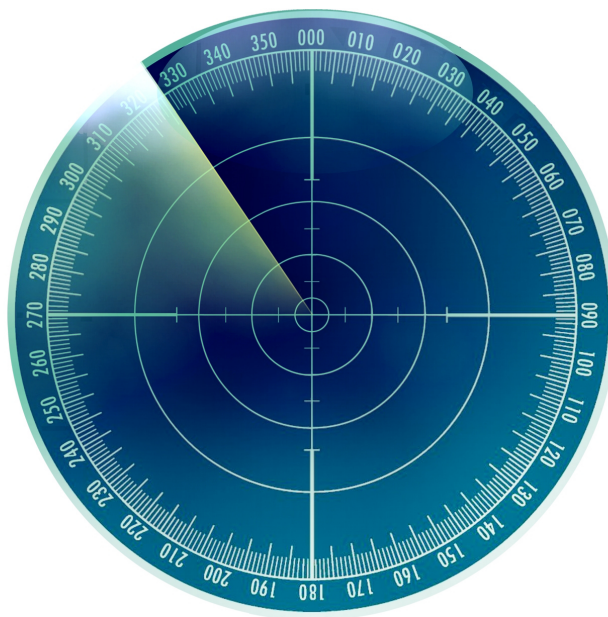


Bernd-Michael Land

Live Performance



The musical opus

Meeresgrund (Seabed)

Music or Sound Art?

It's neither one nor the other, but rather a combination of those two worlds, hence the truth lies in between.

The project "seabed" reflects musically on our oceans' progressive pollution by plastic waste.

In order to embed this subject into an artistic context according to my own ideas, I first need to describe my own, often unorthodox appearing way.

From the very beginning, it was quite important to me, to include the material "plastic" itself acoustically.

So already in April 2015, we started to record oil cans and plastic bags with an artificial-head microphone.

Sounds thus obtained were edited and alienated with various effects in order to let them merge with the music afterwards.



Dividing each sound into four separate channels presents the greatest challenge in quadrophonic recording.

In order to create a unique listening experience, all surround effects and frequency ranges need to be perfectly coordinated with each other.

So, feel free to relax, close your eyes and take the plunge in submarine sounds, to dive all the way to the sea floor.

Dream of and enjoy the ocean's infinite depth.

Bernd-Michael Land

The Music

The work "Seabed" will be performed in true 4-4-4-Quadrophonie.

Part of the natural sounds were significantly altered by effects and harmoniously aligned with the synthesizer's artificial, electronic sounds. Hence, a dynamic interrelation between the sounds was created throughout the morphing process, from which emerges a new, hybrid reality.

All "Seabed" soundscapes were developed in a transdisciplinary context, building an audiophile bridge, ranging from field recording, to bioacoustics, to purely electronically generated music and sound art.



Basically, the use of computers is completely omitted during concerts. All instruments will be operated manually when playing live. Synthesizers, droneboxes, samplers and mixers will provide direct access to all important parameters. The music is created live on stage, all is set up, generated, deformed and repositioned in the Here and Now.

A key instrument is the Haken Continuum Fingerboard which is pressure sensitive across multiple axes and allows thus a very expressive, three-dimensional play.

The Project

Being a creatively active, crafting person, one should be aware of essential social inequities and also intend to point them out.

Project "Seabed" critically focuses on the progressing, massive destruction of our oceans by plastic waste.

Let's regard it as a homage to our planet's value.



Environment

Why Quadrophonic Sound?

The relationship between sound and imagined space is an elementary reference point and plays a crucial role in auditory perception.

The freedom of movement within the listening space creates a receptive environment and opens interesting ways within the context of time and space.

The listener experiences the music, coming from a quadrophonic speaker system, as something musically new, completely unknown. Spherical multidimensional sounds enchant and encourage to dream...



Not corresponding to any kind of everyday listening experiences and due to inherent delay difference within the quadrophonic system, the sounds define an alien environment.

By making use of multi-channel playback, the sounds regain mobility and can be navigated around the listening space.

In sync with the sound, they are blended, fiddled, morphed and thus undergo a multitude of different processes.

Carefully, every single sound has been programmed for a true quadrophonic system. Many atmos were created and adapted specifically for four separate channels.

The electronic synthesizer thus becomes a true spatial instrument which catapults the listening experience to a new dimension. From soft, subtile waving to hard panning, intensity is infinitely variable. A spacial distribution from left-to-right or front-to-back, for example, is also possible.

During concert, a true 4-4-4 quadrophonic system will be used.

Bernd-Michael Land

Actually, quadrophonic sound is nothing new. First 4-channel hi-fi systems were produced and marketed as early as 1971.

At the time, the manufacturers aimed to provide the most authentic sound possible, to bring the concert hall to the listener's living room. Unfortunately, it was not possible to reproduce the sound perfectly through four separate speakers, each in a different corner of the room. Therefore, most models soon disappeared from the market.

Large gaps in the listening field, resulting from a beam angle of only about 60 degrees instead of a room's corner angle of 90 degrees, were another issue.

In true four-channel systems, this physical deficiency is utilized to create a particular and unusual listening experience.

In the past, derived 2-2-4 formats were most commonly used. But playing back stereo sound through 4 speakers only results in a pseudo-quadrophonic sound.

All sound systems are based on phantom sources.

If positioned in an equilateral triangle in front of two speakers, the listener will perceive a very spacial sound experience. If positioned further to the side or back, his localisation of signals will be by far less accurate.

In true quadrophonic systems, four equitable audio signals are mixed, along with their phantom sources. And this is where we find this project's point of origin.

Our ears are capable of capturing sound events from any possible direction and localizing sound sources accurately. Variations in frequency, period, reverb and phase rotation transmit information about size and characteristics of the surrounding room.

As the three-dimensional reproduction of the surrounding room via quadrophonic systems does not entirely comply with the actual listening experience one would have in a comparable room in reality, unreal, or so to say wrong information occurs. Reaching our ears, this information can't be processed by our brain, as it's not accustomed to such unreal sound experiences.

The human's auditory perception is being misled.

All sounds have been created especially for this and therefore remain largely separate. It is possible to direct each individual signal towards a specific speaker via subgroups and pan control within the mixer.

With the help of a special quad processor, audio channels can be moved freely or placed anywhere within the listening field. This can be done via joystick or automated while movements can be very slow or as fast as audio.

Plastic Waste

Round about 70 percent of the earth' surface is covered with water and, while tons of plastic waste float in it. Meanwhile, the pollution has reached a dimension, where it can be seen on satellite images.

Annually, around 8 million tons are added, which is about as much as needed to cover Saarland's entire area of 2.570 km².

Partly, the waste accumulates in huge swirls the "Great Pacific Garbage Patch", located in the northern Pacific Ocean, already reached the size of central europe! However, a greater part of the garbage sinks and remains down on the seabed, though. Plastics are extremely durable and it can take up to several centuries until they dissolve completely.

Every year, hundreds of thousands of animals are dying painfully from the consequences of feeding on plastics by mistaking it for food. Plastic additives are partly poisonous and cancerous; following the food chain, they also might end up on our plates in the end.



© Foto: Mit freundlicher Genehmigung von CFalk (525071_original_R_by_CFalk_pixelio.de)

The oceanic plastic pollution poses a global problem, for which actions on a political level are essentially needed such as, for example, environmental taxes on plastic bags and PET bottles.

Since alternatives to plastic packaging already exist for quite a lot of products, the industry is required to rethink aswell.

In addition, a strong contamination by microplastic (<5 mm) results from sewage draining into sea directly. These particles originate from synthetic fibers (such as fleece for example), but also from cosmetic products and toothpaste.

All in all, including even microplastic, at least 5,25 trillion plastic particles float in the oceans, according to a long-term study.

The number is impressive: 5.250.000.000.000



© Foto: Mit freundlicher Genehmigung von Petra Bosse (670425_original_R_K_by_Petra Bosse_pixelio.de)

As environmentally conscious consumers, what can we do?

Each and every one can reduce his own plastic waste.

One should always replace plastic bags with alternative products, such as textile or string bags while shopping. By choosing alternative packagings like paper, glass bottles and refill packs, one can also reduce waste.

While plastic waste certainly can't be avoided completely, it should at least be recycled and therefore disposed separately.

Bernd-Michael Land

MEERESGRUND

Retailers, what can they do?

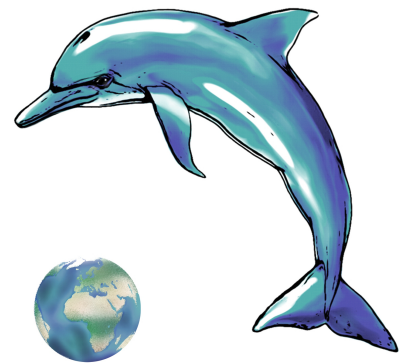
As printed textile bags are more durable than plastic bags, they're more suitable as an advertising medium.

Retailers could also sensitize their employees to more environmental awareness and rethink customer contact etiquette.

The common question: "Would you like a bag?" could be replaced by "Do you have your own bag?" in order to animate consumers to use textile bags more frequently.

Given this huge amount of pollution, such daily actions obviously can't be anything but a drop in the ocean.

But at some point, we need to rethink and become rolemodels, in order to preserve our planet as a liveable place for future generations.



Curriculum Vitae

- 1954 - born on the 11th June in Frankfurt / Main
- 1969 - first musical steps with tape recorder and organ
- 1970 - first concerts with various local bands (Rock, Krautrock)
- 1971 - concerts with organ, synthesizer and theremin (Aliens-Project)
- 1974 - publication of the album "Intake" (MC)
- 1975 - member in the Frankfurt street theater "Baufirma Meissel & Co"
- 1976 - keyboardist in diverse bands, for example "Kotzbrocken"
- 1977 - first SynxsS-Studio in Dreieich-Götzenhain (experimental electronics)
- 1978 - publication of the album "Flash" (MC)
- 1982 - production of first sound libraries for movie and theater
- 1983 - project "Biosequencer"
- 1983 - publication of the album "Sequential Bitch" (MC)
- 1991 - move of the studio to Dreieich (advertisement and film music)
- 1997 - move of the studio to Offenbach-Wildhof
- 1998 - founding of the musician community "Elektro-Kartell"
- 1999 - publication of the album "Bikers-Paradise" (CD)
- 2000 - project "Mainhattan Hardtrance Project"



- 2000 - publication of the library "Australian Collection"
- 2001 - live project "Aliens-Project vs. Programmierte Welten" with Coco Adam
- 2001 - Frankfurt meets Köln @ BCN Aliens-Project & Dr. Walker live
- 2001 - publication of the album "Drop Out" (CD)
- 2001 - publication of the library "Bad Samples"
- 2002 - project Cool-TV / (documentation)

Bernd-Michael Land



- 2002 - publication of the album "TheReMinator" (CD)
- 2002 - project "Bembeltechno"
- 2002 - project "Toy of the Month" (Sound libraries)
- 2003 - project "Echofields" for Newcomer-TV (Hessen Fernsehen HR3)
- 2003 - project "Summer-Special" (Hessen television HR3)
- 2004 - publication of the library "Bionics"
- 2004 - guest musician for the album "Zeitgeist" of The Dop Experience
- 2006 - fixed member at the EK-Lounge (Ambient Live-Session Project)
- 2006 - publication of the album "Kamerun" (CD)
- 2006 - initiator of the Modulersynthesizer-Meetings "Happy Knobbing"
- 2008 - publication of the album "Behind the blue Room" (CD)
- 2009 - project "Das Lächeln der Bäume" (when trees smile) in real quadrophony
- 2010 - project service travel (documentation) Hessen television HR3
- 2011 - publication of the album "Zero Gravity" (CD)
- 2011 - live project "Skalien" with Siegfried Kärcher
- 2012 - production of new sound-libraries for Korg / KaPro (Namm Show 2013)
- 2013 - move to Rodgau-Hainhausen
- 2014 - new project "Thau" with Frank Tischer
- 2014 - new solo live project "Das elektronische OHRakel"
- 2014 - publication of the album "Live im Radom" with Frank Tischer
- 2015 - publication of the album "Elektra" / Thau with Frank Tischer
- 2015 - publication of the album "Intervall" (when trees smile)
- 2015 - publication of the album "Odyssee" (when trees smile)
- 2015 - publication of the album "Metamorphose" (when trees smile)
- 2015 - publication of the album "Quintessenz" (when trees smile)
- 2014 - new solo live project "Meeresgrund" (quadrophonic)
- 2015 - Deutscher Schallwelle Music Award "Best Artist 2014" (1st Place)
- 2016 - new project "Transmitter 594 KHz"
- 2016 - Deutscher Schallwelle Music Award "Best Artist 2015" (3rd Place)
- 2016 - Deutscher Schallwelle Music Award "Best Album 2015" (3rd Place)



Biography

Bernd-Michael "Bernie" Land, born on November 11, 1954, in Frankfurt am Main, is a musician (synthesizer, keyboard, electronics), sounddesigner and composer.

Since the early 70ies, he has mainly produced his own compositions and works, which do not necessarily fit into a certain category.

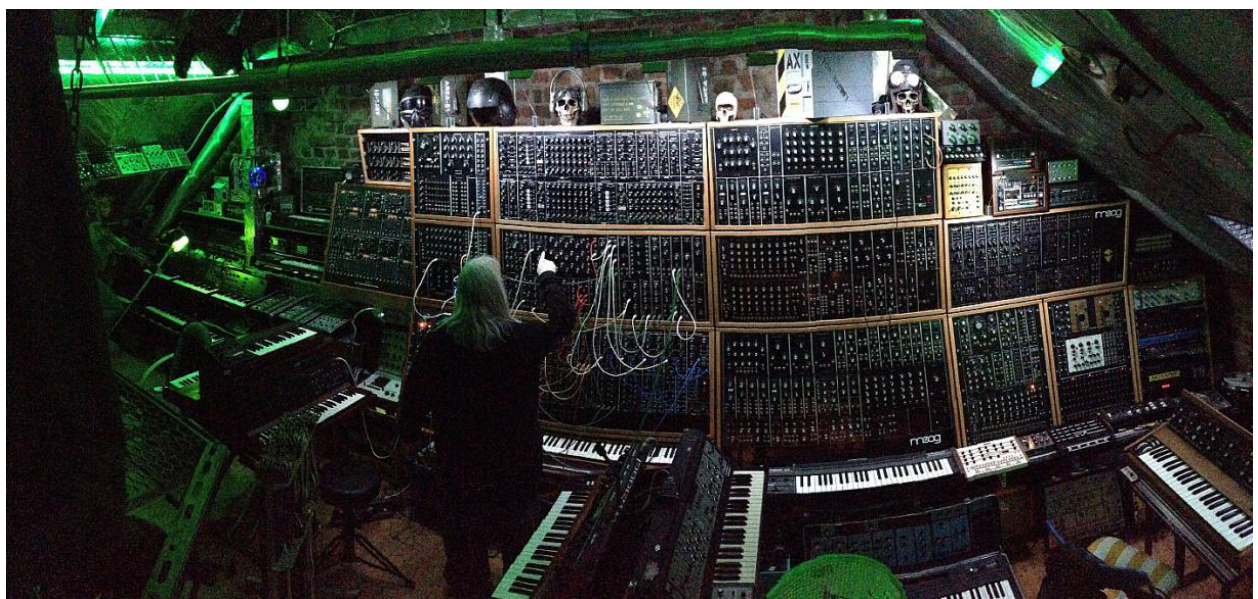
His musical style could be best described as experimental electronic and electronic instrumental music, including electronica, electro, bioacoustics, field recordings, soundscapes and sound art elements, but also influenced by techno, techhouse and krautrock.

Likewise other "electronic passionates" from that era, Land started of quite profane, spending his first self-earned money on equipment.

In 1969, he began with a simple transistor organ and tape machine, followed by a self-constructed big briar etherwave theremin and a first synthesizer. Effect devices were rather rare and expensive at that time, so that special effects such as echos and loops were created by the help of rebuilt tape decks.

Beeing the keyboarder of several underground and rock bands, his equipment constantly changed over the years.

One of these bands was the legendary neu-isenburger Band "Kotzbrocken" consisting also of Henni Nachtsheim (Badesalz), Peter "Crepper" Gerhardt, Bernd "Petzi" Petzold, Thorsten Finke, Peter Krapp. But also new bands, such as "Mohrnkopp" and "Space Fart" were founded by these members.



Bernd-Michael Land



For quite a while, his basic equipment consisted of a Hammond B3 with Leslie, a Hohner Stringorchestra, the classic Fender-Rhodes Seventythree (Mark III), completed by synthesizers like the legendary Minimoog and an ARP Odyssey.

His musical roots were lying in Krautrock, Rock and electronic experimental music. Having bought a big Roland System 700 modular synthesizer, Land was given all possibilities to experiment freely.

Always in search of new sounds, he learned to precisely handle modular synthesizers and discovered new possibilities in the field of sounddesign and controlling technique of modular synths.

Until 2013, the "Walhalla" modular system was in operation in his "SynxsS-Studio", being one of the world's largest analog modular synthesizers with an impressive width of 5,5m and height of 2,2m



2001 –Frankfurt meets Köln @ BCN
Aliens-Project & Dr. Walker live

After 1991, the studio was gradually extended by digital synthesizers and samplers (Kurzweil 250 System, NED-Synclavier, CMI Fairlight III) and highquality outboard-equipment was added. But the focus always lay on analog and modular synthesizers. In subsequent years, from 2000 to 2006, a collaboration with Markus "Coco" Adam und the "Aliens-Project vs. Programmierte Welten" label was established and live concerts in several german clubs were played.

Over the course of the cooperation, two LPs resulted from live recordings: "TheReMinator" and "Kamerun".

Apart from his solo performances, collaborations with other musicians always played an important role aswell.

Danceable club music was published under his pseudonym "Aliens-Project" and rather calm music, such as ambient, chillout and sound art was published under his real name "Bernd-Michael Land".

At the same time, an additional focus lay on sound design and on commissioned productions for advertisement, theater, film and TV.



In 2006, Bernd-Michael Land became an active member of the "Elektro-Kartell" musicians community's ambient project "EK-Lounge".

Bernd-Michael Land



Other projects in collaboration with other artists were, for example, the LP "Zeitgeist" with "The Dop Experience", Patty Stucky and César Rosón, and the "Skalien" live project with Frankfurt's artist Siegfried Kärcher.

Particularly worth highlighting are the extremely complex quadrophonic sound art concerts, which were presented from 2011 on, after three years of preparation.

Bernd-Michael Land

Das Lächeln der Bäume



The impressive work of art "The Trees' Smile" comprises five hours of music in total.

In 2015, it was finally offered as exclusive collector's edition in a strictly limited collection box of 4 CDs.

Since not every concert hall is suitable for quadrophonic performances, the piece had been presented in stereo as well.

For instance, during Luminale Frankfurt, in the Stadtschloss Fulda, in the Radom on top of the Wasserkuppe as well as on various other festivals.

From 2014 on, several electronic concerts took place in collaboration with the Fuldaer musician Frank Tischer, from which the limited album "live in Radom" emerged.

As a result of this collaboration, the electronic duo "THAU" was founded in the same year. Point of musical reference was the 70ies classic electronic music (Berliner Schule), supplemented by modern sound elements.

In autumn 2014, recordings in the SynxsS-Studio were started with instant compositions and were followed by a first Album "Elektra" in May 2015.



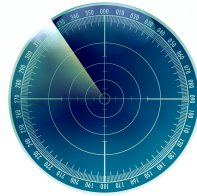
Another exciting project is called "Das elektronische OHRakel", "the electronic oracle", premiered in the Institut für neue Medien in 2014.

It musically reprocesses and critically questions the wars of the last 60 years.

Bernd-Michael Land



The pollution of our oceans by plastic waste is addressed in the work "Meeresgrund", "Seabed".



It was created from March until October 2015 and first performed at the Rodgauer Art in October 2015.

The related album was released on World's Environment Day, 2016.

"Transmitter 594kHz" was the last finished project in 2016.



The homage to the good old medium-wave broadcasting was recorded inside the Hessische Rundfunk's former broadcasting Station in Rodgau-Weiskirchen in February 2016.

The album was released in Mai 2017.

New Projects

The sound journey "Himalaya" is a recent live project, which presented electronic music, singing bowls and gongs from 2016 on, resulting from a collaboration by Bernd-Michael Land and HaDi Schmidt.

A further project has been developed in 2017, resulting in an electronic-acoustic live soundconcert. "Slowing World" focuses on the rush of the world, sustainability and deceleration. Along with electronic sound creation, asian singing bowls and gongs will be used.

"Bohemian Polyphony" is a collaborative project, formed with 8 other musicians, who all together spent a week on Schloss Kalich in Trebusin (Czech Republik) during September 2016. A double album, released on bandcamp, resulted from it: <https://bohemianpolyphony.bandcamp.com/releases>

At the same time, Bernd-Michael Land produced several songs for his soloalbum inside his bedroom studio at Schloss Kalich.

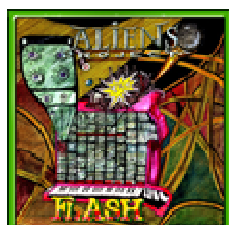
There will always be music in uncommon places. Concerts inside the massive cooling tower of a coal-fired power station, inside a planetarium, several churches and at Radom on top of the Wasserkuppe are being planned.

Bernd-Michael Land

Discography



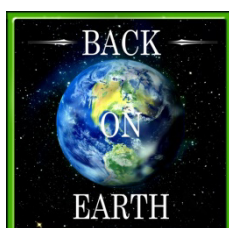
1974 - "Intake" / MC



1978 - "Flash" / MC



1983 - "Sequential Bitch" / MC



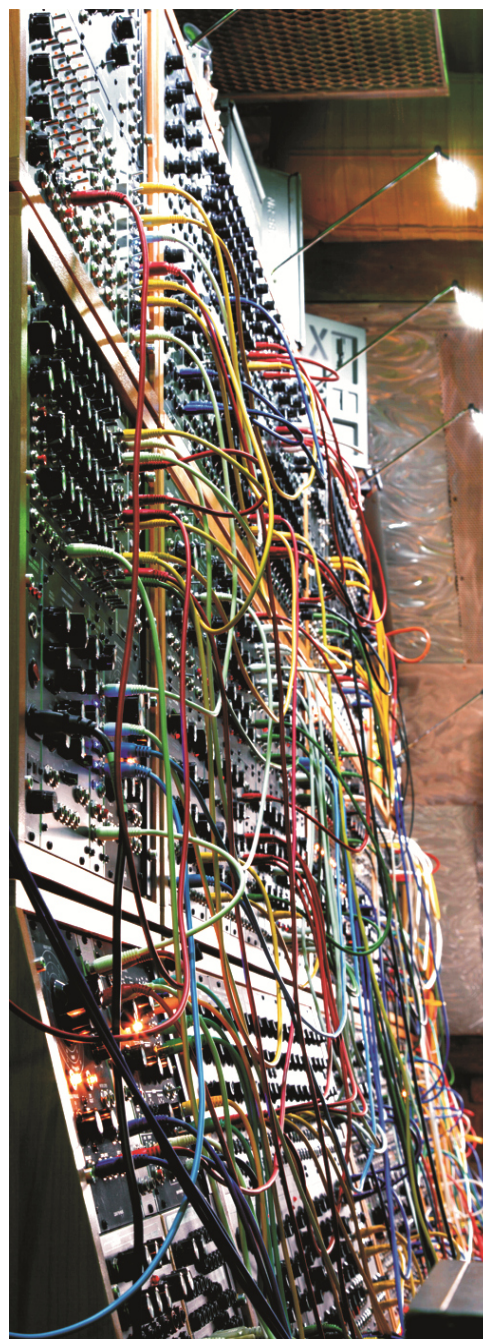
1989 - "Back on Earth" / CD



1999 - "Bikers Paradise" / CD



2001 - "Drop Out" / CD



© Foto: Bluescreen / Stefan Trippler

Discography



2001 - "TheReMinator" / CD



2006 - "Kamerun da chillaz" / CD



2008 - "Behind the blue Room" / CD



2011 - "Zero Gravity" / CD



2014 - "Live im Radom" (Land&Tischer) / CD



2015 - "Elektra" / Thau mit Frank Tischer

Discography



2015 - "Intervall - Das Lächeln der Bäume" / CD



2015 - "Odyssee - Das Lächeln der Bäume" / CD



2015 - "Metamorphose - Das Lächeln der Bäume" / CD



2015 - "Quintessenz - Das Lächeln der Bäume" / CD



2016 - "Meeresgrund" / CD



soon - "Transmitter 594kHz" / CD

Contact

Bernd-Michael Land

Music – Sound Art – Sound Design

Am Feldkreuz 7
63110 Rodgau-Hainhausen

Phone +49 6106 7700466
+49 171 6506156

E-Mail synxxs@aol.com

More information:

www.bernd-michael-land.com/



Special thanks to:

CFalk

Petra Bosse

OceanCare / www.oceancare.org

Stadtverwaltung Rodgau

Stefan Trippler (Bluescreen)



Bernd-Michael Land



Bernd-Michael Land / wikipedia: https://de.wikipedia.org/wiki/Bernd-Michael_Land

Bernd-Michael Land / homepage: <http://bernd-michael-land.com/>

Aliens-Project / newsblog (studio&more): <http://aliens-project.de/blog/>

Aliens-Project / homepage and archive: <http://www.aliensworld.de/>

Bembeltechno / homepage: <http://www.bembeltechno.de/>

facebook:

Bernd-Michael Land / official: <https://www.facebook.com/bernielandmusic>

Bernd-Michael Land / privat: <https://www.facebook.com/berndmichael.land>

Bernd-Michael Land / fanpage: <https://www.facebook.com/groups/bmlfans/>

Aliens-Project / official: <https://www.facebook.com/aliensproject>

media:

Bernd-Michael Land / youtube: https://www.youtube.com/channel/UCUvMyhhl1-4c1_x2-C8mt0w

Bernd-Michael Land / soundcloud: <https://soundcloud.com/bernd-michaelland>

Aliens-Project / Last.fm: <http://www.last.fm/de/music/Aliens-Project>

Aliens-Project / myspace: <https://myspace.com/alienzworld>

others:

Bernd-Michael Land in the cultural database of the Federal Republic of Germany:

<http://kulturportal.de/-/kulturschaffende/detail/77051>

THAU in the German National Library: <http://d-nb.info/1071415824>

Bernd-Michael Land in the German National Library: <http://d-nb.info/gnd/135521076>

Aliens-Project in the German National Library: <http://d-nb.info/gnd/10343187-1>

