

# Cicchitaredu-Reflection 2.

## SPEAKERS

Ingar Zach, Jim Denley

**Jim Denley** 00:00

So Ingar, it's pretty clear that this is a very unusual acoustic to hear the drum in. So, can you talk about the space or this place, and its effect on the music?

**Ingar Zach** 00:18

Well, this came out as a consequence of my, my first album, which was recorded in a large space, in a Mausoleum, which had more than 20 seconds of reverb. So, to try to... I guess it's an attempt to get closer to the actual sound production that I wanted to move into an anechoic space like this. This recording is made in there in the basement of the physics building in the University of Oslo, in the anechoic space there and it's not been used for many years. So, it's quite dirty. But it was quite easy for me to get hold of it and actually to play and record in it because it's very close to the academy where I work.

**Ingar Zach** 01:28

It's all about vibration in this project. So, in order to actually get closer to the sound production, I thought that it would be nice to present the vibrating material in a space where there's no reflection at all, to actually take away that parameter in the in the music making, and maybe to get even closer inside the resonance of the instrument. And also, the embodiment, that way that the music can affect me and my body also.

**Ingar Zach** 02:13

Okay, what's going on with this material? Can I use it? Can I use it in other contexts? Also, I mean, could it be inserted in collaboration with others, or is this like so much about me and the drum, between me and the drum and the space?

**Ingar Zach** 02:36

This material, for example, I've used without the low end, with only the mid-range and high range in the snare drum in a space that was also super reverberant. And the surprise that it gave me was like, this is not, this is not same material, this is a totally different music piece. So yeah, this is also the joy of actually finding material that you've worked on for ages, and it will have totally different results, depending on where you are, depending on which instrument you play with and to whom you're playing it for even.

**Jim Denley** 03:16

I mean, I guess it's always been a lot of rhetoric, even platitudes around improvising musicians, and space or place. But I think people go on about it because it is so important. It is sort of, ultimately incredibly controlling on the music and how things sort of vibrate, like, I mean, this, it seems to me, like the subject matter of this music is vibration. And so then, the space..., I don't know, like that distinction between talking about space and place is often quite interesting.

**Ingar Zach** 04:13

How do you distinguish from that? Because you're also into this work, right? place? Space? Because I mean, your project is also much around playing outside, right? You are actually co-creating with the place more than space?

**Jim Denley** 04:34

Yeah, and I think, I mean, the way I hear it, is that the music is actually not just the inner space, or inner room. It's, if we can think of it literally as creating the room. And of course, the obvious thing that I think of is you go into a room and it's a container that soft stuff happens in. But, if you think of sound as material, then the music itself is creating the space. It's literally kind of making. I mean, in the history of the anechoic chamber at the university there in Oslo. This is probably the first time somebody's actually, you know, Ingar Zach, is the probably the first time anyone's gone in there with a bunch of drums, and created music like this, in that space, and then the anechoic chamber becomes this new thing. It kind of suddenly has a new history. So that, you know like, we would definitely sort of say that, if Miles Davis had recorded in that space, that would stay in our minds, as oh, my God, Miles Davis, recorded in that place? Well, now we can sort of say, oh, like, now this space has a history. And so, it's more than just a space. It's a place.

**Ingar Zach** 06:13

Yeah, now it has a history. And I think that, well, I'm not really so occupied with the history of that space. But I was just interested in the sound of it, and how can I respond? This project was all about trying to make music with the

non-space that was there. And then, even though in post-production, I did other things, manipulating the recording, but I didn't want to really manipulate the sound of it.

**Jim Denley** 06:49

But I think the sort of the history of the place is more complex than the actual space as well, like you could sort of say this recording brings in an understanding of that also discussion around John Cage, and the anechoic chamber. You can also say that recording in spaces that are very unusual, is or sorry, playing music in spaces that are very unusual, is something that goes back a very long time, I think. Then there's been all that speculation into the caves where ancient paintings are on the walls. A lot of those spaces, I think they're the ones in France and in southern France, some of them are actually long way into the mountain. And there would have been really hard to get to, and talking about, you know, before, battery powered lights. They're not the most obvious places for people to go. But when these cabins sort of open up, there was the aspect that you could paint on the walls, but it would have been really hard to light those walls to paint on them, or to even sort of see the finished artworks. So, some people have speculated that the actual main reason people went into those caves was for the acoustic. To sing and play music in those places. Because there are extraordinary places and transformative places. So, you're this, what I hear in this recording is a sort of a transformative place. You know, it's a really unusual acoustic, for you to go into, and to hear this music in. And it sheds a whole new light on the material.

**Ingar Zach** 08:58

Yes.

**Jim Denley** 08:58

And I and I think people have been doing that for a very long time. And clearly, medieval churches, you know, the architects were designing the thing, not necessarily for sound, but then after a while they realized, okay, it's pretty great to sing certain types of music. So, I guess it was the service of coevolution of the building and the music within that whole sort of tradition. You know, were you kind of getting used to and developing the music to play in, you know, resonant acoustics, and then the architect's kind of making it even bigger and more resonant. So, I think this, there's always this relationship between music in place, which is very complex.