

[Discreet Archive](#)

[Roto Revisited. Derek Piotr.](#)

immersion/enclosure

[Discreet Archive](#)

Apr 14, 2026

---

I have been returning to Roto over the past weeks, ahead of this repress. It has been about a year since we first released a tape edition, and bringing it back now sits within a broader effort to revisit earlier works in light of how the label exists physically today. The catalogue has shifted quite a lot in that time. The audience has grown, and the voice of the label has become clearer to me. A sound has begun to crystallise. It felt important to return to a release that arrived earlier in that process, and to give it the space it perhaps did not have the first time.

Roto was the first physical release on Discreet Archive, which carries its own weight. At the time, I did not fully understand what that would become. Looking back now, it feels like a point where something began to settle, even though I could not yet articulate it.

Thanks for reading! Subscribe for free to receive new posts and support my work.

I first came to Derek Piotr through Crucial Listening. I listened back to the episode again before writing this, tracing that initial encounter. There is something in the way Derek speaks about voice and structure that aligns closely with what happens in Roto. The voice is handled as a material that can be stretched, layered, and redistributed. It does not sit at the centre as something that should be delivered. It moves through the work as part of a wider field, abstracted.

The release itself came about very simply. Derek sent me a message out of the blue, asking if I might be interested in a project that had not found a home. I remember hearing it for the first time and recognising that it sat slightly outside what I thought the label was at that point, while also feeling that it belonged there.

I remember taking the album out for a walk not long after that first listen. I often do this with demos when I have the time. I walked from Ceibwr Bay over to Witches Cauldron along the clifftop in Pembrokeshire. I wonder now if that fixed something in how I hear the record.



At the time of the original release, the Discreet Archive sound was less clearly defined for me. Over the past year that has changed for me. The core concerns are clearer, but the scope has widened and Roto sits within that widening. It does not follow the more recognisable strands of the catalogue, those grounded in field recording or in a more overtly constructed, academic approach to quiet sound. It approaches similar questions from another position. I am grateful to have been pulled away from my own assumptions about what the label might be, and to have released this record at that point.

The material is made up of very small fragments. Individually they feel restrained, minimal. Through repetition and layering, they accumulate into something much denser. The experience becomes immersive and at times overwhelming. That relationship between scale and intensity is central to the label and within my own work as a composer. Quietness is not tied to volume or simplicity. It can hold significant pressure. Finding different ways to approach this remains a core motivation for the Archive.



Roto was recorded in 2019 and then left for several years before we released it. That sense of being held over time is still audible to me. The album consists of two long pieces that unfold without clear markers. There are no obvious transitions to guide you through. Everything is built through repetition. Choral fragments, vocal traces, and digital artefacts loop and settle into one another, gradually forming a continuous surface.

Listening again now, what stands out is how sensitive the work is to small changes. As the layers build, slight shifts in tone or position begin to carry more weight. You start to follow these micro-movements rather than looking for larger structural changes. The pieces remain consistent, but your attention shifts as it progresses.

Jack's liner notes were important in shaping how I think about the record. He writes about the music in relation to water, and that reading has stayed with me. I hear the album as something that surrounds, pressing in from

all sides. There is a sense of depth and enclosure to it. It is a beautiful space, but one that holds a certain pressure and intensity.

Hearing Roto now, the work itself feels unchanged. What has shifted is how it sits. Within the catalogue as it now stands, the record feels more clearly placed. It opens out another way of thinking about material, density, and repetition within the broader concerns of the label.

Roto continues to unfold through repeated listening, and this repress allows that process to carry on.

