

Interview Transcript – Chris

Interviewer: Christian Ferlaino

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C: Let's talk with a deep, loud voice. You're coming live.

CF: Yes, there it is.

C: So what's the research question?

CF: The research question is mostly about your relationship with music.

C: Okay, right.

CF: What type of music do you like? What type of music do you listen to mostly?

C: Right, okay. So, well, if you want, start with the various questions. Because it's rather vague and I can talk to you for a few hours if you like. But I know you don't have time to do that.

CF: Let's start with... if there is a genre or specific music that you like most or it's more of a broad spectrum.

C: It's more of a broad spectrum. When I was at school, I would have liked typical [...] So that would have been in the 80s and 90s what sort of the well-known rock music at the time like Genesis, Pink Floyd. Earlier on in the early 80s things like New Romantic, like the Thompson Twins, Howard Jones. But then as I got more in the late teens, I got a basic, decent but basic hi-fi system. Turntable and amplifier. And then I got a decent cheap pair of speakers and that broadened my taste in music because I joined the record library at the local library and I started to get classical, jazz music and then a friend he introduced me to some African music. A band called the Bhundu Boys, B-H-U-N-D-U. And then, from there, I borrowed more different types of classical music rock, folk and a little bit of international music and then I started buying records myself here in Glasgow, like round about Byers Road there used to be more second hand record shops so I'd buy all of those. And then as I got a better turntable, music sounded better and I started buying more music so by the... probably by the late 90s I had a sort of seriously broad collection. And then when I moved to London I paused for a few years but then continued buying CDs as well. I mean sort of from classical... I like things like... I'm not that into choral music for some odd reason but I do like plain chant like we heard like Thomas Tallis, William Bird William Cornish. That's probably English style and some other early music the type that would be played by John Elliott Gardner - one of his orchestras - and some other early music concerts. I think is at the Kings Concert... A couple of French composers Tully or Lully and then moving on to the obvious Baroque composers. That red haired chap from Venice called Antonio Vivaldi along with obviously Bach... I like some of Vivaldi's operas as well. Some other maybe not quite as well known Baroque composers say Telemann. then you're moving on to Handel. Late Baroque obviously Handel, late Baroque. Then going into the classical period and all the obvious composers we heard of a lot long. So

not just from the three famous people who lived in Vienna: Ludwig, Wolfgang and Joseph Haydn. They were nearly all in the same room together but not quite. Then going on.. I mean I like... going a bit after Beethoven, I like a particular piece I like Mendelssohn's Third Symphony and a movement I'm not sure if it's part of that symphony but it's often included on the same CD it's called Fingal's Cave or the Hebrides Overture. That's about Mendelssohn's trip to the Western Isles, the Hebrides off the north west coast of Scotland. I heard that first at school and also at school I got mixed up: I think the teacher was talking about Rossini but I misheard it as Debussy so I got some Debussy cassettes out of the library and that got me into the French Impressionist composer Debussy along with Ravel. And much later on I got some music also by Poulenc. Then I like more... a bit later on, early 20th century to mid, like Shostakovich, Prokofiev. I can hear a bit of the humour in Prokofiev and Shostakovich's music also it's quite dark and very heavy, so it can be a bit much, sometimes. What's good about Shostakovich as well, as you know, he wrote music for films and I think that was more the lighter... Sort of considered the lighter music. That was more to please the government because he was under the sort of... not control but he had... he had to be thinking about the government with Stalin. There was one part of that that's a bit jazzy, and he did the jazz suite. I've got piano concerto which is a little bit jazz-orientated, one of his piano concertos. Funnily enough, as someone mentioned yesterday, it's... The pianist in it, or conductor, is Leonard Bernstein, of course, who's very versatile. And obviously just going on to that, I like lots of different jazz starting off with sort of post war, sort of bop. Like Charlie Parker going on to John Coltrane, Cannonball Adderley, Miles Davis... More the earlier Miles Davis. A little bit of the later, like In A Silent Way. I love that, listen to that on Saturday night. Then I see things like Wayne Shorter as well, Herbie Hancock... don't listen to quite as much. And then going a bit more modern, the feel would be a record company called ECM. Have you heard of ECM? Lots of different things in there starting off with Keith Jarrett and Jan Garbarek on the same record together: Belonging, live in Tokyo. And then the different solo albums by themselves and lots of different other people, for example... What's the bass player? He died several years ago, American... Charlie Hayden and lots of other ones as well, which I think slightly goes along with the music that they play a little bit here at the Glad Cafe. Because it can be quite electronic, experimental. Then that goes on more to the international music I've referred to a little bit: African music. I also discovered that through a little bit, just reinforced a little bit on the radio at the time. The 90s, early 90s there was a radio presenter on Radio 3 called Andy Kershaw who is more well known for being on Radio 1. But he had a music programme on Radio 3 so he's exposed me to a little bit of African music such as from Mali. I think, maybe Babamal I can't remember the name off the top of my head. So I've got lots of music from Africa and also from Latin America. I've discovered some Brazilian music and of course Cuban. The most well known example being Buena Vista Social Club and just before that I discovered the Celia Cruz. So that's a whistle stop tour. Rock music. I like the sort of classic

album rock. Like Pink Floyd. More when I was at school, the kind of hit singles from the 80s like Duran Duran. Not that I listened to that much. And moving more forward in the rock music that you would hear today in venues such as this or Stereo - which you've probably been in - or other ones. So some of the names that people have mentioned at the workshop yesterday, I recognise most of them. And they would... I'm sure recognise what I'm saying... To me music is not just a intangible thing that you have on a YouTube playlist. I've got a physical manifestation of it in my record collection and on my computer as well, the streaming service that I subscribe to as well.

CF: So very eclectic

C: Yes

CF: Do you recognise a thread through your...?

C: No

CF: So there is no specific feature that a certain piece of music has to have to..

C: No... Well, I mean, there was one piece I listened to on Saturday. There was a TV show called Normal People about two years ago. It's set in Ireland several years ago. It's about a group of students... two students... they fell madly in love. It's based on a book by Sally Rooney. One of the songs there was called... I think it was called Make You Feel My Love and I looked it up... I forgot the name of who actually sung it but it's a cover version from a song written about 1999 by Bob Dylan. Which is kind of funny because he's about the only person who I don't have a record of... it's Bob Dylan. I've got Leonard Cohen, Joni Mitchell, Neil Young but not any albums by Bob Dylan because his voice is too croaky that's going to put me off a bit. Strong emotional connection but really I could not... there's no obvious thread. I'm not into hip hop much, really heavy metal or country and western. But apart from that I can't really say any commonality to...

CF: So, a big variety

C: Yeah

CF: So you had this long-going relationship since your teenage years

C: Yes

CF: Listening to music

C: Yes

CF: Being very passionate, researching...

C: Reading up a little bit of books, more just like in magazines. In the 90s, it would be like Q magazine. Occasionally on Songlines magazine. But not now. A little bit just random research on the internet, the BBC, some odd radio program, the odd gig in London or Glasgow. There's one Italian jazz artist to go off digress slightly... You may have heard of... called Francesco Cafiso, you heard of him? I saw him at the Barbican about 10 years ago. Fantastic! When he was about 16 or 17. He was really really good. So... If you want to pin me down in any more supplementary questions... to explore any avenues.

CF: It's a very very deep relationship with listening, knowing... It's not just listening but you know the details. You go and find out about the artists...

C: Sometimes yes. I've got, say, several LPs by Keith Jarrett and several on the computer. Either I copied the CD from the library or on a streaming service. And what makes it good now is that I've got the music on my hard drive and the music on the streaming service... I have them both combined together now. I don't have to look things up separately because there's a new... well not new, maybe 6 years old called Roon. Roon Labs. And I don't subscribe to Spotify I subscribe to something else called Qobuz... or have you heard of Tidal? yeah it's like Tidal. So if you've got a subscription to Tidal or Qobuz or maybe one other thing... What the Roon does it ties up that... your profile on the streaming service like Tidal with actually what's on your hard drive. So when you look it up, you just see what you've got and what's on the streaming service altogether. Is one thing. And that makes suggestions and sometimes you're listening to the algorithm after you've listened to a record, a recording that you have, so that's a useful way of discovering new things. So I do it the new way. I've lost this quality because I find with Spotify I can listen to for one track but for an hour I lose interest. It's not as engaging emotionally. And I've also got the older style on the records, as well. So that's the two together. And I reckon I think what Raymond or someone said yesterday how does this binary categorisation of musician and non-musician... And that struck a chord because I've felt maybe less valued or valid musically because I'm not a trained musician. I can't... If you ask me to stand up there for five minutes and play a song and sing a song I cannot do. But I can play okay, strum some chords for two minutes, I can sing but not... slightly badly, moderately bad rather than terribly bad singer. So if I was in company with musicians, I would feel that I'm not really in the same, same as them. Even though I might be aware of more types of music than them. And even in their field, particularly if they're a lot younger than me, I'd be aware of more artists than they would be. And academically, if you're into art, you can be a bit like that. You're really interested in art, you go to the galleries, exhibitions but you can't paint anything yourself and you can go to university and study the history of art. Whereas musically, you can only do it if you can... not hold a paint brush... but if you can play an instrument then you can do an MA Honors in music. But there's no equivalent for music course for people who don't play an instrument. So that's that's how I consider myself.

CF: Have you ever tried to or wanted to play an instrument when you were a kid?

C: Well, when I was about 8 years old, we had a piano in the house. It was there when we moved in and I had piano lessons for 2 months. But I just stopped doing it. Maybe I find it difficult. Probably as well, I didn't get on very well with the piano teacher. She was maybe too strict or not encouraging. And in music at school, I didn't... I just did music generally along with everyone else, not later on to specialise in like O grade or GCSE. But sometimes during the lunch hour, there was a couple of guys I was mates with. They could play instruments a bit like keyboards... I think it was keyboards. And I would doodle away with them, like just playing

things to the piano. But it was never music. It was just like what you guys would do. It never really developed into anything. I remember once, just as I'd started to get... after I'd bought a guitar... the actual music teacher walked in on us and I started to play something and it was no good but she just walked out dismissively. There was no encouragement at all. A teacher that had basically a miserable demeanour anyway. Around that time I started getting classical guitar lessons from my father's uncle who was a serious classical guitarist. And that progressed a little bit. I could play well one tune. And as I said yesterday, but there came a point where I was wanting to progress and he said "You don't technically have the natural ability to pick out a note and repeat it. So you probably don't have the ability to create your own music". And that's what I was wanting to do, not just play cover versions. So that... I stopped after that. But fast forward over 20 odd years during lockdown I bought a cheap guitar for £20 and I just stumbled away at it. I started doing, just doing guitar lessons. I've done like probably the first two sessions. And I can now play... I know again how to do A, D, A, D, B chords and there's another chord I just discovered myself. It might be called A7. I've created probably a couple of one minute pieces that are my own creation. So to me that proves I've got some musical ability. Not much but I've got some that could be developed.

CF: I'd say you were very lucky as a listener but you were not that lucky as a music student.

C: Yes

CF: You just encountered the wrong teachers.

[...]

C: That's true, that was more like my music teacher at school who wasn't officially a pupil in our clattering. But just the general approach this time. That's just very off-putting. And that's a big barrier if people want to do music at university. Unless they are qualified to say grade 5 or grade 8 they can't study music at university. But as I said before they can be unable to hold a paintbrush, not heard of Picasso or Rembrandt and they can still go to art school. They can definitely go to Glasgow University or Edinburgh to do history of art.

CF: Have you wished to go to the university for music?

C: No, not quite but I would have liked to have studied it more seriously. I've looked at online modules during lockdown. Low-level things. And I think one of them it was so easy but the other was a bit harder to do with music theory. Probably boring as well. I've looked at it a little bit at school when I was doing the class over guitar. I could sight read one or two pieces but I'd forgotten it. When they start to talk about keys I just know that's a general frequency range. Some keys are different to other keys that's really my sense of it.

CF: The problem with this type of studies is that when you go into music theory it's extremely limited was elitist already in the conservatoire in the old times but now when you go into harmony... The actual theory it's very narrow. That works only for specific types of music and if you have a broader interest... it doesn't apply to rock, it doesn't apply to jazz, it doesn't apply to electronic music

C: It helps if you have an understanding of that music theory. For example Paul McCartney he says oh I can't read music, he didn't study it at school but when you hear him talking he understands the theory he understands harmony and playing in the right key. Obviously there's a whole thing probably more an experimental jazz thing about if you want to break rules you have to understand them first and I can hear...

CF: That's also another... sorry if I interrupt. There is this quote attributed to John Cage where he talks about his experience in learning music. He went to study harmony with Arnold Schoenberg

C: I didn't know they were alive at the same time

CF: There is this quote attributed to him where Cage says that Schoenberg was complaining about his inability to understand harmony. And he said "Until you don't get harmony you will always find a wall". Cage's answer was "Well I'm going to smash that wall".

C: That's interesting you say that because harmony and Arnold Schoenberg obviously don't go together. In a way they do because he's like the photographic negative image of harmony in a way because it's really... the atonal work. It's almost like dissonance because... I just randomly listened to one of his pieces on Saturday night Chamber Symphony No. 1. It didn't do much for me, I preferred the Bartok piece afterwards. But surely do you get what I'm saying?

CF: But if you look into his books about harmony he says exactly what you say. He says that you can't break the rules unless you know them very well which you know it has been disproved...

C: Okay but maybe these people have an innate understanding because when we talk about... not harmonic, maybe dissonant, maybe atonal... I don't know if they are exactly the same things. Fast forward several decades and I hear traces of that in the Velvet Underground and then in Nirvana. That same kind of dissonance or atonal dissonance of breaking... But it's like it's in proportion to breaking the rules, going against it. So maybe that goes back to what Schoenberg was referring to. How you have to understand the rules until you break them so it's not just a random mess

CF: That depends... You know The Ex? The Dutch rock band The Ex.

C: No

CF: There is this Dutch band that is quite famous. They were very famous in the late 80s it's called The Ex. it's two brothers plus other people. The guitarist doesn't play guitar. He just bangs the guitar with a drumstick and he's done that for an entire life. And they're very successful and their music is fantastic!

C: It sounds alright! I look them up tonight. Because I looked up one guy that... because sometimes experimental stuff is like it's just too much. It's a bit like the contemporary classical. It sounds like a mess. I looked up one guy that John mentioned yesterday Lol Coxhill. I heard one piece from his live album... Okay, I'll have to give it more listening to other things but it just sounded like a mess. A random mess. And I know contemporary music can sound a little

like that sometimes. But I do like some more contemporary music as well, like on the ECM Label, or Steve Reich. But that's more ordered, it's minimalist. I like a little bit of Messiaen that's more classical, modern classical. Maybe some people just, as I said, they understand they're just naturally good. They understand the rules naturally so that's why they get away with it.

CF: What I want to say is that those are not the only rules.

C: Sure

CF: They don't work for blues. And blues is very structured. Harmony doesn't work at all for blues.

C: Really? That's one of the genres I don't have much of but I obviously know of it.

CF: It doesn't match... the melodic part doesn't match the chords. The chord progressions have nothing to do with traditional harmony.

C: it's funny because the Rolling Stones are a sort of a blues band and you would never think they sound like unmelodic or unharmonic

CF: It's not that they don't... they still manage to be melodic and harmonic without, you know, referring to traditional harmony, like the classical. And you have plenty of other music, like electronic music, where you don't have any melody, you don't have any harmony, you have just sounds. There is music concrete where it's just using sounds made of objects...

C: yeah I've started listening to... is that Krautrock... Different German bands, Kraftwerk, a little bit more Noi and - what's another one? - Cluster. And someone that Brian Eno collaborated with, as well. I think called Harmonia. I don't know this music at all but I'm going to guess has it to do with what you're saying... inanimate objects... Is it connected to Pierre Boulez in Paris? There was like a sort of science museum or something he was associated?

CF: It's Edgar Varese

C: I've heard of his albums once...

CF: He made up the term "music concrete", Varese. I mean, it's just to say that classical harmony or traditional harmony explains some very narrow type of music, you know. And a lot of things that you listen to have a structure, have a harmony, have melodies but they're not explained by traditional harmony. That's what I mean. You can actually make music without knowing the rules, Using other types of rules. And it's a game! Music is just a game, you make up your own rules and every person who has advanced music has made up their own rules.

C: I don't understand the theory but, as you know, if you go outside of Europe, outside of the West, like in parts of Asia, they don't use the same scale. It's different I've forgotten what pentatonic means... So it's kind of like... Maybe it's two different computer operating systems trying to work alongside

CF: You mentioned Debussy. He's very much influenced by Gamelan music. Pacific Islands Gong Orchestra where you have this sort of similar pentatonics, hexatonics. His music already, even if he's in the classical realm it's very difficult to explain with traditional harmony. He's already on the verge of breaking all the rules and giving no meaning to that. Also the things that...

when you say that Lol Coxhill is a mess... From the point of view of traditional harmony it is. There is no rule. But... In the music we made yesterday, could you recognise any structure?

C: Not really, I was listening out for it and I was trying to... Sometimes there was one moment where I duplicated what someone else had played or they then duplicated what I played on their instrument. Something like that. That happened but I found it difficult to think of things that went along with what the other people were doing. Funnily enough, I probably found it easier the week before when I was just playing a spoon. Because percussion... That's why you can... But I was tapping my feet a little bit yesterday to try and get a rhythm but I couldn't discern much of a rhythm.

CF: Could you recognise any interaction between you and the other players?

C: A few times, A limited and small amount of times, I could take more some other musicians there was some interaction a bit

CF: Would you see that interaction as an emerging form?

C: Yeah it could be... It's a way of... as you get more accomplished at doing that. The people who are doing that more is because they are experienced musicians. I'm not, that's the difference. So it's a lot easier for them because they've played musical instruments for many years and they've played in bands... Most of the guys... People who were there yesterday, Raymond being the obvious example, you as well. So that's you know what you're doing, whereas I just... like... I know three chords to strum and I was trying to play the odd different note, I did the odd harmonic. So I was probably like a... I wasn't just someone random off the street who's never touched a musical instrument before but I'm not a musician either, if you know what I mean.

CF: But you were able to interact?

C: Yeah, yeah. I was trying to do that

CF: So you were able to... I mean, that's my opinion, I think you were able to discern an underlying strategy in the music and respond to that

C: I was trying to do that. What can I do, it goes along with...

CF: And it worked!

C: Thank you. But that goes along with what Raymond was saying, Because obviously he's a psychologist. He's interested in hearing maybe social skills that are related to that musical effort, team work and so on. But just to digress a little bit, just you've been thinking... We were talking about the different cultures, the different theories of music, say Asia and China. There's one funny example, I've got, I think it's some Chinese folk music. You hear it, it sounds a little bit like Scottish or Irish folk music. And I've got one record which is the Chieftains in China. They play with some Chinese musicians and it works very well together. That's a sort of postscript from the last chapter. So again they maybe... They were improvising as well, like we were yesterday. Some of the other musicians... Some of the other people, they were

proper musicians. Yesterday, most of the other people in the room were proper musicians, unlike myself. So that's helped carry it off.

CF: Not all. I mean they're musicians but they're not as experienced as you think, in terms of training at least. They play concerts. Ceylan for instance. She hasn't studied any musical instruments. Everything she does, she does it by herself. She learns, she researches.

C: I suppose I could do that. That's an encouragement. She could stand up there for five minutes and play some music and it would sound like a tune. Most of the people yesterday could do that. That's my point and they've played concerts for so long. That's a couple of years down the line for me at the very least, if I decide to pursue it. But it's good to feel valued as a listener. Not musically I value or... valid... or status as a listener. Not just you're a non-musician so you don't have any credibility. I think that's the word I'm looking for. I still like to think I've got some credibility musically because I am a serious listener.

CF: Are there sounds you like? Non-musical sounds that you really enjoy or that they trigger a special memory or emotion or something...

C: Ok, yes. It is a musical sound but it's not played on the radio or on a CD player. It's the sound of the ice cream van. You only hear it occasionally now. I can't remember the song. It's probably an Italian instrumental of Italian belcanto opera song. Because, I think years ago, the ice cream trade in Scotland or certainly in Glasgow was set up by Italians. You'll see a lot of ice cream cafes set up by Italians. Nardini's and Largs being the obvious example. Other things... sound of a lift, bing bong. That. The clock sound in the Pink Floyd song Time that's on Dark Side of the Moon. The drum sound on Dark Side of the Moon. That's the heartbeat, I thought it was from a machine but it's not. It's actually the drummer. That. Sound of champagne opening, the pop.

CF: What do you like in the pop? It's the sound quality or is it a memory...

C: It's the sound quality. It's both, but it's the sound quality. It's moderately high pitched [IMITATES THE POP]. It lasts several seconds. It lasts several seconds, it's not just immediately gone. The sound of wine glasses. The sound of a Ferrari engine. I am not into cars but I do like the sound of a Ferrari or Lamborghini engine. Every young boy likes the sound of a fast car like that.

CF: What do you like in the sound of a fast car? Is it something in the sound or is it something that you associate with the sound?

C: I don't know. It's musical but it's not... It's musical but it's not music. You don't think of it as a tune but it's not unpleasant. There's some, maybe, organisation to the sound. It's in proportion. And of course I'm sure people have incorporated all those different background sounds into music. Another one would be the sound of... this is going to sound very... it wouldn't sound very woke... I can just imagine... it's not really in real life but I can imagine the sound of a lady's high heeled shoes. And I can imagine that being set to a rhythm. Step, step,

step, step, walk, walk. Slow. You could use that as the inspiration for a rhythm, or a bassline. A beer, cold beer just popping open. Soft drink opening.

CF: There is a recurring theme, like non-musical sounds that you refer anyway to music. You said the engine has a sort of musicality...

C: It's not just a random clunk clunk clunk. There's some thinking about it. There's some kind of organisation to the sound. It's not like a bunch of plates being dropped on the floor. The sound of plates being dropped on the floor would be just putting a chimpanzee in front of a set of cymbals. I can recognise that's what we tried to do in the first session two weeks ago because we were playing using inanimate objects, household objects like an egg cup or spoons, to make sounds. Easier to make a rhythm, percussion, they functioned okay as a percussion instrument harder as for melody.

CF: Still you can make music without melody. There is a lot of African music that is just percussion, Asian music that is just percussion. That's very interesting. Are there memories, like your earliest memory associated with music? Remembering the first time you were aware of music or some experience that you attached to a specific piece of music?

C: No there's no specific early childhood memory.

CF: So, your first memory of music is in the high school getting into hi-fi.

C: No, my first memory of music would just be when I was much younger hearing music on the television and on the radio whatever was popular at the time. I mean, when I was in primary school, I remember that my parents had an Abba record and a Paul McCartney record. My parents don't listen to much music and they've never played an instrument. There's no family connection to music with me at all. It's just a self thing. I don't know, maybe it just... it's a muse one, it keeps one company, it expresses... you that it's expressing an emotion that you can relate to. Sometimes it's difficult to describe, of course. If you've got some knowledge, you can describe it. It's the same as with wine. You can look at the cup, smell it and so on and you can have an idea of how old it is, what the great variety is and so on. Music is so varied it can be difficult for a non-professional like me to describe it at length. I mean, maybe you're trying to interview different people and see some common factors. I'm sure.

CF: There are common factors. You don't have to understand music to enjoy it and you don't need to be able to talk about music to enjoy it.

C: Of course, you don't need to know... you don't need to have heard of Sangiovese to like Chianti, for example. Of course. In Italy of course you'll get people just singing an opera aria when they're doing the work. It's a bit like here in the early 90s during the World Cup, Pavarotti, Jose Carreras, Placido Domingo, the three tenors, they were in the pop charts. So, that's as well, people didn't understand it not even familiar with it but they still validly enjoyed it, of course. Absolutely.

CF: Going back to the sessions. How did you find playing music either with the cup... You say that you sort of managed better interactions with the cup.

- C: I thought there was more interaction because either it's just what happened to be played that day... a random factor... or, more likely, it's easier to improvise on a percussion instrument. Whereas yesterday I was not on percussion, I was on the guitar and having to think of melody to go along. That's why I tried with some chords a little bit but then I didn't... I mostly just did just a couple of notes, one or two notes at a time and to see if that could to try be simpatico with other musicians. And see if they would do something similar. A little bit that is what happened. But I felt perfectly comfortable doing it.
- CF: Did you experienced something in the relationship with the object or the instrument while playing? Or the relationship changed?
- C: Not the egg cup but. I would say it's made me more determined to get more serious at the guitar. Friday night I went to a music shop and bought a guitar case and I tuned the guitar on Sunday morning. So that would be an example, in anticipation of Sunday's event. That would be a positive of the project. Maybe I'd be well happy to participate in similar things and there's similar workshops. I know there's open mic nights but I don't see myself doing that in three months time. But maybe in the future, if I can develop, do a few songs of my own... Because I don't just want to stand up there and play some well known songs by other people.
- CF: I don't know if you would enjoy it but you could check out the GIODynamiscs that they do here once a month.
- C: Yeah, yeah. I've seen it a lot of times but I just thought...
- CF: There's plenty of guitar players.
- C: I just thought I'm only like... I'm one step up from the chimpanzee at the drum set, so to speak. That's why I thought I'm not...
- CF: You can go and just listen, if you want.
- C: Yeah, I think I will do that.
- CF: There is like plenty of guitar players and every one of them has a different way of using the instrument in those type of interactions.
- C: I will do and also not that or maybe it is the same... I went to an event in Govan Hill, about... when was it? Maybe a year ago. I thought it was going to be a concert, the likes of the sort of concert that the Glasgow Improvisers Orchestra would do. But it wasn't. It was a jam session like yesterday. I don't recognise any of the people, they all looked like art students, basically. They all looked like they were at university when I saw it... what's it called, I think it's called O'Neill's on Torresdale, they're known for doing concerts upstairs. And I just walked in on that and sat for 10 minutes. And I was just like "This is the weirdest thing I've ever heard". They had some proper instruments and some other weird things like the theremin, the thing that Brian Beachboy used in the Pet Science. Again it didn't sound like music. Some of it sounded a bit like maybe like... some of like John Cage would do but others were just weird. It's just a mess. What you guys, the Glasgow Improvisers Orchestra, that's more approachable, a bit more melodic.