Stockhausen and traditional Japanese music

Ivan Chiarelli
ivan@ivanchiarelli.com

ABSTRACT: This article observes the influence of Eastern and Japanese musical thought on Karlheinz Stockhausen's oeuvre, with special attention to the concept and the nature of time as manifest on their effect on timbre. Subdividing the work of the German composer in two phases articulated by the influence of Japanese music in compositions written between 1966 and 1977, which present theoretical, aesthetic, and material elements from the traditional Nipponic culture.
KEYWORDS: Karlheinz Stockhausen. Traditional Japanese Music. Time. Timbre.

Karlheinz Stockhausen (August 22, 1928 – December 5, 2007) is recognized as one of the great composers of the 20th century. His sizeable production (370 independent works **[1]**) is based on a constant re-evaluation and deepening of his own theories regarding musical time and the compositional process, revealing a continuous line of research connecting his early works in the 1950s to his last pieces, written in the first decade of the 21st century.

Flo Menezes (2006: p. 269-271) subdivides the German composer's oeuvre in three phases: the first (1950-1960) comprising works with integral serialism and the first electronic music pieces; the second (1960-1970), in which the composer looks at intuitive music (or "process plan", as Stockhausen referred to it); and the third (1970-2007), guided by a return to melody through formula-composition. However, if we adopt a look informed by Ivanka Stoïanova's "luminous metaphor" (2004), we may subdivide the German composer's work in two phases organized by distinct characteristics. Starting in 1950, the first phase is characterized by the search for a theoretical-compositional synthesis that would enable him to create music where the same set of parameters would organize it's acoustic and formal components. Beginning in 1977 and lasting until his death, the second phase is conducted by the application of his technique *super-formula composition*.

Furthermore, the first phase – guided by the binomial *control v. freedom* as a compositional principle – can also be subdivided into two stages: in the first, ranging from 1950 to 1966, one finds from works based on integral serialism to open-form compositions. The second stage of the first phase, on the other hand, is characterized by the influence of Eastern (and particularly Japanese) thought. In January 1966, Stockhausen travels to Tokyo

for the first time, to fulfill a commission from the public broadcasting company NHK. From here will extend an influence that would lead to a transition from the techniques thus-far employed by Stockhausen – *points, groups,* and *moments* – to *formulas*, and eventually to *super-formulas*. This stage would extend until 1977, the year in which he would conceive the structural and compositional layout underlying his massive operatic cycle *LICHT*, which in turn would give way to the second compositional phase characterized by the creation of *super-formula* works and the generation of large sets of autonomous works organized in groups dedicated to natural time-cycles: *LICHT* (1977-2003), on the days of the week; and *KLANG* (2004-2007), on the hours of the day.

This article observes the influence of Nipponic thought on the German composer, with special attention to time (both chronological and musical) and its nature, as well as the its role in Stockhausen's musical-timbristic conceptions. Such influence is analysed based on elements presented in the works *TELEMUSIK, MANTRA, TRANS, INORI, SIRIUS,* and *DER JAHRESLAUF*.

1. Time and Timbre in Japanese Music

In his article on Japanese aesthetics, Donald Keene (1969) defines four characteristics of *zen* Buddhism **[2]** that strongly influenced Japanese arts:

• *suggestion* – the use of few elements to indicate the whole, as in the case of *haiku* poetry (俳句) and *sumi-e* painting (墨絵);

• *irregularity* – imperfection as beauty's main characteristic, as in *ikebana* (生け花) flower arrangements;

• *simplicity* – using the most economic means to reach the desired goal, as in *chanoyu* (茶の湯, the tea ceremony where utensils and place must not attract more attention than the temporal experience of preparing, serving, and drinking tea); and

• *perishability* – material impermanence as a central element of beauty, as in the appreciation of cherry blossoms.

Such characteristics can also be found in traditional Japanese music, specifically in what regards timbre: the use of *yuri* ornamentation in Buddhist *shōmyō* creates *irregularities* in timbric emission (CHIARELLI, 2014); the *simplicity* behind the small instrumentation of the *gagaku* orchestra, whose compositions present little change in instrumental density

throughout the pieces; *kabuki*-theater music's use of quoting from specific compositions to *suggest* the place and time where the play takes place; and *impermanence* is implicit in the lack of musical climax brought about by a diffuse musical direction where the present is the focus.

> In the essence of our music I think there are things which are perhaps very different from Western music–a sense of time, a sense of space, and a sensitivity to color and tone. But I don't want to say that as Orientals, or as Japanese, we have any particular monopoly on these qualities in music. (Takemitsu, 1989: p. 203-204)

Tōru Takemitsu's words resonate concepts that also concerned Karlheinz Stockhausen: the perception of musical time and space are central themes in his research, intriguing him since early in his career, as evidenced by his article "...wie die Zeit vergeht..." (...how time passes by...), published in 1957 in the musical publication *Die Reihe* (Stockhausen, 1959).

In order to study the influence of traditional Japanese art in Stockhausen's oeuvre and its role in his synthesis of ideas on musical time and timbre, or its materialization in the composer's work, one must better understand Japanese artistic and musical tradition, and the set of concepts upon which it is structured.

François Rose and Jaroslaw Kapuscinski define the paradigmatic difference in music creation between the European and Japanese traditions as being derived from the approach of musical time. While Western tonal culture (produced between the 16th and the first half of the 20th centuries) faces it as a linear movement from past to future – in which the focus is the expectation of a "progressive movement forward or a constant cycle of implications and realizations", whose emphasis in either past or future renders the present in a series of very specific points without any major importance , given their function is to connect that which was to that which will be –, traditional Japanese culture "emphasises the present to the detriment of the past and the future", placing importance to every musical event – an eternal present, in progressive and constant change, without any need to be justified by a climax, and that creates (to the Western ear, at least) a sense of slowness and staticity. Rose and Kapuscinski conclude that the Japanese concept of time (by its very nature circular and focused on the present) creates a dynamic and multi-dimensional mesh.

Western temporal linearity would demand a climax, an apex towards which the musical discourse is directed and which justifies the composition. In traditional Japanese

music, however, the presence of a climax would not enrich the composition. Keene references monk Yoshida Kenkō **[3]**, to whom

> the climax was less interesting than the beginnings and ends, for it left nothing to be imagined. The full moon or the cherry blossoms at their peak do not suggest the crescent or the buds, though the crescent and buds (or the waning moon and the strewn flowers) do suggest the full moon and full flowering. Perfection, like some inviolable sphere, repels the imagination, allowing it no room to penetrate. (Keene, 1969: p. 298-299)

Such change in temporal perspective would alter the listener's focus: instead of the constant change of notes and their relations to each other (central characteristic of European musical thinking), the interest would reside in the quality of the sound produced – hence the emphasis on instrumental timbre and not in melodic or harmonic construction. According to Toshiro Mayuzumi **[4]**,

> In general it can be said the Oriental has a deeper sensitivity to delicate timbres than has the Occidental. In the folk and traditional music of Japan there are innumerable exquisite combinations of timbre which makes it possible to achieve delicate forms of musical expression without the help of other musical elements such as melody, harmony, and counterpoint. (Mayuzumi, 1964: p. 38)

Thus, while up to mid-19th century traditional European music understood timbre as something static (as in the case of the piano which, in spite of all acoustic diversity throughout its range was considered to be a single timbre), Japanese tradition already perceived it as a temporal and shifting phenomenon:

> The sensing of timbre is none other than the perception of the succession of movement within sound. As well as being spatial in nature, this perception is of course temporal in nature. To put it another way timbre arises during the time in which one is listening to the shifting of sound. It is, as symbolized by the word sawari (which has the meaning to touch some object lightly), something indicative of a dynamic state. (Takemitsu, *Apud* Haarhues, 2005: p. 128)

Besides *sawaru* (触る), four other concepts are important when one considers traditional Japanese arts: *ma* (間: "space" or "interval") and its relative *mu* (無: "nonexistence"); *naru* (成る: verb that expresses change, usually translated as "become"); and *jo-ha-kyū* (序破急), formal principle of artistic construction, that implicates action should begin slowly (*jo*), accelerate (*ha*), and end quickly (*kyū*).

2. Time, space, and change as central concepts

2.1 – Ma, mu, naru: interval and nonbeing as focal points

The concepts of *ma* and *mu* are closely related. As mentioned, *ma* refers to the "emptyness" (from the Western point of view) between two events, encompassing concepts both temporal and spatial – characteristics that, for the Japanese, are inseparable and co-dependant.

In arts, *ma* is "the natural distance between two or more things existing in a continuity," or "the natural pause or interval between two or more phenomena occurring continuously." (Haarhues, 2005: p. 134). In music, it is not only about a rest, but about the acoustic potential imbued in the absence of musical action between two musical events. According to Rose and Kapuscinski (2009: p. 2), *ma* governs the sense of rhythm in musical performance – not in a "mathematically calculated interval, but rather a sensory and intuitive one."

The relation between this concept and *mu* can be more clearly noticed in Japanese *zen* garden contemplation: the austerity of elements where great blocks of un-dilapidated rock sit in space on a bed of gravel conduces the mind to contemplate not what is there (the rocks), but the *ma* between them. In this way, *ma* also implicates the space between events deserves just as much attention as the events themselves. "As a consequence, in Japanese concept of time durations have also a dimension of depth." (Rose; Kapuscinski, 2009: p. 2)

Naru may then be understood as the action that unites the two acoustic events to *ma*: if everything in existence is in constant dynamism (or evolution), there is no clear moment of beginning and end. Thus, everything is constantly *becoming* something; in this way, both past and future are incorporated to perception, but not as focal points – if time is something fluid, it cannot be calculated by quantification and mensurement, but only for its movements. "According to it the 'now' is not an unchangeable or recurring moment, but rather a continuous succession of moments of becoming." (Rose; Kapuscinski, 2009: p. 3)

2.2 – Jo-ha-kyū

It has been stated that *jo-ha-kyū* is the formal principle of artistic construction in traditional Japanese arts. In music, such formalizing principle may be applied to all spheres: from the creation of a program of pieces to the composition as a whole (addressing the three main sections: introduction, unfolding (or exposition) and conclusion), from the musical phrasing to the playing of an individual note. (Rose; Kapuscinski, 2009: p. 3)

William Malm affirms that traditional Japanese musical culture was dominated by this formal principle in much the same way binary theory (arsis-thesis, question-answer) dominated Western music. Another important element was the tendency to through-composed music. Together, these elements reinforced a preference for open musical forms, in contrast to European preference for closed-forms. (Malm, 2000: p. 115-116, p. 275)

2.3 – Temporal conceptions

"Westerners, especially today, consider time as linear and continuity as a steady and unchanging state. But I think of time as circular and continuity as a constantly changing state" (Takemitsu, 1995: p. 119). Takemitsu also notices this circularity in nature, a perception reinforced by the teachings of *zen* and Buddhism. (Haarhues, 2005: p. 130)

Following this line of thought, one could speculate that judeo-christian mythology had a central role in Western linear conception of time, on account of its conception being based in a specific beginning (Genesis) and a well-defined escathology (Revelations). On the other hand, Buddhist philosophy is centered on the concept of *saṃsāra* (संसार: the cycle of birth, life, death, and reincarnation), and would have had an equally important role in the Japanese concept of time. The influence of *zen* is of particular notice, as was noted by the monk Dōgen **[6]** in his thinking of "being time" (*uji*: 有時): "anything whatsoever that is happening is not in time, but is time itself." (Stambaugh, 1990: p. 26). That means there cannot exist *time* without *being*, nor can there be *being* without *time*. Such idea is the foundation for the understanding of space-time in *zen* influenced art:

> To the Westerner 'being-time' is difficult to comprehend, but it forms the temporal/spatial model of all Zen influenced art. Instead of works that utilize a goal directed model of time in which contrasting forces move in a measured linear fashion and are ultimately resolved, Zen influenced art utilizes a temporal model in which ephemeral events occur against an underlying static background representing eternity. The result is the creation of a meditative mood in which 'the present moment of experience (comes) into contact with something that has transcended time.' (Haarhues, 2005: p. 132)

3. Intersections with Stockhausen's thought

The ideary of Japanese *zen* intersects at this point with Stockhausen's. In one of his London lectures in 1972, while discussing the investigation he led with Karel Goeyvaerts on

the possibilities of creating new timbres (or recreating existing ones) by means of electronic synthesis of sound waves, the composer quotes biologist Viktor von Weizsäcker: "Things are not in time, but time is in things" (Stockhausen, 1972: 1/4)

Every since early in his career, the basic element of Stockhausen's works were the parameters of physical sound, approached in an almost scientific manner. For the composer, frequency, duration, dynamics, timbre, and position crystallized in *points* – sound entities that combined such parameters in different degrees –, and it is recurring in his work the serialization of parameters – degrees of intensity between two extremes of a given parameter, e.g., between *pp* and *ff* in dynamics.

Points can be turned into *groups*, systems of points connected by common qualities. The characteristics of groups may be defined in terms of directionality, reach, and density, and these new parameters may then be applied to each parameter of a point: directionality of frequency, duration, dynamics, timbre, and/or position; reach of frequency, duration, dynamics, timbre, and/or position; and so on.

> By group I mean the number of notes that may be distinguished separately at any moment, which goes up to seven or eight. And they need to have at least one characteristic in common. A group with only one characteristic in common would have a very weak group quality. It could be timbre, it could be dynamic: let's say, for example, that you have a group of eight notes, all different in duration, pitch, and timbre, but they are all soft. This characteristic in common makes them a group (Stockhausen, *in* Maconie, 2009: p. 49)

By merging *points* and *groups* one creates a new dimension, that of form. Stockhausen defines it as *moment* – collections of points, groups, or quotes from pre-existing music (*objets trouvés*).

Stockhausen knew it would be impossible to work with sound parameter in an independent fashion in acoustic instruments. In them, any note played is automatically imbued of parametric values, having a specific timbre, predominant pitch, duration, and intensity of emission, a position in relation to a given sound (or absence thereof). The composer understood that time was a key element in music making that interfered directly with sound parameters – as he himself had demonstrated in "...wie die Zeit vergeht...", duration and frequency are interlocked parameters, differentiated only by their temporal proportion.

From Japanese music, Stockhausen learns a new way to deal with time, replacing a

linear perspective by another, circular. He approached this new view in different manners, from the direct use of sound objects to the incorporation of models in musical thinking transposed to his own compositional model.

> Stockhausen's study of Bartók's music revealed to him the importance of African and Asian derivations. His thesis on Bartók provides evidence of the roots of the influence of cross-cultural integration in his music [...] The Mikrokosmos composition "From the Island of Bali" and the Chinese influences found in the Miraculous Mandarin provided Stockhausen with Asian models that he would not draw upon until his Telemusik (1966). (Bergstein, 1992: p. 505)

In January 1966, Stockhausen went to Tokyo to fulfill a commission of two electronic works: *SOLO* (1965-66, for melodic instrument and feedback), and *TELEMUSIK* (1966, electronic music). It was in the latter that Stockhausen would use, for the first time, materials Asian in their origin. The piece presents more than twenty fragments of recordings of music from different ethnic groups from around the world, intermodulated and mixed to sections produced electronically, besides recording of Eastern instruments (such as the *rin*, a temple bell used in Buddhist ceremonies in Japan).

3.1 – Formula creation

The use of *objets trouvés* would lead the composer to "one of the most significant and innovative (successful) attempts to rescue melody" (Menezes, 2006: p. 270) in non-tonal compositional models. *MANTRA* (1970, for two ring-modulated pianos, woodblocks and crotales) was planned in Osaka, between May 1st and June 20th, 1970. The work presents a continuos counterpoint of two melodic lines in heterophony: a thirteen-note melody (*A, B, G#, E-F, D-G, Eb, Db, C-Bb, Gb, A*), and a mirrored version reorganized in four blocks. The sum of both of them results in the mantra – "repeated all the time in different degrees of expansion and contraction." (Stockhausen, *in* Cott, 1973: p. 220-222) – to which the characteristics of notes (repetition, accent, etc.) are applied in different degrees. Even though the use of melodies has no thematic implications (idem: p. 224), one can hear the influence of Eastern music. "Several colleagues have mentioned to me that, though there's no exact resemblance, the whole Orient is in it." (idem: p. 238)

The work inaugurates a new approach in working with sound materials in both micro- and macro-structural levels: the *formula*, a set of proportions that once projected on the elements of the piece, define its intrinsic parametric characteristics – from the acoustic

(frequency, duration, intensity, timbre) through the harmonic (intervallic relations between melodic structures) to the temporal (duration of each section and articulation of form).

> What I said then was that in traditional music you always see the same object–the theme or the motive–in a different light, whereas in the new music there are always new objects in the *same* light. Do you understand? By the 'same light' I meant a set of proportions–no matter what appeared in these proportions: the relationships become more important than what was being related. In this way you could constantly create new configurations by working with a series of proportions and, as we've said the other day, the proportions could be applied once to time, once to space. This created completely different musical figures, allowing us to move away from the thematic concept. And in *MANTRA* I composed a melody that I wanted to work with entirely throughout one composition, not always creating new ones. (STOCKHAUSEN, *in* COTT, 1973: p. 224).

Three years later, Stockhausen would resume his contacts with Japanese culture. *INORI* (1973-74, adorations for one or two soloists, large orchestra, and conductor) is a composition structured around a series of thirteen prayer stances in which each posture is associated to a specific frequency, vowel, tempo, and dynamics. In Japanese, *inori* (祈り) may be translated as "prayer, invocation, adoration", its interpretation varying according to context. According to Kathinka Pasveer (2003), director of the Stockhausen Stiftung, *INORI* is a "musical prayer to HU".

The use of the singing bowl reinforces the aesthetic character of the work and its association to Eastern religious meditation, especially in the first sections of the piece where the sustaining of a single note in unison by the orchestra sounds like the *om/aum* invocation (ॐ), described in the Upanishades **[8]** as a mystic, all-encompassing unit that represents both the manifest or material aspects (*saguṇa brahman,* सगुण ब्रह्मन्) and the unmanifest or imaterial ones (*nirguṇa brahman,* निर्गुण ब्रह्म). A recurring element in Stockhausen's creation highlighted in this work it the prominent position of soloists as visual representations of acoustic events, a characteristic of traditional Japanese music and of *gagaku* music.

According to Peter Britton (1985), *INORI*'s formula is moulded in such a way as to make its constituent parameters complement each other at the same time. As the frequency moves towards high or low, tempo becomes faster or slower; dynamics become louder or softer. Gestures are equally affected, as are timbres – which are treated not as individual notes from each instrument, but as combinations of sounds in different instrumentations, creating complex objects out of the orchestra.

TIERKREIS (1974-75, 12 melodies of the star signs for a melody and/or chordal instrument) and *SIRIUS* (1975-77, electronic music and trumpet, soprano, bass clarinet, and bass) are related compositions, and they constitute the composer's first approach to the idea of structuring a cycle of independent works that are interconnected by a common theme, incorporating a change in temporal paradigm from linear to circular. While the first piece deals with the twelve signs of the zodiac, the second expands the cyclic concept to groups of four elements: the natural elements (earth, fire, water, air), the cardinal points (north, south, east, west), the times of the day (morning, afternoon, evening, night), the stages of life (seed, blossom, flower, fruit), and the seasons of the year (winter, spring, summer, autumn). In *SIRIUS*, Stockhausen creates a system of interfertilization wherethe characteristics of a melody – expressed by sound parameters and acoustic traces such as repetitions, effects, and timbres – affect other melodies, in a way similar to his work in *TELEMUSIK*.

Borrowing materials

The use of *objets trouvés* would also be expanded upon in the borrowing of materials from the Japanese tradition. In *TRANS* (1971, for orchestra, conductor, and tape), the woodwinds present the musical substance of the work divided in four groups that contain each three high-register instruments and a low-register one, performing partials of the fundamental of each formal section.

> Each of the four concealed instrumental groups comprises a bass instrument, representing a fundamental, or a second, or a fourth harmonic (Stockhausen's registrations are octave-transposable, like an organ), above which is superimposed a cluster of four higher harmonics or their equal-tempered equivalents; thanks to the foreground clusters, their precise tuning is not clearly audible and therefore not critical. The principle is similar to the tuning in *Sternklang*: for example the first "frame" of music incorporates groups of harmonics relating to the fundamental pitch e 1 (41.25 hertz); here the four flutes of Group I form a cluster corresponding to harmonics 14, 15, 16, and 18; the four oboes of Group II, to harmonics 13, 15, 16, and 19 of the same fundamental, the four clarinets of Group III to harmonics 16, 17, 21, and 22 of a fundamental e 0 an octave lower (20.6 hertz); and the four cup-muted trumpets approximate to harmonics 20, 21, 23, and 28 of a fundamental e -1, yet another octave lower (10.3 hertz). The bass notes of each group are prominent and the role of the higher instruments is self-evidently coloristic. Stockhausen's transposition of the melody register into the sub-bass is a remarkable innovation: the melodies remain articulate and volatile, and despite the interval gap separating bass and upper harmonics, the latter in the middle of the audible range, group identity and internal balance are consistently preserved (he revisits this region in "Luzifer Tanz" from *Samstag aus LICHT*). (MACONIE, 2005, p. 339-340)

From this detailed description one may see the influence of *gagaku* music in Stockhausen's poetics. Even though the harmonic content of the clusters performed in *TRANS* have no direct relation to the chords played by the mouth organ *shō* used in Japanese music, its overall sonority is quite similar to that of the Nipponic instrument.

DER JAHRESLAUF (1977, for modern orchestra, tape, and sound projector) is a unique work in the composer's catalog for its deliberate use of traditional Japanese instruments and gestures. It reflects Stockhausen's constant research on the extremes of time, of mobility *v.* immobility. The work relates to *gagaku* tradition by its use of dynamics and repetition of information, as well as by using dancers as corporifications of musical events. In traditional *gagaku* performance, ritornellos and changes in the formal sections do not create expectancy as in Western music, but aim at an impression of dèja-vu and immobility, and Stockhausen's composition's approach to timbre in large scale resembles that of *gagaku* – "The large-scale approach to timbre reinforces the feeling of circularity of time and illustrates well the constancy of eternity" (Rose; Kapuscinski, 2009, p. 3). Furthermore, the subdivision of the work in four acoustic layers (addressing millennia, centuries, decades, and years) is derived from the timbre and texture of the instruments.

4 – Conclusion

Starting in 1966, Stockhausen incorporates conceptual and material elements from Japanese tradition into his music. The composer himself attests to the importance of his experiences in Japan, in an account from 1974:

> My arriving in Japan in January 1966 was such a change in my life that I felt like someone who, hailing from the province, arrives in the big city (Stockhausen, 1978, p. 442)

It is possible to identify a large number of material and processual borrowings from Nipponic tradition:

• the creation of musical structures as open processes which constantly unfold and transform, derived from the application of the formal principle of *jo-ha-kyū* and the concept of *naru* to the compositional structure (*MANTRA, INORI, DER JAHRESLAUF*);

• the use to space (register) and interval (time) between sound events as a compositional element derived from the concepts of *ma* and *mu* (*TRANS, DER JAHRESLAUF*);

• the use of scenic and dramatic elements as embodiment of musical processes (*INORI, DER JAHRESLAUF*);

• timbre ceases to be a parameter to be controlled or created directly (as in *STUDIE I*), becoming a resultant – similar to a registration – and complementing Western-based thought of melodic and harmonic changes with textural layers (*MANTRA, INORI, SIRIUS*).

The conceptual change of perspective in relation to time (from linear to circular) informs works created after 1966. Not only Stockhausen starts conceiving his compositions as parts of cycles (*TIERKREIS, LICHT, KLANG*), he also aims to integrate all sound parameters – the basis of his compositional processes – by means of temporal aspects. By approaching the proportions between elements (the intervals between objects) as the main compositional plan in *formula* composition, Stockhausen aims to shift musical perception away from the musical object towards the processes to which these are submitted, the distance between objects. Such understanding may be directly related to the material and conceptual borrowings discussed in this paper: *ma*, *mu* and *naru* inform the elaboration of serial degrees between compositional elements, while *jo-ha-kyū* supports the non-linear, open-process formal structuring.

Endnotes

[1] All information relating to the composer's catalog were taken from the list available in his website: <http://www.karlheinzstockhausen.org/complete_list_of_works_english.htm>

[2] Buddhist sect introduced in Japan during the 12th century and widespread during the Tokugawa period (1603-1868 CE). It preaches illumination may only be achieved by personal experience, and not by means of scriptures or teachings.

[3] Yoshida Kenkō (吉田 兼好, 1283?-1350? CE), Buddhist monk and author of the Tsurezuregusa (徒然草: "Essays in Idleness", also known as "The Harvest of Leisure"), widely considered as one of the most important books in Japanese medieval literature.

[4] Toshiro Mayuzumi (黛 敏郎, 1929-1997 CE), Japanese composer and a major contributor to the recovery of interest in Japanese musical tradition by 20th century Japanese composers. His research on combinatorial possibilities of European and Nipponic traditions predates that of Tōru Takemitsu by a few years.

[5] Malm uses the term ‘through composed’, which generally refers to compositions without repetition of a section (such as a chorus or recurring theme) or musical development (such as generally found in European romanticism).

[6] Dōgen Zenji (道元禅師, 1200-1253 CE), founder of the Sōtō-shū (曹洞宗) school, one of the three main *zen* sects in Japan.

[7] Stockhausen understands as “traditional music” all Western production created before 1950.

[8] Collection of Vedic texts that contain the first written records of central concepts of Hinduism, Buddhism and Jainism.

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