

Rosendal part 2 - transcript

SPEAKERS

Riccardo LaForesta, Etienne Nillesen, Ingar Zach

Ingar Zach 00:00

I guess it concerns all of us, this way of where the frequencies, these sweet spots, they're all there. So, we all hear ourselves very well. And we there's also maybe a bit of work to do to find the perfect positioning where we're sitting so everybody can hear it all the ranges of frequencies.

Riccardo LaForesta 00:23

Yeah, definitely.

Etienne Nillesen 00:24

I think that was the plus actually in Oslo that you behind us, more or less. I mean, the frequencies going into each other's drums was, I think, also, because of the position today. I mean, it's also the room, dryer. But I think like the way we set up in Oslo, it was much easier basically for the sound to travel into each other's drums. You behind, at least behind below the arch.

Riccardo LaForesta 00:54

And maybe that was the last thing that changed exactly.

Etienne Nillesen 00:57

It kind of felt as if it's, at least the snare drum went into the church, but not really towards you, cause my body was also in between.

Riccardo LaForesta 01:06

I maybe felt also less resonations from Ingar and me on the snare.

Ingar Zach 01:13

But that visualize that we might benefit on actually being facing each other like in a triangle somehow. So that also, let's say, that the projection of sound enters in all the drums at the same time. So, because they resonate with sympathy, also, these frequencies so we'll get a more coherent unified sound, I think it's a good idea to try if there's space and there is possibility to do it, to also have the audience around us somehow.

Riccardo LaForesta 01:42

Yeah, well, if there is, like louds or let's say, yeah, strong sound in proximity to my drum when I play. It happened like, not today, but in Oslo, yes, that you were just playing, you know, like, a very resonating pitch. And then when I turned on, I got that pitch, because the skin was already, the drum was already resonating in that frequency. So, the magic happens, sometimes, it happened already. It happens, even when I sometimes when I play with the breath, it happened with a few wind players. Sometimes it happens, but it needs to be like quite close. The same way each drum influences each other, like in my own set, they do it because they're very close. If they spread them apart, then you don't have nice physicality. It needs to be too loud to have it. So perhaps we should be closer to work more into this sympathy, sympathetic resonance.

Ingar Zach 02:53

And that also makes sense when you think about volume. We will also have more control over each other's volume when we're closer. We can actually get the direct sound from each and every one's even closer than we are now. The closer we can, I think it helps to balance the volume.

Etienne Nillesen 03:17

Volume and what he already mentioned. Like I also think harmony. Yeah, harmony. Melody. I mean, the tuning part would be one thing, having for me like a second snare drum is an option to tune in while playing is an option. But also, to have like these frequencies going into each other. I can also... I had the feeling that all of a sudden, like, even when I was playing like, especially in the biggest circle, there were pitches that I've never heard because it probably came from both of you. So, I think also harmonies there's a lot more possibilities for the frequencies to go into each other's drums. Yeah, for sure.

Riccardo LaForesta 04:03

Oh, there was a magic moment in soundcheck today. With that precise..., I don't remember if it was a B or something we were just trying that. But you know, not always you get it.