

Torben Waldorff

No bass
"Hello World"

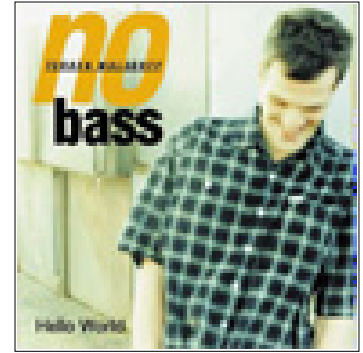
Torben Waldorff, Gitarr
P A Tollbom, Trummor
Maggi Olin, Piano/keyb.
Henrik Frisk, Sax/bskl.

- | | |
|----------------|------|
| 1. Fulof | 6.42 |
| 2. Hello World | 8.13 |
| 3. Goldi | 8.26 |
| 4. Femme | 2.52 |
| 5. Detaille | 6.12 |
| 6. Mickiday | 7.54 |
| 7. Deleric | 5.28 |
| 8. Peach | 4.31 |
| 9. On This Day | 7.34 |

Total time 58.00



Recorded October 1998



LJCD 5221

The NO BASS setting is a path to achieve a group sound in which the nerve and communication of an intimate and vital interplay is at the center of importance. It was clear at an early stage of the development of this concept that the omittance of a bassinstrument was fruitful. The goal is to create a field of tension in the area between the traditional sense of expressing form on the one side and on the other the disregard of marking up form. This is to be put in perspective to the way close attention has been paid to administering tension in the harmonic and melodic elements of the music. The experimenting with tension as a musical parameter in its own right, regulable , manipulable, is a major point of interest. The distributing of these forces are as valid in the music as the elements commonly recognized by a broad consensus, beautiful melodies and harmonies, nice swing etc. The music is doing well if it at times expresses a sense of risc, a sense of wilderingahead, not looking out . Like the impression of a bat at flight, seemingly on collisioncourse, aimless, wild, aggressive. The concept of No Bass calls for a certain concern for the way the material is composed and performed. The absense of bass needs to be dealt with in such a way that, rather than a hole in the ground, it permits the musicians to approach the the music with great freedom. Responsible freedom, in the sense that all needs to hold the structure together and create a context that can serve as vessel for getting across.

There is a lot to be gained in this concept. The collective responsibilities of the setting, and the attitude to not neccesarly "mount" the music in wellobvious formexpression, opens new channels of reference and associative actions between the players in the music. Instigates to look in new directions.

Being without bass is also in a sense being without base. In terms of base as a psychological factor, security, background, standpoint, which is central for everyone, it can also manifest a conservative behavior as part of the our nature. Breaking up, and/or altering the boundaries of tradition will lead to the finding of new ground. In music and anything. In this spirit the music is made to project itself in a naturally expressed clarity.

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