

Vapore - Reflection 3.

SPEAKERS

Ivar Grydeland, Ingar Zach

Ivar Grydeland 00:11

Yes, so you said that this is laying over from something. Here you have worked for so many hours with the same material, so it's not like you necessarily knew in advance that this was going to be included, I suppose?

Ingar Zach 00:23

Yes, I knew this material was going to be included, and I'm not quite sure if it's at the end either, but it was at the end of the stretch. Whether it was the last stretch, I'm not sure, but I knew I wanted to include that material on the record. And at least make a version then. But then it just happened that I ended up with the long stretch here that I started making a version. I think I may have made another version, but this is the first version that I think is... It simply worked the best. It was somehow more, yes, I felt that it was spontaneous as well, plus things happened that didn't happen when I tried out the material in the studio, or in the rehearsal room. But yes, as I said, it comes from another place so I hadn't planned the form so to speak, but I had practiced with the material before, so once I got into it I realized that, oh, here I can begin. Here I can cut, here I can start another stretch.

Ingar Zach 01:35

And that's how I've thought about the whole recording actually, that I make longer stretches that I kind of have ... where there are parts where I know I can edit and cut then. So this here, it stood out quite a bit from the other material that came to the fore. So I want to....

Ingar Zach 01:52

This is simply the focus on the timpani. That is what is the motive here, making these glissandos, slow melodies and working towards where you find these dissonances with the vibrations with the triangle on top of the skin of the timpani. And then try to "tweak" it, also by tuning the timpani a little at the same time. I also do that a couple of times here.

Ingar Zach 02:29

But the whole thing purely form-wise, it's the little melodies, and then taking up residence in that expression, and the atmosphere that the cantilevered sample gives, and with the rather static bass tone underneath that was actually there because it rested over from the previous one. the ceiling" which is not included. But it worked very well tonally, I think, so I left it on while I played the glissando notes and the kantele app.

Ingar Zach 03:07

While in the beginning there is quite a lot of air and space where I introduce each element from those notes. There are eight tones in the kantele app that go in different repetition cycles, so that it doesn't become like a loop, but they change each time.

Ingar Zach 03:28

So there's a bit of time for that at the beginning, I build up a bit differently and then I introduce the melodies gradually and then finally, towards the end of the piece, where I bring out the bass drum, then there's also more experimentation, and then a bit more trying to figure out the dissonant figures that I rest a bit on, and trying to pull out a little extra new frequencies out of it...which I try to figure out in real-time.

Ivar Grydeland 04:14

Eh, you were into it at the start now that you see, so you had done several versions of this. Eh, but I think this worked best. Can you say something about what the criteria are for something to work. What are you trying to achieve?

Ingar Zach 04:43

I think what happens, at least in terms of experience, is that you prepare material for a recording, and then you want to do different things. But here it came very naturally that I should introduce this material the first time. And then I thought, ah, then I'll make a new variant, but it won't be the same when you can go in to make a new variant. It may well be that it gets better, but as a rule it doesn't, at least when it comes naturally, from the material

you have, what was before, that it becomes a natural transition. Because I achieved things here with the first variant, which I tried to achieve again with the second variant, but the focus was on trying to achieve that instead of having the shape created that came naturally the first time.

Ingar Zach 05:40

So I think that you have to take some time to help and not try to copy what you have tried to achieve before, but maybe. It must be a different variant. I think that if I hadn't been so focused on getting the same playing in the overtones as I did the first time, maybe it would have been a completely different piece that could have been of a different quality, but I try so hard to get those the same things.

Ingar Zach 06:11

It's quite unpredictable actually with the material I'm working with here..., trying to achieve the same things. It's quite like that... It's similar, but somehow it won't be the same. It has something to do with the first time it is performed. There is something magical about it.

Ivar Grydeland 06:29

MMM ... But does that mean that you make arrangements for, so it sounds like it is something that you can manage or control, but not on such a micro detail level. There are some factors of chance... You pointed out that your first solo record, "Percussion Music", then you said that then you had a great need to highlight that in a way this was also percussion music then, er, through that title. But stylistically speaking, it was very, what can I say, it was an exploration of percussion instruments too?

Ingar Zach 06:52

Yes, at least I don't master it now. I don't think with the instrumentation I have now, the tools I have to play with, it's still very much like that... I'm exploring it, I'm trying to find out how I can control different types of techniques and different types of preparations, that I know much more what ... But there are so many things that come into play, it's like ... also there are so many small nuances that are needed. In other words, getting control of all the parameters at the same time is almost impossible. But then I think, is it so important to have control over it? It's nice that it's different every time, sort of.

Ivar Grydeland 07:36

Yes, the next person could turn it around and say that there is something, that it sounds like it is very important even when it is, or the way you describe it, that it is the way things and some material can take shape slightly different from time to time, that is quite an important factor.

Ingar Zach 07:59

Absolutely, but it's a bit of a letdown when it sounds a bit bad then.

Ivar Grydeland 08:03

Yes

Ingar Zach 08:04

But it's a bit like how you constantly try to get better at handling your material, and how it behaves in different premises or temperatures for that matter and the different instruments you have around. You play on other things too. SO you try to figure it out by just trying out the material on different instruments all the time and see if you can find any patterns or any connections that you can learn from. Experiences that you can build on. And it's ... you never finish it. You don't, but anyway there were always some kind of things you can't control. I'm used to it. You handle it in one way or another then.

Ivar Grydeland 08:55

But does that mean that when you prepare material, that the things about material that you cannot control, that it is also something that you cultivate in a way? Are you trying to avoid it or not?

Ingar Zach 09:12

No, absolutely, I am fully aware of that. I'm working on that too. I think it is... It is also part of the driving force, that there is a change in the material. That it's not dead, that it's not a repetition somehow. There is a process in working with the same type of material as well. It takes on a new shape every time, even if there are similarities and you notice it then.