

METHOD NIGHT VOL. 9 <The Last> by Hideki Nakazawa
"Method Music Concert"
7 pm on Sat, Sep 27, 2003, at Goliath Visual Space, Brkln

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Program:

Shigeru Matsui

"Summer in Tokyo" (2002)

"Etude for Reading No. 1 - 6 (Arranged for Koto)" (2003)

----- Fumie Hihara (koto)

Tomomi Adachi

"Method Music No. 8, #3" (2001)

----- Chien-Nien Chen (cond), Akiko Asai, Ryan Dunsmuir, Aki Kayamoto, Noah Landfield, Kazumasa Nonaka, Felix Pastor

Masahiro Miwa

" 'The Matarisama' for XOR Ensemble by 8 Players" (2002)

----- Akiko Asai, Beverly Brown, Chien-Nien Chen, Ryan Dunsmuir, Aki Kayamoto, Noah Landfield, Kazumasa Nonaka, Felix Pastor

Hideki Nakazawa

"After Hanon No. 1 - 3 for a Thirteen-String-Koto in 5 Parts" (2002)

----- Fumie Hihara (koto)

"Numeral poetry (Decimal numeral reciting poetry for one or four readers)"

----- Chien-Nien Chen, Ryan Dunsmuir, Aki Kayamoto, Felix Pastor

"Japanese Syllabic Invention in Two Voices No. 1 - 3" (1997)

"Japanese Syllabic Canon in Two Voices No. 1 - 4" (1997)

----- Akiko Asai, Aki Kayamoto

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Methodicists:

Tomomi Adachi - musician, former methodicist from 2000 to 2001

Shigeru Matsui - poet, present methodicist since 2000

Masahiro Miwa - composer, present methodicist since 2002

Hideki Nakazawa - artist, present methodicist since 2000

Koto Player:

Fumie Hihara - Graduated from Traditional Japanese Music Course, Tokyo National Univ. of Fine Art and Music. She holds solo recitals, collaborates with other players from other genres, and researches and restores ancient Japanese kotos.

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Masahiro Miwa

" 'The Matarisama' for XOR Ensemble by 8 Players" (2002)

Origin:

Matari-sama, affectionately referred to as "o-matari-san" by the locals, is an age-old traditional art form of the Matari area. Every year, at the end of the harvest festival, unmarried men and women participated in the matari-sama dedication. While looking only at each other's backs, the participants pursued the ceremony until the next morning in what was a calm and odd climax to the festival.

Lining up to form a circle, the men and women held in each hand purification bells and woodblocks. Following the village custom of *suzukake*, participants carried on their "performance" in a state of continuing tension. This ceremony regulated by strict rules, where mistakes were by no means permitted, can be said to have been a wordless invitation to spiritual exchange and union between the youths of the village. At the same time matari-sama can be seen as a symbol of the movement from generation to generation, a eulogy of posterity. (In this regard, the fact that participants form a closed circle is worthy of mention.) At the same time, matari-sama was for the villagers the only official opportunity for courtship.

Interpretation:

Matari-sama is a work of reverse-simulation music. The rules of *suzukake* are based on the well-known computer calculation, XOR, or exclusive OR. The castanets here represent the 1 state of a binary system, while the bell represents 0. Each player carries out this bitwise calculation and passes on the result to the next, forming in effect a feedback loop of continually changing states.

The patterns that arise from these local rules and made audible by the bells and castanets are not a "composition" *per se* and are not in any way an improvisation either. Matari-sama is a concert of players who have gathered to guide sonic diversity without a score proper. In other words, it is music that concerns itself only with pure collective action.

In the case of an 8 player ensemble, it will take 63 cycles (504 individual steps) to return players to their states at the beginning of the performance (castanet or bell state). That is to say that the piece forms a 63-cycle loop. There are two exceptions to this, one of which being the case where each player starts in bell (0) state, in which case the loop lasts only one cycle.

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METHOD & METHODICISM : <http://aloalo.co.jp/nakazawa/method/>