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Notes on the Film Music of Takemitsu Tōru

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Over a period of forty years, Takemitsu composed the music for over a hundred films, yet until now no full account of this major part of his creative output has appeared. The present article is an attempt at a beginning. Takemitsu's unusual degree of participation in the picture-making process is illustrated by reference to his collaboration with a number of famous directors, with particular emphasis on such qualities of his music as: its use of silence to slash monotony; its departures from realistic conventions of time and place; its care over the placement of discrete sounds; its masterly creation of atmosphere; and the wide range of styles it encompasses. A discussion of Takemitsu's musical aesthetics in general – in particular, his distrust of the concept of ''building sounds'' and his attraction to the approach to nature found in the music of Debussy and his own traditional culture – leads to an examination of the way in which these general qualities are specifically exemplified by the film score in which, for the author, the intentions of director and composer most successfully coincide: that for Yanagimachi Mitsuo's *Fire Festival* (1985).

KEYWORDS: Takemitsu, film music, silence, gardens, nature, Debussy

Some of the most interesting film music of the last century was written by Takemitsu Tōru. The body of this work is considerable. In a period of just under forty years he composed the music for over one hundred films. Although some of these were written to earn money (those for Nakamura Noboru, the composer has said) and others as favors to the director (he gave me jazz tapes which I used for *Atami Blues)*, the majority of the scores were written because Takemitsu himself wanted to write them – which creates scores of especial quality and makes Takemitsu something of an anomaly among modern film composers.

A majority of those writing music for the movies are hired in the same way that the photographer and the actors are hired. There is often little artistic volition involved. Takemitsu was, however, different. After he became financially independent, he worked only on those films that he wanted to. He then threw himself completely into the project. The directors with whom he worked are agreed as to the unusual degree of his participation in the picture-making process. Shinoda Masahiro, a director who worked with Takemitsu on twelve films, has said: ''Takemitsu always read through the script before deciding whether or not to take on a job, even with me, after our having worked together many times.''

Once decided, Takemitsu became a part of the creation of the film. Most composers content themselves with doing their work after the final cut is made. Takemitsu, however, was often on the set, ''breathing the atmosphere,'' as he

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said. We can see him doing just that in *AK,* the film that Chris Marker made about the filming of Kurosawa's *Ran.*

He would talk with the director and would sometimes make preliminary suggestions. And we see him doing so in the opening section of Shinoda's *Double Suicide.* The director remembers that the instrumentation of the final sections was conceived by Takemitsu as he watched the scenes being shot, that the idea of music as *secco* recitative, small phrases punctuating the text, was perfected for this film.

Teshigahara Hiroshi, almost all of whose films Takemitsu scored, remembered: ''He immersed himself in the film right from the start. He watched it being shot, he turned up on location, visited the studio. His involvement paralleled mine.''

The director continued by observing that Takemitsu was not one of those composers who simply pull music ''from a set of drawers in his head.'' He watched the rushes and thought of ways in which the music could enhance a scene – how its placement ''could give life to things that weren't expressed through image alone.''

Teshigahara's example is Takemitsu's music for his *Woman in the Dunes.* This film, he said, had three main characters: the woman, the man, and the sand. The composer's task was to find an aural parallel. For Takemitsu (who once said that ''the important thing is first to establish a sound, a sound that leaves strong impressions'') the answer was to use a string orchestra, altering its sound electronically. The result is a dry, percussive breathing, with *portamento* strings like the sliding sand itself. And no pedal points – no security anywhere. The music becomes a part of the atmosphere – what is not on the screen becomes palpable.

Other examples are offered by Kobayashi Masaki for whom Takemitsu wrote ten scores, including two of his most famous, those for *Kaidan* and for *Harakiri.* In the former film (the credits for which carry the unusual designation ''sound and music by Takemitsu Tōru'') all natural sound is avoided. The *samurai* enters his ruined home looking for his wife and the music is entirely made of sounds of wood being strained, broken, hacked. He collapses in absolute silence, and when the sound which might be the crash is heard it has already become ghostly, an intimation of horror nowhere on the screen.

In a later section about the snow-woman, creature of a blizzard, the winter winds are created by a single bamboo flute and a pair of stones, which are used as percussion. There is a gust of wind on the screen but its menacing sound is the hollow clink of stones. In the famous section devoted to a well-known naval battle and its ghostly outcome, all the sounds (sea, gales, boats crashing) are created by a single instrument, the lute-like *biwa*, which has strong associations with the traditional story being told, but which is now electronically amplified and mixed with the rising and falling tones of a traditional *biwa* narrator.

The *biwa* (along with an odd ensemble of three piccolos, four double basses and a cello) again plays a part in the music for *Harakiri.* Here too the instrument is apt for an historical tale but Takemitsu uses its tones in an unprecedented manner. Repeatedly, a single *biwa* chord fades into silence. This chord always occurs to signal an interplay between image and sound track and thus has its own structural integrity. Takemitsu called it ''the structure of a single sound,'' one which furthers the impact of the image itself. Of this music Shinoda has said:

''The score for *Harakiri* was revolutionary because it showed us how image and music ought to be combined.''

Kobayashi explains why: ''The movies I made before I worked with Takemitsu are so full of music. Its flow becomes monotonous. But Takemitsu uses the music to slash the monotony.'' Indeed, as Christopher Palmer has observed (1980), continuous music in a film is a relic from silent pictures.[1] Only with the sound film did the possibility of no sound occur. As Robert Bresson, a director Takemitsu much admired, has said: ''The sound film has, above all, invented silence.''

Monotony is slashed by silence because no sound can speak more strongly than any sound – particularly music. When the *samurai* in the first section of *Kaidan* finds his wife and we gaze at her rotting skull, the soundtrack is silent. It is only when he, the *samurai*, reacts that the composer can react. An even more acute instance of absence of music in film is the final battle sequence in Kurosawa's *Ran.*

The destruction is appalling – men and horses killed or dying, the castle aflame, women killing themselves – and over this a magnificent mantle of music through which no other sound can emerge, an elegy which comments upon and intensifies the slaughter. It sobs, a musical personification of empathy; then at a single gun shot (a plot point, a major character has been killed) the marvelous music suddenly stops and the sounds of battle take over: cries, screams, the neighing horses.

The effect is overwhelming because it is upon this mantle of music that our emotions have been riding and it is suddenly ripped out from under us. After its empathic intervention, we are confronted with ''silence'' – its absence. In its place is only the chaos (the literal meaning of ''ran'') from which it had been protecting us.

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In Kurosawa's 1953 film *Ikiru*, there is a scene where the hero, having just learned he is dying of stomach cancer, wanders home through the busy streets of Tokyo. There is no sound at all. The picture has become a silent film. Only when he is almost killed by a passing truck does its blaring horn signal the return of hearing – and after that the return of music.

The score is not by Takemitsu. It is by his teacher, Hayasaka Fumio. This fine if neglected composer was himself a pioneer in the writing of film scores. It was only rarely that the score was written by a ''serious'' composer. But Hayasaka was drawn to film. During his career he composed the music for some sixty-five films, including other Kurosawa pictures (*Drunken Angel, Stray Dog* and *Rashō-mon* among them) and in major films of Mizoguchi (*Ugetsu*, *Sanshō Dayu*, *A Story from Chikamatsu*) he pioneered the use of traditional Japanese music on the screen.

He passed on his enthusiasm (and some of his techniques) to his pupil, for Takemitsu was to find in film music a special quality. He said: ''I love movies because I experience them as music . . . as I watch the images on the screen, even without knowing the language, I feel I can understand the people – it is a musical way of understanding.''

Film music was also a way to escape the inner tyranny that any composer experiences. ''Writing music for films,'' he once said, ''is like getting a visa to

freedom.'' By which, he went on to say, he meant that films offered him images of a world other than his own. There was the challenge of matching his vision of this world with that of the film's director, and there was the task of making the result a whole, where image and sound combined to create a reality which each alone could not.

This demanded a certain parity – an equality which directors like Shinoda and Kobayashi were pleased to extend, but which others were not. Kurosawa, for example, gave Takemitsu as much trouble as he had Hayasaka before him.

This director had strong views on music and he knew what he liked. Consequently he would compel his composer to rework a favorite piece of classical music. Though Hayasaka fought against the order to rewrite Ravel's *Boléro,* he was forced to comply, much to the detriment of *Rashōmon*. Satō Masaru was made to create a pastiche for both *Yōjimbo* and *Sanjuro* based on Liszt's *Second Hungarian Rhapsody* and rewrote both Haydn (''Clock'' Symphony) and Beethoven (Ninth Symphony) for *Red Beard.* Ikebe Shin'ichirō escaped orders to redo ''In the Hall of the Mountain King'' from the *Peer Gynt* music, only by turning Grieg upside-down.

Takemitsu fared better than most composers who worked with Kurosawa. Summoned to preproduction work on *Dodes'kaden*, he was made to sit and listen to the *L'Arlésienne* music, the model he was to follow. He responded by saying they should hire Bizet though he was, unfortunately, dead. Surprised at opposition, Kurosawa eventually let the composer have his own way. For *Ran*, however, Kurosawa insisted upon Mahler (First Symphony) and there remain traces in the score. The director also said that Takemitsu had to ''surpass'' Mahler and this very nearly occurs in the music for the final battle.

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Usually, however, the wishes of the director are honored. These wishes, however, are those which the composer discovers in the film itself and are not often wishes more directly voiced. Takemitsu told Max Tessier:

> Everything depends on the film itself. I take time to get into it, and my feelings change according to the actual nature of the picture. I try to concentrate as much as possible on the subject, so that I can express what the director himself feels. I try to extend his feelings with my music. (Tessier 1978)

Though the composer once said that he believed that ''movie music has neither a fixed aesthetic nor an established theory'' (Takemitsu 1971), there are categories into which music for the film can be at least tentatively placed. Christopher Palmer (1980) has suggested what they might be.

Film music ''creates atmosphere; it supplies continuity; it aggrandizes, diminishes, accelerates, retards; it underlies the significance of the action.'' These are all results at which the Takemitsu score also aims though his means are different from most. This is because, as the composer said: ''I often think of movies in terms of problems in sound'' because sound can be understood at the level of images only because ''images-words-sounds exist somewhere outside of ordinary time.''

For this reason ordinary time/place may be altered. As the composer told Max Tessier: ''If the shot shows a car passing you would usually record its sound normally, but if you cut that sound off and introduced the sound of another vehicle, the aural space would change completely'' (Tessier 1978).

In Shinoda's *Pale Flower* there is a scene of gamblers and when the cards are cut and dealt Takemitsu put in the sound of tap dancers instead of the more realistic but much less expressive sound of cards. Sure enough, the aural space changed – it became more charged, more pregnant, a tense sense of drama was added.

Another way of altering space is through placing. Shinoda once told me that he particularly admired a single bar of music in Kobayashi's *Harakiri.* ''There is a moment when a sword is sheathed and at that moment Takemitsu put in one stroke of the *biwa.* The idea of using music in such discrete fragments is rare – music as a kind of punctuation.'' Indeed, Takemitsu's scores are filled with these discrete sounds (always set against silence), which either punctuate an event or, by delaying their entrance, emphasize it.

Such an economical use of music also emphasizes its utility. Among the composer's strange adventures in Hollywood when he was scoring Philip Kaufman's 1993 *Rising Sun*, was that he wanted to put in less music and the producers wanted more. His argument was that, ''I didn't think it was a good idea to plaster music like thick make-up onto an image that was already laden with messages that would have stimulated the viewer's imagination.'' He told them: ''I only add music to give the audience a little help hearing the pure music that's already there in the images – in other words, it is much more important to prune away the sound than to add more.'' He was listened to but, since the score eventually comprised a full one hundred and twenty pages, Takemitsu doubted that they really understood what he was saying.

Despite (or because of) occasionally minimal means, Takemitsu is also a master at the creation of atmosphere, that weaving of an aural fabric that encompasses character and intensifies the dominant emotional tone or mood. One example would be the battle music in *Ran* which establishes an aural point of view which approximates the visual viewpoint of the director. By filming the carnage in slow motion, by a laconic cutting from detail to detail, Kurosawa has distanced his audience from the carnage. The separate horrors are fused into a larger horror which becomes (perhaps paradoxically) easier to emotionally understand. The director suggests a kind of pity for the inevitability of this waste. It is precisely this elegiac quality that Takemitsu's music echoes so eloquently. He has expressed the intentions of the sequence and also those of the director.

The director working with Takemitsu is offered an unusually wide choice of atmospheres because of Takemitsu's mastery of styles other than his own. He is sometimes perceived as an eclectic film composer and this is because he is so unusually proficient in the creation of other styles.

For Kobayashi, he provided not only the stern *biwa* music for *Harakiri*, but also the jazz-based scores for *The Inheritance* and *Kaseki*, and even some imitation Maurice Jarre for the not very good *Glowing Autumn.* For Shinoda he created both the bitter nostalgia of *Twilight Clouds* and the mock Renaissance music heard in *Silence* and *Rikyū.* For Ōshima, the composer wrote the uncompromisingly severe score for *The Ceremony* and also the light and tuneful music for *Summer Sister.* For Ichikawa, he wrote both the restrained, traditional music for *Kyoto* and the exhilarating ''Hollywood'' score for *Alone on the Pacific.* For Hani, he wrote the rich Brahmsian music for *A Full Life* and at the same time the single song (with guitar) that comprises the entire score for *Bad Boys* – written because ''these kids are essentially pure in heart.''

No matter the music, however, nor its apparent style, there is a Takemitsu

''sound'' to it and when the subject of the film, the intentions of the director and the quality of the images coincide with those of the composer the result is illuminating. For me the score where this coincidence is most discovered is perhaps that for Yanagimachi Mitsuo's *Fire Festival*, a 1985 film, the music for which, unfortunately, remains unrecorded.

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Before considering this score, however, it might be stimulating to consider Takemitsu's music in general, in order to see just where his impetus comes from. Once asked about influences, he said: ''A book I read, a friend I got to know,'' or a movie he once saw, some American film, ''and there was this window curtain. It was made of two layers, one a rich fabric, and behind it a lovely, filmy lacy cloth, moving in the wind.''

One can hear that curtain in all of his music. There is the heavier structure, the pedal points, the elongated and still basses and – behind it, as it were – the ''stream of sound that runs through our world.'' It is giving meaning to this ''stream'' that is the composer's goal. The process Takemitsu calls (using a movie metaphor) ''pan focus,'' a way through which melodic fragments are used as structural blocks with placements of sound creating a many layered color.

He has recounted how this pan-focus way of arranging sounds occurred to him. He was walking through the fields of Hokkaidō in northern Japan and suddenly realized how rigid his way of thinking had become. Looking at the fields around him he saw that ''my own thoughts had come to resemble the sidewalks of a city – rigid, calculations.''

This insight convinced him that a life out of balance with nature was ''frightening.'' And with this realization came an urge for a harmonization with nature. This did not mean regulation or control, it was beyond being functional. It was that he simply could no longer conceive of nature and humanity as opposites. ''Facing the silence of the old trees I could not help thinking about my own work.'' Takemitsu realized that he wanted

> to free sounds from the trite rules of music, rules that are in turn stifled by formulas and calculations. I want to give sounds the freedom to breathe. In the world in which we live silence and unlimited sound equally exist. I was to carve that sound with my own hands.

For this reason, from the early 1960s on, Takemitsu discarded the concept of ''building sounds.'' He particularly distrusted and even found ''dangerous'' the twelve-tone technique, which was then in full flood in Japan. ''In those days,'' he later wrote, ''serial music was the mainstream of the avant-garde. Depending on intellectual manipulation, such music had lost a sensuality that music was originally expected to have.'' Nor was he any more friendly to later formulas. He disliked minimalism, for example, and found that ''many minimalistic pieces today drift from the cosmic to the cosmetic.''

In order to find a natural style meant to refind its roots. Takemitsu had to ''return,'' if that is the word, to his metaphorical curtain. The window itself, it turned out, opened onto the flowering lowlands of Messiaen, behind them, the mighty range of Claude-Achille Debussy. Here he found his style. He went back to the fork in the road, as it were, and took the other path – not the one leading into the various swamps he disliked but up into the distant mountains.

Like the music of Debussy the compositions of Takemitsu approximate a natural process, one which waxes, wanes, is always different. Not to be called a technique, this way of constructing a parallel natural world has resulted in some of Takemitsu's most satisfying work. And the debt to Debussy, if that is what it was, is always warmly acknowledged.

When he worked in the solitude of the Nagano mountains on the 1967 *November Steps*, he took along only two scores, both by Debussy: the *L'Après-midi d'un faune,* and *Jeux.* In the 1991 *Quotation of Dream*. he so expertly quotes from *La Mer* that the joints are seamless, and in the rest of his ''water'' music (and he wrote almost as much such as did Debussy himself) he, like the older composer, created variations of basic, undulating phrases, rich in irregular gesture and arabesque.

A basic unit for the water music of Takemitsu was his taking the English word ''sea'' and transposing the letters with the actual pitches (German notation) of E♭, E♮ and A♮. This unit swirls throughout his water music. When he agreed to write some music for the documentary based on my book, *The Inland Sea*, he said: ''I am not Wagner, really I'm not, but I am going to use my Sea Motif again.''

In his desire to give sounds the freedom to breathe Takemitsu was drawn to the aesthetics of his own culture. He delighted, for example, in his rediscovery of the Japanese garden. There is the spare, prepared, asymmetrical, perfected place at which you look, the picture garden. And it is heard in such works as *A Flock Descends into the Pentagonal Garden.* There is also the later tour-garden, through which you stroll, the picture changing at every turn yet remaining forever the same.

Takemitsu's (1963) *Arc for Piano and Orchestra* came from a study of these Japanese gardens. He divided his resources into three groups, which corresponded to grass and flowers, to trees, and to rocks and sand. Also the walker in this aural garden was Takahashi Yūji, the pianist for whom the music was written. ''He has a unique way of walking that resembles limping, which is important in this piece,'' and one can hear this firm but tentative tread.

Speaking of the 1991 *Quotation of Dream*, Takemitsu mentioned the gardening practice of *shakkei*, where a distant view is appropriated and made a part of the garden. In this piece of music the appropriation is a distant view of the mountains of Debussy, precisely quoted but structurally an integral part of Takemitsu's work. And when the composer was asked to score a documentary on Japanese gardens themselves, John Junkerman's *Dream Window*, he accepted at once, and illuminated the visible gardens with an aural garden of his own.

This approach to nature is indeed the thing most Japanese about Takemitsu. While writing *November Steps* for *biwa*, *shakuhachi* (bamboo flute) and orchestra, he noticed that ''sound in Western music progresses horizontally, but the sound of the *shakuhachi* rises vertically, like a tree'' and the ultimate achievement for the *shakuhachi* master is ''the recreation of the sound of wind blowing through a bamboo grove.''[2]

It is interesting that just as Debussy was drawn to Japan (he had Hokusai's *Great Wave at Kanagawa* hanging on his wall during the composition of *La Mer*, and a lacquered goldfish on a japanned box presumably inspired *Poissons d'or*) so Takemitsu was drawn to Debussy. They shared much.

Both distrusted system as such, and both admired the natural. Takemitsu comes from a country that is more animistic than religious in any formal sense

and Debussy declared himself not only a ''pagan'' but, more importantly, a pantheist.

Both composers thus celebrated nature in their music and used observed natural means to weave their compositions. In a sense both are pantheistic. It is certainly Takemitsu's pantheism which makes the score for *Fire Festival* one of his most interesting.

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This 1985 motion picture is based on a short novel by Nakagami Kenji, a writer who distrusted the civilized and appreciated the natural in equal measure. It is laid in the mountains of Kumano where so many of Japan's nature beliefs began, and is about a modern descendent of these ancient folk. He is a thoughtless contemporary, unmindful of traditions, cutting down the trees, killing the animals, polluting the bays. At the same time he is not unaware of forces greater than himself.

This is personified both in the deep mountains and in the seaside shrine – the presence of some kind of ''goddess'' in which he half believes. He is later given full reason to believe in the horror of the finale and our own skepticism concerning such a personification of nature is gradually undermined during the course of the picture. We are shown very little but we hear much.

Takemitsu's music, scored for a small orchestra of soloists, appears just thirteen times during the course of this two-hour film. Some of the episodes are very short. When the hero sees the boat carrying the girl he will treat as carelessly as he does the nature around him, there are just eight seconds of music: alto flute, muted horn, the harp, a subdued sound like the wash of waves. When the other woodsmen decide that the goddess has been offended and order the culprit (a boy, friend to the hero) to expose himself to her (''she's a woman, she'd like that''), there occur seven seconds of music: a woodwind pedal point, a flute at its extreme registers, and then silence as the camera looks at the empty sky.

When the hero blasphemously swims naked in sacred waters the harp and celesta provide a curtain of fluid figuration, but over this are the menacing lower tones of the flute and the rasp of the oboe – proclaiming the darker import of a scene which is, on its surface, all water and light and warm flesh.

The most substantial of the sections are the opening music under the credits of the film, and the climactic scene of the film. Takemitsu's score opens with glittering (harp, celesta, marimba) arabesques over a root-like ground bass. The green and sour sounds of winds – a piccolo, an alto flute forced high into something like a voice – weave their way, branch-like, through this web of sound, the soft echoes of percussion (gongs, bells, rattles) hinting at depths, at things unseen. And since the music is always confined to the goddess or those things pertaining to her, the opening prepares us for the revelations of the climax.

The hero, his sidekick and the other woodcutters are in the forest of Kumano when there is a sudden change of weather. The music notices it first with a few rain-like harp notes and high antiphonal flutes which scud like clouds. When the rain starts the music stops.

Midday through the storm, however, the presence of the goddess is seen in the stillness, a sudden gale, shafts of sunlight; and is heard even more plainly in the music: high flute against repeated marimba notes as the hero, convinced, embraces a tree – the bird-like piccolo calls, strings playing high, sustained

harmonics, separate xylophone strokes like sudden sunlit birds – soft, beautiful, sensuous, menacing music. . .

Placement (as in *Ran*) is everything. Without the interval of silence (just the noise of the rain) the magical if invisible appearance of the goddess would not be the awesome experience that it is. Here Takemitsu has expressed what the images intend. He has made aural what is invisible. Intentions of director and composer become wonderfully one.

And, placed in the large context, we experience all this as a cautionary celebration of the power of nature. If only for a time we are returned to our natural place in the order of things. We understand – just as the hero says ''I understand'' when a tree crashes, barring his way – and we celebrate an order which is good because it indubitably exists. We have – like Debussy in a translation by Takemitsu – become pantheist. The composer has carved sound with his own hands and made us understand.

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Some of the considerations here touched upon may begin to indicate the quality of this music. Takemitsu has been much praised for his film scores (a dozen Mainichi Motion Picture Awards, two Japan Academy Awards, the Los Angeles Film Critics' Award for *Ran* and much more) but the full accounting of his enormous contribution to our understanding of the combination of music and film has yet to appear. This is an attempt at a beginning.

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Notes

1. An example might be the John Williams scores for the *Star Wars* and ''Indiana Jones'' pictures.
2. Mountainous though the score was, it was also to be in its way watery. The original title was *Water Rings*, and remained so until Jasper Johns told the composer that in the USA the words referred only to those rings left behind in dirty bathtubs.

Appendix. On Takemitsu Tōru, and his Film Music

Filmography

1956	*Crazed Fruit* [Kurutta kajitsu], Nakahira Kō
	Silver Circle [Ginrin], Matsumoto Toshio
	Red and Green [Shu to midori], Nakamura Noboru
	The Rainy Season [Taiyō no ato], Nakamura Noboru
1957	*Cloudburst* [Doshaburi], Nakamura Noboru
1958	*The Country Boss* [Kaoyaku], Nakamura Noboru
1959	*Waiting for Spring* [Haru o matsu hitobito], Nakamura Noboru
	Dangerous Trip [Kiken ryokō], Nakamura Noboru
	Love Letters [Itazura], Nakamura Noboru
	Tomorrow's War [Asu no sensō], Nakamura Noboru

Jose Torres, Teshigahara Hiroshi
1960 *Dry Lake* [Kawaita mizuumi], Shinoda Masahiro
1961 *The Shrike* [Mozu], Shibuya Minoru
Bad Boys [Furyō shōnen], Hani Susumu
Woman of Tokyo [Hannyo], Nakamura Noboru
The Human Zoo [Ningen dōbutsuen], Kuri Yōji
1962 *A Full Life* [Mitasareta seikatsu], Hani Susumu
Love at Twenty [Hatachi no ai], Ishihara Shintarō
The Inheritance [Karamiai], Kobayashi Masaki
The Pitfall [Otoshiana], Teshigahara Hiroshi
Tears in the Lion's Mane [Namida o shishi no tategami ni], Shinoda Masahiro
Harakiri [Seppuku], Kobayashi Masaki
The Body [Ratai], Narusawa Masahige
Atami Blues, Donald Richie
1963 *Twin Sisters of Kyoto* [Koto], Nakamura Noboru
She and He [Kanajo to kare], Hani Susumu
Alone on the Pacific [Taiheiyō hitoribochi], Ichikawa Kon
A Marvelous Kid [Subarashii akujo], Onchi Hideo
White and Black [Shiro to kuro], Horikawa Hiromichi
Love [Ai], Kuri Yōji
1964 *Pale Flower* [Kawaita hana], Shinoda Masahiro
Woman in the Dunes [Suna no onna], Teshigahara Hiroshi
Our Happiness Alone [Nijūissai no chichi], Nakamura Noboru
White Dawn [Shiroi asa], Teshigahara Hiroshi
Assassination [Ansatsu], Shinoda Masahiro
Japan Escapes [Nihon dasshutsu], Yoshida Yoshishige
Kaidan [Kwaidan], Kobayashi Masaki
Children Hand in Hand [Te o tsunagu kora], Hani Susumi
The Female Body [Jotai], Onchi Hideo
The Car Thief [Jidōsha dorobō], Wada Yoshinori
1965 *Le Mystère Kumiko*, Chris Marker
With Beauty and Sorrow [Utuskushisa to kanashimi to], Shinoda Masahiro
Jose Torres [II], Teshigahara Hiroshi
Bwana Toshi [Bwana toshi no uta], Hani Susumu
Last Judgement [Saigo no shinpan], Horikawa Hiromichi
Samurai Spy [Ibun Sarutobi Sasuke], Shinoda Masahiro
Beast Alley [Kemono michi], Sugawa Eizo
Yotsuya Ghost Story [Yotsuya Kaidan], Toyoda Shiro
1966 *Punishment Island* [Shokei no shima], Shinoda Masahiro
Painter:Yves Klein, Nova Group
The Kii River [Kii no kawa], Nakamura Noboru
The Face of Another [Tanin no kao], Teshigahara Hiroshi
Longing [Akogare], Onchi Hideo
1967 *Clouds at Sunset* [Akanegumo], Shinoda Masahiro
Rebellion [Jōiuchi], Kobayashi Masaki
Izu Dancer [Izu no odoriko], Onchi Hideo
Midaregumo [Billowing clouds], Naruse Mikio
1968 *The Encounter* [Meguriai], Onchi Hideo
The Inferno of First Love [Hatsukoi jigokuhen], Hani Susumu
The Ruined Map [Moetsukita chizu], Teshigahara Hiroshi
Hymn to a Tired Man [Nihon no seishun], Kobayashi Masaki
Kyoto [Kyō], Ichikawa Kon
1969 *Double Suicide* [Shinjū ten no Amijima], Shinoda Masahiro
Bullet Wound [Dankon], Mirotani Shiro
1970 *The Sun's Hunter* [Taiyō no karyūdo], Onchi Hideo
The Man Who Left his Will on Film [Tōkyō sensō sengo hiwa], Ōshima Nagisa
Dodes'ka-den, Kurosawa Akira

1971 *The Earth Reborn* [Yomigaeru daichi], Nakamura Noboru
The Ceremony [Gishiki], Ōshima Nagisa
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