

Considerations about Reconfiguring Music, Nature and Myth – via analysis of my works –

Suguru TANINAKA(JFC)

(ABSTRACT)

“Music, Nature and Myth”, while they each stand independently in the composer’s environment, they are maintaining a close relationship, like ropes which become entangled. What is connecting them? And what does “reconfigure” mean to them? By approaching this from the perspective of creative expression, I’d like to clarify that part.

What is music? For me, music is the wholistic result of various sounds in time and space constructed by a composer. It has a nature that inherently includes both concrete sounds, and also contains a certain kind of “myth”. The myth is not created intentionally. By designing sound, its “episode” (myth) is a product generated automatically.

Here, I share my thoughts about “reconfiguring” Music, Nature and Myth via the analysis of my works.

(Key word)

Reconfiguring, Music, Nature, Myth, Composition

Introduction

“Reconfiguring Music, Nature and Myth” is very interesting theme for me. To concern the theme and consider has some meanings.

The meaning is to make those relationship clear. And also, I look back to and reconsider my creation-activity. Because creation activity and a work, they are related to this theme closely. And elements of “nature” and “myth” are included a lot in my works.

Here, I consider multilaterally about music, nature and a myth. And I’d like to make the indicated Questions clear.

However, this consideration is only from composer's side.

- Analysis of my works, and consideration (nature and myth)
- What is it with which tri-party is tied ?
- What kind of thing is to reorganize ?
- What is music ?

1. About Music, Nature and Myth

(1)-1 Musical origin and myth

A musical origin has various views. For ex.,¹ Labor origin opinion (Karl Bucher, Engels), Linguistic origin opinion (Spencer, Jean Jacques Rousseau), Evolution origin opinion (Darwin), Rhythm origin opinion (Richaead Wallaschek) and Curse origin opinion (Tyler)

And, various episodes exist in those all. Episode here is “explanation” of a hypothesis, or pointing

¹ <http://neosmode.com/history01.html>

at narrativity which accompanies there.

It's possible to find the similarity of "myth" and "Episode" from uncertainty and diversity of those contents.

Now, what is a myth? In LONGMAN AMERICAN DICTIONARY², it is written as follows.

1 "an idea or story that many people believe, but which is not true"

2 "an ancient story, especially one invented in order to explain natural or historical events"

3 "this type of ancient story in general"

These description shows a myth has several character and contents. In other words, several episodes exist in a myth.

But, the origin of the primitive god is "spirit" as an object of the human that exists in great nature (forest, mountain, sea, and also large trees etc.). Human called it as "god". God as an idol appears very later in our world than that.

Also According to Goo dictionary.³,

1 a story from ancient times, especially one that was told to explain natural events or to describe the early history of a people; this type of story

2 something that many people believe but that does not exist or is false

There are a lot of examples on which a god appears in a myth. And there are many myths in the world such as Greek, Roman and Japanese such as "Kojiki", "Nihon shoki" etc.

Well, regardless of various views of music origin, there has been "some sort of myths = an episode" in music since ancient times.

For ex. in a labor origin opinion, it is assumed that there was musical occurrence at the time of

group labor of hunting and agriculture etc.

In a linguistic origin opinion, it is assumed that music was generated by the accent and the intonation in a word, or by dynamics and an emotional expression.

About curse origin opinion, people's awe or a threat to the dead and nature produced religiosity. And it's thought that music occurred inevitably at a prayer or a rite.

It was more natural than ancient times, a myth is relating to the god. So it was more natural that a myth is relating to the god from ancient times.

However, the trend the meaning of "myth" is changing is seen today.

For example, according to the Internet dictionary of Kobunsha Publishing⁴, we can find the next sentence in "myth of modern times".

"Dissolution of a myth" or "origin of a myth" etc., when the explanation about an happening in modern times is likened to "myth".

This sentence shows the following: "Believed thing or phenomena" is replaced as a word "myth". For example, "Safety myth" etc. Here, we don't find "god" there.

(1)-2 Definition of myth

Here, I'll reconsider about the similarity of the myth and the episode.

By Longman American Dictionary, there is next description; "an event or a short period of time while something specific happened"

We can understand that there is a common-point in "episode" and "myth" from the description.

Also, as above-mentioned, considering the new meaning and usage of a myth today, it can be

² LONGMAN AMERICAN DICTIONARY CASIO EX-word

³ <http://dictionary.goo.ne.jp/leaf/jn2/116024/m0u/>

⁴ www.kobunsha.com/special/sinsyo/.../pdf/kr007_sm0050.pdf

interpreted as "anecdote/ allegory" simply.

By thinking this way, the meaning of "Episode" would become even closer to the one of "myth".

From these ways of thoughts, here, the meaning of "episode" and "myth" can be unified as a synonym. Thus I would describe it as "myth".

(2) About Music and Nature

(2)-1 The definition of Sound • music

I often perceive music as "sound and music" and write so. It is of course; "sound" and "music" must be classified clearly from difference in their forms. Because sound is the form of sound element as simplex and music is the form that indicates the whole melody on the other hand.

However, when "sound" and "music" are considered as the simple-material on for composition, I recognize "sound" and "music" as the same.

Or, for a question whether "sound" is "music", my answer is the following.

By listener's impression, sound sometimes become music and sometimes just a simple sound. And also, I think that "sound" is "tone and sound". And with that I write about it so.

In here, meaning of "tone" is only one sound, and "sound" is the whole by which much sound gathered. In other words, it indicates "tone cluster".

Sound exists as one element sometimes and as the whole at the other times.

Therefore, I call both of them together as "tone and sound". But there are both one single tone and complex are included. An aggregate of simple sound is shown with "sound".

However, since these differences and transcriptions would be very complicated, here, I write simply as "sound" for the whole condition

including "tone and sound"

(2)-2 Sound, Music and Nature

Sound that nature produces would have existed since the primitive time or even before that. However, the sound adopted here is "the environment of the sound" in the relation of man and nature. And, nature sound is influencing not only human being but also all living things in many ways. Here, particularly, I would like to tell you about "The environment of modern sound" just a little.

Today, the one that made clear the relation between "sound and music" and "nature" is concept of "Soundscape" by Raymond Murray Schafer. Schafer states "All sound exists there is, namely, Soundscape".

This sentence suggests that "Soundscape" gains meaning not simply by the physical existence but by the involvement of human being.

Schafer considered Soundscape is completed by listening to the environment of sound and being conscious to sound.

I have wrote a monograph about consideration of Soundscape⁵ before*3. Therefore, here, I would like to omit detailed statement about that.

(3) Nature as the material of the sound that inheres in my works

When considering "nature" as the simple material in the creation, it is concentrated in the following two points. One is nature as "sound", and the other one is nature as a "phenomenon".

Nature as "sound" means direct material and nature as a "phenomenon" does various phenomena of the natural world.

⁵ "Theory and practice in Soundscape" Human Science of Kanazawa Seiryo University, Vol.2.No.2 march 2009

And also, the various sound by the human work and a phenomenon are included there.

That is, our daily life noise, various phenomena our everyday life environment produces such as sound of the car, the train, and the airplane or sound of the construction and the din and bustle of a great city, etc..

And these two function as "the material of the sound" indirectly and directly. I will indicate those cases in the next (3)-1 and (3)-2.

(3)-1 "Sound" --the direct material

From the beginning of my creation activity, I have put "concrete sound" and "musical sound" in the same line and have recognized them as "the material of the sound".

For example, my first published work "“Elegy” for Narrator, Soprano and five Players"⁶, here, "voice" is used as one of the sound material.

In other words, the concrete sound (voice) here has the sense as the important sound material to compose music.

Also, "“Lebewohle (‘Farewell’ in English) for Voice, Percussions and Electronic-Sound”⁷ I published the following year is composed by voice, an percussion instrument and an electronic sound (wave-sound + electronic sound). This is my first work for which a pure natural sound was used.

(3)-2 「"Phenomenon"*-- the indirect material

<precedent 1>

Here, my idea is not to compose the "sound world" generated by a natural phenomenon but to try to employ "phenomenon" itself as the material of the creation.

⁶ The World Trade Center Tokyo Mar.1973 Hamamatsu-cho Tokyo

⁷ “MUSIK21 Konzert I” GOETHE INSTITUT TOKYO July,1974

I can cite my work "“Graph I” for Percussion Ensemble"⁸ as an example. This work, simply put, A physical phenomenon such as the momentum of the object and a movement process were put into three-dimensional sound space.

Since the time when I began composing activity, I have been interested in various natural phenomena and an artificial change such as the state that a building approaches completion gradually, or the state a car drives off etc.)

So I have been thinking how I could utilize the "the change and process" as a sound in my works.

This work was born from such idea.

Here, from such reasons, I would call not only natural phenomenon but also artificial phenomenon as a “phenomenon”.

Next material 1 is the part of the work. There are 6 pieces (material) of A-F. Player combines those pieces by chance operation, and play.

The form of the work here is formed in this way.

(Material 1)



<precedent 2>

A phenomenon will indicate another example it functions as an indirect material.

Symphony wind Orchestra "COSMOS " for Wind Orchestra⁹ is that.

⁸ Miki Memorial-Hall Okayama Japan Mar.1976

⁹ Entrustment work of KANAGAWA UNIVERSITY WIND ORCHESTRA KANAGAWA Uni. Dec.1975

This work is composed as symphonic wind orchestra. And it shows various phenomena in the universe.

"Various phenomena in the universe" includes all things that happen at the universe.

For example, things we can see in our daily lives such as shine of the sun, the moon and the stars or shooting stars. Or stellar birth and extinction, stellar collision and an explosion, the change in a white dwarf and existence of a black hole are meant.

And those are very interesting subjects to me.

The wind orchestra form composes "COSMOS". Indeed some of various phenomena in a macrocosm were taken out, adopted, and expressed.

That is, it shows the "phenomenon" which the indirect material is giving a very big influence on a subject, the contents and composition of the music that is a big element on the creation.

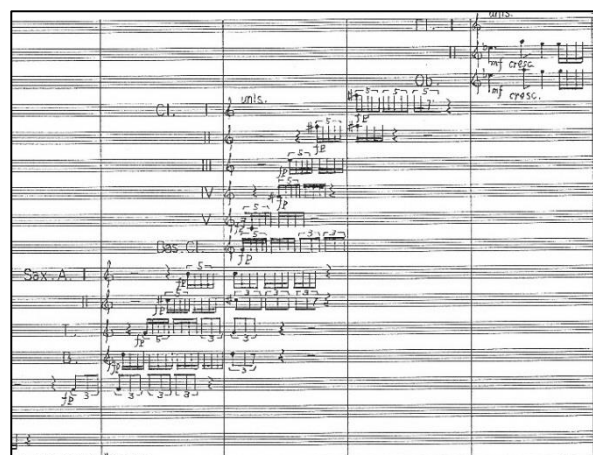
"Phenomenon" is the important material and element that invents a title music work and other work for me.

Next material 2 is a part of the score of "COSMOS". Only movement of sound of woodwind instrument section is indicated here.

The change in the sound here is minimal, but it can be said that the sound as the natural phenomenon is a sound-object that is floating in time and space.

And, always, there is change of position of sound and transfiguration (sound space) with the change of sound-color.

(Material 2)



2. Analysis of my works and consideration based on the reorganization of Music • Nature • myth .

At this chapter, I pick up several works from 4 performance forms indicated following and I would like to advance the analysis and the consideration based on reorganization of Music, Nature and Myth" for those individually.

(1) Chamber music work

(1)-1

"ENDLESS SUMMER" for Saxophone Quartet¹⁰

The work is expressing "summer" as the title is. The brilliant shining sun in summer, vivid green of the trees in hills and fields, endless clear blue sky and seas etc. I'm attracted to those.

And there are various sounds with the scene of the summer.

For example, there are various sounds including the roar of waves, the flow on a river, the tweet of a bird and daily life noise created by a seasonal event in summer etc.

¹⁰. International Gaudeamus Music Week (The Netherlands)
Sept.1980 Mother Earth Co.,Ltd April 2008
(CONTEMPORARY JAPANESE MUSIC SERIES 181
ONGAKUGEIJUTSUNo.28-8 ONGAKUNOTOMO-LTD
Aug.1980)

At the same time, my various mental movements (thought and feeling etc.) are inhering in my work.

However, there is no way to remember what was my thought and feelings back then anymore.

Next material 3 is the beginning of this work. We cannot hear the sound of the saxophone (musical sound) in the beginning.

There are only player's breath-sound or only key sounds of the musical instrument (sound of TANPO) heard.

Here, it is certain that there was my grope for "the sound which isn't a musical sound" by saxophone.

(Material 3)

Now, putting aside my consideration in my work and presence of feeling or my image of landscape description in summer, when the various considerations is being made about the theme "never-ending summer" and my work, there might be something we can see there.

My aim is there actually. That is the spirituality behind the symbol.

(Material 4)

DIAPHRAM OF THIS PIECE IS INDICATED.

PLAYER

MIXER

1 2 3 4

1 2 3 4

For this piece of music, it is space notation which time is indicated every 5 seconds. This piece is for 1 clarinet-player and 4 mixer (space is indicated). The mixer can operate sound effects, for ex., echo, delay etc..

4 SPEAKERS

Each speaker is same volume. The volume is a little louder than the instrument. 4 speakers are set in 4 corners of the hall, and the height of each speaker is about 2m. high from the floor.

OTHER INFORMATION

Clarinet - Mr. F. Gerard Erante

Mixer - Mr. Genzai Ikeda

Date - 28 May 1989

Place - Studio 2000 (Studio2000-Studio Tokyo JAPAN)

This piece was dedicated to Mr. F. Gerard Erante.

(1)-2

"SPACE" for Solo Clarinet and 4ch.sound¹¹

The length of musical performance of this piece is 8 minutes. It is space-notation which time is indicated every 5 second. This piece is for 1 clarinet and sound mixer. The mixer can operate sound effects such as echo; delay etc. 4 speakers are at the same volume.

Speaker's volume is a little louder than the one of instrument. 4 speakers are set in 4 corners of the hall, and the heights of 4 speakers are about 2meters high from the floor.

The instruction on the arrangement and setting are indicated on the above including material 4.¹²

Live performance of a clarinet and the electric sound through the loudspeaker are mixed here.

At the same time, directionality of sound and the change of sound invent sound movement. What is

¹¹ Clarinet/F.Gerard Erante Studio200 Tokyo May, 1989
Mother Earth Co,Ltd 2008

¹² Ibid.11 (Mother Earth Co,Ltd 2008)

seen there?

By the way, natural sound doesn't just occur only from one place or one direction. Sound is being heard from the front, from the back, from the side and from the top. In other words, various sound reaches our ears from the various directions, and becomes extinct to the various directions.

Thinking as such, we notice that a conventional concert form (the state that the audience listen to the performance only from the front) is extraordinary.

This work includes the intention to try to bring such extraordinary space (the location of the sound and the sound-space) into ordinary space.

The process by which "the sound of the clarinet" and "the sound that changed electrically" are being changed variously in time and space is here.

Below material 5 is the beginning of the work. On the score, the graph under the clarinet part indicates movement of sounds.

The first F sound (actual sound) is heard from the stage-center. (Actually, it is from both loudspeaker and the instrument of the player locating in the center at the same time.) Then the whole sound is being changed subtly. Even the sound is in the center. (However, the raw sound from the player in the center is always keeping the fixed place and it doesn't change.)

These introduction of the change of the sound directionality is aimed to turn audiences' eyes to "sound" or "sound environment" and give them chance to reconsider it by bringing a part of sound phenomenon in the nature into the concert hall.

(Material 5)

<Supplementation>

After that, the work is being formed while changing the sound directionality and the sound-color variously. In the process, a myth of the seed is born there.

(2) Chorus and Orchestra work (2)-1

“Tränen der Madonna” für Blasorchester*¹³

I believe there is no need to state whether a myth exists once more about “Tränen der Madonna” für Blasorchester, “Virgin Mary’s Tear” for Wind Orchestra since it is certain that "myth" exists here.

And, in this work’s “myth”, "God (Goodness)" purely appears.

Goodness here is about Virgin Mary.

God (Goodness) sometimes appears in my work, however, the way to appear is not same.

¹³ Matsudo The 6th Junior High School Wind Orchestra
Concert 1993 Mother Earth Co., Ltd. May, 2008

This work shows my impression of a church in the small town in the Alps area I visited before in the form of the symphony wind orchestra. It was composed for young people.

When I visited the church, there was the serenity and solemnity to remind me the story of Virgin Mary shed tears and the impression was intense to me.

The quiet and solemnity that make the anecdote to which I say, "Virgin Mary shed tears." remember existed in the church. Therefore the impression was intense for me.

Material 6 is a part before and after the climax of the work. The music develops to the climax little by little and many parts are taking various shapes while going toward to the climax.

Then the maximum energy will be released at the Tutti (all) **fff** in the beginning of 2 beats before 3 nodules of rehearsal symbol H.

(Material 6)

Silence (G.P.) continues and its reverberation lasts for a while from H's Tempo Primo then it ends.

The shape of the various sound to the climax (the event of sound) creates various drama. And the drama is the episode. (Event of sound) produces various plays. The episode will be a myth and myth itself. A flow of the sound to Tutti might be the Virgin Mary's "cause of the tear". The silence of G.P. and the quiet sound stream afterwards might be the "Virgin Mary's deep grief and tear".

Did I want to tell about the sagacity, folly and evanescence of man with the impression of this the church?

First performance was held by "Matsudo city the 6th Junior High School Wind Orchestra" and conducted by myself. (at Matsudo City Hall in 1993)

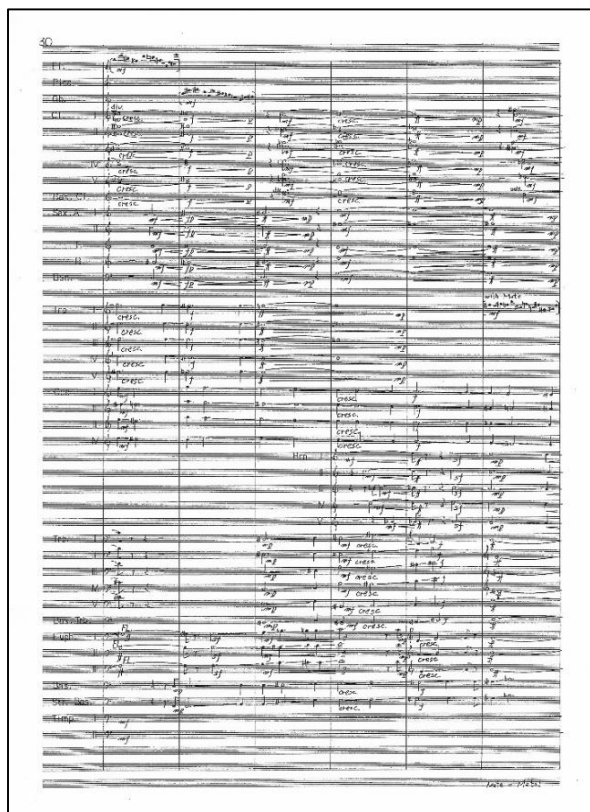
The image displays two pages of a musical score for a symphony wind orchestra. The left page is titled 'Tutti der Madonna - 14' and the right page is titled 'Tutti der Madonna - 15'. Both pages feature multiple staves for various instruments, including Flutes (Fl.), Clarinets (Cl.), Bassoons (Bsn.), Trumpets (Tpt.), Trombones (Tbn.), and Percussion (Perc.). The notation includes complex rhythmic patterns, dynamic markings such as **fff** (fortissimo), and rehearsal symbols. The right page includes a section marked 'G.P.' (Grave) and 'Tempo I (♩=120)'. The score is written in a standard musical notation with clefs, key signatures, and time signatures.

(2)-2

“COSMOS III” for Wind Orchestra¹⁴

This work is being described to (3)-2 of Chapter 2 a little as< example 2>. Therefore I make only one addition here.

(Material 7)



Material 7 is the score of a climax area of this work. To be precise, page 31-33 (167 measures - 184 measures) forms a climax.

However there is no agreement of the dynamics of *fff* by Tutti here.

Each section reaches page 31-33 while changing dynamics by the shape of each. But their energy release at each section is fallen in line.

Because, even in the universe, there is no intentional agreement though there might be accidental agreement.

¹⁴ The “Cosmos III” for Wind Orchestra is a revise of “Cosmos” for Wind Orchestra. 1st performance/Kerkraide International Music Contest 1981 Fest. (Netherlands) Matsudo The 6th Junior High School Wind Orchestra Cond.:Suguru Taninaka

Each movement itself of each section shows each affair and those aggregates will be a new myth.

It could be called "a myth of small space".

(2)-3

Mixed Chorus “Topology of Love” for 12 voices¹⁵

A text of the work was composed in my early days. Here "love" is talked about and it is about pure romantic love, not about the one for humanity.

Generally speaking, love has the various shapes. In particular, the "love" (love romance) here is intense and selfish and it is spurring diversity on. Love is called "easy to heat and easy to cool".

However, because it's serious and selfish, the feeling is also intense and it could require even long time to solve the heart, in the reason of the young mind.

There is no way to know my state of mind anymore when I was 17 years old, when I composed the poem.

(Material 8)



¹⁵ “Musik 21” concert Vol.4 Aoyama Tower Hall May, 1976 Tokyo MOTHER EARTH Co.,Ltd. Oct.2010

Based on a line drawing-like part, I added a stippling part and paid attention to the overlap and contrast in this work.

In the line drawing-like part, I mainly considered "variety of a change in dynamics of the continued sound and the sound created by an overlap".

And in the stippling part, occurrence and extinction of momentary sound, and the combination with "tone cluster of the voice generated by a line drawing-like part" and "stippling part".

Of course, the text has sense here. With its sense, I would like to listen to the "sound" it self which is formed by an overlap of voice.

There is movement of the sound formed by an overlap of voice, and continuation of the movement forms "a form" there. Then we notice a new myth is included again in the formed "sound form".

Those myths sometimes show in front of us with various contents and shapes depending on a listener. In that case, a myth inhered in the work might be generated by sensitivity of the listener.

(3) Electronic・Computer Music works

Here, I describe my works with computer control. (Electronic Sound、Electronic Sound + Voice or Instrument、Electronic Sound+Concrete Sound+Other Instruments, etc.)

(3)-1 Electron and computer musical works

(Material 9)¹⁶

1. Soundscape 2010 for Computer (2011)

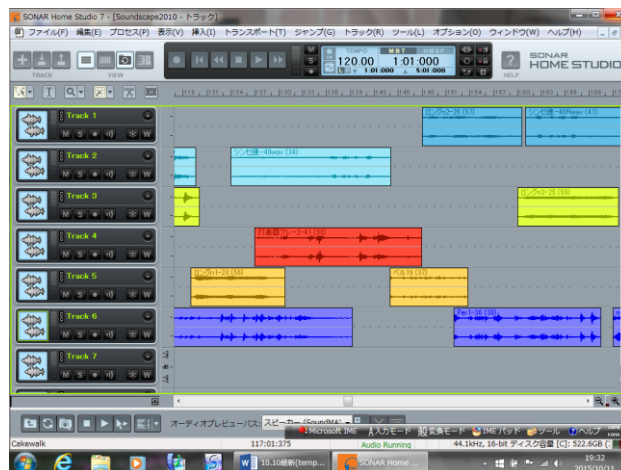
This work was completed in March 2011 and expresses the landscapes of sound at the time. However, those landscapes include ones taken from author's memory, not only ones of the real time scene in 2010. These processed physical sounds and electronic ones are piled up and create a new sound space.

• "Soundscape 2010" for Computer^{*17}

Material 9 is a copy of an interpretive summary of a CD cover.

Material 10 is a situation of phoneme material of music composed by sequence software.

(Material 10)



Each block on the screen (phoneme material) placed on the screen is concrete and electric tone that passed through a process of various processing.

7 trucks (channel) are being used here. And eventually completed as 2 channels-work.

In here, the concrete sound is taken in and used much. And "nature" is used as the material of the sound directly in it.

Various sounds is included there. And the world of a sound is formed such as a flow of water, voice of insects, people's voices, the sound of the train and voices and music from a radio etc..

Some of these concrete sounds do not have their original form after the many process and some do.

¹⁶ "Works of Suguru TANINAKA" Electronic/Computer Music
ALM RECORDS ALCD9119 2012

¹⁷ First performance / The 15th JFC independants Sugunami
Civic Hall Tokyo Mar. 2011

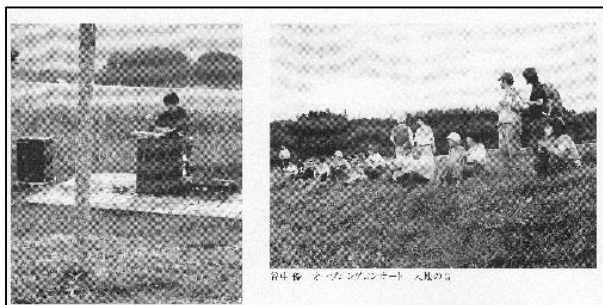
This work is consisted with these phoneme materials.

By the way, does "myth" also exist in this work?

(3)-2 (Multimedia works etc.

・“Fantasy of Yatsugatake Sound of The Earth” -for Performance--¹⁸

- (Material 11)



Material 11 is the performance landscape. I have begun a live performance of a synthesizer at the space arranged in the field (stage) with simultaneously with revival of electronic sound by computer control.

Participants (players) with a stone participate at their free timing in a performance by free rhythm. The venue is in the field where the smell of deep grass floats. The chain of Yatsugatake lies here right in front of me.

The tone of the chirping of insects is being heard somewhere nearby. A bird flies in the clear blue sky.

And a birth of a work by collaboration with the nature of a gentle autumn breeze is here.

Also, a new myth is born here.

(Material 12)¹⁹



Material 12 is one of works by a sculptor's outdoors exhibition performed in the same area in the same period when I participated.

These works crowd melt into the nature around and is creating one natural landscape. Then "soundscape" exists there as the landscape does.

・“FANTASIE IN KAGA 2009” -for Visual and Electronic Sound-²⁰

(Material 13)



(Material 14)



(Material 15)



(Material 16)



In this work, I considered the combination of the picture and the sound as a priority. The movie was added character information to raw recording of the landscape. And the cartoon film effect is being added by the part of the character information.

It was only aligned in the time line almost without processing. (Which is not rare thing to me

¹⁸ <Gallery farm '98> Haramura art show in a field Phase:3 "Farm of the sensitivity" Haramura Kikuchi-Pasture Nagano Japan Sept.1998

¹⁹ (Poetry and handwriting / Fuzita Hakunan) The same week

²⁰ JFC independent Vol.14 Kawai-Pause Omotesando Sept.2009 Tokyo

though)

Because, if only regarding this work, I had a thought that I would like to use "plain" pictures movies as much as possible from the beginning of production. Therefore it can't be denied that the whole of a work is like a documentary.

Here, the concrete sound with the movie and electronic sound are piled up and forms a soundscape.

As a result, the aggregate of these sound and movie become a work.

In this work, I tried not to revise as much as possible and tried to do creation with the taste of the original material.

Doesn't such production process function as one of media that invites a work to a fountain of the direct sensitivity, does it?

3. Conclusion

For addressing to the theme "consideration about reorganization of music, nature and myth", I have proceeded it based on the following points with my previous works as a medium.

I thought the following 4 points could be the big clue to consider the theme.

- Analysis of my works, and consideration (nature and myth)
- What is connecting the these three ?
- What kind of thing is to reorganize ?
- What is music ?

(1) Analysis of my works and consideration

(1)-1 About "myth".

I made "nature" and "myth" as key words here and tried my analysis and consideration on several works. This approach was also an opportunity of new discovery for me.

In other words, I noticed the existence of the other area that is different from the concept or the measures I had in the time I made creation.

The big one was existence of "myth".

In many cases, I have continued work production almost without being conscious about the "myth" which inheres in a work, apart from the title work.

This approach made me re-recognize that "myth" inheres in my works certainly.

(1)-2 About "nature"

Now, I wouldn't have to describe the details of "nature" here.

It's because I considered "nature" as an important element on the creation from the beginning.

The work in 1973 "Lebewohl -music for Voice, Percussions and Electronic-Sound"²¹ proves that.

By the way, interesting description is in the book of Joscelyn Godwin²².

It is about an experiment Dorothy Retallack²³ conducted regarding the relation with growth of vegetable and music.

The experiments and the studies were also done in Japan such as by Takashi Oyabu²⁴, the matter is the relation with "music and living things (including human being)".

In other words, the sound is the important element and environment for us.

The environment of the sound is the part of the natural environment.

"Nature" has always inhered in my work

²¹ Ibid.7 (But Composition year is 1973)

²² "HARMONIES OF HEAVEN AND EARTH" Thames and Hudson Ltd, London 1987

²³ USA "The Sound of Music and Plants" 1973
http://search.yahoo.co.jp/search?p=Dorothy+Retallack&aq=-1&oq=&ei=UTF-8&fr=top_ga1_sa&x=wrt

²⁴ "The vegetable ecology electric potential and Communication" Takashi Oyabu and Masaaki Katsube (Edit) ISBN978-4-303-71032-3 Apr.2009

indirectly or directly.

(2) Something connects music, nature and myth

I tried reconfirmation of the points in this chapter.

In many cases, "nature" in my works has its introduction with a clear intention.

However, there was no intentional approach except for a certain work about "myth".

But in spite of being consciousness or not, "myth" in various shapes has existed as a fact.

That is, I assume that "Creation"--"Action of Creation" itself connects music, nature and myth inevitably.

And this assumption derives the answer for the third point "reconfiguration of these three" automatically and naturally.

And it can be said to the fourth point too.

(3) Music and reorganization of tri-party

A direct answer is prepared for third and fourth point here.

The meaning of music is "creation action" itself for me.

And meaning of "reorganization of tri-party" is "an action of composition itself makes it possible."

Here I reached a conclusion.

This is the comprehensive version of my presentation at the 33rd Asian Composers League International Festival and Conference Philippines.

(November 9, 2015 at University of the Philippines College of Engineering Theater)

JFC (The Japan Federation of Composers)