



How long have you been making music?

I started on a friend's Amiga back in 88, using Protracker. I wasn't part of the Amiga scene, but liked the gritty sound and the all-in-one configuration of sequencing and sampling. Like now, I really didn't make music of any particular kind or genre, I just tinkered with my own experiments. I then bought an Akai S612 sampler and a Juno-106 together with a friend. We had a lot of fun with that crude equipment, playing and overdubbing the synth into the sampler, resulting in 8 sec 8kHz multitracked loops :-)

But it didn't really get serious until '93 or '94, when I started to gather a more complete music setup.

What brought you to electronic music?

That was my cousin, basically. We liked the same electronic music, but he started out before I did, and I followed in his footsteps for a while, until I found my own way. He worked in a music store, and introduced me to a lot of different synths and drum machines. We listened to Depeche Mode, Kraftwerk, Nitzer Ebb and Front 242 among others. I was fascinated by the capacity of electronic gear to make sounds no one had ever heard before. I was also fascinated by all the knobs - the more the better. Someone once said that I had an abnormal fascination with knobs :-)

I've never liked the keyboard interface, my main instrument or tool is the sequencer.

What inspires you to compose?

I've rarely had a professional relation to music, and haven't had the *need* to find inspiration. I've just sat down when I've felt like it, not needing to force myself to be creative. Thus I've never had a very conscious relation to what inspires me, or what kind of music I wanted to make. It's a very free situation, totally different from my daily profession, where I need to produce something creatively that answers to specific demands or requests, within a specific time. This forces you to become systematic about your approach to producing material, whatever it is. I've tried to keep the free and "consciously unconscious" approach to making music, if that makes any sense :-)

The

negative sides to this approach is that it's difficult to get a structure or useful system to making music, it all appears very random. But I like it that way. The last few years I've had little time for composing due to professional studies, and the negative effects of "random composing" have become clearer - the less time I spend making music, the crappier the quality gets! Also, I've never been good at connecting music to visuals. Music is its own, separate landscape in my brain, seemingly not connecting to the other parts :-). Which is kind of strange, since visuals is a very important part of my daily profession. So I guess my answer is that I'm inspired by the sounds that I hear around me, the sounds that come out of the machines I use, and the possibilities and limitations that exist in these machines. On a side note: I like limitations, they make you think creatively about how to achieve what you want, and find solutions that you didn't think where there in the first place. Case in point: The MD Science Lab, which imho is a stroke of genius. I want the GND machines for the next SPS-1 labs! :-D

What do you find compelling about Elektron gear?

Many things:

The quick and easy access to all functions, and the logical interface.

The limited and well thought-through choice of functions, making me more creative with what's at hand.

They're made to explore, not only to fit a certain market or to sell in huge volumes.

The hidden secrets within; like the earliest synthesizers, they are used and exploited well beyond their creators' visions. Daniel once said that "I never knew it was possible to get string sounds out of the MD!".

Lock programming, lock programming, lock programming.... I've often gotten the "out of lock memory" message on my MD :-)

I know many folks are familiar with your name as a result of providing some of the sound examples on machinedrum.com. How did your relationship with Elektron begin?

The MD came out at a time when I was tired of my gear and my working methods and wanted something fresh, so it was a godsend. I bought it the day it was released, and went down to the Elektron HQ (a few hours drive from where I live) to pick it up and meet the Elektron guys. It was a nice encounter. Daniel showed me their small "factory" and demonstrated the MD in their studio, which also contained an 808 in pieces, used to make the TRX machines in the MD. The machinedrum.com demos came about some time later. My MD needed repair, and the tech heard my patterns and played them to Daniel, who then wanted them on the Elektron site.

Most recently I made some new factory patterns for the MD, and some of my old Monomachine patterns can be found in the new factory patterns for the MnM.

There's been an almost cult-like love for your live 'Valve' recording at Elektron's "Superparty". Can you tell us a bit more about the event, your involvement, and how you two collaborated on it?

The Superparty was a really nice event. I thought it would partly be a commercial event, but it didn't feel like that. It was held in an old factory building by the river in Gothenburg, a fabulous place for the event. There were a couple of stages around the building, and quite a few artists were playing that night, among others Rob Acid and Zombie Nation. My involvement was simply as one of the acts. I got my cousin Thomas in on it, and we prepared a 30-min set beforehand, not like our later improvised gigs. This was our first "MD-only" set, which we figured might be a cool way to promote the machine, since this was an Elektron party. In hindsight I think the gig was a nice effort, though it probably was a little introvert for a party like that. We only used one MD each and a simple mixer. For each song, one of us played the basic pattern and arrangement, while the other did effects and improvised sounds.

It appears you've done quite a few live collaborations. How does this work both personally and as a group?

After the Gothenburg concert we kept the "MD only" concept, but started to improvise more, and added more people to the band - only with MDs of course :-). The concept was simple: Four men and four MDs (and a Powerbook for sync). We just met up, found sync, did the sound check and started to play. Nobody knew what kind of patterns the others would contribute with. One of the band members took the role of coordinating, controlling the tempo, mixing and treating signals from the others through his MD and a mixer. We kept the structure of playing the main set of patterns from one machine, while the others could add whatever they wanted on top of that. Often completely new stuff would emerge from combining parts from three or four different machines, which sometimes turned out to be magic and sometimes quite messy :-). It was a free approach, but it demanded that you had "done your homework": that you had programmed some good patterns upfront, and that you knew these patterns quite well. We also programmed stuff there and then to fit the music. It was very fun, and nobody knew where it was going. It also suited us well in practical terms, as we never had the time to rehearse. On our last concert we were joined by Norwegian jazz keyboardist Bugge Wesseltoft on a Virus and some peripherals. He really softened up the sound; and we realized that the "MDs and live instruments" concept was something we should try out more.

Sadly we have split up for various reasons, but there might be future concerts with different member constellations. Time will show. I also have some ideas for a web site where all our material will be published (hopefully for free).

What are your plans for the future?

Musically: Finish my home studio. Start a band with a double bass player and a classically trained pianist. Try to find new outlets for my Machinedrumming, now that we have split up the Indre Oestfold Machinedrum Kvartett.

Life in general: Spend time with my family and loved ones. Be good at and learn my profession thoroughly. Continue my ongoing exploration of how to be a good person :-)

Name one thing you wish was different about your Elektron gear, what's highest on your wishlist:

Several small niggles, none grave enough to really mention, but if you insist... This refers to the SPS-1, which is the only Elektron instrument I own at the moment.

- Separate delay for each track (not just the delay feed), with lock programmable delay time and feedback - easily the Monomachine's best feature.

- Solo button - yes please!

Random Thought:

My first thought goes to Daniel, and how sad his passing away is. I've nothing useful to add, as most has been said already. But I do want to say that I'm very happy Elektron are determined to continue.

Kit list:

Controllers:

PC w/ RME HDSP 9632

Ableton Live, various plug-ins

Mackie CR-1604v1z

Roland PC-200II

Hopefully a Monome 128 when I get the money...

Sources:

Elektron Machinedrum SPS-1

Simmons SDS9
Boss DR-55
Boss DR-110
Boss DR-220A
Roland TR-606
3x OSC OSCar
Moog Multimoog
Roland SH-2
Roland SH-7
Octave Cat SRM
Kawai S100-F
Korg MS-20
Multivox Electro-snare MX-57
Hewlett-Packard analog function generator

Processors:

Dynacord Time Axis Manipulation System 21 Flanger
Accutroncis spring reverb
Elektro-Harmonix Polyphas
Elektro-Harmonix Bad Stone phaser
Ibanez FL-305 Flanger
DBX 120XP sub-bass synth

Utility:

Kenton Pro-2000 Midi/CV convertor
various patchbays etc.

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