

This is a long piece that spins between many moods from the deepest drifts to up-tempo beats.

The pandemic and its greater and lesser lockdowns (whether mandated or just sensible) haven't been great for us. As an improvising band we thrive off playing together in the same space. Worse, as a lazy improvising band we tend to do things when we have a pressing deadline to deal with, which generally means a concert to rehearse for. With nobody taking the risk of setting up gigs likely to be cancelled, not to mention the dreaded B word messing up any EU opportunities everything dried up.

Except... we had been planning on coming over to the US to play at the Gatherings. We had to cancel that early on as we couldn't really risk paying for flights we might have had to abandon (and sadly we were right). But we decided to create something to play on Stars End on the night we would have been there. This is the music we made.

# AIRSCULPTURE WIDELY SPACED

It's a lockdown recording, made by passing files around between us and building it up. You can hear our individual musical personalities in various sections depending on who originated them; we've also tried to play together - shifted in time and space - to make it more of a band effort.



The original concept was to lead on it being a Halloween broadcast, with lots of spooky darkness. In the end little of this survived and it ending up touching all kind of musical bases. Definitely airsculpture, but also something a bit different.



**Manikin Records, founded by Mario Schönwälder 1992. Featuring the music from Broekhuis, Keller & Schönwälder, Fanger & Schönwälder, Filter-Kaffee, Menzman and Kontroll-Raum. Our music ranges from "Berlin School" to fresh modern sounds.**

**"105" is the sixth release in our CD series. For the first time we have turned to a theme: Stones.**



# Filter-Kaffee 105

**Stones are found in the nature, in monuments, in buildings or at mystical places all around the world. This CD is dedicated to these stones.**

# D ANDY PICKFORD R C



Welcome to DARC. What can I tell you about this one? How much time have you got?! Well, here's me in Winter 2021. Feeling my age these days. The latest grind to add itself is arthritis in my wrists. I can't begin to describe how fabulous this isn't. I had it very badly several times when mixing and tweaking stuff using a mouse. I'm a left-handed mouse user but I've noticed it in my right hand now too. Bugger and f\*\*k. Still, it's easily put at bay with regular soaks in hot water, voltarol and a special "does f.a." copper bracelet. So I carries on regardless, so I does :-)

# D ANDY PICKFORD R C

Paul Asbury Seaman

I get skeptical of too much personal narrative in the intro notes. But from an artist of this caliber (and despite his often tongue-in-cheek reputation) I needn't have feared. The notes are actually interesting. And while this generous collection doesn't serve as a career overview Mr. Pickford is in a mostly mellow mood here it does showcase the cinematic scope of his talent and musical maturity. At over three hours (not including the gapless bonuses!), DARC is a decadent feast for the ears

# Pabellón Sintético



Some old drawings and the film "A Clockwork Orange" are the source of inspiration for this album.

Architecture and cinema are transformed into music.

credits

released December 10, 2021

Recorded in 2021. Written and composed by Pablo Bilbao (Pabellón Sintético). Produced by Lucas Tripaldi

Equipment used:

Moog Mother 32, Korg Arp Odyssey, Arturia Minibrute 2s, Arturia Drumbrute, Behringer Model D, Behringer Deepmind 12, Roland JDXI, Arturia Microfreak, Yamaha DX7 FD II, Nord Lead 2x.

Label for Berlin School, Ambient, Soundscape, Space Music, Drone worldwide artists. Musical, artistic and cultural project, online store and digital music distributor.-

## INSTRUCTION FOR BUILDING AN ORANGE

PABELLON SINTETICO

INSTRUCTIONS FOR  
BUILDING AN ORANGE.



# Peter Beasley



Usually when I compose, the music comes first and the title last. With the title track of this album, it's been the reverse. It's an improvised live studio performance, one take, no editing, no overdubs, no keyboards! Just three step sequencers triggering three synth modules. For the technophiles, it's made up of twenty-nine patterns ranging from one to eight steps and is an affectionate nod to Chris Franke, Michael Hoenig and Manuel Gottsching - masters of the Berlin School genre as well as minimalists such as Steve Reich.

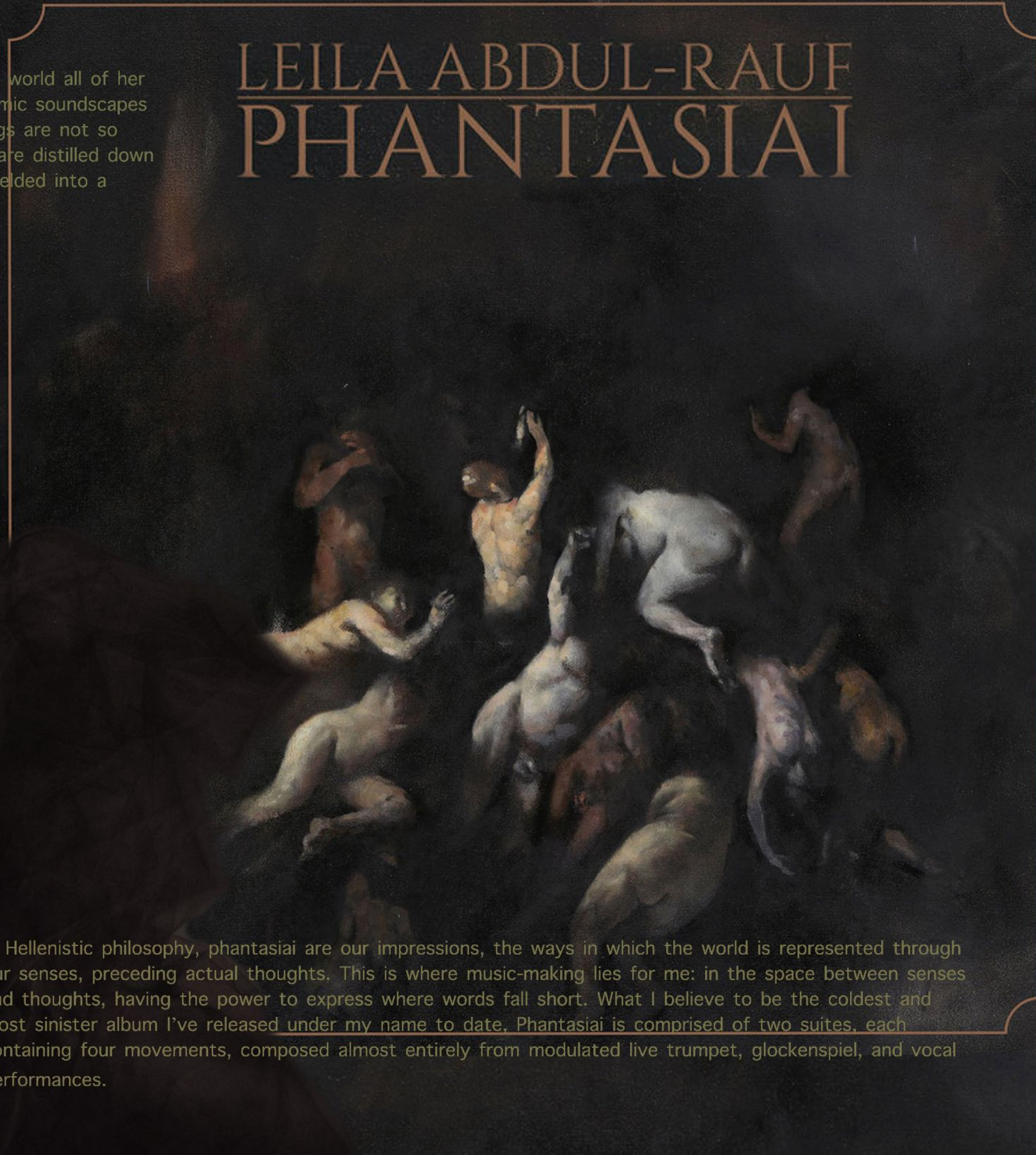
## 'The Tree That Wished To Dance'

Discovered in 2003, Sedna is a large red planetoid in the outer reaches of the Solar System, three times further from the Sun than Neptune. If you think it can get cold in Scotland ( -23 C in Braemar, February 2021), Sedna doesn't get warmer than -240 C and "summer" comes only once every 11,800 years.

All profits on this release will go to Parkinsons UK charity.

Multi-instrumentalist and composer Leila Abdul-Rauf enters a world all of her own weaving brass, piano and various other textures into filmic soundscapes that echo the sounds of memories faded through time. Songs are not so much composed as captured from dreams. Time and space are distilled down to the remains of distant memories and hidden emotions, melded into a symphony of ethereal melancholy.

# LEILA ABDUL-RAUF PHANTASIAI



In Hellenistic philosophy, phantasiai are our impressions, the ways in which the world is represented through our senses, preceding actual thoughts. This is where music-making lies for me: in the space between senses and thoughts, having the power to express where words fall short. What I believe to be the coldest and most sinister album I've released under my name to date, Phantasiai is comprised of two suites, each containing four movements, composed almost entirely from modulated live trumpet, glockenspiel, and vocal performances.

As a composer and performer of acoustic and electroacoustic music, Sarah Davachi's (b. 1987, Canada) work is concerned with the close intricacies of timbral and temporal space, utilizing extended durations and simple harmonic structures that emphasize subtle variations in texture, overtone complexity, psychoacoustic phenomena, and temperament and intonation. The instrumentation she employs is varied, including electric organ, pipe and reed organ, tape-replay samplers, voice and choir, analog synthesizers, piano, and both modern and early strings, brass, and woodwinds. Similarly informed by minimalist and long-form tenets, baroque leanings toward slow-moving chordal suspension, and experimental production practices of the recording studio environment, in her sound is manifest an intimate and patient experience that lessens perceptions of the familiar and the distant.

**GANTUS, DESGANT**

# SARAH DAVACHI

**Familiar Spirit:**  
Ethereal, transcendent, and beautiful.  
At once eternal and ephemeral.

**GANTUS, DESGANT**  
SARAH DAVACHI

**Steven Moses:**  
Eerie, expansive, and breathtaking.  
This is ambient drone on an epic scale. The effect that some of these pieces have when they abruptly end is shattering -- these sounds become a part of your consciousness, and when they drop away, you're left in silence more intense than you've ever felt

All tracks composed, recorded, and performed by Sarah Davachi

Electric organ, piano, Mellotron, voice, synthesizer, and strings recorded October and November 2019 at Alms Vert in Los Angeles, California, USA

# ERIK WØLLO Sojourns

Join veteran Norwegian ambient/electronic artist Erik Wøllo on a sonorous travelogue through daring, contrasting places and states of mind. Since the early eighties, Wøllo has created peerless electronic music, and *Sojourns* advances with nine captivating pieces. His 36th release is a sound-trip of bold and shimmering cycles of enduring, energizing music.

Erik reflects: A sense of being somewhere for a moment, a Sojourn. That is what I work to achieve in my music. I explore the idea of sound as a place in time: how each composition on an album is a place to be with its own story to tell. I ask myself how it can affect a listener's perception. Creating an aesthetic that imbues an atmosphere which allows us the freedom to drift off into virtual mental wanderings. To stay there temporarily, and then move on to the next place, to the next piece of music. In a mind frame in which we experience psychological events, a continuous passage of existence. Where events pass from a state of future potential through the present to a state of past finality like a memory.



Throughout, Wøllo maintains the feel of crossing a majestic landscape over the earth and beneath the stars. Images border on dreams within these seductive *Sojourns*.



Quiet, slow-motion floating minimalism is one of the foundations in the music of Max Corbacho, explored in all of his previous albums. Connecting with that inexhaustible source of inspiration, A Connection to the Wonder reveals even more serene and gracious atmospheric interior spaces. Three long, deep sonic meditations make up Max Corbacho's new installment. Balanced carved resonations and dynamic sonic zones of transmutation, helping us to partake in an experience of beauty and honesty. Through his use of synthesizers and processors, Max's music connects with the magical reality of infinite moments in the present time, as the title states, A Connection to the Wonder. The album travels on a mystical and revealing pilgrimage through immaterial layers of gracefully expansive synths and magmatic drones, that reach unfathomable depths, ending in a celestial journey of sweeping analog synth layers.

Like all Max's albums, this music is created to be heard as a sound incense background at a low or medium level, but also in a more active way at a higher volume. Either case, the immersive experience is total and unique. A Connection to the Wonder, a sanctuary of tranquility and warm, enveloping positive energy outside of time and space.

In Max words: "Comprised of three signature sonic meditations, the album was born from serene atmospheric synth layers flowing through a source of warm tranquility. This is a place of solace wellness where you can immerse yourself during long listening sessions. Almost all of the tracks on my albums are created as midi sequences on my synthesizers and hardware processors through my mixing console. In the case of this album there is no computer process except in the mastering stage. While I am creating these soundscapes I often lose all contact with the perception of time, everything remains in a long, weightless and sincere moment, untouched by the past or future, only an instant without beginning or end."



# MAX CORBACHO

## A Connection to the Wonder

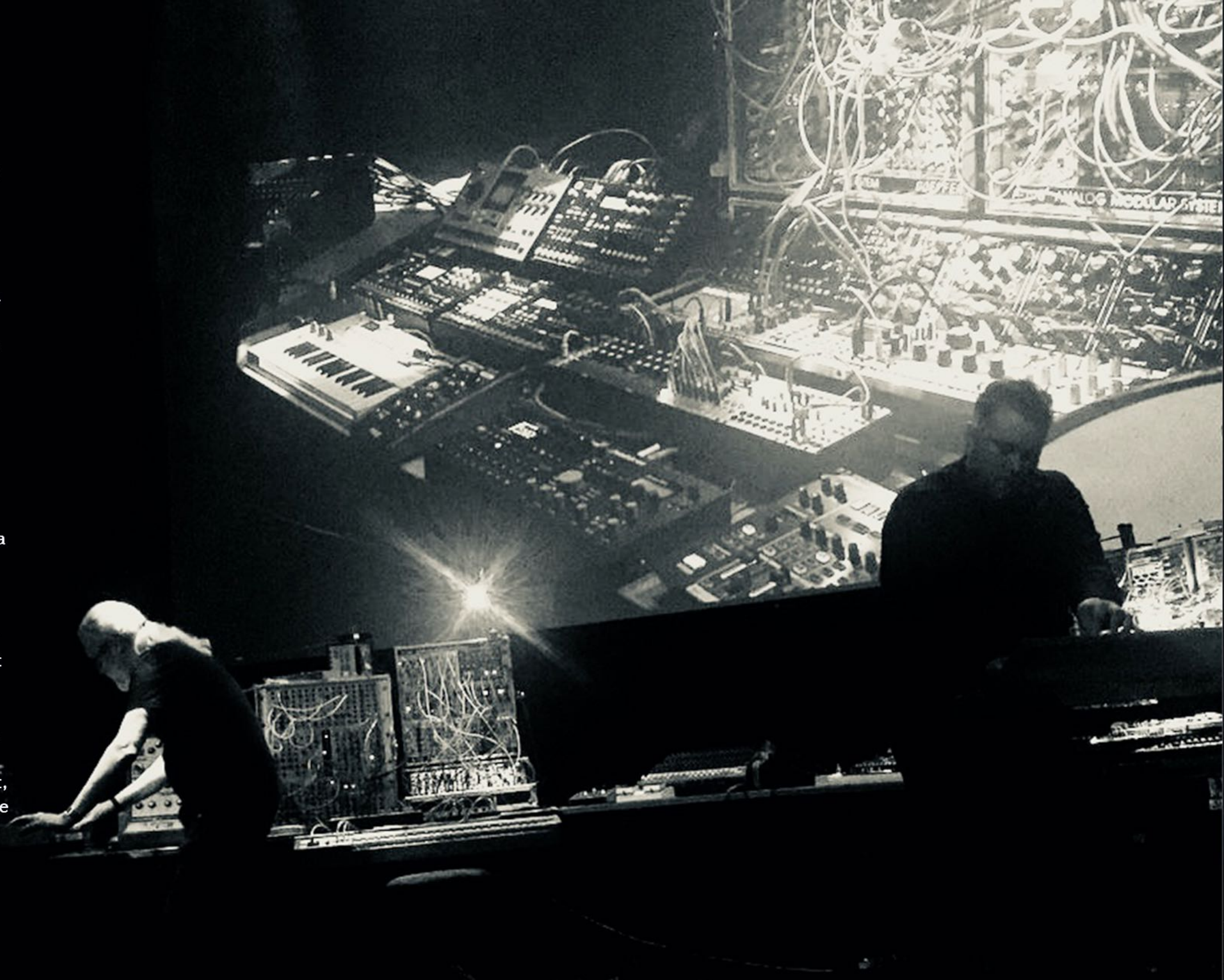


Every December DiN makes an album free to download (name your price). This year we have something special in the form of the epic concert I performed with Nigel Mullaney at the Capstone Theatre in Liverpool on 18th November 2017. This will be available on Bandcamp Friday 3rd.

Playing live can often be a challenge when using modular synthesisers and one approach that can be taken is to use a lot of equipment on stage. This was certainly the case with this concert recorded at the Capstone Theatre, Liverpool on 18th November 2017. DiN label boss and long time musical collaborator Nigel Mullaney really went for it using several Eurorack modular cases as well as Boddy's Serge modular system & VCS3 and Mullaney's Elektron devices & Korg Wavedrum. The duo further complemented this set up with Boddy's French Connection Ondes Martenot style keyboard controller and a Moog keyboard each. Cameras captured their performance live and projected it behind the duo onto a massive screen for a totally immersive live experience.

This concert is now being released on the DDL digital only sub-label of DiN and showcases these two musicians in their natural element improvising a series of musical sections that segue seamlessly together to create a constantly unfolding tapestry of sound. From the haunting, spacey legato atmospheres of the opening track Forever through to Berlin School inspired sequenced sections such as Orthogenesis and Paradigm Shift the music never stays still. More abstract, experimental pieces such as the pair of Noise Lab tracks give way to heavier, rhythmic sections such as Vanguard and the full on encore track Run The Clock Down.

This cross pollination of genres and styles is something central to the core of the DiN ethos. At the end of the day it's all just music and as such this approach can take the listener on a unique sonic journey.



# Ian Boddy & Nigel Mullaney

## Smoke & Mirrors

# DAVE BESSELL AND LIAM BOYLE

Dave Bessell and Liam Boyle first met on Facebook through an interest in Node. Liam has a very wide range of musical interests and skills including the classical avant garde so Dave invited him to a performance of one of his classical modernist pieces for orchestra at Plymouth University. The two hit it off and first collaborated on a track called Theme One from Dave's solo electronic album 'Black Horses of the Sun'. It was always on the cards that these two would collaborate further and in 2020 the opportunity arose which resulted in this latest album 'Imaginator' their first on Groove Unlimited.

This latest collaboration is the first full album with versatile soundtrack and EM composer Liam Boyle. It is also the first release for these artists on Groove Unlimited. The musical emphasis here is on both melody and sonic exploration with an atmospheric soundtrack feel throughout. Not surprising really considering both artists have separately worked on soundtracks - from independent films to TV. The music is detailed and multilayered repaying close and repeated listening and is realised entirely with analogue hardware, plus a little heavily treated and disguised guitar. Dave also uses an unusual instrument on a couple of tracks called an Aum guitar which is designed to be played with an ebow and sounds nothing like a guitar!

## IMAGINATOR

A portrait of Dave Bessell, a man with short brown hair and glasses, looking directly at the camera.

**DAVE BESSELL**, founder member of synth group Node, has been releasing a series of fascinating solo and collaborative EM albums over recent years, mainly on DiN records. He also has a lengthy back story involving session playing programming and arranging for a variety of artists and labels including Killing Joke and Suede. Along the way he also picked up a Phd in classical orchestration from the Royal College of Music.

### LIAM BOYLE

A portrait of Liam Boyle, a man with a beard and long hair, looking directly at the camera.

has produced a number of film scores for American independent films as well as recording multiple electronic albums such as 'Off World' and more recently 'Waveforms' He continues to explore electronic sound design, visuals, guitar and classical compositions



HEART DANCE RECORDS

## CLOUD WATCH WITH ME CLOUD RUNNER

# CLOUD RUNNER

*"As the artist Ambiente Solstice, I have created collections of winding atmospheric journeys of ambiance that take the listener along passages of epic building walls of sounds. Throughout the decades I have experimented with other music that contains organic instruments like acoustic piano and guitars. It is time to share this music with the world. It is ambitious and somewhat different from previous releases. It is a blend of ambient music with organic instruments providing simple melodies and passages. It is a collection of ambient backgrounds with piano and guitar symbiotic "call and answer" musical duets. The title track Cloud Watch with Me describes a time when I was a child, I used to lay on the grass and watch the clouds unfold and morph into different shapes and patterns. It is a nostalgic memory of simpler and more innocent times from my past. "*

*JJ Rey (Cloud Runner) is an Austin, Texas based multi-instrumentalist and electronic composer who focuses on ambient compositions. He has explored many musical arenas, from big band jazz to electronic genres ranging from downtempo to deep house to drum 'n' bass and dubstep. Ambiente Solstice plays the saxophone, favoring the soprano sax. He also plays "keys," identifying as a keyboardist before identifying as a pianist. Though his music takes inspiration from a world of sounds, Rey cites his most important influences as Vangelis, Steve Roach, Kevin Braheny Fortuna, David Lange, and Michael Sterns.*

*Growing up in the 1970's and 80's, Rey recalls hearing "Baker Street" by Gerry Rafferty on the radio during a drive with his brothers—he decided on the spot to learn the saxophone. The hits of the 80's, as well as his time in jazz orchestras, would be the soundtrack of his early artistic education and Rey looks back on this era as "the best music ever. Heavy metal, new wave, punk, jazz, electronic, etc. I loved them all." It was not until high school, however, that Rey found electronic music. So recalls the artist: "I discovered electronic music when I found a college radio station airing 'Hearts of Space.' I still remember the program title and number."*



pat pik

# PATPIK

Somewhere in Ireland

Pat Pik is a french musician who composes electronic music and space rock..His musical world has been first influenced by Mike Oldfield, Jean-Michel Jarre, Vangelis, Tangerine Dream, Ashra, Pink Floyd, Genesis and Yes. At guitars, he formed a duo with Sirius-System for many years, and now in The Sailing Planet.

'Spiritual' album was composed and recorded over the last six months and is in a way the continuation of the previous one. It is yet another musical diary made up of both hope and doubt, dreams while knowing how to live and appreciate the present moment. The pure Ambient style is much less present. It is Ambient Prog or Electro Prog. The guitar is much more present, even if we do not always recognize it at first glance, for example with trumpet sounds

'Somewhere In Ireland' dedicated to Marie, Morgane and Adrien.

# Spiritual



# Kara-Lisa Coverdale

Kara-Lis was born in Burlington, Canada, and began studying piano with the Royal Conservatory of Music from age 5. Her grandparents from her mother's side were immigrants from Estonia, and her father's side were Quarter Horse breeders. Kara-Lis has held positions as organist and music director at several churches across Canada since age 13, where she has also served as choir conductor. She later went on to complete with degrees in musicology and composition, for which she wrote a Masters thesis on the construction of timbral realism in mediated and recorded musics. She studied composition and media with David Myska, Omar Daniel, and Jay Hodgson, and piano with Ken Gee and Gwen Beamish. She is recipient of a "promising young artist" award by Canadian new music composer Ann Southam, has held residencies with GRM Paris, EMS Stockholm, FUGA Zaragoza and others, and presents original performances, commissions, collaborations, talks, and installations all over the world including The Barbican, Theatre du Chatelet, AGO, MAC Montreal, Teatro Circo, Kraftwerk, and Elbphilharmonie. She currently resides in Montreal.

## Aftertouches

Aftertouches playfully exploits the systemic nature of a post-sacred and post-instrument world, continuing Kara-Lis Coverdale's exploration of coded realism and virtual transfiguration. Through an optimistic lens, Aftertouches explores and celebrates the multiple voices of the machine. Synthetic instruments sourced from VSTs, sound banks, and personal archives are arranged into holograms of dreams once inspired by physical origin. Through digital superimposition processes, instrument profiles mutate and take on new forms of articulation.

Crystalline organs support and prop plastic voices and insistent water flutes dance with metallicly chromatic snake-like motifs in vignettes of compositional schizophrenia. Absurd and delightful fusions seething through temporal portholes are unexpectedly swiped left, enveloped by dense clouds of lament and remembrance.



Cellist Noah Hoffeld of the Krishna Das band, along with eminent pianist Wells Hanley release **Love Rules, Meditations for Cello and Piano**. The duo go by the band name Bodhiheart and are joined by Mark Egan on bass and Arjun Bruggeman on tablas, both members of the Krishna Das band as well.

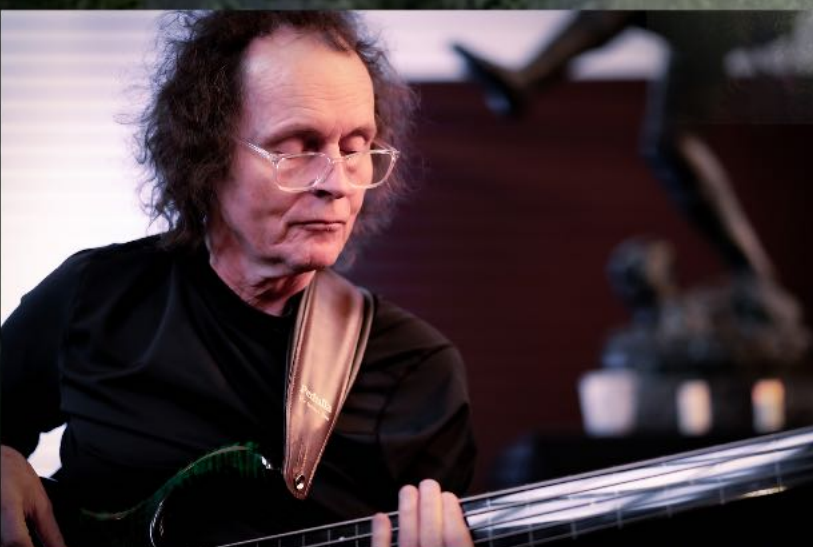
Bodhiheart came together in pre-pandemic New York City, where Hoffeld and Hanley played together in various ensembles. It was while chatting on a rehearsal break one day that they discovered their mutual passion for the spiritual- In their time outside of music, the cellist was a student of Ram Dass and the pianist a student and teacher of Kaballah. They decided to put that passion into an album, with the intention of sharing the meditative space with their audiences. The result is music which goes well with a meditation session, yoga class, or anytime the listener just wants to relax and let go.

Love Rules consists mostly of improvised music, sometimes over planned harmonic progressions. It was mixed by producer Mark Plati, longtime collaborator with David Bowie and mix engineer to Phillip Glass, Prince, and many others. Bassist Mark Egan is known for his partnership with Pat Metheny, Gil Evans, and his own forays into the New Age genre.



Julliard graduate **Noah Hoffeld's** musical life is varied, alternating performing his own music, playing featured cello for the likes of Renee Fleming and Natalie Merchant, and recording solos for films like *The Skeleton Twins* (with Kristin Wiig and Bill Hader) and *A Walk in The Woods* (with Robert Redford and Nick Nolte). He is a regular band member for Krishna Das, “rock star of the yoga world,” where his commitment to the spiritual path finds expression in music. Noah has played on several projects with jazz giant Brad Mehldau, including the 2020 Grammy-winning Best Jazz Album *Finding Gabriel*.

# LOVE RULES BODHIHEART MEDITATIONS FOR CELLO AND PIANO



**Mark Egan's** distinctive command of the fretless electric bass has allowed him to rack up eight platinum albums and three gold ones and made him a go to session player for collaborators all over the planet.. Egan's breakout moment came during the mid- 1970s playing in the original Pat Metheny group. Since then, he's gone on to record and tour with an astoundingly diverse roster of artists and musicians that includes jazz and fusion greats like Stan Getz, Pat Martino, Bill Evans, Larry Coryell and John McLaughlin as well as pop stars like Sting, Carly Simon, Cyndi Lauper, Joan Osborne, Sophie B. Hawkins and Duran Duran. Egan's also been a longtime member of the Gil Evans Orchestra, and along with PMG drummer Danny Gottlieb, co-founded the jazz-fusion group Elements.

**Wells Hanley** has worn many different hats along his musical journey, working for periods of time as a rock drummer, a classical pianist, a jazz improviser, and a songwriter. Along the way, Wells has collaborated with the giants of a variety of genres, including Dave Matthews, Wynton Marsalis, Betty Carter's *Jazz Ahead*, Tom Wopat, and Steven Lutvak. He established a vocal coaching and accompanying business in NYC which he still maintains today, helping singers from Broadway to amateurs to hone their creative voice through an emotionally empathic approach to accompanying and collaboration.

**Noah Hoffeld, cello**  
**Wells Hanley, piano**  
**Mark Egan, fretless bass**  
**Arjun Bruggeman, tablas & world percussion**



# CHRY'S BOCAST

## CHRY'S BOCAST APHELION

Chrys BOCast first came to the world's attention as the guitarist for New Wave band Tokyo Vogue, which was very popular in the San Francisco Bay Area. This was followed by a touring slot as bassist for Polygram recording artists The Mission U.K. in 1987, playing large venues in the U.S. and Canada. She continued to play and tour with various San Francisco rock bands, venturing as far as Guam and Ireland over the next few years. Gradually ambient and experimental music began to offer more opportunity to explore the tonal possibilities of the electric guitar; Chrys responded by performing and recording for a few years with ambient act Temporary Temple and later with noted solo artist Stephen Kent. Chrys left San Francisco for Austin in 2001 for graduate school, but kept returning to Colorado to perform. 2003 brought the release of a solo album: Through the Airlock. This album continues to receive significant airplay and led to more production work. Chrys earned an MA in American Studies at UT Austin in 2005, and headed to the high country of Colorado to produce It's My Mother's Fault for vocalist Lissa Hanner. 2009 saw the release of Stratagem, a collaboration with Romanian percussionist Catalin Pinteau AKA MJCatalin, which received a great deal of national airplay. Chrys earned a Ph.D. in Environment and Resources at the Nelson Institute at the University of Wisconsin in May, 2014, (her EP of classical music, Intrinsic, was included in her dissertation) and maintains an extremely busy recording schedule, including appearing on several recent albums by other artists.

A new album of original music by the Grand Transients, which includes Michael Ver Steegt and Matt Covert, came out in early 2017, and Chrys collaborated with Matt Labarge, to create Larkenlyre's Omnia, which came out in early 2018. Omnia has enjoyed continuing airplay on Sirius and other places – do check it out! Chrys was performing regularly since returning to Colorado until the Covid shutdown, and has released several new ambient solo pieces and collaborative works for 2021!



The melody and harmonies move slowly and subtly in deep and dream-like meditation in Aphelion. Chrys states – “I played my Moog Prodigy vintage synthesizer for this piece. In astronomy, “aphelion” is the farthest point in an orbit from the sun. Musically, I envisioned a small satellite far in the dark vacuum of space, the sun a distant speck, but in this cold black void, the mood is serene and secure, for even at aphelion, this body knows it will return in good time to its closest point in the system.”

March 1 1985 • live electronic music for a three-screen video installation. Performed at Broward Community College's art gallery, these were my only solo electronic shows. The Noon and 7:30pm sets accompanied an hour of my video art ( see the article in the download for more, also here: [www.blacktapeforabluegirl.com/wp-content/uploads/1985\\_0301.jpg](http://www.blacktapeforabluegirl.com/wp-content/uploads/1985_0301.jpg) ). 7:30 is up first — if you listen to just one, that's the better of the two performances.

# An Hour of Ambience

## *sam rosenthal*

What can I remember about these shows? Pretty much nothing at all. I don't remember how many people were there, though I do remember people in the room. Did they sit and watch the whole thing? Or come and go? I don't recall. How did they hear about it? What did they think? Did they clap at the end? You got me! Considering how I performed this (live, no midi, no backing tracks, just a few written notes for my settings and chords, and no effects) it turned out much better than I remembered.



# PROJEKT

## Student creates hypnotic audio-visual display

LAZARO HERNANDEZ  
Entertainment Editor

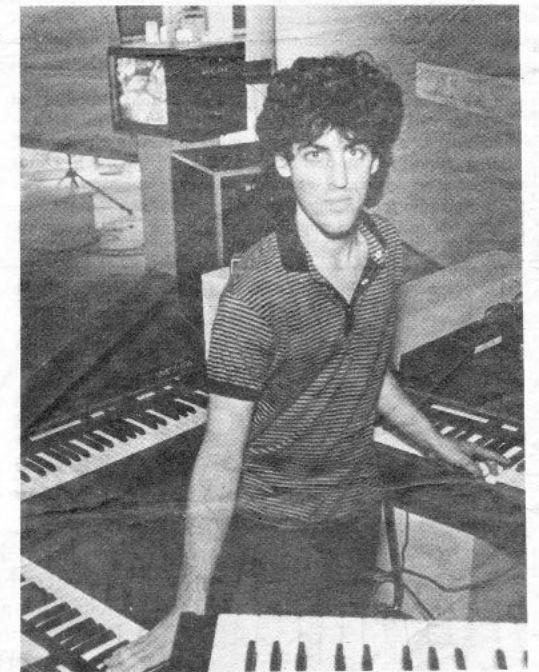
Hypnotic and soothing are words to describe the electronic collage of sound and visual images displayed at *An Hour of Ambience*, an audio-visual installation piece presented last Friday at BCC Central campus Art Gallery. *An Hour of Ambience* is Sam Rosenthal's creation. Rosenthal is a musician and video artist. This is his fifth term at BCC.

The music played by Rosenthal is referred to as *Ambient* because it creates an atmosphere of tranquility and relaxation. Artists such as Brian Eno, Harold Budd, and Daniel Lanois have been developing ambient music since the early 1970's. It is distinguished from traditional music for its lack of conventional elements such as melodic line and verse.

Rosenthal used four electronic synthesizers, two television monitors and one projector for the presentation. Each of the monitors contained different images with a synchronized theme. The images ranged from shots of the president to jets in slow motion. These pre-recorded images contributed to the mental landscape created by the music.

Each member of the audience was left to determine the meaning of the presentation. Its unusualness relied on the absence of characters, dialog and plot development. The hour long collage created a lush landscape of color, image, and sound.

Rosenthal has recorded



Sam Rosenthal plays the synthesizers  
Cynthia Roberts Photo

three cassettes of his music under the name *Projekt Electronic Amerika*. They are: *Round Trip*, *Diving Into Cool Waters*, and *The Old Lake*. The songs from *The Old Lake* were featured in the presentation.

Rosenthal's vinyl debut will be his album *Tanzmusik*. Its release date is scheduled for April.

Music and video are hobbies for Rosenthal. In the fall, he will enter the journalism school at the University of South Florida. Presently,

Rosenthal is the editor of *Alternative Rhythms*, a local rock music magazine. Also, this month he is starting an art magazine, *Variations*.

### Ratings Index

*****	Excellent
****	Very Good
***	Good
**	Fair
*	Poor

These days, bands put their backing tracks on the video and play along to it. That hadn't occurred to me, I played the electronics live on three matching Korg Poly-61 synthesizers. The show was mixed with a Radio Shack mixer. No reverb or effects. There was no midi, everything was played by hand. The arpeggiator on the Poly61 had a 'latch' feature; I could hold a chord and let the patterns run while I played things on the other two. Sometimes there were two arpeggiators going at once, though not necessarily at the same speed. I believe the only thing that played off the video tape was Reagan's SOTU in "The Reagan Song."

# Billy Yfantis

Athens, Greece – Experimental musician and author Billy Yfantis, releases his 4th solo album entitled “Cinematic Works, Vol. 1”. The double album consists of 2 disks featuring 50 instrumental cinematic tracks inspired by the soundtracks of Epic movies such as “The Lord Of The Rings” and “Stars Wars”. The album is the first part of a series of cinematic music albums that Billy intends to release in the next years.

Disc 1 includes compositions that capture the sound design of dramatic, epic scenes of Fantasy Adventure and Sci-Fi movies. Symphonic Classical Music is used as a medium to create a heroic and atmospheric soundtrack for sophisticated listeners. Disc 2 continues the trip of Epic sounds and operatic influences however, there are additional tracks with Jazz and Ambient music elements to complete the puzzle of the atmospheric music soundtrack.

Basileios (Billy) Yfantis holds 2 Master Degrees in Information Technology and is a Ph.D. candidate in the University of West Attica by conducting research on e-government. Billy has been working on music since the late 1990s by experimenting with tape mixing and sound design. Billy is playing digital keyboards, but prefers to express his artistic dream through the electronic sounds that come from unusual machines. He has experimented with the recording of vacuum cleaners, electric blenders and other strange sounds that have resulted in musical releases. Moreover, Billy has authored books on music, business and science while from times to times he speaks about the electronic governance at scientific conferences all over Europe.

## Cinematic Works Volume 1