



## Groundcontrol and the Victory of Mankind

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Since a few years I always write down some thoughts, notes and memories to my current album. This should serve the interested listener as additional, entertaining information while listening to the album. Many are happy about why I keep this tradition. At the same time it also serves me to remind me of one or the other later.

"Groundcontrol and the Victory of Mankind tells of a dark chapter in human history. For the first time aliens arrive on Earth. They have only one goal: They want to destroy mankind and colonize the planet Earth. The worldwide military does not manage to stop this invasion and fails miserably within a few days. In the following millennia a new enemy is formed in the underground: The "Groundcontrol", a rebel army of the last humans living in the underground. In an epochal battle they manage to recapture their home planet.

### First Encounter (1)

The intro of the album starts a bit strange, chaotic and dark. That's what's wanted. If you listen to "Last Encounter", the final track of the album, you might understand.

Because everything that has a beginning also has an end.

### Groundcontrol (2)

...is the first song I finished for the album in early summer 2018. The song begins melancholically and changes into a powerful wall of sound. Silence and noise are sometimes very close together. With this song I got the idea for the story of Groundcontrol. The kind of music, melancholic, epic and at the same time euphoric, is exactly what I love. I don't think I've ever combined these feelings so perfectly in one song. "Groundcontrol" I had already performed live in the summer with the idea for the music video and the feedback was only positive. The video underlines the character of the song immensely and can be recommended to everyone. Especially the drum sound is a bit "industrial" and radiates the desired raw sound. Until the bells come back. ... <https://youtu.be/PARQDf3EFCs>

The song should show the strength of the Groundcontrol rebellion as well as its vulnerability.

### Lucid Dream (3)

is a club track of a different kind. It starts without bass in the beats. Thus the first highlight at 1 minute is already well done. The sequences pump through in one. Typical 909 drums á la Madonna's Vogue complement each other in the course of the track. 80s Brasshooks from the Italo disco era plus deep growing Moog sound give the whole a modern touch. I've played with different house elements from the last 35 years and yet the whole thing seems absolutely modern. In the last part all elements unite and the song really starts to groove. Idea realized. Goal achieved

Artificially generated clearspaces are used by Groundcontrol to prepare the rebel candidates for the battle on the earth's surface.

### The End of Eternity (4)

After a short, refreshing detour into the club scene, we continue with dark, classic EM. Analogue sounds dominate here. This song started with a simple surface, which I had recorded in a night session without reference to the tempo. I then cut these areas together accordingly. The deep piano provides a first perceptible dynamic. The song splashes along, constantly changing pitch until a dominant industrial beat starts again in the last third, making the song a bit chaotic. SciFi effects in the background create a

dark, alienating atmosphere. Some of the harmony changes came about by chance. Here I just gave this coincidence more space and built the song around it.

Oh: Of course, there is no end to infinity.

### Train de l'espace (5)

has a pretty fast beat. The inspiration for it was a single from 1986: "Sigue Sigue Sputnik - Love Missile F1-11" a song I loved at that time. The pounding beat reminded me of an old steamlock, which I simply sampled and placed under the song. It can be heard well in a few places. Then the melody came up and with it a certain Jarre feeling, which I supported with the space effects. Also a sound reminiscent of "popcorn" was just right. To make the whole thing more varied, I inserted the key changes at the very end. This song is, like all my songs, 100% handmade. I attach special importance to it.

The Groundcontrol uses so called Spacetrains, in reality they were old steam locomotives to transpose urgently needed goods underground from one base to the other. Why these were called "Train de l'espace" is not known.

### Moondust (6)

...is one of those quiet songs again. Because you have to breathe deeply. Here I worked a lot with the modular system. The supporting sounds are something from the tuning, but this is hardly noticeable and contributes to the character of the song. The melody is not so important. It's all about peace and relaxation... and a really beautiful floating sound. In the background a Mongolian throat singing is added. A few speech samples from the Apollo13 radio traffic, like the different brass sounds, provide a certain variety. The song ends abruptly. That's also intended.

Moon dust was a proven means of payment for the rebels. It stuck to the space ships of the extraterrestrials, who had set up another base station on the earth satellite, which by the way could be seen from earth at night. Only the most courageous fighters of the rebels managed to "harvest" this silvery shining moon dust from the space ships and to fill it into small ampoules. Many of the rebels thus attain wealth and power.

### Beyond the Black Door (7)

Anyone who has seen the video for song #2 "Groundcontrol" will have noticed that black door. I wanted to pick up this topic again. So "Beyond the black Door" starts quite unspectacular: Brave 4/4 beats, some basses, planes and a female choir. After about 2 minutes the second part of the song begins. It gets dark. You walk through the door. The sound becomes more violent. Several sequences began one after the other. The distorted Moog bass comes back. After a bridge comes the third part: A very technical track with chaotic dubstep beats. Whoever noticed it: I never leave the theme of the song. Shortly everything becomes calmer to rebuild for the last time. Elements from the intro are added. The end becomes quite calm again, almost like in a nursery rhyme. That's why you always have to listen to moonbooter songs.

What is beyond the black door, we who live, will never experience. Once you have passed through them, there is no way back.

### Particles (8)

...serves as a bridge, so as a small intermediate piece. Here 6 synthesizers play together. I recorded the song live and in one go. It was planned as an intro, but fit better as a bridge in between. With the bridges I usually want to prepare my hearing for the next song...

A first sign on planet Earth that something was wrong were the particles, small floating particles that glitter in the sun and glow in the dark. They first appeared a few years before the aliens started their invasion. Scientists all over the world failed to investigate their existence. For whenever one approached them, they disappeared directly into nothingness. Nobody knows until today what they were. Sometimes they are sighted in hot but deserted areas of the Arctic, which today lies close to the equator.



### Dance with Captain F (9)

... because the next song will be a bit more cool. I am and have always been a Captain F-Fan. I had every toy and loved the music, which is still unique today. That's the spirit I wanted to capture in this song. Cool disco beats and drums with classic synthesizer lines. Catchy oldschool-style Moog solos and funky elements plus two weird melodies. I really, really enjoyed the production. I think you can hear that, too. The intro, by the way, comes from a Japanese episode of Captain F. Despite the retro sound, the result sounds pretty contemporary and would have fitted well on *Electronica 1* or *2*.

Captain F was the first rebel to kill an alien. Until then this was considered impossible. With the I.S.o.M.-Gun developed by himself, he was able to penetrate the subconscious of the attackers and trigger a targeted suicide. The carrier sequence of the signal is also part of the song. Only for emergencies.

### Infinite State of Mind (10)

...starts with the crows from my album "Schwarzmond" and should remind fans immediately of this album. The song starts, like "Moondust", a bit more down-to-earth. Nevertheless it is far away from the classic EM. The song was already mixed, and I noticed immediately: There is something missing. So back to the beginning. On the one hand I added the TB-303 and changed the complete arrangement. And suddenly all elements merged to a whole. Who thinks at 3:58, that war's now, is wrong. Because now it starts. The sequences come forward, the melody changes, the beat starts. Goose bumps! I love this moment when everything that has only been hinted at so far really happens in one fell swoop. Even when producing exhaustingly I experience exactly this moment and fall into a deep relaxation. That's the real reason why I make this kind of music. And wants to do it alone for me.

Via "I.S.o.M" you can manipulate thoughts in natural beings. So-called loops (= thought loops) are built into the existing thought streams, into which information can then be transposed in a targeted way. Once such a thought is "injected", it is impossible to interrupt such a loop. The prototype of the corresponding machine is also shown briefly in the "Groundcontrol" video.

### Come with me (11)

The older I get, the more I like the raw, original sounds from an analog synthesizer. I'm an avowed VNV Nation fan. And I have been for over 10 years. The music of Ronan Harris has been an integral part of my life ever since, but it's only been a possible inspiration for my own music for the last two years. For me, music without harmony is not music, which is why I have always found experimental music very difficult. This song is not a tribute to anyone, but simply a song that reminds me of the VNV Nation Sound after completion. I think you can hear the moonbooter in me as well. It would also be strange if you listen to one music and then make another.

"Come with me" were the first words the aliens spoke to us. They used a speech generator that would feed this sentence into every known radio network all over the world and force mankind to surrender. Unfortunately the speech generator had a structural error. In other words, it translated wrongly. Archaeologists never found out what the correct translation would have been, but suspect it would have gone beyond man's imagination.

### The Victory of Mankind (12)

I like to finish my albums positive. Also it must crack at the end again correctly. What fits better than a hymn? And especially when it's a hymn to the electronic music itself. In this song the melody dominates everything. The hook consists of up to 4 layers, which unite bit by bit and make the sound discreet but noticeably more powerful. In the background a zigzag beat works and provides life.

After the victory of the humans over the invasion of the aliens, "The Victory of Mankind" quickly became THE hymn of victory of the remaining humans on the whole planet Earth. Since then, this song has served as a reminder of this dark chapter in human history and has been played at the annual celebrations since those days. It was composed by a musician named "moonbooter", but already in the first human age more than 45 million years ago.

### Last Encounter (13)

The album ends as it began. Only the other way around.

Please see it all with a wink ;o)

With best regards Yours

Bernd "moonbooter" Scholl, on the early evening of 11 November 2018

translated via [deepl.com](https://www.deepl.com)

