

# Rosendal part 1 - transcript

## SPEAKERS

Riccardo LaForesta, Etienne Nillesen, Ingar Zach

### Ingar Zach 00:00

Anyway, I was thinking about the three days or two days we have had, and then thinking about the possibility for the future, and also the music around it. The volume that we've been discussing, also the balance between us volume wise. And also today also, in the concert of Niels Henrik Asheim, I was sort of getting a bit envious of the low end there. Because he has the organ and that body of sound, but also the way how to... if there's a way for me to project the low frequencies in another way, because I noticed when I walked around in the soundcheck that you hear the low and the don't hear the whole range of frequencies, you hear that there's a low end there, but you don't get the body vibrating, its not physical at all, because it's not loud enough. And then also the sound goes straight up from the skin, right? So I was thinking about, maybe we should just crawl to the cross, as they say, in Norwegian, at least, to actually give in and just say, Okay, let's try to amplify in a way, the low frequency only, the but then you also lose the acoustic sensation of it, but it's a low frequency and only the sub that you are amplifying, and then you position a sub somewhere else in the space that might also not be directional. So it's kind of filling the space more than it feels like an amplification At least that is my experience of doing it. I have done this with a band also, when I played the Gran Cassa flat, and everybody's acoustic and low frequency just projects up to my face, and not out in the hall. And then I just had a bass drum mic and just filtered through all the frequencies and just put the sub, the low frequency in the sub woofers. And that has worked really well. So it could be an option. But I don't know.

### Riccardo LaForesta 02:15

Why not? Today, I felt a difference compared to Friday. In the lower register. I can't say if it's because you played less today in the lower register, or, compared to Friday. Or because maybe I had like a different listening spot. I felt a difference, but I also was like, I think the room we played in the conservatory was more generous. I expected more reverb in the church that yeah, it was pretty clear, really, pretty dry for a church. So, there was actually more interaction between... especially you because you're loud enough to..., when you activate a sound, the frequency is loud enough to resonate inside my drums.

### Ingar Zach 03:09

Yes.

### Riccardo LaForesta 03:10

Compared to Etienne, also the range, I mean. So, I felt less of this.

### Ingar Zach 03:17

Yeah, for me, actually also, I was very unsure about the loudness of myself. So, I felt it was loud today, but I didn't hear you as well in the room and also there are many parameters that influence this kind of listening and maybe the sound gets lost in the big room somehow, more than it really reflects back I felt today it was different. I really enjoyed the mix of our sounds in the concert on Friday that I felt really worked. We spent more time there, obviously.

### Riccardo LaForesta 03:54

Yeah, for a listening point..., let's say listening point of view, our listening point of view. I felt better like in the in the auditorium at the conservatory than in the church. But maybe only

because I normally I have high expectations from churches. So, without having a nice reverb....

**Ingar Zach** 04:15

Yeah

**Riccardo LaForesta** 04:15

It was pretty dry. So maybe it was only because of that. It can be.

**Etienne Nillesen** 04:19

I remember one of your solo concerts actually in Stadgarten.

**Ingar Zach** 04:24

Yep.

**Etienne Nillesen** 04:24

Where you had like the low, like really soft. The interesting part. for me was, I just remember it like, it didn't feel like electronic. It felt like acoustics. So, I can definitely imagine that that could be an option to have that without being too electronic.

**Ingar Zach** 04:47

No, it's not about the volume. It's about the spread and also the direction. The direction of the frequency is going straight up to me since I have it flat and it's not projecting out. I would need to attach the transducer on the skin then, because this transducer I use on the bass drum is not attached to it, it's not glued to it. I move it around. And it weighs two kilos also. So, if I put it on like that it will fall down.

**Riccardo LaForesta** 05:15

But maybe in the room, there was more bass than we felt it to be?

**Ingar Zach** 05:21

I walked around and I checked bit and I will went around in this space and I immediately missed it even though at some point when you reach the wavelength you know, of the sub frequencies and suddenly it's stronger, and then it dips and I didn't feel... that this. I felt a difference, but the way it was at the loudest, it wasn't physical as I really wanted it to be, because we are very, like low mid, mid, potent there in that frequency area. And that is that sort of kept, so I would love to have this... There's a lot of space down there, and I'd love to add that to the to the sound. But hmm, yeah, well, I've done it before. So, I think it could be an option.

**Riccardo LaForesta** 06:10

Maybe a try it next time.

**Ingar Zach** 06:11

Yeah, we could try it.

**Etienne Nillesen** 06:12

The thing is, like my first reaction would be naahh.

**Ingar Zach** 06:15

Yeah.

**Etienne Nillesen** 06:15

The great thing about this setup is the acoustic set-up.

**Ingar Zach** 06:19

Exactly.

**Etienne Nillesen** 06:20

So, that would be amazing. But then I remember like I said in the solo concert, which didn't have a feeling of electronics. So, to have this low, just as an extra.

**Ingar Zach** 06:32

Yeah, it's the feeling I also have, I don't want it to be an amplification of an electronic sound. I just want it to be the projection of it.