

I Can't Tell a Waltz From a Tango

I Can't Tell A Waltz From A Tango : Can you? Vicki and Ergo offer a masterclass in the key of E Minor on all things that you can't dance to. Features the swinging sounds of Percy Faith, Charles Barlow & His Orchestra, Johann Strauss II and Ferrante & Teicher.

What about this one, then? The use of traditional dance forms in sound-collage, and why, exactly.

The honest answer is: we don't know. But we do know that we use traditional dance music, waltzes, tangos, foxtrots, etc., an awful lot.

Sound-collage, and the use of older sounds in particular, can really contribute to the creation of a unique sonic "world". The world that has developed through our collaboration is a universe of carousels, monkeys pumping barrel-organs, tea and cake on the lawn, exploding pensioners, and what-not.

The combination and juxtaposition of different sounds recurring in different forms is a massive factor in the creation of such a world, and ballroom music has been a key factor in making this world distinctive and (almost) concrete. It's as much connected with the personal vision of artists as the realisation that many people will share similar connotation with certain sounds, a plugging into and manipulating a shared history and heritage.

A final thought that suddenly strikes me as I write is that traditional dance music is locked into very strict and recognisable rhythmic structures, and such structures as these can and do often provide a solid foundation over which to lay reams and boxes full of spiralling insanity..

