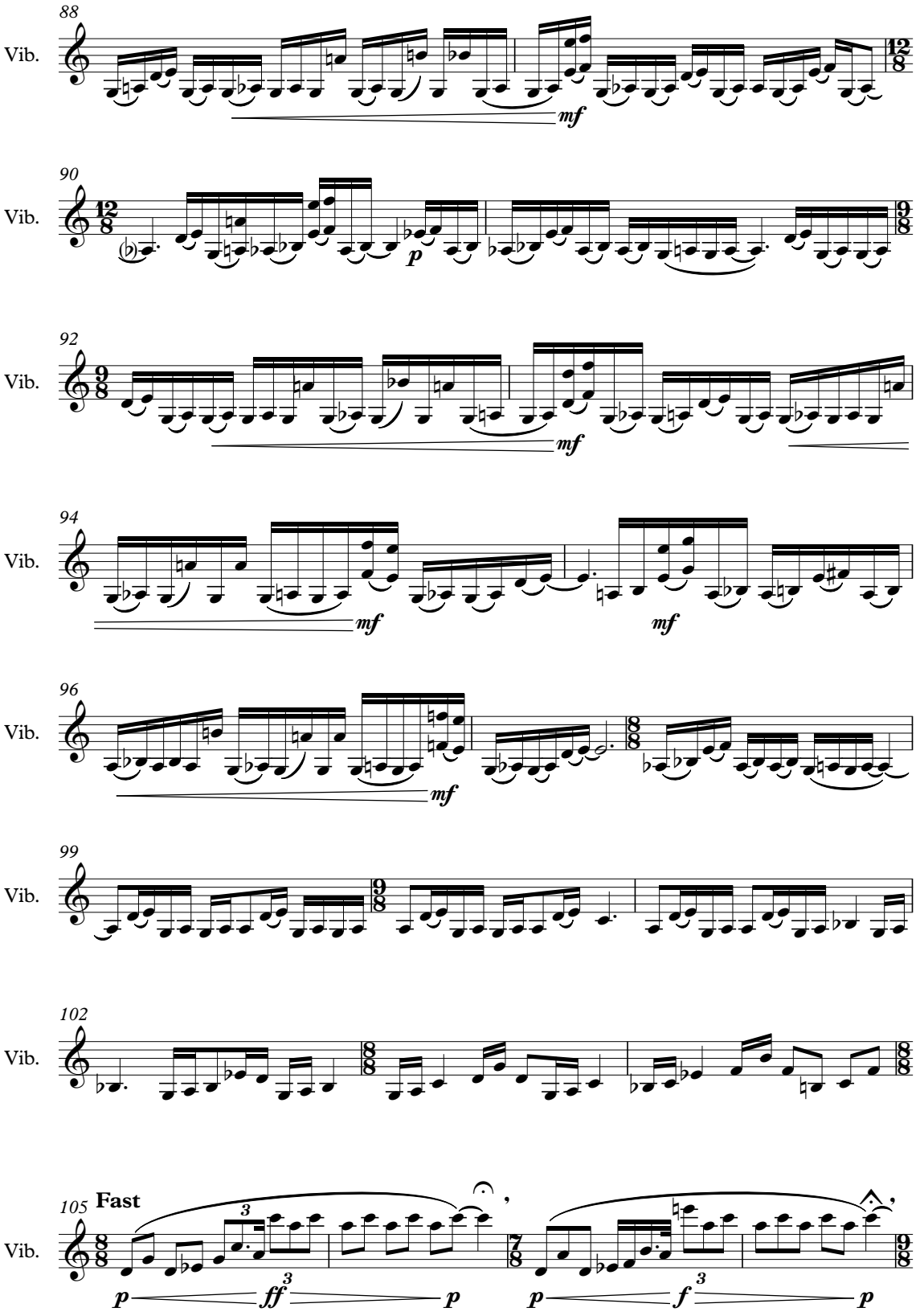
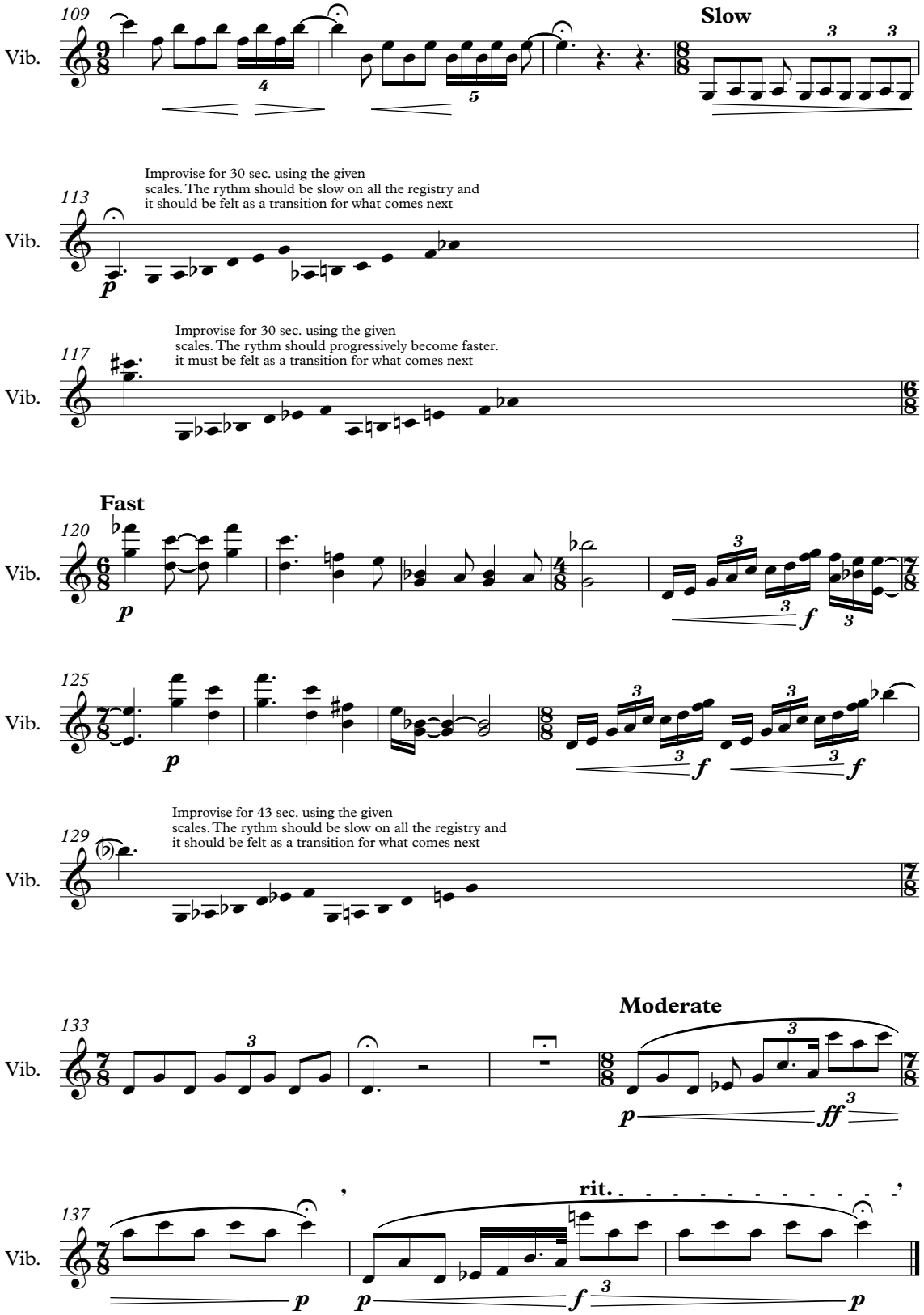
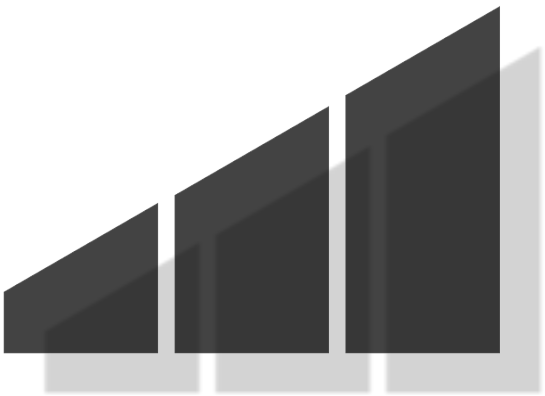
f
mp
43
Vib.
p
f
mp
p
f
mp
Moderate
sf
p
46
Vib.
sf
p
sf
p
f
sf
p
f
49
Vib.
sf
p
f
51
Vib.
sf
p
sf
p
sf
p
54
Vib.
f
mp


58
Vib.
61
Vib.
64
Vib.
Fast
68
Vib.
72
Vib.
76
Vib.
Slow
Improvise for 10 sec. using the given scales. The rythm should be slower and progressively getting faster to cause the effect of transition
Fast
79
Vib.
83
Vib.
86
Vib.


88
Vib.
mf
90
Vib.
p
92
Vib.
mf
94
Vib.
mf
mf
96
Vib.
mf
99
Vib.
102
Vib.
105
Fast
Vib.
p
ff
p
p
f
p


109
Vib.
Slow
113
Improvise for 30 sec. using the given
scales. The rythm should be slow on all the registry and
it should be felt as a transition for what comes next
117
Improvise for 30 sec. using the given
scales. The rythm should progressively become faster.
it must be felt as a transition for what comes next
Fast
120
125
129
Improvise for 43 sec. using the given
scales. The rythm should be slow on all the registry and
it should be felt as a transition for what comes next
133
Moderate
137
rit.



JOAO PEDRO MIGUELL

時間は沈黙の川を通して泳ぐ
Time swims in a river of silence

For orchestra

op.36

2015

JPMV3601

João Pedro Miguell

時間は沈黙の川を通して泳ぐ

(Time swims in a river of silence)

(performers score)

for orchestra

op. 36

Premiered by Norrköping Symphonic Orchestra

A window of time is merely an unpainted hole
from the rivers of rocks
which flow through the gardens of zen

(**the last one)**

時間は沈黙の川を通して泳ぐ was a piece composed for the Norrköping Symphonic Orchestra in Sweden and Michael Bartosch (conductor). It reflects the research and work developed by the composer, about a possible influence from Japanese Aesthetic conceptions on Western music and culture.

Duration : ca. 8 min and 20 sec.

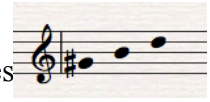
This is the original version edited before the premier and as a consequence after the piece being premiered the same score might need to be revised.

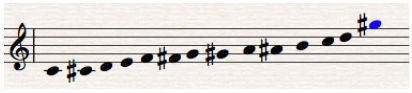
Instrumentation

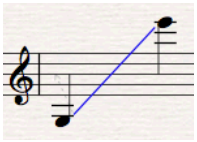
3 Flutes * (III plays Alto flute in G and piccolo)
3 Oboes (III plays Cor anglais)
3 Clarinets in Bb (III plays mostly Bass Clarinet in Bb but also doubles clarinet in Bb)
3 Bassoons (III plays contrabassoon)

4 Horns in F
3 Trumpets in C
3 Trombones (III plays bass Trombone)
1 Tuba

timpani

Percussion 1 : Vibraphone, Crotales  , Marimba

Percussion 2: Antique Cymbals  Gong in B , Bass Drum, Tubular Bells

Percussion 3: Glockenspiel,  Tam-tam, Gong in B, Marimba

10 violins I
6 violins II
6 violas
6 violoncellos
4 Contrabasses.

* The two first flutists are required to have an instrument with low B.

The score is written at actual sounding pitch except Piccolos, Contrabassoon and Contrabasses.

Performance notes.

All musicians

4/8 bars are divided (2+2), 5/8 bars (3+2), 6/8 bars (3+3), 7/8 bars (3+2+2), 8/8 (3+3+2), 9/8 bars (3+3+3), 10/8 bars (3+3+2+2) and 11/8 (3+3+3+2).

In the *Senza tempo* bars all the entries are given by the conductor and marked with small numbers.

All the sharps or flats remain active the all bar for the respective note. The other notes in other octaves are excluded from any harmonic alteration.

Percussionists

All the mallets are indicated before every instrument chance.

The type of mallet is indicated by the colour of the draw

 Soft vibraphone mallets

 medium soft vibraphone mallets

 hard vibraphone mallets

 medium soft timpani mallets

 medium soft timpani mallets

Harp

All the pedals are indicated by diagrams and pedal changes by written letters.

Strings

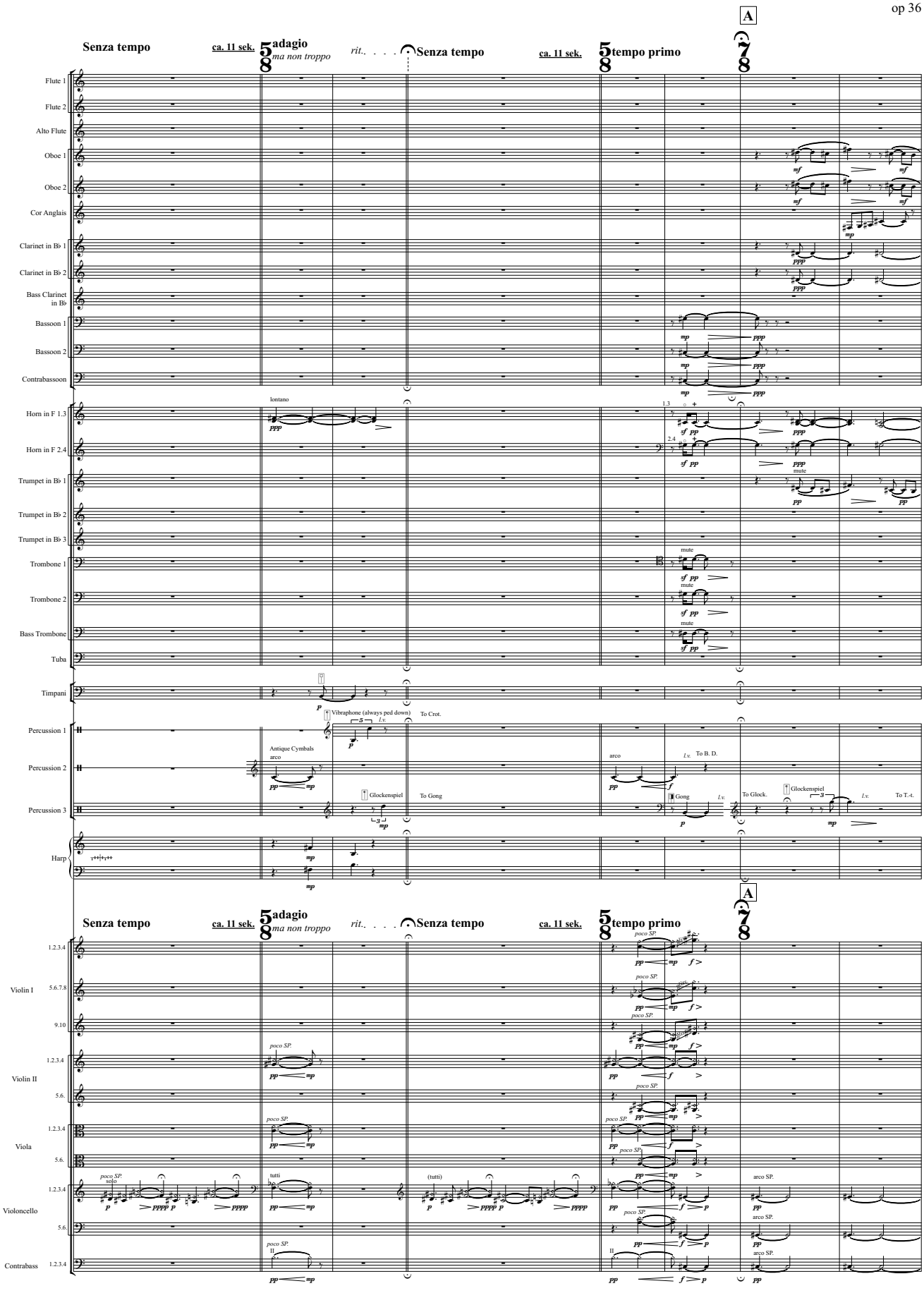
Arco SP. ……Arco Sul Ponticello
Arco ST. ……Arco Sul Tempo
Arco ord.……Arco ordinario

All the natural harmonics are notated with the string above and the artificial with a bottom note.

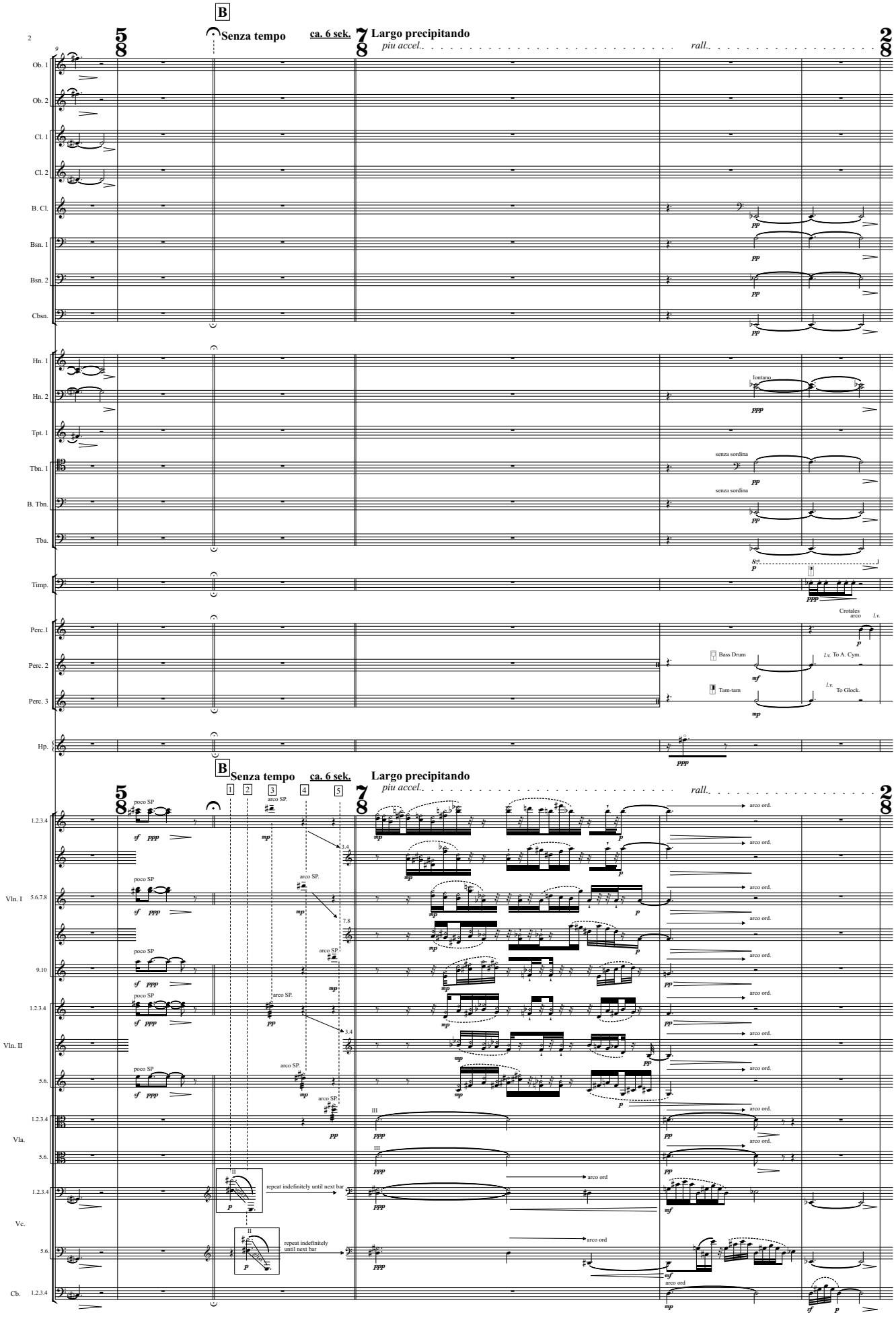
時間は沈黙の川を通して泳ぐ

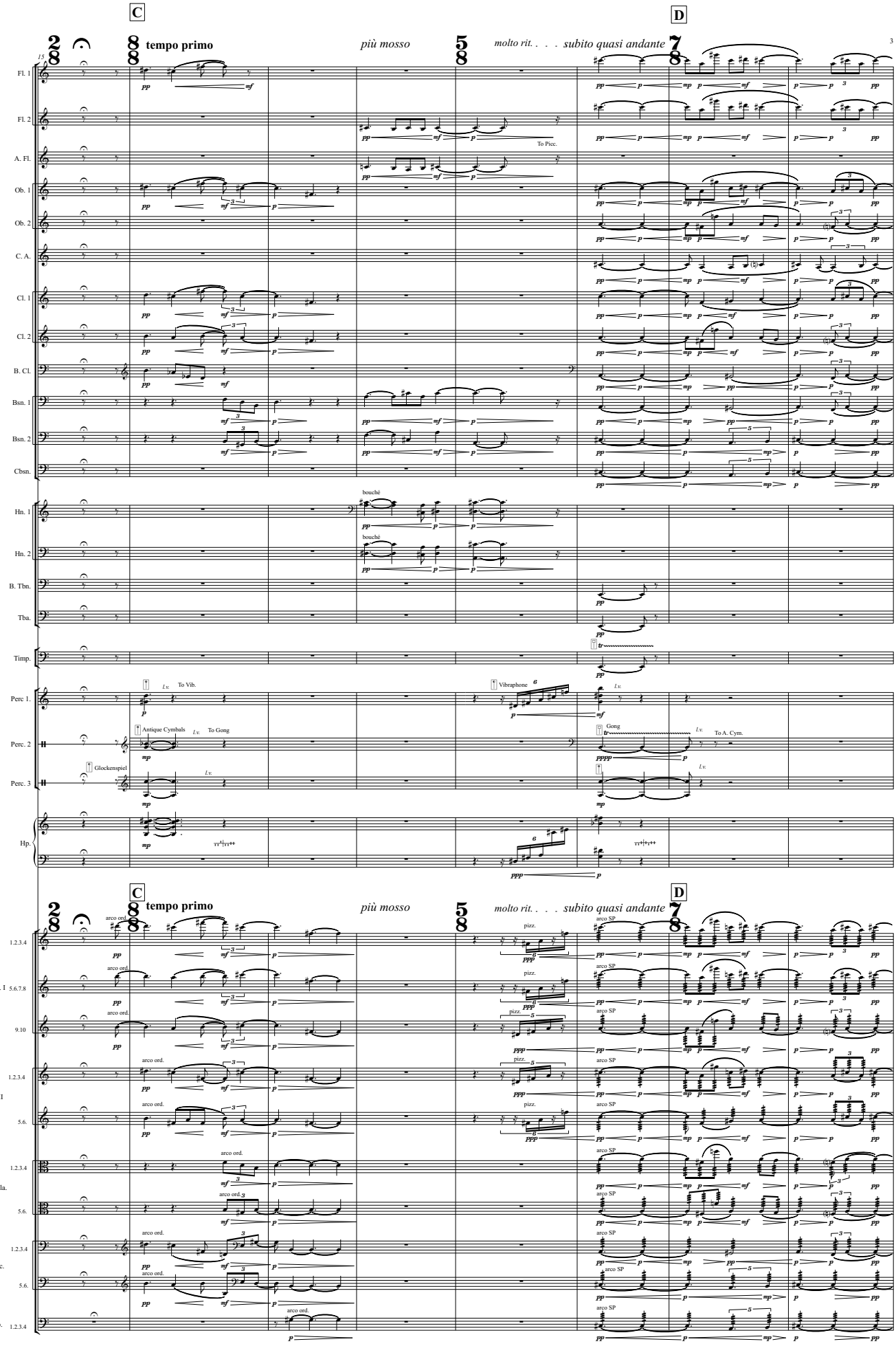
(Time swims in a river of silence)

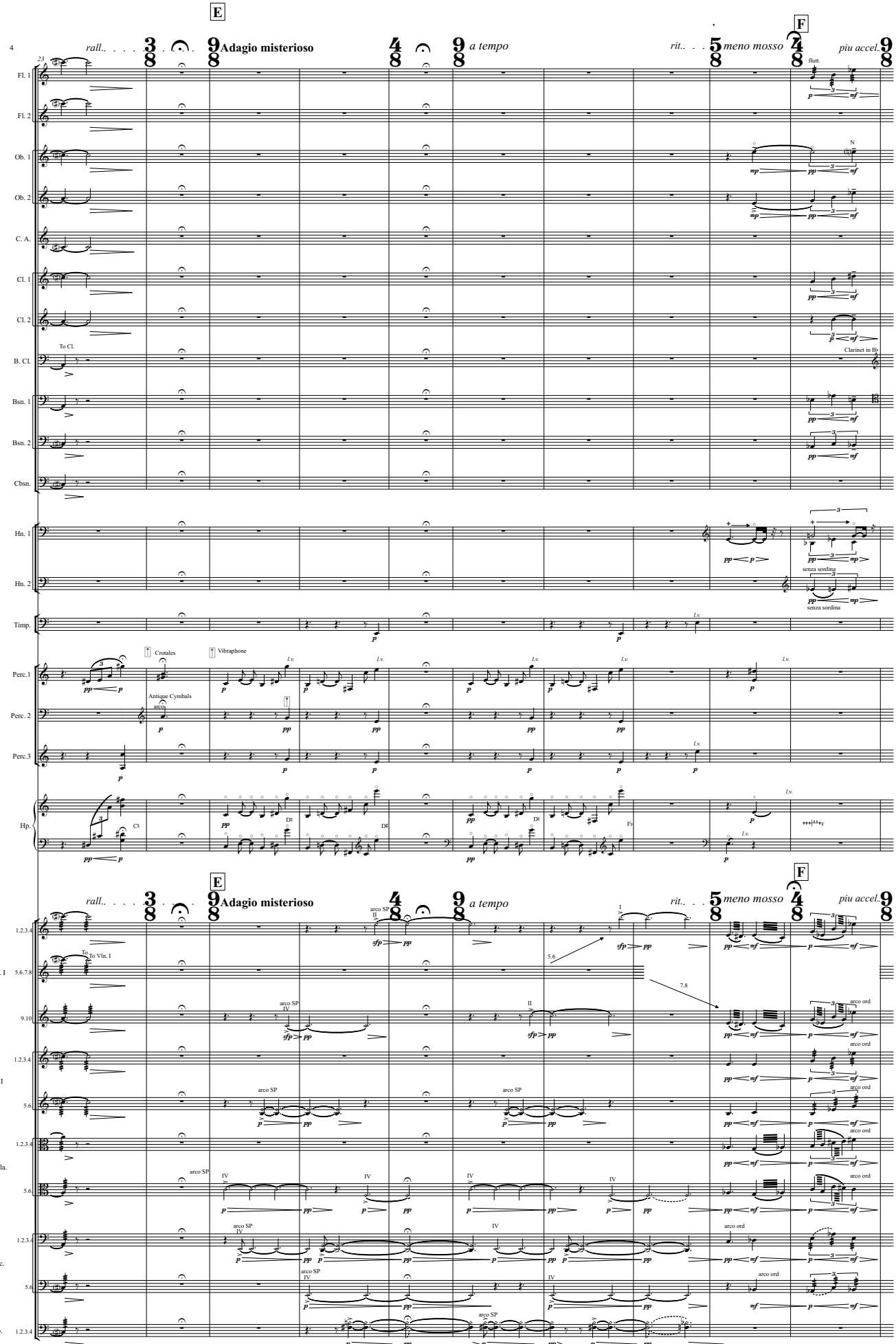
João Pedro Miguell
op 36

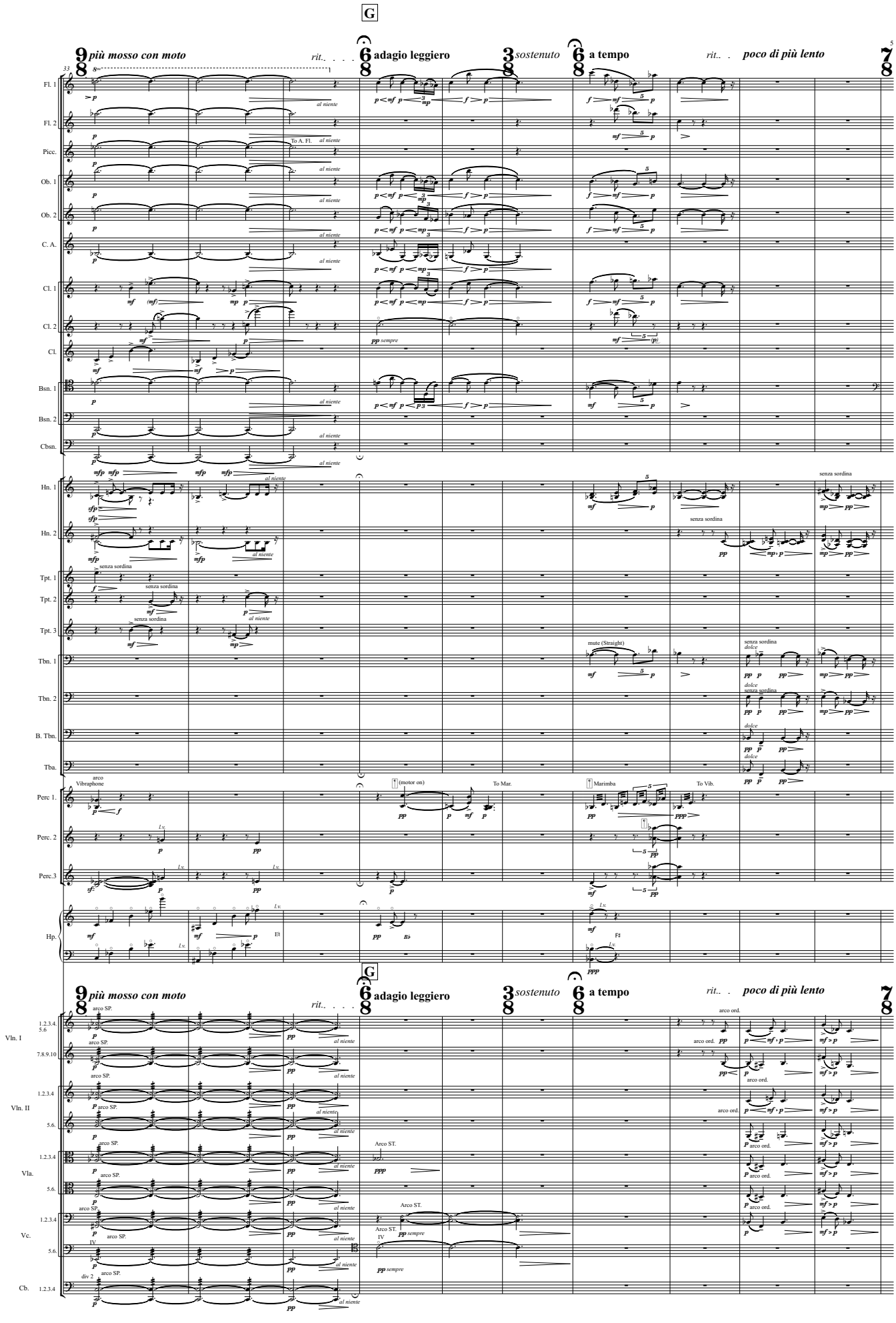


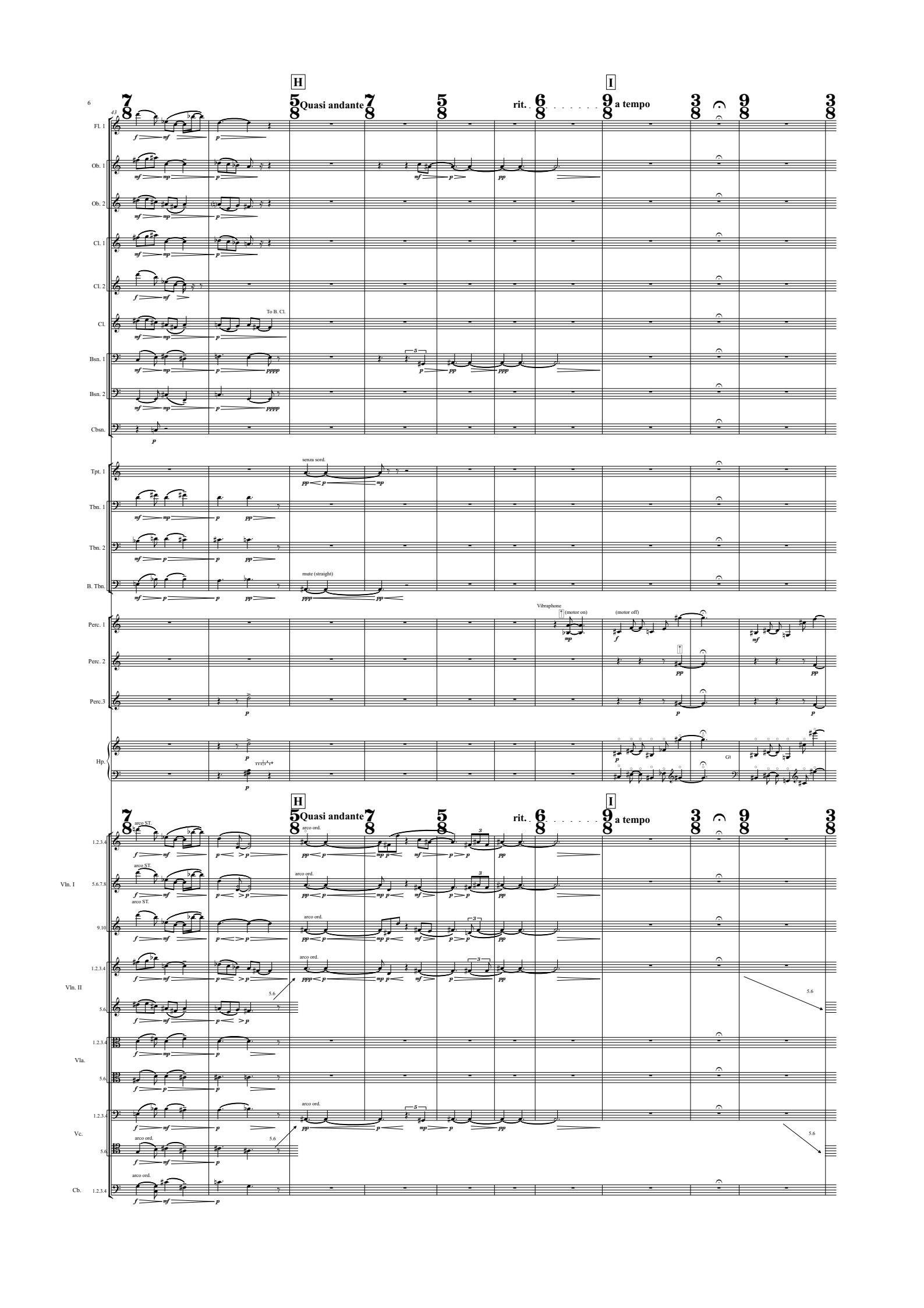
A window of time is merely a hole without paiting
the rivers of lava which flow through the gardens of zen
(the last one)

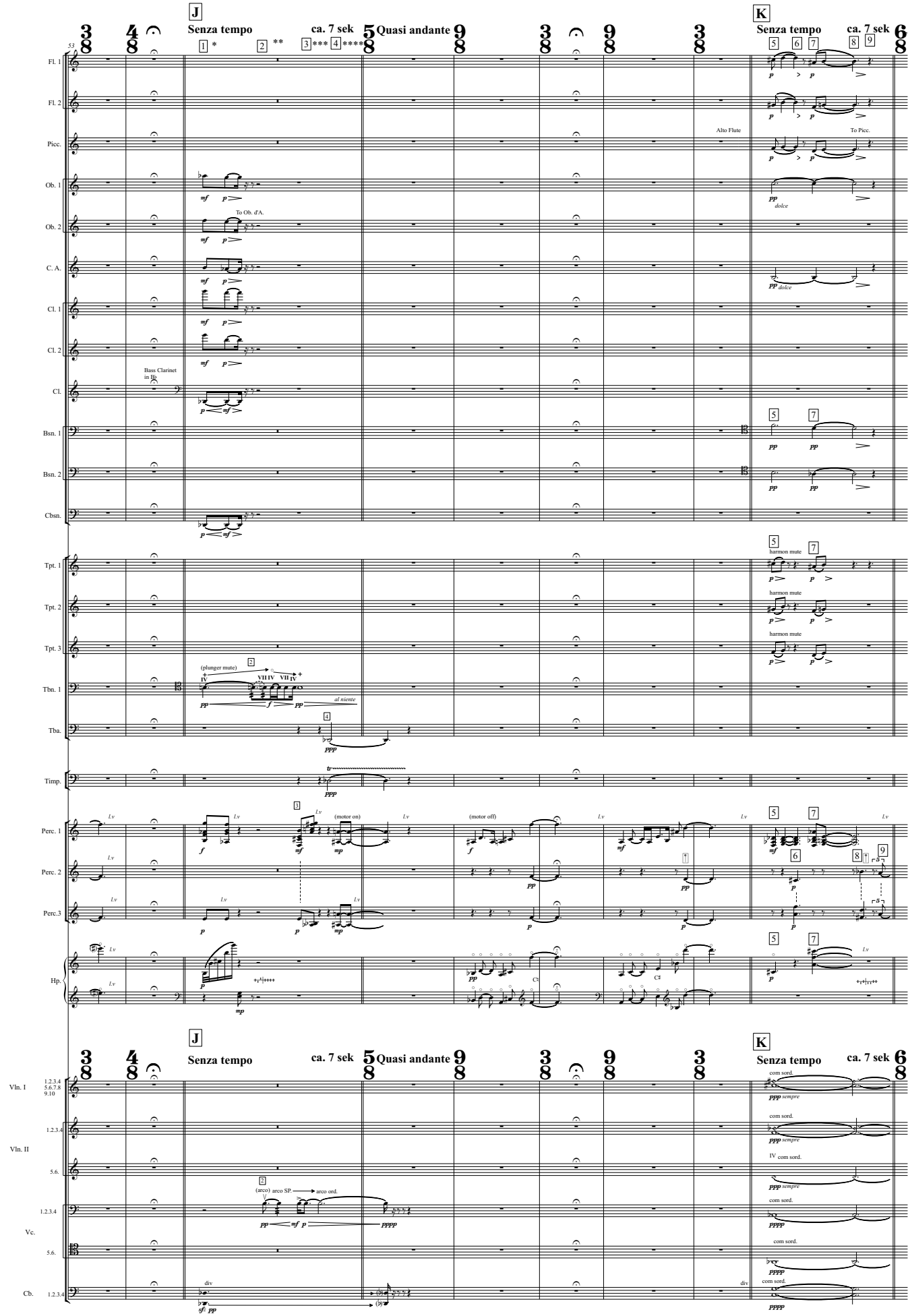

B
Senza tempo
ca. 6 sek.
Largo precipitando
piu accel.
rall.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
lontano
Tpt. 1
Tbn. 1
senza sordina
B. Tbn.
Tba.
Timp.
Perc. 1
Crotales
arco
l.v.
Perc. 2
Bass Drum
To A. Cym.
Perc. 3
Tam-tam
To Glock.
Hp.
poco SP
arco SP.
arco ord.
Vln. I
Vln. II
Vla.
Vc.
Cb.
repeat indefinitely until next bar


C
tempo primo
più mosso
molto rit. . . . subito quasi andante
D
Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
B. Tbn.
Tba.
Timp.
Perc 1.
Perc. 2
Perc. 3
Hp.
To Picc.
bouché
To Vib.
Antique Cymbals
To Gong
Glockenspiel
Vibraphone
Gong
To A. Cym.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco ord.
pizz.
arco SP


E
rall.
Adagio misterioso
a tempo
rit.
meno mosso
F
piu accel.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
To Cl.
Clarinet in B♭
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
senza sordina
Timp.
Perc.1
Crotales
Vibraphone
Antique Cymbals
arco
Perc. 2
Perc.3
Hp.
Vln. I
To Vln. I
Vln. II
Vla.
Vc.
Cb.
arco SP
arco ord
l.v.


G
più mosso con moto
rit.
adagio leggiero
sostenuto
a tempo
rit.
poco di più lento
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1.
Perc. 2
Perc.3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
G
più mosso con moto
rit.
adagio leggiero
sostenuto
a tempo
rit.
poco di più lento


6
H
Quasi andante
rit.
I
a tempo
Fl. 1
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Cl.
To B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Tpt. 1
senza sord.
Tbn. 1
Tbn. 2
B. Tbn.
mute (straight)
Vibraphone
(motor on)
(motor off)
Perc. 1
Perc. 2
Perc.3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco ST.
arco ord.

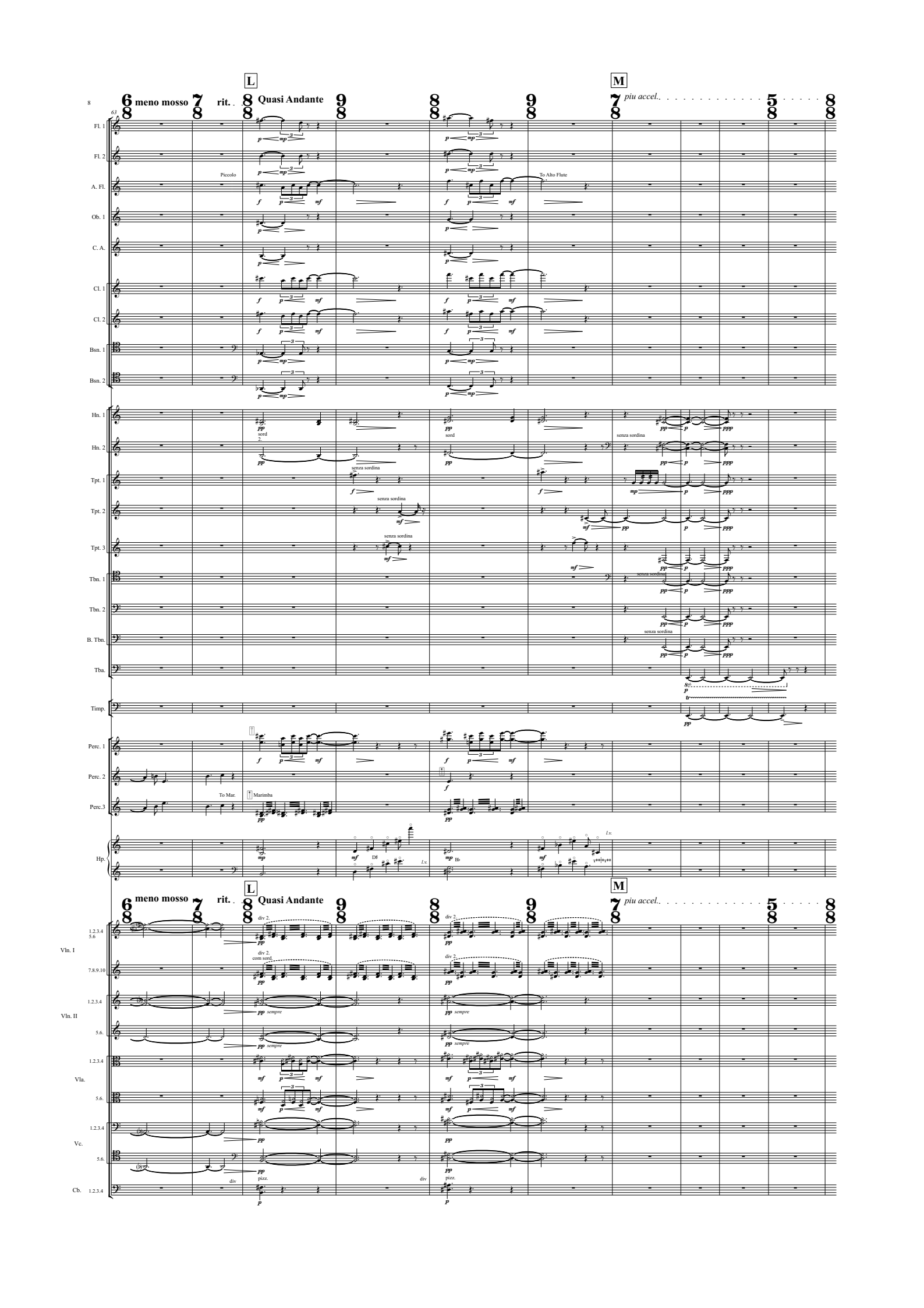


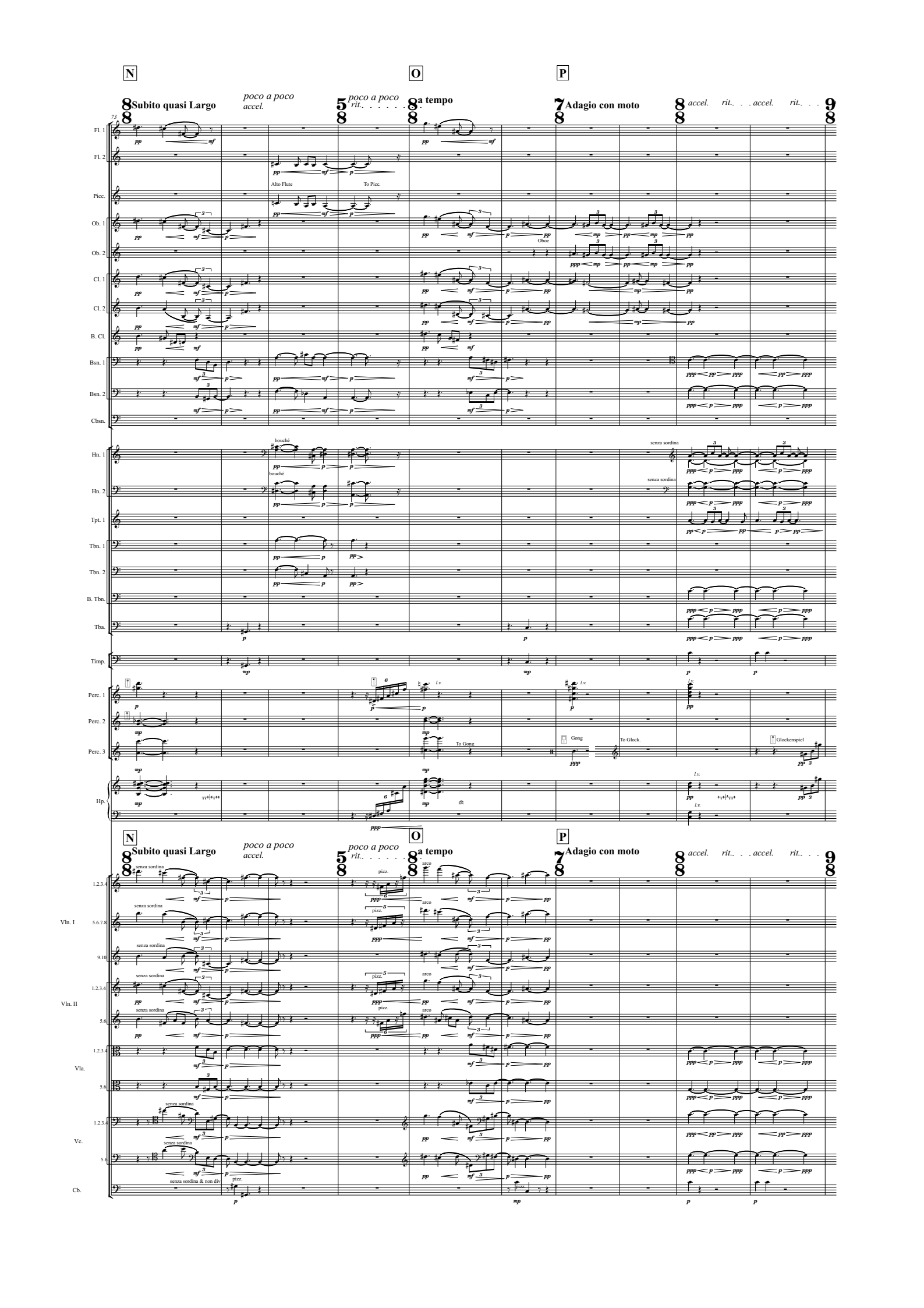
1 * Initial first tempo of the bar

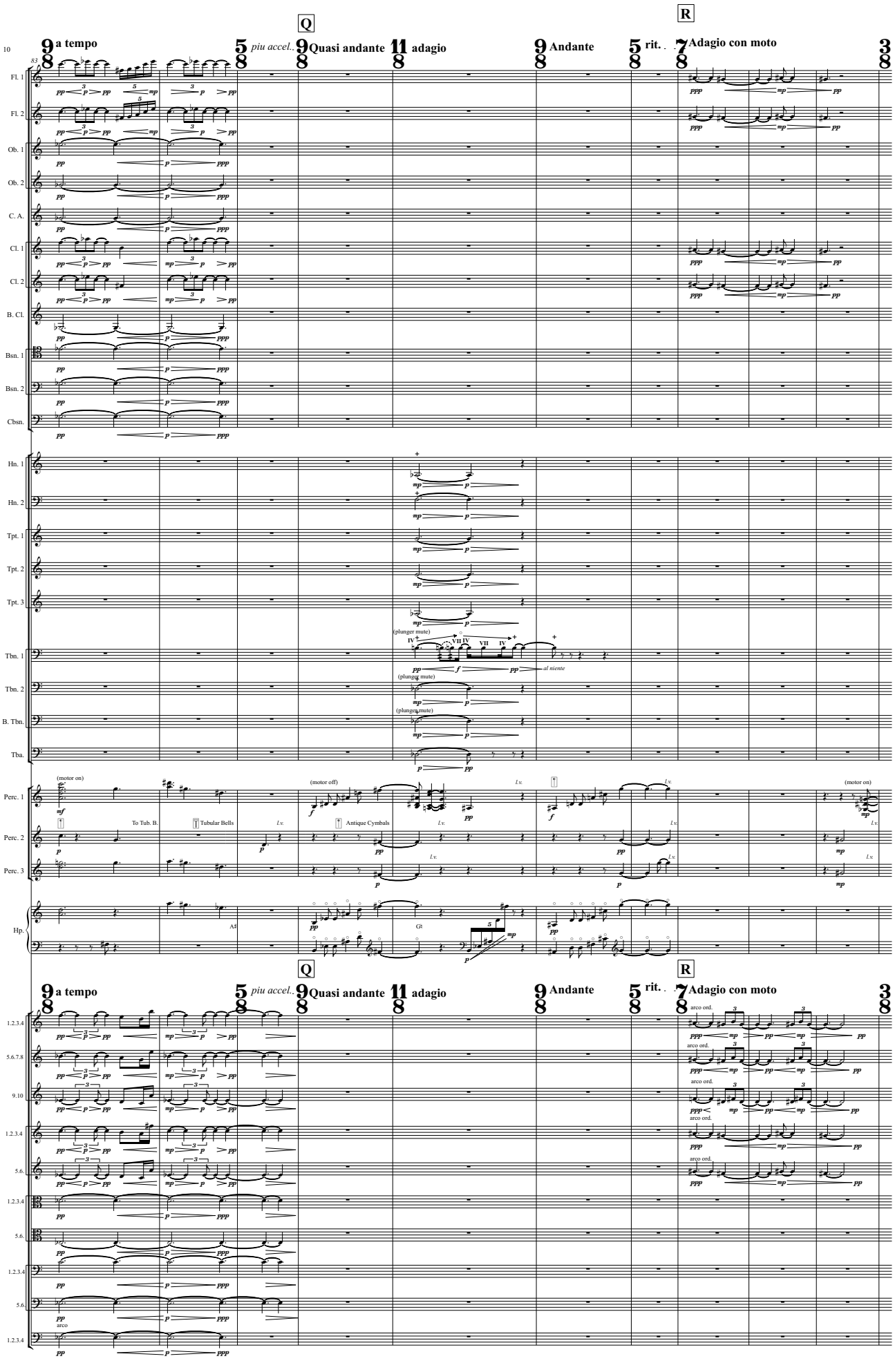
2 ** Cellos 1.2.3.4 entry and trombone marking

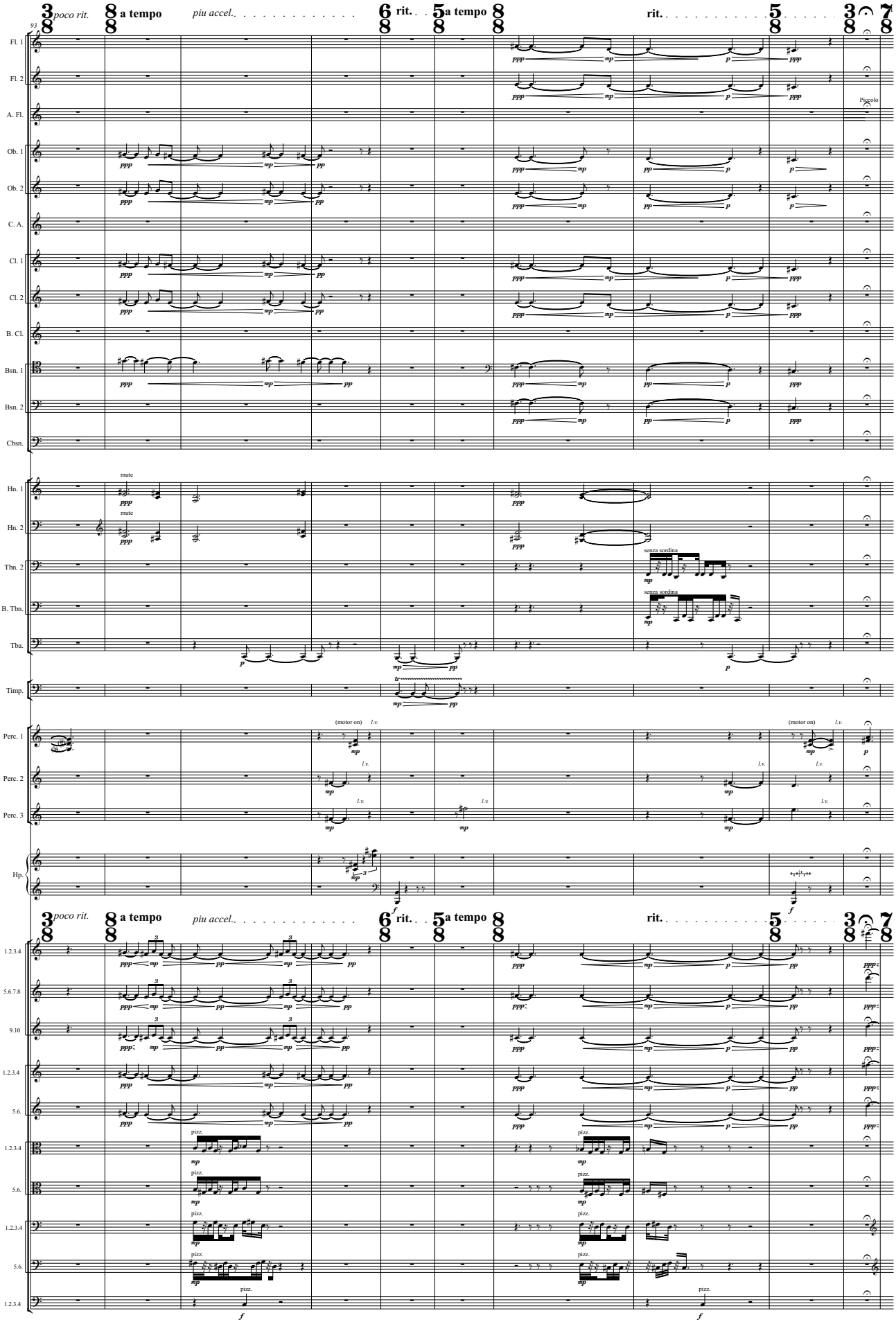
3 *** Percussion entry

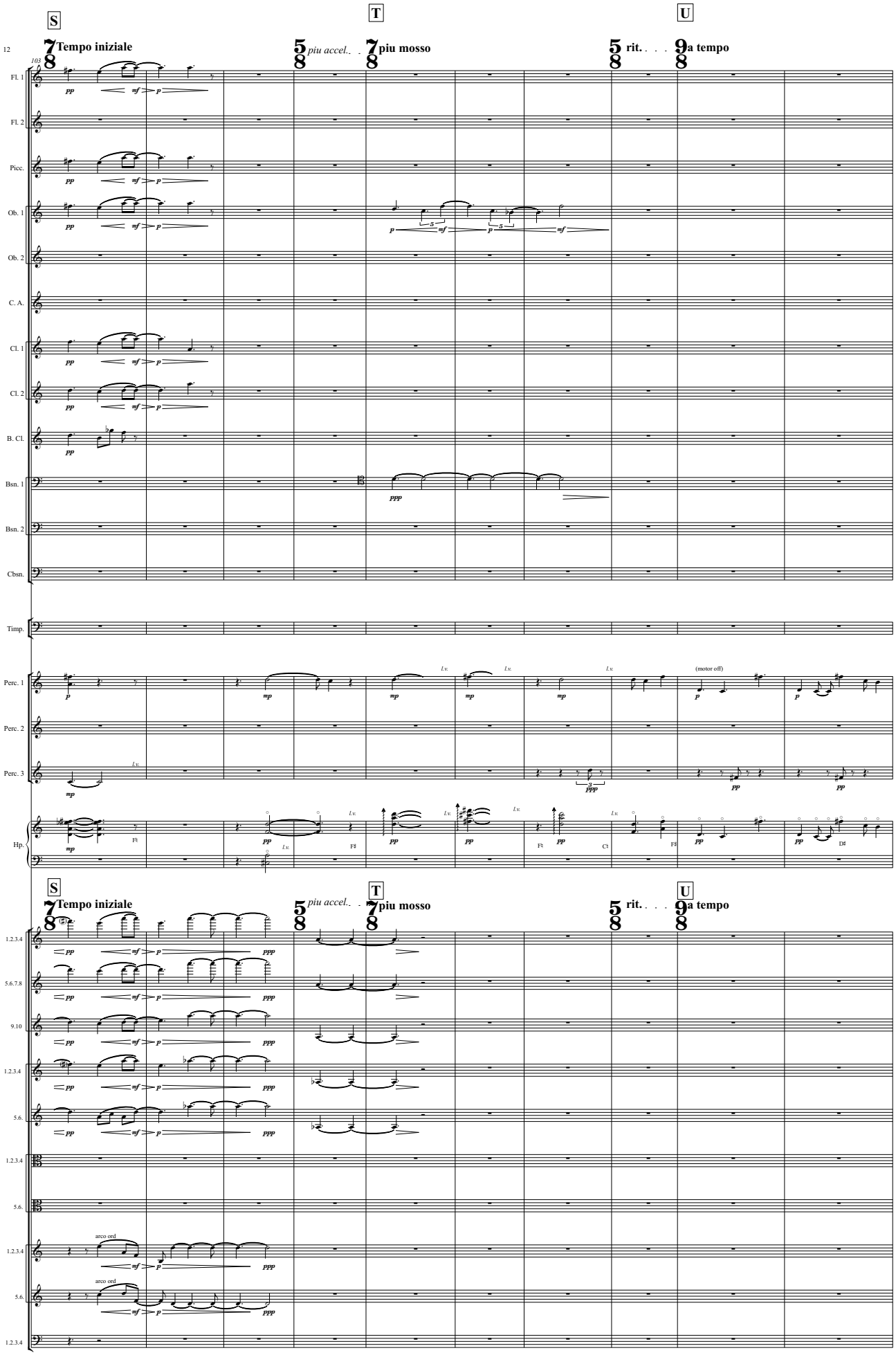
4 **** Tuba and timpani entry

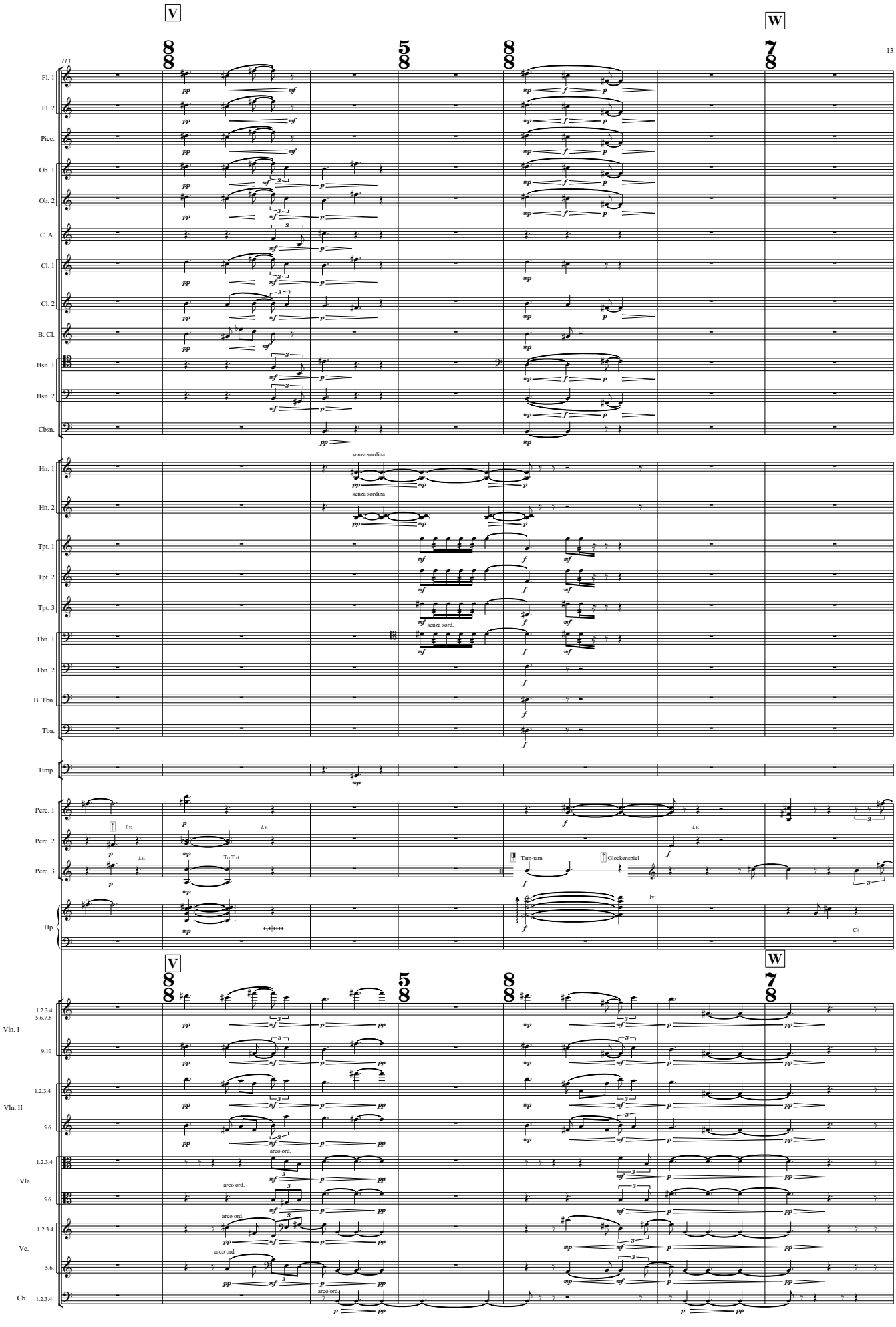

L
M
meno mosso
rit.
Quasi Andante
piu accel.
Fl. 1
Fl. 2
A. Fl.
Ob. 1
C. A.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc.3
Hp.
Piccolo
To Alto Flute
To Mar.
Marimba
senza sordina
sord
div
com sord
sempre
pizz.
Vln. I
Vln. II
Vla.
Vc.
Cb.

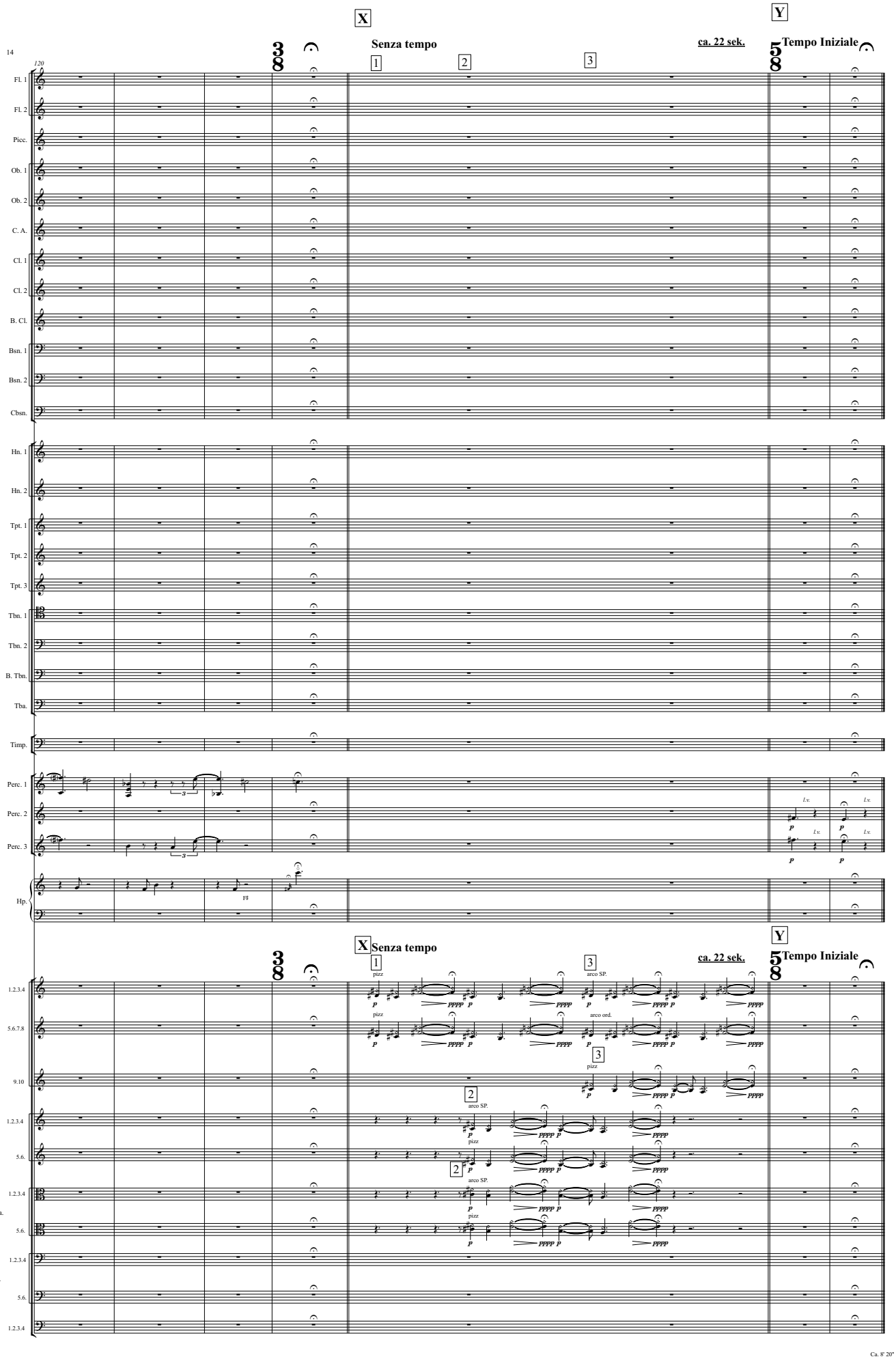

N
O
P
Subito quasi Largo
poco a poco accel.
poco a poco rit.
a tempo
Adagio con moto
accel. rit. accel. rit.
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Alto Flute
To Picc.
Oboe
bouché
senza sordina
To Gong
Gong
To Glock.
Glockenspiel
l.v.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
senza sordina & non div


10
Q
R
a tempo
piu accel.
Quasi andante
adagio
Andante
rit.
Adagio con moto
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Perc. 1
Perc. 2
Perc. 3
Hp.
(plunger mute)
(motor on)
(motor off)
To Tub. B.
Tubular Bells
Antique Cymbals
arco ord.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco


93
poco rit.
a tempo
piu accel.
rit.
a tempo
rit.
Fl. 1
Fl. 2
A. Fl.
Piccolo
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
mute
Tbn. 2
B. Tbn.
senza sordina
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
(motor on)
l.v.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.


S
T
U
12
7/8 Tempo iniziale
5/8 piu accel. . .
7/8 piu mosso
5/8 rit. . . .
9/8 a tempo
103
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
(motor off)
l.v.
S
T
U
7/8 Tempo iniziale
5/8 piu accel. . .
7/8 piu mosso
5/8 rit. . . .
9/8 a tempo
Vln. I
Vln. II
Vla.
Vc.
Cb.
1.2.3.4
5.6.7.8
9.10
5.6.
arco ord


V
W
113
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
senza sordina
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
senza sord.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
l.v.
To T.-t.
Tam-tam
Glockenspiel
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco ord.


X
Y
14
120
3/8
Senza tempo
ca. 22 sek.
5/8
Tempo Iniziale
1
2
3
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz
arco SP.
arco ord.
l.v.
Ca. 8' 20"