

*For Away* as a Turning Point in the Work of Toru Takemitsu: The Way of Constructions of the Sound and the Background of the Composing Process

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This paper examines the piano solo work *For Away* composed by the Japanese composer Toru Takemitsu in 1973. Timothy Koozin, in his 1988 dissertation, attempts to clarify the structural coherence of this piece by using the set theory. In it he emphasizes the exclusive importance of two interval classes, (01) and (06), in providing structural continuity for the entire composition. In Section 1 of this paper, I argue against such a view by placing an emphasis, instead, on the triadic readings of several chords used in this composition, thereby offering an alternative approach for the analysis of this piece, based on the harmonic vocabulary of older music. The following section focuses on the construction of sonorities and indicates that there are two cases to be considered: the case where (01) and (06) are being emphasized, and the case where they sound as a part of the derivatives of the triadic sonorities. In Section 3, I shift my focus to the examination of the creative environment surrounding *For Away* and of Takemitsu's essay on his travel to Bali. The composer had traveled to Bali just before he composed this piece, and there he was deeply impressed by the gamelan, the traditional ensemble music of Bali. Takemitsu found in the gamelan the beauty of scale-based improvisation. Takemitsu was also affected by the way in which the music manifested itself as though emerging from the relation between the self and the others. Takemitsu found a conceptual equivalence of the "scale" and "relation" through that experience. I then pointed out that the octatonic scale occupies a privileged position in *For Away*, which enabled Takemitsu to express, musically, a correlation between different musical cultures. Thus, the close ties between Takemitsu's creative vision and his composition are to be clearly presented.