

1, 3, 5, 8 RESINOUS FOLD 1–8

Sarah Peebles, solo shô improvisations; composition

Resinous Fold shô solos explore the harmonies of *gagaku* and create paths between what I think of as listening zones. Unlike the chordal drones which underpin melody in the main body of *gagaku* (which is more widely known), resinous fold shifts between smaller tone clusters drawn from *gagaku*'s harmonic centres, and is inspired in its flow by *gagaku* tuning pieces known as *chôshi* (music for one or multiple instruments without orchestra). Simple tones from individual pipes transform to rich, complex timbres as air flows through several metal reeds, travels up and out smoked bamboo pipes, and collides as it emerges from multiple points. Sum and difference tones and interference patterns of sound emerge and create a striking, immediate music which envelopes the surrounding space in a sort of opaque cloud, at once mesmerizing, yet somehow unsettling.

Each of these works was recorded at close range and from different angles in a relatively dry room. This up-close, dry sound is how I have usually experienced playing the shô in traditional cultural contexts in Japan. The intimate, dry sound reflects the instrument in its most intriguing context. The listening experience becomes a dance between instrument, player, performance space, microphone, recording engineer, loudspeaker, listening space, and listener. It is contemplative, in an intense sort of way, though rather outside the average expectation of "contemplative" in that this is not "easy" listening. Each solo is dedicated to a present or historic element of the shô.*

* *cerumen*, also known as black beeswax, is the resinous wax produced by stingless bees (track 8).

Resinous Fold solos were recorded April 2007 by Ted Phillips, April 2007 at Studio Excelo, Toronto.

Resinous Fold 2+4+3 multi-track composed by Peebles March, 2014.

2, 4 DELICATE PATH (MURASAKI, LIME)

Evan Parker – soprano and alto saxophones, Sarah Peebles – shô, Nilan Perera – electric guitar, effects, preparations, Fender amplifier.

Improvised performance at at Somewhere There, Toronto, February 15, 2009 ("Interface with Evan Parker, presented by AIMToronto). Recorded and mixed by Jean Martin.

6 DELICATE PATH (SANDALWOOD)

Suba Sankaran – vocals, Sarah Peebles – shô.

An improvisation exploring random ragas; *chalanata*, *mohanam*, and *sree*.

Recorded by Ed Hanley at Arcadia Art Gallery, Toronto, March 2103 for "Cycles" lab (www.cycles-film.com).

Mixed by Matt Rogalsky.

7 IN THE CANOPY: MEDITATIONS FROM PAPAROA AND KAPITI ISLAND (PART 1)

Sarah Peebles, electroacoustic

In the Canopy was inspired by my experiences recording birds and bees in Aotearoa/New Zealand, by various people I met on my journeys there, and by sounds I encountered in Singapore and Canada en route to Aotearoa. A Māori concept shared with me by Gary Millan in Paraparaumu, across from Kapiti Island, especially resonated with my experiences gathering recorded sounds there: "That which is just beyond our perception," an English translation of a concept within the Māori *Ngā kete wānanga* (Baskets of Knowledge). It reflects the essence of my experiences listening to birds and insects that were all around me, but seemingly invisible, and spending long, focused periods of time on the land while recording or simply being; taking time.

The idea of pollinators became important to me, since historically many varieties of birds and only a handful of indigenous bee species were responsible for pollinating many of the flowering plants in Aotearoa. Those native bees are all solitary ground nesters, whose biology differs from the European honey bees and bumble bees later introduced from Europe. I began to wonder about that unique mix of indigenous pollinators, how it had come into being and how these native birds and bees and the plants that they've coevolved with have been affected since the first human presence in these islands.

In the Canopy (pt 1) is the sonic underpinning to **Arborrations**, a hypnotic meditation on movement, light, shadow and color within a forest, created by Toronto filmmakers John Creson and Adam Rosen in 2013 (appearing online at unsounds.com). *In the Canopy*, a 40-minute work in three parts, was commissioned by "RPM" (Matthew Leonardson, producer) for Radio New Zealand/Te Reo Irirangi o Aotearoa, with assistance from the Canada Council for the Arts. Composed at Studio Excelo in Toronto, 2003–2005. Mix assisted by Darren Copeland (full work posted at sonus.ca).

Giorgio Venturieri: resin beads deposited by stingless bee workers (*Tetragonula hockingsi*), Brisbane, QLD, Australia.

Robert Cruickshank (cover): shô. Peebles' shô custom made by Haruo Suzuki (body) and Naohiro Shibata (reeds).