Western Music Series

Liner Notes (Tracklist and Artist Biographies)
Volume #4: *ELECTRONICA*

Compiled by Julian Lee with assistance from Catherine 王彩艳   and Shania Twin 师红艳.
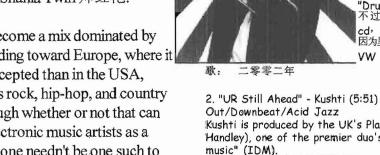
This has inadvertently become a mix dominated by reclusive white men (tending toward Europe, where it has been much better accepted than in the USA, which still greatly prefers rock, hip-hop, and country music on its radios), though whether or not that can be taken to represent electronic music artists as a whole, rest assured that one needn't be one such to appreciate it.

这磁带无故意的由最多白欧洲的隐士组成。
无论能不能代表电子音乐世界的全部
（其实这样的音乐在欧洲比美国成功得多）
，千万不要想只有白男人喜欢听。

TRACKLIST (歌表)   Song Name --   Band Name
(Minutes:Seconds) "歌 名 "一乐 队 （分钟：秒）

SIDE A

1. "Shiny Nickel" - Ben Neill (4:44)
by Jason Ankeny: Trumpeter Ben Neill successfully bridged the gap between ambient music and the avant-garde, further blurring aesthetic boundaries with the development of his mutantrumpet, a revolutionary electro-acoustic hybrid of conventional trumpet and synthesized sound. A native of North Carolina and a product of classical training, Neill relocated to New York City during the mid-'80s, immersing himself in the downtown experimental music scene; increasingly fascinated with minimalism, he studied under the legendary La Monte Young, and with the aid of the synthesizer pioneer Robert Moog designed the first mutantrumpet, an instrument fit with three bells, six valves, a trombone slide and an analog processing system which allowed him to create any number of open, muted and electronic sounds···After the appearance of Goldbug in 1998, Neill was relatively silent until 2002, when a series of productions done for Volkswagen advertisements was turned into a full LP, Automotive.

Ben Neill
本来是北卡罗来纳人的人，
不过在八十年代搬家了到纽约市。
在那儿，
开始对实验音乐产生了一种浓厚的兴趣。
在电子琴首倡者 Robert
Moog 的帮助下， Neill
发明了他的 "mutantrumpet"
（突变喇叭） 乐器。
这乐器把普通刺儿的声音变成电脉街。
他平常用的电子音乐方式是
"Drum and Bass"，
不过这首歌来自他最近的
cd，名字叫 "Automotive"
因为里面的歌是为了德国汽车公司
VW 的电视广告设计的。

歌： 二零零二年

2. "UR Still Ahead" - Kushti (5:51) Subgenres: Chill Out/Downbeat/Acid Jazz
Kushti is produced by the UK's Plaid (Turner and Handley), one of the premier duo's of "intelligent dance music" (IDM).
所谓的 "IDM" 主要的英国乐队 Plaid 为 Kushti
创作了这首歌。 歌： 一九九九年

3. "So Easy" - Royksopp (3:44) Subgenres: Downbeat/Lounge
by John Bush: Nordic duo Royksopp compensated for the cold climes of their native Troms by making some of the warmest, most inviting downbeat electronica of the new millennium, exemplified by early singles like "Eple" and "Poor Leno." The pair, Torbjorn Brundtland and Svein Berge, both grew up in Troms and began recording in the early '90s. Local-made-good Geir Jenssen (aka Biosphere) provided tutelage and almost convinced the duo to record for R&S sublabel Apollo. After a few years apart, Brundtland and Berge met back up in Bergen and re-formed Royksopp in 1998. The group released a few singles on Tellé, then signed up to the big beat label Wall of Sound. The R?yksopp debut was 2001's "Eple" single; both "Eple" and another track ("Poor Leno") earned a slot on over a dozen chill-out compilations that year or the next. The first full-length, Melody A.M., appeared in late 2001.
Royksopp 来自北欧。 它们的电子音乐很少用鼓，
多用流利的小曲。 早晨从一家 Disco 回来， 有许多
人经常放这样慢一点的 downbeat 音乐。 歌：
二零零一年

4. "Nightlife" - Amon Tobin (6:29)
Subgenre: Drum & Bass
by Sean Cooper: Drum'n'bass deviant Amon Tobin fuses hip-hop and jazz compositional ideas with the bustling rhythms of hip-hop and jungle and the bent sonic mayhem of ambient and dub. Unlike rolling junglists such as Alex Reece and Wax Doctor, however, who draw from a softer, "cooler" brand of jazz, Tobin aims to maintain the heat of bop and free jazz, pairing spry, galloping bass lines with complex trapset orchestration and shrill, screaming horns. A native of Brazil, Tobin moved to the U.K. in the mid-'80s, when hip-hop was beginning to take hold and the rhythms of breakbeat electro-funk were replacing reggae and punk as the underground youth music of choice. Tobin didn't begin seriously making music until college, but his passion for the sampler, as well as the support and encouragement of no less of breakbeat scientists than those at Ninebar and Ninja Tune immediately convinced him to forgo a university career to focus on music (he was a few years into a photography degree when he put the whole project on hold).
Drum & Bass 电子音乐最有成就的实验音乐家 Amon Tobin
是在巴西出生的， 在八十年代， 他的家搬到了英国。
他的音乐特色是疯狂的爵士音乐 samples， 断音的电鼓，
还有一个很深的低音。 爵士的影响最大是节奏强的 bop 和
free jazz。 他的音乐公司 （加拿大， 蒙特利尔的 Ninja
Tune） 说服他专门作音乐的时候， Tobin
已经基本上得了大学摄影术的学位。 歌： 一九九八年

5. "Six Days" - DJ Shadow (5:02)
by Sean Cooper: DJ Shadow's Josh Davis is widely credited as a key figure in developing the experimental instrumental hip-hop style associated with the London-based Mo' Wax label. His early singles for the label, including "In/Flux" and "Lost and Found (S.F.L.)," were all-over-the-map mini-masterpieces combining elements of funk, rock, hip-hop, ambient, jazz, soul, and used-bin incidentalia. Although he'd already done a scattering of original and production work (during 1991-1992 for Hollywood Records) by the time Mo' Wax's James Lavelle contacted him about releasing "In/Flux" on the fledgling imprint, it wasn't until his association with Mo' Wax that his sound began to mature and cohere. Mo'Wax released a longer work in 1995 - the 40-minute single in four movements, "What Does Your Soul Look Like," which topped the British indie charts - and Davis went on to co-write, remix, and produce tracks for labelmates DJ Krush and Doctor Octagon plus the Mo' trip-hop supergroup U.N.K.L.E.
Josh Davis grew up in Hayward, CA, a predominantly lower-middle-class suburb of San Francisco. The odd White suburban hip-hop fan in the hard rock-dominated early '80s, Davis gravitated toward the turntable/mixer setup of the hip-hop DJ over the guitars, bass, and drums of his peers.
DJ Shadow 是加州的 Josh Davis， 也许最有名的人用
"DJ" 的名字。 他的方式算是电子音乐，
不过他的影响实际上在八十年代的 Hip-Hop。 Davis
也是在最早的 "Cratediggers"
（一个人去音像商店为了找很无名的唱片 -在crates/
合子的里面）
因为大多他的歌的声音是来自其他的唱片。 的确，

DJ Shadow 主要的乐器就是电唱机。 歌： 二零零三年

6. "Epoca" - Gotan Project (4:27) Subgenre: Tango
by David Jeffries: Before they perfected the electronica-meets-tango sound of the Gotan Project, Paris musicians Philippe Cohen Solal and Christophe H. Mueller worked together in the Boys from Brazil and Stereo Action Unlimited as early as 1996. Releasing their music on Solal's Ya Basta label, the two quickly caught the ears of Jazzanova, Gilles Peterson, Mr. Scruff, and other electronica tastemakers, while Coca-Cola picked a Boys from Brazil track for a European television commercial. Despite all the success, the duo wanted a project that had a more constant mood. Feeling that both tango and dub had a subdued and melancholic sound, they decided to combine the genres. With the addition of Eduardo Makaroff in 1999, they formed the Gotan Project and released the first of four 10"s on Ya Basta in February 2000. The band had drummed up quite a buzz in the U.K. and European press, and soon XL recordings snagged the group. XL issued their full-length debut, La Revancha del Tango, in 2001, and the self-proclaimed "top Argentinean musicians exiled in Paris" toured to support the album with guest musicians and a video backdrop by multimedia artist Prisca Lobjoy.
Gotan Project 把探戈 （尤其阿根廷） 和电子音乐结合。
主要的两个队员是巴黎人。 这首歌来自它们第一个唱片 （全部唱的语言就是阿根廷的西班牙语）, 名字叫 "探戈的报仇"。 歌： 二零零一年

7. "John Thomas on the Inside Is Nothing But Foam" - Telefon Tel Aviv (5:17)
by Kenyon Hopkin: Sharing a love for classical music, as well as electronic and ambient techno, duo Telefon Tel Aviv (Joshua Eustis and Charles Cooper) formed in 1999 in New Orleans. After a four-song demo made its way to experimental electronic label Hefty records, the duo released their debut full-length, Fahrenheit Fair Enough, in September 2001. In addition to this recording, Telefon Tel Aviv has contributed to several other projects, including Slicker (also on Hefty) and remixes for Nine Inch Nails' Things Falling Apart EP. Also in 2001, the duo composed the score for New Port South, a feature film by Kyle Cooper(director of the main title sequence to Seven and founder of Imaginary Forces, a Los Angeles design firm).
美国的 Telefon Tel Aviv 是在新奥尔琅1999年开的 "acoustic" 电子音乐队。
他们用的传统乐器比大多电子音乐队有多一些。
在这首主要的乐器是吉他。
第二个唱片表达他们对古代音乐的尊重,
因为经常用一个地道的管弦乐队。 歌： 二零零一年

8. "Morning Song" - Zero 7 (6:32) Subgenre: Trip-Hop/Soul
by David Peter Wesolowski: The men behind U.K. soul outfit Zero 7 - producers Henry Binns and Sam Hardaker - launched their careers in the music industry as tea boys at a London recording studio. Soon after, however, both were in the thick of action, working alongside a string of well-known British musicians such as the Pet Shop Boys and Robert Plant. They spent the best part of the 1990s honing their production skills behind the scenes. Then, after taking on the name of a nightclub in Honduras, the duo gradually began unleashing their own ideas onto an unsuspecting public. First came a couple of remixes; Radiohead's "Climbing up the Walls" and Terry Callier's "Love Theme From Spartacus." In 1999, Zero 7 released their first EP, the suitably titled EP 1. Only a handful of copies were made and they sold out in a matter of days. A similar fate awaited their second release, EP 2. Their first album, Simple Things, came out amidst much salivating from the media in mid-01. A collection of laid-back soul, acid jazz, and funk tracks, the album carried collaborations with respected vocalists Mozez, Sia Furler, and Sophie Barker. Their sophomore effort, When It Falls, appeared in March 2004.
伦敦的 Zero 7 的名字其实来自洪都拉斯的一家舞厅。
队本来只是在录音工作室倒茶的服务员,
过了几年之后很了解音乐的创作。 首先,
有了一些有名的英国乐队请 Zero 7 把它们的歌作 remixes, 后来开始做自己的歌。
他们第一个唱片在英国成功很大。 这首歌来自第二章 cd "When It Falls",
歌词所讲述 也许明天不存在，因为在我们眼前只有今天。
平常在电子音乐上， 如果有歌词的话 subgenre 就叫 "Trip-Hop"。 歌： 二零零四年

9. "Kaias" - Butti49 (6:00)
Subgenre: Lounge
歌： 二零零零年

SIDE B

1. "Percival Quintaine" - Fila Brazillia (4:52)
by Sean Cooper: Hull-based duo Fila Brazillia are the most popular and acclaimed of the noted Pork Recordings stable. Formed in 1991 by producers Steve Cobby and Dave McSherry, Fila followed Cobby's association with Ashley & Jackson, a moderately successful pop/

dance group signed to Big Life! which went belly up as the label began demanding more and more pop and less dance. Returning to his native Hull from Manchester, Cobby met DJ/dabbler Dave Pork, and the two forged a creative alliance which continues to this day.
Fila Brazillia是个著名的英国电子音乐队。
也许最有名的歌是"remixes" 把其他队的歌再混合。
例如这首， 声音本来比较自然的。 此外,
另类摇滚最有名的队 "Radiohead"以前只让Fila Brazillia把Radiohead的歌作remixes。
乐队自己的歌也有许多的： 在十几年中出版了十多个CD's.
歌： 二零零一年。

2

2. "Groove Is On" - Groove Armada (4:17)
by Heather Phares: London's dance duo Groove Armada consists of Tom Findlay and Andy Cato.The group formed in the mid-'90s after being introduced by Cato's girlfriend and soon started their own club, also named Groove Armada (after a '70s discotheque), which featured their spinning. By 1997 they released a handful of singles, including "4 Tune Cookie" and "At the River;" their debut album Northern Star followed the next year. 1999 saw the release of Vertigo, which made the top 20 of the British charts and silver status the UK. The album's singles achieved similar heights, including "I See You Baby," which was remixed by Fatboy Slim. The group followed this success with a stint as Elton John's opening band and the US release of Vertigo in early 2000. An album of remixes followed shortly after, featuring post-productions by DJ Icey and Tim "Love" Lee. After releasing a mix album, Back to Mine, the duo returned with a sophomore production effort, 2001's Goodbye Country: Hello Nightclub. The sassy style of Love Box appeared in early 2003, highlighting a new kind of funk for Groove Armada. Collaborative efforts with Neneh Cherry, Nappy Roots, and R&B chanteuse Sunshine Anderson added to the kitschy cultural vibe found of Groove Armada's finest release to date.
成功的电子乐队在英国和美国并不多。 Groove Armada 的歌,
无论是不是跳舞的音乐， 一般欢快而又风趣。
这首歌来自它们第三个唱片， 名字叫 "Love Box",
也有许多的 "guest vocalists" （请客的唱手）。 的确,
因为大部分的电子音乐队没有一个歌手唱,
最流行的乐队经常在每一首歌都邀请一个 "diva", "MC/Rapper", 或普通的"singer" 来给他的歌一些特色。 歌： 二零零三年

3. "Fever" - Roots Manuva (4:00)
Subgenre: Hip-Hop
by Jason Birchmeier: British rapper/producer Rodney Smith established himself as Roots Manuva in the late '90s and began releasing a series of highly regarded albums through Big Dada (which were usually distributed by Ninja Tune). Smith's work spanned the music spectrum, firmly rooted in dub and ragga but also incorporating much of the trip-hop style often associated with Ninja

Tune. He debuted in 1999 with Brand New Second Hand, a promising album that garnered a sizable amount of attention from the international hip-hop crowd and won Britain's coveted MOBO award. Beginning in late 1999, shortly after its release, Smith returned to the studio to begin work on Run Come Save Me, his follow-up. He completed the album and released it on Big Dada in 2001; thanks to his own production on the breakout single "Witness (1 Hope)," the album became a British hit and increased his worldwide recognition. It narrowly missed winning the prestigious Mercury award and spawned an excellent dub album, Dub Come Save Me, released one year later. His third album, Awfully Deep, appeared in 2005.

在当代的英国 hip-hop 音乐中，谁都尊敬 Roots Manuva（Rodney Smith）的很新鲜的方式。 他不但说唱而且创造背景音乐，而且他的 sound 也包括 dub 和 reggae（西印度的舞曲）的特点。 他巧妙的歌词很有独创性。 此外，他唱得像一个地道的牙买加人。 这首算是一首晚会的歌，来自他 1999 年的首次唱片，名字叫 "Brand New Secong Hand"（全新二手）。 歌： 一九九九年

4. "Theme for the Outcaste" - Pressure Drop (5:48)
by Jason Ankeny: The UK dub dance duo Pressure Drop comprised DJ/producer partners Justin Langlands and Dave Henley, both of whom first surfaced during the mid-'80s spinning records at London clubs and warehouse parties. Forming Pressure Drop in 1990, their early singles reflected the eclecticism of their DJing work, drawing on influences including funk, northern soul, ska, acid house and hip hop. Upon completion of their 1992 debut LP Upset, their label Big World folded; the German company IDE bought their contract, and as a result only about two thousand copies of the record were actually released in their native Britain. After 1993's dark Front Row met a similar fate, Pressure Drop issued little further material for several years, finally arranging for their Change the Silence EP to appear on Leftfield's Hard Hands label in 1995; the full-length Elusive followed in 1997.

Pressure Drop 的声音受到全球的影响，在这首中创造了一种重音的印度电子 hip-hop 的歌。这英国乐队一般的歌平常是慢一点的 Trip-Hop。主要的两个队员本来是伦敦跳舞晚会的 DJ，自从八十年代一直成功。 之所以它们还不怎么有名，是因为它们的唱片公司把它们的唱片分发得太少。 歌： 一九九八年

5. "You Lot" - Orbital (7:44)
by John Bush: Orbital became one of the biggest names in techno during the mid-'90s by solving the irreconcilable differences previously inherent in the genre: to stay true to the dance underground and, at the same time, force entry into the rock arena, where an album functions as an artistic statement - not a collection of singles - and a band's prowess is demonstrated by the actual performance of live music. Though Phil and Paul Hartnoll first charted with a single, the 1990 British Top 20 hit "Chime," the duo later became known for critically praised albums. The LPs sold well with rock fans as well as electronic listeners, thanks to Orbital's busy tour schedule, which included headlining positions at such varied spots as the Glastonbury Festival, the Royal Albert Hall, and Tribal Gathering.

The brothers Hartnoll - Phil (b. Jan. 9, 1964) and Paul (b. May 19, 1968) - grew up in Dartford, Kent, listening to early-'80s punk and electro. During the mid-'80s, Phil worked as a bricklayer while Paul played with a local band called Noddy & the Satellites. They began recording together in 1987 with a four-track, keyboards, and a drum machine, and sent their first composition "Chime" (recorded and mastered onto a cassette tape for a total production cost of £2.50) into Jazzy M's pioneering house mix show Jackin' Zone···Another Orbital prototype is the dire-warning track, here titled "You Lot" and featuring a sample from Christopher Eccleston's speech in the British TV movie The Second Coming (he's weary at the ease with which scientists play God).

在九十年代的前期，英国的 Orbital 乐队（两个兄弟，P&P Hartnoll）是在最早的电子音乐队中会创作一个内聚性的唱片。结果在九十年代算是在最著名的电子乐队之一。最后二零零四年的 cd 之后，Orbital 解散了。这首歌可以代表他们经常创作的 "警告歌" 里面的 vocal sample （一个在英国劳动阶级的人）来自一片电影。谈到科学家很鲁莽得像上帝一样的创造者。 歌：二零零四年

6. "Horn of Jerico" - Meat Beat Manifesto / The Orb (7:01)
Subgenre: Dub
by John Bush: Beginning in 1987 as an experimental/industrial duo inspired by the cut-and-paste attitudes of hip-hop and dub, Meat Beat Manifesto increasingly became a vehicle for its frontman Jack Dangers to explore the emerging electronics of techno, trip-hop and jungle. Though the group was initially pegged as an industrial act (simply appearing on Wax Trax! was enough to do the trick), their approach to studio recordings influenced many in the new-electronica community during the 1990s, even while Dangers remained a superb producer working in much the same way.

Born John Corrigan in 1967 in Swindon, England, Dangers played with Jonny Stephens in the pop band Perennial Divide in the mid-'80s. The two formed Meat Beat Manifesto in 1987 initially as a side-project, and released the singles "I Got the Fear" and "Strap Down" that year. The dense, danceable material surprised many critics used to the duo's previous work, and the singles received good reviews.

by John Bush: The Orb virtually invented the electronic genre known as ambient house, resurrecting slower, more soulful rhythms and providing a soundtrack for early-morning ravers once the clubs closed their doors. The group popularized the genre as well, by appearing on the British chart show Top of the Pops and hitting number one in the U.K. with the 1992 album U.F.Orb. Frontman Dr. Alex Paterson's formula was quite simple: he slowed down the rhythms of classic Chicago house and added synthwork and effects inspired by '70s ambient pioneers Brian Eno and Tangerine Dream. To make the whole a bit more listenable - as opposed to danceable - obscure vocal samples were looped, usually providing a theme for tracks which lacked singing.

这首歌虽然不是特别好，但能代表两个很重要的电子音乐队：Meat Beat Manifesto 和 The Orb。 其实这两个乐队平常只有一个队员组成（不过也邀请很多客人来帮助）。 MBM 本来的音乐被叫成 Industrial （工业） 因为他的声音比较机械和粗暴的。最近， 他想冷静下来创作一个镇定 dub 的唱片。 The Orb 基本上创造了电子音乐的 subgenre "Ambient House", 一种比较慢的方式利用很深的低音创作经常超过十分钟的歌（又一种音乐跳舞晚会完了之后可以放为了放松）。 歌：二零零二年

3

7. "Receiver" - Wagon Christ (3:24) Subgenre: Pastiche

by Sean Cooper: Luke Vibert is one of a new breed of European club music experimentalists whose work spans several genres simultaneously, and is one of a very few of that set to make any headway with U.S. audiences. A native of Cornwall, Vibert's work has been compared with other West Country bedroom denizens like Aphex Twin and μ-Ziq, although his output over the past few years has been far more eclectic than that connection would seem to imply. Beginning with tweaky post-techno and moving through ambient and experimental hip-hop as Wagon Christ and, more recently, experimental drum'n'bass as Plug, Vibert has explored the outer reaches of post-techno electronica without sounding hasty or swank. Although Vibert's first musical experience was in a Beastie Boys knockoff band called the Hate Brothers, he quickly moved into the low-cost environment of solo bedroom composition. Although he had no intention of ever releasing any of the work, his reputation as a creative young voice in stylistic crosspollination has created an increasing demand for his pioneering, often left-field work.

大部分的美国人还不怎么听电子音乐，这个人在这方面还是比较成功。 Wagon Christ是一个Luke Vibert用的假名，他的歌经常用巧妙的 "samples" 来创造一种难以忘记的曲调。 他算一个 "卧室电子音乐家"， 因为大部分的歌是在家里做的，而且喜欢他歌的人有很多也和他一样不喜欢社交的。
歌： 二零零一年

8. "The Magnificent" - One World Orchestra (2:14)

The One World Orchestra used samples from Serbian war radios to add to this, a chopped-up, familiar tune.

这首歌 Serbo-Croatian War （波斯尼亚的战争） 的无线电 samples， 电子音乐， 为了改变一首美国人听过的小曲。
歌： 一九九六年

9. "A Dog! A Panic in a Pagoda" - Osymyso (4:19) Subgenre: Pastiche

http://www.pixelsurgeon.com/interviews/interview.php?id=164 (osymyso interview)

Osymyso
再就是一个英国人喜欢改变广播过的声音创作幽默的电子音乐。乐队和这首歌都是 palindromes， 一种英语回文语。从前面或后面都可以读， 完全一样。这首歌是一篇英国新闻的广播变成的一个关于 "Bomb-Dog" （炸弹狗） 的警告。 在后面也加上一个很有名的 dog food

commercial jingle （卖狗饭广告的小曲）。 歌： 二零零零年

10. "Iz-Us" - Aphex Twin (2:56) Subgenre: IDM

by John Bush: Exploring the experimental possibilities inherent in acid and ambience, the two major influences on home-listening techno during the late '80s, Richard D. James' recordings as Aphex Twin brought him more critical praise than any other electronic artist during the 1990s.

Aphex Twin 也许是全球最有名的 IDM音乐家。 他从很小就喜欢用电子工具做实验。他的歌都有实验的特色。 他的性格好像一个隐士，不过也比较有名， 因为在英国城市内有时开坦克。
歌： 一九九七年

SUBGENRES OF ELECTRONIC MUSIC (ELECTRONICA)…[and mini-manifesto]

The categorization of music (or any art) is, in general, neither encouraged nor appreciated, as artists rarely like to have their art filed, labeled, or limited in any way. Indeed, as soon as a label is created, describing art within certain, set parameters, artists labeled as such more often than not seek to go beyond or disregard the very boundaries which were created to define them. So why bother with labels at all? Given that certain types of art simply look, sound, or smell(?) similarly (or more objectively, have elements which are clearly related in time, materials, etc.), it's a lot more practical to refer to a "type" of art than to describe every aspect of single pieces. People like lumping stuff together.

That said, here is a rudimentary list of electronic music subgenres, widely recognized types of electronica. If you can't distinguish between them, don't despair! When first hearing a type of music, a certain "it all sounds the same to me" syndrome is typical, and besides, there is no authoritative rule which excludes some and accepts others.

ALL-INCLUSIVE: Electronic Music, Electronica, Techno (becoming rare)

SUBGENRES:

Experimental: Intelligent Dance Music (IDM), Detroit Techno, Laptop, Glitch, Noise, Pastiche

Light: Ambient, Trip Hop, Downbeat, Acid Jazz, Lounge, New Age

Dance Hall: Jungle, Drum & Bass, Dub, House, Trance, Rave, Hardcore, Gabber

Other: Synthpop, Industrial, Electronic Beat/Body Music (EBM), Darkwave

*NOTE: Many popular types of electronic music are also commonly called "dance" or, in Asia especially, "disco". These terms are, in this DJ's opinion, counterproductive and misleading. A better term for this electronic music intended specifically for dancing and often played in a dance hall or disco is "techno" or "rave" music. Almost every kind of music known to man has at one time been danced to or for dancing, and surely there will always be some people who dance to music which is "not danceable" intentionally to prove this point. The term "dance music" is therefore nondescript, subject to change with time and tastes. Calling such music "disco" is, from an American perspective, also inaccurate, as such refers to dance hall music of a very specific time period, namely the 1970's and early 80's, after which disco became commonly accepted as "dead". While "house" music has perhaps most clearly retained or revived elements of authentic disco music, die-hard disco enthusiasts would take great offense at using the same term to describe techno and rave of the 80's, 90's, and today.

SIDE A

1. "Shiny Nickel" - Ben Neill (4:44)
2. "UR Still Ahead" - Kushti (5:51)
3. "So Easy" - Royksopp (3:44)
4. "Nightlife" - Amon Tobin (6:29)
5. "Six Days" - DJ Shadow (5:02)
6. "Epoca" - Gotan Project (4:27)
7. "John Thomas on the Inside Is Nothing But Foam" - Telefon Tel Aviv (5:17)
8. "Morning Song" - Zero 7 (6:32)
9. "Kaias" - Butti49 (6:00)

SIDE B

1. "Percival Quintaine" - Fila Brazillia (4:52)
2. "Groove Is On" - Groove Armada (4:17)
3. "Fever" - Roots Manuva (4:00)
4. "Theme for the Outcaste" - Pressure Drop (5:48)
5. "You Lot" - Orbital (7:44)
6. "Horn of Jerico" - Meat Beat Manifesto / The Orb (7:01)
7. "Receiver" - Wagon Christ (3:24)
8. "The Magnificent" - One World Orchestra (2:14)
9. "A Dog! A Panic in a Pagoda" - Osymyso (4:19)
10. "Iz-Us" - Aphex Twin (2:56)