

Vapore - Reflection 2.

SPEAKERS

Ivar Grydeland, Ingar Zach

Ivar Grydeland 00:14

You pointed out that your first solo record, "Percussion Music", through that title you had a great need to emphasize that in a way, that was also percussion music. But stylistically speaking, it was very, what can I say, it was an exploration of percussion instruments too?

Ingar Zach 00:46

Absolutely, I see the "link" to, it was 2004, yes. 2004 to today, there are many similarities. Well, Percussion Music was recorded in the old chocolate factory in Grünerløkka. And there is also a lot of sound there. I was concerned with sustain and trying to create those layers and orchestrate it. At the time, I had a rather difficult set-up, lots of different things like propellers and gongs and lots of things that were actually a bit drone-like, a bit like layering that I had already started with back then, which I have actually continued to do. A bit more horizontal thinking really. The material that I introduce in layers, that there are things that move, that bump and go separately, but that have a relationship, but then they also have an own weight in a way then. So ... whereas now it has kind of shifted more and more to Yes, I may have just narrowed down the material that I use. While the aesthetics remain as it were.

Ivar Grydeland 02:12

And the idea, as it were, to challenge the percussion instruments. It's actually pretty similar, isn't it?

Ingar Zach 02:21

Yes, and you can imagine that what I did then, it's more of a kind, objects on drums, and doing many different things. It is not a new, special language that is being designed. But I now feel that with the vibrating material, it is more a kind of new technique that has more of a specific weight than the techniques I was doing before, which many have been doing to a certain extent. Putting objects on the drums, and different types of techniques of playing with sticks and other types of things. But here I kind of feel like it's, uh. Here I put away the stitches. Here I only play with my hands and things that are manipulated on the skin and play with iPads that activate the vibrations. So I might let the drums sing more than I did before. I'm trying to, keep saying, help the drums sing the frequencies that they're actually made to resonate, uh.. yeah..

Ingar Zach 04:46

The inherent timbre of the drums. I feel that's what I'm really looking for, to get them to yes, sing in a completely different way. And I use sine tones as material because it is the simplest of all signals. It has no color. It is a signal that I can then manipulate and prepare acoustically. And that's where I put in, I was about to say, the musical choices. It finally sounded. A note can sound different on all instruments, but a sine note can be colored by preparations and by me touching the drum head or putting things on top.

Ingar Zach 04:53

However, there are more people doing this here, at least in terms of vibration. If not exactly that technique with transducers in contact with the skin. I'm in contact with someone called Riccardo LaForesta who does vibration as well, but it's air pressure through cymbals that are pressed onto the skin. He has some kind of machine, an inverted vacuum cleaner that sends air through a tube that he has in the hole on the cymbal, and then he has a stand that presses that cymbal down with various different pressures. And when he sends air through, a vacuum is created, but then something escapes, depending on the pressure, a note comes out. It sounds more like an organ. He's working with the same kind of idea, and working in layers with pitches, and exploring that language in a different way then, but it's the same kind of idea of trying to get a different kind of sound out of the drums with the help of vibration, but this time with air pressure then. It's a very cool project.

Ivar Grydeland 06:30

But if you're going to say something about, well, one thing is the motivation and inspiration to make the sounds the way you do. But how about putting this material together form-wise and orchestrally. Can you tell someone how main your inspiration is in that particular regard? What kind of music are you informed by?

Ingar Zach 07:05

Oh, I'm omnivorous, really, of music. What can I say, I don't feel like you can hear that I'm into a particular kind of music style or ... There are so many things that come into play here. When I sat down to try to write down a few words about that album, the first thing that came to mind was Anton Bruckner's third movement of his eighth symphony, where he never finishes any melodies like that. These symphonies are forever long. These are slow melodies that go on for 10-20 minutes. I think it's absolutely wonderful things, that he never finishes. I really like that you enter a room without having to go anywhere, that there is some kind of state other than that there is some kind of musical development in the material, but that it kind of goes in a circle, that you can be somewhere without having to rush away.

So it's a feeling like that. I thought about it, because I remember growing up with Anton Bruckner on the stereo at home, and I came up with it when I was listening to..., not particularly that cut here maybe, but on the first cut on the record. Although there is a bit of the same aesthetic here as well, but I thought about it a bit with those melodies, the glissandi melodies that start and then they end, and then they don't go anywhere, and then they come back and then, yes, they creates a space then, more than a kind of ABA form to be a bit categorical.

Ivar Grydeland 09:03

So the state that one can be in...

Ingar Zach 09:07

Yes, I really like getting into a... It has something to do with the fact that you like to work with small cells and materials and draw out the essence of it when you practice in the rehearsal room. You sort of get used to sticking to one thing for quite a long time. Then you think that if I can keep up with this for quite a long time, it means that it might have an inherent weight. There are things there that I can still develop then, and it is possible to listen to it for a long time. The material is stretched enough in a way. And trying to find those things and working with different variations of those ideas and those layers, I think is instructive.