

Pathways of the Mind

Exploring Sympathetic Resonance – first series

This CD reproduces an improvised solo percussion concert I presented with a live audience on August 9, 2005 in Ishikawa Kenritsu Ongakudo, Koryu Hall, Kanazawa, Japan. All the instruments are acoustic and some of these I made. No sound reinforcement (amplification) was used. Recording was made on MD. In the CD production minimal EQ (equalization) and reverb have been added. Editing consisted in cutting one piece from the program and shortening the time between program items. One change in item order has been made.

Although entirely improvised, prior to the performance I designed seven specific sound-worlds to be explored through spontaneous music-making. So in effect, a compositional element was introduced to the performance domain by way of (instrumental) timbral constraints.

Increasingly since the late 1980's my life has been interwoven with Buddhism; its people, its texts, temples, attitudes, psychology, and, above all else, its positive spirit of beneficence. Frequently I have, and continue to ask how I might best serve this and do so with the utmost sincerity. I am not an institutional-type person and thus I've not gravitated towards that area of Buddhism, nor institutionalized music either. So given this, and the general character of the music business, I guess it should not be too surprising to find that, at long last and in my sixtieth year, I'm actually publishing my first CD; a document that embraces wholeheartedly the spirit of exchange.

My gratitude to the many people with whom, over the years, I've shared in creative circumstances is genuine. Without them the path of understanding and growth would have been impossible. This gratitude holds equally true for all those engaged with dharma pursuits. And I doubt I could count the ways in which my wonderful wife, Miki KIDO, contributes directly, and otherwise, to these modest but nonetheless devoted efforts. And so it is that with fortune like this, the wheel of life turns.

The binding theme of *Pathways of the Mind* is 'sympathetic resonance' and I'd like here to offer a word or two regarding this.

During the 1980's I developed an idea I refer to as "Collective Autonomy". This stemmed from a concern that, much earlier, I'd considered in the terms 'contributive creative equality'. This entire enterprise puts into question the act of role-playing, stylized performance, and the like, and these in relation to, for example, cultural &/or genre expression. Spontaneity has always been a crucial aspect of my life in general and of creative endeavor in particular. And in any event, these are inextricably connected. So it was that on first coming upon the locution *kan-ying* (感應) in Chinese Buddhism, I responded with no small measure of excitement. Instantly I realized that resonance, and particularly when 'sympathetic' in the human domain, erases, at least for the most part, the categorical imperative. This key fits the door of "Collective Autonomy" perfectly and from there it was just a small step to this current project, *Pathways of the Mind*.

Harmony is vibration. It penetrates a far vaster range than is determined by the man-made idea of 'musical' pitch and its identity. Primarily harmony rests in sympathetic resonance and is constituted by simplicity or complexity alike; it can sit within, or be external to, definition. It bears the potential to, as expressed in Buddhist terms, transcend time and space. And this depends purely upon circumstances ... moments. So this project, *Pathways of the Mind*, is an exploration of these countless moments. But this is not to satisfy a quest for knowledge. Rather, this project is a shared exploration of pathways in ongoing experience.

The tracks on this CD are identified as *Resonance 1~8*. These would be somehow otherwise were it not for the energy and focus given by all those who were in attendance. This was, and remains for me, a very beautiful, very positive, joyful experience. In addition to the sounds themselves, I hope the post-event sub-titles I've assigned each *Resonance* give some indication as to the kind of territory, and the spirit in which this territory is being explored.

PHIL TRELOAR
Pathways of the Mind

Until moving to Japan some 15 years ago, Phil Treloar was Australia's key creative percussionist. His disciplined study of sonic, improvisational and compositional concepts and possibilities continues, and this, his first-ever CD, captures the magic to flow from all that work. It is a live recording of a solo percussion recital, subtitled *Exploring Sympathetic Resonance*.

The eight pieces are improvisations within predetermined and very different sound worlds, each providing startling evidence of the beauty of Treloar's conception and execution. No other percussionist can extract more music from a single drum (as is the case on *Resonance 2*), yet make conventional concepts of technique seem brutally primitive. The marimba has been Treloar's main instrument since moving to Japan, and his touch upon it is so sophisticated that each note is a shower of sonic possibilities by itself, from liquid pools with no attack to hard-edged spikes of sound. Close your eyes and be entranced.

This is improvisation at its most pure.

John Shand, *Sydney Morning Herald*, Saturday, June 10, 2006
