



GAJOB

NEW
Whale Belly
Svoy

Compiled by BF Baker

discussions *on the art and craft of
modern recording*



fluxmonkey basement studio... good to find ya'll again!

GAJOOB #11 — Discussions: The Art & Craft of Modern Recording

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Album Discussions

The following are discussions about albums we've come across in the past several months. We ask a few questions specific to a record. We find recent releases and we find old ones. Recordings have a way of living forever. Discover Sounds is the curator of 1000's of cassette albums recorded 1980 to around 1999 when the medium of project studio recording artists evolved to CDr. We talk about old cassette and CDr albums and we talk about new NetLabel releases. You'll find links here to download a lot of it. Or you'll find links to purchase the albums directly from the artist.

Send your music to:

Discover Sounds

23 South 300 West
Bountiful, UT 84010

Or email a link to an album which can be streamed or downloaded to editor@gajoob.net.

17f *tree of them*

Salmon Aditya *The Wunderland*

thebeachmachine *companion*

Blithe Field *beautiful wave '74*

boyChild *unsigned demos*

Chris Brown *go west*

Butterfly Tea *Les Feeries*

Don Campau *Lily Pad*

Don Campau *The Best of Don Campau Vol. 1 (2000-2009)*

Dave Corwin *Many Hands*

Detroit Improv Due *Intuitive Tesseract*

Dmyra *Anyday Calliope*

Fosel *Lily Pad*

Charles Rice Goff III *Pink Wooden Bodies*

Daniel Harris *Thirty-two bit isn't really eight bits better*

Kanji School

Love, Calvin *Short Trip To Oblivion*

Project Mercury *light this candle*

Secret Archives of the Vatican *Remembering Machine*

Carl Snow *Bitmapping*



17f

tree of them

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www.17f.ch

Talk about bringing so many people together to work on your vision for this project.

The first point is that all the musicians on the record are great musicians. Everyone gave me an emotion prior to my record: Kudsi Erguner on the record “Passion” by Peter Gabriel, I’ve seen several incredible shows by the swiss bands Opak and Hemlock Smith, played some dates as a guitar player with the great band Girls in the Kitchen and seen several contemporary music shows featuring Laurent Estoppey. Furthermore they are friends of mine. So I asked some of the members of the bands above to participate and I’m lucky

they all said Yes! The idea was to share something human with people I like. Another idea was to bring external point of view to the story I wanted to tell. For most of the songs there was no indication on what to play, and every time I was surprised with what they gave to me.

Tell me about your writing process.

Half of the songs are old songs that were written 3 or 4 years ago on my own, with samples of electronic instruments. I often start with very simple tracks and then add lots of tracks working with superimpositions. Sometimes something oc-

curs and the song seems ok. Sometimes nothing happens. When a song is finished I spend hours and hours mixing it. The other half of the songs were recorded very quickly, with real instruments late at night in my studio. “Racine” was recorded with a glass, a broken piano, a Hungarian flute, some synthetic bass and a field recording made near to my house. I spent less than two hours to do it. When the skeleton of all the songs were ready I requested the help of friends to play the instruments I’m not able to play (like drums) or to add their touch.

So many fine musicians and artists on this album -- talk about the creative music scene in your area of Switzerland.

The Swiss scene was very shy twenty years ago. But I think that the Young Gods (a major swiss band) let us know that we can do it and that it’s not necessary to be born in New York or Liverpool to be creative. Now there are plenty of great bands that are more than “radiohead” cover bands. In the past a lot of people were good musicians because we have a lot of music schools in Switzerland, but most of the bands were cover bands. Now, a lot of bands are trying to go their ways, and a lot of “bad” musicians - i mean technically - are playing music too: it’s refreshing and exciting. As a result we have a very moving scene with bands like Ubereell, Goodbye Ivan, Les Poissons Autistes, Tokage...





Tell me details about recording “receipt”.

Receipt was recorded very quickly with some very old analogue synthesizers and some vocals (the first part of the song). But drums were missing. I asked Arnaud (Goodbye Ivan) to play a very simple drum pattern like “poum-tchak-poum-tchak”. As an answer he played something totally different two times faster than the original tempo... I was lost and asked Julien (Opak) to play a groovy bass line. The answer was the strange bass line you can hear in that song. When I started to mix it it was very hard to find how to do it, because my first idea was to do some kind of “pop” song. So I started to deconstruct it, and found that the strange break with the solo drum was the answer to all of my troubles. And finally I played the guitar at the end thinking of a very old Camel song. As a result “Receipt” is a hybrid

song without a structure, very strange, but I love it because of the tension you find in it and for the humor. The voice was made with a “text to speech” software. The story of a girl telling me how stupid I can be with all of my jokes instead of being true sometimes.

I hear many found recordings on this record, lots of wonderful atmospheres. How do you gather and select your field recordings?

Thank you. One of the recording is some Commonswift. Every summer there are a lot of Commonswift near to my house and I simply love their songs. They bring me to childhood’s summer memories. Another recording was made near to the lake where ships are ringing like bells when the wind is strong. I love these sounds and when I love sounds I go out with a recorder.



Salman Aditya

The Wunderland

www.last.fm/out?url=http%3A%2F%2Fbit.ly%2F95VYEj

What does “pre-LP” mean?

That the wunderland album is pre production self released Long-playing (LP) record albums. It has eight tracks and its genre is experimental folk / electronic rock / indie pop. The wunderland album will be officially released online and offline with help from a couple labels soon.

Tell me about some of your favorite music making instruments.

My favorite making instruments, hmm i think there's a hole bunch. But i think my most favorites one is software and program like Fl studio 9 and Reason 4. It's not hard to work with and it makes it possible to make the sounds in my head become reality.

How do you record your music?

I record my music with laptop and software/program like FL studio 9, Reason 4 and sound recording software like cool record edit deluxe. There's two ways i record my music. First, i make the lyrics first then i make the music. The second one is i make the sound first then i come up with the lyrics later. I'm almost freestyling, not writing anything down. So, the lyrics just flew out of my head, and there they were. There's nothing worse than having to sit down and come up with lyr-

ics, and try desperately to be poetic. I just don't like that. So a lot of stuff that comes up now is just completely unscripted and uncensored. There's lots of looping and tempo changes. I try to keep it as organic as possible while using software and still try to maintain the integrity of the songs.

Tell me about making "Whispered Felony".

I make "Whispered felony" back in december 2009. i was messing around with my keyboard and trying to find beautiful sound. I tried like a thousand times to find nice catchy sound and then boom... i found great combination of sound as an opening of the song. Then i started to make it longer and started to make the lyrics. There's some looping and tempo changes also in the progress to fit the lyrics with the music.

Tell me about the cover art.

I make the artwork cover in several versions. The last version is what you see now. I make it with paint pc program and edit it with several other programs. It's pictures of three mountains and behind them is sun rising up to the yellow and green sky. I like to make it as colorful as i can to makes it fit with my music.

Aric & the Episodes

I Should Have Known All Along

Free Download

www.archive.org/details/IShouldHaveKnownAllAlong

What should you have known all along?

This is a reference to my experience with psychosis. Something I have noticed about having delusions is that I will suddenly say to myself, “oh, I should have known all along that the government is spying on me”, or in another case, “I should have known all along that the newspaper contains stories making fun of me in code.” Becoming delusional is like discovering a strange truth that was always there yet I never had an awareness of it til now.

Do you write the songs before you start recording, or are your songs created while you record?

Uh, well, both. Mostly I compose songs before the recording process starts. Then, during recording I will flesh out the arrangements with layered instruments and harmony vocals. On rare occasions, I will start with a basic instrumental idea, record it and then build the lyrics and arrangement to fit the first idea. And on even more rare occasions I will push record and make up music and lyrics as I go. But in this last case, I will often do some editing and revision to the “one-take” song, and make my final recording of it after rehearsing.

Tell us about your recording setup. How you came to start recording?

I was using a Zoom digital 10 track machine between 2001 and up until about a year and a half ago. Unfortunately the digital machine received a power surge and is no longer in working order; I have been told it is not a fixable problem. The

batch of recordings I am working on right now (from late August 2010- til as I write this, October 2010) have been done on my old Tascam cassette 4-track. Since the cassette machine does not have built in effects, I have been setting up to record in the bathroom at my house, so that I can make use of the natural reverb in there. Honestly, I am not a big gear-head... I learn enough about the equipment I am using at the time to get the job done, so there you go. I've been recording almost as long as I have been playing guitar. I am 38 now, been playing since I was about 8 or 9. I started with a basic mono tape recorder. Later I graduated to using an Onkyo tape deck, eventually doing over dubs using a second deck. Though I had a few short-lived projects with friends who wrote lyrics to my music, most of what I did back then was instrumental. When I was 19, I joined my first bar band (doing mostly original material written by other band members). I used the Onkyo deck to record a lot of our shows. I credit Russ Stedman for the inspiration to take home multi track recordings to the next level; when I joined Ten Center with him, I was impressed by his prolific output (and still am to this day). When Ten Center broke up, I started asking around town for a decent songwriter who was looking for a bassist, when a friend named Paul Peterson encouraged me to start writing my own songs again. I had never been happy with the lyrics I had written over the years before this, and Paul said to me, "don't worry what other folks think about what you have to say, just say what you need or want to say." The following spring (1997) I bought my first 4-track with my tax return money and have been in love with home multi track recording ever since.

Tell us about "Walls Are Safe".

"Walls Are Safe" started as a song about a friend who I had had a falling out with. But then I realized that the lyrics can be taken in a more universal way, applying to myself and others as well. Its a song about putting up psychological walls between myself and others so that I don't have to risk being judged or rejected. It's about fearing being vulnerable enough to expose the parts of myself that I am embarrassed about. The recording of the song was done thusly.. using the Zoom

10-track, I first set up two microphones to record the acoustic guitar and lead vocal in one take. Then I dubbed in the 2 harmony vocals, bass, dulcimer and electric guitar. My friend Morgan, who is a gifted classical violinist, did the violin track in maybe 2-3 takes. The end result of this is one of my favorite recordings I have ever made.

Why do you mix down to high bias cassette, then master to digital. Is there something about your recordings that people might be surprised about?

I mix down to tape because it is what I know how to use. I am a bit (well a lot really) computer phobic and have yet to learn how to master my recordings to digital format with a computer myself. So when I have a friend help me cut the mixdown into individual tracks and make digital files, it is easier to not have to do a mixdown directly into thier computer. This way I can normalize the levels between songs and do any delicate mixdown work that has to be done before going to my friend to make the files.



John T. Baker

Rainbrella

Free Download -- lynnpoint.com/john_baker/index.html

Tell me about Baker Acres.

It's a freestanding garage in my back yard. It's a perfect size for home recording and it's isolated from the house, so I can make noise at night without waking my wife up. It's one of the main reasons I wanted to buy our house. For more details you can go to www.baker-acres.com. There's a gear list and some pictures there.

While Rainbrella is mostly a one-man band affair, you have a lot of guests contributing as well -- what's the importance of collaboration in your creative work?

I have lots of talented friends who are very generous in contributing to my projects. I love to have someone add something to a song of mine because they bring their own idea of how it should sound and then I have to react to what they add. It forces me out of my comfort zone. After 20+ years of songwriting, it's very easy to go to my well worn bag of tricks for a chorus or a bridge for a song. Having a bit from someone else keeps the songs from sounding formulaic. Plus, I just love the act of playing music with other musicians. I play in several bands here in Knoxville, so a lot of times I'm working out a song in practice and somebody else will just throw something in and we jam around on it and that becomes part of the song. So I kinda have to get them to record their part.

I love your use of pregnant musical pause in a couple places here: in “Eno-Byrne” just before the point where heavy riff groove kicks in, and at the midpoint in “Wounded War Bride.” Talk about the impact in those moments.

I am tending to believe, as has been said many times before, that what you take away is as important as what you leave. So if you strip away the crucial parts of the song till there's nothing left, it's very satisfying when it all comes back or perhaps a new section is introduced. It's all about building and releasing tension.

I'm familiar with your solo tape albums; this album witnesses your embrace of electronics and samples. How did you come to use these tools in your music?

I guess it started with the purchase of a looping pedal (Line 6 Delay Modeling Pedal). I started building sort of pad-like loops for backgrounds and I just love the random nature of loops. I mean sometimes I make loops that are rhythmic and I work with that, but I like backwards loops that cycle around randomly too. Plus with the move to computer based recording manipulating samples is much more an art of precision as opposed to fumbling around in the dark like it used to be with analog tape. I love the sound of analog tape but I'm also a big fan of digital editing. I don't think it's good to be too dogmatic about new or old technology. They're all there for you to use to manipulate sound the way you want to. I love it all.

What's coming next? What are you working on these days?

I have just finished a new album “Woodgrain” that's much less dependent on loops & samples. I've stripped away most of the shenanigans between songs and just focused on acoustic guitar-based songwriting. It's off being mastered now. I've

also started a somewhat gruesome concept/story album that has lots of collaborations on it. It's quite different than anything I've done before. Lots a different instruments: bassoon, cello, saxophone. I think it's going to be a choose your own ending story too. So far I have 5 different endings planned. Which means I'm gonna have to write a bunch more songs.

Also I'm playing in several different bands locally. I have my own band econopop to play the songs from "Woodgrain". I also play drums in Stolen Sheep www.stolensheep.bandcamp.com. I play guitar and sing in the local pop band The Westside Daredevils. I recently contributed guitar and drums to the new album by Lousy Robot, a great pop band from Albuquerque www.lousyrobot.com. I am also a founding member of Ampient Music an experimental sound collective here in Knoxville www.ambientmusic.com. So that keeps me quite busy.



John Bartl

finally

CD -- cd: \$9.99, download: \$7.99

<http://www.cdbaby.com/cd/bartljohn/from/gajoob>

<http://myspace.com/johnbartl>

Tell me about your background. How did you come to start recording music?

My musical background started with playing trumpet from the age of 5 through college. In my early twenties I bought a cheap Casio keyboard on a whim. I realized I was able to write my own music, so it all snowballed from there. At the time I was really into synth bands like Depeche Mode, New Order, Erasure and Pet Shop Boys, so that was the sound I went for originally. I later picked up guitar to give more texture to my songs. I also gained more diverse musical influences that helped shape my sound. Now I strive for a balanced synth/organic blend.

Tell me about the place you recorded this album.

“Finally” was all recorded in my home studio. It’s actually a fairly modest setup. Especially now with digital technology and recording software, it’s very possible to produce good results with very little. I must admit, my studio could stand to be more acoustically treated - I have to be prepared for retakes when motorcycles and semi-trucks drive by during recording sessions.

There is a lot of wonderful detail to these songs. Do you spend a lot of time crafting just the right nuances?

Thanks. Yes, I do spend a good amount of time in an attempt to make every measure of a song count. I try to avoid repetition in my arrangements. Many times it's a lot of trial and error. I may not always know exactly what I'm looking for, but I know what works when I hear it. It's a great feeling when I get everything to gel and the final song has energy throughout.

Tell me about the cover photo. What are you looking at?

All the photos for the album were taken by my father. He was a professional portrait photographer for many years. For the cover, I actually had a totally different type of shot in mind, but he suggested we try this for kicks. I ended up really liking it over my original idea. I think the mood of the picture matches the music. I wish I could say I was looking at something interesting, but I'm just looking at the morning sky outside the window that provided the light for the picture.

Tell me the details about writing and recording "Superman."

Lyricaly, "Superman" is about the expectation of perfection sometimes in relationships. Of course, we all fall short. The story is about someone admitting imperfections but hoping their devotion will overcome them. It was written on acoustic guitar. My original thought was to record the song that way. I laid down the intro synth part expecting to bring in steady strummed acoustic guitar into the first verse. However, I liked how exposed the vocal sounded with the simple modulating synth part. I think it really sets the story up well. I have to say, my original vision changed in the recording process, but I'm pleased with the results. Happy accidents are always welcome in my studio!

thebeachmachine

companion

CD -- www.muttiness.com

Are you performing in support of this album?

We're looking to do some shows later this summer, mostly in the South Florida area with perhaps a few shows in Orlando.

Your write-up mentions having made 400+ tracks with these on this recording. Any plans to release more material from these sessions?

Three different outlets: (a). a few pieces from our green minidisc are available through MP3.com on a DAM CD entitled "B". (b). our next album will include some of the pieces from our purple mindisc - a breakbeat here and there. (c). at least one piece a month on our website under archives - any of the minidisks.

This is a different kind of sound. What kind of response are you getting?

Sometimes very favorable, sometimes very unfavorable. More or less like we figured.

Tell me about your guitar setup.

Guitarwise, mainly Fenders: a US Telecaster Deluxe, a US Strat, a US Lonestar Strat, a US Jazz bass, and an old G & L bass. Effectwise, a Proco Rat and a whole lotta Boss boxes (the orange distortion pedal, the purple flanger, the green phaser, the EQ pedal, the blue pitch shifter/delay - I beleive it's the PS3, the DD3 delay, and my mainstay the DD5 delay). Ampwise

I use a Fender reissue blackface Twin. This is mostly what is heard on the album; live I mainly use the Tele, the Rat, the DD3, DD5, PS3, and EQ pedals into the Twin.

This was recorded on a 4-track cassette? Tell me about the process of getting it from there to here (the finished CD).

Laz and I picked which pieces to use. The final minidisc mixes were then uploaded into a PC running Steinberg Wavelab 3.0 mastering software with assorted Waves and Steinberg plugins. Months of anal-retentive mastering work. Some pieces were cleaned up a bit more than others. Of course, the dance pieces (ATO, Sustain et al) were assembled on a Roland VS-1680 with the aid of a Roland SP-808, an MPC2000, and a couple Korg Electribes.



Bing Satellites

Twilight Sessions volume 3

Free Download

www.archive.org/details/BingSatellites-TwilightSessionsVol3

<http://www.bfwrecordings.com>

Why the name Bing Satellites?

It came from the sound at the start of a song (unreleased) from years ago. It sounded like signals sent from a satellite but it was softer than a 'ping'. I think ambient music can, on occasion, come over a little too serious, so using a name that is, quite honestly, a bit silly helps me avoid this... I hope!

What is Ambient Shoegaze music?

It's a label I've stuck with even though I think my music is becoming more and more purely ambient. Ambient music could be seen as cold and mechanical, whereas I try to create music that carries some emotion or feeling. If you want to know what Ambient Shoegaze is, I suggest listening to the music of Ulrich Schnauss or M83. They draw influence from guitar based bands as well as electronic music producers, as do I. The lines between different genres of music are now so blurred that I think to give any music a particular label is misleading. However, I'll stick with Ambient Shoegaze for the time being!

Tell me about your recording studio.

Because most of the music I make is improvised live, the set up is quite compact. I use 2 midi keyboards (M-Audio Oxgen 61 and 49) to play instruments in Reason 4. A mic (to record my voice, clarinet or anything else that makes a noise), a fretless bass and electric guitar are plugged into an eight track mixer. Everything goes through Ableton Live on my laptop (which still uses Windows XP). I use various VSTs but the Waves plugins come in handy to modify the sounds from the mic, bass and guitar. For Twilight Sessions recordings, everything can be fed through a delay (usually between 0.5 to 2 seconds long) and a longer loop (somewhere between 1 or 2 minutes). I control everything in Ableton with a Korg Nano-Kontrol and the controls and pedals on my keyboards.

Tell me about your creative process. How do you embrace elements of chance?

I live in a very busy and noisy part of Manchester. In addition, I'm the sort of person who is usually thinking about and doing several things at once. Creating this kind of music helps to drown out that noise and chaos. Most things start with just 2 or 3 notes played on synth or guitar. After that, the music seems to write itself. However, because I use loops which are fairly long and contain little or no rhythm, I can add notes or sounds as I see fit but never quite know what I'm adding those notes to. And because I allow the loop to decay slowly, each time that loop comes around, even if I add nothing new, it will sound slightly different. For example, I might think to myself "There is an E minor chord coming up. I will add a note to fit it or change it.", but I can almost never add that note exactly where I planned to. Now realise that this happens with pretty much every note I add. This creates more melodies and unique sounds than I ever could without that element of chance. It also means that the music can be very slow and be given a long time to evolve.

By the way, the eerie sound at the beginning of 'Titan' is the microphone put through a pitch shifter (3 semitones up or

down) and placed close to the speaker, which creates a unique type of feedback. I suggest trying it yourself, if you can - but carefully!

Is the end of a piece a grand moment?

I put a lot of energy into each recording. They usually end when I think I have taken the music as far as it will go, or that I have said everything I have to say. When the end comes, I realise I have totally immersed in the music and probably need to rejoin the real world with a cup of coffee and a biscuit or two! The test is whether on listening to each recording again it feels as good to listen as it was to create. With Twilights Sessions, I have been especially pleased with what I have created.