

Some Thoughts on the Role of Nature in My Creative Process

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12/10/2021

All matter is energy reduced to the point of visibility.
Spirit is energy and energy is spirit. They are one in the same.
Nature is the purest form of energy.
Nature is the purest and most vibrant manifestation of this reduced spiritual reality.

Within my creative process, nature plays a dual role; one role based on energy and the other based on holistic development and structure.

I. Nature as an Energy Source

As mentioned above, nature is the purest form of energy.
How can human beings become one with nature? Aren't we a part of nature?
We're so out of touch with nature that, even though it is a scientific fact that human bodies are regeneratively maintained from the energy of nature, most people think I'm completely out of my mind when I discuss my ideas on nature as an energy source. Nature is, objectively, our energy source as human beings. This energy is used to develop and maintain the whole process of human life. Why is it so hard to believe that this source of energy, which is absorbed or caught by humans in a never ending continuum, can actually be tapped into and used in a finite way within a creative process? If anything, this energy is the most finite thing that exists.
I believe that the energy of nature can be our ultimate guide within the most finite aspects of existence, as well as the aspects that involve a sort of meta-reality.
In terms of music, the feeling of a cool breeze while sitting by a lake can inform you what type of phrasing extends a certain sound source. Being in the center of a forest can guide you to a stronger note choice. Listening to a river can help you develop a stronger connection to pulse. Music, just like nature, is a vibrational energy form. Why can't nature inform the creation of sound in a finite way?

By becoming one with nature, one reaches a state of purity, emptiness, inward stillness, bliss, inward and outward solitude, and the realization that nothing is everything. Nothingness is essentially nature in its purest form. By becoming one with nature via complete stillness, solitude, and perfect mystical silence¹, one reaches this perfect state of nothingness. Therefore, the ascendent internal resonance that arises as a correspondence of nature, is nothing. One becomes nothing. One becomes zero.
When I say that nothing is everything and that the ascendent internal resonance that arises as a correspondence of nature is nothing, I'm referring to the idea and space where zero becomes one. I'm referring to the space where pulse is generated out of a vacuum state. Nature is an energy source where complete stillness and unmitigated pulse are coexisting. Vibration in a vacuum state generates eternal pulse.

¹ "There are three kinds of silence; the first is of words, the second of desires, and the third of thoughts. The first is perfect, the second more perfect, and the third more perfect. By not speaking, not desiring, and not thinking, one arrives at the true and perfect mystical silence." - Miguel de Molinos

My goal, when striking a sound, is for it² to contain the same type of energy that exists in nature, where complete stillness and unmitigated kinetic energy are one. What does this allow? Well, at least, it allows this very specific feeling to be transmitted through sonic vibration. Is this the sonic version of enlightenment? It's certainly the most beautiful thing I've ever experienced. Saxophonist David S. Ware was seeking *spanda* within his sound. *Spanda* is a Hindu term for the subtle creative pulse of the universe as it manifests into dynamic, living form. Does this allow infinity? Eternal pulse? These are the things I dream about it. These are things I try to communicate on the guitar. Meditative stillness and circular inner turbulence coming to life and stepping out of the sound into my body as a vibrational life form.

II. Nature as a Holistic Structure and Development Model

There are certain images or image patterns that exist in nature which have been inspirational to me and have assisted in my forming a holistic practice model.

For me, sound is everything. Sound is the core. Sound, when connected to nature as an energy source, can serve as a source of infinite possibilities.

The image and growth process of a tree is something that greatly informs how I practice. Within a tree, all growth and expansion comes from the roots. As the roots develop and the trunk grows, a myriad of beautiful branches and possibilities begin to grow as an organic extension from this process.

For myself, I think of the center of the sound as the roots or the trunk. The more I can develop and strengthen that, the more I see infinite possibilities of growth.

The Sufi mystic Rumi once said that "words are not important in themselves, but as resonators for a center". Within both the lifespan of a tree and the lifespan of musical organisms that I find incandescent, everything that is seen or heard is an organic extension of the core essence coming to life and forming organic extensions of itself.

Another image that occurs in nature which relates to these thoughts is ripples in a body of water. When striking a sound, a similar thing happens where vibrational waves radiate off of the sound. These vibrations are pure information and worlds of sonic alter-realities. Each ripple off of the sound can be thought of as the sound giving you a guide of options which are available to the DNA of your memory and subconscious mind.

If the sound is connected to nature as an energy source, then each ripple is a continuum which can be used a correspondence of nothingness. Complete stillness and kinetic energy become one.

Two other things within the development of nature that influence my creative process are how trees mutate, and how plants are cared for.

As much as possible, I try to think of and treat my whole sound world and language as a living organism. Part of this for me means that, like a tree, the logos of the organism can manifest, disintegrate, transform, mutate, and grow in a way that never disconnects in any way from its roots.

I've also noticed that, similarly to how a plant is cared for, both how frequently I practice and how long I practice for within each practice session greatly affects and determines the speed of growth, as well as whether the organism feels alive or not. This is something I always try to be in touch with; knowing when to stop practicing; knowing when I'm over-practicing; knowing when I'm not practicing enough; etc.

² "it" meaning the sound as a vibrational energy form

This also relates to how environment affects my practice routine. Like a plant, the right environment can allow the organism to grow at a limitless rate, while the wrong environment can kill the plant in no time.

"We still do not know one thousandth of one percent of what nature has revealed to us." - Albert Einstein

"Look deep into nature, and then you will understand everything better." - Albert Einstein

"Reality is an illusion." - Albert Einstein

"Look at music as a river of continuous sound, we just go down to the river, and we jump in with our instruments, and we partake in the activity of the river or ocean of sound." - William Parker

"If you wish to understand the universe, think in terms of energy, frequency, and vibration." - Nikola Tesla

"At first nothing is
Then nothing transforms itself to be air
Sometimes the air transforms itself to be water
And the water becomes rain and falls to earth;
Then again, the air through friction becomes fire
So the nothing and the air and the water
And the fire are really the same
Upon different degrees." - Sun Ra