

CYCLICAL

Magazine

INTERVIEW:
SOLAR FIELDS

GEAR:

**MOTOR SYNTH
MKII**

REVIEWS:

**DAVID
ARKENSTONE - DAVID
FRANKLIN -
NOVOCIBIRSK -
SHIMURA -
DEUTER -
CHRIS MEYER'S ALIAS
ZONE**

INTERVIEW:

CHRIS MEYER

DEUTER: KOMOREBI - SUNLIGHT THROUGH TREES

This masterpiece of New Age music released by **Curve Blue label**, confirms German composer **CG Deuter** as one of the most innovative and soulful artists of the genre.

“**Komorebi**” is the Japanese word for sunlight, which is filtered through the leaves of the trees. In particular, it means the visible light rays. The first track has this name, inviting a meditative reverie. The piano dances in circles in a very subtle trance, until it rests on a chord, and blossoms into a melody embraced by the tonic-fifths-octaves of the accompaniment. A sweet reverb sways among the rays shining through the foliage.

The same piano theme opens the

next track, “**Komorebi - The Walk**”. A violin expands the soundscape, crossed by the breeze of ethereal voices cradling the leaves. Flute singing paints an autumn morning. The koto narrates the freshness of other horizons. The layers fade one by one until the piano finally closes its eyes.

A mellow violin starts “**Enchanted Forest**”, a track notable for the use of fine harmonies and melodies accompanied by an incidental pad that swings the leaves and generates movement in the lights that peek out.

“**Silent Glow**” brings a meditative and introspective moment, the lullaby of a stream carries the quietness where a violin melody comes floating embraced by a choral pad with tiny notes that portrays a waterfall.

An introductory flute invites a basso continuo of strings in “**Clairière**”, a highly musical song where there are melodies that gush constantly. The piano adds to this sweet conversation, and a fantasia

pad evokes wonderful sonorities. There is a constant talk between the different instruments, each one having its moment, an interesting resource and very well executed by CG.

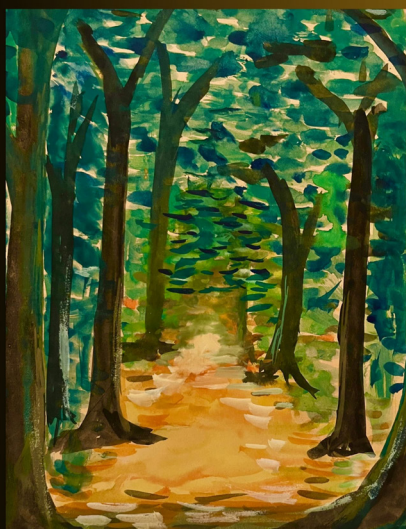
“**Anemoi**” features a nostalgic violin filled with immeasurable beauty. The wind is camouflaged between the pads dressed in reverb and a softly strident tail. I listened to this track and its brief follow-up “**Anemoi -Touch**”, which lasts just under a minute, on loop for a whole morning while writing this review.

“**Komorebi - sunlight through trees**” is a highly musical album, a new dawn told by a combination of consecutive melodies that paint an accomplice dance between each one of the instruments, where each note is a synesthetic dance step. Ideal for those reflective moments of relaxation and meditation, looking to travel non-stop to the first lights in the forests of the rising sun.

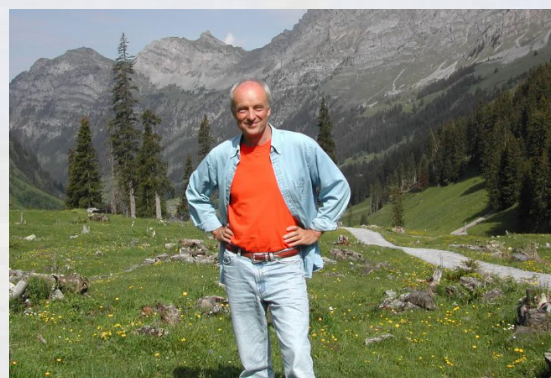
<https://cgdeuter.com/komorebi-sunlight-through-trees>

By Emil Cools

Komorebi *sunlight through trees*



DEUTER



About Deuter:

CG Deuter is a German new age instrumentalist and recording artist known for a unique meditative style that blends his own sound with Eastern and Western musical elements. He has recorded and released over 60 albums, and is fluent on an expanding array of instruments including the flute, recorder, guitar, koto, shakuhachi, sitar, Tibetan singing bowls, santoor, bouzouki, piano and keyboards.

Georg Deuter was born in 1945, in the German town of Falkenhagen. Since childhood, he has been drawn to sounds of nature and musical instruments. He taught himself the guitar, flute, harmonica and “just about every instrument I could get my hands on...”

While working as a journalist, he experienced a near-fatal car crash. It was after this event that he decided to pursue a career in music. He then traveled extensively throughout Asia studying Indian music, in search of spiritual and creative inspiration.

His first release in 1970, simply titled D, combined acoustic and electronic elements with ethnic instrumentation and nature sounds, such as bird songs and crickets. Finding his way into a unique new sound, he became a pioneer of the New Age music movement.

In 2016, He received Zone Music Reporter’s **Lifetime Achievement Award**, recognizing his 40 years and more than 60 recordings of musical contribution to the New Age genre. Deuter’s 2015 album, **Illumination of the Heart**, was voted among the top finalists for Album of the Year and Best Meditation/Relaxation Album by broadcasters and industry experts at Zone Music Reporter.

2024 marks another new beginning as he is releasing a new digital album, Komorebi- Sunlight Through Trees as CG Deuter, through Curve Blue.

<https://cgdeuter.com/>



DAVID ARKENSTONE QUEST FOR THE RUNESTONE

Although I don't believe in tags or categories, especially when there are so many subgenres within ambient music, when I listened to **"Quest For The Runestone"** for the first time, I felt that I was in front of a musical work that could be classified as "music for legends". This work is undoubtedly the right one to set to music an enchanting legend, which was conceived from a story written by **Dashiell Han Arkenstone**, son of David, in which a young female warrior becomes the guardian of an ancient magic, protecting the mountain village from natural and dangerous forces. This Dashiell and David combo gives light to

music for a living sound film.

David Arkenstone is a specialist in new age, Celtic folk and Nordic cinematic music, creating compositions that take listeners on an epic journey through soundscapes full of mystery and adventure through fantasy realms, evoking images of mountains, ancient forests, majestic castles and lands far away in the imagination.

"Quest For The Runestone" features David on guitar, cittern, saz, flute, whistle, melodica, drums and percussion, handpan, bass, vocals, and keyboards. In addition, it counts

with the accurate participation of Eric Rigler ("Braveheart" and "Titanic" – Uilleann pipes), Luanne Homzy (violin, Hardanger fiddle), Kimberly Zaleski (flute, piccolo, bass flute), Carlyn Kessler (cello), Clara Sorace (vocals), Sergio González Prats (hurdy gurdy), Dov (violin, viola), and Giulia Colantonio (vocals – From Ethernia Gold Atlantis).

The album opens with **"Prophecy"**, where ethereal vocals reminiscent of James Horner's music in Avatar, open the doors to this magical and mysteriously adventurous place. Deep choruses, Nordic folk-style percussion and highly cinematic

tracks like **"Ancient Magic Awakens"** and **"Path Of The Mountain's Bones"**, which is clothed in a lead vocal that stands out with mettle and character. Marvelous.

The Uilleann pipe has a nostalgic main melody in **"Réann"**, continuing with **"Eyes Of Skata"** where the calm and new age spirit returns, with a sweet violin melody and a dreamy chorus of voices. The percussion is subtle and accompanies the ambient weave. **"Oceans Of Ice"** is an introspective piece, the melody sung by the violin is a sweetness, as well as **"Stars Without Light"**, which brings calm and suspense.



Again the celestial choir drifts through the forest foliage. **"The Arbos Stirs"** and **"Inscriptions"** are passages in the work, I think I listened to them with my eyes closed, still writing this review, until the arrival of **"Secrets Of The Runestone"**, my favorite track of the whole album, where the adventure explodes, the rhythms are lively and danceable, with the play of brave bagpipes. **"Keeper Of The Flame"** is the epilogue of this wonderful legend,

soaring through the skies. The bells mark the pulse and the strings are brought by the wind supported by the bows of the string ensemble. It is a musical tale where fanfare, calm, suspense and folk rhythms coexist. The low voices mark the impetus of this fantasy. The strings open the scene generating a main musical motif. We are already part of this adventure.

"The Soothsayer Speaks" has a full Celtic heart, with the playing of bagpipes and fiddles. There's a constant sequential plot, and flutes provide incidental climaxes. The Celtic heart achieves its splendor on

with that fantastic voice that gives character to the adventure, and the bagpipes dancing over the rhythm that rumbles in the mountains.

Arkenstone manages to capture the essence of mythology and fantasy in every note, transporting listeners to a world of reverie and wonder. This work is surely in the top of the best albums I have listened to in recent years.

By Leandro Torres

<https://davidarkenstone.band-camp.com/album/quest-for-the-runestone>

About David Arkenstone:

David Arkenstone (born July 1, 1952) is an American composer and performer. His music is primarily instrumental, with occasional vocalizations. Most of Arkenstone's music falls into new age category; however, he also worked in other genres, including even a heavy metal soundtrack for Emperor: Battle for Dune video game. His music has been described as 'soundtracks for the imagination'. Throughout his career, Arkenstone released over 50 albums and composed music for video games, including World of Warcraft, and for television, including NBC's Kentucky Derby. Arkenstone has been nominated for Grammy Awards five times.

After moving from Chicago to California at the age of ten, he was involved in various high school bands playing guitars and keyboards, playing baseball in his spare time. He studied music in college and started a progressive rock band named after himself, but he soon discovered his own musical voice in the instrumental genre. Arkenstone was influenced by writers such as J. R. R.

Tolkien and Ian Fleming, and grew up listening to bands like Emerson, Lake & Palmer, Deep Purple, and Yes, as well as listening to classical music. David went solo and found his own sound in New Age music. He says that has been greatly aided by technology: "Technology has produced some wonderful tools for making music. The computer allows me to fully orchestrate my pieces and really fine tune them". His music is primarily instrumental. His albums, typically fantasy themed, often come packaged with literature and art. He worked with fantasy novel writer Mercedes Lackey on a few of her albums.

He has also composed music for television; channels such as the History Channel, the Discovery Channel and NBC Sports include his music. He has also written music for trailers and film soundtracks, including the independent film PRISM, as well as computer game soundtracks such as World of Warcraft, Lands of Lore 2 and 3, Earth and Beyond, Emperor: Battle for Dune, and Space Siege. He also features on 20 Years of Narada Piano. Arkenstone has earned five Grammy

nominations for his work: In the Wake of the Wind in 1992, Citizen of the World in 2000, Atlantis in 2004, Fairy Dreams in 2020, and Pangaea in 2022.

His theme "The Journey Begins/Kyla's Ride" was used for the FIFA World Cup France '98 broadcastings intro by the Mexican television network Azteca, and the song "Papillon (On the Wings of the Butterfly)" was formerly used as background music in Future World at Epcot in Walt Disney World. "The Palace" was once used as background music in Tomorrowland at the Magic Kingdom as well, and used to play in Tokyo Disneyland's Tomorrowland in addition to another of his songs, "Valley in the Clouds."

Arkenstone was a member of the composing team who developed the music for Blizzard Activision's World of Warcraft videogame's Cataclysm expansion. Along with Arkenstone, the team consists of Derek Duke, Glenn Stafford, and Neal Acree.

<https://davidarkenstone.com/>



INTERVIEW:

SOLAR FIELDS

In the late 90s, Göteborg based Swedish composer Magnus Birgersson created Solar Fields, a project considered like one of the most productive and creative in the Scandinavian electronic music scene. As a High-Tech sound designer and multi-instrumentalist, Magnus Birgersson developed Studio Jupiter, a living museum of machines in which he builds his unique sound universe, poles apart from current trends in the genre; with Solar Fields he explores the wide possibilities of electronic music from depth to floating atmospheres, cultivating contrasts and subtlety with brio.

-Could you tell us a little about your first steps in music as a musician and composer? What was your first synthesizer? How was your approach to electronic music? What is the origin of the name Solar Fields?

I started to play piano in the late 70s when I was around 6 years old. Since we had a piano at home I got an interest in it. I remember that I was so hypnotized by the sustain pedal and the kind of space it gave piano sound. I do think this is why I'm so fascinated by reverbs today :) I also played some drums back then and I think my first live performance when I was 8 years old was with the drums.

When I was eleven, I started taking piano lessons. I did that for about three years, but then I stopped because I realized that I wanted to create and express myself freely. Playing the piano the way I wanted to was not possible because my piano teacher insisted that I play in



a specific way and how the notes/arrangement was written. This made me quite frustrated, so I decided to quit and continue on my own.

In the late 80s I started to try out the world of synthesizers and computers. I had a Atari computer (used it mostly for gaming back then) and since it had a built-in midi interface I got curious. I got myself a Yamaha FM synthesizer (don't remember the name of it) and hooked it up with Steinberg Pro 24.

workflow was beyond anything else back then.

With the Midex + Interface hooked up to the Atari I could expand my setup even further since I now had lots of more midi in and outputs. I never liked using midi thru on synths.

Around 1993 I got myself my first real sampler; the Ensoniq ASR-10. It replaced an Amiga 500 with samplings expansion card and midi interface that I used as a sampler

steps into the world of composing electronic music with a start back in the '80s, and I've continued ever since. Over the years, I've also played guitar in experimental metal bands, keyboards in jazz/funk/world music groups and keyboards in a drum 'n' bass band. I've explored many different musical avenues, but my passion for experimenting with music using synthesizers has always been a constant.

The origin of the name Solar Fields was born a late night in 2001 on



When I hooked in those midi cables I had no clue on what journey I started.

I continued to expand and explore the possibilities and found myself limited to only one synth so I started to expand my machine park. I got myself a Roland U20, a Korg Wavestation, an Ensoniq ESQ 1 and a Kawai K4. This was also when Steinberg Cubase V1 on Atari had been released back in 1989, the successor of Steinberg Pro 24 and that software blew my mind! This was what I been waiting for! The

and the creative freedom with a machine like that was huge.

Since the Midex + interface also had the possibility to write and receive SMPTE I got an Alesis ADAT. All of a sudden I had 7 audio channels to record to. 1 channel on the ADAT was needed to record the sync code so the Computer and Adat was in sync with each other. Back then the few systems that could record audio on a computer was extremely expensive so that was not an option for me.

These were essentially my first

the streets in Lyon France with Vincent Villuis after a mastering session before the release of my first Solar Fields album Reflective Frequencies. I had another project name for my electronic music back then that I found out it was taken and to avoid future confusions we started to reflect on what my music sounded like in different ways and this was what came up and I stuck with it.

-Regarding your creative processes, do you generally compose from a sound you are creating or do you

look for the sound after a previous composition or idea? -Is there any synthesizer model that you use as a fundamental basis for composing, creating ideas and/or having fun? How has your creative process evolved over the years?

I never look back on what I've created before. Once something is expressed, I don't want to repeat it. I enjoy composing new things for myself, as it's a way for me to evolve, grow, and move forward, avoiding being stuck in the past. I prefer to

solely on music when I'm in that zone, I dedicate myself entirely to it, especially when working on an album.

Currently, I don't have a specific synthesizer or unit I start with. For me, the sound itself is what's most important. Whether it comes from analog, digital, hardware, software, or a recorded sources doesn't matter to me anymore. Although I've had favorite units over the years that I often used as starting points, that's no longer the case.

After learning how to create and understanding the processes behind a sound, sound creation and synthesis, I've realized it's the sound itself that matters the most, not its source.

-What were your feelings when you were asked to produce the music for the game Mirror's Edge by Electronic Arts, composing the music, seeing the final result? How did this impact on your musical career?

At first, I didn't understand why they



start fresh with what's on my mind at the moment, which is why each of my albums is different from the others. The meaning behind the Solar Fields project is creative freedom and to do what comes in mind.

The creative process varies each time. Sometimes, it's a sound I'm working on that sparks my creativity; other times, it's something I hear in my head/feeling/emotion that I'm trying to recreate. While my creative process has remained consistent over the years, focusing

When I was a kid in the 70s, I was very fascinated by synthesized sounds, especially sci-fi sounds from movies. Back then, I didn't think about where sound came from; it was just the sound itself that captivated me.

I remember when I was a young kid in school we had "a fun hour" every week where we could bring music and things to play. I brought a cassette tape with sound effects on, no one understood :)

I feel like I've come full circle today, returning to that same fascination.

contacted me, haha. I assumed classical movie compositions were popular in games, which wasn't the type of music I was creating. However, they assured me that they were specifically looking for the Solar Fields sound. That's how it began. Then they sent me some concept art and asked me to translate the images into music, capturing the essence and feeling of what I saw. After doing some initial work like that, I was hired to do the entire score, and it turned out to be a fantastic journey.

It's was also very different to compose music for Mirror's Edge and Mirror's Edge Catalyst because on the first game working with stereo files and stingers but in Catalyst we used stems for the audio engine. That was a little bit challenging because each stem from a track had to be in working alone, in different parts/configurations as well as all together.

I haven't reflect if it done anything to my musical career. Perhaps more people got into this kind of music

sessions?

Yes, Studio Jupiter is designed around flexibility and freedom, allowing me to work as I feel in the moment. If I want to improvise with the machines, I can easily send a clock signal to the units and start jamming. The whole studio syncs up, and I can record everything, potentially finding bits and pieces to build new creations upon.

I'm still working in Cubase and have done so since 1989. I do have a couple of core machines that I

a couple of weeks since I had to do this manually for each sound. But now it's done and it's pure joy.

It's funny since I learned a lot about synthesizers since I sold it, so I'm now discovering features on the unit that I had no clue about back then. It's even possible to do granular sounding things on the ASR-10 that I had no idea about +20 years ago. The "Transwave" thing is extremely powerful if used in a way it's not designed for. It's very inspiring to rediscover old synths.



after the release of the games and soundtracks, so I think the impact is that more people open up their minds to another kind of music that they may not know existed.

-You have a beautiful amusement park called Studio Jupiter. Do you constantly change the settings of the connections between the different instruments, or do you work with more static setup?

Do you tend to be more structured or do you leave a lot of margin for improvisation, both for recording your albums in studio and live

owned for a very long time such as the Andromeda A6, Nord modular, Moog Voyager, Access Virus (in different versions), V-synth XT and Korg MS-20. I also got myself an Ensoniq ASR-10 again due to nostalgic reasons. I sold my original one over 20 years ago but I kept all my floppys (around 300 of them!) with my sounds. The ASR-10 I got now have a memory card hooked up through the SCSI port so I have now copied and saved all the sounds from the floppys for easy and quick access to all the sounds. That took

Also software today is extremely good. I am super hooked on Synplant 2 that I find extremely inspiring and a one of a kind tool. I also created some presets for it that are included with the software.

I am a musician who loves to play and develop ideas and structures from playing instruments. Inspiration can come from anywhere—guitar, keyboards, nature, or any intriguing sound. For example, while defrosting my fridge, the ice fell onto thin metallic lines (don't know what it is called) , creating different notes

that sounded like a miniature harp. I had to record it, and that moment gave birth to the track “Reborn” on Origin #02. I’m always aware of my surroundings, constantly in listening mode.

Today if I’m getting any new gear I mostly look if it is an inspiring and unique instrument. I’m making sure that I don’t have anything that already can do the same.

I find it pointless to have 4 synthesizers that do the exact same thing.

live input granular synthesis which is very fun to play with during the live set.

I have also created a very complex fx routing that I have full control over so I can go in and play around with different frequencies and mess things up.

-How did you live the evolution of your music over the years? What challenges did you set yourself? What thrills you the most about your own music? -Do you feel there was a turning point in your

stuck trying to solve a problem. If something isn’t working, it’s better to set it aside. It stays with you subconsciously, and when the time is right, the solution will come.

The biggest thrill for me is being in “the zone,” where creativity takes over. When I’m there, nothing else exists—just sounds, colors, and feelings, everything else is in the periphery.

This deep, creative state of mind has been a continuous source of inspiration throughout my life.



For live performances I can perform what my hands allow me to do. I won’t overcomplicate things for a live gig. That can easily create a mess. It’s easy to be in the studio and prepare extremely complex things for a gig but then to be able to pull it off in a performance is very difficult. It also depends what kind of gig I am doing and what kind of music I will be performing. However I’m having a creative live setup where I have lots control of what is performed and also having some synthesizers with me or drumpads. I also have

musical career, especially in terms of composition?

I don’t dwell on the past; I live in the moment, and music is a part of my daily life. Each track or composition is a unique challenge, and that has never changed. Sometimes, I like to push the limits, as I did with the album “Until We Meet the Sky.” My goal was to create an album in 60 days, and I succeeded. The result is that very album.

Working in the gaming industry taught me the importance of moving forward rather than getting

During these creative periods, I do nothing else. It’s just music for as long as I’m in the zone and it can last for many months.

Conversely, when I’m not in a creative musical space, I don’t engage with music at all. I see it as a recharging period. It can be stressful when these periods last long, but I’ve learned that creativity always returns, and when it does, it feels like coming home.

I still compose in much the same way I did 20 years ago. I prefer working with audio files, hitting

record on Cubase, and re-recording if I make a mistake rather than trying to edit it. I like to use my hands on an instrument.

-What future plans do you have with Solar Fields? Are you working on the fourth instalment of the Origin series?

Originally, I planned to do two new releases this year, but unfortunately, I had to put everything on hold. I've been dealing with some health issues and underwent two complex surgeries in the last half year. All this have prevented me from working with music for a long time.

I'm aiming to start working on music again later this year and Origin 04 is definitely in the pipeline. I'm really looking forward to dive into it. The Origin albums are both a huge challenge and a very fun project to do. I have to be in the right mood for it due to the challenge.

It takes a long time and is a lot frustration to get this old arrangements to work again. I need to understand what I was doing back when the ideas for the tracks was originally born. But once everything is up and running and I've been able to export and import it in Cubase it becomes a very creative and enjoyable process. It's incredibly satisfying to finally finish the tracks I started creating over the years.

I also have a couple of very experimental longer pieces in the pipeline that I will start to work on when I'm ready to start again.

There is also an album that I never released, I don't know why, I think I got distracted to finalise it or so and started to work on other things. I might look into it and see if I can find out today why I got stuck. It's been many years since the creation so perhaps it's time :)

Links:

<https://sptfy.com/QVV8>

<https://solarfields.bandcamp.com/>

<https://solarfields.com/>



SHIMURA: ROOM TWO

In the current electronic music scene, in which there are countless artists, many works and genres (and even more, an infinite list of sub-genres) where the sounds merge and the boundaries between styles are blurred, emerges “**Room Two**”, the latest album by the artist **Shimura (Tim Manuel)** released on the Polygon Network label. This work is not just a simple collection of tracks, but an aural narrative that transports us directly into the heart of London’s nightlife.

This release, containing 10 tracks created with a SOMA Pulsar 23 and modular synthesizers, reflects the energy of *Fabric*, an iconic locale known for its influence on club culture and electronic music. Shimura masterfully captures this essence through breakbeat soul to provide a solid rhythmic base that pulses to the beat of a cosmic heart, while the ambient elements are enveloping from depth and texture, creating a sonic space that is both intimate and expansive.

IDM, with its experimental nature

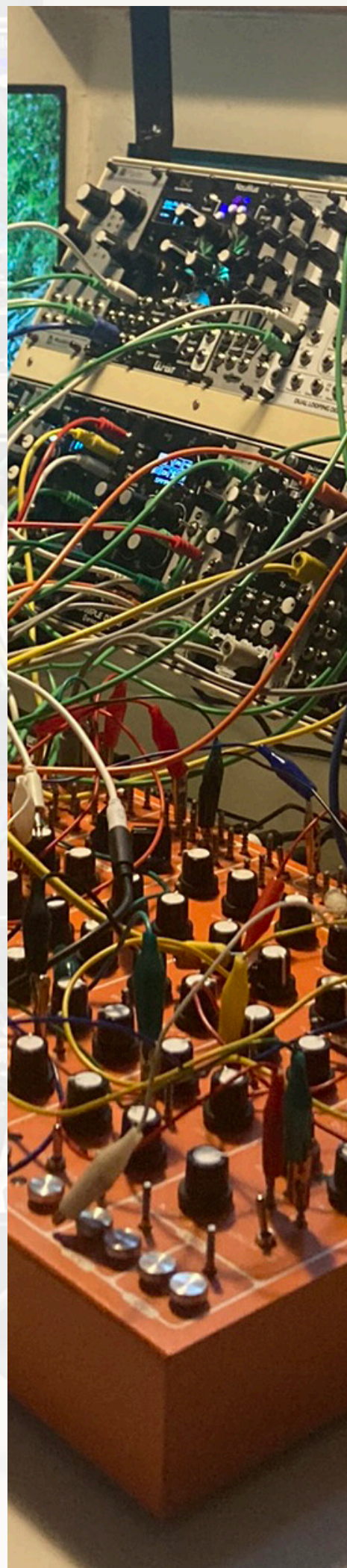
and complex rhythm layers, plays a crucial role in this album, pushing the boundaries of what is expected and what is not. The rhythmic structures break that hypnotic introspection and evoke a dark, futuristic haze, inviting the listener to a personal experience in a swirl of well-developed patterns and sounds.

Tim explores complex structures; lo-fi drones and textural layers combined with occasional abstract repetitive melodies, drawing an intangible space, a universe in itself where imagination intertwines with reality, being a clear sample of the constant evolution of electronic music and the artist’s ability to develop an inspiring experience. It is an album that you not only listen to, but you feel and live the echo of a dreamlike journey inside a musical machine.

With “**Room Two**”, Shimura solidifies the abstract electronic genre. It’s a work that defies expectations and offers an immersive experience that will resonate with music fans long after the club lights have gone out.

By Emil Cools

<https://shimura.bandcamp.com/album/room-two>



About shimura:

Shimura is an advocate for releasing music in the album format. While his albums include DnB, IDM, drone, breakbeat, downtempo...an element of cohesion can still be achieved by having central themes that run throughout. Creating this cohesion, despite the different genres, gives rise to a challenge for shimura that he finds can lead to interesting results where each track is enhanced.

The album title Room Two references the fabric nightclub in London, where shimura was first introduced to drum and bass and rave culture more generally. More than two decades on, shimura still considers that period of musical discovery to be one of the most influential in terms of forming his musical preferences and himself more generally. "Room Two" poses questions of identity, of an urban existence that is now in the past, but still living on.

Bandcamp Page: <https://shimura.bandcamp.com/>

Instagram: <https://www.instagram.com/shimura>

Modular World Artist Spotlight: https://youtu.be/p_CDT65H3A

Modular World Pulsar show: https://youtu.be/X_hjne2DQqA



The New Alias Zone Album:

Distinctly human sequencing, complex pads, languid leads, haunting choirs, deep basses, cryptic voices, and percussion fuse together in Chris Meyer's unique, melodic, cinematic approach to aural storytelling.

The intoxicating results reward multiple listens.



"great to hear modular synths used in such a musical way"
– Ian Boddy

"never static...continually moving and morphing... it sounds so very 'alive'"
– David Helping

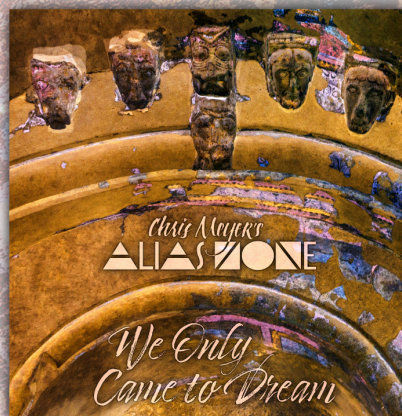
"albums of this ilk do not come around that often... Finite Space is a total masterpiece of a release... This has to be the finest for me this year, with ease. I defy anyone to press play on this album and not be totally immersed by the experience that follows."

– Steve Sheppard/One World Music Radio

CDs, streaming, and downloads available from
aliaszone.bandcamp.com
also available on all of the major streaming services

Other recent releases by
Chris Meyer's Alias Zone:

Concert dates and more
at: aliaszone.com



DAVID FRANKLIN: ONE DAY IN SPRING

As the first notes of **“Just Before Dawn”** resonate, I find myself transported to a sun-drenched morning, dew-kissed petals unfolding under a cerulean sky. Self-taught composer and multi-instrumentalist David Franklin brings us his sixth album *Instrumental*, where he invites us to wake up in spring through his piano. Each note unfolds unveiling moments of calm and reflection. The vast majority of the music was composed and recorded entirely in one morning and in one sitting, without any advance planning *“because I believed no one else would ever hear it, this is the most vulnerable album I’ve ever created”*, David revealed.

“One Day In Spring” isn’t merely an album with a collection of piano improvisations and interpretations on the spring season; it’s an invitation to pause, listen and reconnect with oneself and the small details of life. Through his piano, Franklin affirms that it was a moment that his heart was sonically expressed.

“Just Before Dawn” is the first track, and like the first sunbeam, this piece awakens the senses. David takes us to the threshold of the day.

“The Gloaming” is a very sweet piece where Franklin paints melancholically colorful landscapes.

In **“Birds Start Their Songs”** and **“Another Bird in the Garden”**, the music flows like feathers in the wind. What surprises do these winged visitors share?

“Grieving the Dreamscape” explores the sadness of lost dreams. The notes are tears on the musical canvas.

With **“As Light of Mourning Finally Flows”**, the morning light

filters through curtains, leading us from darkness to hope.

“Night Has Left Us All”, leaving space for stillness. It’s a subtle and beautiful piece, perhaps my favorite of the whole album.

“Remembering George Winston” is a tribute to the master. Franklin honors Winston, who wove sonic landscapes with his keys.

“Caffeinated and Reconsidering Slime Molds” is the most groovy track on the album, with a syncopated rhythm.¹⁰

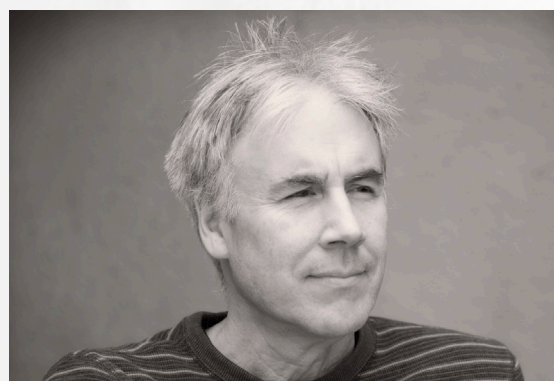
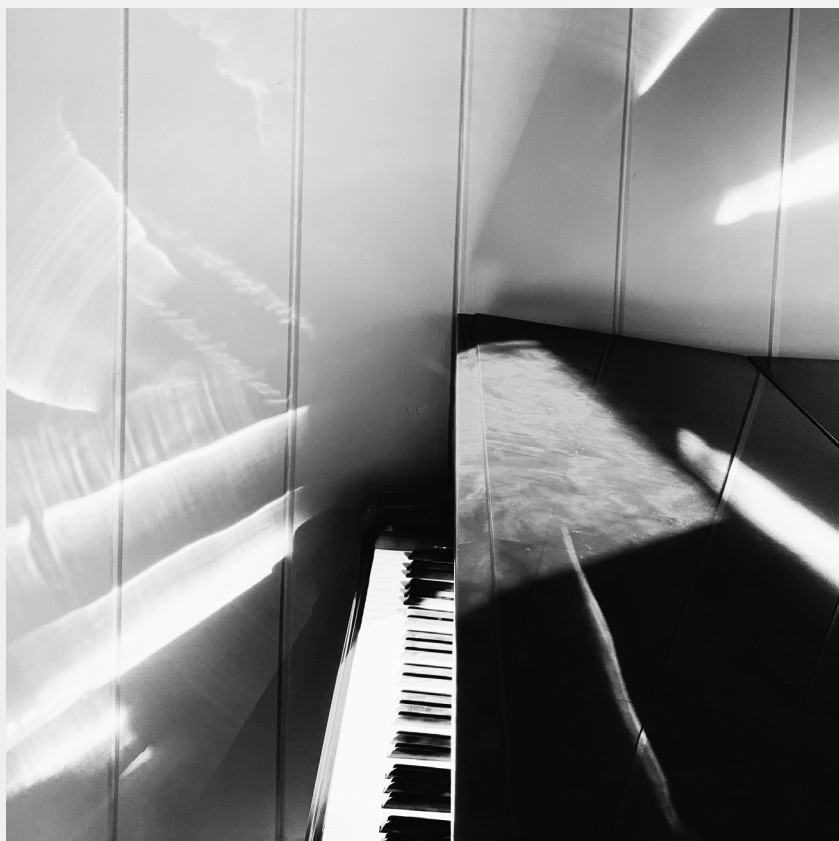
“Trees and Silences Are Living Beings”

The album concludes with **“Trees and Silences Are Living Beings”**, a reverence for nature that could be part of the soundtrack of Patch Adams or Forrest Gump.

“One Day In Spring” is a sensory gift of ephemeral beauty. Franklin’s piano builds a bridge between the earthly and the fragile.

By Emil Cools

<https://davidfranklin.hearnow.com/one-day-in-spring>



About David Franklin:

Born and raised in New Jersey, David has spent more than 45 years exploring musical genres and experimenting with sound, evolving as a multi-instrumentalist through rock, folk-pop, avant-garde and ultimately to new age and instrumental music. He is a fan of using “found sounds” as inspiration and even directly in his compositions, and enjoys manipulating the music by trying unusual tunings, recording sounds backwards, or playing instruments in an unorthodox style. Not so on his latest work, though: this time, it’s just him, his piano, and ambient morning sounds and moments for inspiration.

Music was an ally to David throughout college, helping to support him with drumming gigs while earning a Bachelor’s degree in Environmental Science at Penn State University. After college, his specialty led him to a job taking air samples inside New York City

office buildings. After hours, though, he played keyboards for three years in the city that never sleeps.

In 1990, his passion for environmental issues connected him with 80 other activists and he joined The Global Walk for a Livable World, a year-long hike across the country, from Los Angeles to New York. Along the way David spoke at schools, to the media and to politicians about the environment; he also performed music throughout his journey, captured in the 1990 albums, *The Global Walk* and *Our Children’s Only Home*. Afterwards, he moved to California and received his Master’s of Counseling degree and eventually became a psychotherapist. Inspired by his adventures, he also released several singer-songwriter albums around that time.

Over the past 20 years, David has been collaborating, writing and performing instrumental music for modern-dance companies

(such as Rogelio Lopez and Dancers) and has traveled to Europe to perform there several times with various projects. David loves working collaboratively with choreographers to create sonic soundscapes for their artistic visions. Currently, his music is featured on internet radio and in such places as SiriusXM’s Spa Channel; his last few albums made the Top 10 on the ZMR Charts.

In his therapy practice, David works with individuals and families, facilitates men’s groups and presents workshops to schools and community organizations. He has written articles for publications, trained future therapists, taught graduate classes in counseling, and guest-lectured at UC Berkeley. He just completed the yearlong program in Psychedelic Facilitation at the UC Berkeley Center for the Study of Psychedelics.

davidfranklin.com



CHRIS MEYER'S ALIAS ZONE: FINITE SPACE

"Finite Space" is the new album by Alias Zone, the project of Chris Meyer, created with **"The Monster"** (his constantly evolving instrument containing over 140 different modules) among a long list of other synthesizers and sound sources. It has a space race inspired approach, highlighting the contrast between the use of science and technology in "terrestrial" matters (from communication satellites to war, disputing space and the limited resources of this planet) instead of looking outward to the infinite possibilities we were promised and imagined.

"Premonition" is the track that opens this work. From the first sound, we already feel in our own flesh that sensation of being inside a space expedition, a trip towards an unknown place, a mysterious but an enjoyable sensation under the vast stellar mantle. A constant hi-hat keeps the rhythm, while real communications from the failed Apollo 13 mission are heard. A very interesting game of sequences, generating an intriguing atmosphere. The layers appear one after the other. Space

pads and other ethereal voices weave this first piece.

"Ash Tree Window" begins with the cold war radio transmissions of a Czech military base Ash Tree trying to contact Window, the Russian space communications base. It is a dense and dark track, where an expansive bass is keeping the beat, while a shiny pad floats in the darkness, generating very interesting movements from its timbre and harmonics. The hi-hat takes on protagonism again. Layers of sequences create a new story. There is a new mystery

by a very well achieved percussive loop. A pad sings a melody. The sequential game rises with a kind of space bells, while the bass traces its way with a mysterious sound very interesting in this cosmic dance where time is suspended.

"Nightfall: Kyiv" is the highlight of this entire work, a true gem composed by Meyer using a sound library of field recordings during the Russian-Ukrainian war that includes bomb blasts, air raid sirens and scrambled radio communications. It has a desolate



and ambient beginning, until a pumping beat suggests an eerily pleasant mood. Richard Bugg's collaboration with his hyperacoustic flute is delightful. A rain stick sways from the fog. A pad of angelic voices, incidental sounds with cinematic tints. An exquisite plucked sound that mutates between sounds of Koto, santur and bells.

being unveiled, and we are in the presence of it. The sequence opens the game in a fantastic way, with percussive string sounds. A guttural pad envelops us in a haze, until the journey fades away and only the voices of the military base remain.

"Sputnik's Ghosts" is based on the original launch of the Sputnik communications satellite. It maintains the mysterious aura generated in the previous track. A constant and hypnotic high note is setting the beat, accompanied

"Finite Spaces" maintains an interesting coherence in the tension generated with the protagonism of the beats and the development of the timbre of each instrument that shines in the darkness, reflecting the melodies of the artist and each note resonating in the projected orinic landscape.

<https://aliaszone.bandcamp.com/album/finite-space>

By Leandro Torres

About Chris Meyer:

Meyer has led three lives in the music industry: creating electronic music instruments and tools for companies like Sequential, Digidesign, and Roland (including inventing Vector Synthesis while at Sequential); teaching electronic music synthesis through numerous magazine articles, online courses, and his website LearningModular.com; and now performing his own unique vision of emotional, impressionistic electronic music under the name Alias Zone.

Each of Chris' compositions is based on a story that informs its creation. He starts with a sonic image that captures his imagination: a complex sound, an alluring rhythm, or a field recording that documents a specific time and place. The story they hint at then becomes the touchstone that determines each layer Chris adds to the piece, be they richly textured ambient environments, unique sounds he programs on his modular synthesizers, exotic percussion, and more. His goal is to convey emotions of mystery, longing, and joy, creating a deeply human experience.

In contrast to many electronic music composers who focus primarily on studio work, virtually all Alias Zone tracks to date have been conceived as live performances, and are then later edited and overdubbed into album form.

<https://aliaszone.com/>

<https://learningmodular.com/>



INTERVIEW:

CHRIS MEYER

In this interview Chris tells us about his past and present. He just released his new album "Finite Space".

-How was working as an engineer in Sequential Circuits and being the creator of Vector Synthesis. What memories do you have of those years?

The Charles Dickens book "A Tale of Two Cities" starts with the story: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness ... it was the spring of hope, it was the winter of despair" - and that's a pretty good description of my time at Sequential Circuits.

On the one hand, it was amazing: Dave Smith had this habit of hiring a bunch of mostly 20-something engineers who loved electronic music, and he gave us a lot of free rein to design and build these instruments. Of course there were the occasional squabbles, but in general there was great camaraderie between the engineers at both Sequential and nearby E-mu Systems, as we were all in a similar boat - we'd even help each other with our current projects, without management knowing there was this cross-company collaboration going on.

In my case, I was just one year out of college, and I was hired to be the "MIDI guru" for the company that originally spearheaded MIDI. When I came up with an alternate approach to mixing and morphing waveforms and harmonic spectra - Vector Synthesis - it became the basis for Sequential's first digital synth. And after that, I was given complete freedom to design a sampling drum



machine - the Studio 440 - from its specifications to the shape of the case and even the paint color. Who gets these kinds of opportunities when they're barely out of school? But at the same time, Sequential Circuits in the mid-1980s was a company that was going out of business, made worse by turf wars between different parts of the company such as engineering and sales. On a personal level, the chief engineer on Sequential's first sampler - the Prophet 2000 - quit,

trust Dave had put in me.

-When was your alter ego Alias Zone born, and when did you decide to start playing and recording music?

I had wanted to make music since I was a kid. However, I didn't start taking music lessons - electric bass, piano, and modular synths - until I was a teenager, and then I wasn't able to stick with it very long. I played bass in a high school hard rock band, but right before our first gig I went through a window and cut up my fretting hand in particular.

envelopes; this was the seed how I now create sequences driven by drumming rhythms, rather than in the normal metronomic style.

As Sequential started making samplers, I started getting into loop-based composition. This was before we had Ableton Live or other DAWs, so it looks like some ingenuity and careful programming. During this time my friend Richard Bugg asked me to join his ensemble Cosmic Debris, originally to do sampled vocal drops and create ambiences;



and I was the only other person who had been inside its code, so I was tasked with finishing it while the bank was threatening to shut us down if we didn't ship in a few weeks. On the Studio 440 project, I and the second engineer were literally working every waking hour we could for months on end, with no life outside the company. It was incredibly stressful, and I left feeling rather bitter about the whole experience. Only many years later did I realize what an amazing opportunity it was, and how much

Then I started college, and a career after that, with no time for further structured music education. This all meant I didn't have the benefit of a solid grounding in the fundamentals of music.

When I worked at Sequential, I jammed regularly with some fellow employees; my "instrument" then consisted of tapes of found sounds and shortwave broadcasts processed through a PAiA modular synth. I used triggers from the drummer or drum machine to either drive my sequencer or trigger

after my first gig with them I took over as "the drummer" playing and processing a wide range of percussion loops in an improvised setting.

Richard recorded every gig to a multitrack digital tape recorder, and told the members of the Debris that we could do whatever we wanted with the recordings. I selected my favorite performances that I felt best reflected my own personal aesthetic, edited them down, overdubbed them, and released them as the first Alias Zone album-

Lucid Dreams- in early 2001.

Lucid Dreams was good enough that I got a record deal; it premiered at #1 on the college radio charts, and won an award as the best independent electronic album. After losing a lot of money on the album, and dealing with the politics of band members and record labels, I decided to set music aside as a career and got into computer graphics instead.

When I wound up my graphics career and started getting into modular synths again around 2016-2019, the

the solo pieces I had created and released the album *We Only Came to Dream* - almost 20 years to the day after I had released the first *Alias Zone* album!

I have a few albums-worth of material on the hard drives that I had created for my performances that I'm in the process of editing and overdubbing for a series of new album releases.

-What were the production techniques and instruments you used on "Finite Space"?

well- especially when I want intervals and chords, as the modular is most comfortable as a monophonic instrument. I use a variety of both hardware and software synths, including the Waldorf Iridium, ASM Hydrasynth, Sequential Prophet VS, Korg Wavestation, the Vector Synth from the Czech Republic, various Kontakt software instruments, and most recently the Expressive E Osmose. I have also been working more acoustic percussion into my pieces: sometimes from loop



bassist of that iteration of the *Debris* got a few of us back together for a one-off gig.

Around this time, I was invited to be part of a few different streams, for which I revived the name *Alias Zone* - but now as a solo project, rather than an ensemble. Those early streams were good enough that Steve Roach asked me to be part of the 2021 online version of his SoundQuest Fest electronic music festival. He strongly encouraged me to have a new album out in time for the festival, so I took a few of

The modular synthesizer is my main instrument: All of my bass lines, sequenced melodies, drones, and effects are created on the modular. I've been working on a technique where I use rhythm pattern generators to drive my sequences, employing probability skippers and logic modules to create spaces inside them, and chance operations in the Five12 Vector Sequencer to teach the modular to play each line with the expression and variations I would when I played bass in a band. However, I play other instruments as

libraries, but increasingly of my own playing.

Three of the four tracks on *Finite Space* were based on pieces I had created for live sets. For their album versions, I played virtually all of the parts at the same time as if it were a performance, and recorded it to multiple tracks in the computer. I picked my favorite take of each piece, and used that as the basis to start editing and adding a few overdubs, such as additional percussion. The exception is the lead-off track on *Finite Space*: *Premonition*.

Even though it's the shortest piece on the album, some of the changes I wanted to create between sections were too tricky to perform in real time, so this is the first track in decades that I recorded and layered part by part. It was strange for me to have to decide the length of each section beforehand, instead of just improvising the length like I'm used to doing live! This is also the first piece I've written using a popular music verse/chorus structure, rather than the more orchestral structure

audio interface. I did some blind tests beforehand, and found I always preferred the version that was sent through the BiG SiX. I also used its channel-strip compressors and EQ on some of the individual tracks, and its bus compressor on the percussion submixes.

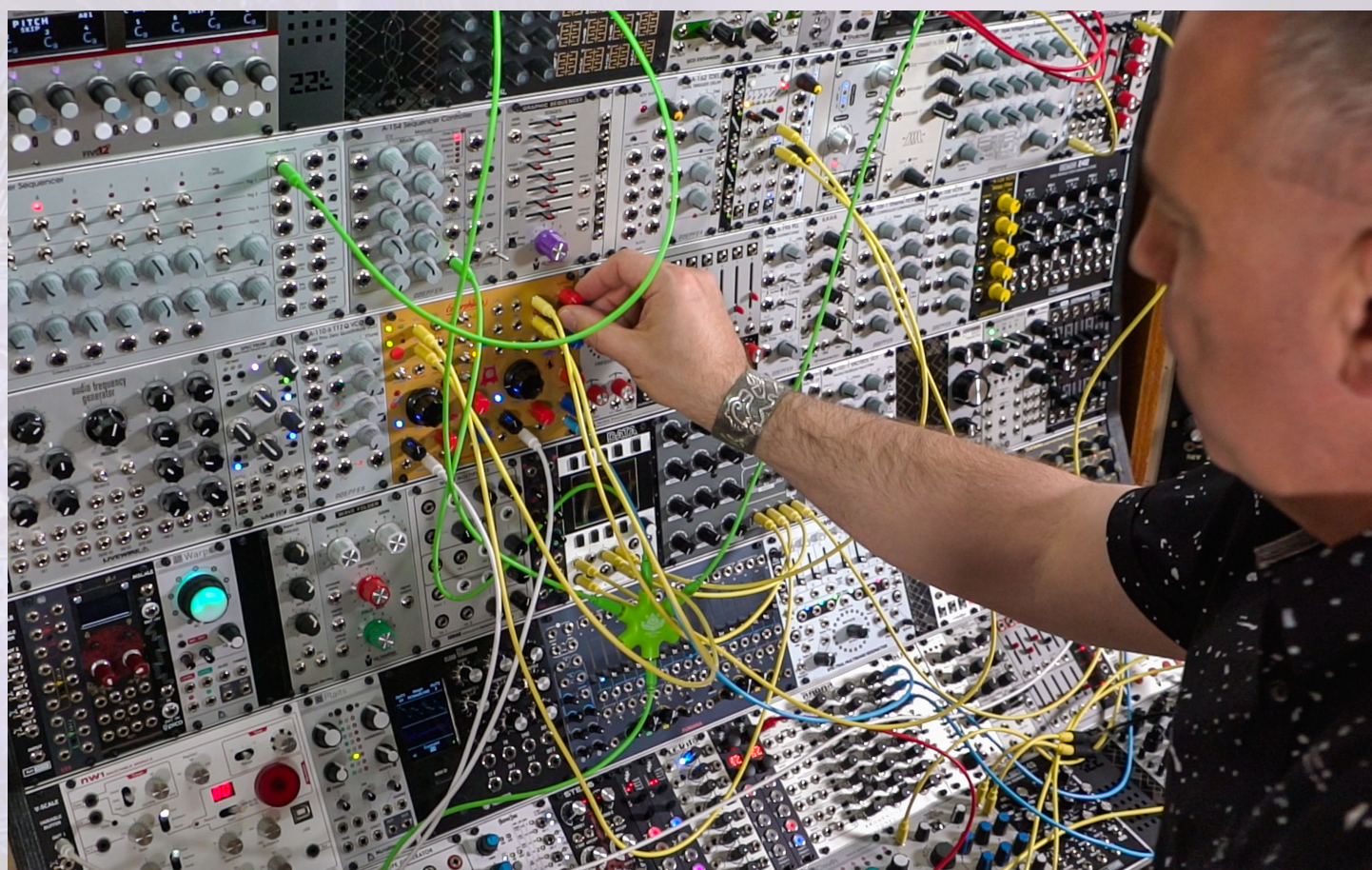
-Tell us the story behind your album.

I refer to Finite Space as my "space music" album. I live in a rural area with clear skies, which means I can see quite a few stars and planets

space these days is directed inward back toward Earth: from beaming phone calls and entertainment, to conducting war in an attempt to control the limited territory of our own planet, rather than looking outward.

-Learning Modular is a fantastic site. Tell us what motivated you to create it.

When my wife Trish and I were wrapping up our lives creating computer graphics for Hollywood (as well as books and videos that taught



of "movements" that I'm used to. I do all of my mixing and recording in Ableton Live. The effects are done either in the modular, or using plugins; I haven't gone down the pedal rabbit hole yet, and I haven't pulled out my old rack effect for ages.

However, based on the advice of a couple of my mentors, I've started integrating an analog mixer into the workflow. On Finite Space, all of the individual "stem" tracks were processed through channels of the SSL BiG SiX mixer and computer

with my naked eye at night - even the ghost of the Milky Way! I like to end my days sitting on the deck and staring out into space; it really grounds me.

However, Finite Space is a series of abstract musings about how the "space race" has gone wrong. I've become a bit sad and cynical over how we interact with space these days. We were promised the infinite, with all of these worlds to explore - and there is indeed talk about going back to the moon, and to Mars. But in truth, most of our use of

others how to do the same), I was contemplating what had made me happy before then. The answer was playing with sound. I was aware that modular synthesizers were enjoying a resurgence, so I decided to get myself a new modular system, with the plan to just "go into a cave" and play around with it myself without worrying about being in the public eye anymore.

Since a good portion of our lives had been dedicated to sharing what we know with our fellow users, Trish encouraged me to share what I

knew about synthesis with the new generation of modular musicians. I studied the discussions on several forums, and it quickly became apparent that no one had taught them the fundamentals, and as a result trying to realize their ideas on a modular synth was proving to be at least as frustrating as it was rewarding.

In response, I created the LearningModular.com web site, and started with a few introductory articles on topics like multiples and utility mixers as well as writing a glossary of modular synthesis terms. I was surprised at how popular they were, so this led me to create a series of courses on using modular synths, including semi-modulars (the Moog Mother-32), virtual modulars (the Arturia Modular-V), and two on Eurorack modulars: a “fundamentals” course, and one demonstrating how adding a particular module to a system could open up new possibilities. The courses also proved to be very popular, and were very well received. Indeed, the book Patch & Tweak came from Kim Bjørn watching my videos and appreciating my approach to teaching.

The next evolution was the Learning Modular Patreon channel, where I share advanced patching techniques, compositional approaches (including a detailed breakdown of each piece I compose), and musings on a variety of subjects from the history of modulars to putting together studio and live systems to modern studio practices. If I find something useful to my own craft, I figure others might find it useful as well, so I share it.

Learning Modular- which I refer to as my left brain- has quite a symbiotic relationship with Alias Zone, which is my right brain. It's very hard to make a living as a musician, so the income from Learning Modular helps fund composing and touring as Alias Zone. Then, everything I learn from those recordings and performances

is fed back into articles and videos for Learning Modular!

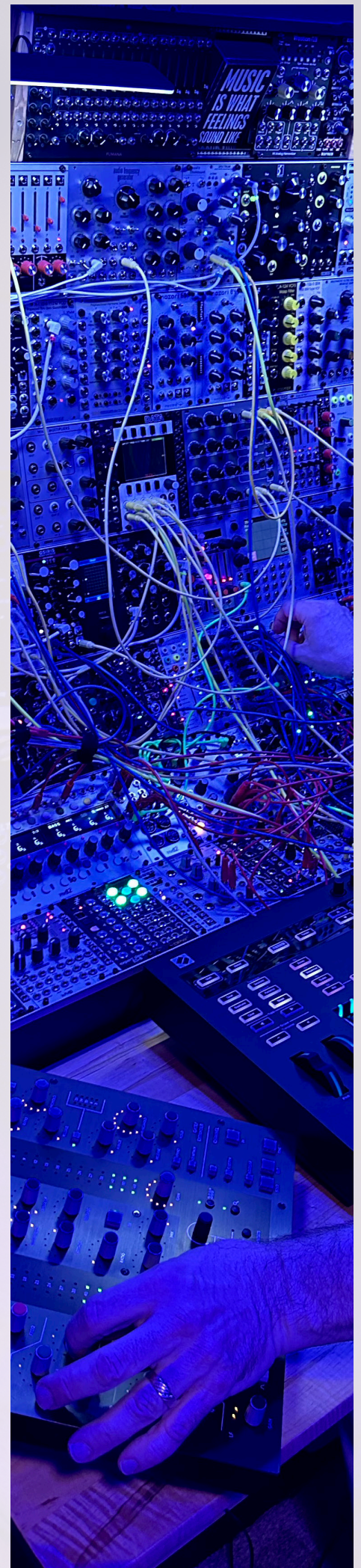
-What are your future plans? Both with Alias Zone and Learning Modular.

I tried to make my Learning Modular courses and articles as “evergreen” as possible, teaching universal concepts rather than current hot module or trend, and they continue to have a life of their own. The book Patch & Tweak has also had a surprisingly long life, and Kim and I have discussed potential follow-ups down the road. Plus I keep sharing my never-ending self-education with my Patreon subscribers.

As a result, I am now focusing more on the Alias Zone side. I am currently working on releasing a few albums-worth of material that are on the drives from my performances over the past few years. I also have a few gigs lined up, including opening for the legendary electronic musician and soundtrack artist Michael Stearns.

I think my next album will surprise a few people, as it's my first “dark ambient” release, without the normal sequences and rhythms. I created a set of self-playing systems on my hybrid performance system, gave it different inputs such as starting notes or by plucking and bowing a Folktek Nano Garden, and then gently steering which directions it went in. Robert Rich then played melodic lines on top. I'm in the middle of editing that. Then the album after that will be a return to my typical “tribal ambient” style.

I am also building a new studio specifically to handle immersive surround sound. About half of my performances are already in quad, and I feel immersive audio is the future of electronic music. Needless to say, I am looking forward to next year bringing about a new burst of both material and performances.



NOVOCIBIRSK: THE VASARELY PROJECT

“Every form is a base for sound, every sound is the attribute of a form”. This sentence could surely be attributed to the brilliant Victor Vasarely, but this statement emerges after a detailed listening (as it should be) of the third album recently released by sound architect **Hervé Isar** (a.k.a **Novocibirsk**) through **ProductionB**, a subdivision of the French label BOREDOMproduct.

The Vasarely Project is a fine selection of ten analog experiments recorded in the late 80s / early 90s from the restored and remastered Novocibirsk cassette archives.

Hervé experimented a very unique composition process: He transposed the painter's color codes into electrical tensions programmed on three interconnected analogue sequencers with no preconceived idea of the outcome. After completing the setup, instead of a random result, generated notes and transpositions surprisingly created harmonic consistency. It was subsequently played in front of a live audience in the Vasarely Foundation in Aix-en-Provence in September 1993 and recorded

on audio tape, now available on CD, Limited 12" LP and digital.

The album has a beautiful aura of rhythms and analog sounds that are easily reminiscent of Kraftwerk but with more modern colors and shapes.

“Message Part 1 – Emission”, the opening track, is a dream in my ears, achieving images that simulate movement and all sorts of “optical” illusions, while in ***“Anfall”*** Vasarely's geometric creations come to life, pulsing

musicalize this synesthetically Op Art album.

“Message Part 2 - Code” continues in a conceptual way to the first track, on a par with ***“Microscopic Activity”***, with touches of German electronic and of Evángelos Papathanassiou's former era.

The track ***“Creature From Outer Space”*** is a cosmic voyage propelled by sequencers that seem to pulsate, sailing through three-dimensional geometric

patterns.

Finally, ***“Message Part 3”*** encompasses this fantastic work, with a constant coherence from the compositional, sonic and rhythmic point of view, rounding off an exhibition work in a museum tour.

“The Vasarely Project” is an interesting proposal for an immersive



with energy.

In ***“Circulaire,”*** strings dance between haunting drum and bass lines alongside resonant filters that cascade down like waterfalls, whereas ***“Interférences”*** is an intermezzo that brings tension and mystery to the work.

“Incantation” is an ode to Florian and company, with an interesting use of vocoder and catchy rhythm, continuing with ***“Vasarely Project”***, with gravity-defying sequences that

sound journey, where colors become sound waves and tension becomes art, ideal for headphones on, eyes closed and being willing to get lost in the abstract.

By Emil Cools

<https://boredomproduct.bandcamp.com/album/the-vasarely-project-album>

About Novocibirsk :

Novocibirsk is the product of experiments conducted by Hervé Isar between 1982 and 1993 in his home studio. On March 23, 2019, productionB label released his first album titled "Télévision 1945 (volume 1)".

Connecting a network of synthesizers and analog sequencers to synchronise their messages, to test their communications or speed multiplication, testing multi-oscillator pads out of mono generators, trying octave distribution, voltage additions and substrations.

The result is an artificial and hypnotic music, inspired by pionneers of 70's and raw minimalism of the underground of the 80s.

An unique metronomic combination where long floating instrumental tracks follow nervous sequences and vocoder chants.

However, settings and programming on these analog devices without memory were uneasy to reproduce. Only bits and pieces of these experiments were saved and recorded on audio tapes.

Some of them were later digitalised on D.A.T. and excerpts from these archives were sorted and reorganised, then named and issued on a limited series of CDr.

That could be the end of the story, but these CDr and D.A.T have been taken through a long cleaning, restoration and remastering process. We all know that the music world is filled with "hidden treasures": Mythic albums that didn't have any success when released, or that were never issued.

<https://www.production-b.fr/>





GEAR: MOTOR SYNTH MKII

Motor Synth MKII is in a category of products totally original and different from everything else. This machine is a revolutionary and modern synthesizer that uses motors to create sound, all built in Latvia.

I have to say this sounds really crazy and absolutely wild. I took it upon myself to test the unit and it left me very surprised. It is a beast!

You really get a sense that this was a passion project for Game Changer Audio.

It has a really cool sound. There's so much character in this synth.

The layout is super quirky and the architecture is really unusual as well.

It's got a wonderful character to it and a seemingly endless feature set to explore. I'm also impressed by how beautiful it is.

MOTOR Synth is based on a unique motor oscillator engine - it is a system of eight electro-motors that are able to instantly and precisely change their rotation speed in order to produce musical notes.

Because of the distinct way the motors create wave shapes, MOTOR Synth's sound is certainly in

a category of its own.

The MOTOR SYNTH MKII has two separate voices with three types of optical waveshapes (sine, saw, square), an electromagnetic inductive wave (M), and adjustable four-note polyphony.

Each voice has independent controls for volume, scale, waveform, amp envelope and pitch envelope. The analog amp envelopes can be run in multiple modes (ADSR, AD, AR, DADSR, ADSHR) with adjustable curve parameters.

The MOTOR CONTROLS are comparable to the typical oscillator controls in other synthesizers. These parameters are typically the foundation for creating a patch.

The eight-motor oscillator block is divided into two groups or voices - MOTOR VOICE 1 and MOTOR VOICE 2. Each MOTOR VOICE consists of 4 motors that can operate in polyphonic, duophonic or monophonic modes. Each voice's four motors are controlled with separate controls and parameters. The first three waveforms, Optical Sine "OPT SINE," Optical Triangle "OPT SAW," and Optical Square "OPT SQ," are generated by an infrared optocoupler (emitter and sensor) that reads three distinct graphical patterns imprinted on reflective optical discs connected to motor shafts. These graphical patterns are located on the disc's bottom side and represent sine, saw, and square waveforms in graphical form.

The fourth waveshape, labeled "M" for Motor, is an electromagnetic inductive signal collected by eight magnetic pickups. Each pickup is placed next to the electromotor's rotating coils. This signal generation system is similar to those found in other instruments with inductive pickups, such as the tonewheel organ (which uses electromagnetic induction) and, more distantly, the electric guitar (which uses magnetic induction).

It also features an additional third voice - a digital engine that can be used either independently or to augment the raw sound of the MOTOR Voices.

Signal produced by the MOTOR Voices is further shaped by two multi-mode analog filters. While the filter control section is shared, all filter parameters for each voice can be adjusted separately, including cutoff, drive, resonance, envelope amount, envelope shape, type etc. The ability to control each voice's filter separately is very rarely found in traditional instruments and it offers a huge amount of sound shaping possibilities. The Digital Voice (DCO) uses a separate digital filter (with shared controls), however it can be easily routed to pass through either of the two analog filters.

The modulation section consists of 3 independent modulators, each with two destination slots A and B, that can be assigned to nearly any

parameter of the instrument, with independent depth and polarity for each destination slot.

MOTOR Synth MkII feature eight keypads at the bottom may be used for manually playing notes, or entering values into the sequencer or arpeggiator. You can also play this synth with external sources via 5-pin MIDI, USB MIDI, or CV control.

Motor Synth has many unique sounds and will work well for any style of music. The transparent glass protective cover over its eight electromotor system allows users to visually enjoy this magnificent synthesizer. Motor Synth is a super innovative, creamy and pretty cool machine. There's nothing else like SYNTH MKII and it's an instrument that you will have to learn how to play and you will fall in love.

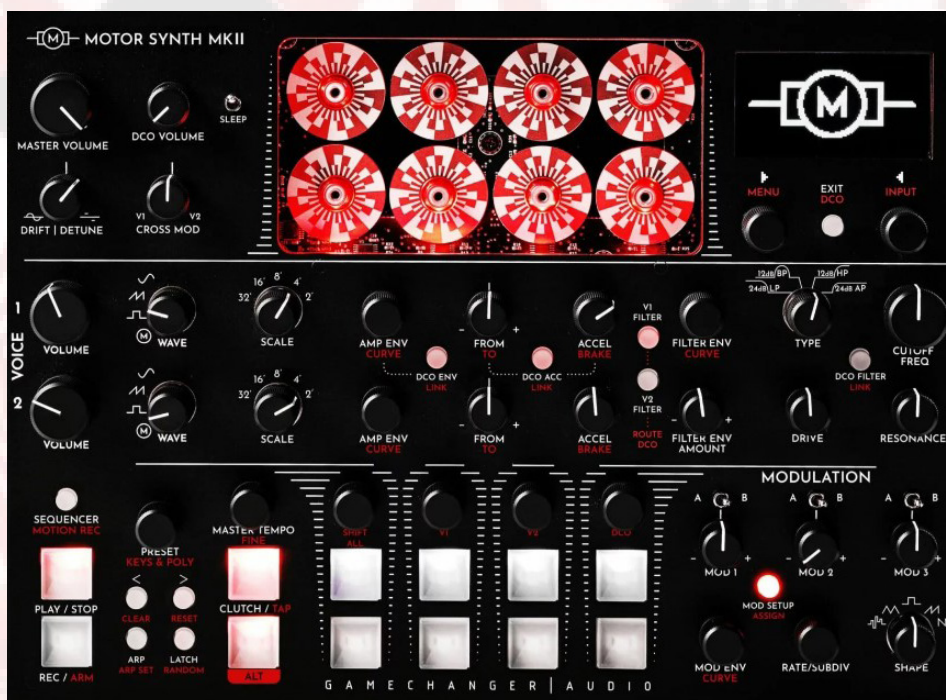
MOTOR SYNTH MKII OVERVIEW:

- * Eight electromotor oscillator system with custom-built brushless DC motors.
- * Two fully independent MOTOR Voices with Separate Amp Envelope, Pitch Envelope and Analog multi-mode Filters.
- * Four analog filter types – 24 dB LP, 12 dB BP, 12 dB HP, 12 dB AP (All-Pass).
- * Additional third DIGITAL VOICE (DCO) with full functionality. Powerful Modulation section with assignable mod destinations;
- * Built-in performance interface with ARP, SEQUENCER and MOTION REC Engines;
- * MIDI & CV control
- * Input Signal Processing: VOCODER, GATE, SIDECHAINING, FILTERING

MOTOR SYNTH MKII:

<https://gamechangeraudio.com/motor-synth-mkii/>

Website: <https://gamechangeraudio.com/>



MICADO SculptureS

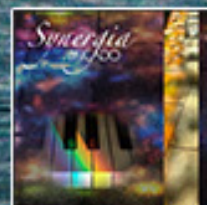
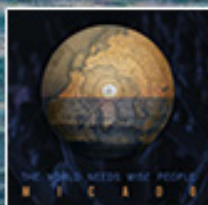
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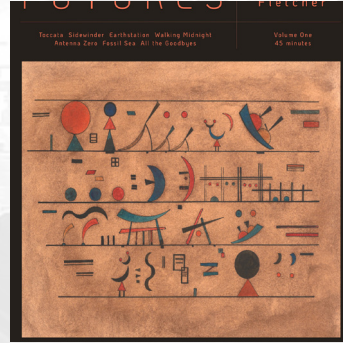
JULY 2024



EUROPA FLOW BY
KEYHOLE KOSMOS



FINITE SPACE BY CHRIS
MEYER'S ALIAS ZONE



FUTURES 1 BY TODD
STUART FLETCHER



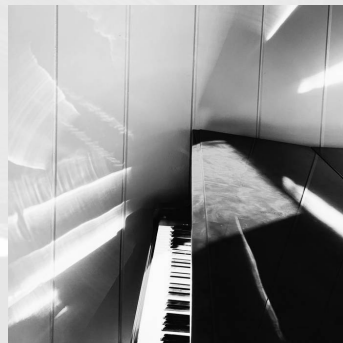
GRAU BY elinch



**KOMOREBI - SUNLIGHT
THROUGH TREES BY**
DEUTER



MARS BY
CAUGHT IN JOY



ONE DAY IN SPRING BY
DAVID FRANKLIN



**QUEST FOR THE RUNES-
TONE BY** DAVID
ARKENSTONE



ROOM TWO BY shimura



THE SAFFRON SKY BY
SERENA GABRIEL



**THE VASARELY PROJECT
BY** NOVOCIBIRSK



THREE TRAJECTORIES BY
PAUL ELLIS

SHOW US YOUR STUDIO: HANS VAN KROONENBURG

Artist: Hans van Kroonenburg
"SKOULAMAN"

City: Wilnis, Netherlands.

Music Genre: Ambient, Berlin School, Spacemusic.

Gear list: Synthesizers/ keyboards/soundmodules:

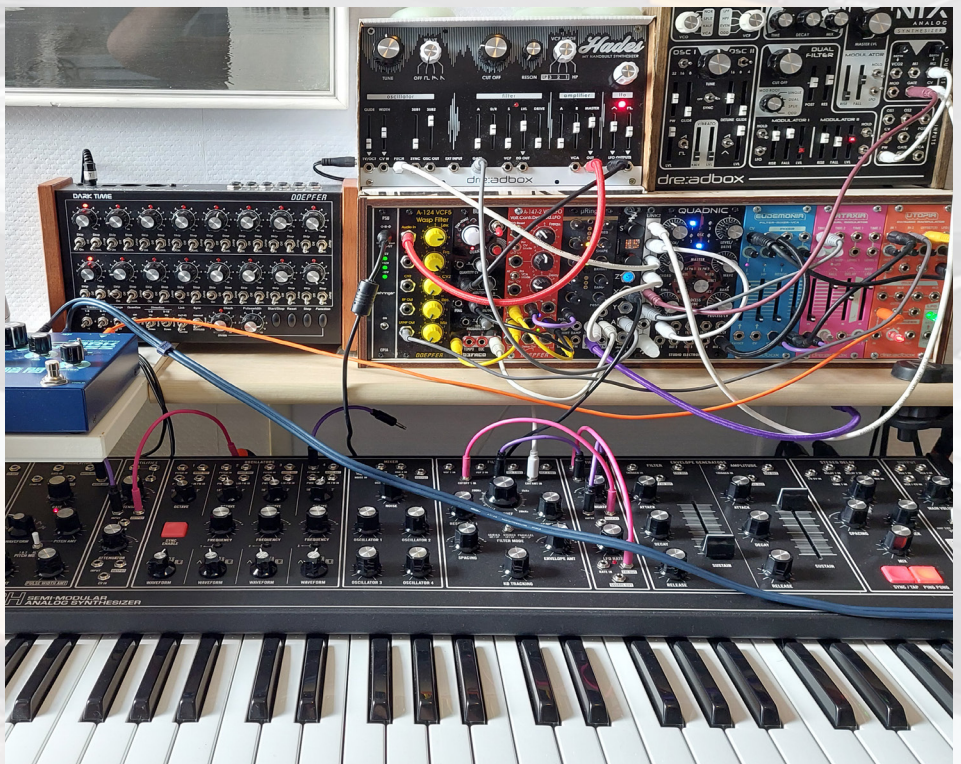
Korg 03r/w/05r/w/DS8/Lambda, Roland U110/JV880/SH32/Juno 106, Moog Little Phatty Tribute edition upgraded to Stage 2/ Matriarch/MG-1, Waldorf Micro Q/Streichfett, Yamaha DX27, Arturia Microfreak, Behringer Deepmind 6, Kawai K1r/K4/C-mega, Dreadbox Hades (v1)/ Hades DIY(v1)/NYX(v1), Kurzweil Micropiano, Vermona Perfourmer MKII, Clavia Nord Electro 3 73.

Eurorack Modular: Different cases containing modules from Behringer/Dreadbox/Doeffer/ Make noise/Expert Sleepers/ Grayscale/Cre8/Mutable instruments/Befaco/Tomatek/ Studio electronics/Joranalogue.

Rack effects: Yamaha Rev 100 (2x)/E1005/E1010, Alesis Nanoverb/Microverb 3 and 4, Lexicon MPX100, Electrix Mo-Fx, Ibanez UE400.

Pedals; NUX Atlantix/Time core/ Roctary, Mooer Ocean machine/ Baby tuner, TC-electronic Corona, GLX Chorus ensemble/ super chorus, Biyang Phase PH8, Meris Polymoon. **Mixers:** Moog CP-251 control processor, Korg KMx-122 rackmixer, Samson PL1602 rackmixer, Alesis Mutimix 16, Gatt MX-6.

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CYCLICAL DREAMS: LATEST ALBUMS



LAST CALL BY PABELLON SINTETICO & LUCAS TRIPALDI

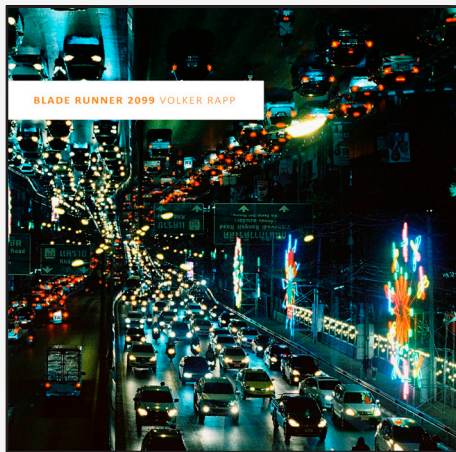
MUSIC COMPOSED, PERFORMED AND PRODUCED BY LUCAS TRIPALDI & PABLO BILBAO

MASTERED: LUCAS TRIPALDI & PABLO BILBAO (PABELLON SINTETICO)

BANDCAMP ALBUM: <https://cyclicaldreams.bandcamp.com/album/last-call-cyd-0109>

ARTWORK: CYCLICAL DREAMS

PHOTOGRAPHY: AMP PUTTIPONG



BLADE RUNNER 2099 BY VOLKER RAPP

MUSIC COMPOSED, PERFORMED AND PRODUCED BY VOLKER RAPP

MASTERED: VOLKER RAPP

BANDCAMP ALBUM: <https://cyclicaldreams.bandcamp.com/album/blade-runner-2099-cyd-0110>

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