

Teams meeting-20250323_122739-Opname van vergadering

23 maart 2025, 11:27a.m.

1u 18m 31s

● **Nevejan, Caroline** heeft de transcriptie gestart

NC **Nevejan, Caroline** 0:03
It starts. Yeah, it's OK. Very nice.

S **Sirish** 0:05
Yeah, I can see it's recording, yes.

NC **Nevejan, Caroline** 0:09
OK, it's interesting.
But we just don't look at it. Yeah.

S **Sirish** 0:14
So how OK I've got.
*****.
I would I would numbered it. I'm numbered. It suck court.

NC **Nevejan, Caroline** 0:30
Wait, wait, wait, wait. I'm just gonna stop it and start it again, just to be sure.
Stop. Where do I stop? Stop. OK.
OK, I don't say no underly. I say stop.
Yeah, as soon as I do, sorry. Just have to one moment to make sure that I do the right thing.
It is open. OK, it's running. Yeah, it's fine. We go on. Yes.

S **Sirish** 0:56
Yeah, so basically I've been transferring all those.

NC **Nevejan, Caroline** 0:59
So do you.

S **Sirish** 1:03
Happening all those rhythms, yeah.

NC **Nevejan, Caroline** 1:07
Yeah.

S **Sirish** 1:07
As much as I'm doing it so.
I haven't sort of said, OK, I've done 20. I can. I can sort of put you right now in picture.
How many are those right now? But it hasn't stopped yet because it's still going on.
Let me just let me just get into my.
What you call?

NC **Nevejan, Caroline** 1:34
On the book of your father, right.

S **Sirish** 1:37
Yeah, that, that, that is fine. Yes, but.
It's the way I'm putting into all that transferring.
1230 my God.
OK, here we go.
123-4567.
8-9.
10/11 12:13.
14151617181920.
21222324252627282930.
132.
I've reached up to 32.

NC **Nevejan, Caroline** 2:45
What did you do? What do you do? You. You. You read his notes.

S Sirish 2:48

Yeah. So what I have to do is, yeah, because I need to show you now, so.

NC Nevejan, Caroline 2:50

Can you show me how his not notes not?

I love that.

S Sirish 2:56

How do we do this? How do we do this?

NC Nevejan, Caroline 2:58

You put in front of the camera I think.

S Sirish 3:04

Like how can I put him on my computer?

NC Nevejan, Caroline 3:10

Do you make a picture? Just all it like this for camera?

S Sirish 3:17

OK, one second.

Yeah, that's true.

No.

Can't. No I can't.

I need to share. Let me share.

NC Nevejan, Caroline 3:40

If you don't want to hold it in front of the camera, you can just hold it like I can just show you like this you can do.

S Sirish 3:44

Here the content.

Share the content? No, I I can't. I'm not using mobile.

NC Nevejan, Caroline 3:52

OK, there you go. But you can just tell me. I can show you a text like this, right?

S Sirish 3:56

Allow screen share.

Yeah, but I haven't written on the paper.

We've typed it on a.

NC Nevejan, Caroline 4:04

OK, good job.

S Sirish 4:06

Let me just hold on.

NC Nevejan, Caroline 4:07

Do you still show share on the right on the right corner? It says share.

S Sirish 4:09

There, yeah.

Allow share screen allow share screen. Can you see that?

NC Nevejan, Caroline 4:17

Not yet. I think you have to click the right screen.

S Sirish 4:21

Share entire screen yes share entire screen. There you go.

NC Nevejan, Caroline 4:27

Yeah. Yes, I see me.

S Sirish 4:27

Can you see that?

OK, look.

All that look.

NC Nevejan, Caroline 4:36

OK, make it bigger.

S Sirish 4:39

And look at this.

I want to show you something. Hold on it for you.

So this is.

This is Arjun.

It's a 20 bit one, yeah.

Could see that how it's working, what's happening exactly. So having a little bit smaller here, can you see that?

NC Nevejan, Caroline 5:15

No. Oh, I see. Interesting. Yeah.

S Sirish 5:18

Yeah. OK. And then you got.

20.

Six bit rhythm look.

Yeah.

NC Nevejan, Caroline 5:30

Mm hmm.

S Sirish 5:32

So I have reached up to here.

But.

To show you is this.

You got 24 bit rhythm.

NC Nevejan, Caroline 5:45

Who knows?

S **Sirish** 5:47
22nd 22 bit Rhythm 18 bit rhythm yeah.

NC **Nevejan, Caroline** 5:52
Very nice.

S **Sirish** 5:53
And obviously we had 14, but we got 12 all that. But there's a three bit rhythm, but I'm coming bit by bit. So on this when it says art see this part here. It says art, yeah.

NC **Nevejan, Caroline** 6:06
What's what? Yeah. Yes.

S **Sirish** 6:09
What it means is that it's saying that it's got in a different in part of that, as I said to you, that is got 10 rhythm, 10 bit rhythm, 12 bit rhythm, 14 bit rhythm, 18 bit rhythm.

NC **Nevejan, Caroline** 6:24
Mm hmm.

S **Sirish** 6:24
Yeah, all different style.
And this in the middle are the division.

NC **Nevejan, Caroline** 6:32
Mm hmm.

S **Sirish** 6:33
Do we get that?

NC **Nevejan, Caroline** 6:34
Yes, again.

S **Sirish** 6:35

Yeah. OK.

Now this is a 10 bit reader called Soul, Yeah.

NC Nevejan, Caroline 6:42

Oh, you have different reasons I can see.

S Sirish 6:44

Yeah, yeah, it's totally different, but.

NC Nevejan, Caroline 6:47

Enter, enter, enter, enter, enter. Yeah, it's very different.

S Sirish 6:50

Yeah.

Now we have this obviously called Punjabi. Yeah. Which is in 16, but in a different form completely.

NC Nevejan, Caroline 7:03

Yeah.

S Sirish 7:03

There's there's a thing called dumali, actually beautiful, and it's totally it's in the 8, but it's a different, different style of completely rhythm.

NC Nevejan, Caroline 7:10

Mm hmm.

Mm hmm.

S Sirish 7:15

So as you can see.

Client does things like that.

Then cut the din target. Did you get the da din da thin?

Tucker din dange.

It's quite interesting. Absolutely beautiful.

Then you got this. Look at this name, Damar.

NC Nevejan, Caroline 7:51

No matter.

S Sirish 7:53

Very nice, but if you hear this rhythm when I start to play, it's like it's crazy. I think when I put this into audio, you're gonna hear something. Really. You say, wow. How does that work? It's quite interesting because the way the rhythm is played right, there is no base here. This part here, all that part.

NC Nevejan, Caroline 8:10

Hmm mm hmm.

S Sirish 8:17

This one.

NC Nevejan, Caroline 8:19

Mm hmm.

S Sirish 8:19

So it's like the way it comes back to the one.
But there is no base.
There's no base sound.

NC Nevejan, Caroline 8:27

Mm hmm.

S Sirish 8:28

And there's a gap there and you got a gap there.
But it's a very interesting one.
Obviously I did that right. All the tints there and this is this is.

NC Nevejan, Caroline 8:38

I'd like for example this this to either has no.

S **Sirish** 8:42

This is beautiful, this one, this one till.

NC **Nevejan, Caroline** 8:44

I know, I know, and I know silence is in there.

S **Sirish** 8:49

Yeah, there's there's no silence, but the the other rhythms gonna be there's lots of silence as well, you know? So you see silence here. Silence there. Yeah. Yeah. And this is an interesting one. Look at this. Check this out. I was a bit shocked, actually, about this. It's called tapa.

NC **Nevejan, Caroline** 8:58

Yeah, let's see. I see. I see. Yeah.

Mm hmm.

S **Sirish** 9:07

Yeah. So I'm finding out all these. Obviously two other sister that this is all Sanskrit, yeah.

NC **Nevejan, Caroline** 9:17

Beautiful.

S **Sirish** 9:18

Like like this one. Tummury beautiful. Actually beautiful.

NC **Nevejan, Caroline** 9:21

Mm hmm.

S **Sirish** 9:24

You can see there's a gap there, all these gaps.

NC **Nevejan, Caroline** 9:26

And did you? You did not know about his existence of these different rhythms.

S **Sirish** 9:30

I didn't know existed about this ones. No, it's it's a very, very interesting one, you know, and then and check this out. I I knew some of obvious. I knew couple of them anyway a bit more than that. Like a jumra. What a lovely name. Jumra. Yeah. But you got two style of that. You got two style of that you know so one is with a gap after the gap.

NC **Nevejan, Caroline** 9:34

Oh, it's very beautiful.

S **Sirish** 9:56

It's a very strange it's like a push. So when you go din gap that you're going din. It's like that.
See. It's like a push.

NC **Nevejan, Caroline** 10:05

Mm hmm.

S **Sirish** 10:07

But I think when I put this into audio, you're gonna see.
This I think you're gonna hear it and say, wow, that's quite amazing, you know.

NC **Nevejan, Caroline** 10:17

So if I I'm just trying to analyse, you know what I see? It's really interesting.

S **Sirish** 10:20

Yeah.

NC **Nevejan, Caroline** 10:23

So what is the role of the sounds?
Because I usually don't pay attention to the sound.
Only when I hear you perform.

S Sirish 10:34
Yeah, yeah.

NC Nevejan, Caroline 10:36
But as a system, I don't look at the source of the sounds.
But should that be?

S Sirish 10:43
Well, you said that we want, we want the sound and we want, right. So we want the sound.

NC Nevejan, Caroline 10:50
Yeah. Can I still look at it while we talk? Is it OK? Can you put it back up?

S Sirish 10:56
One second.
There you go.
There.

NC Nevejan, Caroline 11:06
Calm down.

S Sirish 11:09
That was.

NC Nevejan, Caroline 11:12
Just Scroll down on the paper on the yard. Yeah. Yeah. Like this a bit more.

S Sirish 11:14
OK.

NC Nevejan, Caroline 11:20
Good boy.
So you can send this to me, right? So I can look at it longer.

S Sirish 11:29
Well, I'm finished. So nothing has been finished here. Remember that. I'm. I'm just.
I'm just.

NC Nevejan, Caroline 11:33
No, no, I just, I'm just wondering if if I look at this, it's, can I still look at it?

S Sirish 11:41
I guess you can look at it, yeah.
Because it's not. It's. It still needs to be corrected properly.

NC Nevejan, Caroline 11:47
No, I understand. I understand, but I'm just trying to understand what it brings to us,
yeah.
So my question to you is, what is the role of the sound in relation to the beat?
So down in.
Nothing. Nothing.

S Sirish 12:14
Yes. Then Yep, then get.

NC Nevejan, Caroline 12:21
Nah, Nah, didn't.

S Sirish 12:23
Yes.
Yes.

NC Nevejan, Caroline 12:26
But then.

S Sirish 12:28
That's that's right, yeah.

NC Nevejan, Caroline 12:28

Then then.

So what is the role of the DA and the team? Because if you clap, you don't see that.

S Sirish 12:39

Well, well, this is your clap.

This is your this this. Yeah. This is your clap.

NC Nevejan, Caroline 12:43

Yeah, one weekday.

What is the two and a zero industry mean?

S Sirish 12:50

So what it means that it's called 3 claps in this one is X or X is, or is the one.

Two and a three clap. The role of this is just because it's division. So you go 123 and then you go 1234 and then you go 123. So basically 123-1234, 123-1234.

That's how the division is. So that's why you call this divider.

NC Nevejan, Caroline 13:23

Yeah, I understand.

Yeah, I like that very much, yeah.

S Sirish 13:27

Yeah. Yeah. So because you got this, yes.

NC Nevejan, Caroline 13:30

So you try. I'm just gonna see it. Looks like every number is broken down in twos and threes and fours.

S Sirish 13:39

Yeah, but no. In a different. Yeah, in a different way, yeah.

NC Nevejan, Caroline 13:40

Vigilant IS3434.

The 14 feet is $2 * 4$ one times 3 and you could also do $8 * 2$. Or you could you know it's.

So deep Chandi apparently is 3434, which you Scroll down. There's another 14 beats probably.

S **Sirish** 14:01
This one, yes.

NC **Nevejan, Caroline** 14:02
It's on that is that it's.

S **Sirish** 14:03
Yeah. So if you look at this one, it's very strange. Look at the back down.

NC **Nevejan, Caroline** 14:06
3443 yeah.

S **Sirish** 14:09
Look at the breakdown, how it is look at how the division is 123-1234 and then you go 1234 again here and then go 123, isn't it? So if you look at from here to here, it's called 4/4 here and it's just called 3 here and then three. Yes. Yeah. Yeah. You could call it. Yeah.

NC **Nevejan, Caroline** 14:09
344.
On Tuesday, yeah.
Yeah.
Yeah. So this is like poetry.
You have those lines? Yeah, if you have, you have 3 overnights.

S **Sirish** 14:34
Yes. And you can look at the division now, look at it. It's got 1-2 and here.
This is a flat.

NC Nevejan, Caroline 14:45

Yeah.

S Sirish 14:45

Space.

So and then you go to three, so you got 3 claps and a space.

Beautiful.

NC Nevejan, Caroline 14:55

If you guys are is it do? Do you feel that?

Every, every number goes down to two and three and fours, and then you can have different fours in a different order.

S Sirish 15:05

No, no, different, different, different.

If you look at this one look at this. Check this out this one.

NC Nevejan, Caroline 15:12

Eight $8 * 2$.

S Sirish 15:14

Yeah, but look at the way it's going. It's just going, yeah, there you go. It's a pretty straight.

NC Nevejan, Caroline 15:21

121221212.

S Sirish 15:23

1-2 yes, just go 12121212. It's pretty straight, but yeah, but if you look at the sound the way it's relating to it, it's the way the sound is being played. It's completely amazing how it's coming.

NC Nevejan, Caroline 15:28

Yeah, so it I'm still.

Can you can you can you can you do this for me?

S **Sirish** 15:44

Yeah.

It's beautiful.

Now dumali.

But what it is? I'm sort of making a I'm going to make a little story about this, see. So there's going to be a story in this. It's going to be storing all the rhythms anyway, so we're going to make some stories about that, you know, and then obviously then you have the audio playing along with this.

NC **Nevejan, Caroline** 16:15

Mm hmm mm hmm.

S **Sirish** 16:26

With that rhythm.

But look at the Division 1212.

NC **Nevejan, Caroline** 16:29

Beautiful.

But it's a it's a. Is there any rhythm that goes 123456123456?

S **Sirish** 16:41

Yes, which is Dadra.

His daughter. You had your roof book, which is daughter. Where is the daughter?

It must be somewhere I put it, yeah.

But it's all there. You gonna see all this coming up, but I I this is a sketch. I'm making it. Make sure that everything comes properly. You get it? So I've just made make sure the divisions are going right. It was very hard to how do you call it?

Because I had to make sure and play. Is it right? Is it feeling right? You know? So then then I've sort of created all this kind of just to make sure everything does sit nicely, you know.

NC Nevejan, Caroline 17:34
I imagine that we can make these sounds into visual signs.

S Sirish 17:41
Well, quite amazing. Wow.

NC Nevejan, Caroline 17:43
We can do that.
And then we still can still aquita de rakita.

S Sirish 17:48
Yes, yes.

NC Nevejan, Caroline 17:49
Always looks like this, and Dougie looks like that. And Dad in dad in.

S Sirish 17:58
Yeah. And look at the Dage, see dage.

NC Nevejan, Caroline 18:00
Huh.

S Sirish 18:03
You know.

NC Nevejan, Caroline 18:04
Mm hmm.

S Sirish 18:05
Yeah, there's another sound. Like for instance, if I say.
Yeah, if I say this one, look at this sound here.

NC Nevejan, Caroline 18:15
Cortana, come on.

S **Sirish** 18:16

But it's not far. It's because I underlined it. So it's tu.

Yeah, toe like a like.

A. Yeah. Yeah. So you got, you got you got, like, this you got got.

See God hit.

The gap.

NC **Nevejan, Caroline** 18:39

Yeah.

S **Sirish** 18:46

Yeah, it's a good go, Dieter.

See if you look, there's no underline here.

NC **Nevejan, Caroline** 18:56

Then.

S **Sirish** 18:57

That's your car.

So it's a different between this and this. There's a different sound, you know? And then you got the gap here.

NC **Nevejan, Caroline** 18:59

OK.

S **Sirish** 19:08

It's lovely.

NC **Nevejan, Caroline** 19:08

So I'm really wondering about the role of the sounds.

Reason.

S **Sirish** 19:14

Yeah, the rule, the sound. When you say roll the sound. What do you mean by roll the sound?

NC Nevejan, Caroline 19:21

Well, I could play this on the piano 12345678. I could put notes of the piano on that if I want to.

That would be 1231. You can you could do that then because melodies.

S Sirish 19:36

Yeah, but then you need to find the keys which fits right.

NC Nevejan, Caroline 19:41

Yeah.

S Sirish 19:41

Yeah, because you just, you could do any, you could take any notes and you could make that note, but then it has to form into the melody.

NC Nevejan, Caroline 19:54

No, I understand.

S Sirish 19:56

Yeah, yeah, you understand that? I think. Yeah. Yeah. So then.
Then you.

NC Nevejan, Caroline 20:01

So I was wondering, I was I was wondering.

S Sirish 20:12

You're. You're breaking off. Sorry again.

NC Nevejan, Caroline 20:13

Everyone goes.

I what I see now is that every Member goes back to 2-3 and fours in different orders.

And the the gap makes a very big difference in how you perceive it.
And then there is the different tones.

S **Sirish** 20:33

The thing is that it's not it.

NC **Nevejan, Caroline** 20:34

With the thing we're doing, each other changes the perception of the visual I mean.
Didn't didn't.
It's different than.

S **Sirish** 20:46

Yes.
God in a God in.

NC **Nevejan, Caroline** 20:49

Not that I didn't know that. Yeah.

S **Sirish** 20:58

So I'm just trying to understand that are you trying to say, OK, I can change this? I
know that you're trying to say, OK, I can do something on the piano.
No, but even if even even if you.

NC **Nevejan, Caroline** 21:11

I'm just trying to resend.

S **Sirish** 21:14

I'm just gonna take this. Let me just make this screen because I can't see your face
anyway.
Very strange.
Because this is in front and then I can't see your face.
What do I do?

NC **Nevejan, Caroline** 21:27

See on the side I see it on the side.

S **Sirish** 21:28
Yeah. Can I just see your face for a second? Yeah, OK.

NC **Nevejan, Caroline** 21:30
So.
Yeah, of course. So I'm wondering.
If you stopped sharing, you see me better now you see me twice.

S **Sirish** 21:41
OK, one second.

NC **Nevejan, Caroline** 21:44
So my question is.

S **Sirish** 21:44
Oh, I can see you now, yeah.

NC **Nevejan, Caroline** 21:51
When I saw.
Like people write, poetry is also like 3-5 ABBA 3553.
Or 242. Yeah, or 575 S highco is 575 S that is, I don't know, 6886. So there's.
So you come to the 109 or to any number you like actually depends how much sign you have.
Do you play with how you do what you do? I sold out three 443 for the 14. It's also SO3434.
024334.

S **Sirish** 22:39
Yeah, but they're not all the they're not all the same.

NC **Nevejan, Caroline** 22:40
Everything I'm saying right?
I don't see the sound of the right. I see the dark.

S **Sirish** 22:46
You just saw that much, yeah.
Interesting, but you.

NC **Nevejan, Caroline** 22:49
That's in the dark, the thing.

S **Sirish** 22:52
Yeah, no, you saw that one. I understand. But they're not all the same. So they're all different completely, you know.
We just saw the two ones like that.
There would be. What is it?
A91A13 one.

NC **Nevejan, Caroline** 23:13
Can you show me a 13 what?

S **Sirish** 23:15
I I haven't approached that yet here. You know I've reached. Yeah.

NC **Nevejan, Caroline** 23:18
I need to tell you what a 13 would be. I can tell you it's could be.

S **Sirish** 23:21
Right.

NC **Nevejan, Caroline** 23:28
One time four $3 * 3$.
It could be 123-1231, 234-1231.

S **Sirish** 23:38
Yeah, but that's the that's the Western theory.

NC Nevejan, Caroline 23:42

Yes, well, this one is definitely.

S Sirish 23:44

I always talk. I always talk to them. Yes, I always talk to yes.

That's a good one.

NC Nevejan, Caroline 23:49

Of course, yes, it's definitely that's a question we're going to do.

S Sirish 23:52

I like it. I like it.

This was that Western kind of understanding.

But on the Indian is a bit difficult the way the way it comes, the whole thing comes.

You know the sound obviously.

It's a very good question is what's the role between the the, the, the, the what is it the timing and the rhythm, right?

NC Nevejan, Caroline 24:23

Mm hmm.

S Sirish 24:26

That was interesting.

NC Nevejan, Caroline 24:29

The timing but also.

S Sirish 24:31

Yeah.

NC Nevejan, Caroline 24:33

But also the the colour of the sound.

S **Sirish** 24:40
Right.

NC **Nevejan, Caroline** 24:40
This was different than didn't.

S **Sirish** 24:43
Yes, it is different. Yes, it's different colours, yes.

NC **Nevejan, Caroline** 24:50
So does so if I do my Western thing, yeah.

S **Sirish** 24:54
Yeah, yeah, I like it. Yeah.

NC **Nevejan, Caroline** 24:57
It's just what I am. I'm a western. I'm a western girl. I'm also a scientist. I want to make this the step to to data, as you know. So I think it's very interesting. That means if it's just two to three set fours in different orders, I can.
Really.
Analyse with them in a different way.
So like you said, it breaks down.
Elements. You have an element of two. There's an element of three, and there's an element of four. That's all I've seen till now from you.
And by by working with the elements and you add the sound which create the beauty which is the words in the poetry. You know, the haiku is 575 but depends on the words. But it's a beautiful haiku or not, but the the basic rule is 575.

S **Sirish** 25:39
Mm hmm.
Bye.

NC **Nevejan, Caroline** 25:53
I'm in many haikus.

Yeah, I may help you for you. Yeah, talking with Suresh.

On a Sunday morning.

Now we explore.

We.

I think with colours.

There was an echo.

S

Sirish 26:33

How many meats there?

NC

Nevejan, Caroline 26:36

That's another one. Mr Park. Car park, you say? What did you say?

What did you say?

S

Sirish 26:44

Meets the car park.

NC

Nevejan, Caroline 26:46

So is it so that's what I want to understand. It's a rule is based on twos and threes and fours and then the sound. But I think with you is different because I think.

If I compare to the haiku the haiku I just have 5 syllables, 7 syllables, 5 syllables, so that would your your how does a 17 beats look? Can you give me 17 beats?

The High Court is a 17 bit.

S

Sirish 27:22

What about $5 \frac{1}{2}$?

NC

Nevejan, Caroline 27:26

No.

But then the colours in the words, yeah.

S

Sirish 27:35

But then you if you make $\frac{2}{5}$ and $\frac{1}{2}$ becomes 9.

So it means your it means you have to have goes away and becomes one.

NC Nevejan, Caroline 27:45

But I wanna go 17.

OK, I would have two to five and $1/2$ and $1/6$.

S Sirish 27:58

And then how would you count? How would you count the half?

NC Nevejan, Caroline 28:04

Well, I have only the Western upbringing that half is part of a of a one so.

S Sirish 28:08

It's very interesting.

NC Nevejan, Caroline 28:10

That's, that's the western thing. It said. If I have $1/2$, it's part of a one. There should be another half somewhere.

S Sirish 28:19

I came. I'm almost there. I'm coming to some some crazy you've seen. But there's something crazy coming, right?

NC Nevejan, Caroline 28:28

Yeah.

S Sirish 28:30

It will be on the next our conference.

NC Nevejan, Caroline 28:33

Yeah.

S Sirish 28:34

Yeah, but.

It is so interesting it's only two bit.

NC Nevejan, Caroline 28:41
2 bits.

S Sirish 28:41
Yeah.
So interesting. And I was like, wow.

NC Nevejan, Caroline 28:48
Let's see which two bits see which see which series.

S Sirish 28:53
You got to.

NC Nevejan, Caroline 28:54
You know this is this.
Is a serious, serious, serious, serious, serious, serious, serious, serious.

S Sirish 28:59
Be.
It's very interesting what you're saying. I like it.

NC Nevejan, Caroline 29:13
But I'm just curious that the.
It sounds to me when I hear you that on the one hand there is the well, there is the rhythm. Yeah. So the two, three and four four. No, but most.

S Sirish 29:32
Oh, what is that?

NC Nevejan, Caroline 29:34
Of my daughter.

S Sirish 29:34
Oh oh.

NC Nevejan, Caroline 29:37

No, there's really no. She made a very nice place for you to sit and play the Tumblr. Look, I mean.

S Sirish 29:42

Oh my God.

NC Nevejan, Caroline 29:43

Do the impressive, but we gonna take it apart from now because I'm talking to you to get stuff to ID. It was the first few weeks. Let's make sure I talk like I, but.

Yeah, well, I don't want to talk on there.

But so so I I wanted to say that if you have the you have the 234.

S Sirish 30:14

Yes.

NC Nevejan, Caroline 30:14

So for example, that is different than than than T.

S Sirish 30:20

Yeah, yeah.

NC Nevejan, Caroline 30:25

So but is that different in a sense?

In my simple musical upbringing, which is not more than elementary school, you do 123. You can also 1-2 you cannot 123. You can also do 123. You know you can even do 123.

Yeah, do that. But you stay still in one to three, but then every beat gets 3 little beats.

S Sirish 30:54

123.

NC Nevejan, Caroline 30:56

But I don't.

I don't.

S **Sirish** 30:59

12312312.

Yeah.

123-123-1231 to three.

NC **Nevejan, Caroline** 31:06

So is it like?

S **Sirish** 31:11

But you can do 123123123. You can just play one of this.

NC **Nevejan, Caroline** 31:18

Exactly. But one can see can be three weeks 33.

S **Sirish** 31:21

I can make it into 12312. You can play two bits 123123. I can play. You can play 3 bits 123123123123123.

NC **Nevejan, Caroline** 31:27

But it's an every club. These are instant heat.

So my question is if you have like a 14 bit where you have 3443.

Could it also be?

123122 you see what can you have? Little clap more on one syllable.

You're not.

S **Sirish** 31:57

Say it again. Do it. Do it again. Let me see it. Let me hear it.

NC **Nevejan, Caroline** 32:02

I'm not good at rhythm, but that's why I'm studying. OK? But no, I'm not this so.

S **Sirish** 32:04

No, you're good. My God, it was brilliant.
I never seen you do these things anyway. Go on.

NC Nevejan, Caroline 32:11

Yeah, yeah, that's you, miss your opportunity now.
Oh, see, baby, I can't stupid head. But I just. My question is really fundamental. So if I play music in the Western sense, I have a four beat. Yeah, 12341234. OK. And also though, in the 1234 I can do 123412341234.

S Sirish 32:30

4234 yeah.

NC Nevejan, Caroline 32:41

1230 I can do 1234.
Little play for you know again, but I'm still in forbid.

S Sirish 32:51

Yes.

NC Nevejan, Caroline 32:55

How's that feel?

S Sirish 32:55

Well, you can put you, you can put any into any rhythm you can put. You can do any timing if you want.

NC Nevejan, Caroline 33:05

Because this timing.

S Sirish 33:07

Yeah.

NC Nevejan, Caroline 33:08

OK. So timing is there, there are things that happen in the beat.

S **Sirish** 33:12

Because you're giving your clip.

That's your timing.

Matra Matra is a bit.

Mantra means bit.

Mathra is bit.

NC **Nevejan, Caroline** 33:33

Masa, how do you write it?

S **Sirish** 33:36

Ma so ma.

MATRA matra.

You could, you could say like this M, double atra, matra Matra is a bit.

NC **Nevejan, Caroline** 33:50

That's right. Yeah. OK.

Yes.

S **Sirish** 33:54

What is it called? Matter is called a bit so.

Take a take a yeah, yeah, yeah, you could say, yeah, 14 matra. It's a 14 bit. Right. But take.

NC **Nevejan, Caroline** 33:59

Yeah, the second matter and the 14th letter.

Yeah. OK.

S **Sirish** 34:10

A take a teka means rhythm.

NC **Nevejan, Caroline** 34:17

EEKIPIA.

S **Sirish** 34:19

Yeah, you could take us. So it's th.

NC **Nevejan, Caroline** 34:23

Yeah.

S **Sirish** 34:24

EHEKA teka teka.

NC **Nevejan, Caroline** 34:26

I told that and I call that. What is that?

S **Sirish** 34:30

You could say, oh, this is this is the tech. I mean, this is the, this is the what you call the timing of like the circle it's like.

You could, you could say you could say teka is the rhythm.

NC **Nevejan, Caroline** 34:48

So take off on 40 metres. If we take that as example. So we say it's a 40 metre.

S **Sirish** 34:51

Yeah. Like take out in six, take out in seven, yeah.

NC **Nevejan, Caroline** 34:56

How would we have a 40 metre and in there we have two?

Four day cousins to three take us.

S **Sirish** 35:07

No. Take a take. A is the whole cycle rhythm. Like if 128 or 1214, that's your. That's called teka.

NC **Nevejan, Caroline** 35:07

When you take out the ***** lunch place.

40.

And then what is the difference between Matra and Teka?

S **Sirish** 35:22

Mazra is a bit, it's just like one bit, you know, like 123. That's it. Yeah, yeah.

NC **Nevejan, Caroline** 35:29

So that is the deficiency, the deficiency.

S **Sirish** 35:35

You get it now. So you got one bead, you know.

NC **Nevejan, Caroline** 35:39

Are you OK? You give your your image again so we can look at the image.

S **Sirish** 35:44

And we could see it again share.

NC **Nevejan, Caroline** 35:46

So you do it. Yeah. The seven take out. You have a 14 day. You have a 10 taker, yeah.

S **Sirish** 35:51

Yes.

NC **Nevejan, Caroline** 35:52

In the 10 taker.

You can have three mattress or two mattress.

S **Sirish** 36:00

Yeah. So there you go. Look, look, you got.

NC **Nevejan, Caroline** 36:00

Shoot.

S **Sirish** 36:05
Look like. Yeah, let's say you got this. So this is, this is your matter.

NC **Nevejan, Caroline** 36:05
We do done well, yeah.
344 is a matter, 5 is a matter.

S **Sirish** 36:17
No, it's it's. No, it's like up to 14. He's got he's got 14 mantras. So in other words, it's got, it's got 14 beats.

NC **Nevejan, Caroline** 36:22
OK.
OK.

S **Sirish** 36:27
Yeah, and this is the bottom one has got eight mattress up to 8.

NC **Nevejan, Caroline** 36:35
But so how do you want to take her then?

S **Sirish** 36:38
Yeah. And Teca is this.
If, if. If it says Damar, that's what it's called it. This is called Teka. The whole thing.

NC **Nevejan, Caroline** 36:49
OK, it's the whole thing.

S **Sirish** 36:50
It's the whole thing of that and the tech.

NC **Nevejan, Caroline** 36:55
Change in a different.
Take us.

S **Sirish** 36:58

Yeah, so after changing to different takers.
That's right. That's correct.

NC **Nevejan, Caroline** 37:10

And I can still be this different. Take us and I can still be the same bit. Yeah. So we the 14 bit has different mattress.

S **Sirish** 37:14

Yeah.
Yeah.
Yeah. So the 14.

NC **Nevejan, Caroline** 37:22

The four can take out different.

S **Sirish** 37:25

Yeah.

NC **Nevejan, Caroline** 37:27

The floating tanker has different mattress.

S **Sirish** 37:32

Yes, because you got 14, yes.
You say you you say that the tech.

NC **Nevejan, Caroline** 37:37

OK.

S **Sirish** 37:41

The the the 14, Tekka has 14 mattras.
Because what you're saying is that you're taking the whole thing of this and saying,
OK, this is one of the one, the whole of one is called teca and then this.

NC Nevejan, Caroline 37:57

And how do you call from? Yeah, how do you call from 4:00 to 7:00? How do you call that?

S Sirish 38:02

That's called Tekka as well, and that's called 7 mfras.

NC Nevejan, Caroline 38:05

Well, I mean, I mean, if you, I'm still, I've stayed in the dhamara. Yeah. So how do you call? Yeah, I still in there. I stay in there. So how do you call to say 123 or to say 12457 or 891011 or you're saying 11234 we call that in mass we call that the name in Western. OK.

S Sirish 38:09

Yeah, OK here.

Yeah, yeah, yeah. It. Yeah. So this is obviously we.

I'll check on that for you, definitely, but in, in other words, in English side we call it the division. It's divided basically.

NC Nevejan, Caroline 38:47

Because the deficiency of 3443, you call it the deficient.

S Sirish 38:49

Yeah, because exactly. That's what the division is, that's how it's been divided, yes.

Yeah. So that's how it's been divided.

So then.

NC Nevejan, Caroline 39:05

The divisions are only two $\frac{3}{4}$.

S Sirish 39:08

Yeah, but in this one, in this rhythm.

NC Nevejan, Caroline 39:12

OK, it's only tools.

S Sirish 39:13

If you look at this bottom one, that's how the division is.

NC Nevejan, Caroline 39:18

Division is tools.

S Sirish 39:19

Yeah, it's just twos. That's it. It's just two.

NC Nevejan, Caroline 39:23

So in the divisions there's only twos and threes and fours.

S Sirish 39:28

In this, at the moment you're looking at.

NC Nevejan, Caroline 39:31

But if you look at another one.

S Sirish 39:33

If you look at another one, look at the division on this.

NC Nevejan, Caroline 39:38

Well, that's please and for us also.

S Sirish 39:41

Yeah, but the look at the way the trees look, look at, look, you got fours here. See how the fours these two four comes here? Yeah. Although it's 14 Matra, but look at look at, look at this here 12341234. Right. But look at the way this one is coming. It's going 1OK1234. Yes, it does fit this here, but it doesn't fit here, this four because. Yeah, but the way it fits, it's the other way around. It fits here for.

NC Nevejan, Caroline 39:48

Yeah.

Yeah, yeah.

S Sirish 40:12

And this fits that tree there and that fits that tree there.

NC Nevejan, Caroline 40:17

So this means that I this is something you can model. You know you can model this.

S Sirish 40:20

Yes. Beautiful. Yeah. Yeah, yeah.

NC Nevejan, Caroline 40:23

But it's only what I see if you go. I have not seen any results.

S Sirish 40:25

I like it. I like it. What you're seeing. I like that, yes.

NC Nevejan, Caroline 40:29

I only see twos and threes and fours.

S Sirish 40:32

Right.

NC Nevejan, Caroline 40:32

But.

I don't understand yet.

The.

That's a huge question.

We will maybe talk about it a whole months. The role of the sun.

S Sirish 40:43

I think I think I think when you'll understand is that when I play these.

When I actually play on the drumming then you I think you'll say ah, the way it's going, you know the way it's been played and then I think that relates to this. Now all of these.

NC Nevejan, Caroline 40:58

So I.

So I'm gonna make a funny example for you. Let's say that a duh the DAH is an old man passing off the street.

S Sirish 41:04

Yes, yeah, yeah.

Wow, very nice.

NC Nevejan, Caroline 41:12

And then say that the Terry Cutter is this child playing around?

S Sirish 41:16

Wow.

NC Nevejan, Caroline 41:18

So in the diomali the old guy passes one.

S Sirish 41:20

Yes.

NC Nevejan, Caroline 41:24

3/4.

God in something happens the day. Take it out. Child comes in.

S Sirish 41:30

Yes.

NC Nevejan, Caroline 41:33

Says the old guy. Another step.

S **Sirish** 41:34

I like it. I like it. It's good. Don't lose that what you're thinking. I like that.

NC **Nevejan, Caroline** 41:41

So I that's why I tried to make the bridge to the life.

Do you know the domali? What kind of animal this would be?

S **Sirish** 41:52

I've got not it could be not the animal. It could be something to relate it to something else, you know? So I'm. I'm.

I'm I'm working on those things. You're going to get all these names. All these properly. Like, say, OK, Damar, how it's word, you know, you know?

NC **Nevejan, Caroline** 42:10

What does it mean? What does it mean? Tamara, you know?

S **Sirish** 42:14

Yeah. In other words, what I feel about Jamal was like a fight.

Yeah. So I feel it was like a fight, yes.

NC **Nevejan, Caroline** 42:21

Oh, that's that's a very good remember. Another book that you worked on. Also, there was this guy who made the the fight the the text on the rhythm of fights. This is exactly what you see here.

S **Sirish** 42:30

Yes.

Yeah.

NC **Nevejan, Caroline** 42:34

Yes, the we have fight the reason of fight is mirroring the mirror in a fight with the mirror.

S **Sirish** 42:39

Yeah, and and yes and and the right the the way this this is played as well you know it the way it's very strange when you when I played this I think you'll say oh wow, OK, you know it starts very like a like a marching you know like.

NC Nevejan, Caroline 42:42

This is this is the mirror.

It's very interesting because the car and the gay, so one and eight are the big moments in the fight.

S Sirish 43:01

Yeah.

Yeah.

NC Nevejan, Caroline 43:08

And then.

S Sirish 43:08

It's God da da da da. It's like that. It's like a March. See. It's like going to the fight or something. Yeah.

NC Nevejan, Caroline 43:16

And then play it.

S Sirish 43:21

Very nice.

Yes.

NC Nevejan, Caroline 43:31

And do you understand what is the role of the of the gap?

S Sirish 43:36

The rule of the gap here is silence. Basically, no one does in silence. Go. Oh, you can't hear in the planet or anything. That's not about that silence. It's just that it's it's just, there's nothing there.

So you could say the role of the stand here, I would feel that when you're marching,

there is a sudden there's a stop.
And then they are ready to go on a fight.
They do a big fight here and then they stop here.

NC Nevejan, Caroline 44:07

Yeah. So and I, I, I'll so differently. I saw that card in TAH someone is approaching then the fight starts with the dotted Dah gay dati. That is the fight.

S Sirish 44:15

Yes.
Yeah.

NC Nevejan, Caroline 44:22

Because they they are mirroring and then it ends with Theta card in time they start the next move.

S Sirish 44:29

You're right.
Yes.
Interesting.

NC Nevejan, Caroline 44:35

I would say for between 4:00 and 11:00 is a fight, and that's about mirroring. Do you see the tie is on the same place?

S Sirish 44:43

No.

NC Nevejan, Caroline 44:45

5:00 and 9:00.

S Sirish 44:46

I got two different tasks but you got this is this is this is Tua? Yeah. Because this is Tua. This. Yeah, but remember kind this is Tua Tua and they the tar is only.

NC Nevejan, Caroline 44:49

I mean, no, I mean 509, I mean 5-7, I mean 559.
Yeah.

S Sirish 45:04

Here, no. This is the even this is the. So basically there isn't any tar.

NC Nevejan, Caroline 45:06

Move, move, move.
#5 and #9 are the same.

S Sirish 45:17

Actually this supposed to be let me just copy this this supposed to be here.
There you go.
You got that?
See, so I said didn't I said there's a lot of things to be I need to make sure everything is.
So anyway, you're right. So you only got tea. This is like a curdita sister. She's not blah. You got how many stars here, 12345.
There you go.
Interesting there.

NC Nevejan, Caroline 46:06

The wisdom and the wisdom here.
Just one to 312-1212 123-1212.
OK. Interesting.
One thing.

S Sirish 46:25

Are you talking about this one?

NC Nevejan, Caroline 46:27

The town the town has 123 town, one town, one town, three town, one town.

S **Sirish** 46:32

I see you're looking at 1:00.

To two.

We want.

Yeah, 1212.

I like it the way you are thinking, the way you're coming out.

Quite interesting actually.

NC **Nevejan, Caroline** 46:56

Turn up. I'm trying to analyse.

S **Sirish** 46:58

Yeah, but it's in a different way. It's in a different way. You, if I ask a Western guy, I don't think he'll talk like you.

Because maybe because of the how do you call it of your? I'm just gonna stop the screen. I I can't see your face.

NC **Nevejan, Caroline** 47:15

OK.

S **Sirish** 47:19

It's the I think it's the way I think because of your research of your research and being as a professor searching and all these what's happening with the sounds and whatever and timing and rhythm and rhythm and you know, I think it's the way you're coming out. I don't think anybody would come out like that.

NC **Nevejan, Caroline** 47:42

That this my special mind. That's because it's it's a, it's a creative science that I do, but so I try to look for the thing that we can translate.

S **Sirish** 47:42

No, no. Yeah. So that's a very nice.

Yeah, I like that.

Yeah.

So I really like that.

NC Nevejan, Caroline 47:58

17 bit can you show me the 17 bit?

S Sirish 48:02

I haven't. I don't think I've reached there yet, 17.

NC Nevejan, Caroline 48:06

And you mentioned.

S Sirish 48:06

But I'll definitely call you next week. We can see that you know, because next should be a lot of next week's gonna be lots of there's gonna be I think 64. That's a interesting 164.

NC Nevejan, Caroline 48:20

OK.

S Sirish 48:21

Yeah, yeah, yeah, that is. Wow. My God, I think 64646, I think it's 64, yes.
Cycle of 64.

NC Nevejan, Caroline 48:36

So that is $10 * 4$.

And $20 * 3$.

And $2 * 2$.

No, it's it's. Sorry, it's not, it's the it's $11 * 4$.

S Sirish 48:52

Yeah.

NC Nevejan, Caroline 48:54

And $11 * 4$ and $10 * 3$. So start with a four, a four, a 4A4.

And then it goes on.

You you change four, then three and at the end you add with a four.

S **Sirish** 49:12

OK, so that's how you're thinking. It's fine. Keep it there. Don't lose it.

NC **Nevejan, Caroline** 49:16

You see what I mean?

S **Sirish** 49:19

Yes.

NC **Nevejan, Caroline** 49:19

I'm just landing. I'm just saying 64. I can do $11 * 4$ is 44 and I still need $3910 * 3$.

S **Sirish** 49:27

You should join the myths class or something, I don't know.

NC **Nevejan, Caroline** 49:31

That's how I see my how my mind works.

S **Sirish** 49:35

Men's class.

NC **Nevejan, Caroline** 49:37

The interesting thing is now the sound starts to make a huge difference.

S **Sirish** 49:41

Yeah.

NC **Nevejan, Caroline** 49:42

Because.

$6011 * 4$ is quite boring and $10 * 3$ too.

So then each of your 8 sounds has a different relation to the rhythm.

S **Sirish** 49:56
What what will be interesting?

NC **Nevejan, Caroline** 49:57
And then you would be very nice. Yeah. So it would be very nice if I ask you, can you describe the gay?
This is what is what kind of sound is that.

S **Sirish** 50:12
It's a tabla sound.
What can I?

NC **Nevejan, Caroline** 50:21
Try to describe it to someone who never heard of tabla. What is that game?
What does it contribute to the to the music?

S **Sirish** 50:35
Go away.

NC **Nevejan, Caroline** 50:37
Go away. Hmm.

S **Sirish** 50:43
Or it could be what's your name?
Always like saying, how are you?

NC **Nevejan, Caroline** 50:54
So it has to do with encounter.

S **Sirish** 50:57
Yeah.
Because Doug is not like, how do you call it? Doug is not like like, it's like screaming to you.

NC Nevejan, Caroline 51:07
Mm hmm.

S Sirish 51:07
That is more like a loving saying dage, you know.
Come here.

NC Nevejan, Caroline 51:16
It's trusting.

S Sirish 51:16
Can you can you please? It could be that.

NC Nevejan, Caroline 51:23
OK, nice. OK, let's do the next one.

S Sirish 51:29
Yeah, but I might change on that anyway, but keep going, yeah.

NC Nevejan, Caroline 51:33
So what is the?

S Sirish 51:37
The IT feels like all the time the centre.
Dies like a ohm ohm.

NC Nevejan, Caroline 51:47
Oh, I'm ready. Better all the time. The centre, the centre of the centrepiece. Yeah. Oh.

S Sirish 51:49
Like a centre of the.
Centrepiece because the DA all the time. I think the DA all the time comes back is
always coming back.

NC Nevejan, Caroline 51:57

But now it's also something.
What's the?

S Sirish 52:13

Yeah. And the girl is related. It's like dying the girl I like two like 2 married together.
It's like husband and wife.
That's why it relates to the other one or what I said, doggy.

NC Nevejan, Caroline 52:36

Oh yeah, but that again.

S Sirish 52:37

Yeah.
Yeah, it's like saying, oh, please. Or how are you or how you been? It's like.

NC Nevejan, Caroline 52:45

Well, God is also his own sound, right?

S Sirish 52:47

Yes, it does come through the the the the. Yeah, the dyna. Gah, the duh in a ghr. It's kind of it's like male and female that kind of feeling.

NC Nevejan, Caroline 53:00

That is male.

S Sirish 53:02

Eyes more like a yeah. And girl is more, you know.

NC Nevejan, Caroline 53:06

E-mail, OK. And then what is Tim?

S Sirish 53:11

Dean is like saying it's my little child.

Dedicate that is more like you said, child. I liked it, you know.
It could be delicate, it could be child as well.

NC Nevejan, Caroline 53:32

What is difference between 10 and T Nikita?

S Sirish 53:36

Team is just by itself, teens. By itself, ticket is more like they're together.

NC Nevejan, Caroline 53:43

There's more. It's plural.

S Sirish 53:45

It's more, yeah.

NC Nevejan, Caroline 53:53

It's also Charles. Who knows.

Or there's something?

S Sirish 53:56

I liked it the way you put each child, but maybe that relates to the way the rhythm was going on.

That's why you put that child in there.

NC Nevejan, Caroline 54:08

Adds to the music the lightness of the child.

S Sirish 54:13

Yeah, maybe the team can be. The team can be the girl and the kid. You can be more like a boy. How is that?

NC Nevejan, Caroline 54:14

It is a difficult job.

The lightness of innocence that what they add.

S **Sirish** 54:30

Very innocent, yes.

You're very sensitive, but if you start to be thin like a really hard like hitting with a hammer, obviously it's it's not gonna be right, is it?

NC **Nevejan, Caroline** 54:44

What else do you have?

Yes, car.

Car. You have car.

S **Sirish** 54:51

Yeah. Curry is more like a space, I would say.

Can you keep a space you know?

NC **Nevejan, Caroline** 55:05

Keep space.

S **Sirish** 55:06

Keep a space. Let everybody come in or somebody wants to come in, I would say.

I think that kind of makes sense the way it's moving.

NC **Nevejan, Caroline** 55:22

Team is with the HM. Yeah, I don't have. I have 123456. I missed 2.

S **Sirish** 55:25

30 thin TIN you know.

NC **Nevejan, Caroline** 55:30

Cin 10.

S **Sirish** 55:32

Yeah.

NC Nevejan, Caroline 55:33
But that 10 but ten I've THIN, is that 10?

S Sirish 55:37
EHIN can be thin, yes.

NC Nevejan, Caroline 55:40
They have also taught.

S Sirish 55:42
And they have also.
Tara, because you could tar.
Tar is more like AI felt the tar.

NC Nevejan, Caroline 55:48
This time.

S Sirish 55:53
I said that I I fed the Tie's more. Like, it's like telling you. It's like saying to you, you know.
This is like saying watch out, you know, do not come.
Do you do not come near my wife?
Oh my. Oh, don't come near my daughter.

NC Nevejan, Caroline 56:20
Yeah, well, I I definitely don't. Don't tell me my daughter.
What do I miss?

S Sirish 56:33
You're missing a Tita.

NC Nevejan, Caroline 56:35
Peter, how do you all write it?

S **Sirish** 56:36

Yeah.

Of tea, you're having a cup of tea. Tea ti.

NC **Nevejan, Caroline** 56:40

Yeah, yeah.

S **Sirish** 56:46

Or you could say tea. Whatever TI and ta it's like, it's very tasty.

NC **Nevejan, Caroline** 56:48

That's. Yeah. And then.

S **Sirish** 56:55

It's nice.

NC **Nevejan, Caroline** 57:01

So can you give me show me the 14 metres we have been looking at all the time?

S **Sirish** 57:07

14 be here.

Cancel that. There you go.

Yeah.

Yeah. So you got your 14, where are you?

NC **Nevejan, Caroline** 57:32

Let's check what did she say?

S **Sirish** 57:36

Did I say here you go.

So.

NC **Nevejan, Caroline** 57:39

OK, so it starts with. This whole thing starts with.

S **Sirish** 57:43
Yeah.

NC **Nevejan, Caroline** 57:44
Say someone comes in.
Didn't do date. We didn't do din once din.

S **Sirish** 57:47
Right.
Tin sounds more like a love I love you.

NC **Nevejan, Caroline** 58:00
OK.
Then let's tell the story. Yeah, someone comes in who loves.

S **Sirish** 58:08
Yeah.

NC **Nevejan, Caroline** 58:09
Watch out.

S **Sirish** 58:11
Wow.

NC **Nevejan, Caroline** 58:12
Because the love.
Is also dangerous.

S **Sirish** 58:19
Wow.

NC **Nevejan, Caroline** 58:20
And the love.

It's silence.

And it's related. Gay is the same as gay. Is gay gay that we didn't do gay?

S **Sirish** 58:35
Yeah.

NC **Nevejan, Caroline** 58:36
That is good.

S **Sirish** 58:39
Same as gay.

NC **Nevejan, Caroline** 58:41
OK. So it's so because it's related to the husband and wife thing. So the jealousy thing probably. And then there's the T, which is not the same as tin, but it's the T.

S **Sirish** 58:56
Cup of tea. Having cup of tea.

NC **Nevejan, Caroline** 58:56
15.
But then it was actually that, you know, there's an innocence that can't put it up.
But as an innocence.
That's it's very beautiful.
As you know, it's dangerous. We start from the beginning. It's dangerous. So this this wisdom tells us that love is innocent and beautiful. But it's also dangerous, especially in relation to others.

S **Sirish** 59:31
Wow.

NC **Nevejan, Caroline** 59:34
Just make you up as I go along.

S **Sirish** 59:37
I thought that was really nice.

NC **Nevejan, Caroline** 59:39
Let's try another one.
This one do my do my yeah.

S **Sirish** 59:44
I yeah. I tried. Yeah, I tried that one.

NC **Nevejan, Caroline** 59:46
Good morning, good morning. It's about you know.
I didn't want to, didn't.
So in the heart of the world is I love you.
And that's innocence.
We didn't do TACA.

S **Sirish** 1:00:13
The trucker is what was it I had. Trucker is in.
Like a sense that I'm coming.

NC **Nevejan, Caroline** 1:00:28
Gordon. So then in the heart of the world is love, and in the heart.

S **Sirish** 1:00:31
Yeah.

NC **Nevejan, Caroline** 1:00:35
Is innocence.
Which in fights so people can come.
To join the love.
Even when they.
In the encounter.
The innocence of the Childs.

S **Sirish** 1:00:58

Yeah, you know, I was thinking about this one tidikita.

NC **Nevejan, Caroline** 1:01:02

Is innocence very sensitive boy?

S **Sirish** 1:01:05

Yeah. So I was thinking that delicate is more like you're in the crowd.

NC **Nevejan, Caroline** 1:01:11

Yeah.

S **Sirish** 1:01:12

This one.

But I like your child thing.

NC **Nevejan, Caroline** 1:01:18

So it does. The story here is that it's.

S **Sirish** 1:01:21

I like the child thing was nice.

NC **Nevejan, Caroline** 1:01:24

So I think I think it's beautiful. The story here, can you just put it back up for a moment?

S **Sirish** 1:01:27

Oh, sorry. Sorry. Yeah, go.

NC **Nevejan, Caroline** 1:01:29

So the story is that there is a there is a UMB which is you know the centre of the world which is love.

And that love?

Is part of. You know that love is a child? Love that the openness is the innocence of

child love.

Which in many people come.

Be part of it because they love the love.

S **Sirish** 1:01:56
Yeah.

NC **Nevejan, Caroline** 1:01:56
And they encountered a lot. When they're all together.

S **Sirish** 1:02:00
Yes.

NC **Nevejan, Caroline** 1:02:02
So then comes the life of the altogether.

S **Sirish** 1:02:05
Wow, you're very good at this.

NC **Nevejan, Caroline** 1:02:08
Let's do another one.

S **Sirish** 1:02:13
This one.

NC **Nevejan, Caroline** 1:02:14
Which one? The long 1? The Pallavi Pallavi 16 bits. OK, let's try.

S **Sirish** 1:02:17
Yeah.

NC **Nevejan, Caroline** 1:02:21
It starts today. Yeah. OK. So it starts with the centre of the world.
Of love we didn't do now what is now?

S **Sirish** 1:02:33

Nice. More like I'm here.

NC **Nevejan, Caroline** 1:02:41

We start with a love we start the centre of the world, which is love here.

Here now.

Love.

Here now is.

Also be alert.

And be alert.

You hurt for the child.

And who's here now?

In the centre of the world.

Love.

Is.

Yeah.

S **Sirish** 1:03:29

Cool, cool, cool, cool.

NC **Nevejan, Caroline** 1:03:30

In the centre.

Useful this is going. Let's go to Rupa. Let's try rupa.

S **Sirish** 1:03:35

Very nice. Yeah. Yeah. Look at the look at the rupak look.

NC **Nevejan, Caroline** 1:03:41

Tin so it's after tin.

So the child.

The the innocence of the child, which is now here.

Is the heart of the world.

Because it's here, it is the heart.

S **Sirish** 1:03:58

Wow.

NC **Nevejan, Caroline** 1:03:59

It's here. It's the heart.

S **Sirish** 1:04:02

Now that would be amazing. I think because when the rhythm is playing at the back and when you're saying that.

NC **Nevejan, Caroline** 1:04:11

Yeah, we can try.

S **Sirish** 1:04:12

That poem would sound absolutely. Can I move this now?

NC **Nevejan, Caroline** 1:04:16

Yeah, yeah. I just want to try the others. I want to try them all though.

S **Sirish** 1:04:21

My God.

NC **Nevejan, Caroline** 1:04:21

Which so this if this story's about but for example the.

The listen to us. You don't see a lot of the girl. And what is the gay and guy is the same you say? Yeah.

S **Sirish** 1:04:38

No, the girl is gay. Is it? Did you write ghe?

No, no, no, that's fine.

NC **Nevejan, Caroline** 1:04:47

DHEDHE yeah.

S Sirish 1:04:51
Yeah, but it it's. I've just put like GE for time being. It's fine, you know.

NC Nevejan, Caroline 1:04:57
Yeah. OK.
What does it mean?
He said the guard is related to the DA like husband and wife, but the gay is not like that, no.

S Sirish 1:05:12
No, the girl is a gay, that one.

NC Nevejan, Caroline 1:05:17
The guys, again, the guys are go.

S Sirish 1:05:18
Yeah, yeah, yeah. But because I didn't change it here, that's all.
Did you did you? Did you spell it like, what was it? What did I put? Was it like GHE?

NC Nevejan, Caroline 1:05:30
I don't what you put. I don't have the front of me.

S Sirish 1:05:32
No, no, I put GE, but here for time being. But in the I'll. I'll check it. Don't worry. I'll check that out.

NC Nevejan, Caroline 1:05:45
So it's really interesting.

S Sirish 1:05:46
It was quite impressive actually what you said as a poem.

NC Nevejan, Caroline 1:05:53
I'm just reading your your signs.

S **Sirish** 1:05:57

Because I think if I once I get all of these and then I play the rhythm and then you, the way you said it the way you put it together was quite amazing.
It sounded quite.

NC **Nevejan, Caroline** 1:06:09

You can answer.

S **Sirish** 1:06:11

Beautiful, I think.

NC **Nevejan, Caroline** 1:06:13

So what is actually what I learned from this exercise is that every sound has a direction.

All these but for the doll the doll is inside.

The doggy has a direction and.

Hi's coming.

Watch out.

Yeah, interesting.

I'm coming. I'm here.

So people in the city, they always have a direction.

S **Sirish** 1:06:57

The dog. It was nice. What did I say about doggy?

NC **Nevejan, Caroline** 1:06:58

OK, OK.

It says account to go away. What's your name? How are you? Just think. Come here.

Can you please encounter?

S **Sirish** 1:07:06

Yeah.

Yeah.

NC Nevejan, Caroline 1:07:14

Does the centre home God is related, so there's the interdependence between husband and wife. So it's really about interdependence.

S Sirish 1:07:23

The team and the team was very nice.
Team was more like a kid, like a child.

NC Nevejan, Caroline 1:07:27

Tin yeah, the likeness of innocence. Very sensitive. The tin is the girl. And the tin like he ties the boy. Different innocence.
Maybe it has more curiosity.

S Sirish 1:07:42

A friend like more like you in the crowd. Like there's a there's so many people.

NC Nevejan, Caroline 1:07:46

Car. Yeah, in a car.

S Sirish 1:07:49

You know.

NC Nevejan, Caroline 1:07:50

Yeah. Also boy and girls a bit weird.

S Sirish 1:07:55

But then I found nice that you said that ticket is a child, so it was very nice.

NC Nevejan, Caroline 1:08:01

Little child by itself. So the light is of innocence very sensitive.

S Sirish 1:08:05

Right.

That was interesting. Could try to my God.
It could be amazing, amazing things happening in this.

NC **Nevejan, Caroline** 1:08:17
Yeah, we're gonna try.

S **Sirish** 1:08:20
What do you mean try?

NC **Nevejan, Caroline** 1:08:21
Are we doing it?

S **Sirish** 1:08:25
I don't hear try.

NC **Nevejan, Caroline** 1:08:29
OK.

S **Sirish** 1:08:30
Now I'm pushing you.

NC **Nevejan, Caroline** 1:08:32
That's OK. So what's the date today? 23rd of March.

S **Sirish** 1:08:36
Today is 22nd March, but don't. Yeah.

NC **Nevejan, Caroline** 1:08:39
Search, search and then so let me. Spring has started. Well, it's freezing cold here. My God.

S **Sirish** 1:08:45
It's freezing cold here.

NC **Nevejan, Caroline** 1:08:48

Oh boy, you got it's just so cold. It just says you should be very happy. You're down with central heating and all.

S **Sirish** 1:08:53
It's freezing out here.

NC **Nevejan, Caroline** 1:08:55
Your House will be warm, no?

S **Sirish** 1:08:57
It's yeah. Put the heating on, yeah.

NC **Nevejan, Caroline** 1:09:00
So that's different here.

S **Sirish** 1:09:02
Yeah, yeah.

NC **Nevejan, Caroline** 1:09:04
OK, so so when do we meet again?

S **Sirish** 1:09:08
Of.
It will be next week, so because then I have time to put all of I'm just building up building up, building up, building up and now I should. Yeah, but I want to put this. On the thing.

NC **Nevejan, Caroline** 1:09:25
Yeah, I do that. Did you did you now, should I share for a moment? As you can see.

S **Sirish** 1:09:29
No, no, it's not about sharing. It's just that I when I do that, I think we'll do that next week. We do that next week, yeah. Because if I got everything, you know, it's almost like and I've I feel good. And I say OK and then I start say OK, look, let's just put this

162834 all that start putting in you know and and I'm gonna structure it and say OK, great. You know. So then I think I'll be very pleased you know.

NC Nevejan, Caroline 1:09:36

OK.

Yeah.

Mm hmm.

S Sirish 1:09:57

But I haven't lost my hope to come to you. You know that.

NC Nevejan, Caroline 1:10:01

Yeah. You you told me. Yeah, let's see it. I hope so too.

S Sirish 1:10:03

Yeah, yeah. But I I lost the hope. Yeah, I definitely lost the hope when we were in Cambridge. Anyway, remember.

NC Nevejan, Caroline 1:10:06

Otherwise it will be worse. Yeah. I mean this. I will stay here.

S Sirish 1:10:16

But we when we had.

NC Nevejan, Caroline 1:10:20

Yeah.

S Sirish 1:10:20

When we entered the room.

NC Nevejan, Caroline 1:10:24

I got all the recordings. They're not so bad. They're quite good actually.

Hey.

S Sirish 1:10:29

When we enter the room.

What we hope for it.

NC Nevejan, Caroline 1:10:34
OK.

S Sirish 1:10:39
Well, is that gonna be my room?

NC Nevejan, Caroline 1:10:42
But where? Where? I'm now this was. This is our studio.

S Sirish 1:10:47
What kind of studio is that?

NC Nevejan, Caroline 1:10:49
Those four babe.

S Sirish 1:10:49
Painting studio what is it?

NC Nevejan, Caroline 1:10:52
No, it's just a space where it's different things happen.
Hey, nice. Now I'm now I'm working here that we would work here. And if you come,
we can. All you can also play here with other people. It's very nice acoustics in here.

S Sirish 1:10:56
Right.
But you're having a busy day now.

NC Nevejan, Caroline 1:11:11
Is there musicians here now, Alex? And and my daughter and her husband are
hershared her love and her husband at all.

S **Sirish** 1:11:18

Not husband yet?

NC **Nevejan, Caroline** 1:11:20

No, but they're going to tell her very much. But they're both Sufi, so they're they were all.

S **Sirish** 1:11:25

Yeah, I've worked with that.

NC **Nevejan, Caroline** 1:11:27

So they were. They were hoping to that you play in the world.

S **Sirish** 1:11:33

I've done that.

NC **Nevejan, Caroline** 1:11:34

Yeah, they'll be beautiful. Also for the people here. And there's some double up players here. Interesting enough they met them.

S **Sirish** 1:11:42

I found I found I there was a guy in Canada who did and came over and we recorded.

NC **Nevejan, Caroline** 1:11:48

Yeah. Was it nice?

S **Sirish** 1:11:50

Beautiful. And then he called me to Canada for one month. Obviously couple of years back, you know?

NC **Nevejan, Caroline** 1:11:56

Yeah, but you may be nice to do a performance here, because if I some people.

S **Sirish** 1:12:00

Yeah. Amazing artist. It was absolutely.
Also, they're doing, right?

NC Nevejan, Caroline 1:12:08
They do that with the hats, you know they turn.

S Sirish 1:12:10
Did you try that?

NC Nevejan, Caroline 1:12:12
No, I love it. I love it to watch them. It's very nice to watch them.
I'm not a Sufi. They are Sophie.

S Sirish 1:12:21
Yeah.

NC Nevejan, Caroline 1:12:24
That's Sophie.

S Sirish 1:12:25
I know so many, Sophia. I know even Sophie centres, which are played in. Yeah.

NC Nevejan, Caroline 1:12:29
Yeah, yeah.
That would be very nice, but let's see if you come. We can see what's possible.

S Sirish 1:12:37
Are you happy? Are you happy with that or what?

NC Nevejan, Caroline 1:12:40
They are together.

S Sirish 1:12:42
No, no, no. Are you happy with the sufiism of the thing?

NC Nevejan, Caroline 1:12:47

It's very important for them, it's it's really up to them.

S Sirish 1:12:50

Yeah, but what about you? How do you feel?

NC Nevejan, Caroline 1:12:55

What do you mean? How do I feel?

S Sirish 1:12:57

Do you? Do you feel it's OK or do you feel OK?

NC Nevejan, Caroline 1:13:02

It's OK, it's OK as long as as long as the the surface is also very male, you know? So I don't like it. If women get to another position, but both my daughter and her love are from having women also centre stage. So that's good.

S Sirish 1:13:05

Hi.

Right.

NC Nevejan, Caroline 1:13:23

So that's good and he really supports her in in the in the whirling.

And they most of the time they're doing things on the land here, they make amazing food. Amazing. It's all the food they grow themselves. It's amazing. So good.

S Sirish 1:13:40

Wow.

NC Nevejan, Caroline 1:13:43

Very kind.

S Sirish 1:13:43

I I can I can cook there something when I come.

NC Nevejan, Caroline 1:13:46

Would be very nice, yeah.

About very nice new beds for the first time. OK, then I'm gonna go now. Three. So we.

S Sirish 1:13:56

I'll let you know. I'll. I'll send you a text and say what about like next week, Sunday or something or even before you know.

NC Nevejan, Caroline 1:14:04

Yeah, it's good to know. Because then I can plan on Sunday was good. Let's, let's, let's.

S Sirish 1:14:06

No, no. That's what I'll do. I'll send you a text and say, OK, what about these days? These days, you know, so, you know.

NC Nevejan, Caroline 1:14:11

Let's have. Yeah. So let's try because I also work and I write and I have a lot of things here. So if we say next week, Sunday 11 is good, should we do that?

S Sirish 1:14:20

Yeah. So let me just come to keep it that pencil it, yes, definitely.

NC Nevejan, Caroline 1:14:25

Let me see how the we we take it from there Nice. I look forward.

S Sirish 1:14:30

No, no, it's it's gonna be very good. I can. Oh my God. Yeah.

NC Nevejan, Caroline 1:14:35

Let's see the way it go, we make a special so.

S **Sirish** 1:14:38
Because very it is a very special project. Not joking. Wow.

NC **Nevejan, Caroline** 1:14:43
That is very nice if we do a bit of. Yeah, we have no and we find out what it will be.

S **Sirish** 1:14:49
Wow.

NC **Nevejan, Caroline** 1:14:52
This is our Palmers. Yeah, Okie dokie.

S **Sirish** 1:14:52
Beautiful.
Beautiful.

NC **Nevejan, Caroline** 1:14:56
I'm going to try to solve my word problem with Rebecca now.

S **Sirish** 1:15:01
Oh, my God. Oh, I'm having a right session with her on. It's. What is it? Tuesday morning. Monday. I'll have a look at it. It's Monday morning. Something. Yeah, there. There was a problem with the violin player. I didn't understand that.

NC **Nevejan, Caroline** 1:15:12
Let's do that's tomorrow.
Hello I don't know I I was not involved.

S **Sirish** 1:15:20
And yes, she lost the finger, wasn't she had a pain or something, you know? And it was well back. Well, back booked long time back, you know? And suddenly near the time of the day and say, oh, I can't it.

NC **Nevejan, Caroline** 1:15:25

Oh oh.

Oh, terrible.

No, it's your father. Play your hands. Not good. That's a problem.

S **Sirish** 1:15:40

I found somebody at it was. I don't. It's whatever and but it's only like a one hour or something. Whatever. You know, just like what we do, you know.

NC **Nevejan, Caroline** 1:15:44

OK.

And it's nice to do it now.

S **Sirish** 1:15:52

It's quite interesting what she's she likes to. Yeah, I I I I enjoyed.

NC **Nevejan, Caroline** 1:15:53

You like. Did you? Did you put your? Did you put your name? Did you put your head?

S **Sirish** 1:15:58

Look.

NC **Nevejan, Caroline** 1:16:00

You got your hair.

S **Sirish** 1:16:06

OK. Can you tell me?

NC **Nevejan, Caroline** 1:16:06

It's it says here in the back.

S **Sirish** 1:16:10

My hair is double of that.

Yeah, double of that.

Yeah.

Yes.

NC Nevejan, Caroline 1:16:21
Well.

S Sirish 1:16:25
It's going down, yeah.

NC Nevejan, Caroline 1:16:27
Really, it doesn't go up.

S Sirish 1:16:34
It it's coming here. It's coming here. Look.

NC Nevejan, Caroline 1:16:39
Oh, I can do that too.
Come here until my nose and I have a big nose.

S Sirish 1:16:43
What is it? It's only coming up to you. Mine is coming up to here. Look, mine's coming up. Down here. Look coming down here.

NC Nevejan, Caroline 1:16:49
But you have very small. OK. OK.

S Sirish 1:16:51
He's down here.

NC Nevejan, Caroline 1:16:52
That's not it's longer than mine. OK. OK. When are you going to cut it?

S Sirish 1:16:59
I'm not gonna cut it.
I just love it.

NC Nevejan, Caroline 1:17:05

Low hair you want.

S Sirish 1:17:07

I love it when I open my hair.

It's it's you.

NC Nevejan, Caroline 1:17:14

Very nice.

Very nice. OK, thank you, my dear. Yeah.

S Sirish 1:17:18

It's huge. It's like this. It's like this, you know.

NC Nevejan, Caroline 1:17:22

Oh, very nice. I like it. It's good.

S Sirish 1:17:27

Yeah. Wait till you see. Wait till you see. When I come to Portugal, it's gonna be really down somewhere.

NC Nevejan, Caroline 1:17:33

This would be nice. Yeah. OK. I'm gonna go on with doing my.

S Sirish 1:17:39

Alright.

See you.

Hello.

Can't hear you.

NC Nevejan, Caroline 1:17:53

And I look forward to it'll be it'll be a bit of a little bit better.

I'm really recovering for.

S **Sirish** 1:17:58

I got.

You're breaking off.

Yeah, you're breaking off.

I think we are done.

● **Nevejan, Caroline** heeft de transcriptie gestopt