Cicchitaredu - Reflection 1.

SPEAKERS
Jim Denley, Ingar Zach

Ingar Zach 00:06
Hi, Jim. So, Jim Denley is with me here, all the way from Sydney, Australia, listening to the first track on my second album. And it's recorded in an anechoic chamber. And it was actually your fault that I did this recording. It was you who put me up to this idea.

Jim Denley 00:29
I am sorry about that Ingar.

Ingar Zach 00:30
No, it's not sorry at all, because you don't have to be sorry. This was actually a very good idea as part of maybe just to value this recording and the sounds that I make with the transducers in another space, then the first recording I did, which was in the reverberant space in the Mausoleum in Oslo. So, what you hear now, it's actually it's an app called patterning a drum machine is like a circular drum machine app which has eight voices. And I program this with a tank drum sample. And what you hear is the acoustic resonation of the sound of the app, vibrating with the transducer on the head of the drum. And there's also a kind of a sliding melody here, which I also play tactilely with my hand on the iPad. This is kind of, well, it's a sine wave actually, which I can manipulate with my fingers to do glissandos and melodies. And I do this at the same time as the loop of the patterning drum machine is vibrating on the drum. So, there are several signals entering in the same transducer. And now also, there's a kind of a preparation. I put some kind of chain on the skin as well. You can hear it vibrating. I am adding now different voices in this drum machine app. So, you can hear different voices entering in the in this..., I wouldn't call it a loop actually. Because these eight voices they are of different lengths. So, they're not repeating themselves in the same way each time every voice is repeating. So, it's kind of more like a pattern that is repeating with variation, more than that it's like a static loop.

Jim Denley 02:58
I mean it doesn't come across, effectively as a loop. There's too much variation, and change. And I can't sort of measure in my head, any sort of loopish characteristics.

Ingar Zach 03:18
The one thing is maybe the low-end pattern, which is kind of repeating, but then again, it's also tilted in a way so the gaps between are not equal every time. Because I don't really like to work with static loops, I need some kind of tilt or a variation in it, to be able to make it more alive in a way, that I can play with it, without referring to some kind of static object.

Jim Denley 03:48
I mean, it effectively works for me as a groove. By it's a groovy, I mean, especially now that the that sort of more rhythmic, or more regular sort of parsing is coming in. But it's not as sort of a genre group. Like I can't sort of go oh, that's a reggae or, you know, like, you know, some sort of associated with a genre.

Ingar Zach 04:18
Yeah, but also this kind of groove thing it actually stems from a lot of my previous work with the group called Huntsville also with Ivar Grydeland and Tonny Kluften, and I've been working with these kind of non-repetitive grooves and these patterns more like pulses then actually grooves because later on in this long 20 minutes tune you also hear that I also add like brushes to it an d I try to mix with the pattern that is going on there and also these small events that I put are also acoustic instruments intervening in the loop, right. So, it's kind of trying to make the organic meltdown of what's coming in electronically, and what I do propose acoustically. Since everything is resonating acoustically of this, I mean, it's not electronic, I don't feel it's an electronic sound. As soon as all these materials vibrates with the skin, it becomes acoustic for me. It's about vibration, basically, hopefully, you can hear it in the beginning. It's rattling in the in the timpani itself, right, when I actually make the transducer really work. I'm pushing it. I'm pushing the possibilities for the transducer to work, and you can also hear the transducer flutter on the skin. My goal is to have this acoustic elaboration of sound even though I have inspirations from electronic music, of course.
I really like the fact that it's the sound of the drum itself, you hear it rattling here, right. And also, when I add this small glissando down in the low end, and you hear the natural cow skin here, which is vibrating. It's so rewarding to be so close to this to the production of sound and especially this instrument and I and I feel that with the transducers I can also orchestrate and have this connection with the vibration that I've never had before. I mean I've tried before with other objects and also like also other kinds of speakers, not transducers with vibration but,

and it's not the same because it leaves my hands occupied right. So now with the transducer connected to the skin, I can actually manipulate with my hands and also here in this recording I also hear my voice as well entering in the layers of sound of the frequencies. It's quite ambiguous if it's the voice or not because it's also entering in the transducer right and the sound of the voice will get manipulated by the preparations or the chains or the triangles that are on the skins. So, it's kind of a way to just implementing all the facets of my body and also the connection with the skin, with the membrane that's vibrating.

Jim Denley 08:43
Yeah, I mean, I can't help but think this through Merleau-Ponty's thinking about embodiment. And in the phenomenology of perception. Yeah, he had this classic stuff, where he talks about the blind man's cane. And so, the cane becomes an extension of the blind man's body. And so, he also in the latter, I can't remember the text, but he talks about that technology can be kind of an embodied organ. So, there's the technology of the drum skin, the transducer, the apps, all become this sort of extension of you into the skin, which is also you. So, there's sort of dividing line between Ingar and the system. The drumming system of skins, your skin, that skin, yeah, the cow skin, the transducers, the electronics. So, it seems to me that this complex..., could you call it a feedback system? Between all these things? It's not using feedback in a Hendrix sort of way. But it's a sort of a feedback between your body, your hands on the skin, the skin. Yeah. And so, I think it is a sort of a feedback system.

Ingar Zach 10:25
Yeah, it's a kind of a different feedback system, I would say, because I chose not to use this, because transducers are also, I mean, you can work with transducer with feedback as well. And I get these from many of my colleagues saying, "Hey, you're working with transducers, you're going to use feedback, no"? "Mm, not really in the way that you that you're suggesting." Because what I'm really interested in is the actual contact with the transducer, not that it can generate feedback, because I tried this with the voice with the microphone, for example. It depends on what kind of microphone you have, like a sensitive microphone, you will have lots of work actually trying to control the signal in and being close to the drum, you create feedback straight away. And that wasn't really attractive to me to work with that sound because I didn't have any control with it, I wanted to merge like entered from deep inside and mix with the sounds in the transducers together with all kinds of signals, right. So, this I know the possibility of doing that with the transducers, but I chose not to because this was taking me somewhere else where I totally lost control and I somehow wanted to be able to have the possibility to navigate really well with all the parameters that I sent through the transducer. But you were speaking about that it's me and everything of my embodiment with the sound. And I also think that it works the other way around as well. So much that the drum actually is i feeding me, it's playing me as much as I'm playing the drum actually. This is like a circular movement that is constant when I perform and playing, and I'm trying to get this unison vibe of me and the drum in the kind of a co-creational aspect.