

Cicchitaredu-Reflection 3.

SPEAKERS

Jim Denley, Ingar Zach

Jim Denley 00:00

Why do you choose certain sounds as opposed to others like, I mean, I guess these are electronic sounds, but?

Ingar Zach 00:09

I made like a kind of a decision about the delimitation of sounds, that I wanted it to be my sounds that go through the vibrating speaker.

It's also, there's, for example, this kantele, which I kind of fell in love with this, the way that the kantele sample is actually responding in the resonance of the drum. And how I can manipulate this kind of string instrument. And that is not in my vocabulary, I don't have a kantele. So, this is a kantele-sample in the app. When it feeds into the drum, it becomes my sound. That's what I mean. For me, it's kind of unclear whether it's an electronic sound, or whether it's an acoustic sound, because there's so many filters, so to speak, that go through this sound. I'm attracted to this sound because of the tonal quality of it, and also the timbre and then when it resonates with my drums, it becomes another sound, especially when I treat it with the with the triangle and then get all these harmonics with just changing the positioning of the triangle on the on the skin. Because it's about the permeability of the membrane as well. When the sound of the of the kantele enters in the drum, it becomes another instrument in a way, another sound, it becomes my sound. So actually, it's not so much about that it's a kantele, it's about the color that it that it has when it's sounding acoustic from the drum itself. That's what interests me and the way I can actually manipulate that to be something else, it's kind of a hybrid instrument, it has to do with the title of the album, which is called "Strumento di etimo incerto", which means "an instrument of uncertain etymology".

Ingar Zach 02:14

It is about the drum, but it is also about what you feed into the drum that becomes another instrument, which is kind of uncertain what it is. Yeah, it's kind of hard to distinguish the layers of what and how the sound is made. And I really am attracted to that. Trying to take the history of the instrument to maybe tweak it a bit to go somewhere else to unlearn your instrument in a way, because there's so much potential in these instruments that we haven't been discovered.

Ingar Zach 03:19

That's my goal to actually just try to find something, another practice of how to use these instruments and to maybe try to give my kind of touch to it in the development of something else than that is more horizontal than vertical.

Jim Denley 03:40

Yeah, I mean, in a sense, the, like the originary..., ah, is that a word? Like the original sound is kind of irrelevant. But it's not irrelevant.

Ingar Zach 03:57

No, it's not

Jim Denley 03:59

But it's just one part of the system. It's the system that is important.

Ingar Zach 04:08

Yes. The haptic system that I am deal with.

Jim Denley 04:10

Yeah. And, and then I could sort of go well, the system is sort of beyond actual sonic materiality. It's beyond the original source sound. It's beyond the vibrating resonances. That it's you're, you're involved as well, the significance and the in the meaning and your sort of past or sedimented sort of experience and your imagining of you know, what can come, so that yeah, there's this other aspect of time, not just sort of imagining layers towards the future. But there's another aspect of time which comes into it, which is somehow like a vertical time which brings in your knowledges and your imaginings.

Ingar Zach 06:14

Yeah, I was also thinking about the way that I want to present my music, I always think about time and duration.

And this is really important for me to actually know how we humans perceive time, right in seconds and minutes and days and weeks and stuff.

Ingar Zach 06:40

The parameters that I am really concerned about and pay attention to is how long each element can last. And maybe also stretch that the bit to what we normally are used to, or maybe what I'm used to, and then also that the events that they are coming back, but they're coming back in another color, and they're coming back in another shape.

Jim Denley 07:07

I guess there's this strange sort of paradoxical sense that there is sort of, I don't know that repetition is the right word or, or sort of a recurrence. There's this stuff that comes and then it comes back again. But because of the indeterminate nature of the vibrating drum, it can never come back the same. So, it's kind of, I mean, people use that word iterative for stuff that is recurring. But each recurrence has to sort of take stock of the contingencies of now. It has to sort of adapt to what's going on now. But it is a sort of recurrent. So, this is sort of a beautiful paradox in the music, that there are things that recur, but they're never the same.

Ingar Zach 08:06

Yeah, exactly. This is also what I talked about before, with my idea about the reluctance of using loops. And some kind of... I want it to be a pulsation, but I don't want it to be sounding the same all the time. I want to be able to manipulate it. And also, this tool that I use, in patterning, is helping me to do that with creating this pattern, which I'm not repeating as a loop. It's working for me to be able to shape the recording or to shape the piece in a way that is not static. I like repetition. But as you say, I think it's the right word to say repetition with variation. That the thing is constantly varied in a way.

Jim Denley 09:10

I mean if you think about things in the world, you know, like, a seed of a tree. I mean, there's a lot of information in that, which I mean a particular species of tree, it has the sort of the text or code within that seed, and it becomes a seedling, but it has to sort of exist in a specific environment. So, its growth is always completely unique, even though it's sort of, I mean, of course, it doesn't start off as exactly the same text or the same code, but very similar sort of text and code. And see a seed from one tree can start here, and it can start there. And the environmental conditions, you know, the water costs and the lights can lead to a particular morphic result in like a particular tree growing there, and then a quite a different individual tree growing over there, even though they are of the same species. And like, I think there's something about that sort of adaptability, like that, the text might be, or the code might be partly written, but it occurs as you say, in an unpredictable environment, you've created sort of a volatile unpredictability. So, you have to adapt, just the way the seedling has to adapt. I mean, I guess adaption is what improvisation is good at. There may be sort of patterns and recurrences and even contexts that sort of you know, slightly change or you know, but each time you do it, there has to be this of ability to adapt.