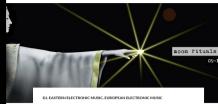
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# THE BREATHTAKING AMBIENT SOUNDS OF SIENNÁ'S 'MOON RITUALS'



In the past couple years since her last album. "Qo.5;" Slenná's been collecting ideas and sounds that stoke the fires of her imagination." In travelling around with my Macbook Pro." she writes me, "so I can work on programming and mixing wherever I am. But I don't record anything when I'm out of studio. Although yes, I recorded street-sounds on my phone. The bell you can listen on "Moonribe FJOD!" for instance, was recorded on the day of the Pallo in Siena (Italy). It's called The Sunto bell which rings the whole day of the event, coming to a stop only when the Pallo race begins."

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"Moornise," the tune that opens the new album, is pensive before it turns to a whimsical pastoral theme. The rest of the album freatures lowely melodic structures, with classically styled piano melodies all created with Logic Pro X and soft synths. The result is Slenna's most tranquil album yet. There are still signs of her earlier experimental offerings and lots of her Asian style drum beats, though "Moon Rituals" represents the more ambients ided of Slenná, as one might expect with a theme honoring the mystery and majestry of the night time sky and its guiding light. The way that prepared plano and drums merge together to create a percussive and melodic effect just as an auspicious string section starts to build on "Crescent Moon," and of the best ambient tunes I've ever heard by any artist— is breathtaking.

The minimal tone of the album arises from her approach in the studio. Sienná explains: "I'm a warna-be-minimalist, not only in music but in everything. Adding things is easy but it distracts and makes it unnecessary complicated. I think it's better to reduce to a minimum and promote what I believe is most valuable. I'm very inspired by the "workshad" out in simplicity in an effective way, I still have a long way to go, but I'll keep working on it."



It's interesting that the album comes together as a whole unit of meaning, with a theme that ties it neatly together. One might exp that the theme came first, but actually the theme is more representative of the way Sienná works at this point in her caree 'it was not my conscious choice to make an album life this one in first place,' she explains. 'But I kept writing music, and one day! suddenly noticed that I had so many unreleased down-tempo so in my folder. So I thought why not, instead of releasing another version of QoS. It was the first time! tried to program, mix and master so many crothestral tracks. The sounds came from ENS24 plug-in (unfortunately not from a real orchestra, because I'm not rich enough!), but still provided sampled real sounds from the orchestral instruments with flip or breath noises. I had a lot of fu with frequencies to cut and boost."

My experience with poerty about the moon is mostly from the English romantics. For Slenná, there's an anchent history that resounds throughout the album. "Maybe it's something to do with my Japanese cultural background," she tells me. "The moon is a symbol for enlightenment in Buddhism, and also an integrated pat of our traditions and seasonal celebrations to appreciate beauty a harvest. We still do celebrate Wesak and the harvest moon. We de have bundreds of wake- and halku-poems about the moon as well many moon names depending on their phases and conditions."



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