

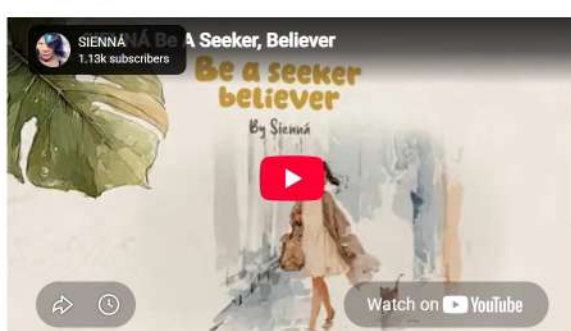


Sienná Is Making Music From the Things Most of Us Don't Notice



Punk Head: The idea of receiving rather than inventing music feels central to EMA. When you describe the songs as messages from the natural world, how does that change your understanding of authorship? Do you feel that your job is to construct a piece of music, or to become sufficiently quiet and attentive for something to reveal itself?

Sienná: I believe it's exactly like a painter who decides on a motif through curiosity and external stimuli. I get the sparks from the nature that evolved into some dedicated themes and motivations for this album. Do you take a photo to capture a stunning sight sometimes? Yes, I do that too. But at times I get the sudden urge and impulse to interpret it and transform it into music. I guess I need to be in the right place at the right time when I feel that way. Such moments fade away quickly, like dreams disappear after waking up. It's important to note every single detail while I can still remember.



Punk Head: If EMA is a way of communicating with the divine, who do you think is doing the communicating: you, nature, or something in between?

Sienná: I think communication is both ways. It's basically like mindfulness exercises. When the mind is focused and keen in the flow state, you start to notice many subtle things. You might be a passive receiver first, but you managed to develop it into two-way dialogue if you could be a patient and active listener. Ema is a small wooden plaque where you write your prayers, wishes or gratitude to the divine. My album EMA isn't a wooden plaque, but functions in the similar way for me. My intention for the album also includes a prayer for the nature that is experiencing profound disruption.

Punk Head: Why did Kibune and Ischia become the places where this album could exist?

Sienná: Kibune and Ischia are exceptionally beautiful places and, without exception, very popular tourist destinations. But I appreciate the fact that it's still possible to be completely alone for a good while there. I chose a quiet location in the nature to sit and stay calm and quiet. I observed the surroundings, focused on the sounds, sights and textures around me, allowed myself to be present in the moment. I enjoy being in the crowd, but I need this type of solitude to foster creative and deep thinking. I think Kibune and Ischia were perfect locations.

Punk Head: What does "no rules" mean once an album has a very strong spiritual and conceptual framework?

Sienná: For me, "no rules" means literally that I do whatever I want to do with my music, as long as it works well and serves its purpose. I admit that I suck at music theory. But being theoretically correct or being perfect isn't my goal. My music is my world where I decide what's right or wrong. In the real life I'm behaving (hopefully) well and being considerate of others most of the time, so this is my only egocentric space to escape to. That why I get surprised and also extra humbled when people tell me that they like my music.

Punk Head: You have worked with musicians from worlds as different as psychedelic jazz, experimental rock and electronic music. What have those collaborations taught you that working alone cannot?

Sienná: They are some of the extraordinary pioneers who are amazing at generating unique original ideas and turning them into real-world success. They were actually ordinary people, didn't act like innovators, and didn't talk too much about their masterpieces. But I noticed there was something to do with their internal thought processes from curiosity, openness, fearlessness and confidence. I work mostly alone, so I often ponder of what they would do if they were me, like what kind of bass Mick (Karn) would play here, how Nils Petter (Molvaer) would merge acoustic improvisations in this part, or what kind of wise words Arthur (Brown) would choose there.

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