

Niodel



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Niodel is a bass player and drummer duo, that also performs live electronics.

The project is founded upon the continuous exploration of sonic possibilities and musical combinations.

This research allows the duo to compose and improvise from various perspectives.

Sound manipulation sometimes becomes a context in which the artistic ideas are shaped and in other cases it has a leading role in the arrangement and improvisational choices.

The constant goal is to expand the duo idiom, also overcoming the traditional feature and timbre of each instrument.

Through the use of electronics, the language of the project develops into personal rhythmic, melodic and harmonic shapes.

The bass and the drums blend into one another and they both contribute, from several angles, to laying down the groove, to the thematic and soloing expositions and to the enrichment of the harmonic structure.

Every musical element is generated exclusively live through the bass and the drum set.



10

"10" is constructed around the improvised bass and drums grooves. These rhythmic ideas and paths shape a dynamic beat characterized by electronic sounds (obtained through sonic manipulations) and various background noises. At the beginning Paolo plays the high-pitched melody that will become the set of the two main beat-sections. The central part is a break in which Mattia creates and plays a pitched melodic line, processing widely the sound of his drum set, while Paolo adds some noises messing around the sample of the main theme.



6

"6" is based on a hypnotic harmonic progression introduced by a high-pitched and spacey bass intro.

Over this soundscape Mattia plays a drums beat with a really electronic sound and Paolo holds down the synthy-bitcrushed low end. In the second part the drumming evolves in a typical drum&bass groove, Paolo samples his bassline and then he improvises with it creating a sort of solo through the sonic deconstruction and elaboration of the sample.



7-12

"7" and "12" are conceptually similar: this pieces are composed by two noisy and groovy beats separated by a drums break. In each piece the bass and the drums are expanded in order to create various noises that constitute both the top end and the sonic context of the arrangement. The timbre and the sonic expansion of the two instruments are created and modulated from different points of view to get gritty, heavy and dirty sounds, but also others more acid or reverberated. We shape our groove-phrasing being guided by the noises, the sounds and the sonic feeling that comes from the expansion of the bass and the drums.



11

"11" is a composition in which the Nidel's concept of sonic expansion is pretty underlined. At the beginning there are harmonic and melodic trades between the bass and the drums, whose respective timbre and sounds are manipulated giving new voices to the instruments. Through specific sound processes, Mattia creates real pitched melodies playing his acoustic drum set. He interacts melodically during the trades and then the drums actually plays the main theme with a high pitched synthy timbre. Within the piece also the bass evolves its roles and features: piano-like chords and sounds, gritty and deep bass lines and noises.



3

"3" is a composition that starts with the sampling of the bass drum, the snare drum, the hi-hat and a cymbal.

These samples are processed by Mattia on his Octatrack and used as sonic colours during the piece. The musical context of "3" is represented by a suspended chords progression on which the two main themes are developed. These melodies are sustained by broken drums beats and, in the second part, Mattia records his groove, supporting the theme with also various effects on all of his samples. Paolo plays the two melodies, expanding the timbre of the bass from two different sonic perspectives. At the end the aerial atmosphere given by the chords is emphasized by the return of the first theme; it has the same basic timbre but is sonically evolved towards more dreaming sounds.



9

"9" begins with a melodic phrasing played by Paolo and characterized by a high-pitched, tensive tone that remains for the whole piece. Then Mattia enters with an open groove and a dirty-crushed sound, while Paolo plays some bichords. In the final part we create a climax with these same elements. "9" came from an improvisation around some creative limits that we gave ourselves. In particular we established the structure, our specific musical roles (melodic phrases, chords, open grooves) and the timbric characteristics for each part of the piece; then we improvised and the result has been fixed in a composition.



2

"2" is divided in two main parts. In the first part there is a beat built with a bass-drums groove that supports the chord melody.

The concept of this section is based on the multiple sonic evolutions of the same musical elements. The second part has been composed on an unconventional orchestral value. A sample of the drum set is extensively edited in order to get a high-end melodic theme. This melody shares the top of the arrangement structure with various noises generated directly by the sample of a deep bass which represents the base of the orchestration. In the middle of these layers, Paolo plays a melodic bass solo with a lightly filtered and reverberated sound, while Mattia ties the whole structure up.



1

"1" is the first composition by Nidel.

It's a piece constructed adding nearly one musical layer at a time until the complete sonic texture is created. The final soundscape is formed by many percussive elements, a strong bassline, harmonic pads, melody lines and noises. Some layers are sonically edited during the development of the whole texture giving it a peculiar timbric dynamism.



5

"5" is an improvisation that starts with a complex and widely processed bass sound. The bass generates a drone which is sampled on Paolo's Octatrack. The development of the piece consists in a dialogue between the acoustic drums and the psycho sonic manipulation of the sample.



4

"4" begins with the sampling of two clave played by both of us; these rhythmic patterns will return in the development of the arrangement. The composition goes on with a funky groove and then Paolo manipulates his bassline, pitching it an octave above and creating a highly reverberated and modulated texture. The piece is based on an orchestral concept and this feature becomes more evident when Mattia's clave and a chord melody enter in the composition, giving it a rhythmic and harmonic enrichment. Then, there is a long break that develops itself with a sonic editing of the melody and a section where the bass and the drums improvises melodic comping lines, supporting the theme. The final part is a crescendo that culminates with the simultaneous presence of various musical elements that shape the orchestral structure of the arrangement: Paolo's clave and the bass-drums groove represent the rhythmic base for the chord melody and the pitched notes played by the drum set, expanded and manipulated through the Octatrack.



8

"8" is based on the same concept of "5", but in this case the sonic texture is created sampling the drums. Paolo and Mattia develop a dialogue and create different musical contexts: Paolo changes various roles playing deep/noisy bass parts and random thematic phrases, Mattia interacts processing his sample in order to build a specific and coherent sonic path.



13

"13" is an improvisation in which the sound of the drum set is processed using the bass pedals and the two Octatracks. Paolo plays his stompboxes and Octatrack projecting Mattia's drumming in an unconventional and expanded sonic dimension. Mattia adds other colors through his Octatrack.





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Paolo Cipollini
Bass / Live Electronics / Sound Expansions

Mattia Bellotti
Drums / Live Electronics / Sound Expansions

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