



D'n'B

I approached Drum and Bass as a portal to connect to the '90s for the project *Homemade Remedy for Patching Time* from my fourth semester. D'n'B is an iconic music genre from that time and it has always made me want to dance, inviting a mixed state of nostalgia, sensuality and rage that finds, through music, a way to get channeled into movement.

My idea at the initial stage of the project was that the whole performance would be an attempt to make an amateur D'n'B track on stage. In my mind it was done by recording and looping sounds made by using objects that I had gathered on a table, which I had on stage as a symbol for the '90s as frozen time (it looked like a day-after-the-party-table). This idea shrank to become one of many elements composing the piece, but DnB kept a central role as a source of inspiration on different levels.

During the rehearsal process for this final performance, I would always start the rehearsal by listening to D'n'B/Jungle/Darkstep music while warming up. Day by day (see *Loops & Repetitions*) I paid attention to the qualities of the sound, the moods of the tracks, the similarities and the divergences between them, the different elements and layers that are present in each of the songs, the style and themes of the lyrics. It was a way of getting in the atmosphere of the piece, by listening, moving, dancing to this music, that has been with me since the '90s but that, during my research for *Homemade Remedy for Patching Time*, has been revealing affinities with my artistic interests, of which I was not aware.

As part of the research about this music genre I have been also reading articles, listening to interviews and seeing videos about D'n'B and related styles from the '90s. In a THE WIRE's interview⁽¹⁾ with the British record producer and musician A Guy Called Gerald I was struck by two of the central points that he talks about regarding his music: the connection with ancestors and ghosts and the sample as a way of playing with time. AGCG says that through the music he can reconnect to the drums of his African ancestors, but also that the rhythms evoke ghosts and spectral apparition which "hover around the edges of the genre." He also affirms that the very techniques used in composing the tracks with samples are a *ghostly business*: when you take a sample from somewhere and insert it somewhere else you are taking time and changing its course. *Timestreatching* is in slang what you do when you change the sample's duration without changing its pitch. AGCG says that by editing the sample, reversing it, prolonging it or shortening it, you feel like you have turned time around.

Reading this I felt quite thrilled by my choice of D'n'B as a portal through time to meet my ghosts. Besides being the soundtrack for my research in the studio, it also created a thematic and atmospheric capsule in which to work. Furthermore, it was a source of inspiration for ways of playing with time: the use of the loop pedal, the idea of sampling movements which return in the course of the piece, the stretching of time through slow motion, they are all connected with the D'n'B composition-methods I was getting more and more familiar with. I intuitively experimented with those practices proceeding by spontaneous adaptation and alternative versions, with a very large margin for imperfection on the translation.

¹ Shapiro, Peter, "A Guy Called Gerald", on THE WIRE, issue 152, October 1996

The vocals, some specific movements that I perform in the piece, are also elements from songs or videos (see Extra References below) that I have been studying in the months of rehearsals. They are a tribute, becoming themselves samples converted to a performative form. They are as well my try out to make the magic of DnB work for me in a very DIY way. In my practice I have been calling for some time those significant parts that I gather side by side to compose the choreography for amulets (see *Amulets*).

I turned to DnB intuitively at the beginning of my research for *Homemade Remedy for Patching Time* to connect to a time period. D'n'B became a companion in the process and, as I often tend to do, I started to extract and re-use elements inspired by such acquaintance. I don't do that in a methodological fixed way, but it happens in the process, sometimes I even become aware of the connection after I have been working on something for a while. Also, there is a vagueness between what is added and what is simply rediscovered or recognized. I have been interested in loops (see *Loops & Repetitions*) as a method and a concept for a long time and that may as well have been the reason I approached D'n'B in the first place. What I am trying to say is that I believe that the process of finding affinities and inspirations in 'external sources' like music or other arts is both a way to discover something new, but also as much a way to re-encounter yourself.



REFERENCES IN ORDER OF APPEARANCE:

Shapiro, Peter, "A Guy Called Gerald", on THE WIRE, issue 152, October 1996

EXTRA REFERENCES:

Deller, Jeremy, "Everybody in The Place: An Incomplete History of Britain 1984-1992, originally aired on BBC Four 2nd August 2019.

<https://www.youtube.com/watch?v=Thr8PUAQuag>

Beau Monde Music, "90's Rave Footage :-) +90s harrdance classic! MUST SEE

<https://www.youtube.com/watch?v=bfzceRI15IQ&list=PLzCdCUPQsXq3j6y1tAeLCMhX-8kdFKyPow&index=8>

Goldie, Timeless (album), FFRR, UK, 1995

Roni Size, New Forms (album), Talkin' Loud, UK, 1997

CREDITS:

Photos: Alen Aligrudic

In the photos: Alice Martucci in the performance Homemade Remedy for Patching Time, The Danish National School of Performing Arts, May the 4th, 2024, Copenhagen