

Vapore - Reflection 4.

SPEAKERS

Ivar Grydeland, Ingar Zach

Ingar Zach 00:05

Basically, when I listen to this piece now, it's quite ... in a way, there are not so many elements at play here. And some of them can be experienced as quite static. But I also feel that I actually could keep listening to this for quite a long time. With this material I could have found out a lot more... And I did too when I tried different variations. But then, I tried to achieve a copy of the previous version, which was not so successful. But the elements are quite clear here. There isn't much going on. There is a melody, and then there is a small kantele sequence, which is not looped, but repeated. And then there is a frequency in the low end. The whole interaction with the room and the form I managed to achieve quite well, and the length and distribution of the different actions, comes together quite nicely.

Ivar Grydeland 00:27

There is an interaction, or a kind of dialogue between the different occasions you have worked with this material. So, if you count all the times you've sat in your studio and worked on this and tried it out at various concerts, then there's a landscape you've moved through with this material.

Ingar Zach 01:56

Yes, that's right, and it is a stroke of luck if you every now and then manage to achieve something during the five hours you are in the studio. So, yes there is an interaction, and then there is an interaction with me and my instruments. I have been working with those instruments for quite some time now. You get to know them well in a way. You almost get the feeling that they are playing me as much as I am playing them...sometimes. And in that room too, there is a kind of symbiosis between those three distinctive elements. A merge. So, I couldn't have made this music without having been in the Mausoleum for example, and I couldn't have done it without those instruments. Even if I had played the same notes, it wouldn't have been the same.

Ivar Grydeland 02:54

No, and if you had entered the Mausoleum with such an attitude that, with such an exact detailed plan, it might not necessarily work either, is that what you mean? You depend on the plan, or what you are going to do, to be somehow flexible enough to take in how the room responds and how the instruments react that day?

Ingar Zach 03:22

Yes, I think so, because if you lock all doors, and everything is decided... I knew about the Mausoleum before. I have played with other musicians there as well. So, I knew how it responds to my instruments, but not with the material I was working with. The whole idea of going there was actually to orchestrate these layers of frequencies in such a bath of sound, and to see how it influenced me to make the music I made. I wanted a new input because I had worked with it for so long in other kinds of spaces, that I became tired of it. Or I see the quality in the material, but I want a different place to achieve a new freshness in the music. And I knew that the sound in the Mausoleum is quite special.

Ingar Zach 04:32

I would ... yes ... at least I prepared the material for the Mausoleum, but as you said, it is very important for me to have the opportunity to change the course of things the moment you interact with the room you are in, or the mood you are in, and the smell... The smell in the Mausoleum is quite special too.

Ingar Zach 05:06

I need to have flexibility in the shaping of music. I have ideas and I thought I would make four or five section, for which I had planned. Then there were three. Three longer sections. I was captivated by that room too. I kind of just was fooling around with these frequencies for a while. I have a long section with only these small glissandos, finding the frequencies in the room...it sounded good. So, there were a lot of these moments ... you sort of become a bit obsessed with being in rooms like that.

Ingar Zach 06:00

I can say a few things about the transducers. There is a transducer on the timpani. It is of a slightly different quality. It does not transmit in the low frequency range. It resonates well in the midrange and high frequency range. The one on the bass drum is another type of transducer that actually weighs two kilos. It is placed on top

of the skin of the bass drum and it operates approximately between 80 and 10 HZ. So, it needs a membrane much larger than a timpani and a snare drum for it to vibrate down in the low register.

Ingar Zach 06:52

Here you can hear that I work a bit with beatings.

Ivar Grydeland 07:03

Do you think of yourself in that context here as ... are you a percussionist somehow? Or are you...

Ingar Zach 07:17

No, I don't think about it. I've stopped thinking about it ... well, I can't stop thinking about it because I'm sitting with the drums in front of me, but that's not the focus. For a long time, I have wanted to free myself from traditional, percussive music, to sort of try to get other things out of the drums apart from hitting them. So, I'm now more concerned with just being able to make music. I'm not opposed to playing the drums, it's not that, but what we're listening to now, it's a completely different type of material that I want to work with, which is more about vibration and sustain in the different drums. But I see myself as a percussionist still, but I try to uncover and find other kinds of techniques of playing the drums, that I feel can be interesting. Not only for me, but for also for others.

Ingar Zach 08:24

I'm not the only one who works with transducers, but I try working melodically to bring out more sustain and sound of the drum itself, without hitting it, but making it vibrate, finding and working with the natural ground frequency of the drum. The snare drum I have, which is not heard in this piece, but which we maybe can listen to later, it has a rather annoying mid-range frequency, but I've come to love it so much, because it gives such an incredibly strong vibration that I can manipulate and create other kinds of shadings and timbres with my preparations. It allows me to orchestrate the fundamental note in that drum. So, I'm sort of just fascinated by how much sonority resides in these drums without the need to hit them, that you approach them in a different way, by getting them to vibrate, with those transducers.