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A PERFORMER'S GUIDE TO TORU TAKEMITSU'S *IN THE WOODS*

BY

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ABSTRACT

This paper presents a performer's analysis of the solo guitar work *In The Woods* (1995) by Toru Takemitsu, it provides insight into Takemitsu's compositional style and his views on music, and serves as a performance guide to aid guitarists in the interpretation and performance of his guitar works. I examine *In the Woods* from three perspectives: analytical, performance, and aesthetic. The analysis includes a detailed assessment of form, phrase structure, melodic structure, rhythmic motives, and all materials relative to the construction of each movement. Analytical comments are directly connected to their applications in the performance of each movement, and include technical considerations such as fingerings and articulations where applicable.

CHAPTER 1

INTRODUCTION AND BIOGRAPHY

Toru Takemitsu (1930-1996) has made a deep impression on western music. His music represents a unique blend of elements from western classical music, jazz, and traditional Japanese music. Philosophical ideas, including his views on nature, are essential to his music.

Takemitsu was primarily self-taught with many sources to credit for his unique voice. His choice to become a composer happened later in life. However, his musical influences began in childhood through listening to his father's extensive jazz and Dixieland record collection. As a result of this exposure, almost all of his music has an element of jazz including rhythmic, melodic, and harmonic inflections. When he was seven he lived with his Aunt, who was a Koto instructor.¹ While there he was exposed to Eastern instruments and music. However, Takemitsu claims his exposure to Japanese music was much later: "Shortly after the war, I studied Western music; after ten years I discovered Japanese traditional music, which confused me."² It appears that the two most prominent elements in his music were set in motion during his youth.

The main reason why Takemitsu came to Japanese music later is a direct result of World War II, which had a huge impact on Japanese culture. At the age of fourteen he reluctantly served in the Japanese military. During his service he was stationed in a dugout base in the mountains west of Tokyo. Japan was anticipating an invasion and had many troops stationed in rural areas. He had limited exposure to music, especially from the West, since only patriotic songs were allowed under the military regime of Japan. However, as a type of reward for their hard work and sacrifice, an officer took all the children-soldiers into a back room and played various pieces of music from the west on a record player with a bamboo needle. One record that had an impact on the young Takemitsu was of Lucienne Boyer singing "Parlez-Moi d'Amour." This exposure was an important catalyst that pushed Takemitsu towards composition; he dubbed this experience as the birth of his musical consciousness.³

¹ Peter Burt, *The Music of Toru Takemitsu*, (New York: Cambridge University Press. 2001), 22.

² Toru Takemitsu, *Confronting Silence*, (Berkeley: Fallen Leaf Press, 1995), 67.

³ Burt, 22-23.

After the war Japan was dramatically transformed by the importation of western culture. The traditional music and culture were associated with a militant and oppressive Japan that many found shameful. The music of the west represented the culture of freedom and victory. This event in history created a duality present to this day in Japan. In public, the culture is primarily driven by western ideas in relation to attire, business, music, television, and economic practices. However, in private life the culture of the past is preserved and still very much alive. These historical events resulted in Takemitsu's initial training being in western music and his embracing of Japanese music coming later in life.

According to Takemitsu, his stimulus for becoming a composer was the result of hearing a broadcast of Cesar Franck's *Prelude, Choral and Fugue* for piano on one of the U.S. armed forces network radio stations. After hearing the radio broadcast of this piece, he was struck profoundly by the quality of western instrumental music: "I had discovered a second kind of music, namely the instrumental, the absolute kind. In Japan, word and sound cannot be separated. But here I was hearing an instrument being played alone and awakening astonishing feelings in me. It seemed to me like a song of peace, a prayer or an aspiration, after I had lived through so much suffering ... At that moment, I decided to become a composer."⁴ The U.S. military also set up reeducation libraries that Takemitsu used to study scores by many western composers. According to the composer, the figures in western music that influenced him the most were Faure, Debussy, Ravel, and Messiaen. Later, American composer John Cage had an impact on his music and philosophical ideas.⁵

When discussing Takemitsu's influences from the west, French music remains the constant focal point. The music of Debussy prevails as the most prominent. He stated: "I learned much from the music of Debussy. (Of course, I studied in my own way, but I think of him as my great mentor.) Unlike the orchestration of German composers, that of Debussy has many musical focuses. Of course, he was European with sensibilities

⁴ Ibid, 23.

⁵ Takemitsu, 27

different from mine, yet he learned from both Japan and the West, and his individuality created a unique sense of orchestration. And that is what I learned from him.”⁶

Takemitsu often refers to himself as a self-taught composer. However, he did meet with Japanese composer Yasuji Kiyose for music lessons. These meetings were believed to have been discussions on art and aesthetics rather than composition lessons.⁷ In any case, Kiyose took him under his wing and introduced him to many senior figures in the Japanese “nationalist” compositional world such as Yoritsune Matsudaira and Fumio Hayasaka.⁸ Through this connection Takemitsu became a member of the *Shinsakkyokuha* (“New Composition Group”), an outlet for new music written by Japanese nationalist composers.

In 1950, Takemitsu premiered his solo piano work, *Lento in Due Movimenti*. The reception was not what Takemitsu had hoped for. One review simply said, “It’s ‘pre-music’.”⁹ His early attempts as a Japanese nationalist composer were not successful. He stated: “Everything went dark in front of my eyes there was a cinema right in front of me, I bought a ticket, went inside, and in a corner of pitch blackness ... I just wanted to cry, and so I cried, thinking it would be best not to write music anymore.”¹⁰

In September 1951, Takemitsu and eight of his colleagues decided to form a new artistic alliance. They created a new organization called the Experimental Workshop (*Jikken Kobo*), which became a feature on the Japanese avant-garde scene for the next six years.¹¹ He cancelled his membership with the *Shinsakkyokuha* and dedicated his efforts towards the success of *Jikken Kobo*. This group had two main characteristics: First, they had an anti-academic bias that believed a formal music education was a type of barrier. Second, the *Jikken Kobo* accepted artists from different media and encouraged interdisciplinary meetings between them.¹²

⁶ Ibid, 110.

⁷ Noriko Ohtake, *Creative Sources for the Music of Toru Takemitsu*, (Maryland: Scholar Press, 1993) 15.

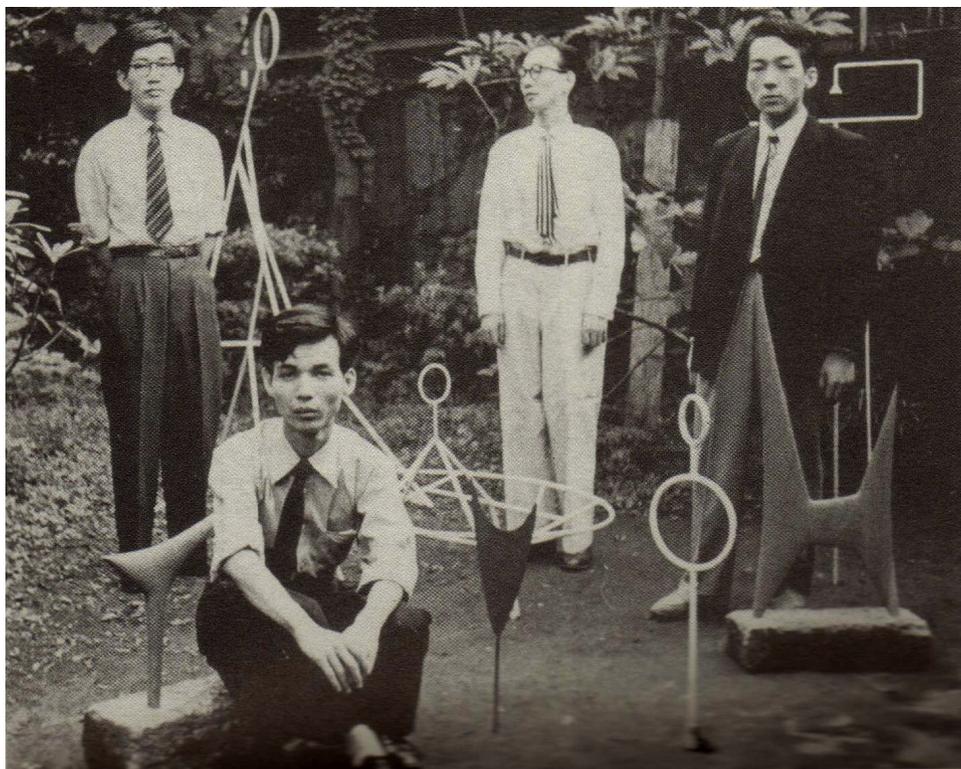
⁸ Burt, 22-23.

⁹ Ibid, 39.

¹⁰ Ibid, 26.

¹¹ Ibid, 39.

¹² Ibid, 39.



Left to right: Hiroyoshi Suzuki, Toru Takemitsu, Keijiro Sato, and Joji Yuasa.

Figure 1: Takemitsu with fellow members of the *Jikken Kobo*.

Takemitsu's first impression of Eastern music was unusually strong.¹³ In 1961, he attended a performance at the *bunraku* (Japanese Puppet Theater). The music of the puppet show is referred to as *gidayu* and the main instrument used is the *futazoa*, a larger version of the traditional Japanese *shamisen*.¹⁴ Takemitsu stated: "The world of sound created by the *futozao* was no less impressive than the world of the Western orchestra with its hundred different instruments. Perhaps to me it was even richer."¹⁵

However, it is clear Takemitsu was immediately taken with traditional Japanese music, although he did not decide to write for traditional Japanese instruments until his thirties. He later wrote that his reason for writing for traditional Japanese instruments came from the performers, not the instruments.¹⁶ In 1966, he wrote *Eclipse*, a piece for shakuhachi and biwa. After Leonard Bernstein heard a recording of this piece he asked Takemitsu to write a piece for shakuhachi, biwa, and orchestra for the New York

¹³ Toru Takemitsu, *Confronting Silence*, (Berkeley: Fallen Leaf Press. 1995), 53.

¹⁴ *Ibid*, 53.

¹⁵ *Ibid*, 53.

¹⁶ *Ibid*, 51.

Philharmonic's 125th Anniversary. The piece that emerged was *November Steps* (1967). The premiere of this piece brought him worldwide recognition.

November Steps had a large impact on Takemitsu. He stated: "Composing November Steps was an invaluable experience for me. I realized the wide expanse of music and gained the great hope that humanity can come to understand our different cultures."¹⁷ But, blending the music of the two cultures came with a warning: "In the near future there may appear a new culture with a new universal scope, but it will take time and, we should take our time. Too rapid a change may result in something lopsided."¹⁸

Takemitsu and the Guitar

Takemitsu began composing for the guitar in the early 1960s and continued until his death. His complete solo works for guitar include *Folios*, *All in Twilight*, *Equinox*, *In the Woods*, *A Piece for Guitar*, and *Twelve Arrangements for guitar*. The composition *In the Woods*, his last complete piece for guitar, is the subject of this treatise. Takemitsu's guitar compositions reflect both masterful craftsmanship and originality. His guitar pieces demonstrate a deep understanding of color, orchestration, and style. Each piece displays the composer's knowledge of the limitations and possibilities of the instrument through chord voicing, tone color, and overall playability.

The guitar is an instrument with great potential to blend Eastern and Western aesthetics. As a Western instrument, the guitar is known for contrapuntal and chordal textures that can at times resemble a piano. It can also be manipulated to sound similar to a biwa, a traditional Japanese lute, with a simple change of attack by the right hand of the guitarist or the bending of the strings by the left hand. Examples of both can be heard throughout all of Takemitsu's guitar music.

The guitar is also seen as an instrument that is popular in both classical and pop culture societies. He shows great admiration for both classical masterpieces and contemporary popular artists such as Madonna and Prince.¹⁹ Takemitsu was a big fan of both styles of music, expressing his interest by arranging Beatles songs, Jazz standards, and traditional airs in his *Twelve Arrangements* for solo classical guitar. The idea sounds

¹⁷ Ibid, 67.

¹⁸ Ibid 67.

¹⁹ Toru Takemitsu, *Confronting Silence*, (Berkeley, 1995), 59.

simple. However, one glance at these arrangements and any guitarists would see that these are not for amateurs. The scores are characteristic of his style of writing with its careful attention to detail, especially timbre, durations, and dynamics.

As a composer Takemitsu viewed himself as a man of the world. He did not want to be thought of as a Japanese composer or a Western composer. Words and phrases found throughout his writings—such as “universal,” “music of the world’s people,” and “metaphysical continuity”—suggest a transcendental philosophy that looks both inward and outward with the idea of being a person of the entire world, not one defined by a region of the planet.

CHAPTER 2

ANALYTICAL TECHNIQUES AND AESTHETICS

In this chapter I will introduce analytical and aesthetic topics relevant to the analysis of *In the Woods*; subsequent chapters will be devoted to a detailed examination of each movement. I will examine *In the Woods* from three perspectives: analytical, performance, and aesthetic, including a detailed assessment of form, phrase structure, melodic structure, rhythmic motives, and any other materials relative to the construction of each movement. Observations from the analysis will be continued in relation to the performance of each movement, including technical considerations such as fingerings and articulations. Takemitsu's music exists in two worlds simultaneously, the West and the East, creating the duality that is often discussed when speaking of him or his music. The most common approach to analysis of his music entails one prominent element: either how pieces are perceived through Western analytical practices or how his music relates to Japanese aesthetics and philosophies. In order to clearly comprehend his music, a cohesive study of each element and its function is vital.

HARMONIC PRACTICES

Compositional techniques associated with impressionism and jazz that are present in his works provide additional evidence of how his music fully engages both worlds. This is seen in the employment of whole tone scales, pentatonic scales, modes, octatonic scales, and the chords each creates. Through harmonic and melodic analysis I will examine Takemitsu's use of tertian harmonies along with his experimentations with non-tertian types of chords. The analysis will include an examination of every section of each piece, phrase by phrase, in order to give a clear idea of the development of ideas across the piece. I will introduce the form, objectives, and relevant aspects to the performance of each composition. I will also show how Takemitsu uses triads, intervals, and other chord extensions to give the allusion of tonal resolutions. The chords will be labeled using standard triad and seventh chord names, including jazz chord terminology when applicable. Like some jazz styles or impressionistic music, chords are often connected in a succession in his music, rather than through a functional tonal progression. He does favor particular chord qualities and intervals, which result from the scales and modes he works with, but, they do not imply a tonal context.

FORM

In Takemitsu's guitar works the chosen musical forms are also a blend of East and West. In Japanese music the form is perceived as being very free and without strict barriers. Takemitsu's music reflects this philosophy. His works have a sense of being through-composed, with a series of short ideas one after the other. These feel more like fragments rather than episodes, but they return to serve as connecting materials. However, further investigation reveals that the most prominent forms that arise out of these three compositions are ternary, ABA', and tripartite ABC form with transitions, followed by a brief coda often composed of variations on previous material. This creates a common formal element, resulting in every piece in *In the Woods* closing with the opening material.

Peter Burt best describes form in Takemitsu's compositions with his outline of trademarks in his pieces:

- literal repetition of whole passages
- repetition of opening material as closing material
- tempo markings
- timbre
- dynamics
- Impressionistic
- profound, dignified melancholy
- Single unaccompanied sustained pitch, which in many instances, reveals itself as the first note of a melodic phrase.¹

My analytical study has shown that these trademarks can be applied to almost all of Takemitsu's guitar compositions.

MA

In Japanese traditional music there is a form of expression concerning silence. The period of silence is referred to as "Ma." The basic concept is for the listener to enjoy a single sound or accumulation of sounds and then enjoy the space created after them. A literal translation of "Ma" would simply be empty space and time, but in Japanese culture this silence is not truly empty, but represents potential energy with many possibilities

¹ Peter Burt, *The Music of Toru Takemitsu*, (New York, 2001),

within.² The use of “Ma” can be seen in the piece “Night,” from *Toward the Sea*. To ensure that the performer pauses long enough, Takemitsu even writes in a measure with a rest that instructs the performers to count a particular amount of time for each one.

Example 1: Takemitsu, “The Night,” *Toward the Sea*, m. 2

The image shows a musical score for two instruments: Alto Flute (A-fl.) and Guitar (Gt.). The A-fl. part consists of a long rest labeled "Very long" with the instruction "dying away naturally". The Gt. part begins with a tempo marking of 63, playing "legato sonorous" and "poco rall.". It includes a "Let vibrate (l.v.)" instruction. Dynamics are marked as "poco fp" and "mf p". A note at the bottom of the guitar staff reads "preferably, 3 strings to be used." Both staves end with a 3-measure rest.

The rests are instructions to the performer not to move on, but to confront the silence and allow the audience and performer to experience Ma. The treatment of this element in all of his works is crucial to the accurate performance of his music. In *In the Woods*, Takemitsu does not mark the silences as in *Toward the Sea*; instead the performer has to be aware of the places where there should be silences, and observe them in the performance. This analysis will include suggested places to incorporate this idea in the performance.

JAPANESE INSTRUMENTS

Eclipse was the first composition in which Takemitsu used traditional Japanese instruments. The two instruments he used were the biwa and the shakuhachi. His guitar music is heavily influenced by both instruments, but in particular the biwa, since it shares an ancestry with the modern guitar as both are plucked stringed instruments with frets.

² Jeff Titon, *Worlds of Music*, (New York, 1996), 382.

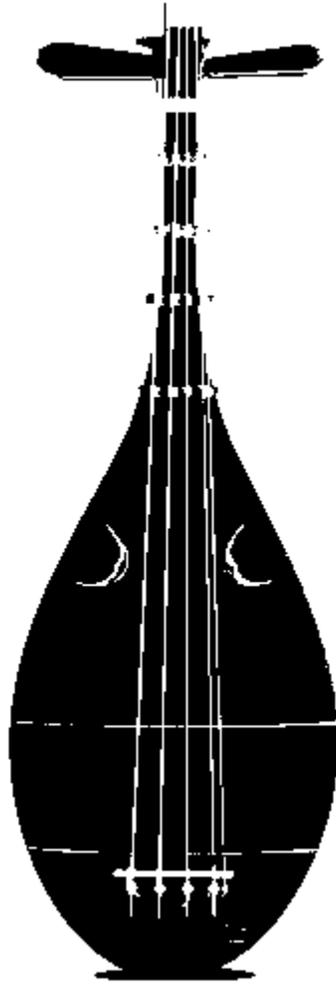


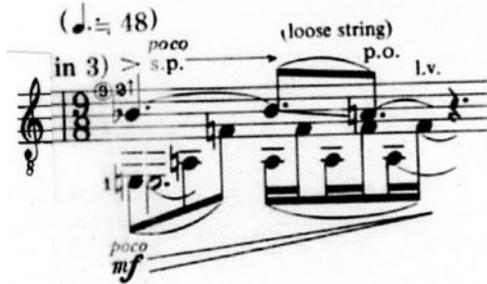
Figure 2: Biwa

Takemitsu often instructs guitarists to imitate the sound of the biwa through timbre markings. The biwa has a very thin and bright sound and it also requires the performer to produce notes that bend up and down in pitch. With a simple change of attack by the right hand of the guitarist, placement of the right hand on the guitar, or the bending of the strings by the left hand the guitar can imitate the sound of the biwa with ease. In the piece *Equinox*, the performer is asked to bend the string, then pluck, and release the note to its original pitch, imitating the effect that can be found in the music of the biwa. The sound produced is similar to a sigh with the pitch gliding down with no interruption from fret noise.

In Example 2 from the solo guitar piece *Equinox* the performer is instructed to apply all of the previously mentioned techniques. The s.p. (sul pontcello) means to play by the bridge creating a bright sound and the arrow pointing up tells the performer to

bend the note up to the Bb3 and then release it to the A3 underneath where it says, “loose string.”

Example 2: Takemitsu, “Equinox,” m. 11



The shakuhachi is a bamboo flute that is known for its mellow and breathy sound. The shakuhachi style is characterized by dynamic swells, rhythmic freedom, and the presence of a grace note at the end of each phrase.



Figure 3: Shakuhachi

In the piece *Toward the Sea* the alto flute part is written in a style of the Shakuhachi. In the opening the alto flute is instructed to sound hollow and swell dynamically; at the end of the phrase he writes grace notes that lead to the end of the phrase. Example 3 is an imitation of the shakuhachi in sound and in style.

Example 3: Takemitsu, “The Night,” *Toward the Sea*, m. 1

The image shows a musical score for the first measure of "1. The Night" by Takemitsu. It features two staves: Alto flute in G (transposed) and Guitar. The Alto flute part is marked with "Hollow tone", "Normal", and "Hollow tone" again, with dynamics ranging from *pppp cresc.* to *mp*. The Guitar part is marked with "5[♯]=G 6[♯]=D" and includes a tempo marking "♩ = Approximately 63 poco accel.". The score includes various musical notations such as grace notes, slurs, and dynamic markings like *p*, *mf*, and *f*.

WESTERN ELEMENTS

Prevalent western elements in Takemitsu’s music are the use of impressionistic techniques and jazz influences. One example is the opening of “Wainscot Pond” where the octatonic scale is used. The use of an octatonic scale results in an unstable tonal environment with no real tonic or dominant relationship. This scale is used widely by late Romantic and early twentieth-century composers such as Bartók and Messiaen. The way Takemitsu uses it is more impressionistic than atonal.

Example 4: Takemitsu, “Wainscot Pond,” mm. 1-5

The image shows a musical score for the first five measures of "Wainscot Pond" by Takemitsu, featuring a Guitar. The score is in 3/4 time and includes a tempo marking "♩ = ca. 108 on 2 legato". The guitar part is marked with dynamics such as *pp*, *p*, and *mf*, and includes various musical notations like slurs, accents, and fingerings (e.g., ①, ②, ③, ④, ⑤). The score is written in a style that emphasizes the octatonic scale.

Takemitsu IN THE WOODS

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CONCLUSION

In the analysis of Toru Takemitsu's music many factors have to be considered, including moments of direct reference to Eastern or Western compositional elements and the blending of the two. Burt states that: "One has the feeling, that one is going against the grain of the composer's own concept of appropriate descriptive language by attempting to submit his music to dissection with the precision tools of Western analysis and it is perhaps justly awarded with a certain ultimate impenetrability."³ In spite of this I am presenting one performer's understanding of these pieces and how I apply that understanding when I perform them. After the study of this treatise I encourage others to come to their own conclusions about Takemitsu's guitar works.

³ Peter Burt, *The Music of Toru Takemitsu*, (New York, 2001), 3.

CHAPTER 3

ANALYSIS OF “WAINSCOT POND”

“Wainscot Pond” is the first of the three pieces that comprise *In the Woods*. It was inspired by a painting by Cornelia Foss and written for the Australian guitarist John Williams. The form of “Wainscot Pond” is an ABA with transitions between the main sections and a few adjustments. The sections are clearly marked by tempo changes: the A section, marked quarter note = 108, includes measures 1-20; the first transition spans measures 21–36; and the B section, marked quarter note = 86, includes measures 37-48. The same transition material is used again at measures 49–54. The repeat of the A section is measures 55-87, and there is a coda in measures 84-87. This piece is an ideal example of Takemitsu’s compositional techniques: his methods of blending styles and using impressionistic techniques are all present in this work.

In the first five measures of “Wainscot Pond,” shown in Example 5, Takemitsu begins with what appears to be an arpeggiated pentachord (G-E-F-C#-B). The opening creates an atmosphere that is melancholy and mysterious. The arpeggiated pentachord is carried through until measure 3 where the composer introduces an isolated D3 that moves two bars later into a Db major chord in second inversion. The inversion of the chord creates a feeling of instability, and the addition of this harmony reveals the octatonic scale (B-C#-D-E-F-G-Ab). This scale is commonly associated with the music of Messiaen and Bartók. Takemitsu’s use of the octatonic collection is more in an impressionistic style by way of creating harmonic instability similarly to impressionistic music. Takemitsu states that he came to the octatonic scale through his own intuition before hearing its use in Messiaen’s music.¹ The octatonic scale, Messiaen’s mode of limited transposition Mode II (C, C#, D#, E, F#, G, A, A#), was used by Takemitsu throughout his entire life.²

¹ Peter Burt, *The Music of Toru Takemitsu*, (New York: Cambridge University Press, 2001), 32.

² Burt, 31.

Example 5: Takemitsu, “Wainscot Pond,” mm. 1-5

The image shows a musical score for guitar, measures 1-5. The tempo is marked as ca. 108 and the articulation is on 2 legato. The score is written for guitar in 3/4 time. The upper staff (treble clef) features a melodic line with arpeggiated chords, marked with dynamics *pp*, *poco*, *p*, *simile*, and *poco f*. The lower staff (bass clef) features a bass line with chords, marked with dynamics *p* and *mf*. Fingerings are indicated with circled numbers 1-5. A 'poco' marking is also present in the lower staff.

Takemitsu IN THE WOODS

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The arpeggiation motive, which I will refer to as the wind motive since the arpeggiation suggests a swift fluid movement much like a gust of wind, is one of the few places fingering suggestions are given in the score to attain a particular sound and aesthetic which are only achieved through following the instructions. The fingerings in the first two measures instruct the performer to play the wind motive by sliding from note to note on the second string. This sliding effect is very smooth and fast, and requires lightness in the performer’s left hand. In measures three and four the wind motive is played on separate strings, causing a slight disruption while the precisely placed D3 begins to ring in as if at random. The D3 is isolated from the wind motive by its registral placement. Its rhythm is much like the experience of hearing wind knocking branches on a tree where the knocking accelerates as the wind gets stronger. This is also displayed in the score through dynamic markings, with the *forte* placed on the appearance of the full Db major chord in first inversion. The entrance of the D3 on the lower staff does not align with the wind motive, creating a sense of unsteadiness; it crescendos to the Db major triad in second inversion. The voicing of this chord traps the performer’s left hand in place and forces the artist to finish the wind motive in measure 5 with just the first finger of the left hand stretching across five frets on the guitar. This fingering not only allows the steady decay of the chord while the wind motive is treated with a decrescendo, it also makes it easier for the performer to put the right amount of emphasis on the chord since it is a challenge to play.

The most important element in this section is the rhythmic change in the wind motive to quarter note durations, essentially allowing the notes to ring over the entrance of the next element of the motive in the upper voice in measures 7 and 8, both on beat 3. The given fingering does not take into consideration the importance of allowing notes to ring their duration in order to bring out the wind motive. The B2 played on the sixth string locks the performer in the seventh position of the guitar which is not ideal since the G4 that is needed to ring for a full quarter will be cut short for the open B string that follows. By using the fourth finger on the Bb4 and the third finger for the G4 the hand is set up to play the B2 on the fifth string and then continue the phrase in first position with the E dominant seventh chord ringing clearly and every note in the upper part getting more of their full value since the quarter note values bring out significant connective material. The B2 and G#3 are not able to be sustained cleanly in any position and the notes die out rapidly due to the dynamic level indicated, but the alternative fingerings that I have suggested allows the top part to ring out and align more closely with the rhythmic durations written. This interpretation would be nearer to Takemitsu's notation, while bringing out what is vital to the performance. This small motivic change highlights a melodic figure (D4-G4-B3) that Takemitsu emphasizes by using the quarter note value and an accent on the D4 to create a legato effect, while bringing out important constructive material that connects later with other sections.

In Example 7 he elongates the rhythm by using dotted eighth notes and then dotted quarter notes until the fermata. The chords are built with perfect fourths and diminished fifths, resulting in chord qualities not common to tightly stacked thirds. However, with the re-voicing and altered rhythm the chords sound free, with short motives rather than common chord resolutions. These types of chord spacings are typical of Takemitsu's guitar music and are similar to jazz chord extensions. At the end of measure 11 with the fermata, the Japanese aesthetic of "Ma" must be observed to properly set up the next phrase: the chord should be allowed to die out, with a short pause prior to starting the next phrase. This is the first real pause in the piece, and it presents a vital aspect of Japanese aesthetics. This short period of "Ma" allows me to reflect on what has happened and what is going to happen. One must take care to pause long enough to satisfy the space. If the performer truly plays the last chord *p* the practice

of “Ma” should be unavoidable with the natural decay of the guitar and the observation of the fermata.

Example 7: Takemitsu, “Wainscot Pond,” mm. 9-11

The musical score for Example 7 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked 'in Tempo' and 'poco stringendo' at the beginning, followed by 'riten.' (ritardando). Dynamics include piano (p), mezzo-forte (mf), and forte (f). The score shows a sequence of chords and melodic lines with various articulations and a fermata at the end.

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In Example 8 the wind motive is introduced a minor third higher than the previous example (Example 6) with the E dominant seventh chord in the lower voice. With the introduction of the motive, the pitches G – Bb – C# (Db) outline a G diminished triad, which is created from the octatonic scale. The accents and quarter notes highlight the motive that is used to connect each section. A descending major third and an ascending minor third are used to connect different sections of the piece. Highlighting a figure like this whenever it returns in any section reflects on the past. It ties the piece together by making each section sound familiar, regardless of how different it is. It has many functions for a listener: the freedom to explore while still feeling grounded, connecting each section with something familiar, and the awareness of the effects of a piece as a whole as opposed to many different sections of cacophony. This practice is seen in every movement of *In the Woods*.

Example 8: Takemitsu, “Wainscot Pond,” mm. 12-13

in Tempo
poco
pp
mf
poco

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Example 9: Takemitsu, “Wainscot Pond,” mm. 14-15

poco rall.
(pp)
p

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Example 9 shows the wind motive fading into bar 15 with a re-spelled C# diminished seventh in third inversion and a G# diminished triad. This chord succession sounds impressionistic with the durations elongated in the $\frac{3}{4}$ time signature by dotted quarters slowing the pulse with a rallentando, and an implied harmonic resolution that is created by the dynamic markings. This passage should be fingered in the seventh position with the Ab3 in measure 14 on the second string with the fourth finger, second finger on F3 on the fifth string, the Eb3 on the third string with the third finger, then slide

down one fret to play G3 and D3 with the same fingers moving the second finger to B2 on the sixth string. This fingering sets the chords up perfectly in measure 15 using a barre on the sixth fret with the first finger while the second finger stays on B2 on the sixth string. The final chord in measure fifteen is easily played by shifting the second finger down to G#2 on the sixth string.

Example 10 consists of a succession of chords that are being used as a type of bridge linking the A section to the transitional material. The four chords are all half diminished seventh chords or minor 7 flat 5 chords (m7b5) in jazz terminology. These chords are not connected through common harmonic progressions; their function is outlined by the dynamic markings. The chords should all be played with same left hand shape using finger one on the fifth string F3, finger three on the fourth string B3, finger two on the third string Eb4, and the fourth finger on the second string Ab4. Using this fingering will also maintain a consistent tone color.

Example 10: Takemitsu, “Wainscot Pond,” m. 16



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Example 11: Takemitsu, “Wainscot Pond,” mm. 17-20

The musical score for Example 11 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The score begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. There are two instances of *l.v.* (lento vivace) markings. A fermata is placed over the final measure, with the instruction *rit. poco sul pont.* (ritardando poco sul ponticello) above it. Below the fermata, there are three numbered circles (2, 3, 4) with the instruction *poco mf* (poco mezzo-forte) next to them.

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Example 11 begins with a G dominant seventh in second inversion creating more stability than the previous section. It is elongated with the addition of the connective motive C#5 - G#4 – B4, all played as harmonics embellishing the stable G dominant chord. The Fs in measures 19 and 20 are played with different tone colors--a very bright and thin ponticello (p.c.) forte, followed by a position ordinary (p.o.)--that has a warm round sound as a way to take the listener by surprise. This creates a tension/resolution function with tone color: tension (brightness of sound) then resolution (darkness of sound).

Transition 1 begins at measure 21 with the 4/4 time signature shown in Example 12. The first measure functions as an anacrusis to the second. It begins with an F#2 on the sixth string and follows what appears to be the outline of a F# dominant seventh chord with a C4 leading tone and then a F4 leading tone resolving up by half step. The chord is resolved in the next measure primarily by the B2 in the bass. However, the wind motive is quickly resumed with the Db major chord in second inversion entering in measure 24, where it is used to close this section of the transition on a G major chord. The fermata is labeled shorter in order to keep the flow of the piece moving forward and to inform the performer that the practice of Ma should be conservative here.

Example 12: Takemitsu, “Wainscot Pond,” mm. 17-26

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In measures 27–28 of Example 12 the same motive is used but now up a minor third. The motive is placed in a higher range, creating an increase in intensity, and at the downbeat of measure 28 Takemitsu marks it with a *forte* to further suggest this.

However, from measures 29 -30 he uses a repeated dotted-eighth chord succession comprised of a Db major chord with B in the bass (Db/B) – G major chord in second inversion – Db major in second inversion – G major chord in root position. This chord succession is cycled for two measures and then moves into another progression marked by a change in rhythm.

Measures 31 – 32 is the same chord progression placed an octave higher. However, in this situation Takemitsu marks the cycle with a *p* that decrescendos to a respelled Db major chord in second inversion with an added 6. The *p* marking along with a jump in octave increases the intensity not by using more volume but by using less volume. It is like an intense whisper.

Measures 33–35 is previously-used material, employed here to close the A section. This repetition of material is more reflective rather than literal. The rhythm is

the same and the necessity to observe “Ma” is marked clearly in measure 36. This pause completes the A section and prepares both performer and listener for the B section.

Example 13: Takemitsu, “Wainscot Pond,” mm. 27-36



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The piece takes a sharp turn to a sonic environment often associated with romantic jazz. In the B section (mm. 37–48) a tempo change from quarter = ca. 108 to quarter = ca. 86 and the marking *rubato* makes it apparent that this section is less strict, should feel more improvised, and is the opposite of what has come before and what will follow. In Example 14, the harmonic progression becomes tonal and moves slower with single chords encompassing entire measures: B minor triad in measure 37, B minor seventh in measure 38, and F# dominant seventh chord in measure 39. The piece has moved into a harmonic world built on tertian harmony (i – i – V7). This progression is repeated until measure 44, where he closes this progression with a descending major 6th from D3 to F3.

Measures 45–48 present the most memorable motive from this piece, which is used in the closing of “Wainscot Pond” and the B section of “Muir Woods”. It is marked with the original tempo of quarter = ca. 108 and with accents and dynamic markings informing the performer as to how this phrase is to be interpreted. The final F2 in

measure 48 is followed by a rest in the downbeat of measure 49 marking a clear point to observe Ma. This is also the end of the B section.

Example 14: Takemitsu, “Wainscot Pond,” mm. 37-48 (B section)

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Example 15: Takemitsu, “Wainscot Pond,” mm. 84-87 Coda

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The A section is repeated at measure 64 with a coda added at measure 84. The two measures before measure 64 act as a bridge from the transition material, introducing the wind motive with the rhythm elongated as if the wind is beginning to blow again before the motive takes off in measure 65. In Example 15 the melodic figures from measures 45 - 48 are used to set up the ending until the final D harmonic is placed to complete the B minor chord that closes the piece.

CHAPTER 4

ANALYSIS OF “ROSEDALE”

“Rosedale”, the second of the three compositions that makes up *In the Woods*, was written for the Japanese guitarist Kiyoshi Shomura. At first “Rosedale” appears to be through-composed, however it can be divided into three sections (ABC) with an introduction and coda. The sections are marked clearly with tempo markings and implied bar lines. The implied bar lines are marked with dotted lines instead of solid lines. “Rosedale” does not have actual bar lines or a time signature, and the opening metronome marking of dotted-quarter = ca. 38 does not exist on most standard metronomes where 40 BPM is the lowest setting. However, if we count the implied bar lines, the piece consists of 19 measures. The first measure is an introduction, followed by the A section, which starts in measure 2 and concludes in measure 6 with a short fermata. The B section includes measures 8-12, with the C section spanning measures 14-18. The coda begins at measure 19 and ends with the only true bar line in the composition. In the entire piece the only fingerings given are for some of the harmonics where string numbers are indicated; but not every harmonic has a fingering provided, and notes played without a harmonic do not have fingerings specified. However, the fingerings must be determined by the performer and careful consideration of note durations and tone color must be given priority over fingerings that are easier to play. The more difficult fingerings may seem impossible at first, but with diligent practice and preparation they become possible.

The introduction, which constitutes measure 1, is in two parts. The first part, shown in Example 16, is framed by rests. With an eighth rest on the downbeat, the opening of the piece feels like an anacrusis. This is a perfect example of “Ma” with a rest at the opening of the phrase implying the birth of sound out of nothing, and then a return to nothing with the rests marked at the end of the phrase. In addition, the dynamic range moving from piano to forte and back to piano, further illustrates the birth and the dying away of the sound.

Example 16: Takemitsu, “Rosedale,” m. 1

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The majority of this phrase is derived from a 9-note scale that resembles the octatonic scale in Messiaen’s limited transposition Mode II with one extra note, which cause a series of three half steps in the scale (F#, G, A, Bb, C, C#, D#, E, F). The step pattern created is, HWHWHWHH.

The F#3 must be fingered on the fourth string in order to set up both the G3 that must ring and the C#3 on the fifth string fingered with one and F3 on the second string fingered with three. The performer must follow the dynamic markings and resist the common tendency to decrescendo with a minor second moving up, often seen as a resolving leading tone. However, in Takemitsu’s music these rules of functional tonal music do not apply unless indicated. He further illustrates that point by marking each phrase with the appropriate dynamic and articulation markings. The first chord created is a C# minor sus4 that is followed by a D# half-diminished seventh chord, which then crescendos to a C dominant seventh chord in third inversion. After that, decrescendos to a C# minor seventh sus#4, and the phrase is then concluded by an E harmonic played on the fifth string at the 19th fret with the right hand. This chord succession sounds like a jazz chord melody phrase with the top note singing and the lower chords accompanying. The dynamic markings supply the direction of the phrase since the chords themselves have no harmonic connection. In addition, the dynamic range moving from piano to forte and back to piano, further illustrates the birth and the dying away of sound, with the practice of “Ma.”.

In Example 17, the dotted bar line that indicates the ending of measure 1 and the beginning of measure 2 marks the end of the Introduction and the beginning of the A section. The introduction ends with the arpeggiation of three chords, introducing a motive that will recur through out the work. The chord progression is derived from the same octatonic scale with two half steps added with the progression maintaining the same atmosphere as Example 16 with the first chord outlining an F# diminished sus4 and the second a respelled Gb major seventh sus. #4. The last chord comes out of the decay of the previous chord; the harmonics have longer durations, therefore more time must be given between them with dotted quarters completing a D major seventh chord add 10 under a fermata. This concludes the introduction and sets the atmosphere and harmonic vocabulary for the remainder of the work.

Example 17: Takemitsu, “Rosedale,” mm. 1 -2

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The A section begins with rests, which separate it from the introduction. Also, the marking *in Tempo* makes reference to the first tempo of the movement, and aids in clearly defining the new section. The opening to the A section begins with a pedal C4 followed by an F augmented triad in first inversion that is really a suspension to the C

half-diminished seventh chord. The suspension is created through registral placement and dynamic markings. The lone C4 is played again followed by an F# diminished ninth chord in first inversion followed by an F# half-diminished seventh chord. The named chords are identified to further display the use of chords for timbre and tone color effect over harmonic function. Emerging from the decay of the chord is an F# half diminished add 9 chord outlined by harmonics with a fermata over the last G#4 harmonic in Example 17. This repetition of arpeggiated chords and rising harmonics from the A section are used in measures three and four with slight variations

In measure 5, shown in Example 18, Takemitsu highlights the phrase by using the three broken chords with a crescendo from piano to forte under a poco accelerando that moves into an impressionistic chord progression with the chords having no harmonic relation to one another. The series of chords range from major sevenths, augmented sevenths, half diminished sevenths, and some non-standard seventh chords. The last chord feels like a resolution even though it is a D# half-diminished chord. The chord functions are determined more by dynamics and marked accents instead of harmonic function, giving dynamic levels and inflection priority over chord roles.

Example 18: Takemitsu, “Rosedale,” m. 5



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Measure 6, shown in Example 19, is a repetition of measures 3 and 4 with slight variation. The interesting element in measure 6 is the square fermata at the end. This marking tells the performer to take a short fermata and not to sustain the chord for too

long. If the dynamic markings are followed this will be very easy due to the natural fast decay of sound on the guitar.

Example 19: Takemitsu, “Rosedale,” m. 6



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In Example 20, measure 7 there is transitional material that reappears in measures 13 and 19. However, only the first half of each bar is literally repeated; each repetition has its own concluding half. The chords, an F major triad in second inversion and a D# half diminished seventh chord in first inversion with a suspended F natural, are triadic and represent a sense of rest or a breath of fresh air from a more familiar sonic atmosphere. The second half of measure 7 starts with an intervallic stack of a tritone and a perfect fourth moving to a D# half diminished seventh and then a F augmented triad with C in the bass to a F# half diminished ninth. The phrase is then completed moving through a D# half diminished seventh, a re-spelled D# diminished seventh in third inversion, and resolving to an F major triad in first inversion. The phrase ends on the same chord as it began in the first half of measure seven. The first two chords should be played in first position while the last two should be played in the second and third positions of the guitar in order to create a darker sound with closed strings instead of open.

Example 20: Takemitsu, “Rosedale,” m. 7



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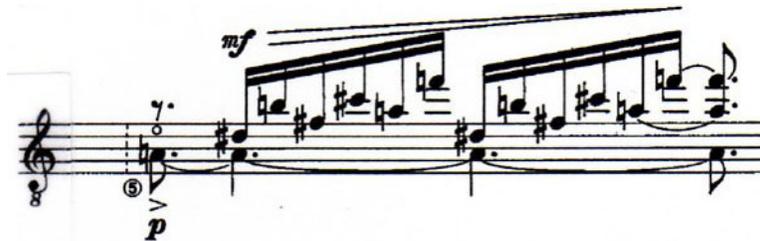
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The B section begins in the first half of measure 8 as seen in Example 21 with an accented A4 harmonic played *piano* followed by a repeated pattern of intervals of a m6, P5, and m6; these form a whole tone collection (A, B, C#, D#, and F) without G..

Example 21: Takemitsu, “Rosedale,” m. 8



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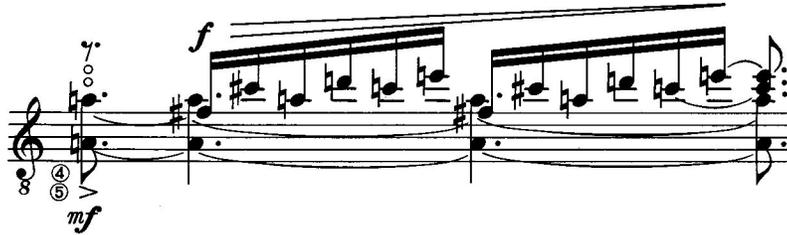
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In the second half of the measure in Example 22, accented harmonics an octave apart (A3 and A4) are followed by a repeated pattern of intervals similar to that found in the first half of measure 8. However, this cycle of intervals begins higher, on F#4 instead of a D#4 and the highest note in the second one is an E5 instead of an F5. The smaller range and the addition of notes C5, D5, E5, and F#5, along with the *forte* dynamic marking make this part of the phrase sound more intense. The intervals are smaller--outlining a perfect fifth, perfect fourth, and major third--creating more tension,

as opposed to the first half where the intervals are a minor sixth, perfect fifth, and then a minor sixth.

Example 22: Takemitsu, “Rosedale,” m. 8



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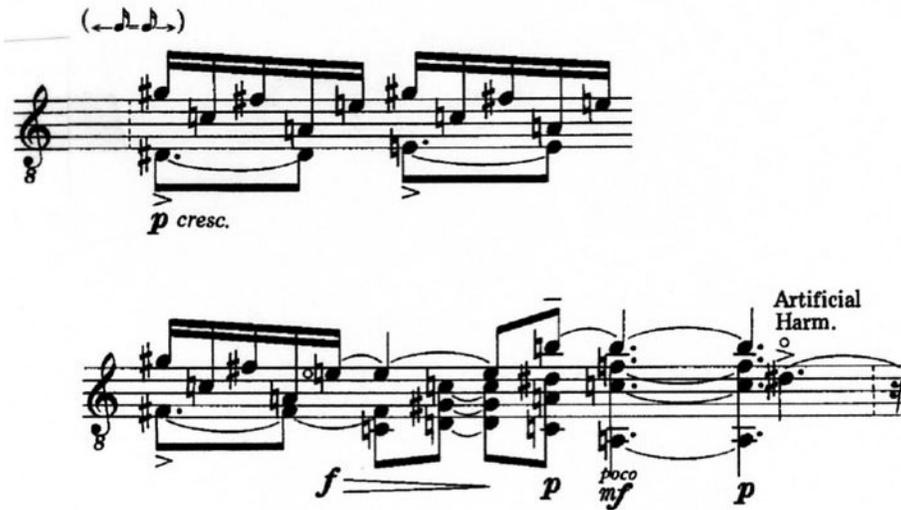
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In Example 23, measure 9 has a repeating pattern in the upper voice that outlines an F# diminished 9th chord (G#, C, F#, A, and E) when restacked in thirds (F#, A, C, E, and G#). This chord is repeated three times; each time the bass line moves up stepwise (D#, E, and F#) traversing a minor third. This phrase should be played in the first position of the guitar with the fourth finger stretching out to the G#4 on the first string at the fourth fret. The bass line should be continued on the fourth string with 1 on D#3, 2 on E3, and 3 on F#3. Trying to play this passage in the upper position would result in a warmer sound but would not allow the notes to blend and ring for their full durations. The second half of measure 9 concludes with a series of impressionistic chords resolving to a single D#4 harmonic played on the fifth string.

Example 23: Takemitsu, “Rosedale,” m. 9



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In Example 24, measure 10 provides an example of recycling small motives of previously-used material. However, this time Takemitsu concludes the phrase with an F# half diminished ninth chord in the second half instead of using rising harmonics.

Example 24: Takemitsu, “Rosedale,” m. 10



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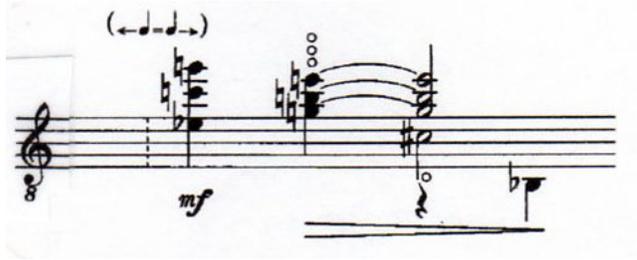
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As shown in Example 25, measure 11 sounds atonal due to the inversions and registral placements of the chords yet with a closer look, the chord progression is actually

very simple and not as foreign as most listeners would think. It consists of a C minor triad in first inversion, an E minor triad in first inversion, a C# half diminished seventh, and then a C# half diminished seventh with a B flat in the bass.

Example 25: Takemitsu, “Rosedale,” m. 11



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Example 26, measure 12 has an impressionistic chord progression consisting of half diminished seventh chords and altered chords that set up the transition material. They have no tonal center and are connected by dynamic shaping. Then in measure 14 the B section begins with a variation of previously used material from measure 2.

Example 26: Takemitsu, “Rosedale,” m. 12



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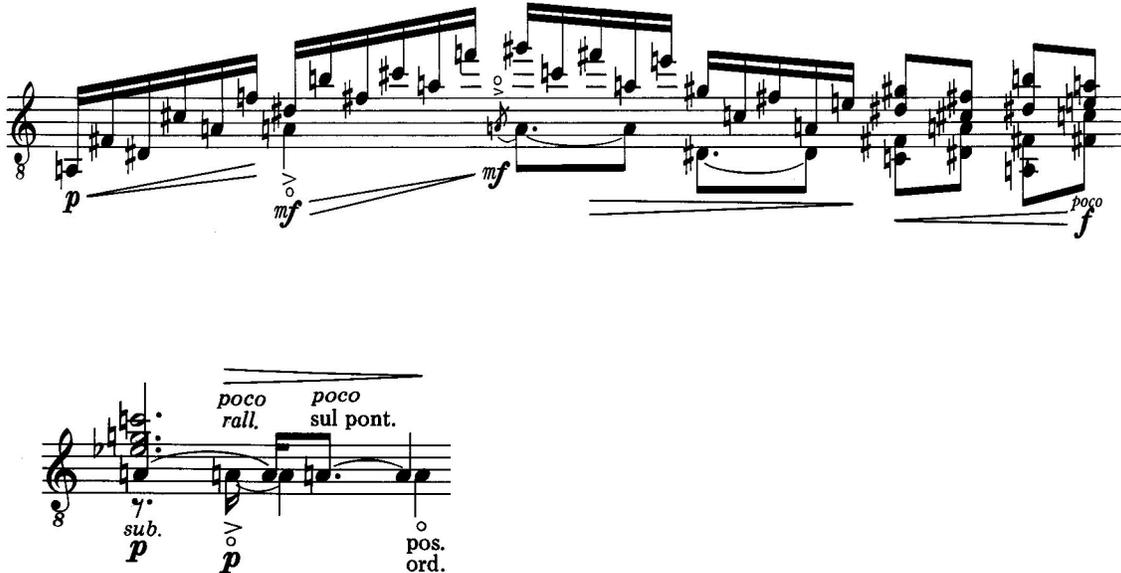
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In measure 15, Example 27, previously-used materials from measures 8 and 9 are combined to create a longer phrase. The first two groups of sixteenth-notes in measure 15 are ascending intervals of fifths, sixths, and sevenths. At the top of the phrase, the pattern from measure 9 is played up an octave and then down an octave in the following group of sixteenths. After this cycle Takemitsu arrives at a series of chords. The first

two are taken from the second half of measure 7. The next chord is a B dominant seventh in third inversion followed by an F# half diminished seventh with the completion of the measure landing on an A half diminished seventh followed by an A4 plucked in position ordinary, an A4 plucked in position ponticello, and finally an A4 harmonic played in position ordinary.

Example 27: Takemitsu, “Rosedale,” m. 15



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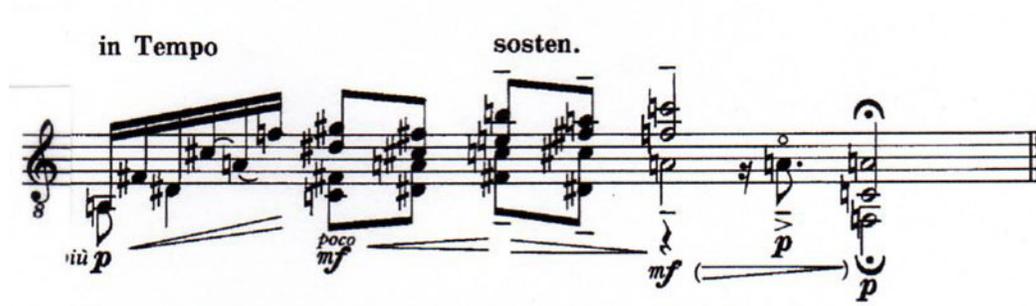
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Measure 16 is a variation on the same motives used in measures 8, 9, and 15. At the end Takemitsu cycles through a series of previously-used chords. In measure 17 and 18 he makes his way through varied material based on measures 2, 8, and the second half of 6.

At measure 19, Example 28, the transition material from measures 7 and 13 are used with a slight variation on the second half of each phrase. In the second half of measure 19 the coda is marked *in Tempo*, what follows is previously used material. The movement ends with a lone A4 harmonic blending into an F major triad in first position

with fermatas on both sides of the staff and the only true bar line of this movement marking the end.

Example 28: Takemitsu, “Rosedale,” m. 19



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CHAPTER 5

ANALYSIS OF “MUIR WOODS”

“Muir Woods,” the third and final movement of *In the Woods*, was written for the British guitarist Julian Bream. The form of “Muir Woods” is tripartite (ABC) with a coda consisting of previously used material with slight variations. The sections are divided clearly by tempo markings: the A section, marked half note = ca. 25 (quarter note = ca. 50), includes measures 1-31; the B section, marked quarter note = ca. 69, is measures 32 - 67; the C section, marked quarter note = ca. 76, spans measures 68 - 94; and the coda consists of measures 95–99.

In the opening five measures Takemitsu establishes an atmosphere which sounds very open and hollow by using wide intervals with harmonics on each note adding to the intensity. For example, the movement begins with a perfect fourth between A3 and D4 on the fifth and fourth string of the guitar, plucked at the twelfth fret to create harmonics shown in Example 29. This open fourth is followed by A4, C#4, and F#4 played on the fourth, fifth, and second strings, which complete a D major seventh chord in second inversion. The abbreviation *l.v.*, seen next to every note or group of notes in the first five measures, stands for let vibrate, an effect which allows the notes to all blend together similar to a sustain pedal on a piano. In measure 2 the notes C4 and G#4 are played on the fifth and sixth strings as harmonics concluding the motivic idea and revealing the two notes needed to complete a five-note collection (F#, G#, A, C, and C#). Measures 3 and 6 are both full measures of rests; they insure that the correct amount of space is given to acknowledge the practice of “Ma.”

Example 29: Takemitsu, “Muir Woods,” mm. 1-5

$\text{♩} = \text{ca. } 25 \text{ (} \text{♩} = \text{ca. } 50 \text{)}$

The musical notation shows a single staff in 2/4 time. The first measure contains a perfect fourth (A3 and D4) at the twelfth fret, followed by A4, C#4, and F#4. The second measure features harmonics on the fifth and sixth strings (C4 and G#4). Measures 3 and 6 are full rests. The notation includes dynamic markings (p, mf) and 'l.v.' (let vibrate) instructions.

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In Example 30, measure 7 starts with an eighth rest designed to start the figure off the beat with an upbeat feeling and quickly begins with a G#2 on the sixth string and accelerates through part of an octatonic scale (F, F#, G#, A, C, D#, missing B and D) outlining a F diminished triad and a D# diminished seventh played in first position. The guitarist's left hand must leap to the same chord in third inversion in the fifteenth position. In order to make this shift, the guitarist should group the third and fourth finger together on the first and second string with the first finger placed on the fifth string and only look at the fifteenth position while moving the hand up. If the performer watched the left hand the whole time he/she will more than likely miss by one or two frets. The marking *rit.* is placed over the chord to signify a short fermata.

Example 30: Takemitsu, "Muir Woods," mm. 6-7

The musical notation shows two measures. Measure 6 starts with a treble clef and a common time signature. The treble staff has a whole rest, and the bass staff has an eighth rest. The bass staff then plays an octatonic scale: F, F#, G#, A, C, D#. Above the staff, 'poco accel.' is written. A bracket above the staff indicates a 6:4 time signature change. Measure 7 features a complex chord structure with a treble staff containing a half note G#2 and a bass staff containing a half note G#2. The chord is marked 'poco f' and 'rit.' above it.

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The first seven measures display a wider array in dynamics and range in register than any similar span of music in the other movements. The dynamic swell in measure 7 is an example of the music gaining momentum and power, which is released on the forte, accented D# diminished seventh chord. However, the placement of the ritardando signifies a release of this momentum and provides a brief moment to regain control in order to set up the next phrase.

Measures 8-10 in Example 31 reset a melancholy mood with a low F2 on the sixth string followed by a perfect fifth up to a C3 and octave up to a C4 moving towards a G# diminished add 11 in first inversion. The phrase resolves with the aid of dynamic markings with the F5 played up three octaves using an artificial harmonic at the thirteenth fret. The harmonic on the F5 in measure 9 is created by the first finger of the left hand pushing down the first fret on the first string while the right hand *i* (index) finger is placed over the thirteenth fret and either *p* (thumb), *m* (middle finger), or *a* (ring finger) pluck the harmonic.

Example 31: Takemitsu, “Muir Woods,” mm. 8-10



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Measure 11 begins a four-measure phrase that sounds more like an excerpt from a jazz piece. However, in the case of Takemitsu this is a natural occurrence. As seen in Example 32, measure 11 starts with a G # diminished seventh add 11 moving to a Db major chord in second inversion similar to the one used in measure 4 of “Wainscot Pond”. In measure 12 the chord is really a D# half diminished seventh chord with a suspended F4 that is resolved to C#4 on beat 2. In measure 13 the melody is clearly present in the top voice supported by a chord progression Db major-D# half diminished seventh-D major-Ab major sus. 4-Db major in second inversion. This progression is the most tonal and functional seen thus far. The next four measures are variations on previous material with the addition of another staff at measure 17 enabling the performer to see the voices more clearly spaced out instead of compressed on one staff.

Example 32: Takemitsu, “Muir Woods,” mm. 11- 14

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Measures 19 and 20 in Example 33 serve as an anacrusis to measure 21. In measure 19 the chords are an Eb9 in second inversion and an A7 chord in first inversion. Both chords have a dominant function, resulting in a feeling of suspense that leads to the spacing of a six-note collection (D#, E, F#, G#, A, and C). This cycle of intervals lead to the next series of chord progressions in measures 21-26. The fingering for this passage should be played with the third finger on G#2, fourth finger on F#3, open A2, first finger on C4 second string, fourth finger on F#3 on the fourth string, open E4, first finger on C4 on the fifth string, third finger on the Eb4 on the second string, second finger on F#3 on the fourth string, first finger on the Ab4 on the first string, second finger on the C4 on the third string, and the fourth finger on the C5 on the first string. This fingering allows each note to ring its full duration.

Example 33: Takemitsu, “Muir Woods,” mm. 19-20

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In measure 21, a pedal C4 is repeated for the entire measure with the chords C half diminished seventh and D dominant seventh chord in third inversion coming in above the pedal, as shown in Example 34. This progression presents the first steady pulse in “Muir Woods” creating a moment of strong rhythmic direction. In measure 22 the pulse is still very steady, even with the three against two feel. The chord progression continues with a G# half diminished seventh moving to a respelled Ab dominant seventh then to an F dominant seventh chord in third inversion continuing an impressionistic inflection with each chord having no relation to the other except for the dynamic markings creating their direction. In measure 23 the progression arrives at a B half diminished seventh chord (Bm7b5) which is used as a type of dominant chord in a dominant-tonic relationship to the E major triad in measure 24. With a pedal B2 continued from measure 23, the chord progression is linked by the common tone B with it in the root of the Bm7b5 and the fifth in the E major triad.

Example 34: Takemitsu, “Muir Woods,” mm. 21-26

The musical score for Example 34, Takemitsu's "Muir Woods" measures 21-26, is presented in a two-staff format. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 2/4. The score begins with the tempo marking "poco più mosso" and a metronome marking of "♩ = ca. 60". The music features a steady pulse with a complex harmonic structure. The chords progress from C half diminished seventh to D dominant seventh, then to G# half diminished seventh, Ab dominant seventh, F dominant seventh, and finally B half diminished seventh (Bm7b5). The score includes dynamic markings such as *p*, *mf*, *p*, *mf*, *p*, and *pp*. Performance instructions include "poco più mosso", "ten.", and "poco rit.". The score also features a 3:2 ratio marking and a "poco" marking at the end.

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In Example 35, measure 27 outlines an A minor seventh chord, a B minor seventh, and a re-spelled Ab dominant seventh. The respelling of the chords makes it easier for the guitarist to understand the chords through chord shapes on the guitar. The chords function in relation to dynamic markings, not harmonic function, a recurring characteristic of Takemitsu's works.

Example 35: Takemitsu, "Muir Woods," mm. 27-31

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The B section begins in measure 32 with a combination of harmonics and plucked notes consisting of a five-note collection, C# - D - D# - E - A. The first time the motive is played in measure 32 it is held over to beat two. The D3 is present through sympathetic vibrations of the other strings played. After a repeat in measure 33 this variation creates a re-spelled A half diminished seventh chord. The chords that follow are non-functional, comprised of diminished, half-diminished, and augmented chords until measure 39.

Example 36: Takemitsu, “Muir Woods,” mm. 32 - 37

The musical score for Example 36, measures 32-37, is written for piano. It begins with the tempo marking *poco più mosso* and a quarter note equal to approximately 69 beats per minute. The key signature has one sharp (F#). The score is in 6/4 time, with a 3/2 time signature indicated above the first measure. The music features a complex texture with multiple voices. Dynamics include *mf*, *p*, *più p*, and *cresc.*. Performance instructions include *poco accel.* and *p* with an accent (>). The score includes various musical notations such as slurs, ties, and dynamic hairpins.

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In Example 37, measures 40 – 43 display a two measure phrase followed by an echo. The motive consists of a D# diminished ninth chord changing to F# diminished triad in first inversion. The echo effect and placement of the chord change on the up beat of 3 creates an environment that sounds meterless.

Example 37: Takemitsu, “Muir Woods,” mm. 40-43

The musical score for Example 37, measures 40-43, is written for piano. It begins with the tempo marking *in Tempo* and a quarter note equal to approximately 69 beats per minute. The key signature has one sharp (F#). The score is in 6/4 time. The music features a complex texture with multiple voices. Dynamics include *p* and *più p*. Performance instructions include *as echo* and *poco*. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

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At the end of measure 43, a breath mark is indicated, with the dynamic marking as before. It is apparent that this is a place to observe the Japanese aesthetic “Ma.” This

sets up the next 4 measures in Example 39 showing the subito *forte* in measure 44 and the similarities between measures 32-33 and 44-45.

Example 38: Takemitsu, “Muir Woods,” mm. 44-47



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Measures 48–57 are variations on a motive from the first movement, “Wainscot Pond”, in Example 39 the motive is introduced in its original form and from there it is played in various registers of the guitar until measure 57. This motive links the first and last movement by repetition.

Example 39: Takemitsu, “Muir Woods,” mm. 48-49



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The B section ends with numerous impressionistic sounding chords with no tonal stability and direction dictated by articulation and dynamic markings cycling through changes with a brief reprise of the A section in measure 60, Example 40. Takemitsu also

brings back the jazz progression, slightly varied, from measure 13. Measure 64 in Example 41 is a repetition of measure 17 leading into the final cadence before the C section.

Example 40: Takemitsu, “Muir Woods,” m. 60



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Example 41: Takemitsu, “Muir Woods,” mm. 64-67



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The C section is the most contrasting segment of all three pieces that make up *In the Woods* with smooth running arpeggios and articulation markings invoking late romanticism. The steady stream of sixteenth notes makes the guitar sound like a harp or a piano. Also, these specific arpeggios are not guitaristic by any means. When playing a repeated arpeggio that goes up and returns down the pattern on the guitar that is easiest is

the *p i m a m i* pattern. However, the grouping of the notes requires a few different patterns. In Example 42, measures 68 and 69, the easiest pattern for my right hand is *p p i m a m i m* in order to play this passage fluently. This fingering allows the ascending portion of the D major seventh in first inversion to end on the A finger and begin the descending portion with a common string crossing exercise walking *m* and *i* down to set up *p* on the sixth string.

Example 42: Takemitsu, “Muir Woods,” mm. 68-69



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In Example 43, measures 70-71 will have different right hand patterns in order to keep it more fluid. In measure 70 the G# half diminished seventh can be fingered *p i m a m i m i* in the right hand with the correct fingering in the left hand. Using the first finger of the left hand on the G#2, third finger on the D3, second finger on the F#3, open B3, and then the fourth finger on the C#3 should set up the left and right hand accurately. After playing the last open D3 in measure 70 the performer should shift the left hand to the first position and place the second finger on the B natural and the same arpeggio pattern from measure 68 should be used in the right hand, *p p i m a m i m*, remembering to use the third finger in the left hand on the C#3 and slide up to the D3 in order to set up the descending pattern.

Example 43: Takemitsu, “Muir Woods,” mm. 70-71



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Measures 72 and 73 are literal repetitions of measures 68 and 69; they should be played with the same fingerings in both the left and right hand. In Example 44, measures 74-75, the pattern is changed and new material is presented. A respelled D-flat major triad in second inversion is arpeggiated up through the open second and first strings. Then a D minor triad is used as an anacrusis to a series of falling broken chords outlining a respelled C# dominant seventh – B dominant seventh – and F# half diminished seventh.

Example 44: Takemitsu, “Muir Woods,” mm. 74-75



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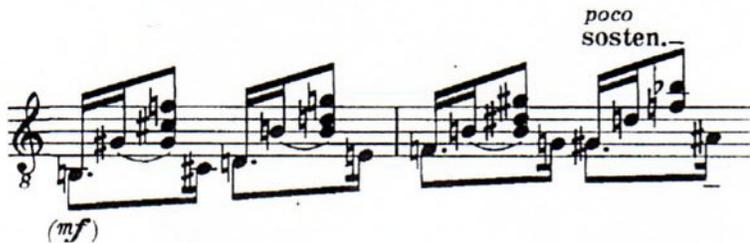
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Measures 76–78 are a continuation of the descending chords until the close of this idea at measure 78, where the string numbers are provided in the score in order to specify how the phrase is to be fingered in order to allow the notes to ring their full duration. Measures 79 and 80 are a repetition of measures 68 and 69. Measure 81 is a variation on measure 74, which has an ascending arpeggio; this time the arpeggio is played descending. In measures 83-84, shown in Example 45, the bass line walks up the

octatonic scale (B, C#, D, E, F, G, G#, A#, and then B in the bass of the chord in measure 85) while accompanying chords sound on top. In order to bring out the octatonic scale in the bass, the guitarist should use a faster stroke with *p* which would pop the notes out without overplaying them with more tension. The performer should barre the first fret playing the B2 with the second finger and the C#4 with the third finger allowing the fourth finger to play C#3. Afterwards play the open D while moving the fourth finger to B3 on the third string adding the second finger to D4 on the second string and the third finger on G4 on the first string. This lines the first finger up to play the E3 on the fourth string. In measure 84 the first finger plays F3 on the fourth string with the second finger on B3 on the third string, third finger on D4, and fourth finger on G#4. Then the G3 should be played open allowing a fluid shift to sixth position placing a barre on the sixth fret across the first four strings and then playing the A#3 on the fourth string with the first finger.

Example 45: Takemitsu, “Muir Woods,” mm. 83-84



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Measure 85 is a series of impressionistic chords leading into measures 87-89 which is a repetition of measures 20-22. When Takemitsu starts to repeat material from the beginning of the movement it is a sign that we are getting close to the end. In measure 90, the succession of impressionistic style chords lead into a repetition of measures 10-14 in measures 91 – 95. The coda begins in measure 95, example 46 on a Db major triad in second inversion, which also ends the C section.

Example 46: Takemitsu, “Muir Woods,” mm. 95-99

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As is evident in Example 46, the coda looks and sounds very similar to the opening measures of “Muir Woods”. The chords alternate between G major triads and Db major triads, triads with roots a tritone apart, with open E and B along with harmonics G# and C# in the upper staff. This moment illustrates the foundation created by the triads for the open strings and harmonics to soar above. In measure 99 they meet under a fermata and fade away; the guitarist should pause here, in order to allow the audience to experience the final moment of “Ma.”

CONCLUSION

In conclusion, this treatise can be used as a supplement in assisting guitarists and listeners in discovering the many elements that make up Toru Takemitsu's *In the Woods*. These essentials include compositional practices of Eastern and Western music and the blending of the two, the outlining of form, and the realization of chord qualities. All of the above mentioned characteristics can also be used to aid the listener and guitarist in understanding and experiencing all of Takemitsu's guitar works. I have presented one performer's understanding of these pieces and how I apply that understanding when I perform them. I encourage others to come to their own conclusions about Takemitsu's guitar works and I look forward to reading many more studies on his music.

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BIOGRAPHICAL SKETCH

Matthew Dunlap began playing the guitar at the age of ten. He has received awards from the Georgia Music Teacher's Association such as the Award of Excellence, Outstanding Performer, and Convention Recitalist. His awards and scholarships for guitar performance include: 1st prize in the graduate division of the 2000 Atlanta Music Club Scholarship, a Peabody Merit Scholarship in 2000, 1st prize in the 2003 Florida MTNA Wurlitzer Collegiate Artist Competition, a Top Prize at the 2003 Columbus Guitar Symposium, and the Manuel Velazquez scholarship from the 2004 Stetson International Guitar Festival. In October of 2004 he received the Promising Artist of the 21st Century Award from Florida State University. Mr. Dunlap has performed concerts in Italy, Costa Rica, and numerous venues in the US.

Mr. Dunlap completed his BM in guitar performance at Kennesaw State University in 2000, MM in guitar performance at the Peabody Institute in Baltimore in 2002, and he is currently completing a DM in guitar performance at Florida State University where he was a Teaching Assistant to Professor Bruce Holzman. During the summers of 2004 and 2005 he studied at the Accademia Musicale Chigiana with world renowned guitar pedagogue Oscar Ghiglia.

Mr. Dunlap has been on the faculty of Andrew College and Florida State University. His duties have included teaching guitar ensemble, guitar literature, and applied lessons. He currently resides in Montgomery, AL where he teaches classical guitar at the Carver Elementary Arts Magnet School and Troy State University.