

**DEN  
SORTE  
SKOLE**

**III**

## Time Space Collapse Royale

By Ralf Christensen

Dear reader and listener, what you have in your hands and in your ears right now is this: A result of incurable crate digging, a pathological passion for vinyl and an unstoppable need to cut it all up and reassemble it in new ways.

In the feverish hands of Den Sorte Skole the vinyl of the past has been broken up and glued back together into something beyond time and space. Through the art of sampling they have created *Lektion III*, a work of both then and now, mostly now.

Too much respect for music history is the deadliest poison for our music culture. It soaks music in a heavy nostalgic syrup that inhibits free movement. It shackles musicians in chains of tradition and copyright laws inhibiting them from reacting to the maladies of our souls and the politics of our world.

In the end, being disrespectful towards our heritage is the best you can be as a musician – and so were the musicians of the past, cause that’s how music has made great leaps forward, caught up with the times, even let us get a glimpse of the future.

So. Consider the times we live in. Everybody is soaked in music history and the vast expanses of recorded music are accessible to common woman and man. We are possibly witnessing the most monumental change in music culture since recording equipment came around. It hasn’t just transformed us into curators in our own YouTube museums, with our personally tailored Spotify playlists, it has changed the way we listen to music and perceive history and geography.

Everyone – at least in the Western world – has the perfect tools for dealing with this. Some by clicking more passively through libraries of sonic memory, others by interacting through remixes, mash-ups and sampling.

So why not approach music in a modern creative way, utilizing the tools at your fingertips? Why not dissect, copy-paste, edit, re-edit,

sample, reconstruct? Why not deal musically with the information storm that we are all living in? That would after all be the most natural urge in any cultural setting: To utilize what is at hand, and to negotiate the most pressing problems of our existence.

This is what Den Sorte Skole has done. With modern computer tech, dusty vinyl records and broadband Internet they have listened harder and searched longer for music and connections than most. They have moved with stealthy conviction towards a new way of creating meaning and composing music out of what they stumbled upon out there.

### Frankenstein songs

The concept was simple in thought, but proved to be a staggering task in real life for Den Sorte Skole’s Martin Højland and Simon Dokkedal. Over their now ten year long career, the two Danes have been sampling without any boundaries, but this time around they decided to limit themselves in the most unlimited way: Their third album was to be built only from samples from before they were born – and from all over the world.

So Dokkedal and Højland’s first task – in the beginning together with Martin Fernando Jakobsen who was part of the initial phase of the project – was one of searching, digging, downloading and listening. They spent months and months in the abstract caskets of our bottomless online-treasure trove and the very real crates of second-hand record shops. The goal being to dig as deep as possible in order to recover obscure vinyl gems.

The next task was one of listening and editing: They tested for loops and listened intensely for those very rare spots on a recording where the guitar, synth or piano stands out naked from other instrumentation, where a vocal flows freely or the drummers enter into a break in solitary confinement. They sampled all these parts and categorized them in an enormous archive. The end result: An immense archaeological library of instruments and musicians at their disposal.

Then began the herculean task of actually making *Lektion III*. It was the task of exploring

the territory between the composer and the arranger, in the sense that they started creating new pieces of music with sometimes radically different circumstances for the involved samples.

They started creating individual songs. They tested combinations of samples, composed drums, bass, solos, making music in a great variety of genres. *Lektion III* (Danish for *Lesson III*, while Den Sorte Skole means The Black School, the darkly authoritarian school of a, thankfully, lost time) is very far from the hip hop offset of Den Sorte Skole. Yes, the approach might be that of hip hop, sampling this, scratching that, but the resulting songs fit better into other genres, if not into one entirely of its own.

The work usually started with a loop and then hours upon hours of listening their way through the archives. They made more than 200 sketches before they started working it all together into one long composition of 26 tracks divided into six parts – in a wide range of tempos, keys, genres, weights, moods, instrumentations.

They’ve altered the involved compositions to such a degree that it doesn’t make sense to talk about remix or mash-up, it is composition based on single musical performances matched from a number of very different record grooves. And somehow it fits. It’s radical juxtaposition and recontextualisation. Beautiful Frankenstein songs. Perfectly shaped Dada. Pan global pop art. Sonic archaeology. Folk music of the future. A trans global, time warped band of supposed strangers, sounding surprisingly like they are from a splintered family finally being reunited. A Swedish guitarist joins hands with a French clarinetist, a Lebanese string section and a Greek singer.

Den Sorte Skole matched harmonics, melodies and rhythms from many different sources, so what you will listen to is gatherings of musicians playing in entirely fictitious rooms across time, space, nationality, genre, religion, culture – based on more than 10.000 sampled pieces of sound lifted off more than 250 different original songs from 51 countries on six continents. A Turkish rock band finds comfort in the company of Italian, American and Scottish drummers, a Moroccan string section, a singer from The Bahamas and thunder from Brazil.

Finally, they bought the original vinyl records, whenever the original source they had been working on was an mp3. And if that proved impossible they had help from music lovers all over the world who recorded and uploaded their vinyl records in high sound quality.

Granted, there have been compromises. Simon Dokkedal was born in 1979 and Martin Højland in 1980, and not all sample sources date back to before those days. They didn't manage to find or couldn't afford to buy all the recordings on vinyl. And they have also added some bass synth of their own onto a few tracks. But *Lektion III* is an uncompromising work in its own right, a fully realized idea of a world with no boundaries and no distances, of imaginary bands in ecstatic collapses of space and time.

### The great copyright firestorm

*Lektion III* is not only a time and space oddity, it's also a strange specimen in the evolution of recorded history. And it could not be made today.

Traditionally, you can claim that recorded history has been evolving towards higher technical levels and ever growing possibilities and complexities. At least you can argue that the hygiene, precision and the constant possibility of undoing have resulted in quantum levels of freedom in the recording process of today.

But *Lektion III* could not be a project started in 2013. This thorough rifling through and finding inspiration and obtaining knowledge from music blogs could not have unfolded today. You see things have changed. The Internet is not as generous as it used to be. Especially not after the FBI closed down the cyberlocker service Megaupload on 19 January 2012, and New Zealand's police ransacked the mansion of Megaupload's owner, Kim Dotcom the day after.

The legality of Dotcom's operation aside, the consequences of the lockdown were devastating for global music culture. Not only were every single file (even fully legal ones) stored on Megaupload's servers impounded, the other major cyberlocker services such as Rapidshare, MediaFire or Depositfiles panicked, fearing legal repercussions and erased huge

amounts of uploaded music. And blog sites like Blogger also freaked out and closed many accounts. This meant that the music bloggers lost their cyber warehouses and the contents of them.

Among the notable music blogs were Holy Warbles, which like many other blogs linked to Megaupload and thousands of albums from especially, what we in the west call, The Third World. And we're not talking the current K-pop of Seoul or the latest South-African house music, but records that have been out of print for years, even decades. Impossible to find or very expensive to buy from collectors on eBay. In other words, music that was lost to the public.

And now lost again. "In a very real sense, it's like the Library of Alexandria burning down x 1,000. Or 10,000. No one really knows," the music blogger, Bodega Pop, wrote eight days after the takedown.

Other music blogs came close to being eradicated in the great copyright firestorm. Amongst others, The Vault: Japanese Music Junkies Unite housing more than 5,000 obscure Japanese records and tapes that for the most part were completely out of print – and most of them lost again in the Megaupload takedown.

And there was Madrotter with over 2,000 out of print Indonesian records, an invaluable resource for anyone interested in, maybe carrying out scientific research about the culture of the region.

Another great music blog, Mutant Sounds, has just halted operations this month. While another prime mover, Ghost Capital, is still there, but with a considerable number of dead record links.

What these bloggers did was just petty theft of intellectual property, you might say. Well, ask yourself who has lost anything because of these blogs? There's no money to be made, since there are no copies in circulation to be sold on or offline. Instead, these blogs kept this music accessible to the public. They were invaluable historic, annotated archives, immensely valuable resources for music lovers, ethnologists and cultural historians.

And Den Sorte Skole depended heavily on blogs like these during their research for *Lektion III*, and their transglobal, time zapping

compositions would not have come into existence if it wasn't because of the kind of access that these blogs granted back then.

After 19 January 2012, it would've been impossible for anyone to make *Lektion III* without an insane budget that would allow for buying countless out of print and super rare records as well as huge research capacities of an institutional scale.

Dokkedal and Højland did it before the great firestorm of the music blogs; with a grand sense of timing they secured the realization of their time space collapse royale.

### Fourth World Music

*Lektion III* is true world music – in the more original sense of the term that was coined by the German composer Georg Capellen in 1906. He called it "weltmusik" and imagined the music of the Orient and the Occident combined.

Den Sorte Skole has of course widened their scope to an entirely pan-global outlook, more closely related to when the term became English thanks to Robert E. Brown. He was a doctor in music ethnology at UCLA after having studied drumming in South India. In 1961, he started lecturing at Wesleyan University where he came up with the term "world music".

Three decades later at a lecture in Chicago in 1991, he described world music as a microcosm and said: "The basic idea is to view music, derived from many disparate cultures, from a vantage point beyond culture, with the entire world as the receptacle and the human race as a *whole* the instigator responsible for the phenomenon of music."

He also said that music ethnology was the study of music anywhere at any time. Which could be a perfect description of *Lektion III*, only with the addition that in this case it's "limited" to recorded music.

Yes, granted, *Lektion III* is still made from a Western perspective, and you might also notice that many of the foundational loops are European, American or Jamaican (an island which has had such a fundamental impact on the northern hemisphere, that is has almost

become part of the vernacular up here). There is after all no way around the fact that these gentlemen come from Copenhagen, Denmark. But the general mind set is that all music is created equal, and that there is no such thing as an epicentre of global culture. *Lektion III* is detonated from all over the map in a lateral and decentralized orgy of sound. And it's certainly not subscribing to world music as a marketing label, as it emerged at a meeting on 29 June 1987 at The Empress of Russia.

After the success of Paul Simon's 1986 album *Graceland*, this London pub housed a meeting of independent record executives and journalists with a genuine interest in music from outside the European and American cultures – and in selling it. Unfortunately, the meeting resulted in a marketing label that suggests that Western culture is in the centre of the universe looking out upon the remaining world. Ever since then "world music" has thus meant music from outside the Western world.

Maybe the best description of *Lektion III* is "Fourth World Music", a term coined by American trumpeter and composer Jon Hassell "'to describe the possibility of music in global terms beyond First World, beyond Third World, beyond High-Tech Art classical, beyond pop.' He's described fourth world as an ideal blend of traditional music from around the world with Western forms and modern electronics, forming a kind of contemporary folk music from 'unknown and imaginary regions,'" as Richard Kadrey writes on Hassell's homepage.

It's music that doesn't create hierarchies, but admits to a central perspective – that of the musicians.

*Lektion III* is a child of a world the size of a dot. There is no distance between countries or eras on the Internet. There are still lingual barriers, cultural factors, personal history and search algorithms that send us down culturally, nationally and individually influenced paths, for sure. But at least in theory, we are living in a multicultural world without any kind of distance or barriers. Den Sorte Skole tries to put that into practice.

### Sample this, sample that

The art of sampling is the foundation of *Lektion III*, ain't no doubt about it. It's the proud tradition of collage turned into sonic surgery of molecular precision. Musicians today are kings of control in a way that Andy Warhol could only dream of ("Machines have less problems", he said) when he and his employees sampled, treated and recontextualised Campbell's soup cans or images of Marilyn Monroe and Elvis Presley. There's a precision in the tech of today that probably wouldn't interest the Dadaist movement, the great re-inventors of collage. But the pop artists and Dadaists are none the less ancestors of sampled music.

And certainly there are also examples of great samplerdelic music before Den Sorte Skole. American hip hop took up the gauntlet during the 1980's, culminating late in the decade with the arrival of potent and cheap digital samplers. Just listen to the overpowering assault of the senses of The Bomb Squad's productions on the classic Public Enemy albums *Yo! Bum Rush the Show* (1987) and *It Takes a Nation of Millions to Hold Us Back* (1988). And, from the following year, De La Soul's *Three Feet High and Rising* and The Beastie Boys' *Dust Brothers* produced *Paul's Boutique*, employing myriads of sources in ecstatic diverse ways.

There have also been valuable contributions in the more arty if not avant-garde part of the music scene. Canadian John Oswald has been doing it the hard way, on reel-to-reel tape recorders in his *Plunderphonics* project.

A phrase he coined in 1985 where he also described his transformative works as "audio piracy". Amongst others, he rearranged and manipulated music from AC/DC, Tim Buckley and James Brown. The latter treatment resulting in the court ordered destruction of the entire circulation of his 1989 album *Plunderphonic*.

The American group Negativland has been making their sound collages for decades, also getting sued by U2's label Island Records. And British The JAMs – later KLF – declared on their album 1987 (*What The Fuck Is Going On?*) (1987): "All sounds on this recording have been captured by The JAMs in the name of Mu. We hereby liberate these sounds from all

copyright restrictions, without prejudice. "That doesn't hold up in court when you sample ABBA's "Dancing Queen", so the album was called back and destroyed. And it was.

It's also worth noting the significance of epochal records of the mid 1990's: British Portishead's *Dummy* (1994) and Tricky's *Maxinquaye* (1995) and American DJ Shadow's *Endtroducing...* (1996).

The two former founding trip hop artists understood how to employ a single sample with strong emotional impact inside quite a traditional song structure. The latter was a full-blown sampler work. Stretching the importance of finding the right vinyl, the cover even showing a vinyl record store. Those were the days before the broadly available Internet, and DJ Shadow aka Josh Davis told me back then about his favourite record store, which hedeclined to name. Instead telling me about climbing through mountains of records in the cellar of the store, once even finding a bat skeleton.

DJ Shadow created the album in a time that today might seem limited both in terms of sampling sources and the level of technology. But, nonetheless Shadow's groundbreaking melancholic hip hop rock symphonies are relatives of *Lektion III* – especially when you consider Den Sorte Skole's vinyl archaeology and their compositional approach to sampling.

### The Big Chill

As the lawsuits against John Oswald, The JAMs and Negativland suggest, it can be a bumpy legal ride to sample.

By the early 1990's a big chill had cast its spell over the art of sampling music. The final freeze in hip hop came when the American rapper Biz Markie did the wrong thing at the wrong time, in the year of 1991. Without permission he sampled the Irish singer-songwriter Gilbert O'Sullivan's "Alone Again (Naturally)" on his track "Alone Again". There was a lawsuit, and a hammer that came down hard. It was the judge Kevin Thomas Duffy who slammed it down in court, and ordered the entire circulation of the album *I Need A Haircut* featuring "Alone Again" destroyed.

That was the most radical verdict in the history of hip hop, even overshadowing the out of court settlement De La Soul made “only” paying \$ 1,700,000 for the uncleared sampling of The Turtles’ “You Showed Me” on their “Transmitting Live From Mars” off *Three Feet High and Rising*. That’s \$ 141,666.67 per sampled second, thank you very much.

But, it all contributed to the big chill that was cast and is still in effect today. Almost from one day to another the carefully crafted myriads of samples disappeared from hip hop. Naming their next album *De La Soul Is Dead* was a way of putting it for the New York trio. While Beastie Boys instead started playing rock instruments on their follow-up to *Paul’s Boutique*, which is estimated to contain around 300 samples. *Paul’s Boutique* now stands as a classic in hip hop.

So you wanna sample a piece of popular music, huh? You wanna comment on our culture and history, discuss it, juxtapose or recontextualise it, bring it into a modern setting where it becomes something different, reflecting upon our time in an unexpected way? You wanna stand on the shoulders of giants as the scientist Isaac Newton put it in the 17th century, when he explained how he had been able to see further than most? You wanna see further too, thanks to the cultural and scientific heritage we all stand upon? Forget it!

It’s also worth noting that the artists and the rights holders who sue people for sampling their music, are creators of or in possession of music that has done exactly the same thing – just with different equipment and in different ways.

Rolling Stones stole from blues, and so did Led Zeppelin. Grunge bands lifted from Black Sabbath and Pixies. Elvis Presley stole from rhythm and blues artists, and Woody Guthrie from Leadbelly. Stravinsky transmitted folk music through his compositions, and so did Beethoven. And Bach rearranged Vivaldi.

Why should we not interact with our heritage and modify what is being thrown at us? Like people used to do when travelling musicians brought new music to our villages, where the folk songs were adapted and customized to the local circumstances and

stories. In the global village, the world is our heritage and every song has the potential for local adaptation.

### The Second Enclosure

The copyright law tells us otherwise. For many decades we’ve experienced what the American professor of law, James Boyle calls The Second Enclosure Movement. “It sounds grandiloquent to call it ‘the enclosure of the intangible commons of the mind,’ but in a very real sense that is just what it is. True, the new state-created property rights may be ‘intellectual’ rather than ‘real,’ but once again things that were formerly thought of as either common property or non commodifiable are being covered with new, or newly extended, property rights,” he writes in his 2003 article *The Second Enclosure Movement and The Construction of The Public Domain*. The first enclosure movement started in the 17th century when the commons of Great Britain got privatized and enclosed, marking the beginning of the industrialisation of farming.

In the immaterial realm the second enclosure has had real effects on creativity: Characters from hundreds of year old fairy tales have been trademarked by Disney, and the copyright protection term for music is being extended all the time both in the USA and the EU, effectively preventing important works from entering the public domain, for example the performances of Elvis Presley.

Even the songs of left-wing folk singer-songwriter Woody Guthrie are now owned by a publishing firm – although Guthrie once modified the copyright in a songbook from the late 1930’s: “This song is Copyrighted in U.S., under Seal of Copyright #154085, for a period of 28 years, and anybody caught singin’ it without our permission, will be mighty good friends of ourn, cause we don’t give a dern. Publish it. Write it. Sing it. Swing to it. Yodel it. We wrote it, that’s all we wanted to do.”

The current owners of the rights to Guthrie’s songs disagree. And, so do many other rights holders, defending their copyright as if it was material property that you could steal and thus make disappear.

In 2005, a final nail was hammered in the coffin that currently contains the art of American sampling. The U.S. Court of Appeals for The Sixth Circuit determined that it was illegal to sample when the hip hop outfit N.W.A. sampled less than two seconds from the intro to Funkadelic’s “Get Off Your Ass and Jam”. Three notes and they were out – even though they had pitched the sample to a different key and mixed it deep down into a short part of “100 Miles and Runnin’”. You have to listen real hard to spot it.

The verdict effectively meant – and still means – that you have to get permission for the smallest, most insignificant, even almost inaudible sound byte you use on a release in USA. Every sampled sound has to be cleared with the owner’s of the copyright.

In Den Sorte Skole’s home country, Denmark, the only sampling case that ever reached a verdict was in 2011. The Danish outfit Djuma Soundsystem was found guilty of illegally sampling Turkish Atilla Engin’s song “Turkish Showbiz” on their track “Les Djinns”, and they were ordered to pay around €135,000 in damages and legal costs to the rights holders. The trial has been followed by a non-disclosed settlement, but the harshness of the original verdict and the lack of understanding of the art of sampling in the courtroom can prove to be quite discouraging for any sample artist in Denmark.

### Keep calm and keep the iron shirts on

This is the copyright climate that Den Sorte Skole are operating in, and in the face of this they have just kept calm and kept their iron shirts on. They don’t hide their sources of sampling on *Lektion III*. It’s all listed, it’s all commented, because they believe that music is something to be shared, altered and re-created – that sampling is also a tribute to the artists being sampled, and that they will also benefit from being sampled. That was certainly the case when James Brown’s dwindling career was revived thanks to widespread sampling especially in the 1980’s.

You could also argue that by appropriating and crossbreeding the hell out of music and thus creating something fresh and personal,

you are showing the greatest respect for the music you deal with. Because you treat it actively, filter it through your temperament and invest your personality in it. There is nothing as deadly for the life of music than too much respect for its history.

“Lesser artists borrow, great artists steal,” the legendary composer Igor Stravinsky said. “Thou shalt not steal” the judge in the milestone sample case of Gilbert O’ Sullivan versus Biz Markie said.

So you wanna approach our musical commons as if they were exactly that? You want them to be a common good, a collective imaginary field of cultural heritage we should all be able to enjoy and actively relate to – as it’s been the case all the way down through most of musical history? Forget it!

Why didn’t Den Sorte Skole just clear all the samples in advance, you might ask? Well, they actually approached the Danish branch of IFPI – the International Federation of the Phonographic Industry – and asked for a collective clearance of all the samples used on *Lektion III*. IFPI refused, kindly but firmly. Instead, Den Sorte Skole was asked to clear all the samples individually.

So why didn’t they do that, you might ask? Because, it’s close to impossible. Or rather: It would cost a lot of money, maybe millions of dollars. And it might take a decade to find the rights holders and negotiate the deals.

There are three types of rights holders on any sample: Those respectively owning the rights to the composition, the recording and the record in question that it’s released on. If there happens to be words on the sample or many composers or writers of the sampled work it will multiply the rights holders accordingly. And then some rights holders might even say no to granting the rights, or ask for a five or six figure compensation and even 50% of the royalties, quite a normal demand in these cases. With easily more than ten different sample sources on most tracks off *Lektion III*, try doing the multiplying math on that kind of royalty demand.

What exactly is lost if we prohibit these creative criminals from doing their dirty deeds, you might also ask? Well, for one this album obviously. And, in general a new way of making

music that has by now soaked and changed our culture. Our everyday tools are the amazing cut-edit-and-paste machines at our fingertips, and our natural resources are the access to massive amounts of culture. And this isn’t only a practical dimension of how music is being created in many a youngster’s room. It’s also the virtual reality we breathe in, where information comes at us in enormous amounts and at lightning speed. The creative act of dealing with this overwhelming aspect of our lives of course has massive artistic relevance.

Just like when Andy Warhol appreciated and dealt with the emergence of mass media and consumer culture in his works. He was sued for his creative theft and modifications of other people’s photos. But his pop art proved to survive and influence our times much more than the originals. Consider that for a second. And, add to that the fact that this has also been the case with sampler music works from Public Enemy, Beastie Boys, De La Soul and DJ Shadow.

So the question is simple: Are the works of *Lektion III* transformative? Have they composed something new out of something old? Or are they just copying mindlessly, replicating the sin of lesser artists as Stravinsky pointed out. Well, I’ll let you answer that question yourself, dear reader.

### Dive in, keep track

So here we are. Faced with an uncompromising work of sampler art. Super detailed and grand scale samplerdelica. A testament to a blog culture that is lost. And a sublime Babylon of instruments and voices, if you ask me.

It’s hard to keep track of what is what on *Lektion III*. But in the track notes, I’ll try to help you, guiding you through each track as they progress – with a great amount of insider knowledge dropped by the executors themselves, Den Sorte Skole.

It is Martin Højland and Simon Dokkedal’s firm belief that the sampled artists on *Lektion III* are being paid respect through the sampling – and it is their hope that people will dig deeper into the careers of these artists, inspired by the present album. So the following track-by-track

guide is also a homage to some of the most important contributors to *Lektion III* – complete with mini portraits of the artists and of the records that deliver the most imposing, even foundational samples of the compositions. They deserve the attention and the credit.

So, come on, dive in, suspend the disbelief and sample the world of Den Sorte Skole with an open mind. Good luck.

*Ralf Christensen  
Copenhagen, April 2013*

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Knowledge is spread quite freely and rather unevenly online. Here’s some of the sources of information that have helped me in my research:

The music bloggers of *Mutant Sounds*, *Ghost Capital* and *Bodega Pop*. The writers at *Allmusic.com*, *Last.fm* and *Wikipedia*. And the authors of sleeve notes on the following records:

*Hathor* (France 1973), *In My Own Time* (USA 1971), *3 Hürel* (Turkey 1976), *Percussions In Colors* (Japan 1978), *Urværk*, *Noir*, *Blau* (Denmark 1974), *Pioneers – The Beginning of Danish Electronic Music* (Denmark 2008), *Black is the Color of My True Love’s Hair* (USA 2009).

Thank you.



## PART A · TRACK 01

## RIFORME

The curtain rises and the very first sample gives birth to the name of the first track: The Italian composer Piero Umiliani's (1926-2001) piece "Riforme" from his 1974 album *Mondo Inquieto* builds an epic tension and a majestic promise with its droning, as well as signature melodic strings.

The title of Umiliani's album – meaning restless world – seems to suggest the scope of Den Sorte Skole's album: To create a Babylon of sound and references, but also to impose a new kind of order and communication in this chaos.

Even the cover of Umiliani's album might tell us what they are also aiming for. On ground level, under a heavily barbed wired fence, we see a plane leaving an enclosed area: Sample artists leaving behind the restrictions of original recordings thanks to modern day technology. Umiliani performs here under the pseudonym M. Zalla, and in his heyday was an accomplished composer of film scores – like his more famous colleague Ennio Morricone, though in a slightly more sleazy direction, nevertheless exploring the possibilities of merging jazz and classical in new ways. Be it in a spaghetti western or a soft porn movie.

*Riforme* (Den Sorte Skole's track) is based on a symphonic foundation, and builds higher, furthering the symphony with additionally epic samples. After the opening, a male choir from German band Popol Vuh emerges in the background together with strings from Italian composer Egisto Macchi as well as strings and rhythm guitar from the German folk singer Sibylle Baier.

Then a male voice carries *Riforme* onto a different plain, expanding the composition horizontally. The sample is from Henri Texier's solo debut album *Amir* (1976). In one of many following cases of incisive sonic surgery, Den Sorte Skole has only borrowed the voice from the title track of his album. They've time-stretched, layered and pitched it; recast it

as an unshaven, yet angelic presence under the roof of a giant song.

Texier was a French bassist, who played with Don Cherry and also was a member of the psych/folk/prog rock band Total Issue. On his solo debut album, he explores bowed droning double bass, folk melodies, improvisations and his own voice.

A mist of flute and strings spread around the vocals of Henri Texier.

The instruments are lifted off a piece of female Japanese acid folk from the 1976 album *Mother Sky* – Morita Doji's second album. Doji (born 1952) retired already in 1983, after releasing seven albums in eight years. But here she's back as a melancholic ghost – in the shape of the track "Best Spring" – creating an air of longing and of an opening out to a larger space surrounding the track.

The whole, vast symphony of samples evaporates, sort of takes off into the distance, and a lute takes over together with a deep droning bass changing the mood of the opening track. A darker more haunting presence lets itself be known.

The lute is lifted from a collaboration between the French singer Brigitte Fontaine (born 1939), her long time musical partner Areski Belkacem and Art Ensemble of Chicago around the album *Comme à la Radio* from 1969. Fontaine was an important figure in the French underground. She crossed boundaries and explored poetry, ignoring the demand for rhyming. And on this album she, along with her collaborators, connected to music from North Africa and the Middle East.

It's the lute of Albert Guez that is subtracted from the track "Tanka 1" and from the wildly innovative equations of a lady and her conspirators who created a weird, expansive, genre defying bird in French pop with *Comme à la Radio*. Fontaine continued doing so for decades and has collaborated with musicians like Stereolab, Sonic Youth, Archie Shepp, Grace Jones and Jean-Claude Vannier.

Dub details from UK/Ghanesian dub collective African Head Charge and a distorted electric guitar break up the conversation and push *Riforme* towards a new orchestral build up.

The electric guitar stems from the song "Send It For Tomorrow" from the band Tobruk. A band formed by a bunch of Brazilians who usually called themselves Light Reflections. But, they released their 1972 psych rock album *Ad Lib* under the name Tobruk. Brian Anderson was the songwriter and lead singer of the band according to the credits on the vinyl album cover, but his real name was Andre Barbosa Filho. And, that was not the only longing for American culture: The songs were all sung in English as opposed to the ongoing Tropicalia movement in their home country.

Drums courtesy of Polish drummer Czeslaw Bartkowski enforce the build up, and then *Riforme* breaks down into an indefinable eerie jungle of digital insects, machine birds and actual animals – built out of German/Austrian band Co-mix's tropical pet shop sounding synth, a field recording from Amazonas by Brazilian band Ney Matogrossa and a space synth from the legendary Italian sound experimentalist Sermonizer. Finally *Riforme* transcends into a dreamy airy space where chimes sprinkle their glass snow over the track.

The chimes are taken from "Aurore", a song from French Igor Wakhevitch's 1973 album *Hathor – Liturgie Du Souffle Pour La Resurrection Des Morts*. Wakhevitch (born 1948) was a student of both the great composer Olivier Messiaen and of the pioneer of musique concrète, Pierre Schaeffer. As a teenager, he won first prizes both for his piano playing and for his musical analysis (in Messiaen's class).

He had his formative years during the youth rebellion, especially the May 1968 riots and protests. The transgressive culture of the era was a creative fuel as was the influence of English psychedelic and experimental rock outfits of the late 1960's like Pink Floyd and Soft Machine. Early on, Wakhevitch mixed mystic, occult, spiritual ideas into his music, here on *Hathor* being inspired by Kabbalistic writings.

In the final minute of *Riforme* it's the chimes of Wakhevitch's composition that visit upon our ears and tickle our imagination.

#### PART A · TRACK 02

## STAKLENIH

Leaving *Riforme* behind, we move into space with a dubby bell from African Head Charge and a cosmic synth from Igra Staklenih Perli.

The latter is a live recording of “Gusterov Trg (Lyzard Square)” marking the outer limits of Den Sorte Skole's second track *Staklenih*. An ambient travel lifted from a psychedelic/progressive band from Belgrade in the former Yugoslavia, now Serbia. The recording is from *Soft Explosion Live* featuring a performance from 1978 (released in 1991) at the Medical College at Belgrade University.

Igra Staklenih Perli is Serbian for “The Glass Bead Game”, the famous novel by Hermann Hesse, and their music is inspired by psychedelic and progressive rock as well as krautrock. Founded in 1976, the band gained a cult following in Belgrade thanks to their concerts at the Studentski Kulturni Centar, a youth cultural mainstay during the communist era. So here we have an aura of youthful hippiesque resistance opening *Staklenih*.

A centre and a driving force emerge in the song with a sturdy guitar loop around which the Yugoslavian synth circles still faster, like a fly to a light. The sample is lifted off “Tina, Ich Liebe Sie” from the German avant-garde musician Asmus Tietchens (born 1947).

These foundational loops come from subversive and noisy origins: The track is from 1984, from the prolific cassette tape compilation *Sex & Bestiality*. Consisting of four cassette tapes in a video box, it gathered some of the finest noise/industrial/avant-garde music of the time. It was dedicated to Throbbing Gristles founder Genesis P. Orridge and the cover image was of a challenging sexual nature.

It was released in 666 copies by the French label Bain Total and consisted of tracks with titles such as “Anal Rape”, “Death By Cunnilingus” and “Hydrobeast Cock Decapitation Machine”.

The American band Satya Sai Maitreya Kali mingles in with a guitar in the background at the same time as Tietchens.

Then come the drums. Samples from the American synth punk band Food and Shelter as well as a classic drum machine have been run through a sampler for those squeaking effects. The drumbeat creates a weird blend of time, spaces and non-spaces. A mix of analogue samples and present day sounding beat programming also expanded by an 8-bit lead synth.

It gets even more layered and heterogeneous when Higelin & Areski lends another sensibility to the mix in the shape of a melancholic vocal from “Je Veux Des Coupables” off their eponymous 1969 album.

This is a duo comprising of Jacques Higelin and Areski Belkacem, the aforementioned musical partner of Brigitte Fontaine. He plays all instruments on the album, while Higelin delivers his voice, including the hoarse vocal here.

The songs are sad and deal with dehumanization and lack of communication. On this sample, he sings, “Nous sommes très fatigues” – “we are very tired.”

Then – two thirds into the track – *Staklenih* takes yet another turn with a subtle piano piece from American composer Pierre Raph and acoustic guitar samples from the French bass player Henri Texier's album *Amir*.

The latter is a heavily rebuilt loop where Den Sorte Skole has created a jumpy dialogue between several pieces of a guitar solo creating a sense of acceleration in the track. See *Riforme* for further info about Texier.

The Peruvian psychedelic progressive folk rock band Laghonia enters down below with a synthetic organ drone from a time of hippie fantasies and druggy dreams, off the track

“Someday” from the band's 1971 album, *Etcetera*. Laghonia was a part of the Peruvian psychedelic/prog rock scene of the late 1960's /early 1970's – a surprisingly fertile scene in which Laghonia played an important role. With *Etcetera*, they moved closer to a more complex song writing style with influences from bands like King Crimson and Jethro Tull.

Finally, Food and Shelter delivers another droning layer, a discrete piece of corroded distorted synth from the track “Surveillance” off their 1984 album *Square Dance*. An album with catchy pop songs shoulder to shoulder with tape loop experiments. *Square Dance* was released, not in a cardboard cover, but in a piece of sheet metal. In a radio interview in 1984, the lead singer Russel Jessum said that during production someone got cut on the sheet metal and some of the copies were released with blood on them.

#### PART A · TRACK 03

## MILO

*Milo* opens with spacey bleeps trailing off into the distance from Swedish Ståålfågel and a classic reggae dub effect from Triston Palma (born 1962). Palma's voice follows and leads us all the way to the heavy drop where the beat slams together with a piano loop also borrowed from the Jamaican singer/deejay.

The Palma samples are taken from “Time Is So Hard” off his 1982 album *Show Case in a Roots Radics Drum and Bass*. The Jamaican reggae singer/deejay started his recording career as an eight year old with “Love Is A Message” produced by legendary Bunny ‘Striker’ Lee who originally helped develop dub music.

The album is mixed and partly recorded in the equally legendary dub inventor King Tubby's studio in Kingston, Jamaica. Tubby and Scientist were among the people doing the engineering.

Especially in the 1980's, Palma became very popular in the singjay-style, combining singing and toasting in intoxicating forms. The name of the style itself indicates the vocal dexterity required to succeed: A singer and a deejay – which is the local term for a person singing or toasting to riddims, Jamaican instrumental tracks – combined in one.

The beat of *Milo* is pieced together from multiple sources: Drums from American musician Little Steven, Food and Shelter again, Portuguese prog rock band Petrus Castrus and American soul band Young-Holt Unlimited, chains from Nigerian funk psych band BLO, speeding car sounds from Belgian composer Robert Altaber and a guitar riff from Cuban legend Arsenio Rodríguez.

*Milo* soon makes a sudden break when the beat runs into a brief wall of brass built by Willie Colon – immediately followed by the crazed horns from German jazz rock group Thrice Mice, disturbing the cosy reggae atmosphere, sounding like a saxophone chasing a chicken for the slaughter. The beat returns and an acoustic guitar line – heavily rebuilt courtesy of Den Sorte Skole – accelerate into a frenzied dialogue with itself.

The guitar is lifted from Celina Gonzáles (born 1928) and her 1982 album *Yo Soy El Punto Cubano*, more specifically from the song “Paisajes Naturales”. Gonzáles is little known outside of her native Cuba, but has been around since the 1940's and is considered one of the greatest vocalists in Afro-Cuban music. She and her husband Reutilio Dominguez gained a considerable following outside Cuba, but were prevented from performing internationally after the revolution in 1959. Dominguez died in 1971 and Gonzáles continued performing in new constellations, for example with her son Rene Lima's band, Campo Alegre.

The mood changes towards the end of *Milo*, leading up to the next composition. The horns from Thrice Mice are back with a sharp hallucinatory impact together with a whale-like stretched out vocal sample from American

Dewey Corley & Walter Miller and a synth bass-line from Italian composer Stelvio Cipriani.

The horns are taken from the track “Jo Joe” from Thrice Mice's self-titled album from 1971. A sextet from Hamburg out of the German krautrock and progressive jazz-rock scene, they played melodic rock songs full of improvisations, sax duets, effects and big horn sections.

On another not sampled part of “Jo Joe” you can hear the leading soloist Wolfgang Buhre trying to copy the style of Ian Underwood from The Mothers of Invention – who were an important source of inspiration in the German underground, especially in krautrock in those days.

#### PART A · TRACK 04

## FORMULA DUB

Triston Palma also opens *Formula Dub*, this time with a bleeping reggae effect. Higelin & Areski enter with the shakers, while Keith Hudson's melodic bassline from “Formula Dub” – delivering the title of this composition – is reproduced by Den Sorte Skole. And with this an imaginary, expansive and wildly inclusive sound system kicks into gear.

Hudson (1946-84) was known as “The Dark Prince of Reggae” for his tight, stripped down riddims, centred around the groove of the bass and the drum. He was an important figure in the development of dub music, working with great toasters and singers such as Delroy Wilson and U-Roy. He produced his first record at the age of 14. After finishing school, he started an apprenticeship in dentistry and he used the earnings from this to finance recording sessions.

From '72 and onwards he concentrated on his own singing career, releasing dark works such as *Entering The Dragon* and *Flesh Of My Skin, Blood of My Blood* (both 1974), albums that earned him his nickname. The sampled track “Formula Dub” is from 1981, from the album *Playing It Cool & Playing It Right*.

As the beat drops we are suddenly in the Himalayas. Male and female singers merge surprisingly seamless with the dubby groove, even surfing like mad decent deejays on the riddim, setting the roof on fire. The imaginary sound system of *Formula Dub* has exploded beyond its Jamaican origins, delivering a beautiful example of how the art of sampling can make parts of the world, thousand of kilometres apart, dance with each other.

The vocal harmonies are from the song “Kore, kore coat mereya Purana” lifted out of its original context on the 1975 album *Festivals of The Himalayas*. This Nonesuch Records release contains recordings from the festivals of the Indian Himalayas, the Himachal Pradesh (province), which, at that time, incorporated many distinctive local traditions and more than 20 dialects. Back then; three million people lived in this mountainous region the size of Switzerland.

This song is from a festive wedding at the big August festival in the town Chamba in the north-western district of the same name, near Kashmir. The title of the song means “Puran's brown coat”, and in the song a girl teases her friend, Puran, claiming that his coat has many skipped stitches due to a greasy sewing machine. The song is old, but here, it is performed by a young band that uses – for this region – exotic instruments such as maraca and harmonium, usually found on the plains of the south.

In between the vocal parts of *Formula Dub* a towering Indian horn rises and shimmers, and reaches for the farthest perimeters of this dubby transnational cosmos. Jamaica, Nepal and India in the house. All at once.

It's from the 1963 soundtrack to the Indian movie *Leader*. An album featuring Mohammad Rafi (1924-80), considered to be one of the greatest Indian playback singers of all time. Spanning a career of almost five decades, he delivered the singing that the actors in Bollywood lip-synced to. He could sing in all India's national languages and performed an estimated 26,000 songs heard in at least 76 movies, lending his voice to many famous Indian actors especially in the 1960's. This peak in his career followed a hiatus from music in the

late 1950's when Rafi believed that singing was a sin and moved to London. It was his sons who persuaded him to go back to recording songs.

Halfway through *Formula Dub* the track catches its breath, taking a rhythmical break. A piano loop emerges amidst a male choir from Popul Vuh and dub effects from African Head Charge and Igra Staklenih Perli. It's from the Japanese jazz group Count Buffalo & The Jazz Rock Band's cover version of the traditional English folk song "Greensleeves".

In this intermezzo, some listeners might be reminded of American DJ Shadow's groundbreaking 1996 album *Endtroducing* that also employed a midnight blue piano in a grand sampled universe. It's certainly an album and a turntablist that Den Sorte Skole and *Lektion III* are relating to.

The moonlit piano break also opens *Formula Dub* up for Satya Sai Maitreya Kali to enter the contemplative night mood of this last part.

The drifting male vocal is taken from the song "Sam Pan Boat" off the 1972 album *Inca*. In this context, it has been layered and pitched by Den Sorte Skole so that it engages in a canon with itself, the singer not only being a tenor, but also transformed into bass bear and helium mouse.

The core of Satya Sai Maitreya Kali is American: Craig Smith (here calling himself Maitreya Kali) worked together with Chris Ducey to create sunny psychedelic folk music full of wide-eyed hallucinations and dreams of peace and spiritual flights.

Earlier on, Smith wrote songs for The Monkees, Andy Williams and Glen Campbell and used his song writing royalties to travel the world and finance the release of the two Satya Sai Maitreya Kali albums *Apache* and *Inca*. You can even hear some spaced out field recordings and talks from these travels between the songs. On the cover of *Inca* they thank "Lord and Lady Lennon" as well as Neill Young (their misspelling).

Again Stelvio Cipriani adds the bass foundation and *Formula Dub* ends in a dreamy guitar solo also borrowed from Satya Sai Maitreya Kali's "Sam Pan Boat".

#### PART B · TRACK 05

## GOLE GANDOM

We enter the second part of *Lektion III* with the sound of footsteps courtesy of Takahashi Mizutani, mysterious leader of the Japanese rock group Les Rallizes Denudes. The Dutch group Chris Hinze Combination enters with a giant slow motion bass riff hammering vibrating steel poles deep into the track.

The bass is taken from the song "I Like To Feed" off the 1974 album *Sister Slick*. The Chris Hinze Combination was the main Dutch perpetrator of fusion, and this flamboyantly funky album cemented its position.

The band name derives from the outfit's flautist, but Den Sorte Skole has isolated another instrument, thus creating their own kind of fusion when the next sample emerges.

Wood percussion from the legendary American jazz drummer Max Roach enters. Then some studio talk from the American band Chameleon Church (who had a 24-year old Chevy Chase as a member) creates a totally different sense of space. This space is again immediately expanded further by strings of Arabic descent circling around the bassline from The Chris Hinze Combination.

It's one of those moments where the collapse of time and space, tradition and geography is the most fascinating. Across thousands of kilometres, two decades and extreme differences in culture, these two sampled instruments merge together in a crystal clear embrace – the Dutch bass and the Lebanese strings shedding light on each other, back and forth in time and space.

The strings and the ensuing majestic solo vocal are from the opening song "Magnificat" on Soeur (or Sister) Marie Keyrouz' album *Cantiques de L'Orient*.

She was born in 1963 in Lebanon and raised in the Maronite Church, an Eastern form of the Catholic Church. In 1991 she earned a joint doctorate in musicology and anthropology

at Sorbonne University in Paris. Ever since then she has been studying, and with great virtuosity, performing "Oriental" Christian chants mostly preserved in Greek, Syrian and Arabic manuscripts and through oral tradition, bringing about an understanding of the connection between the traditions.

She is also the founder of L'Institut International de Chant Sacré (International Institute of Holy Songs) in Paris, focusing on research into ancient sacred song.

A deep bass texture from English composer Colin Towns follows the vocal and a piano marks the beginning of the end of the track with a descending shimmering melody line.

The piano is taken from "Gole Gandom" from 1968, which also lends its title to this track. It's from the American multi-instrumentalist Lloyd Miller's compilation *A Lifetime in Oriental Jazz*. Dr. Miller (born 1938) is also a scholar, especially within Persian and Afghan music, receiving a doctorate in ethnomusicology from the University of Utah. When he was 17-years old his family moved to Teheran, Iran, but at the age of 18 Miller left for Beirut, Lebanon and later for the German jazz scene and nightlife. He returned to Teheran in 1970 and spent seven years there writing his PhD thesis "Music and Song in Persia" while also studying Persian music and Iranian folk music under the supervision of local masters.

#### PART B · TRACK 06

## DID YOU EVER

We move into the treacherous underworld of the blues, with foreign influences shining like knives of sunlight between the tree trunks.

The title of this track stems from the opening sample, the foundational loop created from a rhythm guitar off the lost and found album *Song of a Gypsy* by American Damon.

Damon The Gypsy – as he is also called – goes by the birth name of David DelConte, and his record is something of a lost gem, originally released in 1969 and finally re-released in 2005, revealing a beautiful electric psychedelic folk with Middle-Eastern influences.

By that time the original record would be offered for as much as \$3,000 on eBay.

The acoustic guitar loop from Damon is accompanied by rattlesnake percussion from Scottish musician David MacCallum followed by another divinely shrill horn sample from Mohammad Rafi and some sneaky percussion from Igor Wakhevitch.

Then a giant breaks through the underworld. The seven mile high voice built of asphalt, thunder and doom is that of legendary Screamin' Jay Hawkins (1929-2000). The vocals are lifted from "(She Put The) Wamee (On Me)" off his 1954 album *Screamin' The Blues*.

Hawkins is famous for his savage operatic deliverance and demonic theatrical stage presence. A man possessed, an early shock rocker. He studied classical piano as a child, learned to play the guitar in his twenties and wanted to become an opera singer. Failing this goal, he became one of the most remarkable soul and rhythm and blues singers of the 20th century, shaping the rock music to come. His 1956 hit "I Put A Spell On You" is an all-time classic.

Hawkins' singing and screaming and some guitar riffs blend perfectly with the driving rhythm group built from drum and percussion samples from British soul band The Foundations, Nigerian afrobeat legend Fela Kuti, American latin and soul band Pucho & The Latin Soul Brothers, Jamaican reggae band Twinkle Brothers and the Australian band Melissa.

A percussive break follows and then Karen Dalton comes around with a violin sample bringing a folky feeling of rural America into the song. It's lifted from "Katie Cruel" from the now widely praised album *In My Own Time* from 1971. The authors of the cover notes from the re-release speak for themselves: Nick Cave, Devendra Banhart and Patti Smith's

faithful sideman Lenny Kaye all write about the American singer, 12-string guitarist and banjo player who was part of the 1960's folk revival in New York City.

She came to The Village in the early 1960's, and she played alongside giants like Bob Dylan and Fred Neil. Lenny Kaye describes her voice like this: "...as much horn as vocal chord, amuted trumpet or alto saxophone that slid down towards the bluish". It is probably because of her strange singing and her rural twang that she is unknown to wider audiences, and because she didn't write her own songs, which was otherwise the brand of the singer-songwriters of that time. Here her voice is absent, only the violin is heard, but it lends the aura of a great musician and personality.

Screamin' Jay then returns to kill it one more time before Den Sorte Skole throws us into another furnace of fury. German artist Günter Maas turns up the heat with electronics sounding like a tortured harmonica just before a terrifying yet beautiful, scorching violin emerges.

This infernal violin sample derives from Fille Qui Mousse's "Antinomique" off their only album *Trixie Stapleton 291* from 1972.

It's a mysterious group from the French underground of the 1970's. An experimental outfit referred to as the "French Faust", after the krautrock pioneers. They were also a leftwing collective in Paris and released their only album through the label Futura that unfortunately ran into financial trouble. So, only ten to twelve copies were released. Until the late 1990's when CD versions started to emerge.

Another drum sample from Czeslaw Bartkowski adds to the slightly medieval orchestral feel of this passage before Damon's rhythm guitar and Lloyd Miller's piano return.

A few seconds later *Did You Ever* takes yet another turn: Damon's rhythm guitar lets go and is replaced by a handpicked acoustic guitar loop from Turkish singer-songwriter Selda. Her countrymen in Okay Temiz bring some muted electric guitar riffs into the mix and Colin Towns adds a deep bass texture. On top of this, the Finnish group Karelia plays

a heavenly, treated electric guitar, creating a drifting feeling of deep longing, bridging into the next track *Fai Yen*.

Karelia is a band led by Paroni Paakkunainen and Edward Vasala who mixed local folk music with progressive rock and acid rock – bringing Finnish music into the Flower Power era with a vengeance. The guitar sample is from "Surumarssi Optaatus" off their 1971 album *Suomi Pop 2*.

#### PART B · TRACK 07

## FAI YEN

Notice how beautifully Karelia's "Surumarssi Optaatus" and its treated electric guitar weave into this next track – although there is a change of key. It's as if the entire stereo image looses a hundred pounds.

The first new sample to enter *Fai Yen* is a guitar loop taken from an old unidentifiable Greek 7" record. Finger picked acoustic guitar at its finest. A cello from Polish jazz band Paradox and a brushed acoustic guitar from the band of Thai singer Ream Daranoi blend in while the French theatre group Chêne Noir brings an angelic female choir and a synth deep into the mix.

Shortly after Cyril Diaz & His Orchestra follows with a sampling of a wavy male choir from the track "Voodoo" off the 2011 compilation EP *Cyril Diaz & His Orchestra*.

Diaz is from Trinidad where he was a well established tenor sax player, inspired by Coleman Hawkins, doing instrumental calypso recordings and backing all the top calypso musicians. He left Trinidad in 1962 for USA and then Canada, and stayed a defender of the roots of the calypso tradition.

On this recording from 1959, originally released on the album *Caribbean Cruise With The Cyril Diaz Orchestra*, he drew on Haitian tradition, the voodoo culture of Haiti sharing similarities with Trinidad's shango worship.

The American ensemble Elisabeth Waldo Group furthers the conversation with violin and percussive elements before the unknown Greek delivers a full-blown Greek theme on the nation's own string instrument, the bouzouki. A theme worthy of the master composer Mikis Theodorakis with its jagged, playful melodic verve.

*Fai Yen* then takes a jazzy twist with acoustic guitars and brushed drum skins and the horns of Paradox mingling with electric guitar chords and smoky vocal samples from krautrock pioneers Can.

The Can samples are taken from the song "She Brings The Rain", not the version from the 1970 album *Soundtracks*, but a version recorded two years earlier later brought to the public on the mysterious release *Zhengzheng Rikang*. Can was a Cologne based band founded in 1968, working with a spontaneous approach to music, drawing inspiration from especially Frank Zappa in USA, but creating their own atmospheric slightly psychedelic, jazzy and later also funky krautrock. They have since reformed twice and the core members Holger Czukay, Irmin Schmidt and Jaki Liebezeit, all still interact with forward thinking musicians of today. It's their second lead singer Damo Suzuki who sings here.

Then, Ream Daranoi of Thailand returns, this time with her alluring vocals in full bubbling bloom lifted from the song "Fai Yen" off the compilation *The Sound of Siam – Leftfield Luk Thung, Jazz and Molam from Thailand 1964 -1975*.

It's from a time when Thai musicians drew inspiration from Western sources, especially jazz, surf rock, but also from the music of Latin America and Africa. Miming the rapid demographic and cultural change that Thailand underwent in this period.

Here, Ream Daranoi does something unusual, as the cover notes reveal: Imitating a hot and bothered Bollywood songstress. "Fai Yen" meaning "Cold Fire". And she sings (translated): "Does anyone know about the cold fire, burning at my heart?"

The drummer of the legendary Japanese instrumental rock guitarist Takeshi Terauchi adds drums to Ream Daranoi's singing, thus completing the border crossing sample mania of this track.

#### PART B · TRACK 08

## CERVELLO

The opening, foundational loop here is built from the band Cervello's "Scinsione (T.R.M.)" off the album *Melos*.

Cervello was an Italian prog rock band from Naples featuring saxophones, flutes, bass, drums and vocals. Their music was influenced by Mediterranean folk, and had a clear original flavour with no less than four separate flautists. *Melos* from 1973 was a concept album based on Greek mythology, and it became Cervello's only release. They broke up the same year. Here they are, reunited in digital fiction by Den Sorte Skole. Cut up, looped and pitch bent into a haunted echo chamber full of aural confusion.

Pedro Santos' splashes water into the mix with "Áqua Viva" from the 1968 album *Krishnanda*. Santos Rio (1919-93) was a percussionist, composer and inventor of percussive instruments who created a wildly unclassifiable album full of Brazilian tradition and innovative percussion influenced by African tradition.

It's a wildly bubbling piece of original pop even by the standards of this era when the Brazilian Tropicália movement was realizing their creative cannibalism by crossing national tradition with foreign influences.

Samples of sirens from British band The European Sound Stage Orchestra and New Zealand's blues rock band The Human Instinct as well as percussion from American jazz fusion band The Weather Report, French bassist Francois Rabbath and American composer Les Baxter mark the beginning of the end for *Cervello*.

#### PART B · TRACK 09

## OVERTIME

*Overtime* kicks off with knives and an acoustic guitar dancing a dark ominous dance. It's the sound of blades of steel sliding against each other. Usually not a very pleasing sound, but here it becomes an efficient rhythmical tool.

The sample is taken from the 1981 piece "Pas De Cadeau" from the French musical collective Un Drame Musicale Instantané. Founded in 1976 by Jean-Jaques Birgé, Bernard Vitet and Francis Gorgé and focusing on collective creation and on constant renewal of the concert form. They have mixed acoustic and electronic instruments, some of them homemade, such as a huge balafon using frying pans and flower pots as a keyboard, a trumpet made of reed, plexiglass flutes, a fire organ and of course knives. Gorgé left the outfit in 1992, but Vitet and Birgé are still fully operational as a duo working with a great number of collaborators.

The handpicked acoustic guitar dancing with the knives in a jumpy feisty loop is from the song "Overtime" from the American folk/blues singer-songwriter Malvina Reynolds (1900-78). A song released for the first time in 2007 although originally written in March 1977 in support of a bill introduced in the California Assembly, outlawing mandatory overtime.

In her lifetime, Reynolds was an intense political activist and artist raging against ecological disaster (ahead of her time) and human conformity, dreaming of bankers and diplomats going to war, praising the Black Panther Party. She had a heart of gold and songwriting of steel.

Reynolds was mostly known for her songwriting for others such as Pete Seeger and Harry Belafonte – most famously in recent years for the song "Little Boxes" used as intro music for the TV Series *Weeds*, sung by a vast array of interpreters during the seasons. Here, her political spirit mixed with the sound of knives creates a sonic promise – or threat – of political activism. "Knives out" as Thom Yorke of Radiohead sings.

Brazilian singer-songwriter Guilherme Lamounier almost immediately blends in with some finger snapping shortly before Indonesian singer and band Waldjinh & Orkes Bintang Surakarta enters with flute and song – creating a strange, haunting feeling of an Asian lady singing the blues.

British composer Simon Boswell joins in with some deep strings and Guinea's all-female group Les Amazones de Guinée creates an electric guitar break in Waldjinh's singing. A little later, German synth experimentalist Conrad Schnitzler delivers a synthetic bassline.

Then, Munir Bashir grabs his oud and blows a gust of traditionalist Iraqi desert wind into Den Sorte Skole's bricolage universe. This sinewy oud solo from Bashir (1930-97) is sampled from "Du'a – Invocation" off his 1995 album *Méditations*.

The Iraqi virtuoso introduced the oud – a string instrument similar to the lute – as a solo instrument to Western audiences and also spent his life documenting, preserving and defending his musical heritage – also fighting against the misrepresentation of it.

Bashir was born into a family of musicians and his father started teaching him to play the oud when he was five. One year later, he was sent to the Music Institute of Bagdad where he found his passion for the traditional music of his home country.

In 1953, he moved to Beirut where he soon accompanied the legendary Lebanese singer Fairuz. In the early 1960's, he moved to Budapest and studied at the Franz Liszt Conservatory, later earning a doctorate in musicology. He returned to Bagdad in 1973 when the Iraqi Ministry of Information appointed him to its culture committee, but he left for good in 1991 during the dictatorship of Saddam Hussein. He died in Budapest in 1997.

An army of drum kits has been under the knife for the drumbeat that emerges in the middle of *Overtime*. It's trademark drum programming from Den Sorte Skole: Single kick and snare drum beats, vocal moans, beats on a tambourine and hand claps are sampled and edited one by one, and then constructed into a coherent

beat as if it was one drummer handling one drum kit. But it's not. It's the beating of several drum kits by different hands, people, sticks, sensibilities, in different ages and from a variety of countries. The samples for this Frankenstein drum kit are from seven sources: Australian jazz band Galapagos Duck, American multi-instrumentalist Abner Jay, American bands Roky Erickson And The Aliens and Stained Glass, American rhythm and blues singer Jimmy Hughes and again BLO and Les Baxter,

This bundle of rhythmic nerves creates a feeling of a slyly syncopated collective, of a large gathering weighing in. A feeling that is being furthered when Old Regular Baptists start singing their haunting and building choir of "I Am a Poor Pilgrim of Sorrow."

The song is from the album *Classic Mountain Songs from Smithsonian Folkways*, a collection of mountain ballads from communities of North Carolina, Virginia and Tennessee. The Old Regular Baptists is also a Christian denomination based mainly in the coal-mining country of the Southern Appalachian Mountains of USA. They perform lined-out, non-instrumental, congregational hymnodies – a type of song written for praise or prayer.

Old Regular Baptists' singing is considered the oldest English-language religious music in oral tradition in North America.

They certainly add a feeling of a long lost America to the mix, and it's also interesting to hear how their strangely jubilant sadness starts soaking this track while the choir expands from the male opening choir to include the female singers.

Shankar Jaikishan enters to finish *Overtime* with a haunted sample of horns and strings from "Tere Bina Aag Yeh Chandni" off the 1951 soundtrack *Awára*. This recording simply sounds like spooky old times.

This Indian duo consisted of Shankar Singh Raghuvanshi (1922-87) and Jaikishan Dayabhai Panchal (1929-71). They composed for the Hindi film industry and had their heyday in the 1950's and 1960's. The movie *Awára* – or *The Vagabond* – is a tale of cruel fate and marital disaster and apparently the most watched movie in history.

#### PART C · TRACK 10

## TOMTEN

The third part of Den Sorte Skole's adventure opens with a romantic quirky two minute piece with an acoustic guitar loop all the way through. It comes from the Swedish band Hot Boys and their song "Tomten" off their 1974 album *Varma Smörgåsar*. And the entirety of Den Sorte Skole's track is in the time signature of 3/4.

Hot Boys is centred around the poet Thomas Tidholm, best known for his writing, but here hooking up with members of the bands Träd gräs och stenar (Trees, grass and stones) and Arbete & fritid (Work & free time) for an album of folk-rock and lyrics about a long lost Sweden.

The following uplifting yet blue piano chords are also sampled from Hot Boys, and they mark the change just before four layers of samples drop simultaneously. This completely undermines the romantic Swedish waltz that sounds like it's dragged down into an eerie treacherous underworld. Where it stays for the rest of this track.

The first of the four samples: P.L.J. Band lends the title words from "I See People" off their 1982 album *Armageddon*. This album is considered some of the best Greek prog rock ever.

It's an electric and acoustic mix of folk and rock, and only 300 copies exist now, due to the fact that the album was immediately forbidden in Greece because of its blasphemous lyrics. All albums were ordered destroyed, and when it was re-released it was based on a vinyl record, since the master tapes were also lost.

Belgian jazz rock group Placebo adds a wobbly bassline to the singing. French prog rock band Arcane V supplies clarinet and strings.

The fourth and final sample in this drop comes from the legendary singer Fairuz dropping by – but only in spirit, since it is a foundation of strings, not her voice that's sampled for this occasion. The sample is from "Bessan" off the 1972 album *Jerusalem In My Heart*.

Nihad Haddad aka Fairuz (born 1935) is a Lebanese legend and one of the most admired living singers in Arab culture with a wide audience also in the Western world.

She was born into a Syrian Orthodox family, and entered the Lebanese and Syrian airwaves at a time when Egyptian music with songs around half an hour dominated. Her songs were much shorter, sweet and composed by her husband.

Her career began while Lebanon was struggling with its newly won independence and her career is closely linked to the history of the country. She refused to take sides in the strongly divided conflict of the 1970's, and only performed abroad in this period, singing about a unified Lebanon. Her singing at this time could be heard as a form of political activism, and the themes such a life in the mountain villages made them accessible to her fellow countrymen.

She still lives in Beirut, refuses to do interviews and sings the Passion for Good Friday at church every year.

Later on, German folk duo Witthüser & Westrupp and French composer François de Roubaix add guitars drifting in the background while Günter Maas adds metallic noise effects before a harmonica sampled from an unknown Lebanese source carries *Tomten* to the end.

#### PART C · TRACK 11

## KARLCHEN

Like *Tomten*, *Karlchen* has the time signature of 3/4 and the feeling of a waltz.

Witthüser + Westrupp (1969-73) is the source material for the guitar and tuba that drives the first almost two bumpy, bittersweet minutes of this track. More specifically they are sampled from the song “Karlchen” off the 1971 album *Trips und Traume*. Bernd Witthüser and Walter Westrupp were apparently known as “the cosmic buskers” by their fans, and they called themselves “W&W’s pop cabaret”. Witthüser played guitar and mandolin and Westrupp

guitar, ukulele, tuba, trombone, harmonium and many other instruments, even a psalm book. Westrupp’s tuba gains almost hymnal heights further into *Karlchen*.

Some of the duo’s most famous songs were to be found on *Trips und Traume*, including “Nimm einen Joint, mein Freund” (“Grab a Joint, My Friend”) and “Laßt uns auf die Reise gehn” (“Let’s go on a trip”).

Dave Holland Quartet lends the samples for the percussive foundation for the waltz of Witthüser + Westrupp. A myriad of percussive elements are sampled from the track “Q & A” off the 1973 album *Conference Of The Birds* and rearranged into a 3/4 rhythm by Den Sorte Skole.

The album’s liner notes describe how birds would gather outside Holland’s London apartment in the morning and sing with each other, which explains the title of the album.

Holland (born 1946) is an English double bassist, bandleader and composer. He played with, amongst others, Chick Corea, Keith Jarrett and Miles Davis, appearing on the latter’s albums, *Bitches’ Brew* and *In A Silent Way*.

Sermonizer delivers some rattling dub/echo effects. Then, Meic Stevens enters with his vocal from “Ghost Town” (1969), adding a feeling of weirdness to the mix. “Why are the sidewalks green in a ghost town?” he sings.

The Welsh psych-folk singer and guitarist is a legend in his home country, mostly insisting on singing in his native tongue. And being called “the 1960’s Welsh psych-Dylan” and compared to Pink Floyd’s Syd Barrett.

Strangely enough, his singing takes on the quality of a Jamaican deejay due to the electronic treatment by Den Sorte Skole.

In the middle of *Karlchen* the track snaps open with stray transverse flute and horn. And then the rhythmic structure slyly changes from 3/4 into a more regular 4/4 beat, Den Sorte Skole using the same samples to create two different rhythm patterns.

This is followed by a drop into the second part of *Karlchen* centring around the laid-back guitar loop from Os Brasas (1960-69) song

“Sou Triste Por Te Amar” from their 1968 album *Os Brasas*.

Os Brasas was a Gaucho band from the pampas of Brazil, originally named The Jetsons and formed by guitarist Luis Vagner Rodrigues in 1960. Inspired like many other young Brazilians of that time by The Rolling Stones, The Beatles and The Kinks. Their debut album *Os Brasas* was inspired by rock, but also the Latin genre, bolero. It was full of naive romanticism, but also richly layered guitars and vocals.

All band members were born in 1948, and went to Sao Paolo as teenagers swiftly making it onto TV and some main venues. Unfortunately, their debut album was also going to be their only one. In 1969, an amplifier burnt out during a concert in Curitiba, and upon returning the band learnt that their entire second album had been deleted in the recording studio Continental by mistake.

That was apparently too much for the youngsters and they split up.

On top of Os Brasas’ guitar loop Baligh Hamdi from Egypt adds a quarter-tone pattern on guitar and The Elisabeth Waldo Group from USA mixes in a final perfect perfume of exotica.

This last sample of strings, flute and percussion comes from “Tun-Kul” off the 1959 album *Maracatú – Mystic Music and Sounds of The South American Jungles*.

Waldo was an acclaimed violinist who got drawn to the music of ancient America, forming a musical ensemble that composed music based on impressions from a lost time. On *Maracatú*, this results in mystical and exotic music derived from Latin American Indians from Columbia, Chile, Panama.

#### PART C · TRACK 12

## HÜREL

The final track in the third part of *Lektion III*, *Hürel*, arrives with stomping determination, but will soon reveal a complexity of strings and beats with hundreds of small guitar samples and even more sampled drum beats coming together in an intoxicating mix.

The foundational rhythm guitar loop and the sampled guitar riffs and kick drums are taken from Turkish group 3 Hür-El and their track “Madalyonun Ters Yüzü” (Turkish for “The Other Side of The Medal”) off their eponymous self-titled 1976 album.

3 Hür-El is a trio consisting of three brothers, Onur (bass), Feridun (saz-guitar) and Haldun Hürel (drums, percussion). Before this band they formed various other groups with inspirations from Cliff Richard and The Shadows. But, around 1970 they got involved in beat music and started making their own local version of this, called anadolu (Anatolian) rock.

They also started building their own instruments. Feridun created a saz-guitar by combining an electric saz and an electric guitar. And, Haldun built a drum kit out of darbukas – a percussion instrument used in Turkey, North Africa and the Arabian Peninsula – made by the copper masters of the Beyazit Bazaar in Istanbul. These instruments added to the sense of a clash between East and West, between Anatolian tradition and folk music and a Western psychedelic rock emphasized by fuzz and wah wah pedals on both bass and saz-guitar.

In the early 1970’s the band had several top ten hits. Because of their use of Turkish melodies and moods they managed to reach out to even the distant regions of their country.

They were also the most popular band in the eyes of the Turkish TV broadcasters, since they were the only long haired band that agreed to cut their hair.

Young-Holt Unlimited delivers a cymbal and Italian library music group I Gres drums for Den Sorte Skole’s humongous drum pattern that thrust a rolling syncopated drive into the track, enforcing the feeling of a huge rock tune throughout. Once again David McCallum adds his rattling percussion to the mix.

Halfway through, Exuma’s voice tears up the mix with his coarse vocal lifted from “Mama Loi, Papa Loi” off the eponymous 1970 album. The song gains a haunted ghostly quality with his charismatic rusty carburettor of a voice. “Sun is shining in the night/Zombies walking in the broad daylight.” But, the guitar strings maintain a light mood suggesting that there might be hope in the acknowledgement that life is fucked up no matter what.

Exuma alias Macfarlane Gregory Anthony Mackey (1942-97) was a Bahamian singer and musician who created a mix of calypso, reggae folk, African tradition and inspirations from carnivals and junkanoos.

He performed in small clubs in Greenwich Village, New York City in the 1960’s and was discovered by manager and producer Bob Wyld. He changed Mackey’s name to Exuma, taking the name Daddy Ya Ya for himself and calling the rest of the loose collective of singers and musicians The Junk Band.

Together they created not so much songs as incantations – a wilderness of tribal percussion, orgasmic chants and crazy horns – with Exuma singing like he had graveyard soil in his lungs and playing an acoustic guitar like it was a skeleton while rattling his ankle bells, junk bells, elephant bells or sacred foot drum.

Archach enters the oasis that emerges after Exuma stops singing, enjoying the space with a string solo originally found on “Temment Noujdi” from the early 1980’s.

Archach was founded by Moulay Ali Chouhad. Born in 1957 in Issafen in the Souss Valley in southern Morocco, where he also founded the band in 1979. They play pastoral Berber music with a modern edge and some serious regional rhythms. Ali Chouhad grew up in a poetically inclined family, and became quite

a poet – of the satirical kind – himself. It is also said that as a child, he was very good at imitating humans, animals and birds.

As if he just held his tongue for a while, Exuma comes back in singing and swinging again – before *Hürel* finishes off with a fertile, pensive entanglement between Turkish and Arabic culture in the form of a duet between Archach and the Turkish musician Fikret Kızılok.

The acoustic guitar chords are taken from Kızılok’s song “Güzel Ne Güzel Olmussen” (“How Beautiful You Became”) from his eponymous 1970 album.

Fikret Kızılok (1947-2001) was introduced to music in secondary school at Galatasaray High School, Istanbul and his first instrument was the accordion. He later switched to the guitar, and in the beginning of his musical career Kızılok played in the band Cahit Oben 4 that declared to be influenced by The Beatles, even covering songs by them. He made music influenced by western popular culture until 1969. That year he went on a long trip through Anatolia and met with the legendary folk musician/poet Aşık Veysel – a blind artist who lived in a small village in the middle of Turkey, playing bağlama (an ancient stringed instrument) and writing poems. The trip changed Kızılok’s life and music, and when he came back to Istanbul he turned his back on western influences, focusing on his roots instead. The same year he released a single that included a cover version of “Uzun ince bir yoldayım”, a famous song from Asik Veysel. The title is Turkish for “I’m going on a narrow, long road”. When Veysel died in 1973, Kızılok stopped making music for two years.

Kızılok became famous in Turkey, and over the years he released many albums influenced by Anatolian traditions. He stuck to the idea that artists should be sincere in their work and never forget their roots.

He was a communist and also released political songs from the middle of the 1970’s and onwards. In 1999, he even released the album *Mustafa Kemal – Devrimcinin Günçesi* – Mustafa Kemal being Kemal Atatürk, the founder of the Turkish Republic, and the later part of the title meaning “A Revolutionary’s Diary”.

## PART D · TRACK 13

## GOWLA

The fourth part of *Lektion III* opens with rolling thunder on the horizon – brought from Brazil, from Ney Matogrosso and the American 1956 Audiophiles Records’ release *Echoes of the Storm*. In front, a piano emerges in a rolling loop giving the feeling of attacking and retreating ocean waves under a duvet. The sample is lifted from 17 Pygmies’ song “Hollow Lands” from their debut album *Jedda By The Sea* (1984) and has been hurled backwards and forward by Den Sorte Skole.

17 Pygmies was founded in 1982 when Jackson Del Rey of Savage Republic started jamming and looking for a more subtle sound with members of other bands in a garage in L.A.

A new band came out of this, creating atmospheric folk-pop, gothic experimental and tribal percussion – later on and to this day, moving in a myriad of directions.

“Gowla” picks up pace when the quintet Solis Lacus adds syncopated drums from “Utopia” off their eponymous 1975 album. The drums create a sense of direction and momentum underneath the piano loops.

Solis Lacus was the first group formed by the acknowledged Belgian pianist Michel Herr, a pioneer of European electric jazz in the vein of Herbie Hancock’s *Headhunters*. The Belgian quintet played a subtle, liquid, spacey jazz rock and shared the same vision as their countrymen Placebo – who are sampled earlier on *Lektion III* and later in this track.

Solice Lacus is also a dark feature on Mars – “The eye of Mars” – characterized by its change of appearance both in shape and size due to dust storms.

Then *Gowla* finally makes a decisive move towards jazz: Another piano plays some chords and a horn surfs on the waves, the chords and the beat. The piano as well as the horn is of the Indian jazz variant, Indo Jazz, from “Gowla” off the 1969 album *Fabulous Notes and Beats of the*

*Indian Carnatic – Jazz*. Composed, arranged and led by Indian T.K. Ramamoorthy (born 1922) and recorded in Madras in 1969. A swinging mix of Western jazz instrumentation and improvisation (bass clarinet, sax, piano, double bass, trumpet, drums) and South Indian Carnatic tradition, most notably the ragas of Indian classical music, also full of improvisation only based on local tradition. This album was one of the few times he worked as a bandleader.

Ramamoorthy matured in the Indian film studios of Southern India, composing more than 700 soundtracks in a vast array of styles.

In this case, Den Sorte Skole rearranged Ramamoorthy’s piece into a full blown Indo Jazz burner, adding a flute sample from German I.D. Company and drums and bass from aforementioned Solis Lacus and Placebo. And, at the end Shankar Jaikishan provide a shimmering Indian sitar.

The duo Shankar Jaikishan – also sampled for *Overtime* – composed prolifically for the Hindi film industry, but here it is worth noting their important role in developing Indo Jazz. Especially with the 1968 album *Raaga-Jazz style*, which is considered to be the earliest Indo Jazz recording. Here, the duo created 11 jazz songs based on Indian Ragas (one of the central tonal frameworks for improvisation and composition in Indian classical music) using saxophone, trumpet, bass, sitar and tabla.

Den Sorte Skole has lifted a single sitar piece from the song “Raga Bhairav” off *Raaga-Jazz style*, the glittering spider web of strings serving as a perfect veil opening up into the next track, *Island Girl*.

## PART D · TRACK 14

## ISLAND GIRL

Eden Ahbez (1908-95) maps out the ground for *Island Girl* with the opening loop of gently stabbed piano and circling percussion, staying in a jazzy territory, but changing the key.

The loop is lifted from the track of the same name off the 1960 album *Eden’s Island* where Ahbez recites his poetry and songs over a background of exotica music.

Ahbez was a Californian singer-songwriter and musician active in the 1940’s - 60’s with an extraordinary lifestyle, considered to have been influential on the hippie movement.

He grew up as a Jewish boy in Brooklyn, and ended up having a traditional Christ-like appearance, in sandals, white robe, long hair and beard, often standing on street corners in Hollywood, giving lectures on Oriental mysticism. He also wrote the song “Nature Boy” that ended up as a jazz standard after having been a number one hit for eight weeks for Nat King Cole in 1948. Legend has it that when Cole’s manager, Mort Ruby, went out to secure the rights for the song, he found Ahbez camping with his wife under one of the L’s in the Hollywood sign.

It turned out that Ahbez had handed out different shares of the publishing rights, so he almost didn’t make any money. At least not until Nat King Cole’s widow gave him back all the rights many years later.

Even after their son was born, Ahbez and his wife kept living outside with sleeping bags, bikes and a juicer as their dearest property. He was a legend in Hollywood because of his lifestyle, and he claimed to survive as a vegetarian on three dollars a week. He died after being hit by a car.

As in *Gowla*, Belgian quintet Solis Lacus adds the spacious backdrop of drums, this time in sync with the loop of Eden Ahbez.

Then a whistle blows in from the East, from Egypt, from what sounds like an outdoor setting, creating a clash of spaces. Something that can be inevitable in sampling works, and gives the sense of many simultaneous sonic worlds, drawing the attention to how diverse sources (and cultures) can actually coexist in harmony.

The sample is from “Qissat Hob”, a Baligh Hamdi composition lifted from the 1989 album *Belly Dance: Hommage A Baligh Hamdi*.

Baligh Abdel Hamid Hamdi Morsi (1932-93) was born in Cairo, Egypt. He learned to play the violin at nine and a few years later the oud. He

broke off his law studies to pursue a career as a professional musician at the age of 22. After starting as a singer he turned to composing and would soon deliver many hits to Arab singers, for example to the legendary Egyptian singer Oum Kalthoum in the late 1950’s. For the next two decades he was one of the most productive and popular composers of the Arab world, drawing upon Egyptian folk and classical music as well as contemporary music, even using electronic keyboards.

In this sample, Hamdi delivers the Arabic flutes and strings and through these, Den Sorte Skole moves us from the Indo Jazz feeling of *Gowla* into an Arab Jazz setting in *Island Girl*.

Halfway through the track, the krautrock masters of the German band Faust expand the drum track, and later American The Distant Galaxy adds some bubbly sounds squelching and some synthetic needles pricking through the mix. Finally, a soda water is opened and poured several times in a fizzy loop.

The soda sounds are sampled from the track “Lemonade” from one of the pioneers of Danish electronic music, Bent Lorentzen (born 1935).

He studied musicology at the university in Aarhus and at the Royal Academy of Music in Copenhagen. In 1966, while teaching music theory at the Academy of Music in Aarhus, he started a course in electronic music held at The School of Engineering. Early on he created electronic and musique concrète pieces.

The early work “Interferences” from 1967 was a serial electronic composition built out of high end machinery of those days: Tone generators, modulators, filters and reel to reel tape edited into little pieces – then reassembled.

The 1968 musique concrète-piece “På Opdagelsesfærd i Pianoets Indre og Ydre Verden” (“On An Exploratory Travel In The Inner and Outer World Of The Piano”) was a search and a use of the sounds of a piano edited and reassembled in new ways. It was not a popular piece in the overwhelmingly conservative circles of compositional music at that time.

Lorentzen also made educational records with the albums *Elektronmusikens Materiale* (The Material of Electron Music)

and *Water – Electronic Music For Children*, both from 1968. The soda sound of the latte sampled for this occasion.

## PART D · TRACK 15

## EN LILLE EN

The fizzy soda loops from *Island Girl* continue into *En Lille En* – Danish old time slang for having just one drink of the alcoholic kind.

The soda sounds are immediately accompanied by an acoustic guitar that provides a cosy, bouncy loop for the whole of the song.

It’s a loop that – at least in Danish ears – springs memories of older times when a bar was something smoke filled, beer stained and brown. It’s lifted from “Drøm En Lille Drøm Om Mig” from 1967 – a cover version of the classic “Dream A Little Dream of Me” – by Danish Gitte Hænning.

Hænning (born 1946) broke through in her home country at the age of eight, singing a duet with her father with the bizarre title “Giftes med farmand” – “Marrying Daddy”. A cover version of a German *schlager*.

Early on, she also won over the public as a singing actress in a number of Danish comedies, and her career is built on popular music in the lighter department, also participating in the Eurovision Song Contest.

Parallel to this, she has nurtured a minor career as a jazz singer and she has sung and recorded in Danish, German, Swedish, Finnish, Dutch and Norwegian. And, she is even more popular South of the border, in Germany, which became her home already in the 1960’s.

On top of Hænning’s guitar loop American blues vocalist and harmonica player Junior Wells enters with a talk about “finally making it home” and about the blues, adding to the sense of lost times and age-worn charm.

Ted Lucas takes over with a brittle acoustic blues guitar solo, weaving its way through the samples in such a congenial way that it sounds

as if it was made for this particular gang of players from Denmark and the US. The sample is from Lucas’ eponymous solo album from 1975, from the song “Sonny Boy Blues.”

Lucas was from Detroit and played guitar and sitar, even studying the latter with Ravi Shankar. He was a session-player for Detroit’s own, legendary label Motown, where he also played the sitar. He only made one solo album, and died in 1991.

American trumpeter Don Cherry enters the mix with a whiff of a trumpet, Solis Lacus adds a muted layer of percussion and Max Roach slides in with more percussion in the background, keeping the general feeling of the song slow, introspective, old.

Throughout *En Lille En* Igor Wakhevitch provides a longing shiny synthetic texture from “Matines” off his 1971 album *Docteur Faust* – a commissioned electro acoustic work for a ballet. For further details about Wakhevitch see *Riforme*.

Halfway through *En Lille En*, the Baka Pygmies deliver some beautiful muted song that fits in, as if they just stepped into a worn out blues bar to join the gang. They didn’t. The Baka are an ethnic group inhabiting the south-eastern rainforests of Cameroon, as well as The Republic of Congo, Gabon and Central African Republic. They are known for their dense contrapuntal communal improvisation. The French-Israeli ethnomusicologist Simha Arom even stated that the level of polyphonic complexity of the Baka and other related ethnic groups such as the Mbuti was only matched in Europe in the 14th century.

The vocals are lifted off the “Hut Song” collected for the 1977 album *Cameroon - Baka Pygmy Music – Musical Atlas Volume 21 Unesco Collection 1977*.

Following the Baka Pygmies, the Indian duo Shankar Jaikishan lends a steely vibration from a saw from one of their compositions, German duo Les Vampyrettes (a collaboration between former Can member Holger Czukay and legendary producer Conny Plank) joins in with a watery effect, and French disco group

Saint Tropez delivers a glockenspiel shimmering like sunlight on a calm lake. The geographical mix gets even more complex without Den Sorte Skole losing their grip on the composition when the Malinese blues master Boubacar Traoré adds to the melancholia with a second acoustic guitar. Fitting in so perfectly that it – as with the Baka people – creates the feeling that he just entered the bar, with a guitar over his shoulder to join the band over there in the smoky corner.

Then Laxmikant-Pyarelal enters, first with a yearning string section, later with a choir joining in a flight towards the sky. This is where the homogenous sound of this track is advertently broken, and the complexity of sources blown wide open. This sample doesn't fit the cosy acoustics of the other samples, it's a larger room, they can even fly upwards it seems. And it creates a beautiful multiverse in the song, still being harmonically coherent. The sample is from "Background Music 1" from the original soundtrack to *Vijeta* (1982).

A popular Indian composer duo Laxmikant Shantaram Kudalkar (1937-98) and Pyarelal Ramprasad Sharma (born 1940) composed music for more than 600 Hindi movies from 1963 to 1998.

Laxmikant was born into extreme poverty. His way out was through learning the mandolin and starting to perform and organise Indian classical music concerts. Pyarelal was the son of an acknowledged trumpeter who taught him the basics of music. He started practising the violin for eight to twelve hours a day from the age of eight. When his family's economy fell apart he was forced to work as a studio musician. They met at *Sureel Kala Kendra*, a music academy for children.

*En Lille En* ends with the People from the Chhhokhor Valley in Bhutan talking, jangling their bells and blowing their horns on what in the end sounds like a busy gathering on a main square. We have left the bar entirely.

#### PART E · TRACK 16

## OLD ORDER

The People from the Chhhokhor Valley keep speaking, jangling bells and blowing horns into the short and menacing soundscape of *Old Order* – the opening track of the fourth part of *Lektion III*.

We're still in Bhutan thanks to a recording from the 1971 album *Tibetan Buddhist Rites From the Monasteries of Bhutan*. A collection of recordings made by John Levy, a Londoner and an ethnomusicologist living in Bhutan, converting to Tibetan Buddhism. He took a Nagra Stereo reel-to-reel recorder with him into exile, and he put the music of the monasteries and temples down on tape, as well as samples from more mundane settings and the folk music of the country. The sampled track in question, "Monks, A Clown, Crowds and Instruments", is of the latter kind.

At the bottom of the mix, Dorothy Carter delivers textures of horns from "Tree of Life" off the 1978 album *Waillee Waillee*. A mystical correspondence is set up between Bhutan life and an American musician interpreting American and Celtic traditions.

Carter (1935-2003) started studying classical piano at the age of six and performed contemporary, folk, traditional and medieval music on a number of instruments such as the hammered dulcimer and the zither. On *Waillee Waillee* she draws on American and Celtic traditions to create hymns to nature, resulting in both hypnotic drones and hazy folk songs.

Javanshir Guliyev from Azerbaijan adds what sounds like an incessant tuning of strings to the mix, and Dramnyen Choshe delivers the male choir from a Tibetan Buddhist rite in a monastery, again in Bhutan.

#### PART E · TRACK 17

## MAGNETIC

Dark convulsions take over *Lektion III*. The Haters bring in the sound of fire placed deep in the mix by Den Sorte Skole to add texture and subtle intensity. It's sampled from "Fire 5" off their 1986 debut album *In The Shade Of Fire*.

Founded in 1979, The Haters played a prolific role on the modern noise scene. The group is centred around the Hollywood-based media artist, writer and film maker G.X. Jupiter-Larsen usually rounding up local experimental musicians and artists wherever The Haters perform. *In The Shade Of Fire* contains ten noise compositions based on sounds of things falling apart or being destroyed. In the liner notes, Jupiter-Larsen writes about the idea of 'destroyed music': "Wherever you hear something blowing up, or the crackle of fire, shattering glass, or metal crashing, the pink noise coming off an empty channel from a television set, or paper being ripped, you will know that you are hearing the main and most inspirational aspect of 'destroyed music'". This is an idea, which is related to musique concrète's utilization of the sounds of reality, as well as the Italian futurist's love of the sounds of war and modernity.

Apparently, Jupiter-Larsen has also written three novels and invented his own number system.

American jazz musician Phil Ranelin adds chinas to the mix while French electro pioneer Philippe Doray/Asociaux Associés deliver the scorching bass that sounds like soft earthquakes and liquid asphalt in the convulsions of birth in the low end of our hearing range. The bass structure of most of *Magnetic* is built from a sample off "Contrechant Magnetic" from their 1980 album *Nouveaux Modes Industriels* – an industrial electronic vision of pop shaken with free jazz, funk and new wave.

The crumbling sounds of a wooden music box enters courtesy of Rebecca Pan from the song "One Year Ago Today" off the 1970 album *I Miss You Again*.

Rebecca Pan aka Pan Wan Ching (born 1931) is a well-known Chinese actress and pop singer, which is not audible here under the surgical knife of Den Sorte Skole, leaving only molecules of the original to stutter dust particles into *Magnetic*.

Pan moved to Hong Kong in 1949 and began singing in a band from which she eventually broke off, starting on her solo cabaret act. This made her a star in the 1960's where she sang a variety of pop songs in Mandarin, English, Italian, French, Spanish, Thai, Japanese and more. Her Mandarin/English interpretations of "Rose, Rose, I Love You" and "Ding Dong Song" were among her big hits.

She also starred in *Pai Niang Niang – The Legend of the White Snake*, which was the first original Mandarin musical on the island, marking the start of the musical theatre industry in Hong Kong. She has also acted in movies by the acknowledged Hong Kong director Wong-Kar Wai, amongst others *In The Mood For Love*.

Tickling our ears in the higher frequency area, we find a sample from legendary British industrial group Coil that has been cut up and rearranged into a rhythmic structure by Den Sorte Skole.

As a rude awakening from the cramping fist of bass, Les Vampyrettes rings the schoolyard bell and tears up the stereo spectrum. The bass returns only to witness another wrecking shortly after. This time by another bass from Indonesian callung master Calung Darso stretched into an industrial expanse of low frequency, coupled with a fast spider movement over the keys of a piano by Italian composer Tonio Rubio. American band Melvins adds to the discomfort with marching drums blended with snare drums from the German anti-capitalist collective Sozialistisches Patienten Kollektiv and a ghostly vocal from a song by Japanese composer Toshi Ichiyonagi. There is no rest in *Magnetic*, only sonic pressure and pumping eardrums, unrest and menace.

Then a woman orgasms, sounding almost like she hesitates or doesn't want to. It's lifted from "Trying to Please the SS" off the 1985 cassette tape *Women Of The SS #2* aka *Woman Iz Beast*.

It was created by the American industrial musician John McSweeney (born 1955) aka John Zewizz. Listening to the industrial pioneers Throbbing Gristle in the late 1970's influenced his musical development deeply, and today he has released hundreds of cassettes, vinyls, CD's under many names such as Sleep Chamber, Green Sex, Cult ov The Womb.

The Women of The SS project came about while he was working on Sleep Chamber. He didn't feel the music was fitting for this project, so he invented a new one. He was writing very sexual lyrics at the time, he recalls on his blog *sleepchamber.info*. At that time he was also into dominant women in uniforms, which brought him to the idea of women in Nazi gear.

Zewizz goes to considerable length to explain that this does not have anything to do with Nazi sympathies or anti-Semitism, only with sexual fantasies. For the first *Women Of The SS* tape he even found a Russian Jewish girl to recite the lines. "She was totally aware of my concept," he recalls. "She knew it was a sexual fetish and had nothing to do with HATE or anything subversive."

Shortly after the orgasm, Company Flow enters with a looped scratch sample that sounds like a muddy whipping – from "The Fire in Which You Burn" off their landmark 1997 album *Funcrusher Plus*.

Company Flow (1992-2000) was founded in Queens, New York City by rapper/producer El-Producto or El-P, rapper/producer Big Juss and DJ/producer Mr. Len. They are one of the most influential hip-hop outfits of the late 1990's, bringing dense, complex lyrics and challenging, irregular beats as well as weird, claustrophobic and also spacey productions to the plate of experimental hip-hop.

They also made their label Rawkus an independent hip-hop powerhouse, and showed how to do a proper record deal. They had the patience and self-confidence to wait for a deal that granted them ownership over masters and publishing rights, gave them 50% of the net profits from their recordings and didn't tie them to a multiple album release deal.

El-P moved on to become a prolific solo artist as a rapper and an overwhelmingly creative producer and also established the influential, but now defunct label Definitive Jux.

Following Company Flow, Brazilian singer-songwriter Luli e Lucina adds a break of rattling bells before Australian artist Total Disease delivers a watery bubbly texture upon which Den Sorte Skole delivers a squelchy militant synth bass beat built from a sample by French group La Chorale. The sampled track of the latter is "Untitled" from the 1985 cassette tape compilation *Sex & Bestiality*. For further details on this compilation see *Staklenih*.

*Magnetic* almost becomes dubstep during these minutes with its pumping and writhing bass, only with a hard marching beat instead of complex rhythms. The militancy is furthered by drums, handclaps and heavy breathing lifted from a track by American singer-songwriter Eddie Kendricks and another mechanical snare drum from Sozialistisches Patienten Kollektiv.

Finally a sample from the British band White Noise – with the electronic pioneer Delia Derbyshire (see later on under *O Babuua*) – lures us into the next track with a rapid clicking sound somewhere between a frog and a cicada.

#### PART E · TRACK 18

## LE BRIN

The cramps stop, but the darkness doesn't go away. A synthetic submarine bass moves menacingly about, providing the shifty foundation for *Le Brin*. Each bass note has been surgically cut out from different parts of Brigitte Fontaine & Areski Belkacem's "Le brin d'herbe" off their 1977 album *Vous et nous* and edited into a new structure.

Phil Ranelin brings the chinas again and some haunted chanting. Later followed by a woman talking, courtesy of Fille Qui Mousse. Enter two

unidentifiable samples: One of a mouth harp from Siberia sounding like water drops and one of a Japanese synth that gathers like a deep purple mist around the bass. And last but not least, the drummer from a release by Turkish singer Ersen delivers the muted drums, heavily rearranged and reworked by Den Sorte Skole.

Then a remarkably noble vocal takes *Le Brin* into the calm waters of melancholia. It's the voice of Brigitte Fontaine taken from the aforementioned song, "Le brin d'herbe" – soon accompanied by chain slings from Indian Naushad and submarine sonar bleeps from the German band Deutsch Amerikanische Freundschaft.

Who delivers the magic here? Den Sorte Skole relies heavily on the aristocrat flow and melodic elegance of Fontaine. But they also bring Fontaine into a different context where her beautiful voice rings out clearer than ever. It's an interesting example of the way progressive art often arises in the moral and juridical grey areas. For more on Fontaine see *Riforme*.

Following the first part of Fontaine's singing, Popol Vuh comments across the border to the French neighbour with a beautiful blue sitar melody. Then Fontaine finishes, and Japanese singer-songwriter Tatsuro Yamashita follows with a rattling wheel sound that marks the emergence of a whole bunch of new samples that locks into a heavy driving beat, moving *Le Brin* forward.

This beat is – as heard before on *Lektion III* – built from edited samples from several sources: Drums from a song by British hit maker Johnny Wakelin, a drum roll from French rock band Martin Circus, percussion from Little Steven, glockenspiel from Saint Tropez again and industrial bleeps by Piero Umiliani, this time under the pseudonym Moggi. Dancing on top is an industrial imitation of a saxophone played by Frenchman Gilbert Artman and a myriad of percussion sampled from Japanese Sumire Yoshihara.

Artman's saxophone piece is taken from his track "Saxophone Machine No. 2" from the 1983 compilation *City & Industry*. He is a French

multi-instrumentalist playing drums, vibraphone and keyboards. He began in the prog rock group Lard Free in 1970, and in 1977 his idea of "urban sound" – "urbanisme sonore" – crystallized in the shape of the Urban Sax project. Engaging in collaborations with amongst others, the French musique concrète and electronic pioneer Pierre Henry.

In their performances, Urban Sax takes into account the space and architecture, working with the music's spatial flexibility and it's potential for transfiguration of space and reality. Urban Sax has played at the opening of the World Championship in skiing, the inauguration of the French embassy in Rome and at the closing ceremony of a G7 summit.

Yoshihara's percussion is lifted from the 1978 album *Percussions In Colors*, comprising of only two tracks. Here it's "Munari by Munari" lending its atmospheric percussion to the larger stereo image. It is based on the work "Invisible Book" by the Italian artist Bruno Munari made for the composer Toru Takemitsu in 1961.

Takemitsu (1930-96) transformed Munari's work into a percussion work with graphic notation resulting in a square book containing pieces of paper cut into various shapes and colours. The white pieces contain suggestive words, the black pages contain fragments of music score, the red and brown - curved lines accompanied by orderly perforations.

In the liner notes, Takemitsu states that he wanted to focus on tone and colour in the percussion, rather than rhythmic movement. "Percussions can tick away physical time while at the same time depicting eternal metaphysical time", he writes.

The percussionist Sumire Yoshihara (born 1949) started studying the marimba when she was six and began studying percussion at 16. In 1972 she won the first prize in the Geneva International Musical Competition. Over the following years, she played many concerts in Europe and became an important part of contemporary music, for example recording a composition by Stockhausen.

Towards the end of *Le Brin* a sitar melody lifted from an unidentifiable Indian source mingles with the melancholic strings from the title track of the 1971 album *Fakkarouni*. Originally, these strings accompanied the legendary Egyptian singer Oum Kalsoum or Umm Kulthum (approx. 1904-75) whose voice is not to be heard here but enchanted the whole Arab as well as Western world – and still does so almost four decades after her death.

She was a singer, songwriter and actress, born in Tamay ez-Zahayra in the Nile Delta, showing remarkable singing skills from an early age. Her father taught her to recite the Qur'an, and it is said that she memorized in its entirety. At the age of 12, her father disguised her as a young boy in order to include her in a singing troupe that he directed.

When she got discovered and started building her fame she was looked down upon for being an unschooled singer, which she countered by studying with numerous music teachers as well as the poet Ahmad Rami.

At her long lasting peak she had full control over her voice and at the same time an extreme emotional impact. "Imagine a singer with the virtuosity of Joan Sutherland or Ella Fitzgerald, the public persona of Eleanor Roosevelt and the audience of Elvis and you have Umm Kulthum, the most accomplished singer of her century in the Arab world", Virginia Danielson, author of "The Voice of Egypt: Umm Kulthum, Arabic Song and Egyptian Society in the Twentieth Century" wrote in an article in Harvard Magazine.

Kalsoum came from a humble musical world of longing violins and makam rhythms, and she ended up in front of full symphonic orchestras. By 1928 she was considered one of Cairo's top singers, but she went much further and ended up performing hour-long live radio shows that made the whole Arab world stand still.

## PART E · TRACK 19

# RISEN

Continuing the journey, *Risen* raises the flag in memory of the old school electro beats of the 1980's. The transition takes place through a large room filled with a plethora of percussion – not least the iconic cowbell that played such an important role in many a classic early electro beat.

Kick drums and a short rap vocal emerge courtesy of The Almighty El-Cee's 12"-single "We Have Risen/School's Out" from 1987. Not much is known about this rapper apart from that his name is probably Leroy Lott – if the label of this 12" is anything to go by.

The producer of the two tracks, Freddy Bastone (born 1963), however went on to become moderately famous. He's a DJ and producer from The Bronx, New York City, and he has remixed Queen, Frankie Goes To Hollywood, Judas Priest and Missy Elliott amongst others.

Yoshihara's percussion from *Le Brin* is still present, bongo percussion from a release by Henri Texier enters together with a sample of a hammer driving nails into something lifted off the aforementioned 1956 Audiophiles Records release *Echoes of the Storm*. And a retro-style drum machine kick and snare drum from a release by American rapper King Ronnie Gee adds weight to the beat.

Günter Maas enters *Lektion III* again, this time with a stuttering synth that immediately makes *Risen* into an overwhelmingly electronic piece. The sample is from "Variationen" off the 1967 album *Klangbilder*.

The role of his sounds in Den Sorte Skole's mix would probably come as a surprise to the late Günter Maas (1923-2010). He was first and foremost a German painter and sculptor who had the idea of translating some of his paintings into sound. This quest led him to the grand old man of German electronic music, Karlheinz Stockhausen, who directed him to The Siemens

Studio For Electronic Music in Munich. The Siemens synthesizer contained some additional input devices such as a drawn sound technology – photoelectrically generated sounds – that allowed photographic slides to be scanned using the specially designed "Bildabtaster" technology. Maas used this to translate several paintings, and the translations were released on the album *Klangbilder*.

Finishing off *Risen*, the almighty industrial pioneers in Throbbing Gristle enters with a beatbox loop from "Discipline (Berlin)" off their 1979 album *20 Jazz Funk Greats*.

Comfort has never been the trademark of Throbbing Gristle. From the beginning they waged information war and tore reality apart. Assembling a new vision of terrifying sound collages and brutal performances.

Insults, threats and strobe light were whipped against the audience at their live shows. There was surgery in loops on the screen. Fear. Fury. Disgust. Subversive ecstasy. Or "Nothing short of total war", as it says in the inner sleeve for their debut album *The Second Annual Report of Throbbing Gristle* from 1977. The body and mind were under a sonic and visual and possibly transformative attack. Shock and awe.

Throbbing Gristle were apparently formed on 3 September 1975, the 36th anniversary of Great Britain's entry into WWII. Immediately they engaged in a full frontal assault on materialist society, sexual morals, religion and the bourgeoisie. They recovered the deepest taboos of society and put it on stage. Pornography, serial killers, the Holocaust, prostitution.

The band emerged out of the music and art performance collective COUM Transmissions in Hull, England. The line-up: The performance artists and musicians Cosey Fanni Tutti and Genesis P-Orridge (who later got operated into a transsexual human being), the graphic designer Peter 'Sleazy' Christopherson and the electronic explorer Chris Carter.

Their records were norm and ground breaking, employing musique concrète strategies on their reel to reel tape records, cutting up and assembling sounds from real life and television, noise, sound effects, found sounds. And they

dubbed their self-made genre themselves with the foundation of the record label Industrial Records in 1977. The logo was an image of the ovens of Auschwitz.

On their 1980 release *Heathen Earth*, they deliver a sort of clear message about their project: "You should always aim to be as skilful as the most professional of the government agencies. The way you live, structure, conceive and market what you do should be as well thought out as a government coup. It's a campaign, it has nothing to do with art."

## PART E · TRACK 20

# LAMUKA

Throbbing Gristle's beatbox loop continues into *Lamuka* – the final track of this fifth part – where it is met by drilling, squelchy electronic noises sounding like R2D2 being tortured on fast-forward. The noises are sampled from Étant Donnés' track "Les 4 Frappes Sourdes" from the 1985 cassette tape compilation *Sex & Bestiality*.

Étant Donnés is a duo formed in Grenoble in 1980 by brothers Eric and Marc Hurtado (born 1959 and 1962 in Rabat, Morocco). They use words not as carriers of a narrative or as ingredients in a pop song, but as hard, often screamed building blocks of singular semantic power.

Here you find Den Sorte Skole's choice of sample material underlining the lineage back to Throbbing Gristle's invention of industrial and their passion for taboo. The *Sex & Bestiality* compilation's many noise artists show the impact of the TG's subversive sound and vision in the decade after their brutal birth.

For further details on the *Sex & Bestiality* compilation see *Staklenih*.

After the disruptive and disturbing electronic torture at the beginning, *Lamuka* picks up a steady pace and becomes a tight electro entity. The main sample here is taken from Zazou, Bikaye & Cy 1's track of the same name, off their 1983 album *Noir Et Blanc*.

A groundbreaking African/European fusion between the Congolese singer Bony Bikaye, the Algerian-born French composer Hector Zazou and the electronic journeyman Guillaume Loizillon & Claude Micheli in CY1.

The recording of this mix of fairly traditional Central African vocals and abstract electronics constructed on enormous synthesizers from the early 70's is described on the record label Crammed Discs' homepage: "Loizillon & Micheli were strange characters: They looked and talked somewhat like electricians or garage mechanics, they kept plugging and unplugging thick wires, used screwdrivers and pliers, had a very down-to-earth approach, and used their own special vocabulary to describe the incredible sounds they were producing ("Hey, let's make the Chinese hat more pointed!"). Zazou acted like a director, selecting the textures, building up the dramatic action. Bikaye built his parts into the grooves and added layers and layers of vocals. Several other ingredients were added as they went along."

The album was received well, some comparing it to David Byrne & Brian Eno's 1981 album *My Life In The Bush of Ghosts*, others to Fela Kuti meeting Kraftwerk on the dance floor.

One could also call it Music of The Fourth World – as the American trumpeter and composer Jon Hassell might put it. It's an idea he invented to describe the possibility of a global music beyond the First and Third World, a mix of traditional music from across the world and Western forms as well as technology. This could also be an alternative description of Den Sorte Skole's *III*.

The electro loop of Zazou, Bikaye & Cy 1 is topped with a snare drum and some sound effects from British John Foxx and some electronic noise resembling shots and birds from the Pakistani Lollywood composers Tafo Brothers.

Halfway through *Lamuka* the discipline of the beat dissolves into a wobbly thump and hard picked strings of the koto arrive. They're from Japanese Keiko Matsuo and Her Ensemble and the track "Miyama Jishi" off the 1971 album *18th Century Traditional Music of Japan*.

The koto is a traditional Japanese string instrument, considered the most important instrument of the country's musical heritage. What we hear here is an excerpt from traditional – and secular – music from the old Japan of the variant called Sankyoku. A lively and very rhythmical form of all-instrumental chamber music performed on koto, samisen (three-string instrument) and skakuhachi (wood flute).

The heavy bubble beat is built out of an electronic kick drum taken from Conrad Schnitzler & Wolfgang Seidels track "Zack Zack" off their 1986 album *Consequenz II*.

The drummer Wolfgang Seidel is from Berlin. He was part of the short-lived krautrock super group Eruption (1970-72) along with Conrad Schnitzler and Klaus Freudigmann. As a duo he and Schnitzler mainly created electronic music awash with abstract textures, noises, pulses clashing in experimental often conflicting and eerie soundscapes, occasionally interspersed with traditional instruments like percussion and guitar.

Conrad Schnitzler (1937-2011) was born in Kraftwerk's home city Düsseldorf. He was an important figure and moved in his own electronic ways on the German krautrock scene of late 1960's and the 1970's.

He moved to West Berlin in the 1960's where he was a co-founder of the important Zodiac Free Arts Lab, and he studied art under the great Joseph Beuys. As many other krautrock musicians he had a deep distaste for the hippie movement, and he extended this distaste to the instrumentation. So there were no flutes, tribal drums or acoustic guitars, but synthesizers and field recordings in the world of Schnitzler. He was an early member of Tangerine Dream 1969-70 and a founder of Kluster in 1969, leaving again in 1971 (the remaining duo changed the name to Cluster). He then founded Eruption and from 1972 and onwards he performed under his own name with an eccentric and experimental brand of synth-pop.

The koto from Keiko Matsuo and Her Ensemble gets entangled in the quicksand pattern of the German kick drum pattern. The koto tries to tear itself free from the structural glue, but

slowly falls apart in the fight against the programming. At the same time, the tortured synth from Étant Donnés puts up a final fight, wriggles and squirms around like a glitchy lizard in a white noise tin. Then the beat stops, and the koto stops. And the synth finally fades away in an angrily electrostatic prolonged death scene worthy of Sam Peckinpah or John Woo.

### PART F · TRACK 21

## ALVIN

From the noise of the predecessor to the noise of the successor: A grey snow stutters across the stereo spectrum. It seems to settle in a hall of steel, gains confidence and grows metallic itself. It jangles around in there in its cubist form before spreading out in a pulsating cloud. It's a sample from the lesser-known Danish composer Svend Christiansen's "Urværk" off the 1974 album *Urværk, Noir, Blau*, which he shared with the famous Danish composer and musician Fuzzy – one side of the LP each.

Svend Christiansen (born 1954) studied musical science at University of Aarhus and music theory and composition at Music Academy of Jutland at the time. "Urværk" was created from February to March 1974. It's a musique concrète piece, meaning that sounds from the real world are the only source material. The cover notes tell us that "Urværk", Danish for "clockwork", was made on reel-to-reel tape recorders with the only sound source being the tick tock of a wind-up alarm clock. This was edited into beats through editing and into tones by dubbing it at high speed and into booms by dubbing it at low speed. It's a piece of distorted sounds, thundering booms, bangs, cracks, bleeps and screeches cracking up synthetic surfaces, but also with a sense of melody when the tick tocks are made into tones.

The music was programmed and recorded at Department of Musical Acoustics, Institute of Musicology at University of Aarhus in Denmark. The electronic facilities had been in use since 1970 and in the cover notes they're

described like this: "A first generation studio, a third generation digital system, and an advanced digital synthesizer."

In 1978, Christiansen also composed the piece "Pyramider" for the UNESCO Conference on Computer Music.

Eventually, the noise of Christiansen gives way to a bliss colouring the sky in warm shades, like the sun reaching for the horizon. It comes in the shape of a slowly emerging, digitally treated piano, opening up a world of romantic promise, wavy dreams, velvet memories. It's Egil Kapstad Trio and a piano that Den Sorte Skole has sampled, cut up, filtered and drenched in effects on their SP 404 sampler.

The source sample is lifted from "Jeg lagde mig så silde" from the 2009 compilation *Black is the Color of My True Love's Hair*. A compilation that presents the early folk jazz scene of Norway 1971-77.

The piano trio is led by Egil Kapstad, one of "Norway's main jazz interpolators of folk music", as the sleeve notes say. They play an interpretation of the medieval ballad "Jeg lagde mig så silde", about a boy who rides to his girlfriend, who has fallen ill. He finds her dead, and expresses his sorrow over several verses – in this sample interpreted through the piano.

Alongside the slow piano build-up, once again African Head Charge creates a deeper space with rattling percussive dub effects and American post-punk band For Against flashes their tambourine momentarily.

The build-up is enforced by a dramatic romantic string section, courtesy of Michael Small, lifted from "Goldfarb's Record" off his 1971 soundtrack to the thriller *Klute*.

Small (1939-2003) was an American film composer with his heyday in the 1970's, creating emotive and exploratory scores for classics like *The Parallax View*, *The China Syndrome*, *Marathon Man* and the Schwarzenegger documentary *Pumping Iron*. And of course *Klute* for which he made a both elegant and uneasy score compositionally related to colleagues like Krzysztof Komeda and Bernard Herrmann. But, it also works in its own minimalist, romantic

even post-romantic right. The Alan J. Pakula movie *Klute* is about a private detective (Donald Sutherland) who investigates a murder connected to a call girl (Jane Fonda). It gets complicated from there.

The violins become more and more insisting as we approach the drop. And the tension is built ever so slightly higher by some woody tapping from Canadian rock band Montreal and some typewriter keys from American Woody Leafer.

*Alvin* is getting carried by a piano soundwave put on repeat, increasing in volume – reminiscent of the minimalist masters Steve Reich and Philip Glass and of the glitch music of the 1990's. This piano might be stuck, but it is sublimely stuck.

*Alvin* reaches a repetitious fever pitch, and finally the sun climbs over the horizon and annihilates the competition in blinding light: The piano of Egil Kapstad trio stands alone in all its analogue untreated glory, in a loop of bliss.

A few bars later, the lone piano is enforced by a heavy foundation of Moog-synth and bass produced by Den Sorte Skole, a kick drum from Japanese prog rock band Trembling Strain and a top layer of percussion from Italian composer Egisto Macchi.

The Macchi sample is taken from "Automaticità" off his 1979 album *Bioritmi*. Egisto Macchi (1928-92) was still a teenager when he, in the middle of the 1940's, moved to Rome to study composition, piano, violin and singing, later also studying literature and human physiology. The latter also relating to *Bioritmi* since this album interprets medical actions into music.

During the 1960's, Macchi experimented with musical theatre, and from 1968 he started composing for television and films. From 1980, he focused on composition for the female voice in different experimental, electronic settings – even adding fireworks.

Up until his death he was arranging *La Bohème* for 16 traditional instruments and four synthesizers. It was a twin production with his colleague, the soundtrack legend Ennio

Morricone adapting *Tosca* at the same time. Macchi's work was finished, but not staged, when he died.

Igra Staklenih Perli enters *Lektion III* once again, this time with something sounding like Darth Vader in a contemplative moment. The ghostly sounds breathe us into the final part of *Alvin*, where the piano loop by Egil Kapstad Trio is replaced by another piano loop, lifted from Michael Small's aforementioned "Goldfarb's Record". It's another example of a perfect marriage between two vinyl records. It does not sound like a different set of music papers are being played by a different pair of hands in a different room. It sounds like a train of thought has just drifted off in a slightly different direction.

A female choir from another Egisto Macchi composition emerges, out of focus, in the background, lifting the track gently upwards. And, finally the strings of Michael Small return, increasing the emotional stakes slightly towards the transition into *Layton*.

### PART F · TRACK 22

## LAYTON

The dark majestic American band Swans sets *Layton* off with a gunshot. The romanticism continues but it's moved into spaghetti western territory.

A foundational loop of rolling acoustic guitar and a rough, moaning male choir set the events in motion. It's courtesy of Nico Fidenco & Lida Lu from the track "Clayton" off *Lo Voglio Morto* (1968). An original soundtrack composed by Fidenco for the spaghetti western of the same name, meaning "I want him dead". Not surprisingly a story about revenge.

Italian Nico Fidenco (born 1933) was originally a popular singer, but his interest in movies led him to become an acknowledged soundtrack composer. Parts of this particular soundtrack are classic spaghetti western

soundtracks in the vein of Ennio Morricone with galloping horses, harmonica and male choir. But, there is a range of orchestral variations of the main theme spread across the album.

Francois Rabbath steps in a little later with his hand plucked double bass, and the British band The Habibiyya answers with koto strings and flute. The aforementioned female choir lifted off a composition by Egisto Macchi rises in the background.

It's a compositional delight in its own right to hear these three pieces of music interlock so beautifully with each other, finally being put together after having been separated from each other on three different vinyl records for decades.

The Rabbath bass sample is lifted from "Bitume" off his 1963 debut album *The Sound of The Bass*.

Rabbath is a French double bass player born in Syria in 1931 and a resident of France since the 1960's. In Syria, he started to experiment on his brother's bass, teaching himself how to play with the help of French bass player, teacher, composer and professor Edouard Nanny's *Contrabass Method*. Rabbath was 13 years old at the time.

As he tells allaboutjazz.com, he had the liberty to do what was considered wrong. Whenever he found any part of Nanny's method illogical, he just did it his own way. That way his personal style came to life.

*The Sound of The Bass* (American version: *Bass Ball*) consists of 12 compositions for only bass and drums. All composed by Rabbath upon finding out about the poor almost non-existing range of repertoire for the bass as a solo instrument. This changed after Francois Rabbath released this bass-defining album.

The Habibiyya sample is taken from their "Koto Piece" off the 1972 album *If Man But Knew*.

The Habibiyya is an example of how travelling can detonate life-changing inspiration. The London underground band Mighty Baby led by Ian Whiteman went to Morocco in 1971, and became so inspired by local Sufi culture that they decided to perform the music and even convert to Sufism, a mystical strand of Islam.

Back in London, they enlisted two more like-minded musicians, Susan and Conrad Archulette, and recorded their album without any overdubs. They didn't have any Moroccan instruments so they played zither, piano, Bina organ (Indian hand organ), koto, banjo, oboe and hand drums. They meditated before each recording, and the result is blissed out meditative and entrancing devotional music.

The first part of *Layton* culminates when Italian Lida Lu enters, sampled from the earlier mentioned soundtrack. *Lo Voglio Morto*, her voice booming with pride and anger. The added dub echoes only seem to magnify her threat of rightful revenge.

Then a strange, unforeseen meeting of kindred spirits occurs. The meeting of two voices from two very different continents and two very different times: Sharing the cracking quality of the tenor and a swaggering pride in their delivery, the two voices of Lida Lu and the legendary American singer and guitarist Leadbelly seem cut out of the same peace of noble wood. At least in this dubby treatment courtesy of Den Sorte Skole.

Leadbelly enters this bricolage spaghetti western with a southern flavour taken from his song "Grasshoppers in My Pillow" off the 1944 album *Huddie Ledbetter's Best... His Guitar - His Voice - His Piano*.

Huddie Ledbetter aka Leadbelly (1888-1949) – or Lead Belly as he spelt it himself – is one of the most influential musicians of the 20th century in western music. He had a fine tuned ear for the oral tradition of handing down folk music from generation to generation, and he was a master of adapting these songs into his own repertoire. He brought these to the world with his swaggering tenor and primarily a guitar. He unknowingly brought folk music to future generations. You can draw a straight line from Leadbelly to the folk singers of the 1940's such as Pete Seeger and Woody Guthrie and from these to the folk revival of the 1960's with Bob Dylan as the indisputable icon. And from Dylan the lineage diversifies into both the folk and rock of the coming generations.

It was a coincidence that Leadbelly was recorded for the first time. In 1930, he got into a fight and pulled a knife and stabbed his opponent. He was convicted for "assault with intent to murder", given a sentence of six to ten years. The same year the legendary folklorists and field recorders John and Alan Lomax (father and son) visited Angola Prison Farm in search of folk songs to record and met Leadbelly there. They were immediately impressed with his vivid tenor and recorded him performing hundreds of songs on several occasions – priceless historic documents of a true giant.

*Layton* draws its last breaths with the addition of thunder in the distance off the Audiophile Records 1956 release *Echoes Of The Storm*. The crackling surface noise of the vinyl record in the foreground of the stereo spectrum adds to the static electricity in the air.

## PART F · TRACK 23

# O BABUAA

*O Babuaa* opens with Indonesian singer Waldinjah taking us into Asian territory with her muted velvety singing.

American singer-songwriter and writer Andy Zwerling immediately joins in with a crystal acoustic rhythm guitar loop, built from "The Knife Man" off his 1971 album *Spiders In the Night*.

Zwerling was a music critic for the iconic American music magazine *Rolling Stone*. He started publishing there at the age of 15 or 16, and at the same time started writing songs. When he got a record deal with Kama Sutra they – according to Zwerling himself – gave him 64 hours to record the album that would become *Spiders In the Night*. An album with gentle, weird acoustic songs blessed with Zwerling's baritone. Lenny Kaye – Patti Smith's longtime sidekick – is also featured on the album.

Fate would have it that Kama Sutra was taken over by another company, and the album immediately disappeared. But, in the days of the Internet even lost treasures manage to emerge.

Then Dr. Who, or rather the retro-futuristic swirling synths from the theme to this long running BBC science fiction TV-series, enters.

It was the Australian-born composer Ron Grainer (1922-81) who composed this iconic theme. And it was British Delia Derbyshire (1937-2001) who created the entirely electronic arrangement in which it appeared in 1963.

Grainer who is mostly known for his work for television and film stated in a 1965 interview that the rasping sound in the background of the theme represented the dying breaths of those opposing *Doctor Who*. He was so impressed with Derbyshire's work that upon hearing it he reportedly said: "Did I really write that?" Apparently she replied: "Most of it."

Derbyshire is one of the mighty female electronic pioneers of western music history. She was born into the working class and proved to be very bright from a young age. She was accepted to both Harvard and Oxford in 1956, at a time when only one in ten were female at those institutions. She graduated in 1959, with a MA in mathematics and music, specialising in modern and medieval music history.

She joined BBC in 1960 as a trainee assistant studio manager with a magic ability to read the grooves in the vinyl records and put the pickup in just the right place. In 1962, she requested a transfer to the BBC Radiophonic Workshop, which usually was a place people were transferred to against their will. It was here that Derbyshire came into her own, creating music and sounds for almost 200 television and radio shows during her 11 years there.

In this period, she also worked with a number of electronic musicians and set up Unit Delta Plus to support electronic music. She assisted in the creation of the electronic score for *Macbeth* for the Royal Shakespeare Company, and she made the soundtrack for the Yoko Ono film *Wrapping Event*. And then she made the remarkable album *An Electric Storm* with the band White Noise in 1969 – earlier sampled for *Magnetic*.

She left BBC in 1973 and stopped making music shortly there after.

After Derbyshire's death, 267 reel-to-reel tapes and a box of a thousand papers were found in her attic. It was all given on permanent loan to the University of Manchester in 2007.

Soon, we enter another dynamic grid of percussive production built by Den Sorte Skole. The various percussive sample sources are as follows: African Head Charge (again) provides layers of percussion. Nirvana – the British band from the 1960's and 1970's not the American one of the 1980's and 1990's – delivers a skanking keyboard. For Against brings in kicks and tambourine, American drummer Max Roach percussion and drums, and American composer Les Baxter and American singer-songwriter Eddie Kendricks cymbals, more kick drums, claps and snares.

Then, Asha Bhosle (born 1933) takes over with an uncanny similarity to Waldinjah who held the microphone before. First shifting into a higher frequency range, but soon finding the same velvety area as Waldinjah. Later circling through mesmerizing scales while the guitar and bass follows her as if they were born in the same record groove. These are minutes of the most beautiful crossbred longing and yearning.

Bhosle's awesome singing is sampled from "O Babuaa Yeh Mahua" off the 1983 album *Sadma*. The Indian singer was just 11 years old when she performed her first song on a movie soundtrack, *Chala Chala Nav Bala*. Since then she has been the voice behind generations of lip-syncing actresses in Indian cinema – estimated to be around 20,000 songs in as many as 14 languages. In 2011, she was acknowledged as the most recorded artist in music history by Guinness Book of World Records.

And Western ears have also been pricked: She has sung on British rock band Cornershop's number one hit "Brimful of Asha" as well as with Michael Stipe of R.E.M. and the master string players of Kronos Quartet.

Matthew Young enters the break between the verses with a harp. It's taken from "Kyrie Eleison" from the 1986 album *Traveler's*

*Advisory*. Recorded at home, this album is an original mix of vocals, dulcimer, banjo, Casio synths and electronic drums, Mr. Young playing and recording all instruments. On his version of the old plainchant (chants used in the liturgies of the Catholic Church) "Kyrie Eleison" he uses tape delay to build a rhythm.

Pascal Comelade joins Young with some subtle piano in the same break lifted from "Rue des soeurs noires" off his 1992 album *Haikus de pianos*.

Comelade (born 1955) is a French Catalan pianist and composer with a body of work that is difficult to characterize. A richly sprawling music drawing on influences from traditions such as tango and musette, krautrock from Can and Faust, rock and roll from The Kinks and from the equally unclassifiable work of Captain Beefheart. He also explores electronic music, and is fond of the minimalism and repetition of the American composers Steve Reich and Philip Glass. All this is filtered through orchestras organized by Comelade, often also employing toy music instruments, especially a toy piano – balancing beautifully between the sublime and the silly.

On *Haikus de pianos*, Comelade revisits popular music of the 20th century and performs it in stripped down versions on grand or toy piano. Songs such as "Smoke On The Water", but also Mexican and French classics, soundtrack music and lesser known masters like Faust and Robert Wyatt. Comelade has amongst others collaborated with PJ Harvey, Faust, Robert Wyatt and Jaki Liebezeit, the drummer of Can.

Matthew Young and Pascal Comelade return with their beautifully entangled harp and piano dance in the coda of *O Babuaa*. And finally, Comelade lays the track gently in bed with some slightly seasick piano notes.

## PART F · TRACK 24

## EXIL

Chains rattled by the Nigerian band BLO, menacing strings composed by Egisto Macchi and ghostly winds courtesy of the Polish band Ossian open *Exil*. We have entered a track full of unrest, dissonance and conflict.

Again, Frenchman Francois Rabbath adds a double bass to *Lektion III*. This time it is the main instrument in the mix, pieced together from his track “Exil” off the 1963 album *The Sound of a Bass* (see *Layton* for further details).

The American latin jazz band Juan Amalbert’s Latin Jazz Quintet weighs in with percussion at the same time as Rabbath grabs his double bass.

H. Idjah Hadidjah contributes with a flute lifted off the title track of her album *Serat Salira*.

It’s a disturbing spiky flute that pierces eerily through the underwood of percussion and bass of *Exil*.

Indonesian Hadidjah however is the (here unheard) singer of the album, and is especially known as part of Jugala Group. They represented a whole generation who turned their backs on Western and Indian influences in favour of a distinctive regional sound.

Hadidjah performs songs that span three genres of regional Sundanese (a mainly Muslim people of Western Java) popular music: The concert music styles *kliningan* and *celempungan*, and the dance and music style *jaipongan*. The two former styles are of a dreamy nature enhanced by Hadidjah’s ornamented singing rich with melisma.

The latter style – *jaipongan* – was adapted by the renowned composer/choreographer Dr. Gugum Gumbria Tirasonjaja from the earlier “disreputable” *Ketuk Tilu* music tradition and from movements from the martial arts form *Pencak Silat*. He made this adaptation when the Indonesian president Sukarno in 1961 prohibited rock and roll and other western music genres, and challenged Indonesian musicians to revive their own traditions.

Jaipongan music emphasizes drums and fiddles, but also shares instrumentation (gongs and metallophones) and some formal similarities with Indonesia’s better-known ceremonial percussive orchestra music *gamelan*. But, *jaipongan*’s forceful drumming and erotic overtones set it apart and made it appealing to the young. It became very popular in Indonesia in the late 1970’s, early 1980’s, where H. Idjah Hadidjah became a star. And ironically, the *jaipongan* craze among the young created an outrage in Indonesian establishment.

Francois Rabbath’s drummer lends drum rolls to the mix, while the Belgian band Nico Gomez And His Afro Percussion Inc. blends in with percussion. And so the track ends as it started: In a jerky, restless, tense mood.

## PART F · TRACK 25

## OH DEATH

There’s an immediate shift when the powerful vocal of Bessie Jones opens the door to a long gone era and to the final track of *Lektion III*. There’s a feeling of chain gang songs and spirituals. Her and the co-singers’ vocals are lifted from “Oh Death” off the 1975 album *So Glad I’m Here: Songs and Games From the Georgia Sea Islands*.

Jones (1902-84) was from Smithville, Georgia in southern USA. She sings in a Bahamian accent accompanied by handclap rhythms of African descent.

In the 1960s, Jones helped form the Georgia Sea Island Singers. Both solo and in this group her work comprises of both songs and of musical games for children recollected from her past. The archive of Association of Cultural Equity, now publicly accessible online, features many recordings of Bessie Jones by the aforementioned iconic field recorder, folklorist and music ethnologist Alan Lomax.

Jones and her co-singers stop, and Soft Verdict abruptly changes the pace and atmosphere, answering the soulful vocals with a jumpy staircase of piano loops. An answer that creates a hyper melodic counterpart to Jones’ vibrating noble vibrating wood of a voice.

The piano loops that create the foundation for several minutes of this track is taken from “4 Mains” from Soft Verdict’s 1982 album *Vergessen* (German for “forgotten”).

Soft Verdict was established by the Belgian musician Wim Mertens as his first project, at the age of 28. It was more a collection of musicians needed for every song under the direction of Mertens, than a band. And this particular track features only Mertens and Hans François.

*Vergessen* works with cyclic themes reminiscent of especially Steve Reich’s beautiful repetitive works and it also carries influences from another minimalist, aforementioned Philip Glass, as well as younger composers such as Michael Nyman and Gavin Bryars.

Fille Qui Mousse adds the piano notes slowly dancing behind the loops of Soft Verdict. Peruvian psychedelic and prog rock band Laghonia lends a synth texture to the mix and German masters *Einstürzende Neubauten* gently adds a rasping blowing wind.

In the break the band of American jazz saxophonist Charlie Rouse enters the subtle construction underneath the piano with a rattling sound and the band behind the Turkish singer Neşe Karaböcek steps in with strings.

Then an oasis is opened in *Oh Death*, so that the atmospheric electric guitar of Garybaldi can float their large silvery notes over the land. They’re borrowed from “Madre Di Cose” from the band’s second album *Astrolabio*.

Garybaldi was an Italian rock band, originally created under the name *Gleemen* by guitarist Bambi Fossati. They changed their name to Garybaldi in 1971, and in 1973 they released *Astrolabio* where the influences from progressive rock were easily detectable. It was their second and last album.

Before making its final break, *Oh Death* is topped with a choir from a composition by the Frenchman Michel Colombier.

Paul McCartney and Wings follow in the break with flute, keyboard and some rattling from “Loup (1st Indian on the Moon)” lifted off their 1973 album *Red Rose Speedway*.

Wings was McCartney’s new band formed in 1971, the year after The Beatles dissolved. It was in the days when McCartney had controversies with both BBC and the law. The year before he and his wife Linda encountered the first of many marihuana busts over the following years. The same year Wings’ single “Give Ireland Back To The Irish” was banned for political reasons by the BBC, and so was another single “Hi Hi Hi” due to drug references. *Red Rose Speedway* avoided further controversies, although the song “Power Cut” was written during the British miner’s strike in 1972.

Igor Wakhevitch adds birds and bells to the samples of Paul McCartney and Wings while Egisto Macchi enters *Lektion III* once again, this time with strings deep down in the mix.

Then *Oh Death* takes on a liquid melancholic quality when Garybaldi’s floating notes are countered by a beautiful acoustic rhythm guitar loop – two very different approaches to the guitar stretching out and joining hands.

The sample is built from “He’s Gone” off Doris Duke’s 1970 debut album *I’m A Loser*. It’s considered one of the finest deep soul records ever, loosely a concept album about the darker sides of love and secret relationships with gritty soulful vocals from Duke.

She was born as Doris Curry in 1945 in Sandersville, Georgia. She started as a gospel singer and moved to New York City when she was 18 years old and worked as a session singer as well as a backing singer at the legendary Apollo Theatre in Harlem. She recorded her first, unsuccessful single “Running Away from Loneliness” in 1966, and in 1969 she worked with no other than Nina Simone as a backing vocalist on the legendary singer’s live album *A Very Rare Evening*, recorded in Germany.

Doris Duke had chart success with singles from *I’m A Loser*, but it ground to a halt when the record company Canyon Records folded. Her second album *A Legend In Her Own Time* failed to reach the same level of public appreciation, and when her third album *Woman* in 1974 didn’t win over the public despite good reviews she retired into obscurity – only to re-emerge shortly with the single “I’ll Make A Sweet Man (Out Of You)” in 1981.

Duke is accompanied by a myriad of samples: String details edited from Egyptian composer Baligh Hamdi. A bass keeping the slow pace, borrowed from a record by Brigitte Fontaine & Areski Belkacem. Two pianos enter deep in the mix, courtesy of the Austrian band P.P. Zahl and Italian rock trio Logan Dwight. An acoustic guitar from Witthuser & Westrupp drops by for a few seconds. A hi-hat from the British band Chaquito Big Band comes along and a drum solo from Young-Holt Unlimited enters into a dialogue with the Doris Duke guitar, driving *Oh Death* towards the end.

It’s a melancholic and contemplative finale: Guitars and pianos breathe blue notes into the emerging night sky. Everything ends, and all instruments seem tuned into this recognition of inevitability, leaving one by one. Bolivian Johnny González Cuarteto De Jazz adds a final sample, a piano, to the mix. It’s played backwards and forwards thanks to Den Sorte Skole.

The last guitar leaves and then the sole surviving piano – but the reverberation of the instrument stays behind. The last musician on board, the drummer, finishes his moves over the drum skins and subsides. We are left behind with the afterglow of the piano and with the crackling of the vinyl record, the main source material of this entire project. And as all vinyl records, this one also stops.



TRACK	ARTIST	TITLE	ALBUM	YEAR	COUNTRY
—	—	—	—	—	—
<b>Riforme</b>	Piero Umiliani	Riforme	Mondo Inquieto	1974	Italy
Part A	Egisto Macchi	Lampare	Cittá Notte	1972	Italy
Track 01	Doji Morita	Best Spring	Mother Sky	1976	Japan
	Sermonizer	Sibelius Spiders	Sibelius Spiders	1985	Italy
	Henri Texier	Amir	Amir	1976	France
	Brigitte Fontaine	Tanka 1	Comme a la Radio	1969	France
	Czeslaw Bartkowski	Drums Dream	Drums Dream	1976	Poland
	Popol Vuh	On The Way	Nosferatu	1976	France
	Tobruk	Send it for Tomorrow	Ad Lib'	1971	Brazil
	Igor Wakhevitch	Aurore	Hathor	1973	France
	African Head Charge	Good Things	Off The Beaten Track	1986	Ghana/UK
	Ney Matogrosso	Homem De Neanderthal	Água Do Céu Pássaro	1975	Brazil
	Sibylle Baier	Give Me a Smile	Colour Green	1970	Germany
	Co-mix	Sarah in Sahara	Boggler - Stars in Stôr E.O.	1982	Germany/Austria
—	—	—	—	—	—
<b>Staklenih</b>	Igra Staklenih Perli	Gusterov Trg (Lyzzard Square) (Live)	Soft Explosion Live	1978	Yugoslavia
Part A	Asmus Tietchens	Tina, Ich Liebe Sie	Sex & Bestiality	1985	Germany
Track 02	Higelin & Areski	Je Veux Des Coupables	Higelin Et Areski	1969	France
	Satya Sai Maitreya Kali	Sam Pan Boat	Inca	1972	US
	African Head Charge	Good Things	Off The Beaten Track	1986	Ghana/UK
	Stelvio Cipriani	Lettere	OST Solamente Nero	1978	Italy
	Laghonia	Someday	Etcetera	1969	Peru
	Food and Shelter	Surveillance	Square Dance	1984	US
	Popol Vuh	On the Way	Nosferatu	1976	France
	Henri Texier	Amir	Amir	1976	France
	Food and Shelter	Square Dance	Square Dance	1984	USA
	Pierre Raph	Ville d' Amiens	La Rose de Fer (OST)	1973	France
—	—	—	—	—	—
<b>Milo</b>	Triston Palma	Time is so Hard	Show Case in a Roots Radics		
Part A			Drum and Bass	1982	Jamaica
Track 03	Ståålfågel	Hemma	Ståålfågel	1980	Sweden
	Thrice Mice	Jo Joe	Thrice Mice	1971	Germany
	Dewey Corley & Walter Miller	Stuttgart, Ark	Wolf's At The Door: Lost Recordings From		
			The Spirits Of The South	1962	US
	Arsenio Rodriguez	Arsenio Rodriguez	Primitivo	1963	Cuba
	Willie Colon	La Murga	Asalto Navideño	1972	US/Puerto Rico
	Robert Altaber	Les 24 Heures Du Mans	V/A Noises	1977	Belgium
	Little Steven	Leonard Peltier	Revolution	1988	US
	Petrus Castrus	Batucada Vulgaris	Marasmo	1971	Portugal
	BLO	Miss Sagit	Chapter One	1973	Nigeria
	Celina Gonzalez	Paisajes Naturales	Yo Soy El Punto Cubano	1982	Cuba
	Food and Shelter	Square Dance	Square Dance	1984	US
	Stelvio Cipriani	Lettere	OST Solamente Nero	1978	Italy
	Igra Staklenih Perli	Putovanje U Plavo (Voyage Into Blue)	Igra Staklenih Perli	1979	Yugoslavia
	Young-Holt Unlimited	Wichita Lineman	Mellow Dreamin'	1971	US
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TRACK	ARTIST	TITLE	ALBUM	YEAR	COUNTRY
—	—	—	—	—	—
<b>Formula Dub</b>	Trison Palma	Time is so Hard	Show Case in a Roots Radics Drum		
Part A			and Bass	1982	Jamaica
Track 04	Higelin & Areski	L'Inutile	Higelin Et Areski	1969	France
	Mohd. Rafi	Mujhe Dunyawalo	Leader OST	1963	India
	Keith Hudson	Formula Dub	Playing It Cool & Playing It Right	1981	Jamaica
	Igra Staklenih Perli	Putovanje U Plavo (Voyage Into Blue)	Igra Staklenih Perli	1979	Yugoslavia
	Ajay (4), Jai Mumar Sharma,				
	Kiraan, Sumeet (2)	Kore, kore, coat mereya Purana	Festivals of the Himalayas	1975	India
	Count Buffalo & The Jazz				
	Rock Band	Green Sleeves	Soul & Rock	1969	Japan
	African Head Charge	Good Things	Off The Beaten Track	1986	Ghana/UK
	Satya Sai Maitreya Kali	Sam Pan Boat	Inca	1972	USA
	Stelvio Cipriani	Lettere	OST Solamente Nero	1978	Italy
	Igra Staklenih Perli	Gusterov Trg (Lyzzard Square) (Live)	Soft Explosion Live	1978	Yugoslavia
	Popol Vuh	On The Way	Nosferatu	1976	France
—	—	—	—	—	—
<b>Gole Gandom</b>	Takahashi Mizutani	The Last One	Solo Works	1970	Japan
Part B	The Chris Hinze Combination	I Like To Feed A Smile On Your Face	Sister Slick	1974	Netherlands
Track 05	Soeur Marie Keyrouz	Magnificat	Cantiques de L'Orient	1996	Lebanon
	Colin Towns	Full Circle	Full Circle	1978	UK
	Lloyd Miller	Gole Gandom Version III	A Lifetime in Oriental Jazz	1968	US
	The Marion Brown Quartet	Homecoming	Why Not?	1968	US
	Max Roach	Kujichaglia	M'Boom	1980	US
	Chamaeleon Church	Ready, Eddie? (Waltz For Debbie)	Chamaeleon Church	1968	US
—	—	—	—	—	—
<b>Did You Ever</b>	Damon	Did You Ever	Song of a Gypsy	1969	US
Part B	Mohd. Rafi	Dayya Re Dayya	Leader OST	1963	India
Track 06	Igor Wakhevitch	Sang Pourpre	Docteur Faust	1971	France
	Lloyd Miller	Gole Gandom Version III	A Lifetime in Oriental Jazz	1968	US
	Colin Towns	Full Circle	Full Circle	1978	UK
	Karelia	Surumarssi Optaatus	Suomi Pop 2	1971	Finland
	Selda	Katip Arzuhalim	Vurulduk Ey Halkim Unutma Bizi	1976	Turkey
	Okay Temiz	Denizalti Rüzgarlan	Denizalti Rüzgarlar/Dokuz Sekiz	1975	Turkey
	Melissa	Getting Through	Midnight Trampoline	1971	Australia
	Karen Dalton	Katie Cruel	In My Own Time	1971	US
	The Foundations	Am I Groovin' You	Build Me Up Buttercup	1968	US
	Fille Qui Mousse	Antinomique	Trixie Stapleton 291	1972	France
	Günter Maas	Variationen	Klangbilder	1967	Germany
	Fela Kuti	Wayo (2nd version)	The 69' Los Angeles Sessions	1969	Nigeria
	Damon	The Night	Song of a Gypsy	1969	US
	Screamin' Jay Hawkins	(She Put The) Wamee (On Me)	Screamin' the Blues	1954	US
	Pucho & The Latin Soul				
	Brothers	Got Myself a Good Man	Jungle Fire!	1969	US
	Twinkle Brothers	Escape From Hell	Dub Massacre Part 4	1989	Jamaica
	Czeslaw Bartkowski	Drums Dream	Drums Dream	1976	Poland
	David McCallum	House of Mirrors	Music - It's Happening Now!	1967	Scotland
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TRACK	ARTIST	TITLE	ALBUM	YEAR	COUNTRY
—	—	—	—	—	—
<b>En Lille En</b>	Gitte Hænning	Drøm En Lille Drøm om Mig	Drøm En Lille Drøm Om Mig	1967	Denmark
Part D	Bent Lorentzen	Lemonade	Water - Electronic Music for Children	1970	Denmark
Track 15	Buddy Guy & Junior Wells	Somebody Hoodooed			
		The Hoodoo Man Intro	Newport, Rhode Island 1968	1968	US
	Ted Lucas	Sonny Boy Blues	Ted Lucas	1974	US
	Don Cherry	The Whole World Catalogue	Scandinavian Radio Sessions	1971	US
	Solis Lacus	Utopia	Solis Lacus	1975	Belgium
	Igor Wakhevitch	Matines	Docteur Faust	1971	France
	Max Roach	Kujichaglia	M'Boom	1980	US
	Baka Pygmies	Hut Song	Cameroon – Baka Pygmy Music (Musica Atlas v. 21, Unesco Collection)	1977	Cameroon
	Shankar Jaikishan	Gumnaam Hai Koi	Gumnaam (OST)	1965	India
	Les Vampyrettes	Menetekel	Biomutanten	1981	Germany
	Saint Tropez	Je T'aime (Moi Non Plus)	Je T'iame	1977	France
	Boubacar Traore	Adieu Pierrette	Kar Kar	1992	Mali
	Laxmikant Pyarelal	Background Music 1	Vijeta (OST)	1982	India
	People from the Chhhokhor Valley	Monks, A Clown, Crowds and Instruments	Tibetan Buddhist Rites From the Monasteries of Bhutan	1971	Bhutan
—	—	—	—	—	—
<b>Old Order</b>	People from the Chhhokhor Valley	Monks, A Clown, Crowds and Instruments	Tibetan Buddhist Rites From the Monasteries of Bhutan	1971	Bhutan
Part E	Dorothy Carter	Tree of Life	Waillee Waillee	1978	US
Track 16	Javanshir Guliyev	Opening Credits, Harvest Celebration	OST Ashik Kerib	1988	Azerbaijan
	Dramnyen Choshe	Song in Praise of Chinese Silk	Tibetan Buddhist Rites From the Monasteries of Bhutan	1971	Bhutan
—	—	—	—	—	—
<b>Magnetic</b>	The Haters	Fire 5	In The Shade Of Fire	1986	US
Part E	Phil Ranelin	Vibes From The Tribe (Prelude)	Vibes From The Tribe	1975	US
Track 17	Philippe Doray				
	Asociaux Associés	Contrechant Magnetique	Nouveaux Modes Industriels	1980	France
	Rebecca Pan	One Year Ago Today	I Miss You Again	?	China
	Les Vampyrettes	Biomutanten	Biomutanten	1981	Germany
	Calung Darso	Murak Paisan	Balang Darso	?	Indonesia
	Tonio Rubio	Bass In Action N°1	Rhythms	1973	Italy
	Melvins	Second Coming	MeLysol	1992	US
	Sozialistisches Patienten Kollektiv	Post - Mortem	Leichenschrei	1983	Germany
	Toshi Ichianagi	Untitled	Opera "From The Works of Tadanori Yokoo"	1969	Japan
	Trying to Please the SS	Women Of The SS	Women Of The SS (AKA Woman Iz Beast)	1985	US
	Company Flow	The Fire in Which You Burn	Fun	1997	US
	Luli e Lucina	Terra e Lua	Amor de Mulher	1982	Brazil
	Total Disease	Sterile	Exuberant Stitching	1991	Australia
	La Chorale	Untitled	Sex & Bestiality	1985	France
	Eddie Kendricks	My people...hold on	People...Hold On	1972	US

TRACK	ARTIST	TITLE	ALBUM	YEAR	COUNTRY
—	—	—	—	—	—
	Sozialistisches Patienten Kollektiv	Genetic Transmission	Leichenschrei	1983	Germany
	White Noise	Love Without Sound	An Electric Storm The White Noise	1969	UK
—	—	—	—	—	—
<b>Le Brin</b>	Brigitte Fontaine & Areski Belkacem	Le brin d'herbe	Vous et nous	1977	France
Part E	Phil Ranelin	Vibes From The Tribe (Prelude)	Vibes From The Tribe	1975	US
Track 18	Fille Qui Mousse	Esplanade	Trixie Stapelton 291 – Se Taire		
			Pour Une Femme Trop Belle	1972	France
	?	Unidentifiable Japanese Sample	?	?	Japan
	?	Unidentifiable Siberian Sample	?	?	Siberia
	Ersen	Güneşe Dön Çiçeğim	Dünden Bugüne	1977	Turkey
	Naushad	Mere Jeevan Saathi (from Saathi)	Saathi	1969	India
	Deutsch Amerikanischen Freundschaft	Track 19	Produkt Der Deutsch Amerikanischen Freundschaft	1979	Germany
	Popol Vuh	Mantra 1	Nosferatu	1976	France
	Tatsuro Yamashita	Candy	Spacy	1977	Japan
	Sumire Yoshihara	Munari by Munari	Percussions In Colors	1978	Japan
	Gilbert Artman	Saxophone Machine No. 2	V/A City & Industry	1983	France
	Johnny Wakelin	In Zaire	In Zaire	1976	UK
	Martin Circus	Pourquoi	Acte II	1971	France
	Little Steven	Leonard Peltier	Revolution	1988	US
	Saint Tropez	Je T'aime (Moi Non Plus)	Je T'iame	1977	France
	Moggi	Gadget	Tra Scienza E Fantascienza	1965	Italy
	?	Unidentifiable Indian Sitar Sample	?	?	India
	Om Kalsoum	Fakkarouni	Fakkarouni	1971	Egypt
—	—	—	—	—	—
<b>Risen</b>	The Almighty El-Cee	We have risen	?	1987	US
Part E	Sumire Yoshihara	Munari by Munari	Percussions In Colors	1978	Japan
Track 19	Henri Texier	Hocoka	A Cordes et a Cris	1979	France
	unknown	Hammer Driving Nails	Echoes Of The Storm	1956	US
	Günter Maas	Variationen	Klangbilder	1967	Germany
	King Ronnie Gee	Sweet Susanne Club Mix	Sweet Susanne Club Mix	1986	US
	Throbbing Gristle	Discipline (Berlin)	20 Jazz Funk Greats	1979	UK
—	—	—	—	—	—
<b>Lamuka</b>	Throbbing Gristle	Discipline (Berlin)	20 Jazz Funk Greats	1979	UK
Part E	Etant Donnes	Les 4 Frappes Sourdes	Sex & Bestiality	1985	Germany
Track 20	Zazou, Bikaye & Cy 1	Lamuka	Noir Et Blanc	1983	Belgium
	John Foxx	Metal Beat	Metamatic	1980	UK
	Tafo feat. Nahid Akhtar	Shola Sa Bharka	Jasoo Vol. 2	1977	Pakistan
	Keiko Matsuo and Her Ensemble	Miyama Jishi	18th Century Traditional Music of Japan	1971	Japan
	Conrad Schnitzler & Wolfgang Seidel	Zack Zack	Consequenz II	1986	Germany
—	—	—	—	—	—

TRACK	ARTIST	TITLE	ALBUM	YEAR	COUNTRY
—	—	—	—	—	—
<b>Alvin</b> Part F Track 21	Svend Christiansen Egil Kapstad African Head Charge For Against Michael Small Montreal Woody Leafer Egisto Macchi Igra Staklenih Perli Trembling Strain Egisto Macchi	Urverk Jeg lagde mig så silde Good Things Broke My Back Goldfarb's Record Infinity There Are Drums in My Typewriter Automaticità Gusterov Trg (Lyzard Square) (Live) Funeral March Moonsong	Urværk, Noir, Blau Black is the Color of My True Love's Hair Off The Beaten Track Echelons OST Klute A Summer's Night ? Bioritmi Soft Explosion Live Fu Ka - Anthem to Raise the Death Voix	1974 1971 1986 1987 1971 1970 ? 1979 1978 1985 1970	Denmark Norway Ghana/UK US US Canada US Italy Yugoslavia Japan Italy
—	—	—	—	—	—
<b>Layton</b> Part F Track 22	Nico Fidenco & Lida Lu Swans Francois Rabbath The Habibiyya Egisto Macchi Leadbelly  ? —	Clayton Beautiful Child Bitume Koto Piece Moonsong Grasshoppers in My Pillow  Echoes of the Storm —	Lo Voglio Morto (OST) Children of God The Sound of a Bass If Man But Knew Voix Huddie Ledbetter's Best ... His Guitar - His Voice - His Piano Echoes Of The Storm	1968 1990 1963 1972 1970 1944 1956	Italy US France UK Italy US US
—	—	—	—	—	—
<b>O Babuaa</b> Part F Track 23	Waldinjah African Head Charge Andy Zwerling Ron Grainer/Delia Derbyshire Nirvana For Against Max Roach Les Baxter Eddie Kendricks Asha Bhosle Matthew Young Pascal Comelade	Bading Luntjat Belinda Knife Man Dr. Who Lonely Boy Broke My Back Kujichaglia Necronomicon My People ... Hold On O Babuua Yeh Mahua Kyrie Eleison Rue Des Soeurs Noires	V/A Black Plastic Singing Flats Off the Beaten Track Spiders In The Night BBC Space Themes The Story Of Simon Simopath Echelons M'Boom The Dunwich Horror (OST) People ... Hold On Sadma Traveler's Advisory Haikus de Pianos	? 1986 1971 1978 1967 1987 1980 1970 1972 1983 1986 1992	Indonesia Ghana/UK US UK UK US US US US India US France
—	—	—	—	—	—
<b>Exil</b> Part F Track 24	BLO Egisto Macchi Ossian Francois Rabbath Juan Amalbert's Latin Jazz Quintet H. Idjah Hadidjah Francois Rabbath Nico Gomez And His Afro Percussion Inc.	Miss Sagit Lampare Na Wiosnę Setki Kwiatów... Exil  G.T.'s Theme Serat Salira Impalas  Samba De Una Nota So	Chapter One Cittá Notte Ossian The Sound of a Bass  The Chant Serat Salira The Sound of a Bass	1973 1972 1975 1963  1962 ? 1963	Nigeria Italy Poland France  US ? France
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TRACK	ARTIST	TITLE	ALBUM	YEAR	COUNTRY
—	—	—	—	—	—
<b>Oh Death</b> Part F Track 25	Bessie Jones  Soft Verdict Fille Qui Mousse  Laghonia Einstürzende Neubauten Charlie Rouse Nese Karabocek Garybaldi Michel Colombier Wings Igor Wakhevitch Egisto Macchi Doris Duke Baligh Hamdi Brigitte Fontaine & Areski Belkacem P.P. Zahl Logan Dwight Witthuser & Westrupp The Chaquito Big Band Young-Holt Unlimited Johnny González Cuarteto De Jazz	Oh Death  4 Mains Résistance Instinctive  Someday Kollaps In His Presence Searching Kole Madre Di Cose Perdute Morning Is Come Again Loup (First Indian on the Moon) Aurora Lampare I Don't Care Anymore Esmaouni  Je Suis Venu te Voir Dynamos Logan Dwight Besuch Aus Dem Kosmos Theme From The Anderson Tapes Wichita Lineman  Gracias A La Vida	So Glad I'm Here : Songs and Games From the Georgia Sea Islands Vergessen Trixie Stapelton 291 - Se Taire Pour Une Femme Trop Belle Etcetera Kollaps Two is One Deli Gibi Sevdim Astrolabio Wings Red Rose Speedway Hathor Cittá Notte I'm A Loser  Belly Dance Hommage A Baligh Vous et nous Alle Turen Offen Logan Dwight Der Jesuspilz - Musik vom Evangelium Spies And Dolls Mellow 'Dreamin'  Jazz A 4.000 m. De Altura	1975 1982  1972 1969 1981 1974 1978 1973 1970 1973 1973 1972 1970 1989	US Belgium  France Peru Germany US Turkey Italy France US France Italy US Egypt
—	—	—	—	—	—

N.B.  
Subsequent to each track, the sampled  
recordings are listed in random order.

**Credits**

*Lektion III is composed by*  
Simon Dokkedal and Martin Højland  
Den Sorte Skole

*Lektion III is released and distributed by*  
Den Sorte Skole ApS

*Hybrid Mastering by*  
Anders Schumann / Studio C4

*Cover and graphic design by*  
Søren Severin / re-public.com

*Introduction and Track Notes by*  
Ralf Christensen

*Proof reading by*  
Helen Clara Hemsley

**Thank you**

Our deepest gratitude and respect goes out to all the sampled artists on Lektion III. We sincerely hope you will forgive us for not having permission and find that your hidden gems have been treated with appropriate respect and creativity. Hopefully Lektion III will bring you a lot of new fans.

Thanks to all the amazing cyber portals of forgotten music. You have been the generous providers of so much intriguing sound and inspiration. Most of the links are dead by now thanks to the enforcers of Babylon law. When you were all active, we felt like we were part of a very special and beautiful moment in the history of musical exchange. Mad respect goes out to all the heavy music geeks out there:

*creepscanner, ghostcapital, globalgroovers, profundorossodescargas, memoryssubmarine, record-fiend, italianfolkmusic, toroyloco, holyfuckingshit40000, magicofjuju, onurlar, turkishpsychedelicrock, heavenly-grooves, gonzo-archive, toquemusical, prognotfrog, bubblegumsoup, thegrowingbin, thirdfloormusic, snapcrackleandpops, babeblogue, purayuca, brnuggets, allegory-of-allergies, rootstrata, furorisacrum, ilgolpeeluva, danielprog, tyme-machine, whatsinmyipod, soundtrack-sandmore, 433rpm, commercialzone, cosmichearse, abraxas-soyoung-butsocold, bolingo69, capanostrasyndicate, madrotter, braingoreng, luckypsychichut, closetcurios2, varieteunderground, orgyinrhythm, oriental-traditional-music, bosquesonoro, creepypowers, rockanthology, continuo, garagetapes, swedishheavymetal, apyrexscholar, hippy-djkit, psychedelicismaniacs, heavypsychmanblog, dieordiy, guitarandthewindagain, yurock, jugorockforever, underground-psychedelia, madrotter-treasure-hunt, listentoyouears, lossonidosdemimente, yuforyou, digger-undertheashes, musiquevintage, recordplayer78, musictraveler, unlockedgrooves, errny-progrockplazerna, psychedelicoptobscurities, old-school-hiphop-tapes, orenisofdeath, strictlyoldschoolhiphop, voodoovault, holywarbles, mutant-sounds ... and many more.*

—

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**In no particular order deep-felt appreciation is sent to:**

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Those we forgot because we forgot, and not because you were not as important as those mentioned!

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Last but certainly not least Højland sends love, more love and even more love to Martha for always being there, always supporting, always wise, always loving and always beautiful. MAD LOVE.

