



L'association de la musique électronique progressive française

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## Lettre d'infos n°36 -Septembre 2015-

**Sequentia Legenda - *Blue Dream* - (Distribution : PWM-distrib)**



**Sequentia Legenda is a musician songwriter and performer.**

Permeated by his teenage years by electronic music of the 70s and 80s, by the movement “Berlin School”, New Age, by Klaus Schulze. The mystical and atmospheric music of Sequentia Legenda is composed by string & atmospheric pads, melodic lines of synthesizers, punctuated with the phrasing of the sequencers. The musical journey of Sequentia Legenda trains you in a hypnotic and cosmic musical vision.



### **What is your name?**

Sequentia Legenda

### **Where are you from?**

From the blue planet named Earth. More precisely, from France.

### **What does your music resemble to ?**

It is electro music, based on pads and sequences. Synthesizers and sequencers are emphasized.

### **What are your influences?**

Electronic music inspired by the movement "Berlin School", the "Krautrock" style, and by Klaus Schulze.

### **Anything else?**

A vision of sequencing

## **Inspirations – Creativity**

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## **Inspirations**

The source of my musical inspiration can come from an image, a sound, an atmosphere. I also like to draw inspiration from novels, legends, illustrations. I like the mystical, mysterious, nostalgic and imaginary sides.

The experience is of course a factor which is going to interact with the creative sphere. When the guideline is finished, I begin by looking for sound base which fits to my idea. Effects, layers, a sequence. The piece is going to change itself, build itself, progress slowly to finally make room to feelings I want to share musically.

Sometimes during the progress of a composition, I imagine pictures, a given time, words, or a title. I like to proceed musically and let myself move towards improvisations. Afterwards, I sort it all out and then I put it together. The music is going to live to become a permanent accomplishment. I use a sound filter to make connections between the sounds in order to obtain a complete musical picture.

The inspiration is a light for you to see, at the right time, an influence. It may be fleeting, sharp and unpredictable. You need to seize the light without trying to imprison it. Fly with it. Let yourself go with a total inspiration. Then finally let it go in order to let it come back later in a different way another day.

Klaus Schulze is to my eyes THE reference and is an integral part of my inspirations. I also listen to other types of music from classical to techno. It is always interesting to see what others do.

## **1980 - A flash of musical inspiration**

It was in 1980 at the age of 15 that I discovered a new music coming from elsewhere, a new tone, an unknown world was going to open to me and somewhat by chance.

Among all the 33-rpm vinyl collection of my parents, a particular album got my attention. The particular look of the cover intrigued me. A distinctive style, a refined cover, a face, a name: Klaus Schulze.

At this time, I did not know yet that by taking out the long-playing off its sleeve and that by putting it delicately on the record player, that the listening of it was going to change my musical vision.

It was indeed a crush from the first minutes!

Unknown sounds, a captivating atmosphere, a journey, a revelation. Yes, this record was a revelation to me.

On that day, I began to listen to face A, then face B, in a continuous loop. I analysed the musical structure, the length of the tracks, the tones, the sleeve, the editorial content. Everything went through scrutiny.

A few days later, I went to the nearby record shop to find Klaus Schulze's other albums. Around me, I only talked about my musical discovery.

I knew from then on the name of this strange instrument: the synthesizer.

At that time, curious things spread about this instrument. My cousins, for instance, claimed that the synthesizer was in fact a filter we needed to place near the speakers to be able to modify the sound as we pleased. Some told me that it was an “improved” organ. Some others said, “a simple touch on the buttons and it plays alone!” An uncle promised me to find that instrument in an antique dealer that he knew.

The synthesizer made me curious.

So I began an intense research. I passed through the music stores, the bookshops, everywhere. But it made itself very discreet, hard to find.

Then finally I was able to meet that instrument by chance. I had decided to take music lessons and it was at the back shop of a little music store in my town that the introduction to music theory and the initiation to keyboard took place. It was right here that was located the most emblematic of the synthesizers, the famous Minimoog!

## Sequentia Legenda – Interview Part 1

### **Can you present yourself, speak about yourself, about your music ?**

I am 49-years-old and I have a young spirit, lots of project in my head, musically and privately. About my private life, I wish to keep it to myself, but from the musical point of view, it’s simply to live my music, to live my dream, to enjoy giving my best. Producing my album is a dream which first flourished when I was 17, shortly afterwards discovering Klaus Schulze, and this project matured over all these years. During all these years music was always present around me and within me.



**Korg PS3200, MS20, SQ10 pour le jeune musicien en 1982.**

### **Your music is mostly inspired of Klaus Schulze, can you tell us more ?**

The listening of the album *Mirage* of Klaus Schulze was for me a musical breakthrough! A musical revelation ! From this moment on, I didn’t want to listen to anything but songs from this Berliner composer. At the age of 17 I was buying my first monophonic synthesizer and I started to create sounds, to play electronic music for long hours, sometimes even until late at night. A little later I purchased some of the instruments Klaus Schulze had too : the ARP Odyssey, the Korg PS3200, the Moog Polymoog and later, the Roland JD800. I went to Klaus Schulze’s concerts. I wrote him too.”

### **What is your musical career? Did you go through conservatories or are you a self-taught man ?**

*“I indeed am a self-taught man. Although I took few accordion and music theory courses when I was eight, it is through this musical revelation as mentioned before, that, alone at home, I really learned to play music. Soon thereafter, I took few more keyboard courses and I had the privilege to be able to play and to handle the potentiometers of this magnificent Minimoog.”*

## Secret Music : Top list Playlist

WVCR-FM "Secret Music" Top 20 Playlist  
August, 2015

1. Erik Wollo - Echotides - Projekt
2. K. Leimer - The Pale Catalog - Palace Of Lights
3. Kori Linae Carothers - Fire In The Rainstorm - iRoknNod Records
4. Mythos - Jules Verne Forever - Groove Unlimited
5. Bertrand Loreau - From Past To Past - Spheric Music
6. 36 - Dream Tempest - 3six Recordings
7. Derelict Thoughts - Autumn Moon - Groove Unlimited
8. Robert Scott Thompson - Palimpsest - Aucourant
9. Steve Roach - Etheric Imprints - Projekt
10. Deborah Martin - Under the Moon - Spotted Peccary Music
11. Lamp - Scales Of Fortune - Groove Unlimited
12. Kaitlyn Aurelia Smith - Tides - Western Vinyl
13. Pausal - Sky Margin - Own Records
14. Ron Boots & MorPheuSz - Tantalizing Thoughts At The Dawn Of Dreams - Groove Unlimited
15. Michael William Gilbert - Secret Stories - Gibex
16. Heidi Anne Breyer - Letters from Far Away - Self Released
17. Doug Hammer - Haiku - Self Released
18. Anastasia - Reminiscent - Secret Formula Records
19. Renéé Michele - Seasons of the Heart - Self Released
20. Paradiso & Rasamayi - Celestial Resonance - 5th Element Music

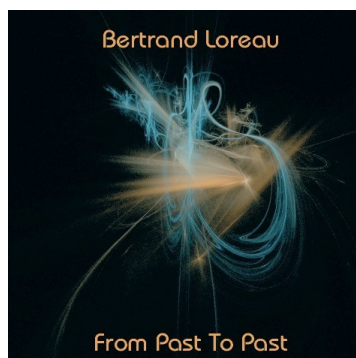
### **Bertrand Loreau -From Past to Past- (Distribution : Spheric Music et PWM-distrib)**

"From Past to Past" est une véritable incursion dans le temps mais avec une philosophie d'écriture nettement plus contemporaine où la poésie, le romantisme et la mélancolie de Bertrand Loreau survolent avec grâce les subtiles transitions des deux longs actes de "From Past to Past". C'est une vraie fiesta du rétro Berlin School avec les meilleurs dans le domaine. Et Bertrand Loreau, tout comme Olivier Briand avec son étonnant "The Tape", atteint le zénith de sa carrière avec cet album qui démontre que le genre a encore et définitivement de quoi à offrir si on fait preuve d'audace et d'originalité. C'est un superbe album. Un classique en devenir ! **Sylvain Lupari** (dimanche 5 juillet 2015) (**Guts of Darness**)

Though the Cd consists of 3 long tracks, but these flow into one another, so that you got the impression as if it is one long track on this CD. Many quotations from Tangerine Dream of the 70s are audible, so that the fans of this phase should be completely satisfied.

Sequences and mellotron sounds melt into a perfect interplay. A convincing hommage to the master and pioneer Edgar Froese who died too early. One has the feeling as if all facettes of Berlin School are at disposal. This is wonderful music for the friends of the electronic of the 70s.

**Stephan Schelle, April 2015 (Musikzirkus magazine)**

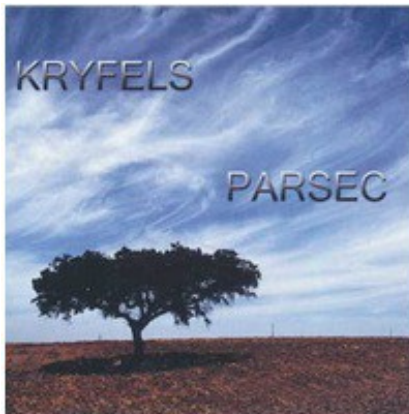


## Extraits de chroniques parues dans le magazine "Koid'9"

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Kryfels a décidé pour son premier album d'aller quelque peu à contre-courant des modes dans la musique électronique qui donne souvent une priorité au rythme, et pourquoi pas, au fond ? On aurait apprécié un peu de variété sur un disque aussi long, quelques surprises, quelques décollages inattendus, une ou deux mélodies vraiment prenantes comme sur le *Rubycon* de Tangerine Dream, par exemple, mais rien de tout cela ici. Néanmoins, *Parsec* reste un disque intéressant, relaxant, destiné aux amateurs de voyages intérieurs tout en douceur, empreint d'une sensibilité particulière. A suivre... Le deuxième opus devrait arriver d'ici peu cette année. 😊



Briand et Loreau ont créé ainsi des "Interférences" de toute beauté, dont on espère bien qu'elles ne resteront pas sans suite. 😊

Avec ce *Spiral Lights*, Bertrand Loreau revient à une certaine idée de la musique électronique, à la fois novatrice et accessible, que certains qualifieront toujours de "froide" en raison de l'instrumentation, par simple parti-pris, alors que le musicien nantais sait si bien lui insuffler une âme et une personnalité. 😊



**C'est encore l'été !**

Demandez les t-shirts créés par Jean-Loic Mellin.

