

# moonbooter SCHWARZMOND

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I had the idea for my album "Schwarzmond" already in 2015. I wanted a dark sounding moonbooter album carried by purely electronic sounds. At this time, my musical results did not fit with this idea at all. So I pushed them aside and started working on my last album *Cosmoharmonics*, which was released in spring 2016. At this time I had already gathered some ideas for Schwarzmond, and I used the time until autumn 2016 to discover new hardware and to program the sounds that can be heard on Schwarzmond. I got a Kurzweil K2000, a Korg Wavestation and the DSI Pro 2, which gave me new and important ideas for my new album. At the end of September I began to assemble all those parts to complete songs. One fit with the other. Melodies were exchanged by others. Rhythms were programmed. Arrangements rebuilt. Songs shortened. Sounds exchanged. And so on. It was great that I didn't have to worry about the actual sound design because it was already done for most parts. I had more "brain" to concentrate on the interaction of all songs. I developed a storyboard on which I sketched the development of the album. This was a perfect guide for the production process.

In studio I work alone and so it is very complicated to manage all process at the same time. So all songs and also the order of the tracks were already finished by end of October 2016 and I could start mixing. This process is very important for me for two reasons: On the one hand, I give the sound the special touch. On the other hand, I develop important, spontaneous ideas, which then immediately flow into the album. That's why I leave weak songs to the end, because I have almost always an inspiring idea in this mixing process. In mid-December, everything was completed and I put all the songs together as planned. In a calm moment I heard "Schwarzmond" for the first time in one piece and I thought: Done!

Schwarzmond begins with a **prelude**. I recorded these melodies spontaneously on a warm summer evening 2016 with the K2000 as it is on the album. So a simple K2000 preset was my inspiration. I felt instantly that this sound touched my heart and so I pressed precautionary on the record button. The prelude is part of the song *Daft Moon (Reprise)* and at full length in the end of the album. This first song was the initial inspiration for the whole album.

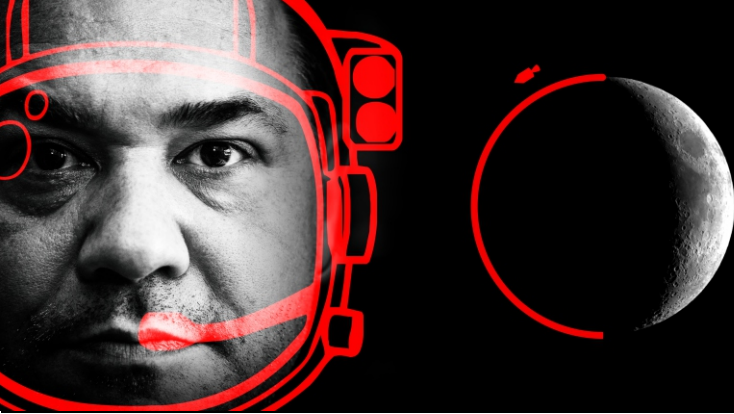
**Daft Moon** itself is a hint to DaftPunk, the most successful electronic band of our time. I've been a fan of this band for years and wanted to see what will happen when I mix the hard psychedelic sound of Daft Punk with my melancholy soft sound. In the beginning it was difficult to build the DP typical hard sequencer line, which dominates the intro of the song. As a contrast to this I used a gentle choral sample from the Roland V-Synth in the second part, which I had often used in the past. In the third part, both contrary elements play together. In the background You can listen to the melody from the prelude.

**Deepbreath** is almost the longest song on Schwarzmond. For this I programmed a lot of different drum elements, short effects and powerful synth sounds and then arranged them on the pads of my controller. So I could start and stop each part individually which created a chaotic-mystical sound collage in real-time. To the result I added some light bell sounds. In the middle the song suddenly becomes rhythmic and the chaos disappears. Some of You will notice the polyrhythmic lines, which give the whole song a certain groove. I abstain from using strong melodies. The song should be carried by its own mood. I hope that I have succeeded.

**LuLeLa** is an electronic version of a classic lullaby, which also, of course, is about the moon. The synth sound of the melody is quite special. It consists of two parts: a distorted ping signal and a sample of a real music box. The attack of the sound is repeated rhythmically like morse code. LuLeLa serves as a bridge to the next song and is one of three interludes on Schwarzmond.

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**Epiphany** is a soft techno song. On my last albums I often used string ensemble sounds known from Jarre's Oxygene. This was also used here, like several times on Schwarzmond. With the sound of the gentle melody, I have moved two different sounds to the right and left in the panorama. Epiphany also contains two different melodies, which I put together from two different ideas. This creates interesting harmonies, which would never be played. In the climax of the song I added a standard Techno-Anthem-Sound. This may sound a bit cheesy, but makes the song special. At the end, the song becomes spherical again and then ends quietly and mysteriously after a final climax.

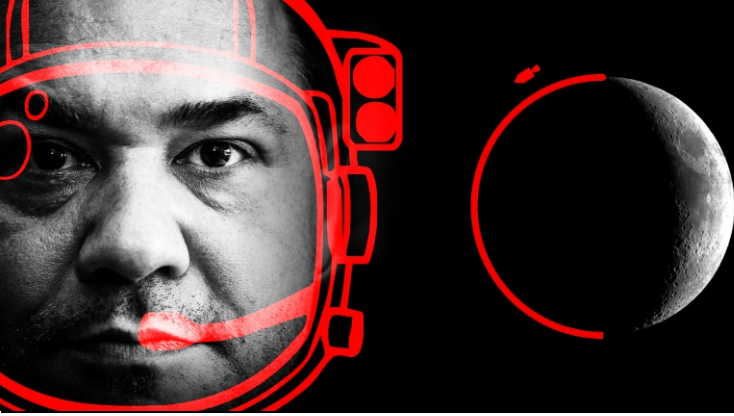
The transition to **Nachtvogel (the birth)** is hardly noticeable. The crow screams I recorded myself. I only needed to put a microphone in front of my studio window in the morning, because a crow family is living here in the neighborhood. For this song I used the Moog. Along with the bass and effects, he also delivered the synthetic Tom, which sounds a bit like on "Vienna". I just love this sound. Nachtvogel (the birth) is the second of three interludes.

**Satellite** is a classic EM song, inspired by the music of Klaus Schulze, my main idol. With some differences: Satellite is more rhythmic, more modern and hopefully more entertaining. The original version was over 14 minutes long, which I then shortened to 6:19. I do not like to play an idea longer than its' death. What can be told in 6 minutes does not need 14. The harmonic changes were recorded in real-time and only guided by my feelings. In the end, an enigma beat blends softly into the background. Let's see who will recognize it. The end I slowly faded out to preserve the idea of an endless song.

[**Theia** is a hypothesized ancient planetary-mass object in the early Solar System that, according to the giant impact hypothesis, collided with another planetary-mass object, Gaia (the early Earth) around 4.51 billion years ago. ... Models of the impact propose that Theia's debris gathered around Earth to form the early Moon.] source Wikipedia. I wanted to tell this story of Theia musically and so I knew from the beginning that anthem melodies and sounds were required. Nevertheless, the song should broadcast a certain calmness coupled with a slight euphoria but still not sound overloaded. In the second part of the song, You can listen to a natural instrument, the cello, for the first time. This was exactly what I wanted at that point. In the beginning the solo parts are unique. In the last part of the song all instruments play together and become one.

The **Raven's Light** is the only rhythmic song on Schwarzmond that does not require any drums or percussions. This is no longer hard to do for me. For this I have programmed many different sequences, which I then modulated in real-time to interrupt the monotony. Also certain sequences change continuously, become louder and quieter. During the production, I was absorbed into a deep "tunnel" while working on this song and I suddenly wondered that it was already 5 o'clock in the morning. In the first third, a familiar sample from the Roland V-Synth can be heard, which sounds like Enigma. The synthetic brass sound should also give the song a "2001" flavor.





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With the song **Apollo 13** I consciously added a portion of NASA to "Schwarzmond". What was more important than using the failed Apollo 13 mission as a guiding theme? The song should reflect the drama and the hope of those days. I also combined two different melodies, which I layered. The audio samples come from the real radio traffic during the explosion. Nachtvogel (the awakening) serves as the last interlude. Here the toms and other instruments from Nachtvogel (the birth) were used. The harmonies, however, are completely different and so tell a different story. I had originally composed these harmonies for "Theia", but they did not really fit there. Since I found them so beautiful, I came to the idea to use these for the third interlude.

**238900 Miles** is the distance between the Moon and the Earth. The intro of the song was initially much shorter. I felt the pulsating bass so lovely meditative, that I gave this part a few more bars. With this song I wanted to remind you of my Cosmo-albums, where I use these powerful percussion sounds to lead to the climaxes in the song. Also simple and melancholic melodies are my favorite style for this. In the last part of the song everything comes together. I asked my music friend Harald Nies if he likes to play a guitar solo for that. The unique result can be heard on the album.

The album starts as it ends. This was one of the ideas I had for Schwarzmond. A few information about **Daft Moon (Reprise)** you know from the beginning of this documentation. This song is very important to me personally, as it was the guide for the whole album and the harmonies were repeated more often on the album. For me, after each further listening, Schwarzmond has a deep melancholy with a trace of hope that eventually everything becomes good one day.

Bernd moonbooter Scholl, January 2017

