

Rosendal part 3 - transcript

SPEAKERS

Riccardo LaForesta, Etienne Nillesen, Ingar Zach

Riccardo LaForesta 00:00

The trickiest part for me is actually to take the instrument like in a harmonic way, with others, I mean, when I'm when I'm alone, you know, I can do whatever I want, you know, I don't have to actually refer to others, you know. So, I can take my time, but with others, I always experience the difficulty is generally in the tuning, because as you saw, I mean, sometimes it's very easy and very fast. Some other times, it's just like, maybe it sounds as good from the outside, but from the inside, you know, you're looking for something different. And then it gets frustrating. But I'm very happy that we actually worked specifically on that because this is something that I always kind of avoid. This is also I mean, I told you, like, I don't really play much with the four drums, especially with others. Besides, this one project that I just put on last year, but because of that, because in most of my experiences, it's always been like frustrating, you know, having to play with either a piano player or saxophone player. And then you have like this very harsh contrast because it's a very, it's a tempered instrument, and we are not. So, there was more room to actually play with that. And to work more playfully with tuning, because otherwise, it's like a cage. Tuning. It's like..., we are not playing tempered instrument.

Ingar Zach 01:35

No, that was also what I felt both on Friday. And today that we have Etienne's pitches in his snare drum, like the point of departure. There's no cage there. Because we also changed a lot harmonically where we went with these overtones and the spectrum, when suddenly, we're slowly moving into other tonalities I felt, even though you play the same, but we enhanced some of these overtones, and, and we moved slowly into other harmonic layers, which I really liked. We can start somewhere, and we know Etienne's pitches, that why it also can even be an interesting thing in the future to have a second drum, and to be even more ambiguous to where the tonal center is. It really moves around, because I love that when, when suddenly, oh, now there's another tonal center her. It moves around. And then you can also get these clusters, which then suddenly develops into, when there's just one tone left, and then it's totally another tone that we started from. I think that it's kind of inspiring to think about these possibilities, like harmonically what we can do with that.

Riccardo LaForesta 01:49

No.

Etienne Nillesen 02:56

Yeah, for sure, I mean, that there's a lot of potential there, like you said, I mean, I noticed that also, by both concerts that while playing the pitches, like at a certain point, like the F sharp felt like fundamental and like a little bit further along the way it felt like I don't know, third, or fifth or whatever. It completely changed. And one or the other pitches became basically the fundamental so the whole harmonic structure kind of changed.

Ingar Zach 03:28

I wonder what happens to your drum then? Do you notice any difference with the resonating with sympathy? And when that there's a strong element of a fundamental that is another one then in your drum then maybe also this tones that you'd play have other spectrums? Or do you think...

Etienne Nillesen 03:46

It could be, I don't know, I'll have to check though. For me it's kind of I just listen to the context and like the function of the of the pitch changed. But I don't know if, like the structure of the tone itself changed.

Riccardo LaForesta 04:07

Might be also tricky to hear it.

Etienne Nillesen 04:11

Yeah. Exactly yeah.

Riccardo LaForesta 04:13

It is so full in the air of everything else. Because of this way that the frequencies layer is in the space, so you know, it's complicated.

Etienne Nillesen 04:27

But like I said, what's definitely the case was that especially and also that I heard pitches, overtones in there that I've never heard before.

Ingar Zach 04:38

Yeah, so that's what I mean.

Etienne Nillesen 04:39

Probably it does.

Ingar Zach 04:40

Yeah, looking into that too will be interesting. Yeah. And also what's happened to our material when you have your cone, you know, and the vibration with the cone and the head and my triangle things, when you get the beatings and also this when the vibration is so strong that you get kind of this sensation of diffraction, you know, I mean, when, when the sound waves bends, and you get this kind of resultant frequency, and then, this also triggers some kind of tonal change in the, in the whole harmonic layer that we're working on. which is also I mean, there's tons of possibilities there to work with. But it's also difficult to catch these kinds of diffractive interventions, to actually calculate them because sometimes they happen and sometimes, they don't.

Riccardo LaForesta 05:41

Yeah, normally, it's challenging. When it happens in between my own set, when I'm in solo, it's difficult to perceive like which drum it is actually, especially when I'm in the middle, there is something that makes like another sub frequency or lower resonance, fundamental coming out. And sometimes it's very difficult from the middle of it like to understand like, which one is it that it's actually doing it? And I'm questioning, is it like, the combination. I'm hearing this from there. And then when you move around, it's already different again, and playing with, it would also be you next to me. It's even more difficult, to then understand, beautiful, but I mean, it's insanely difficult like to proceed, like, where is this coming from? Because I also noticed this, I hear it. But now, as I'm standing and moving between the drums, and everything is changing every time that I move, and there's always like something that it okay, this is coming from Ingar. But it's happening also here. And then I tried to focus more on you. I mean, there's like this wall of drums between us.

Ingar Zach 06:54

But this is part of the magic. Is that you don't know. Yeah, you can guess, and you act on something, and it triggers something else also, but the important thing is that we hear it and

that we know it's there and then maybe, I mean, you will know that if we do something, an action, it will also interfere with what's going on from before as well. So...

Riccardo LaForesta 07:22

This is why it's good to not play much.

Ingar Zach 07:24

Yeah, small things?

Riccardo LaForesta 07:26

Yeah, small things or very carefully intervene.... no? Because just a subtle movement, the tuning or I can change so much. Because it's not just affecting your sound. It's affecting like this whole dialogue of frequencies happening.