Make music podcast (Vincent edit)@170.mp3

Speaker1: [00:00:00] Welcome to the Inner West Library Speaker series. Before we begin, I would like to acknowledge the traditional custodians of the land, the Gadigal and Wangal people of the Eora Nation, and pay my respects to elders past, present and emerging. Today, our conversation will be with Vincent Sebastian. Vincent is a music producer, percussionist, deejay, and creative entrepreneur who leads innovative Artspace projects and events. He's the founder of the music group Oyobi, which creates polyrhythmic electronic music, and Xook, an online arts platform that initiates conversations with artists on diverse topics such as spirituality, culture, tradition and art. He has performed with many prominent local and international musicians. Vincent demonstrates in conversation the process of the creation of Melody of Humanity, a cross-cultural and multilingual song and video created in conjunction with the West Council. Welcome, Vincent.

Speaker2: [00:00:48] Hello and thank you for the introduction.

Speaker1: [00:00:50] No worries. What was the inspiration and the influences behind the melody of humanity? How did you conceptualize it?

Speaker2: [00:00:57] So the way that started is we got approached from the people at SSI and the refugee welcome centre, Laura Luna and Mounes Mansoubi, and they wanted to collaborate with me and the studio that I could manage the Nest in the creation of a project, an idea that they had at the time, which was the creation of the song that was going to be created fundamentally by 22 artists from different countries. We have everything from amateurs who had never performed before, to professionals who were used to performing regularly in their… in their own countries. Not only do we have to put together a song where everyone contributed musically, but that they had to be featured in some sort of way. So, this brought a bit of a new complexity to it, because considering that there were all different musical levels, we had to find a way to feature each artist, at the same time collaborate with each other and also in the creation of something new. The idea was to somehow bring all their styles together with some sort of common thread. And so that was the idea behind it.

Speaker1: [00:02:08] That kind of leads into my next question with 22 different artists you've collaborated with. What was it like, though, from very different cultural backgrounds as well? What was it like collaborating on such a scale?

Speaker2: [00:02:19] Yeah, it was challenging. It was definitely challenging. We had, when I say we actually I'll mention I originally got for this project another facilitator who was Adam Ventoura, who was one of my long-time musical collaborators. He's an amazing songwriter and bass player and in his own right. And he was basically me and him who facilitated this, this session. So, the session was challenging because we had a limited time frame to record of us who was twenty-two artists. And we had to… basically most of them were from out… I don't think any of them from the inner city where we have the studio. So, we had to collaborate a lot of people to come in and record working around the studio times in terms of our times as well. So that was a bit of a challenging thing. In the end, what we ended up doing, was we organised two days of recording on a weekend, so we had a whole eight hours on a Saturday and then a Sunday. And if you can imagine the twenty-two artists, it's not actually a lot of time. We, we organized these twenty-two guys, had a whole roster. We basically organised the first day being an instrumental day. So, the idea that we had for the first day was that everyone that played instruments, we were going to get them to come in and we sort of started with, with maybe the most professional were the ones that that said to us that they were professional musicians. We sort of started with them and then worked our way down through the instrumentalists. And the idea was that we'd get them to come in, do a session of about five to six players for three hours in the morning. And that would establish some sort of idea. What that idea was we were really unsure of.

Speaker2: [00:04:02] So for me, the role was about getting the studio ready, having mics ready, getting all the instruments in the studio ready to record, and then getting all these people in and just start to sort of collaborate and try to find a path through some sort of creation of this musical idea that was going to come out, which we didn't know at the time. The other facilitator at Adam Ventoura, me, and him, worked really well together because he, he's, he's a bit of a master in sort of harmony and in chords and sort of was really great because I was able to just allow him to deal with the sort of the harmony aspect and the chordal aspects of the music. While I was able to deal with the technical make sure that everything was recorded, the rhythmic aspects, and just make sure that throughout the days we were getting everything that we needed to then be

able to piece it together in the jigsaw that it was. So, for the first day, we had the first group of five come in and we establish a bit of an idea. And that fundamentally, fundamental idea was a bit of a piano riff that we got, and we got a rhythm which ended up being the main fundamental thread that defined the rhythm… the song actually. And the first one was a bit of a rhythmic idea from a Persian, Persian pop music. And then there was an Arabic rhythm as well, which was called, if I can remember… Baladi, I think it was called, which we, we used as the basis to basically work the song. Then we had more people come and add to this. By the end of the first day, we had a bit of a rhythmic instrumental idea.

Speaker1: [00:05:46] Created with those five, six musicians.

Speaker2: [00:05:49] Well, we had the first group of five and then we had another group of five and then we had a few others just sort of straggle in at different times, so we just we sort of use the time to sort of build upon what we had and that's sort of what we're trying to do. We're trying to create a rhythmic bed for the singers who was supposed to come on the next day. So that's sort of what we did, by the first that was very rough because we, we were just trying to facilitate them in ideas of, of what they could do. And I think the difference is because, for example, musicians come into the studio and some of them hadn't recorded in the studio before. So, their idea of what recording is, is very different to what we need. So, for example, I know, OK, I need, I need, I need this. And then I need a few other pieces and to make it work and then try to communicate that to them was sometimes a little bit weird because they may be used to playing live. And then we're trying to record things and trying to record in ways that we can then use them like for example, recording to click, which is quite a hard thing for some of the some of them because they weren't used to that in a live format.

Speaker2: [00:06:57] But we needed that and by recording to click for means recording to, in a specific tempo. So, then we can go back and edit that, and we sort of needed that to then be able to incorporate the singers that were coming and to be able to move things around, because at that time we didn't know what we were going to get. We had so many people coming in and out of the studio that we needed to sort of be able to shift things around and, and go with the flow. So that was the first day. So, we had a rough instrumental track, very rough, which we then sent out to all the singers who were supposed to come in the other day. Now, as always happens, most of the singers didn't

actually hear the track the next day. And so when they came in, they lots of them didn't know what was going on, which is interesting because we also had… the other thing is we had project managers who were basically the intermediaries between us and the musicians and sort of some of the information that got through was a little bit different to, you know, it's like the, you know, when you're playing Telephone, that game of Telephone, you know, when you, when you say something to someone and they pass it on and they pass it on by the time he gets to the last person.

Speaker2: [00:08:08] And it's a totally different message. We had a bit of that going on so that when people were coming, when the singers started arriving to the session the next day, lots of them had different expectations of what was happening. They hadn't heard the track. And we ran into quite a few problems because some of them had never recorded either. So, they couldn't actually record to a track, which we ended up dealing with a lot of sort of things. For example, some, something, some, some artists we just got them to record without the track. And then we went and worked on it. And so there was a lot of for us to do after. And it was really interesting and exciting. We had we had beautiful artists come through and just do their thing in whatever way we could do it, because we only had half an hour per singer because we had about 15 singers come through in a day so we could only give him half an hour, which really is nothing when it comes to recording singers. And not only that, but they have to come in, they have to feel comfortable. And for a singer, it's very confronting to sing in front of people that you don't know, in a space they don't know and try to pull off some sort of performance, which is their best performance.

Speaker2: [00:09:18] It's a, it's a difficult thing. And I think we were there trying to make them feel comfortable and trying to get where we can get in, in the short amount of time and try to make it all work. We ended up getting singers coming through. We had a structure, so we had like another 10 to 15 singers come through, which included like, like a choir of sort of Vietnamese singers, we had sort of a Bosnian spoken word, we had a Persian spoken word. We had a Iranian rapper, we had some other Persian singers, and we had Tibetan singers as well. And Tibetan spoken word, had some poetry. So we had all these different elements that we had to somehow work over the song. And we recorded pretty much press record and hope for the best a lot of the time. And knowing that we had a lot of work to do later to make it all fit into a song. But I think by the time we got to halfway during that day, we realised we were running out of time.

We just needed to get as much as we can down and do a lot of the work in the editing process.

Speaker1: [00:10:28] So what surprised you most about Melody of Humanity as you were creating it?

Speaker2: [00:10:31] I guess what surprises me is, obviously the complexity of the project in something like this. There's only so much you can really plan for. I mean, as a, obviously in the examples I just gave, a lot of depends on the performances of the people. We get sort of the level and as well as sort of the mindset that I have coming into it. And then we just have to move with the flow and, and just try to make people feel comfortable and get the best performance at… That we can and then try to work that into a song, so I think what surprises is the complexity of trying to mix all these different cultures together. The other thing was that some, some of the issues and some of the some of the things that we sort of had to do was also maintaining true to the culture. Obviously, they the musicians had specific ways that they were playing things or wanted to do things. But at the same time, we were also trying to work it into a song, which was a song which wasn't just individual performances of, of specific sort of cultural songs. We wanted to sort of include that into a whole musical piece. So, that was complex because we wanted to stay true to the traditions while at the same time collaborate, get people collaborating and open themselves up to also contributing in a way that we could produce something new. And this sort of, this was about managing expectations of the musicians, but also the expectations of the project managers and just trying to get a work into the project, song that made sense.

Speaker1: [00:12:12] And yourself, I would hope.

Speaker2: [00:12:14] Yeah. And, you know, we have ideas of knowing what in our head, knowing how we could make this work, but also trying to get the get the musicians on board as well too, it's hard to, it's hard to explain to a musician coming into a studio for the first time, who doesn't know us, who's got half an hour to perform to, to, to have trust that we're going to make him sound good or her, that we're going to do the best that we can for the song and to their cultural representation. It's hard to translate that in half an hour and to make them feel comfortable and confident in us. And, and I think I was surprised by how much they did trust us, one thing, and also the openness

of those musicians to be able to come in and do that and give great performances in such a small amount of time with people they don't know, in foreign, in foreign space, which was great. The other surprising thing I was going to say was the… in that sense, the amazing sort of cultural practices and songs, instruments, and approaches that we were able to, to see in the sessions. You know, one performer that we fell in love with was Rinchen, who, who came and did very traditional Tibetan singing and playing. He was able to, to put that over this Arabic rhythm seamlessly. It was, it was amazing. And it was, it was great to see this sort of collaboration between these sort of Arabic rhythmic elements and this traditional Tibetan sound. It was amazing because we felt like, OK, this is, this is creating something new and it's irrelevant to what's happening.

Speaker2: [00:13:55] You have sort of these, these refugees in Australia with their cultural practices, but they're there in Australia creating something which is relevant to here, which is this multicultural melting pot. And they quite… the fact that they were quite happy to mix these elements was, was great and was great to see, was inspirational for us. Yeah. Another I guess surprising thing was, I mean, the editing process is, also where a lot of the putting together of the work happened. And considering we had all these jigsaw puzzle bits, if you can imagine a table full of pieces that weren't in any shape or form at the time, by the time we finished the two days, you just had all these fragments. I think it was surprised by how many fragments we had. It was a massive session we had, I think, for example, in a normal track, say, just to put into context, you'd have about, say, 40, 50 tracks of music, in a track of ours that we work on, like a very complex track. We have like one hundred tracks, you know, of, of individual sounds in this, we had, I think, over two hundred and fifty tracks of individual sounds that we had to somehow work into a song. And so, I think being able to do that and working all those elements into it, into a cohesive whole was a great process for us. I mean, I don't think I'd… we'd worked in something so diverse like that with so many players. So it was a great experience. And, and I think we were really happy with the outcome as well.

Speaker1: [00:15:34] Melody of Humanity exemplifies that music is an international language, as you were just mentioning. How is this concept influenced your own career, playing and recording with people from so many different backgrounds?

Speaker2: [00:15:45] So I think the first thing in the fact that it's an international language is that collaboration, which is something that I love and something that I pretty much defined my career by. Collaborating with, with different artists, and I think that's where I'm at my best for sure, but it's, it's always about finding a common ground, about being able to share your knowledge, share creative approaches, but then being open to something new as well. I think that's sort of where I see collaboration. And so I think the melody of humanity sort of exemplifies that. And in my own career, I've always tried to collaborate with people in a place where we're bringing our talents, but then leaving a space open, like not being, not being rigid or not being not being stuck in a way of doing things and just being open to allowing the session to go where it goes and allowing new ideas to emerge and in the creation of something new, which is sort of a conglomeration of both your ideas or however many people there are, and just allowing that to sort of come to fruition. I think that, that sort of is exemplified in Melody of Humanity and in definitely my own career as well. The other thing that has a lot to do with that is the idea of place and where you are. For example, my background is a Latin American background from my family, and I've always been very attracted to that and influenced by that culture. But being in, being here in Australia, I think it's also about, you know, taking what I've learned through those traditions, but also making it relevant to here.

Speaker2: [00:17:31] So it always has a lot to do with, with place. For example, I've seen I've seen sort of rhythms played in Latin America in, in certain ways. And whether the same rhythm is trying to be played here, it will never be the same because we're in a different place. Different sounds, different approaches like this… There's differences of place. And I think that's very important. I think melody of humanity sort of exemplifies that because you had all these refugees in this place and what they were creating, even though they were sharing their cultural expressions, was never going to be how it was in in their homeland. It was going to be a representation of that. In this place where we are in Sydney, it was going to be something new that also took from the place that we were in. I think that's an important aspect. I think in… Blak Douglas, actually, who was the Didgeridoo player who, in the piece of that we did, he actually talks a lot about… I've had many discussions about the importance of place, for I… and him coming from sort of an Aboriginal perspective, he always talks about how Aboriginal cultures is the idea of place is so important because the creation of art has much to do with the place that you're in and that the place itself has a certain type of, of spirit and way of, ways of creation that come through the art.

Speaker1: [00:18:58] Bob Dylan says something similar when performing live in that. How he got his head around playing the old songs over and over is to think of it as each performance is a different song.

Speaker2: [00:19:08] Yeah, well, that's interesting because if you think about it, like sometimes we think that things can be for example, we play the same song and we just repeat it. And we sort of had this idea that it's we can repeat things, but each time you repeat a song, it's always going to be different because your experience of the song is different. The place that you're in is different. The audiences will be different. It's no matter how much you repeat something, it is going to always be different in a way, how you experience it. So I totally agree with that.

Speaker1: [00:19:43] The Inner West Library Service has a musical instrument library at Ashfield, which offers a range of instruments available to borrow. The collection has been very popular with borrowers, indicating the creative impulse is very much alive and well in the inner West community. What advice would you give to the person starting out to learn to play or make music?

Speaker2: [00:19:59] I would say three things, three things. And this is sort of the way I go about making music as well and how I've always learnt music. The first one is to copy. I think to be very curious about what those artists that you love are doing and analyse the work and try to copy the work. So whatever that style may be, whether it's a pop song, find the pop song that you love, the instrument that you love, and try to copy the elements that you love most. And that's a way for you to learn from your favourite artists to be able to get into the music. And then, for example, say you like the piano part and you're learning the chords for example, don't be stuck with copying the chords like you could learn from the drummer something as well. You could learn how to put those chords into a new rhythm by studying the drums of that. Don't get caught up with… Try to copy from diverse instruments as well, so the idea of just copying to, to get you to learn is a way of learning. Then after that I would say, once you say copying and in this example say we're using pop song, then I would say learn the traditions, I think, then go deeper and say, OK, I'm learning these chords from this pop song, but where do they originate? Like where's, where the where's this artist's influences come from?

Now, he may have a cultural background, you know, from certain styles, from soul music or, or from R&B or from gospel music.

Speaker2: [00:21:34] So then you may follow that into those traditions and then maybe learn the deeper aspects of their music. Now, if you can unite this with your own culture, great. You know, it means that at the same time that you're learning music, you're learning about your own roots, which is always helpful and very satisfying and would deepen music. But if you can go deeper than, than the, than the surface as well, I would suggest that. And then finally, the final process is a creative process, which I think is where you come up with your own versions. By that, there's many ways to do that. Some of that is, is just by inventing ideas that come to your head based on what you've learned. For example, in the example of the pop song, if you've learned a certain chord progression, you may just vary it, put chord one somewhere else and put two and three somewhere else and just come up with different iterations of a changing instrumentation.

Speaker2: [00:22:31] Or you may cut and paste from different things. You may use the chord from, you know, the bridge and put half of that chord structure in with a chord from the verse and see what happens, cut and paste different things, change the feel, you know, something's played on the beat, play it off the beat, augment, subtract, add things to it, take stuff away, be creative with it. And that's the way to create something original. I think sometimes we think of original as having to emanate from some space, some otherworldly space that's never been heard before. But I think that most originality comes from the idea of merging things together, things that… that can be a very creative space, merging things that you may have not thought about before. And you can create very original things that way. So copy, learn the traditions or going deeper and then create, you know, cut and paste, invent, augment, put things together you might have thought of previously. That would be my advice for sure.

Speaker1: [00:23:37] That's great advice

Speaker2: [00:23:38] Oh, Good, I hope. Hope it helps someone.

Speaker1: [00:23:43] We focused on your work as a writer and a producer, but you're also an accomplished performer. What's the hardest part of playing live?

Speaker2: [00:23:50] In performing live, I think there's two things. And I think what I was learned from the, the Latin tradition at least, is that, you know, as opposed to maybe sometimes maybe the classical tradition or the sort of reading score tradition to the feeling tradition, I guess you would call it, is performing for the audience or performing for yourself. That's sort of one contrast that you can have. So performing live, I find that when you're performing live, you're always performing for an audience. And that very much comes also from this, from my experience sort of in the Latin background, that you're very much feeding off the audience. And that's sometimes hard to do because you can, apart from focusing on your instrument, which can be a very insular way of performing, you get a lot of benefit from moving away from that and putting as much of your focus on the audience. What are they doing? How are they reacting? Are they enjoying it? Are they bored? Are they dancing? Or these questions can alter your performance in the moment. And so, if you can get to a point in playing where you can, you can move your mind from the instrument to the audience so you can encompass both the stage and the dance floor or the crowd, then I think you can make in time decisions, in the moment decisions about your playing, what needs to be done. Maybe if you're in a band, you can go, OK, this song is not working. We need to move it here. Or maybe let's go to the… let's go to the bridge now, because this… and those… the difference with reading a score or being sort of trapped in your own instrument is that you don't get these cues in performing life.

Speaker1: [00:25:34] I guess it's kind of a communal experience there then because you're playing together with a group of people and learning to hear everyone at the same time as well as yourself would take a lot of effort, I would imagine.

Speaker2: [00:25:48] Yeah, well, actually, that's the other aspect of it, listening to the members of the band. Yeah, and that would be the other aspect, listening to what every member is doing so that your part fits in as well, being able to adapt, for example. And I think this is all about in the moment, because I think sometimes you perform, you can like for example, you practice, you go to a rehearsal and you have this idea that this is what's going to happen on stage. But I think for me, performance is that rehearsing make sure you have well-rehearsed. But the idea of that is so then you can shut, shut that part off and then on stage you can just interact with the musicians. So, for example, if someone's playing something, he may not play it exactly how it was rehearsed, so he

may change something in the moment and then you can adapt. And that's how you can sort of create in the moment.

Speaker1: [00:26:38] A conversation even.

Speaker2: [00:26:39] Yeah. And I think when you're creating that conversation, I think when it's in the moment is when you're most powerful. I think in my experience, it's those moments of onstage creation when you're most powerful musically. And so it's about managing all of that, being able to manage, being able, rehearsed enough or competent enough that you can then listen to everyone, listen to the audience and create that sort of communal space like you were saying, for sure. The other thing I was going to say on another topic is the idea of, because your question was about playing live. I think the other thing about it, which maybe doesn't get apart from the actual performative aspect, which doesn't get talked enough, is about sort of creating a career and establishing some sort of audience or establishing an event, which I think is another aspect of the performance, because in order to perform,

Speaker2: [00:27:40] you need a place to perform at. You need people to perform to and you need a certain group of people to perform to as well, because it's OK if you're playing rock music, but you want to play rock music to a crowd that appreciates rock music, not to a classical music crowd, for example, you want, you want to establish your audience. And I think this all is about knowing sort of who that audience is and finding ways to tap into that and being very proactive in establishing that, that, that communication as well is, is a pretty hard part about playing live because. No, I think that never sort of maybe that doesn't get mentioned then, because you're going to most musicians, they go to a performance. And apart from having to play constantly and put on a great performance, half of the worry, if not more, is about are people are going to show up and people are going to like it? Is the venue going to profit from it? Are they going to, are they going to want us back? Because we have to make sure that these days, we're also getting people to the show and everything. So that's, that's just as important as the playing these days. It's if you can put on a good show and you have all those bases covered, then it just flows from there.

Speaker1: [00:28:53] And it's not just about showing up and just playing.

Speaker2: [00:28:55] No, no, no. There's a lot more to think about these days than just that, you know, I think at least 50 percent of it would be, you know, that you're creating a

Speaker1: [00:29:07] You're networking, your social media, you're…

Speaker2: [00:29:09] All of that, but also the, the actual place itself. That the place that you're playing at has a certain vibe or the space represents the music or is the best vessel for your music. Like if you're playing rock music, do you want to play in some dingy club? Some underground club would be good. But if you're playing rock music, maybe playing sort of some auditorium with people seated, it isn't like, those sort of decisions have a lot to do with how people experience your music as well. And they play right into how successful it's going to be, as well.

Speaker1: [00:29:42] It's very interesting. So, Vincent, what other projects are you working on at the moment? I know that you're working on a PhD as well at the moment.

Speaker2: [00:29:49] I am. That's sort of, that's in its last six months. I'm right in the thick of it at the moment trying to get that done. That's one of the projects that's… PhD is about…. it looks at how spiritual music is sort of translated into diasporic genres around the world. So I one look at specifically at Afro Cuban music, and it touches on areas of psychology, music, anthropology, spirituality and how that traditional music are now appearing and sort of the diaspora around the world, especially in electronic music. There's a bit of a movement going on there. And so I'm interested in what the implications of that, the impacts musically, aesthetically and also philosophically as well and, and in those areas. So that's PhD.

Speaker1: [00:30:36] Did we touch upon that a little bit with the group consciousness?

Speaker2: [00:30:40] Oh, the one we were just talking about?

Speaker1: [00:30:40] Yeah.

Speaker2: [00:30:42] Yeah. Actually, it's funny because you can see, I even, I even surprised myself because the day seems to come out of me now because I've spent four years of my life on it. And it is true because I think, for example, ritual, music played

for ritual and by ritual I mean sort of religious ceremony and, and different sort of contexts is a lot, especially sort of in the Afro-Cuban context is a lot about group participation, communal participation. And it's a very different idea to sort of play on the stage of being separated from the crowd. So, yes, for sure, there's a lot to do with group consciousness and, and how it affects all participants, from the outsider to the to the most insider, which would be the actual musician performing or the performer of the ritual say.

Speaker1: [00:31:33] Yeah, wow.

Speaker2: [00:31:34] So that's… that's a deep topic right there. But we could probably talk about that for a few days. The other projects I have going at the moment, you mentioned before Oyobi, in your introduction and that's a… my primary music project, which is it's, it's three of us, Adam Ventoura and Daniel Pliner, two other musicians and we sort of create sort of electronica based on Latin rhythms and jazz. And we, we, we have an album coming out soon and we have a whole bunch of different musical projects coming out with different artists around the world, which is, is quite exciting for us. The other project I have going at the moment as well is Xook, which is spelt X-O-O-K. And that's a project I recently completed, which was an online platform for interviews and discussions with artists from a whole bunch of artistic domains such as visual arts, dance music, film, and the discussions were based on topics.

Speaker2: [00:32:40] as spiritual, as spirituality, culture, tradition and art. The idea behind the idea was that a lot of the time we talk to artists about God and practice. And I just felt that there was a spiritual element that we weren't talking to, like in my conversations with artists, just, you know, during performances or backstage or in recordings. I always find that artists have, have a very deep… I'll say spiritual practice, although it's not always defined, is that you could define it as a very deep creative practice or cultural depth to the performance. That doesn't really get explored very often, I find. And so the idea of the Xook platform was to, to be able to explore these topics and to, to give us the opportunity to express these things and not just for their own expression, but I think as a way to, to educate people about creativity, to open a discussion about what's, you know, what creativity is and what spiritual, spirituality is and how culture affects music practice and artistic practice and things like that. And so this Xook thing is now online at xook.com.au, and what it is, is you see at the moment

we have 13 interviews. Originally, the interviews were an hour long and we got them down to about 20, 25 minutes, some of them. And so you see all these different interviews where we talk to artists about these diverse practices and their, their approach to what they do and how they do it and the struggles and their ups and the downs and all that type of thing. Super interesting.

Speaker1: [00:34:19] Yeah, sounds it.

Speaker2: [00:34:20] And the last thing which I just say is the other thing that I have running, which is the, the Nest, which is a music recording studio which we've been running for the last four years on Crown Street in Surry Hills. And it's basically where I do all my work. But also, it's a bit of a creative sort of music production and recording hub where we produce for other people. We work with different artists and we have different artists coming to record and, and we do different projects for film and different music things. That's where we recorded the Melody of Humanity as well. And it's basically become like a little bit of a community hub now where we, we do our own work to our own projects. But also, we, we help other people. We, we, we invite people to collaborate, and we try to create as much music and art as we can.

Speaker1: [00:35:13] Awesome.

Speaker2: [00:35:14] Yeah.

Speaker1: [00:35:15] Thank you, Vincent, for your time and for a wonderful chat. We wish you all the best in your upcoming work. Melody of Humanity is available to watch via a link with this podcast. You can also find it on YouTube, for instance. Many projects are available through his various websites, Spotify and Bandcamp as well. Thanks again, Vincent. It was great chatting to you.

Speaker2: [00:35:31] Thank you so much. It's great chatting to you as well. Thanks for having me.

Speaker1: [00:35:34] Thank you for listening and looking at your upcoming digital content through the Inner West Library's What's on and social media channels.