

# STRUCTURING OF EMOTION AND TRANSMUTATION INTO ETERNITY: A COMPREHENSIVE RESEARCH REPORT ON THE MUSICAL DISCOURSE AND WORKS OF COMPOSER AND EDUCATOR TERUYUKI SHIRAIWA

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In the contemporary music scene, the attempt to fuse technological sophistication with emotional depth at a high level has always posed a challenging task. In this context, the philosophy presented by composer and educator Teruyuki Shiraiwa (白岩 晃行) —"Converting invisible emotions into certain structures"—contains a lucid aesthetic truth that transcends a mere slogan. From his early works in 2004 to his latest releases in 2022, and leading up to his full-scale resumption of activities in 2025, Shiraiwa's creative activities have consistently pursued music as a "record that turns the moment into eternity." This report attempts a multifaceted analysis of his musical background, creative philosophy, body of work, and ideological foundation, based on public activity records, official website information, and the discourse he has disseminated himself.

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## **Generative Background and Structural Analysis of Original Musical Experiences**

The formation of Teruyuki Shiraiwa's musical identity began at an extremely early stage, rooted in the coexistence of classical training and independent exploration.

### **Early Education and Devotion to Structural Beauty**

Shiraiwa's musical journey began with classical piano training at the age of six. The piano is an instrument that requires a single performer to simultaneously control harmony, counterpoint, and melody. During this period, Shiraiwa reportedly developed a strong interest in the "structural beauty" of music. This was the primordial germination of his later philosophy of "Structuring," where the

foundational strength to confine the fluid object of emotion within a logical and architectural order was cultivated.

## **The "Narrative" of Koichi Sugiyama and the Beginning of Self-Study**

At the age of 15, Shiraiwa encountered the music of Koichi Sugiyama (すぎやま こういち) and was deeply shocked by the intense "narrative" residing therein. Sugiyama's ability to dramatically shake the listener's emotions while basing his work on classical grammar suggested the path music should take for Shiraiwa. Following this experience, he began to walk the path of composition through self-study. The process of constructing a musical language by following his own sensibilities and interest in structure, without relying on formal educational institutions, became the source of the uniqueness found in his works and his free thinking, unbound by existing frameworks.

## **Wind Ensemble Instruction and the Organization of Collective "Swell"**

A notable aspect of Shiraiwa's background is his **past experience** in instructing and conducting wind ensembles. This experience had a decisive influence on his orchestration techniques.

## **From Individual Sounds to Massive Structures**

Through **his previous work** in conducting and instructing wind ensembles, Shiraiwa learned practically how to aggregate the "sounds (emotions)" emitted by individual players into a single massive "swell (structure)." This is not merely an adjustment of an ensemble, but a task of organically connecting individual elements to construct a musical edifice from a macro perspective. The profound and precise resonance seen in his orchestral tracks reflects the logic of "organization of sound" cultivated in these conducting fields.

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## **The Glory of 2013 and Evaluation by Katsuhisa Hattori**

One of the significant milestones in Shiraiwa's career was winning the Grand Prix at the "1st Student Composer Championship" (organized by JuCuStage) held in Japan, 2013.

## **Acclaim from Jury President Katsuhisa Hattori**

In this championship, the late maestro Katsuhisa Hattori (服部 克久), who served as the jury president, awarded Shiraiwa's work a perfect score. Hattori highly evaluated the "lyricism" and "solid skills in composition and arrangement" possessed by Shiraiwa's music. This proves that Shiraiwa's advocated "Structuring of Emotion" had been achieved at an extremely high level, even from the

perspective of the pinnacle of professionalism. While this award served as an opportunity to make his name known in the industry, he subsequently chose a path of self-improvement through his activities as an educator, rather than rushing into easy commercialization.

## **Silence and Deepening: The Period as an Educator**

After the award in 2013, Shiraiwa entered a long period of silence. During this time, he intermittently produced and released songs while devoting himself to his duties as an educator. This should be considered not a complete cessation of creation, but a "dormancy" for aesthetic deepening.

## **Refinement of the Aesthetic Eye Through Education**

In his later discourse, Shiraiwa looks back on the 14 years during which he believed in the "intelligence and sensibility of countless nameless people, regardless of worldly reputation or titles." Observing people's thoughts, demeanor, changes in expression, and every word uttered in the educational field was a process for him to collect samples of "invisible emotions" and cultivate the "Aesthetic Eye" to fix them as music. The understanding of humanity and insight into society cultivated during this period are predicted to impart a deeper spirituality to his works following the resumption of activities in 2025.

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## **Comprehensive Analysis of Works and Discography**

The creative activity of composer Teruyuki Shiraiwa has a history of nearly 20 years from 2004 to the present, and his body of work can be clearly classified by release format and genre. Based on Shiraiwa's official website and public materials, his career has shifted from a group of works defined as early "Legacy" to recent "Single" and "EP" formats, a transition closely linked to the evolution of audio technology.

While the genre composition of his works is diverse, the core is "Orchestral." According to his release history, more than 60% of all works are based on orchestral arrangements, with diverse styles such as "Symphonic Rock," "Instrumental," "Pops," "Electro Pop," "Piano," and "Wind Ensemble" being developed.

The table below organizes all of Teruyuki Shiraiwa's released works chronologically based on official classifications.

## Complete Release List (2004 - 2022)

Release Date	Title	Genre	Category
2022.1.1	Phoenix	Orchestral	Single
2021.4.11	Speak! (Remastered Edition)	Orchestral	Single
2019.8.29	Dream Weaver / feat. Shion Tsukino	Pops	Single
2019.4.15	composit, x (Hyper-transfigurative Mix)	Instrumental	Single
2017.3.21	"Fantasy From The End Of The World" for Wind Ensemble	Wind Ensemble	Single
2016.1.20	composit, x	Instrumental	Single
2016.1.20	Awakening	Orchestral	Single
2015.11.16	Wish You All The Best	Piano	Single
2013.10.18	Speak!	Orchestral	Legacy
2013.3.3	Endless Journey	Orchestral	Single
2013.1.31	Oblivion	Orchestral	Legacy
2012.12.12	Rising! (Complete Edition)	Symphonic Rock	EP
2012.1.15	Tempest	Symphonic Rock	Single
2011.1.30	soar, my angel	Electro Pop	Single
2009.12.23	Rage Against Fate	Orchestral	Legacy
2008.6.20	Song without words for you	Orchestral	Legacy
2007.5.1	The Age of Mythology	Orchestral	Legacy
2006.7.19	La speranza immortale e brillante	Orchestral	Legacy
2006.1.27	My Dream	Orchestral	Legacy
2006.1.6	Sign and Vision	Orchestral	Legacy
2004.12.9	Violent —OVERDRIVE	Orchestral	Legacy

## Discussion of Major Works

### "Phoenix" (2022.1.1)

Released on January 1, 2022, "Phoenix" is his latest work at this point, symbolizing Shiraiwa's musical and technical maturity and the dawn of a new phase. Clad in artwork by Naoko Anzai, this work literally expresses his artistic spirit reborn like a "Phoenix" after a period of silence.

### "composit, x" Series

The original version released in 2016 and the 2019 "Hyper-transfigurative Mix" are instrumental works where Shiraiwa's obsession with "Structuring" appeared in its purest form. The title "composit

(composite, components)" and "x" indicating an unknown variable succinctly demonstrate his mathematical and architectural approach of deconstructing and reconstructing music as a combination of elements.

## **"Rising! (Complete Edition)" (2012.12.12), "Tempest" (2012.1.15)**

"Tempest" and "Rising! (Complete Edition)," released in 2012, form a unique genre called "Symphonic Rock" within Shiraiwa's body of work.

- **Fusion of Genres:** The grandeur of the orchestra and the powerful rhythm section of rock are fused. The fact that "Rising!" was released in EP format as a "Complete Edition" indicates a deep pursuit of this genre.
- **Technical Aspects:** In Symphonic Rock, since orchestral sound sources with textures close to live instruments coexist with electronic sounds like synthesizers and distorted guitars, high-level skills in frequency range organization (mixing) are required. The challenge of "simultaneous use of high-load plugins" that Shiraiwa later discusses is inferred to have been cultivated from the production experience of this period.

## **"Fantasy From The End Of The World" (2017.3.21)**

This fantasy written for wind ensemble is an arrangement of a piece produced by Masahiro Aoki (青木 征洋), known as a composer and guitarist. It is the only work in Shiraiwa's catalog explicitly labeled as "Wind Ensemble." This work is a fusion of **his past experience** as a wind ensemble instructor and his imagination as a composer. While utilizing the unique coloration of wind instruments, this work presents a narrative drifting with an apocalyptic sense, telling the strength of his narrative orientation.

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## **Development of Ideological Discourse on note.com**

Parallel to the release of musical works, Shiraiwa posts extremely high-quality prose on the platform "note." These articles detail the philosophy underpinning his creative activities and are an indispensable text group for understanding his music.

## **Aesthetic Eye and the Source of Value**

In the article "Aesthetic Eye" (「審美眼」) (January 13, 2026), Shiraiwa discusses the value standards he has believed in for 14 years. He denies worldly reputations and titles, preaching that the intelligence

and sensibility residing within countless nameless individuals are the true sources of value. This perspective forms the basis of his stance of trying to speak directly to the deep psychology of the listener through his music.

## Acceptance of Solitude and Creation

In the article titled "The Throne of Solitude" (「孤独の玉座」) (January 6, 2026), he mentions the solitude that artists inevitably embrace. He imposes strict self-discipline on his soul, rejecting mundane comfort and believing that high spirituality can only be reached by accepting solitude. This discipline brings a dignified tension to his works.

## Sense of Time and "Constant"

In the article "Constant" (「定数」) (January 2, 2026), he speaks of admonition against impatience and rushing to conclusions. By crowning the title with the mathematical term "Constant," he indicates his long-term creative stance of ascertaining the unchanging essence even in times of rapid change and waiting for "the time" to come.

## Gaze on Social and Cultural Phenomena

Shiraiwa's interest extends beyond abstract philosophy to specific social phenomena. In his note articles, diverse topics such as the following are covered:

- **Partial Closure of Komine Toy Mfg:** Deep sorrow for craftsmanship and things that are disappearing can be read from the article worrying about the fate of Japanese stuffed toys. This resonates with the article "To the Vanishing." (「消えゆくもの」) (December 30, 2025), which deals with his view on life and death.
  - **Technical Consideration:** As seen in the article "Story of Large-Capacity Orchestral Sample Libraries," he is well-versed in the use of digital technology in modern composition, combining objective analytical ability as an educator with practical knowledge as a creator.
  - **Cultural Criticism:** He possesses a sharp critical eye for video game music, such as the review of N64's "Rainbow Road," demonstrating an attitude of extracting structural beauty and narrative regardless of the genre's hierarchy.
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## **Role as a Music Educator and Social Contribution**

Teruyuki Shiraiwa defines himself as a "Composer and Educator." These two roles are inseparably linked within him.

## **Educational Philosophy: Structuring of Sensibility**

His educational activities are not merely about teaching knowledge or theory, but resonate with his creative philosophy of how to output the chaotic "invisible emotions" held by each learner as a "certain structure" possessing logic and form. This is an act of passing on the method of making "records that turn into eternity" to the next generation of expressors, and is on the social extension of his own creative activities.

## **Judgment Policy and Intellectual Honesty**

Since the early 2010s, Shiraiwa has served as a judge for English speech contests hosted by universities in Japan, such as the University of Tokyo, Aoyama Gakuin University, and Rikkyo University, engaging in educational activities for students. As seen in the note article "Judging Policy" (September 1, 2021), he maintains consistent logical standards when evaluating and judging things, preserving strict intellectual honesty as an educator. This honesty is directly connected to his obsession with detail and his quest for perfect structure in his music production.

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## **Factual Consideration of the Impact of Production**

### **Environment on Works**

The recommended specs and production methods disclosed by Shiraiwa go beyond mere equipment introduction and define the characteristics of his works themselves. The characteristics of each of Shiraiwa's works are formed by the fusion of musical exploration spanning many years from 2004 and the uncompromising technical foundation that supports it. His works go beyond the realm of simple "DTM (Desktop Music)," pursuing the ultimate in "Digital Orchestration" utilizing high-end hardware such as 64GB+ RAM, multi-core CPUs, NVMe SSDs, and top-tier software such as Vienna Ensemble Pro and SPITFIRE.

From the early "Legacy" works to the latest "Phoenix," while genres vary widely, the facts of "obsession with acoustic perfection" and "active incorporation of technological innovation" exist consistently at the root. Teruyuki Shiraiwa continues to present the best answers of the era in each

work, regarding technology not as a limitation of expression but as an infinite possibility for embodying imagination.

## Adoption of Large-Scale Libraries and Expressiveness

The adoption of libraries such as SPITFIRE BBC Symphony Orchestra Professional (600GB+) and EASTWEST Hollywood Orchestra Opus supports the fact that his works pursue "expression close to a real orchestra." These libraries contain tens of thousands of samples recorded by actual players, and 64GB+ of RAM to handle them is used to faithfully reproduce subtle expressions such as sound attack, release, and vibrato depth within the program.

## Track Count and Spatial Design

The production scale of "hundreds of tracks" implies not only thickening the sound but also setting the instrument placement (panning) and depth (reverb) in the acoustic space in extreme detail for each part. Shiraiwa's recommendation of NVMe SSDs is essential for streaming orchestral audio output simultaneously from these massive numbers of tracks without delay.

The table below summarizes the major components in Shiraiwa's production environment and their impact on the quality of his works.

## Correlation Table of Technical Foundation and Work Characteristics

Technical Component	Specific Fact	Impact/Result on Work
CPU (8 Core+, 3.5GHz+)	Parallelization of high-load processing	Ensuring complex effect processing and simultaneous polyphony
RAM (64GB - 128GB)	Residency of large-capacity samples	Increase in realistic articulations and number of instruments
NVMe SSD (1TB+)	High-speed data access	Stable streaming playback of huge libraries
Vienna Ensemble Pro	Load distribution and management	Project stability and acceleration of production
Spitfire/EastWest Libraries	Professional libraries	Film-score quality orchestral sound

## Technical Continuity from Early Works (Legacy) to Modern Times

The "Legacy" group of works from 2004 to 2009, which corresponds to the early part of Shiraiwa's career, shows the process of evolution leading up to the current advanced technical background.

1. **Violent —OVERDRIVE (2004):** An orchestral track produced in the early stages of his activity.
2. **The Age of Mythology (2007) / Rage Against Fate (2009):** A period when a style expressing grand themes such as "Mythology" and "Fate" through orchestral tracks was established.

The fact that these early works were produced under the constraints of computing resources of the time (far less RAM than today and slow HDDs), yet the current Shiraiwa is redefining past works as "Remastered Edition" and "Hyper-transfigurative Mix," indicates his stance of always trying to embody his musical ideas in a more perfect form with the latest technology.

## Characteristics in Vocal/Pops Works

"Dream Weaver / feat. Shion Tsukino" (2019) is an important work defined in the "Pops" genre in Shiraiwa's catalog.

- **Collaboration:** By welcoming Shion Tsukino (月乃 紫音) as a vocalist, it takes a structure focused on the transmission of melody and lyrics, different from instrumental and orchestral works.
- **Acoustic Processing:** It is inferred from his production style (fixation on CPU and RAM) that the technique of "dense mixing handling hundreds of tracks" cultivated in orchestral production is applied to arrangements and spatial processing to highlight vocals.

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## Future Outlook: Full-Scale Return in 2025 and "2026"

The article "2026" posted on December 31, 2025, suggests that he is standing at the entrance of a new era.

## Narrative of the Beginning

Shiraiwa positions himself as a "light source" of a narrative. The full-scale resumption of activities in 2025 is a declaration to ask the world on a broader scale about the "Aesthetic Eye" and "Structuring Technology" he has accumulated so far. The new works he will release from 2026 onwards are expected to have a profound impact on many people as "crystals of intellect and sensibility" that are being lost in modern society.

## Completion of Transmutation into Eternity

While holding the recognition that "Humans will eventually die, and the body will perish," his determination to "stake everything, leave music here" is based on his ultimate sense of mission as an artist. For him, music is the "record of eternity" that humans, destined to die, can leave behind across time and space.

## Conclusion

Through research, it has become clear that he is a thinker-artist with a strong philosophical system who does not fit into the frame of a mere "talented composer."

His activities are located at the center point where the following three circles overlap:

1. **Purely Musical Exploration:** Challenging structuring techniques based on classical grounding and self-study.
2. **Anthropological Insight:** Deep understanding of human inner workings and behavior gained from experience as an educator.
3. **Philosophical Discourse:** Prose thinking that continues to question the essence of solitude, time, and value.

The endeavor of "Structuring of Emotion" proposed by Shiraiwa can be said to show one form of hope for humans to recognize their own existence as a certain form in an uncertain and fluid modern society. His steps from the resumption of activities in 2025 to 2026 hold the possibility of becoming an important turning point in the Japanese contemporary music scene, and we cannot take our eyes off his future trends.

His official website (<https://teruyukishiraiwa.art>) and transmissions on note.com will continue to be the most reliable windows for witnessing the process of that "transmutation" in real time. We are quietly waiting for the moment when the structural beauty crystallizes, anticipating what kind of "eternity" the light source called Teruyuki Shiraiwa will illuminate from now on.

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## About the Person Researched and Current Status

Teruyuki Shiraiwa (白岩 晃行)

Composer / Educator

### [Important Note Regarding Activities]

Teruyuki Shiraiwa **concluded his conducting and wind ensemble instruction activities in the 2010s.**

Currently, he focuses exclusively on music composition, specializing in orchestral, cinematic, and ambient music.

*(Note: Please refer to the official website for the latest portfolio and release information.)*