

# Conversation 18<sup>th</sup> of January 2025

**Sigrid:** Ok yes, maybe in general, what did you feel?

**Jenny:** I felt like it had been a while since the last time.

**Sigrid:** Mmm.

**Jenny:** But I'm kind of confident that it's a good arrangement, but I noticed that it was a bit like...It's like we've talked about before, with how to talk to children and stuff. That if it's been a long time, it can be a bit like...a weird flow in the language. So I felt that a bit for myself. Also surprised by the space and the sound. Yes, which I wasn't prepared for.

**Nico:** I didn't really like the room on any level. I felt like no matter where we stood, no one could hear very well, and no one could see very well either.

**Sigrid:** No.

**Nico:** I was in front of all of you, and the drawings for those sitting on that side. Because people were sitting right up against the wall on all sides, in a way.

**Sigrid:** Yes, it was not optimal.

**Nico:** It was a bit difficult to include everyone, but it seemed to work out well.

**Sigrid:** Yes, I feel in a way, after all, we took it well, in a way, and managed to work around it.

**Jenny:** Yes, I think so.

**Sigrid:** Like at the end. I actually think it was kind of cool, in many ways, that we just chose to stand with the drawings in a kind of square. And that we all stood in the middle. Unclear what we got out of that moment.

**Jenny:** I think it was very... or I noticed... I don't know how you did it, maybe I did it a little bit literally, but... I played from one drawing to the other, and moved around. And then I heard those kids and the parents say, "Oh yeah, now that's it. Now that's it."

**Nico:** Yes, but they followed along. Maybe especially parents, were a bit like "Now that's the one"

**Sigrid:** He was completely amazing, the sausage kid, because he... I've talked to him quite carefully about his drawings, and I did not manage to move that much when playing, but I used my vision very actively, then, to look at where I was. And then he kind of stood looking at the drawing, and then he stood and looked behind on me the whole time. And it was quite obvious that he did it, so I just tried to be a bit clear that now I'm playing his drawing. And he was just looking back and forth, the whole time, and then I looked at what sounds I made, when I looked at the drawing. He was super... Engaged. I also felt he helped get everything started, it was kind of nice that he was sitting at the front and was engaged. Because he was really the only one who spoke at one point, or something like that.

**Jenny:** Yes, there was that one girl too, who I tried a little bit....I mean, I think it felt totally fine, but I was just reminded that it's a practice thing, sort of. And you become flexible in different situations.

**Sigrid:** Very much.

**Jenny:** But I think in terms of playing, I was maybe a little better off than you, but I feel like I was able to focus on the music now, and listen to you more than before. The only thing is the last one, when we play their drawings, I notice that it becomes very much like that, that you look at the drawings and then just play.

**Nico:** There was also a lot of noise in the surroundings.

**Sigrid:** Yes, it was. It was a bit confusing right there. I noticed I could focus on making sounds out of those drawings, but I couldn't, I just noticed I was filtering out what you were doing. It just didn't click, in a way. And then I was a bit like, now I'm trying, and then I completely fell out of it. And then it was a lot like I was trying not to poke the kid next to me as well, because they were standing so close to me.

**Nico:** One thing I noticed was that when I went around asking about the drawings, no one had realized that we were going to play those drawings afterwards, nor that we were going to have that conducting at the end. They were just like that, they were about to leave, and were finished. So it was clear that it hadn't been communicated that clearly to them then.

**Sigrid:** No, it was because it wasn't communicated.

**Nico:** But we said that at the start, I think.

**Sigrid:** No, I don't think I did. I don't remember that I clearly thought that I would say anything about this. So it was more of a slip-up.

**Nico:** I feel like it was said, but anyway...

**Jenny:** I think you said we need your help to make drawings so we can make sound. I think you said something like that.

**Sigrid:** Yes, that's right.

**Jenny:** But maybe not in a way that they exactly understood how it would happen.

**Nico:** But it's not that big of a deal when they're willing to just be a part of what's happening.

**Sigrid:** There was someone who had taken on the jackets and was on their way out, in a way.

**Nico:** There's something there, and just...

**Jenny:** It doesn't matter. I also remembered, that there were a couple of things that we had done before, like before when we went through the first drawings and put examples of how it might sound, we often asked the opposite questions first. Like the one with those dots. Is it a long sound? Because now I think we asked if it's a short sound. Yes, but the fact that there are some no-questions first, I think, is a good thing.

**Sigrid:** Yes, I agree. I noticed that when I got there, my brain just stopped, or as you say, it had been a while since I had done that. Because I thought, oh, I remember what we did here. I remember what we asked about. Then I got there and thought, I can't think of any questions.

**Nico:** But maybe we, either together or individually can just write down a little list of things like that. What should we ask about here? How can we ask about it?

**Sigrid:** Last time I did it alone in Amsterdam. But then there was an immediate response from the audience. And it was also the case at Rotvoll, that we got a kind of immediate response. But now it wasn't like that at all. It will be exciting to see if it will be the same in the kindergartens. It is a completely different social setting too.

**Jenny:** I think you just have to accept that, and it doesn't have to mean it's less successful.

**Sigrid:** What about...The most important thing I want to focus on is participation.

**Jenny:** I remembered something. When we were going to do the score everyone was participating in. We got different suggestions for what a sound should be. I went ahead and said that was it, without agreeing with everyone that we go for that sound. I think that can be confusing. And if it's confusing, I think people pull back a little. The wind thing, then it should have just been because everyone was whistling.

**Sigrid:** We could have specified that all the sounds can be created in one way.

**Jenny:** I could have said that. I thought he was probably thinking about wind when he whistled, but he couldn't say it himself. Then I wouldn't have told him. But I probably should have.

**Sigrid:** Mhm... there was a reaction from the entire audience though. Even though it was hard to get them going, which was also the room's fault. but There were several parents that came to us afterwards. As one of them said, "I think it's good that we got to do this."

**Jenny:** Trine said that some people had hoped it would be tomorrow too. So I think that was nice.

**Sigrid:** Good.

**Nico:** Maybe we'll be called back in.

**Jenny:** It's a really good job. About 3,000 on a Saturday in 45 minutes.

**Sigrid:** Energy-wise, I feel like that's what the job has been.

**Jenny:** I feel a little out of training.

**Sigrid:** It's like you say, it's a lot about practice. That's why it would have been exciting if you had gotten DKS. If you had done it every day throughout the week. What would have happened then?

**Jenny:** Then we would have had to go on a holiday to the south afterwards.

**Sigrid:** Weekend in Røros.

**Jenny:** That would be awesome. Imagine if we did that.

**Nico:** Then you are able to afford it.

**Jenny:** Yes, that's exactly it.

**Sigrid:** We talked a little about the music, but any more comments about that? I was certainly on the same page... At first, I felt like I was on the same wavelength, but I gradually slipped out of it.

**Jenny:** That's not so strange either. It requires a lot of focus on our part. So it's the longest and most extensive playing in the end. But it... yeah.

**Sigrid:** I think it's good that we add the graphic score in the end. Yes, that's good. I think that works well. Also good when you develop the conducting a little further. It works well. It's a surprising moment, but it's one that everyone can get behind.

**Jenny:** Yes, they think it's great fun. When you go that slowly...

**Nico:** Yes, that slow hill is a winner.

**Sigrid:** I'm struggling. The worst thing is that I mess up every time. I know you're going to do it, and then I'm doing it badly. Music, participation. What do you think about the form as a whole, and in a way the exercises and the form as a whole?

**Jenny:** I think it's a nice shape.

**Sigrid:** I feel that we are achieving the goal.

**Jenny:** I don't think there should have been any more things.

**Sigrid:** No, that's way too much. I agree with that. Because what we do is we explain that drawing can become music, and then we explain that music can become drawing, and then drawing can become music again. It's a kind of circle. Yes, it's a circle you said I should make.

**Nico:** We could consider saying it differently, that we try to play what we see, and then we try to draw what we hear or try to imagine what we hear. Try to say it in slightly different words too.

**Sigrid:** I feel that the biggest "problem", as you say, is that now it's been a long time, and

you're missing ...not missing the tools, but they're hidden a bit further back than they were before.

**Jenny:** And especially when it's people you don't have a relationship with.

**Sigrid:** Yes, and they son't know each other either.

**Jenny:** No. It's actually a bit artificial.

**Sigrid:** It's a very strange situation because there are so many strangers in a room, and that you should get them to activate together at all is in itself an achievement. No, do we have anything else? I feel like I'm in...

**Jenny:** Yes, I'm thinking about, maybe, that flow when we hand out the paper roll and the markers. Because it always feels like it takes a while, and there's a bit of a wait.

**Sigrid:** Yes, it was really just that I thought I would wait with the markers until all the papers were in place so that they wouldn't start drawing. But at the same time, when we handed out the markers, no one really started drawing. Because I think I clearly managed to say that before.

**Nico:** But, yes, that hasn't happened before.

**Jenny:** No, it's just that it takes a while, because when there were so many... If you could do it in a smooth way, so that it felt like part of the process. That would have been really cool, I think. It could have been shared, for example, if this roll was on a stand like that, also all the children were supposed to go and pull it out carefully, so everyone agreed... that it was some kind of joint activity. It may be asking for trouble, but no one has to sit and wait. That's a bit of a point.

**Sigrid:** Yes, I think it's a little easier to do in the kindergarten. Maybe we can think about seeing if we can solve it somehow. For the second kindergarten, there are 13 children at the next workshop.

**Jenny:** It's possible that in the long run, we could have laminated, as you said, also with markers. So just a canvas like that. Then we can use it.

**Sigrid:** We have to reflect on that a bit. But yes, I very much agree with that. I was told by my supervisor to ask you what you...What has this project given you personally? The whole project in its entirety too, not just this workshop.

**Jenny:** Or at least sometimes, maybe a little less than before, but when you do some non-mainstream music. If you have a bit of a bad period, it can be a bit more habitual to justify it sometimes. If there are few people, and you can't get it to go around without a lot of funding, and there are a lot of big ideas around it. But seeing that it appeals to children, I think that's pretty nice.

**Nico:** Yeah, and also when parents just say something, like this was really cool. And just not having any prejudices, but it's cool to see when people are open and accepting of them or are surprised as well..

**Jenny:** Yes, it's so fun.

**Nico:** It is always fun with the response of the people and the kids.

**Jenny:** And when we are surprised ourselves if they describe a sound in a completely different way than we actually thought, it has probably happened another time. It's quite ...

**Sigrid:** Sausage.

**Jenny:** Yeah, right? Sausage. Plop. It's quite... There was no doubt about it, sort of.

**Sigrid:** But mom pointed out...and I didn't think we did, but that eventually we just, instead of asking one by one to say the sound, that we were just collectively like now we just make the sound. Like we did with the chaos thing. That we didn't ask what the

sound sounded like one by one first, but that we just went out first...Because what we did there was just say one, two, three, make the sound.

**Jenny:** Yes, and then you probably hear the strongest one, if there is such a consensus.

**Sigrid:** Yes, and at least when we struggled a bit with the response, so it's at least a bit interesting. Or I didn't think about doing it, for example, but from her who was sitting outside, she said it was interesting that you went to that. Or most likely because we didn't get such a good response, in a way, that then ...

**Jenny:** Yes, right?

**Sigrid:** And I understand that. I would never have made that sound as a child either.

**Jenny:** No, right?

**Sigrid:** In front of everyone else. And like you said, she's a girl who speaks the first time, and then the second time, so ... not quite. No, nice. I don't feel like I have that many more questions. I might send some questions after I've watched the video. If we hear what we say on it, then.