

Cicchitaredu-Reflection 4.

SPEAKERS

Jim Denley, Ingar Zach

Jim Denley 00:06

I mean, you've mentioned this word material or matter.

Ingar Zach 00:12

Yeah.

Jim Denley 00:13

And that there seems to be this sort of intense focus in your work on sound as material as something almost graspable, or. But I'm just interested in whether it is, and then I guess, John Cage sort of talked about, you know, let sounds be themselves, sound as material. But there's always with material and mattering, there's always sort of that double sense of the word in that things matter. So how do you kind of feel about that distinction between it as sort of pure sonic materiality and also the sort of meaning. I mean, as soon as you start sort of building up these layers, and pulses and rhythms, that it starts to sort of be beyond just pure sonic material. I mean, the track starts off in a way which I'm just sort of involved in its materiality, but and then in the layering and the building of the music, something else happens. It becomes more significant or..., but it never sort of loses the same interest, the interest with material as well. So can you speak to that sort of matter and mattering of....

Ingar Zach 01:51

The material is really important, I mean, the choice of material that I use for making a piece is really elaborated from improvising in my studio for a long time and finding combinations of musical cells, or like building blocks that I can use, that can fit together. And then the whole execution of the of the musical piece the material is already established, really worked on to know that this these kinds of things can work in layers. So, it's more like the introduction of the material to actually show what this is all about, it starts from the very beginning and then the layering becomes the composition and also the timing. Also, the placement, the location of each event is also immensely important. Also, to stretch the time of any event so you can hear something in the beginning, and you relate to it like 10 minutes later. It comes back, so it's all about this playing with memory and also this being in the time where the material is unfolded.

Jim Denley 03:07

So, there's all this energy going into creating what I think becomes a moment and that's what I get out of this piece. It's one moment from beginning to end, and there's been all this concentration from you on creating this musical 20 minutes even though it might have taken hours to construct or days or months to construct, but you know it's all sort of in this 20-minute musical slot. I think there's this thing where you can talk about that as one moment.

Ingar Zach 04:37

yeah

Jim Denley 04:37

So, the time is sort of stacked up. And I know what I get out of your, this piece is the material is so memorable, that I can retain it easily as you go through the piece, so I still have a presence and I guess the more you play it, the more you get to know the piece as well. So, so the time eventually does seem to be more vertical than linear. And you put the needle into the groove and there you are for 20 minutes in this moment.

Ingar Zach 05:21

And that's what I want to achieve, actually. This is what I want to achieve. I don't want to achieve this linear...even though, you can argue that because the way we perceive time and music, and time is kind of linear. But as you say that there's this urge of getting into this one thing, moment in time that you want to freeze or stretch out one moment to last for a very long time. So that is what I want to create with my music, I'm not so interested in making ABC parts and then repeating, I just want to... that's why it's so important for me to choose the material at hand first, then this has a significance and when I enter with that, it's not a coincidence that this is there, it's placed there and I want to be better at doing this in time, this is a development of a musical endeavor that I want to do this, having this, achieving this time lapse in the music.

Jim Denley 06:38

I mean, that dramatic stop that happens and you hear the very dry acoustic. It doesn't feel like a break in the music. It's not a change. I mean, yes, it's a very dramatic change in one sense, but like, the music still continues. And then it...yeah...

Ingar Zach 07:02

It continues and it's also time lapse back to the beginning, which you already know, it's like you're recalling that, and that pulse is not stopping since the beginning of the piece, it's still going on. But the vacuum inside that you filled with something, is gone. But it's not stopping as you say, because if I would have stopped... like... I was thinking also because you can in post-production, you can actually edit more, I was actually experimenting with taking away everything just to leave silence, well the "cagean" silence, in the music, and also stopping the pulse from repeating itself, right. Just to have like 10 seconds of nothingness. But I really already then felt I was getting out of the moment in time of the piece, that really took me out somewhere.

Ingar Zach 08:24

Keith Rowe told me once you have to learn to play as time, not in time.

Jim Denley 08:33

As time rather than in time. I was just reading William James, the American psychologist, yesterday. And he also he's talking about conjunctive relations between things that everything's related, and that things conjunct together. But he says it's the little words, it's the with's, it's the in's, these tiny words of relation. They're actually more important than the bigger words. I can't remember the exact quote but it's a beautiful way says like, he's talking about these little words and the in things you know, like a musician in space. So, it's also a bit problematic. Like, I think a musician is in... yeah, you can talk about it as being in in place or in space, but I think what I get out of listening to this music is with place.