

"Space" interview by Zeena Parkins

What was the main idea line that guided your interpretation?

The score and instructions were very clear and evocative. The encouragement to have an open approach stimulated and served as a challenge for unexpected ideas to emerge. The pacing was easy to follow with the unfolding of events related to a specific timeline.

What is your concept and vision regarding the role of musical notes?

I am interested in the multitude of ways there are to translate and transmit musical ideas from one being to another.... leaving the way open for interspecies musical interactions as well!

What can you tell me about the choices you took during the process?

I decided to use my electro-acoustic harp with several pedals for live processing. This gave me a varied textural palette to work with. I could refer to the traditional harp sounds but also- and more interesting for me... to widen the sonic scope. I also decided to use various objects to further alter the sounding of the instrument, including:

felt strip (red)/ felt strip (natural) /glass jar/alligator clips/ etc

These are not necessarily unique to this project but are often standard fare when I play.

Which Similes did you choose to adopt and which you chose to ignore and why?

Can you point on one or even two examples of your interpretation to a simile that rose from the notes? And would you like to demonstrate by playing it?

After imagining various ideas for how to approach SPACE, I found myself returning to the idea of forming a sonic vocabulary or imprint that identified each character in the score, creating a sound family. To that end, I decided in general what each of the categories of images would be and ended up with roughly 7 basic shapes that were iterated throughout the piece in various durations and densities:

1. Mark
2. Tadpoles
3. Serpent: a mountain/a tree/ a limb
4. Eyelash/Paranetical
5. Smudge
6. Crack
7. Shadow

The score then became a time-based map and depending on the location on a X/Y axis of each of the images, I could determine the range and dynamics of the sounds being made.

The sonic worlds of each of the images were approached with a strategy but also, I wanted to leave room to interpret in the moment...as long as I was in the 'vicinity' of the sound it was OK.

In the end, identifying these categories of sound proved quite useful but I did keep a more open approach as to how they unfolded...referring to the image of SPACE but not necessarily sticking to it like glue.

I don't think it's necessary to know any of this when listening to my version of the piece. It just offered a coherent way for me to dive into the work. It got me going.

Did you learn something new about music or yourself during the process?

I suppose one learns something new about themselves with each project that they do... each book they read – each news story they confront.

Did the title "space" have some effects on your artistic decisions?

I like the idea of "finding and holding the space" for this musical menagerie.