

Dans les arbres - developing The Green Album Reflection.

SPEAKERS

Ivar Grydeland, Christian Wallumrød, Ingar Zach, Xavier Charles

Ingar Zach 00:03

So, I would just like to start with talking about how we, as a group, inserts our material into this into this group. And in the beginning of this recording project, we had some kind of imaginary idea of working with dance music. And it's really, in my case, in my research project, I was then working with some kinds of different pulses with frequencies. And I had this idea that I wanted to bring this material into the group. And in the first days, that was just a dream, actually, because the result of that idea didn't really happen, what I wanted to happen. So, the material didn't work. And I was wondering how we all are trying to include our material as a soloist inside this group. And if you have any ideas, working processes or working methods, of how to deal with this, and the differences between solo material and the material that you bring into this project.

Ivar Grydeland 01:28

I don't think I don't work that much solo, compared to the three of you, actually, I think, well, I do a bit, but I'm not thinking that I introduce solo material. I introduce some or I use some of the same techniques maybe that I use when in the solo work I envision at the given time. Because I have like a parallel path of playing solo home, for instance. but I don't think I try to use it in ensemble, it's more like some of the techniques are shared, but it's really for me, it's really, I think, all the time, consider what I do as ensemble playing.

Ingar Zach 02:43

So it's not like you differ very much from what you do when you play solo and when you play with Dans les arbres, material wise, or not,

Ivar Grydeland 02:56

Not so much, it's maybe more how the material is treated and used. Because the instrument is a bit the same? So maybe it's more how it's introduced? The thing about this notion of shared responsibility is really, really important for me in this group, because it feels like I can just throw in more or less anything I want, and it will be okay, somehow, and I could never do that playing solo.

Ingar Zach 03:36

No, no, it's exactly that. And the thing is that the way we work and been working now for many years, it is 16, 17 years. It's like building a house, it feels like. You enter I mean; you decide to build a house together. And then you take things to the house a plant or a new sofa or whatever. And you see if that's going to fit the house. And this is how I feel also with the material that I tried to bring in now. This may be a plant that really doesn't like to be in the house. So, I need to take/change to another plant, or I need to try to make it happy in the house somehow. The first day we recorded this. I wasn't in the house trying to play with you guys. I was still in in my own idea and just presenting it. And as soon as I entered the house, I realized that this is not the way to dialogue with you guys. This is more like my solo more or less.

Xavier Charles 04:51

The music is very good.

Ingar Zach 04:56

Yeah, the music is...(laughter) here, this is later on in the recording session. I already discarded the setup with my stuff. So, this is like we've always been working, but also including my speakers in the way that I have always included the material that I that I use in the band, not the way that I use it as a soloist, I had this idea of bringing this solo material in, but that doesn't work because it's another ballgame being in the ensemble.

Christian Wallumrød 05:32

Yeah, I think for me, it's a bit.... I don't think I really relate to the way of thinking that you are sort of presenting now as a premise for what we're talking about, because I never consider it as I take my solo material into the group, or I... It's more like Ivar said that I consider it as ensemble playing. And also, for me, it's a bit maybe a bit different from all of you. Because basically, this is the only group where I play prepared piano, so all the material is very much developed in this group over the years.

Ingar Zach 06:33

Exactly, that's what I wanted to share with you that there are different points of departure for each and every one of us how to treat the material. And also realize that in your projects, it feels like you have certain kinds of areas where you work in a group, with a kind of material like with the prepared piano. Well, I haven't heard it, but do you play like this in a solo, for example, with the prepared piano like this?

Christian Wallumrød 07:03

Not as a whole thing, maybe more as a part, I have tried some, but I realize now when we talk about it, it's very much about how it's sounds from the instrument. And since this is the only place where I play the instrument like this, it becomes something of its own. And still, I realize that I very much bring in, for instance, about time matters and rhythmic matters. I'm very much the same in a way, or that I like to put in various ways of working with a sort of patterns or changing tempo or accents or, yeah, it very much belongs to a sort of also percussion part of me or drum related thing.

Ingar Zach 08:11

Yeah. And also see what you said with you prepare piano. You develop this more or less, in the band, which is also what I think we all do. So then, at some point when we haven't played together for a while and worked on other projects, your development with your language, it still continues. So, at a certain point, you are super focused on your solo material, for example. And then I had the idea that okay, I wanted to introduce this, I'm going to try it. Even though I had the idea that no, I don't think it will fit but somehow maybe I can start with trying.

Christian Wallumrød 08:31

Yeah.

Ingar Zach 08:41

And then maybe this will merge into something that will be part of the group that you can also share with me, you know,

Christian Wallumrød 08:58

yeah

Ingar Zach 08:59

So, as I said in the beginning of this recording, it didn't feel right at all, because I was too locked in my world. So, I needed to go back, to pick up the thread from where I left off with you guys, and then try to introduce the material slowly, not like the whole package straight away because that will be too abrupt, a too hard change for me, at least.

Christian Wallumrød 09:28

Maybe it's just very much about the way we work. I mean, it's also about our approach to it, if we had decided to work like that. In the sense that you feel what you are developing with your solo material is something different in a way, or it's related, but it's a different world, or it's a different material to work on. Also, because it's a matter of how you can change, how fast you can be in a way. So, if it had been a decision that we wanted to work with this around this stuff, yeah, to the different thing, still, it maybe wouldn't fit so much with the nature of the band and how we usually work. Maybe it will be just strange. I don't know.

Ingar Zach 10:28

That is exactly what I thought it would be like. But I wanted to try and I had the suspicion that this would happen to the material. It doesn't mean that the vibrating material that I'm working with, doesn't fit in Dans les arbres in some way, but not in the way that it works in my solo, for sure. That's a total change. And it's also because, I mean, four people, there's also the space, you also in a way think different musically, when you play solo.

Ivar Grydeland 11:00

It's also this when.... nice.... I think I can recognize if I have too detailed ambitions of where the music should go, then usually I'm disappointed. I don't do that that much in this group but for instance, in Huntsville or other groups, I have done that a lot. Too detailed ideas how the music should be developed, so then I get disappointed. So, for me it's more recognizable in that group, what you explained.

Xavier Charles 11:55

I will try with my English but when you speak, I feel we can share so many layers in the language of the music and also in, how to say, the material can be also a consequence of a one attitude of your listening for example. If you listen in a certain way, then your approach with the material is changed. And I know that like when we started together, I really learn patience, and to be patient with you. Because I come from a scene where people play faster and change elements and then to play in this band the first years I was like, wow it is so stretched. And then I got addicted to this. First time it was a bit, wow.... it's long.... It was good. I am not judging. And your question about solo and this band for example. Of course, part of the material is sort of same, starting with the techniques, but how you use it, it becomes very different. But I have sometimes the same kind of fingering or techniques but when you are alone, for me the story is totally different. Also, I try not to listen to myself. I just try to listen to my clarinet and the effect the instrument is having in the room.

Ingar Zach 13:49

But isn't that the case for us also, that we try, I mean at least for me, I think it is like that, that we try to listen from the outside, from the whole group. I mean it's kind of the same listening procedure as if I was playing solo. I also try to listen to the room and listen from outside, but it's also the case with our band that we are more people, and we don't decide ourselves so much.

Xavier Charles 14:16

Yeah, it's more complex.

Ingar Zach 14:18

Yeah, it's a very collective

Xavier Charles 14:20

You have many ways to listen, yeah, many points everywhere.

Christian Wallumrød 14:31

Yeah, I guess it's extremely much about this ever. feeling of responsibility, when you start something, you are somehow responsible for it. And that is such a big difference if you do it alone or if you do it together with some others and also as we have talked about before, that I think is a very constant sort of challenge or problem, not in a negative way, but as a continuous issue, that when we work on our instruments, it's so natural to do something. It's very much about doing. It's very physical, we work so much the whole life with, with the making sound and working on technique and blah, blah... a lot of things. So, in each playing situation, it's about doing something that makes a sound. And which, in many ways, I think when I both play myself, and when I listened to other musics, especially in the improvised field, it seems to me that it's very often becomes a matter of activity, that you are active that you do, you do something because you are in the situation where you are supposed to make something. And it's so much that is automated in the whole system, that you can put your fingers in your mouth, your legs, your feet, everything connected to your instrument, to your sound source, and you do a lot of things. And I find myself very often in this mixture of doing and listening, and waiting for, for a focus, and listening focus in myself, which makes somehow sure that what I'm doing is very closely connected to what I'm listening. Yeah, yeah. And that is, I think that is a sort of issue that is a never-ending discussion, internal and also in a group, or two people playing together. And we have also a very strong working ethic when we work. We contribute with something to a situation We share everything. And this is in combination with actually molding and forming a sound. And it's, in a way, it's very strange combination of things that you are working on, with the music, that has its own life, so to speak, but it's so connected to your own physicality and your own thoughts and a lot of stuff that I think is really bizarre.

Ingar Zach 18:00

Yeah, I feel that there is not, I mean, I sometimes can't differ from the listening and the playing actually. It is the same world. It is all connected or entangled into each other. And it is at least the way we create music together, which is not pre writ ten or anything, but we have a history, which are with us, always. And it's in the now that we're playing, but then also, we have some kind of desire to do something. We want to do something. And that's what I wanted to share with you. This notion of you when you discover a material for yourself. You have this notion, but then at some point, you forget that you are in a situation with three other human beings sharing something. So, it can never be the way you think about it anyway. But you can maybe try to reach another kind of music, which is also fine.

Ivar Grydeland 19:10

And in a way, that's what we also do in a recording situation like this, we now have spent the whole day listening to everything recorded. And it's really clear for all of us when we are not really listening, or I don't know what's happening, but it doesn't work.

Ingar Zach 19:27

You mean listening to the recording or listening in the playing?

Ivar Grydeland 19:30

In the playing situation.

Ingar Zach 19:31

Because there was also a time when you were...

Ivar Grydeland 19:32

...sleeping during the playback, but it's also very clear that the music doesn't work somehow, because we're too focused on ourselves or I don't know what, something else. But that rarely happens in concert but I think in a recording situation, it's more the nature of how we prefer to work in that situation in order to try to develop something new.

Christian Wallumrød 20:03

Maybe it's even a stronger wish to do something different. Or to develop something new. And then you start thinking and judging in a different way.

Xavier Charles 20:16

And during the studio session. Yeah, also for me. Because I say, okay, it's a good occasion to try material or a new attitude, or I don't know, something.

Christian Wallumrød 20:28

Exactly. And because for a concert, a part of you knows what will work in this band, even if we can't say it as a musical language, but we know what will work and what is a cool to play in this band. So in the studio for me also, it's very... It's different.

Xavier Charles 20:55

It's fresh and we are alone. So, we don't have an audience.

Christian Wallumrød 21:02

That's also a big difference.

Xavier Charles 21:03

Yeah.

Ingar Zach 21:05

This has been the norm for us, I think, when we've been touring for a long time, and the concerts are quite, I mean, each tour has some kind of an identity they are quite similar, but they're always changing, but the material in each tour have their kind of identity. Yeah, yeah. And then we come into the studio, if we are going to record something we might as well try something new. Right. So that's also the idea behind this, I guess, to trigger something with this imaginary dance thing, which was actually the first thing I thought about was the pulses that I've been working on. And I had this idea of this would be great. But maybe this has to be more thought through and worked with by me to really be molding the material.

Xavier Charles 21:56

You can also try directly with dancers.

Christian Wallumrød 22:02

But what you said about these expectations, Ivar, for a certain band situation, how much you think about or are concerned about how you want it to be, in a way, I think I relate very much to that, with this group, I never have any, like, thought of how I want it, because I know I'm so comfortable or trusting that it will be something that I like a lot anyway, and I'm sure it will change a bit from what we did last time. And so, I never have this sort of..., an even now with this studio recording session where we had this abstract sort of idea with the dance. And also, we agreed that okay, maybe we can do something with a different instrument, and I brought some electronic stuff, but I really didn't have any idea about this I just brought more out of the sound and from the synthesizers and the this and the drum machine

Ingar Zach 23:16

and that is something, right? this is some kind of thing. I don't think you did it randomly, you thought...?

Christian Wallumrød 23:22

Yeah, I thought about it. Yeah, I thought more about this physical situation. Is it possible for me to do, play, how can I play the piano and also a synthesizer and maybe also something with a drum machine or, but not more than that. It's just a practical situation in a way and then the sound situation on the playing together situation starts, and then I do something, that is really not planned at all or at least for this time I didn't do that at all. And I think that is probably a bit special for this group. Yeah.

Ingar Zach 24:08

I think it is even more specific for me because the material I work with the solo is quite specific and then if I take it in, it takes away my freedom to do everything else. I need to find a way how to include this in another way and mix, that's the that's the whole deal here. So that's why I went back to the old setup and try to little by little introduce these things, because it's when I was in the beginning of the project with these three drums, there was no flexibility to be with you guys to morph with your sound that we know. It's not the same. It's just that I impose on you my sound palette, you know, that was the thing. I didn't feel good about it. Yeah.

Christian Wallumrød 24:51

Yeah, I can understand that.

Ivar Grydeland 24:56

Yeah, it relates very much to my own notion of my ideas are too complex or too detailed or too big. If the ambitions are too big...

Ingar Zach 25:16

But the ambitions should be big, I mean.

Ivar Grydeland 25:18

Yeah, but I think I prefer if they're not so detailed. I mean my ambitions are high, I would like to play really good concert tomorrow. But I don't want to know, or I don't want to speculate on the detail level, what it should include, other than the four of us and our instruments and let's see where it takes us.

Ingar Zach 25:44

No, live I don't think about that at all. But in sessions like this, I would really like to tilt to the whole thing in another direction, in a way. Some disappointments for my own idea came about, but in the end, I think I learned a lot with actually to use this intent to do something else. And to see that it's not done in a moment these things.

Christian Wallumrød 26:22

It's very much about that also, as you say Ivar, with the intentions and ambitions. I mean a lot of this when we imagine how it can be and we get the maybe more or less specific ideas about what we can do and how to proceed. It always takes a lot of time. So, and we have spent a lot of time in working in a specific way, namely, playing concerts and getting to be very trusting in this collaboration as it is. We have so much experience now that it works very well, in many different situations. But to start to change something dramatically in the group like this, it will of course take a lot of time.

Ingar Zach 27:21

Yeah, that's exactly what happened.

Christian Wallumrød 27:22

Yeah, yeah,

Xavier Charles 27:25
it's true.

Ingar Zach 27:26
Because what we did now is not something that we haven't done before. I mean, this introducing electronic, and PA, which has been kind of complicated also sometimes for us. And it takes time, but we've been really patient with it. And I think maybe this setup that we use now is the most like successful in a way that it seems like it's incorporated with the acoustic sound. It blends. Because with the full PA and electronics on everybody, that was also a thing that we did, and it changed the whole thing about size and also the communication between us.

Christian Wallumrød 28:06
But again, we didn't try that many times. I think, speaking of everybody including electronics in the setup we have done very few times really.

Ingar Zach 28:22
Yeah, I remember the Stavanger concert.

Christian Wallumrød 28:24
Yeah, yeah, the Stavanger concert but I don't remember any other concert.

Ingar Zach 28:28
We did something in Mulhouse too, but that was not with, I didn't play electronics.

Christian Wallumrød 28:32
No, exactly.

Xavier Charles 28:33
Me neither.

Christian Wallumrød 28:35
It was only me basically.

Ivar Grydeland 28:37
I also had this loop, electronic.

Xavier Charles 28:43
Also, some sampler.

Christian Wallumrød 28:46
You recorded the samples. Yes. Yeah.

Ingar Zach 28:48
In Bern, remember, we were in Bern and then you brought your sampler.

Christian Wallumrød 28:55
and we got some speakers yeah to play here. Yeah.

Xavier Charles 29:00
Near you or somewhere

Christian Wallumrød 29:02

And we did the same setup when we recorded in Sweden with the Phosphorescence

Ivar Grydeland 29:07

Yes.

Christian Wallumrød 29:08

Then you did this live sampling. But I mean, compared to all the more acoustic concerts we have done and all these situations, it's next to nothing. I mean, experience wise.

Ingar Zach 29:24

Yeah, of course, for sure.

Christian Wallumrød 29:26

But I agree. This setup we did now feels very, ah it's a stupid word, but organic in a way. It's It feels very natural.

Xavier Charles 29:40

Yeah, totally. Yeah. Also, for me, it's easier with this mic.

Christian Wallumrød 29:45

Yes.

Ingar Zach 29:47

Yeah, because it doesn't change the way the acoustic sound is perceived, from where I'm standing anyway. I mean, it doesn't tilt the situation dynamically, I can still play the way I play acoustically, and that's the whole point. If everything is amplified, then I lose contact with the physical identity of the of the drum because it gets too big. Or it gets too. I mean, the overhead mics doesn't pick up the way I want it to pick up. I mean, it's a totally different thing.

Christian Wallumrød 30:23

Yeah.

Xavier Charles 30:24

But it's true. For me, you speak about to listen and to do or to listen, to play and listen. And it's true that sometimes with a hard situation. It could be when we play that we have to think a lot, we have to manage. You feel a bit more like a composer or a composing, taking elements, listening very hardly what the others are playing, trying to glue in your playing. We have this kind of attitude sometimes when it's not so easy because of the room, I don't know, something. And in this case, it's very separate, like playing and listening. It's not so easy. But sometimes when everything is just crazy, like, the sound is good. The music is just, the first note or first sound we feel something really hard, then, as you said before, it's really you don't know, sometimes I have this impression. I listen with my fingers on my clarinet. My brain doesn't work really. It's direct. I don't think. I think somewhere I am thinking but it's my brain is there, I'm sure. My ears and my brain. Everything is just in this material. Nothing else.

Ingar Zach 31:53

No, it is very physical, it's true.

Xavier Charles 31:58

It is very interesting when you feel you can go through this freedom in a way.

Ivar Grydeland 32:05

And play in that. I recognize that feeling. And quite often in those situations, I play things that I don't think I would have made if I hadn't used my brain.

Christian Wallumrød 32:22

Exactly. Yeah.

Ivar Grydeland 32:23

Just play. Okay, this rhythm or this combination of... I don't think I would have thought that up. In fact, it's more like a just a spontaneous reaction, and it's really like you say, it's more like if the listening is in the fingers

Ingar Zach 32:39

Yeah, but this is also a skill, I would say that we have trained over so many years, that it's not like it's uncommon to us to sense this notion of actually working. And I think also, with this experience that we have, we can also reach this we know how to get to this place, the memory is at work there. And this is something that has to be trained over time. I mean, it's not only about that we also are lucky that we found each other to play with. This is also the case, and also the trust, but also doing it all the time and also recognizing how to get to this situation where the music is really working. Then I don't think we are actually improvising anymore. It's about adaptability and that we can reach something by doing what we know how to do, basically.

Xavier Charles 33:40

You think our genes are changing?

Christian Wallumrød 33:44

Yeah, maybe

Ivar Grydeland 33:45

But that listening thing is good picture.

Ingar Zach 33:53

Listening with your fingertips... The senses are really...

Christian Wallumrød 33:58

But also, in combination with the this very, very... it's very hard to articulate what is that feeling and that experience, but when you are totally inside the music and the music is sort of just guiding you, you are just there to facilitate the sound. And as you say also you do then very often things that you will never think or invent if you start to: Oh, how to do this, but you just do some stuff because you react to something, which is probably what we are always looking for in a way. This situation. But as you say, I believe more and more strongly that the only way to get there is to do it a lot that it's about this whole, yeah, what you insert in the system and how it is being mixed inside you and come out again, you have to repeat it in a way. We have been very fortunate to play a lot.

Ingar Zach 35:13

Yeah. And also repeating. You recognize the repeating and then your memory is at work. And then you say, okay, this is repeated, let's do something else with it. I think we also share this thing that we know, we recognize, of course, what, what we've done. And that's why also the music, if you listen to the story of our concerts, there are very, very slow developments all the time. Sometimes there's an instrument missing, and sometimes there comes another thing. That's why this was brutal for me this change, the disappointment of it, but also a good thing. That's okay, this is not going to work, you have to have the patience of the process to actually change something over time pick is not only up to you. You can't do this yourself.

Ivar Grydeland 36:01

Yeah, it's I mean, even if we don't decide or we haven't made the rules, how to play the game, playing in this group, we haven't written anything. But it's still feels like a very strong shared agreement of what and how we can play together. And I think yeah, so maybe this is an example of you bringing rules from another.

Ingar Zach 36:38

Planet?

Ivar Grydeland 36:39

Planet or another playing situation. Yeah.

Ingar Zach 36:42

Yeah, but it's going to get there. But it's also really nice to know that the way I wanted to do it, abruptly, just to try it, it's not happening. I need to work with it. And it takes time as it takes time to develop what we have. It's the same process.

Xavier Charles 37:03

I remember clearly when we did the second album. I think we talked a bit before some concerts before doing the album. And I think I remember from my memory. We just said, okay, we need to change some elements in the music before doing the album, something like that. Nobody said more than that. Let's change a bit. Because we can't do the same album as the first one. So, it's good to move and that's the only thing we said I think. And then I said after, ah it's a good project, actually. Very interesting. You just need a small up. Okay, let's change. Okay.

Ivar Grydeland 37:48

And we tried many different things to change in this recording.

Xavier Charles 37:54

Yeah, in Sweden. Oh, yeah.

Ivar Grydeland 37:57

Not all of it was good. It's a bit like this. All of our studio recordings have been, and we have done many that has been just workshop, workshop in a way. And I think that's also a good method.

Ingar Zach 38:12

It's very good method to change things around and start, not from scratch, but start from another branch.

Ivar Grydeland 38:22

I'm pretty sure that from this project, the way we use, it's not exactly static, but the repetitive rhythm and this groove, strange groove things we do. And some of the electronics that we did in this recording. I'm pretty sure that in an also acoustic concert in the next future, it's more most likely we will have some elements from this to gradually we are changing the material we use.

Xavier Charles 38:59

Also, because we listen to it, strongly.

Ingar Zach 39:02

Yeah, there's also the session we had today, of course. It's the effect to listen back to it and see what's not working and what is, is definitely in our memory, as well, when he's playing a new concert, even though the instruments will probably be different, the space and all these things.

Ivar Grydeland 39:21

And the dynamics that is possible in a situation like this with more extreme dynamics.

Xavier Charles 39:29

Also, with the PA. We listen also to the sound in the PA, that was totally different, as usual.

Christian Wallumrød 39:37

But that was also very interesting, I think, because it was a small size PA situation. And still it was a PA that delivers the low end. But not like a huge low end. It's just what is necessary for this particular sound to come out. It's very defined. But it's not like a big animal that is just taking over the whole businesses. And that is, I think that is a very, very huge difference, that we need to really consider for each and every concert situation. That's even if we have a PA system that is strong, and maybe a lot of headroom and oversized in a way, we don't have to use those particular possibilities to make it huge in that sense. Because, yeah, I think that's a very, very fine balance.

Ingar Zach 40:33

Yeah, it has to serve the music and not destroy the connection between the four of us and where we are positioned in a way. Yeah, that's the whole thing. And when sound comes from other places than where we are actually doing stuff. Yeah. It's also the bit problematic.

Christian Wallumrød 40:50

Exactly. So, it felt quite controllable and made sense sound wise. The situation with the small PA.

Ivar Grydeland 41:00

So, it's more on level with the instruments, like a chamber contributor in the chamber orchestra.

Christian Wallumrød 41:07

Yeah. Mm. So that is something to keep in mind for the future.

Ivar Grydeland 41:17

It's like when we collaborate with, for instance, Yumiko, or Otomo. These people that we have played with. It's not in all situations, but some of the situations where we play with a guest, if it's a guest that is on equal terms with an instrument and the chair, and the instrument is projected into the same room, that's obviously easier to collaborate as a group than with the PA system. Even the best engineer will keep the image positioned in a completely different part of the room that interrupts the communication just enough for us to make it harder to play together.

Christian Wallumrød 42:08

Again, in that sense, we are in huge lack of experience. We have not done it so much with PA, but we could be really good at it. If we do it, I'm sure. Yeah.

Xavier Charles 42:23

It can be interesting to go further. This a concert in Mulhouse, for example? It was sort of big volume for this band. But the feedback I had from some people who listen to this music, many people talked to me about the sound that was crazy. They say, wow, you were

everywhere. It was so nice. Everybody was like, what are these guys doing? They were super surprised of the result because it is not a good room.

Christian Wallumrød 42:57

I remember it as a quite difficult situation actually. So, I remember it as kind of “worky” situation that is because of this response with the big sounds that are suddenly five times bigger than usual, all this shit with this particular the electronic stuff. It's so hard to control the low-end stuff and the presence of the sounds and it's again, it's a matter of experience and I remember this actually several times when we have played with PA system, I think it has been quite hard, or far from the optimal listening situation. Yeah, really. And still, I know I trust that it sounds good out there. And the thing I remember as the best sound situation for me so far with the electronic setup or this, that was the last time at Hæverket. But again, that is a matter of the size of the place that it's easier to balance because you feel you are in the same room as the PA. You are together with the PA and it's not so far, it's not traveling so far, it's controllable. It hits hard when you hit hard. And you can also take it down and you can work on the low end. It's a difference.

Ingar Zach 44:27

Yeah, it's different and a matter of experience of course, but for me, I was there with another instrument again. Because I played with the timpani. And I know that Stig Gunnar loves to mic this up with three or four mics, and then the size is immense. And the feedback with the tuning of the timpani.

Christian Wallumrød 44:45

So you thought that was a bit hard?

Ingar Zach 44:47

It was hard yes, but it's not that I don't like it because you know, it's kind of a challenge to work with it when we're all amplified. But with the Gran Cassa it's more complicated if that becomes too huge. Because I play super soft and it's like, huge, and that is not what I want. But with the timpani, it can be big, but it's quite tight in the bottom and it's more fun to work with it tuning wise also. So, it's a different instrument. It's easier to develop something with the sound engineer on the PA with that and then with the Gran Cassa, I think.