

Conversation 2nd of March 2024

Sigrid: Okay, layout, that was a bit...

Nico: It was a bit of a new model today.

Sigrid: New model today. That wasn't exactly the plan, but that's what happened.

Jenny: It's a strength, anyway, that you can be flexible in this type of work.

Sigrid: We started out a bit like we had done, or we did some of the same things in the beginning, I would say, but then... It was the conducting and stuff. Because the playing and the drawing maybe didn't work as well... There wasn't as much material to work with, maybe that also was a part of it.

Jenny: It was perhaps the two slightly older boys who understood that they were a bit in their own world, while Ignasio was perhaps a little too small.

Nico: He understood that stuff quite clearly when we talked clearly about how it sounds, and then he was like, yeah, trumpet.

Jenny: Yes, that's true, yes.

Nico: But he was a bit in his own world.

Jenny: Yes, he talked to the two boys too, so it was a bit like that...

Nico: Yes.

Sigrid: But what was nice was that we kind of split up a bit, and took it a bit individually, and that's what's nice about a small group. You don't always have to do it together. But I really liked the conducting part, because then you kind of got everyone together again.

Nico: But then I think... yes, I should say it's maybe a bit age-related... how old was he, Ignazio? Three?

Sigrid: Yes, probably like that, maybe.

Nico: So maybe around four... yeah, not too small, but...

Sigrid: Yes, he made it happen. The parents were shocked.

Nico: "Genius!"

Jenny: They said so.

Nico: I feel like it was a bit where I...

Sigrid: But I think we have the expertise to be able to do that too, in a way. Because that has something to do with it too, I think. That we can ... We understand and see the sound from the movement. Because when you said that we should turn it around ... But it's also very ... they would have been interested in trying it. With a group of small children, that we could have conducted them.

Nico: Yeah, I think we could have had it today too. I just didn't quite feel like...Or I just... I suggested it then I didn't have the energy to actually carry it out.

Jenny: That they were going to sing then, right?

Nico: Yeah, that we're just trying to get them to make a sound back. I thought maybe it was another way to get him... activated, the critical older boys. The bus boy.

Sigrid: I think it was really funny that he just sat on that bus. He sat there from the moment we got on, I think. All alone. He wasn't that old.

Nico: No, but...

Jenny: Maybe you've taken that bus trip many times.

Nico: There are probably many children at the reception center who quickly become adults.

Sigrid: Yes, that's it. He was very grown up.

Nico: He almost had a mustache. He was probably seven years old. I don't know how old he was. It's hard to say.

Jenny: Yes, but I think he was around eight... Yes, 7-8...

Nico: But the last girl, was she 16? I think someone mentioned that number.

Sigrid: Maybe so. She was also very into it, then. She was very... Yes, because I thought about it, there are many people at that age who can be very closed off, but she was the exact opposite, in a way. It was very nice.

Nico: What we saw today was that the whole system works for anyone, really. Adults too.

Sigrid: Yes, it was... Yes, very nice to see. I'm writing it based on general feeling.

Jenny: I think it was really nice.

Nico: But I think it's the routing stuff that could have been checked out, then. There are a couple of fairly obvious signs, similar to what Mats did with us.

Jenny: I think I did something like that with Eskild, when I was going to advertise that family day at Jazzfest, but then it was 12-13 year olds. The worst age where everything is embarrassing. So it was hard to get them to do it at that age, but when they're a little younger, it's probably okay.

Sigrid: Yes, I think at least, as you saw, in Ignaz ... I can't pronounce his name. Ignazio. You saw, because what's fascinating is that you see them react. They heard. Or, you saw when he realized that the movement he made became sound.

Nico: It won't take long before they manage to connect...

Sigrid: Yes, because you saw that he started, he also started making it longer. And then it was like that...No, it was fun.

Jenny: Cute.

Nico: It's annoying that we couldn't get the other boy to do it. It was so close at one point that he said yes.

Sigrid: Yes, but it was perhaps a bit like you said, that he felt that it was being watched, then.

Jenny: Yes, it could be something like that. And I don't think that means he didn't get anything out of it after all.

Nico: No, I don't think so.

Jenny: He didn't want to draw either, right? So maybe he just felt a little exposed, that way.

Sigrid: But when we were done, he said, is this it? It could be that there was nothing more than this, but I think maybe he also...Or I don't know. Maybe he wanted us to go on longer, too. It was a bit difficult to interpret, then.

Nico: Yes, it was a bit unclear whether they thought it was cool to be there or not.

Jenny: I think so. Interesting, at least.

Sigrid: It was something different then, anyway. Than what they usually do.

Jenny: They got to draw, which they like to do, sort of.

Sigrid: That kid is incredibly talented. With drawing and music. He makes music on his PC. On his Chromebook.

Nico: "A little darker, not quite, so..."

Jenny: Yes, yes, he could... he sang it... how stupid I didn't remember that melody, then.

Sigrid: But I saw that, when you played what he sang, he also thought that the others who were sitting a little quiet were a little like, oh ... yes, we're there.

Nico: But also the adults, when they realized that if you conduct, it somehow works, so that there is music?

Sigrid: I think the father, yes, when he was allowed to conduct...I think he thought it was really cool, actually. What were they called? Did we catch that?

Nico: I don't remember.

Sigrid: No. Yes, now we've talked a little about the audience here. The group dynamics in the group here. Mostly positive, I would say.

Jenny: In the audience? Yes, I think it seemed very open. And friendly towards us.

Nico: Yes, because maybe today I was most unsure about the response. A bit because it's adults who are involved, then. To a greater extent. And adults from many cultures, then. I know that weird music isn't that popular in South America, for example. Because it doesn't have the same rhythm, then.

Sigrid: Yes, you saw, when we played some semi-rhythmic stuff like that, but we didn't play very rhythmically together, but then it was a bit like that, trying to clap along. It was a lot of fun. Yes, but I thought about it a bit. It would probably have been nice if we could have tried to play a bit more together, just us. So next time, maybe we could meet for just an hour every time I'm here, and just play a bit together. Just as a sort of that we keep it going, without meeting the children too.

Jenny: Yes, it was really nice what happened today. I think it was really hard for me to stay as focused on the music, because it was just such an exciting situation, that I was so focused on those people.

Sigrid: I think it was here.... I played very little today anyway.

Jenny: Yes, but you started drawing with them on the floor then, so that was nice.

Nico: Yes, it became much more tonal today in a way too.

Sigrid: But it's interesting because it could be that we are a little unconsciously...or it's a hypothesis, but that we are a little unconsciously tapping into, or we are mirroring the people we meet when we play in a way.

Jenny: Yes, yes. Since they were more concentrated yesterday, we were able to be more concentrated.

Sigrid: Yes, and then maybe we dare to stretch things further. It may be that you do things like that unconsciously. Or consciously too, both.

Jenny: Maybe you should almost do it the other way around, that if it's hard to get focus, that one should try to stretch things further. We can experiment with that a little more, if that can bring them into focus.

Sigrid: Yes. I feel like all my questions are a little bit different from flow, so we just do it a little bit like that. How did we feel it worked for us then, today? How did we feel?

Jenny: I felt like we were more like three satellites in a way, or that we were kind of in different places at the same time, maybe. It was kind of parallel things. That's a strength, that.

Nico: I felt it required a slightly more dynamic, flexible arrangement, since it was so everywhere, the audience.

Sigrid: In a way, we didn't get off to a proper start, or the whole situation became a conversation all the way through.

Nico: Then a lot of people came in, in the middle of the program, and then you kind of have to explain everything again.

Jenny: I don't think there was any problem.

Sigrid: No, absolutely not, it's just a different way. But it was nice to feel that we also dealt with it. And that we also in a way naturally split up a bit. Go to different kids. Yes, the music. We've mentioned it a little bit. What's interesting is that we played the first one we played, if I remember correctly. The long stretch we played at the beginning. I find that very musical, as I remember it. But then they were very attentive. I noticed that they were a bit like, wow, at least the parents.

Jenny: Oh yeah.

Nico: I don't quite remember what we did.

Sigrid: No, it was quite, it wasn't that complex, if I remember correctly.

Jenny: You had a great time, dudududu.

Sigrid: Yes, there was something like that about it.

Jenny: Started with that and I had kind of long notes..

Sigrid: We weren't allowed to practice there during lunch, when we went here. They're so noisy here. It was one of the big rooms, so it was a bit difficult. Creative space, then. We felt like we were creating a space where they could experience, no, explore.

Jenny: Yes, at least with those conductors.

Sigrid: Yes, I thought about that.

Jenny: Because they hadn't seen it first. If we had demonstrated it, they would have had an understanding of it, but they just did it, so it was pretty cool. That it's so intuitive.

Sigrid: Yes, it's very exciting. It was also fun when you did it, you did it differently and then you looked at the parents, it was a bit like, yes, it works. Actually, it would have been fun to see if the kids had done it once after you did it. Just to see how they had ...

Jenny: He did it, the one who did it twice. He did it. But it was pretty similar, I think.

Sigrid: I don't know how much he followed it. He was just kind of in his own bubble.

Jenny: But at least I had a very specific idea of what the different things would be like. Ding dang, ding dang. That's how it is. Ding dang.

Sigrid: And very conscious relationship to dark and light. There are probably some children who are much more visual. Or have a much stronger visual image, then. Or I don't know, I don't know anything about it.

Jenny: I think he had it, when he drew that imposter stuff, it was without looking at anything. He had the whole picture in his head, sort of.

Sigrid: And also the sounds he drew for us were...it's like that, I want to draw things, and I'm kind of trained, or something like that, it's...I was a bit put out by it.

Nico: Or that he was immediately number one, sort of.

Sigrid: Yes, it was very... And then he said, I don't know if you heard, but he was like... Yes, that sound here is that color.

Jenny: Did he say that?

Sigrid: Or maybe it was just that he changed color, and I don't remember if the sound had changed that much, but he was like, no, now it must be a different color. So it could be that he had synesthesia, you don't know.

Jenny: No, right?

Sigrid: And some people probably have it without realizing it's not common.

Jenny: Yeah, right? At least very much like that... Visually oriented, in a way.

Sigrid: Yes, absolutely. No, so in a way I feel like maybe, here was the workshop they did, we were ... or we got the most like that ... they explored the most, in a way. Yes, or I experienced when I was doing the drawing, I experienced with her Maria, was that what her name was? She the girl.

Jenny: She who sat...

Sigrid: She didn't want to draw at first, but she...or you know some children who are quiet, but you notice that they still pay attention? She looked at me a lot. So I tried to... So first I started thinking about specific things, and then I saw that she was gradually imitating me. I started drawing flowers, because I was like, everyone can do that. And then she started drawing flowers. Because it's a kind of form of communication, because then I can start communicating with her because of that drawing too. So I think it was really interesting to experience that somehow ... or like what we talked about that if we have two art forms, we can communicate with both, even if we can't draw. Then she said I got it. She was very receptive to me taking it home with me. That's good. I don't know, I just have to get it a little loose here, but I have it in an interview. Do we have any moments then? It's kind of fun to have. If we have one moment, that stand out.

Nico: No, it was the first kid who suddenly started conducting. It was just them who started it.

Jenny: Yes, right.

Sigrid: Yes, that's true.

Nico: Yeah, her mother or something like that, who just...

Jenny: Yeah, right. Maybe when they started dancing a little bit actually. It was really cool that they kind of just responded.

Sigrid: No, I thought, and in general, I feel like we've experienced that on all the workshops... or there's been movement on everyone. And there's also been quite a lot of talking, but also sound. It shows that there are a lot of other areas that are easily connected to the music. Natural and very human. And maybe those are things that you need to take a little more advantage of. It's also interesting, like the one group of people who just dance to the sick, free improvised thing, then they start dancing.

Nico: But it was also a kindergarten where it was something they often did. They're used to just putting on music and then everyone has to dance a little.

Jenny: But I think I've heard, I remember Heida telling about Sturle once, that children just start moving to music quite naturally.

Sigrid: But wasn't it Martin Smidt who said, where had he been, Ghana?

Playing drums, that is, the father of Live. And he said, they don't have one word for dance and one for music. It's just the same word. It's very logical in a way. It's just that we come from a culture that is the least mobile culture.

Jenny: I wonder why it has become like this?

Sigrid: I've guessed it's Western art music. I think it's classical culture. A lot of the old music is dance, but then it's moved on to being music for sitting. And then it's, because our musical tradition is actually Western music in a way.

Nico: Same as the stuff we heard yesterday. Slavic dances? Dvorák?

Sigrid: That was the only interesting thing about that lecture. That they actually made up all their traditions. Because she talked about the resurrection of the nation, and then, because Europe in general was... As she said, when Italy became a state, only two per cent spoke Italian. So then they made up a lot of traditions to get a sense of nationalism. And it was quite interesting. So there's the Czech folk costumes and stuff...

Nico: They were the ones who made quasi-folk music, like Grieg for example.

Sigrid: Yes, it was a result of just wanting...Yes, exactly that. She just conveyed it in a very boring way, but it was really interesting, actually.

Nico: But it's the Dvorák stuff he made the Slavic dances, but it doesn't exist...it doesn't come from anything.

Sigrid: Or he was inspired by Bohemian folk tunes or something like that, but there wasn't any completely Slavic music at that time.

Nico: And certainly not some dances, like. He just made it up. He just made it up to have a... It was supposed to be made, in a way.

Jenny: Constructed, sort of.

Nico: What were they calling it? Constructed... Tradition?

Sigrid: Yes, I guess that's just what it was called. Because she translated it from English. So I was like, it's the same thing.

Nico: I didn't understand why she would speak in Norwegian, when she could speak in Danish.

Sigrid: Yes, it was completely strange. I hate listening to Danes speaking Norwegian. I thought she was German. I didn't understand how she spoke.

Nico: She was... She could speak Danish.

Sigrid: But yes, general feeling, after the last thing we did here.

Jenny: Yes. It's a really good feeling. I think it's incredibly meaningful. I want to do it again. I feel like you get a little bit like that, you get a little bit closer to the core of the music, in a way.

Sigrid: And a bit like you said Nico, that the arrangement works. I think that's so lovely, because it's music that...if you had presented it on a stage, you could have gotten quite a lot...yes, a lot of people who don't agree or don't like it, but here we manage to use it anyway even though it's not very accessible music. More in terms of listening, we can use it. And it's really nice to see it work, I think. I don't know what I feel. I feel the same. We have to go on an asylum reception tour. I actually got a little sad, she was like...can't send her child there, because they don't have a residence permit.

Jenny: Yes, it was a bit like that...Yes, we are at the reception.

Nico: There are people who are there for 20 years, and then they are sent home.

Jenny: So it's a bit of reading up on how the system is structured.

Nico: It's absolutely insane. People are there for 20 years, and then they are sent away, and it also affects all the children who are born and raised potentially...

Sigrid: I'll just end the interview like this.