netBloc vol.6
manically
toying with your
listening habits

Volume 6 challenges and "*Day of* ***Silence***"

Thanks again to everyone who participated in Volume 6 and everyone of you who has downloaded it and are listening to it while you read this. It was quite a bumpy ride this month, but in the end it all came together. A couple weeks late, but a wonderful collection none-the-less.

I must admit, it's quite the balancing act to get this to you on time since I can't really do any of the important work (reviews and liner-notes prep) until I have source audio for every chosen track. If I don't have the source audio, the track order is not set in stone and there's a chance that I may need to replace a track if I can't open a line of communication with the artist/label for that particular one.

This time around, the tracklist went through a record two rounds of changes. Either permission/asset requests went unheeded or assets couldn't be acquired in a timely manner. However you look at it, the artists/labels who made it into netBloc Volume 6 helped make it a reality and I thank them very much.

The month of June has proven to be interesting with regard to music. In response to an attempt by the RIAA to hike royalty rates for netcasting, the online broadcasting community came together and decided on June 26 as a "Day of Silence". A day that (in protest of the possible royalty rate increase) many netcasters would not broadcast. Many... though not all. That's the first problem with this day of silence. Not everyone could agree that a day of silence would be effective. One of the most high-profile members of the online broadcasting community last.fm chose to opt out of the day of silence altogether since according to them "turning off the radio is just plain wrong". Well, they are owned by CBS and I'm quite sure that their new corporate overlords wouldn't approve of them falling out of line with corporate interests. Money talks, after all.

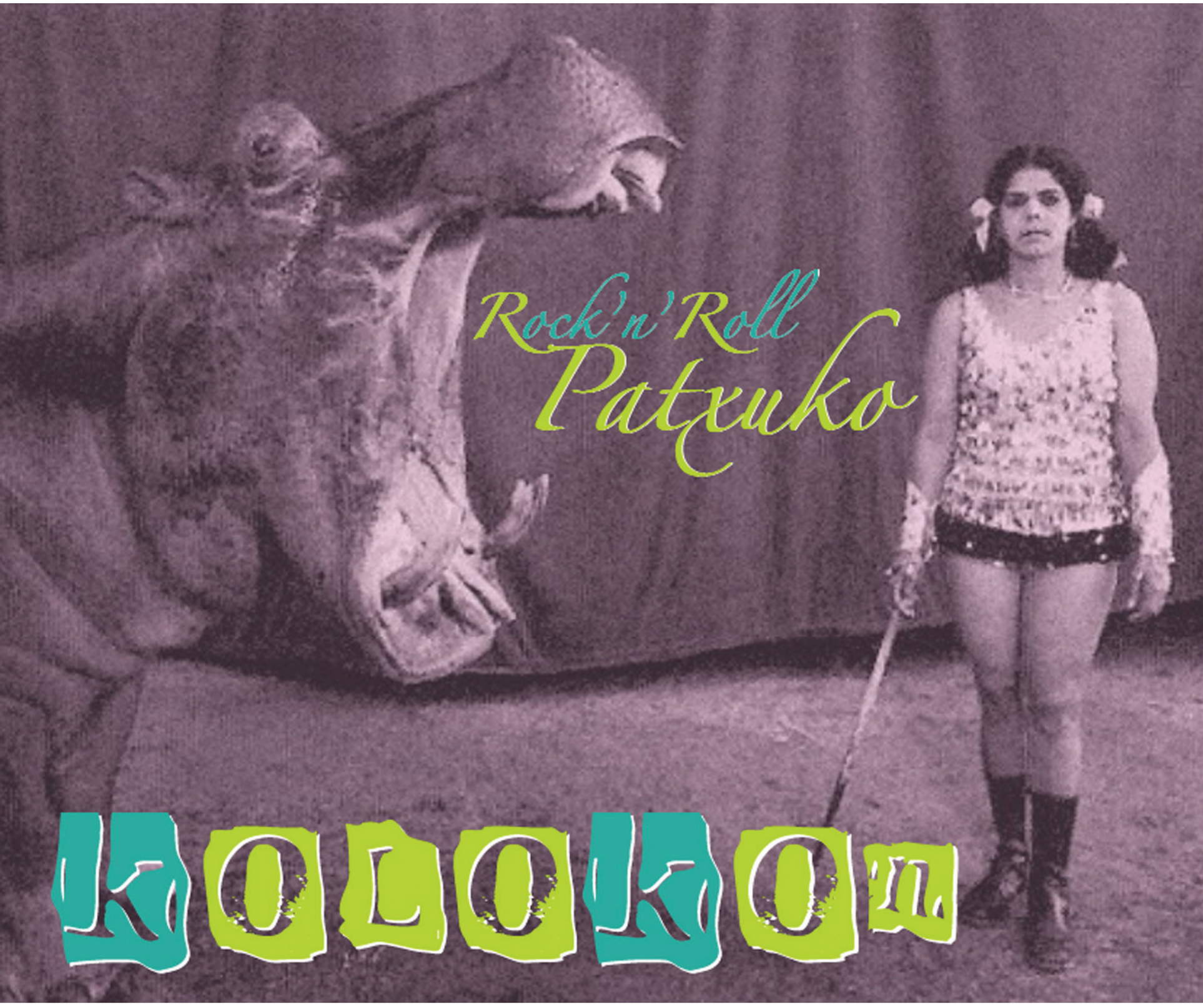
I also feel that the "Day of Silence" is misguided. The other problem with it is that it completely misses the point. Why fight to broadcast RIAA music at all? The RIAA and mainstream music industry has proven to be very anti-consumer. Why would you want to fight to continue to be beaten? Is it something like battered-wife syndrome? Stop listening and maybe the RIAA artists will license their music independently.

If you choose not to broadcast RIAA music, it sure doesn't mean the end of your broadcasting career. It just opens up a wide world of possibilities. One which contains a huge catalog of openly-licensed music that does not charge a royalty fee for broadcasting it. After-all broadcasting music is advertising. This is one fact that the RIAA has tried to cover up. They aren't doing the broadcaster any favors by allowing them to broadcast RIAA music. The broadcaster is doing the RIAA a favor by advertising their music.

Turn off RIAA broadcasting... turn on Creative Commons and open-licensed radio.

Peace
Mike Gregoire
Owner/Creator blocSonic.com

01 - Kolokon - Global Circus (2:02)
(from the independent release 'Rock'n'Roll Patxuko')


Rock'n'Roll
Patxuko
KOOKOO

Written by: Aldo Cavaleiro and Aja Waalwijk
Produced by: Angel Ramos
Performed by:
- Benito Jaúregi: Vocals and Spanish Guitar
- Hamish Dahmeumterry: Accordion and Keyboards
- Enedino Lapislazu: Guitars
- Manco Noeh: Bass
- Ulla Suminnen: Trumpet
- Conrado de Barcelona: Sax
- Iván Stanwick: Trombone
- Humor's Great
- Chamberlain: Drums

Recorded at: Attack Studio, Madrid, Spain
Year: 2006
Release URL: http://www.jamendo.com/en/album/1946/
Artist URLs:
- http://www.kolokon.es
- http://www.jamendo.com/en/artist/kolokon/

License: http://creativecommons.org/licenses/by-nc-sa/2.5/

Global Circus

What a wonderfully fun way to open the compilation. Circus music meets rock, a completely unique listening experience.

Kolokon

The band was formed by Basque ex-lawyer Benito Jaúregi, after he was expelled from the Illustrious School of Lawyers for non-ethical behaviour. His total redemption would come only when he resolved to gave back to society some of what he had taken for so long.

02 - Allison Crowe - *Skele*tons and Spirits (2:59)
(from the indepen**dent re**lease 'This Little **Bi**rd')

Allison Crowe

this little bird

Written by: Allison Crowe
Produced by: Allison Crowe
Performed by:
Allison Crowe: Voice, Piano
Dave Baird: Bass
Laurent Boucher: percussion
Recorded: In session on Vancouver Island, Salt Spring Island, and Newfoundland, Canada
Year: 2007
Release URLs:
http://www.jamendo.com/en/album/5325/
http://www.allisoncrowe.com/ThisLittleBird.html
Artist URLs:
http://www.allisoncrowe.com/
http://www.myspace.com/allisoncrowe
http://www.jamendo.com/en/artist/allison.crowe/
License: http://creativecommons.org/licenses/by-nc-nd/3.0/

Skeletons and Spirits

You'll find Skeletons and Spirits to be instantly memorable. The power of Allison's beautiful voice, the rhythm section's driving rhythm accompanied by Allison's piano hook. Add the fiery lyrics to this wonderful mixture and you have yourself an instant classic.

Allison Crowe

Allison Crowe is a Canadian musician who lives the DIY ethos. At home on islands 6000 km. apart, (Vancouver Island and Newfoundland, CA), she records her voice, piano and guitar. Often, that is all. Sometimes, Allison is joined by other musicians for live-off-the-floor sessions. Since 2003, Allison Crowe has released five CDs on her own label, Rubenesque Records Ltd. She is devoted to reaching people in concert and online. Her credo is: "Why music?" Why breathing?"

03 - Crick Zachary - Meradel (2:50)
(from the independent release 'Différences')

Crick Zachary
DIFFERENCES

Written by:
Lyrics: Crick Zachary
Music: Crick Zachary
Arrangement: Louis Ville
Performed by: Crick Zachary
Recorded at: Studio Badabing by Louis Ville
Year: 2006
Release URLs:
http://www.jamendo.com/en/album/2830/
http://www.crickzachary.com/album.htm
Artist URLs:
http://www.crickzachary.com
http://www.myspace.com/crickzachary
http://www.jamendo.com/en/artist/crick.zachary/
License: http://creativecommons.org/licenses/by-nc-sa/2.5/

Mer**adel**

Another terrific pop/rock song by a great singer-songwriter. Guitar, drums, keys and vocals merge into a emotive mélange. Even if you don't understand the lyrics, the melody and arrangement is sure to seize you.

Cric**k** Zac*hary*

Crick promène cet amour du rock depuis bien longtemps. Chanteur guitariste autodidacte il trouve l'accord parfait avec son instrument de prédilection qui l'accompagne dans la création des titres, de son premier album; une galette auto produite de fort bonne facture mêlant rock et chansons enregistrée et arrangée par Louis Ville, artiste et ami du cru.

04 - Arrial - Marp**aksses** (5:02)
(fr**om the** Autoplate re**leas**e 'For the Love' **A**PL038)

APL038
ARRIAL
FOR THE LOVE

Written by: Arrial
Produced by: Arrial
Performed by:
Arrial: Classical Guitar & Logic 7
Recorded at: N22
Year: 2006
Release URL: http://www.thinner.cc/releases.php?r=apl038
Artist URL:
http://www.myspace.com/arrialmusic
Netlabel: Autoplate
Label URL: http://www.thinner.cc/releases.php?label=apl
License: http://creativecommons.org/licenses/by-nc-nd/2.0/deed-music

Marpa**ksses**

Arrial has stunningly merged the acoustic with the electronic by laying classical guitar on a bed of trip-hoppy electronica which also feels slightly acoustic. The merger is so successful that you are left entranced by the virtuosity of the guitarist and his melodies. Finally when the beat is brought back, it adds an driving energy to the song.

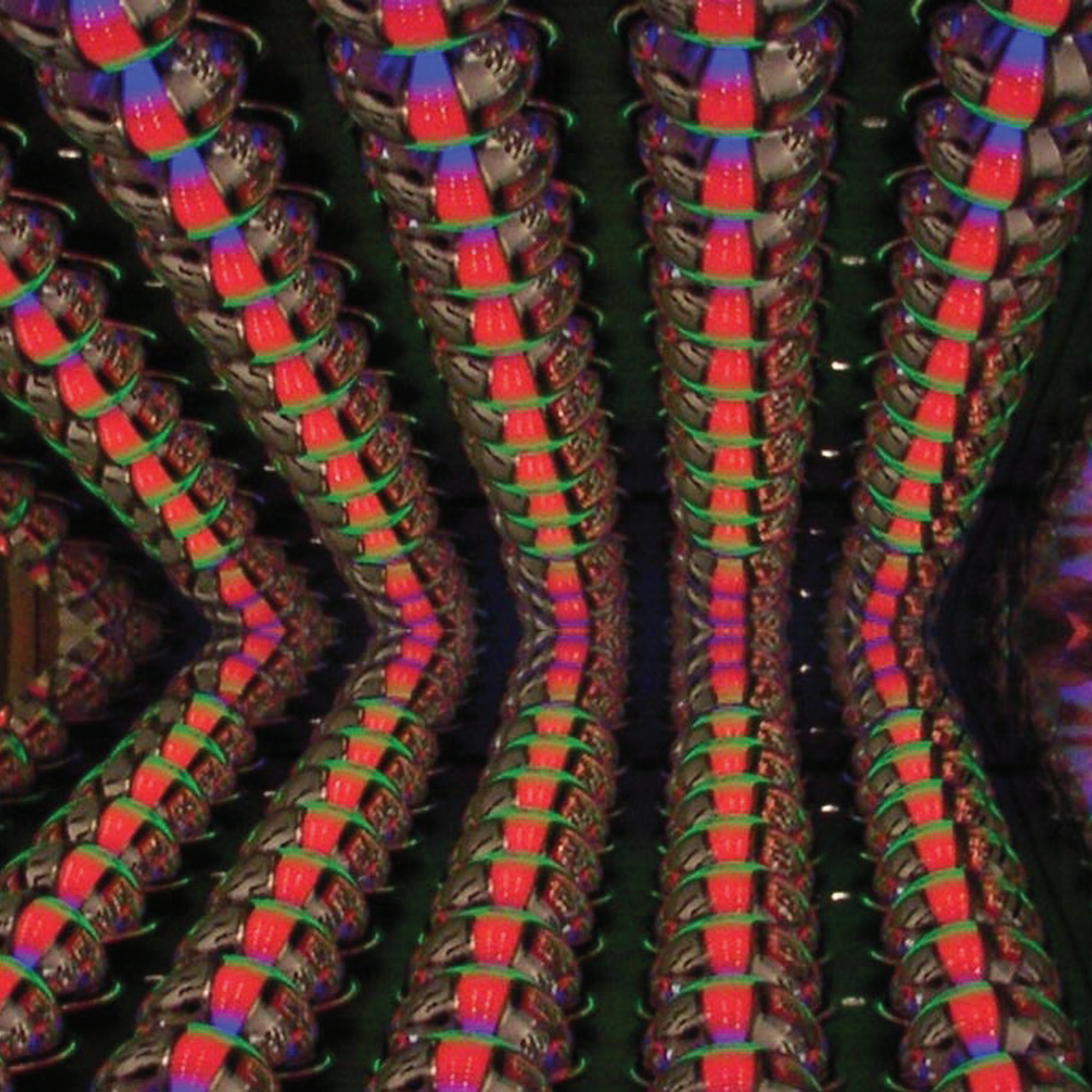
A**r***rial*

The classical guitar has been my constant companion from a young age. I have flirted with electric guitars, with drum machines, with synths and with samplers, but despite the sonic possibilities they promised, none of them ever came close to the tonal beauty of a plucked classical guitar. Combine the purity of the guitar with programmed beats and electronic textures and you have something that sounds like Acoustic, Electronica, Melancholic. At least, that's how last.fm puts it, which seems as good a description as any.

A***ut***opl**a***te*

Autoplate is an offshoot of the third generation of the German-based netlabel Thinner which assumed its new shape in 2001 with Sebastian Redenz assuming the lead role. Redenz manages the label and it's his discerning ear that decides what will be released. He is supported in his efforts by an international team of individuals who take care of the logistics necessary for operating the label ranging from creating artwork (including some spectacular flash animation) to mastering the audio. Whereas Thinner has tended to stay within the sphere of house-variations, dub-influenced sounds, lounge, and urban-electronica, Autoplate has become a home for a wide variety of good electronic music that fall outside of these boundaries.

05 - Troupe - At Least We Have Friends (2007 Mix) (2:48)
(original version from the Monotonik release
'It's Really Pretty Simple After All' MTK179)



Written by: Troupe Gammage
Produced by: Troupe Gammage
Performed by: Troupe Gammage
Recorded at: Troupe Gammage's Room
Year: 2007
Release URL: http://www.mono211.com/content/releases/mtkmp179.html
Artist URL:
http://www.myspace.com/troupemusic
Netlabel: Monotonik
Label URL: http://www.mono211.com
License: http://creativecommons.org/licenses/by-nc-nd/2.5/

At *Least* We Ha**ve** **F**riends

A delightful pop song with a funky quality about it. A soulful handling of electronic vocal tweaking makes it less of a trendy element and more of a necessary pop spice. What you have here is an updated 2007 mix completed for inclusion in this compilation.

Tro**up**e

Troupe is a native Texan who, despite his acoustic origins, is determined to bring electronic music of all genres to the masses. Fusing the familiar (Motown, Indie Rock, 80's Pop) with the experimental influence of IDM, he hopes to create something new and highly accessible.

Mon***ot***onik

Monotonik is a net.music.label that exclusively releases music online in the mp3 format. All of our releases are freely downloadable and distributable under a Creative Commons license that allows free non-commercial distribution, and we've been releasing .mp3 and .mod files online since May 1996. The label was founded by Simon 'h0l' Carless as an outlet for talented electronic musicians who weren't getting the attention they deserved.

06 - min**dthi**ngs - *C*yberDream**s** **(2**:31)
(from *t*he independent re**l**ease 'The First Emotion')

THE FIRST EMOTION

BY MINDTHINGS

Written by: Clément “mindthings” Peres
Produced by: Clément “mindthings Peres
Performed by:
Clément Peres: Reason 3
Recorded at: mindthings’ studio
Year: 2006
Release URL:
http://www.jamendo.com/en/album/3177/
Artist URLs:
http://www.myspace.com/mindthings
http://www.jamendo.com/en/artist/mindthings/
License: http://creativecommons.org/licenses/by-nc-nd/2.0/fr/

C**yb**erDreams

Trip-hop meets electro. mindthings delivers the goods with this one. A big beat, great guitar samples, rich synth pads and impressive melodies... and an ending that recalls the sound that Jan Hammer once made popular.

mindt*hin*gs

Clément Peres is a young music composer, he likes a lot of music styles and his musical sound is like electro/ambient. He has published two albums on Jamendo (“The First Emotion” and “Life’s Path”).

07 - *Il Maniscalco* Maldes**tro** - Miscuote...Minc**ant**a (3:48)
(from the i**nde**pendent release '**il m**aniscalco maldestro')

IL MANISCALCO MALDESTRO

Written by: Antonio Bartalozzi
Produced by: Sandro Ferrini
Performed by:
Antonio Bartalozzi: Vocals and Guitar
Stefano Toncelli: Drums and choir
Simone Isolani: Guitar
Thomas Santarsiero: Bass
Marco Ciampini: Keys and choir
Recorded at: "La Pineta", Bolgheri, Livorno, Italy
Year: 2005
Release URLs:
http://www.jamendo.com/en/album/5878/
http://www.ilmaniscalcomaldestro.com/disco.htm
Artist URLs:
http://www.ilmaniscalcomaldestro.com
http://www.myspace.com/ilmaniscalcomaldestro
http://www.jamendo.com/en/artist/ilmaniscalcomaldestro/
License: http://creativecommons.org/licenses/nc-sampling+/1.0/

Miscuote...Mincanta

If ever there were a "new" sound. This is it. There's something wholly unique about Il Maniscalco Maldestro. Somewhere between the vocal style and the energy of Miscuote...Mincanta they've been able to harness something altogether new to me, yet still familiar. Campy vocal delivery reminiscent of Oingo Boingo, a straight up punk rock vibe and metal guitar... those Italians sure do make some damn exciting music!

Il Maniscalco Maldestro

Il Maniscalco Maldestro was born in 2000 at Volterra, a village in the middle of Tuscany. Our approach to music has always been very instinctive, playing music we like to listen to ourselves. After a change of drummer, we have had a steady line-up (Antonio: vocals & guitars; Simone ISO: guitars & mandolin; Thomas: bass guitar; Stefano Borrkia: drums & backing vocals) and we published our first epomonimous demo (2001). Totally self-produced and oddly welcomed by magazines and webzines. 1 year later (2002) we recorded our second demo-cd, Letà del Bisturi (self-produced) that had a bunch of good reviews. Since 2003 we worked together with Sandro Ferrini, our artistic producer, to create our first full length, in collaboration with our favourite accordion-player Marco Ciampini. The full-length took 2 years of work for recording and mixing (using the studio only when it was not working for others...). This, mixed with a different approach to music making, created a rift in the band, so Simone and Thomas unfortunately decided to leave it and apply themselves to college. They're still great friends of ours

and they've gone on to create a great band called Nedo e gli Apprendisti Rabdomanti that often play live with us.

In March 2005, Lorenzo French (guitars) and Bruno Brunello (bass guitar) joined the quartet. We felt great with them playing since the first jam. We prepared our show in only a few weeks and we dedicated ourselves to an intense live activity. In the same time we began to send our full length to some labels and, in September, we signed a deal for VideoRadio Records. In December our debut album was finally published and soon greatly acclaimed by music press. Some webzines like Metallus and RockOn voted Il Maniscalco Maldestro as one of the best 2005 albums and our single Metamorfosi Plausibile reached the first position on Made In Italy, a ranking about the best italian albums by Radio Rock FM, staying at the top for 4 weeks! And now were here, always clumsy, but even more determined... We're alive and kickin!!!

08 - Black Era - Then (3:33)
(from the independent and ...aquietbump
release 'Then' AQBMP006)

BLACK ERA

...then...

Written by: Dy Darshan
Produced by: Blob
Performed by:
DyDarshan: Vocals
Blob: Knobs, all Fuzz Guitars
Recorded at: Black Channel Studio
Year: 2007
Release URLs:
http://www.aquietbump.com/aqbmp006.html
http://www.jamendo.com/en/album/4751/
Artist URLs:
http://www.blackera.com/
http://www.myspace.com/theblackera
http://www.jamendo.com/en/artist/blackera/
Netlabel: Independent / ...aquietbump
Label URL: http://www.aquietbump.com/
License: http://creativecommons.org/licenses/by-nc-sa/3.0/

Then

Peering through the darkness, Then reveals a sound that is both enigmatic and exquisite. DyDarshan's vocals are unlike anything you've likely heard before. The minute you first hear it crashing in, it possesses you. Blob's production is equally engaging. An impenetrable trip-hop sound that is the perfect base for DyDarshan's voice.

Black **Er**a

Black Era came to light in Naples in the year 2004.

A time of Chaos and Holy Wars, Twin Towers and Banks, Global Villages built with entropy, petrol, obedience, doubt.
On the border of European civilisation, south of legality, between the Gulf that must be seen before dying and the poison that blinds and kills.
To look the Beast in the eyes becomes a necessity, a need as impelling as breathing.

Breathing, expressing, communicating.
The members of Black Era come from different experiences with similar reflections and a common soul.

Blob is made of metal, circuits, and Black.
Within him are the origins playing bass with a plectrum, wah-wah and distortion, breathing Grindcore and psychedelia, a caustic mix.
Then the experience as a sound technician, electronic machines, sound waves born and tamed in the studio, the charm and the evolution.
Amongst other stories, a memorable page of Italian underground drum'n'bass with the band Nevrotype.
And then the founding of Black Era.

AllFuzz breathes dreams from another era, travels on a six-stringed time machine, a lysergic minstrel whose only drugs are chocolate and beer.
Pink Floyd and Slayer make him take up an adolescent guitar, and in the musical scenario of Torre del Greco, a provincial desert, his path often crosses that of Blob.
Barely out of their teens they play together in a thrash band inspired by Coroner and a year or two later they form a curious dark-psycho band called Shiva which, without ever recording anything, nonetheless leaves its mark in the

Neapolitan clubs where it plays an alien sound for audiences that struggle to comprehend a similar approach to rock.

DyDarshan strangles her sensual shyness with the velvet-gloved hands of her voice. Black music runs in her veins and vibrates in her vocal chords. She could have been a Ghetto-Girl but her soul is different, her anger is more intimate, her grief less superficial.
Stevie Wonder, Afro-American rhythms and bass, the groove and metropolitan blues: these give Daiana's lips their colour. A perfect example of her talent can be heard in "Paura che Passa", the debut track of the hip-hop combo "Co'sang" on the mythical compilation CD "SpaccaNapoli" by the Clan Vesuvio crew.

In the year 2004 destinies cross, ideas converge, language is elaborated and strategy is decided. The record industry is in crisis, music travels along new highways, the Message has found a new Medium.
With friends from Mou and Jambassa the project "A Quiet Bump" is born: an Italian net-label with a new approach. Productions protected by Creative Commons rather than Copyright, and hybrid releases that include cut-cost digipaks with original graphics or the possibility of downloading the entire album free: the choice lies with the listener.

After 18 months of rehearsals, concerts, discussions, cigarettes, frequencies and distortions, the first album makes its appearance: "Point of No Return".

Difficult to define; from an indistinct point that lies somewhere between dark atmospheres, reminiscences of trip-hop and metal sampling, lyrics full of grooves, accusations and anger, the Black Era sound emerges and begins its march towards a greater awareness.

The reaction of the press and the public is as enthusiastic as it is unexpected. Those who see Black Era playing live are struck by the metallic fog and the extraordinary stage-presence of DyDarshan. Those who listen to them on CD find it hard to compare them to another band.

A year later sees the release of "The Tunnel"; an ep that pre-announces the evolution of the Black Era sound towards new and darker shores.

A few months later the full-length CD "Then" arrives on the scene: 15 tracks pushing the band well beyond its origins in terms of darkness, psychedlia and distortion. Another conceptual step forward, this time the dark sparks are enflamed by the doubts and anxieties of he who has attained consciousness and knows that he must shout out loud - even against the wind.

...aquietb*ump*

aquietbump is a (net)label based in southern italy that launched in 2005. Aqbmp produces multimedia focused on trip-hop, dub, ambient and hip-hop styles. All releases are freely downloadable under creative commons licenses.

09 - Universal Materials - This is the Macrophage (5:18)
(from the Vorbic release 'Flip Flop' VRB006)

Universal Materials

Flip **Flop**

Written by: Howard Dodd and Dan Flange
Produced by: Howard Dodd
Performed by: Howard Dodd, Dan Flange and machines
Recorded at: Fundamental Harmonics 5
Year: 2007
Release URL: http://www.vorbic.com/releases/vrb006/
Artist URL:
http://www.myspace.com/universalmaterials
Netlabel: Vorbic
Label URL: http://www.vorbic.com
License: http://creativecommons.org/licenses/by-nc-nd/2.0/deed-music

Th**is** **i**s the Mac*rop*hage

Opening up with synth pad strings, you reminisce about songs in the past that they remind you of. Next comes various other electro ingredients and you forget all about any resembled past sounds and just focus on the incredible track at hand. A slick bassline kicks in with a driving beat and you're hooked. Universal Materials simply delivers a beautifully arranged trip-hop sound that must be heard to appreciate.

Univ***ersal*** Mate**ri**als

Universal Materials is Howard Dodd and Dan Flange, both from London. Howard's been releasing electronic music on and off since 1994 as Anoesis and Oxidation (D*fusion), one half of Tongue, (Octopus, Series 500 (Domino)). Dan's more of a newcomer but the two have a lot in common, first meeting at a Progressive Rock night in North London. Dan: "We'd do Prog Rock if we could play instruments fast enough. Or if we had capes".

Vorb**ic**

Vorbic is a netlabel devoted to all kinds of Electronic Music. The label was started in January 2007 and has made 6 releases so far.

10 - Nest - Kyoto (5:26)
(from the Serein release 'Nest' SER013)

nest

Written, produced, performed by: Huw Roberts & Otto Totland
Recorded at: N/A
Year: 2007
Release URL: http://www.serein.co.uk/music/ser013/
Artist URL:
http://www.serein.co.uk/
Netlabel: Serein
Label URL: http://www.serein.co.uk/
License: http://creativecommons.org/licenses/by-nc-nd/3.0/

Kyoto

The first track to be considered for this compilation and also one which I had wanted to include in the previous volume. For some reason, it just didn't sonically fit the previous line-up and I decided to hold off until Volume 6 to try and acquire permission. So here we are. A warm way to close out the compilation.

A very large, yet soft acoustic sound with a clear Eastern influence and pervaded with hints of the natural world. An assertive statement about the state of the planet we live on. Described in one word... magnificent.

Nest

Nest is the collaborative project of Otto Totland and Huw Roberts. The two started writing music together after forging a strong friendship as members of netlabel Miasmah, their musical ties don't end there though. Roberts and Totland are both pianists with strong compositional skills, they share a love of beautiful melodies and uncomplicated music - Nest was born as a canvas for exploring these ideas.

Serein

Serein was established on the 19th of October, 2005 as a venture for promoting musicians and their work online. A so called 'net-label', we release our music in MP3 format under the creative commons license for free. Releases are grouped identically to how you would expect a record label's catalogue to be organised. In the music section you will find releases listed with a catalogue number (ser000) identifying each unique release. Within each of these are links to music files and artwork, with the option to download the whole pack as a compressed zip file.

We largely concentrate on releasing experimental, ambient and electro acoustic compositions but enjoy a vast array of musical styles and hope to keep you on your toes. If you would like to get a taste of the Serein sound before downloading anything, launch the streaming flash player located on the left hand column of this site.

Thanks to all participating artists, labels and sites...

BSCOMP0006 / ⓒ June 2007 blocSonic.com

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