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London Hessele Audio put out just over 20 releases during its six years of existence, but it is one of the labels that defines the boundaries of the shifting postdubstep sound today: sound based in the house, garage and dubstep, but also one that does not fit neatly into any one category. David Pearson Sound Kennedy (formerly known as Ramadanman), along with Ben UFO and Pangaea, are the people behind the influential label, and for the first time in New York, the three will be spinning together when they hit the decks on Thursday, April 18. You've played in New York before, I caught you last year on Mr. Saturday Night, but never with your comrades. Are you a DJ in a different way when you play with them? When Itslie's night is night, we'll only play from the 19th day when the doors open, and until they close. We don't really plan much; Sometimes we play back-to-back all night and sometimes we'll play individual sets. And sometimes we just freestyle it -- if someone wants to take 30 minutes to go down some little avenue, that's great. How about the music itself? Mr. Saturday Night set was pretty much straight up the house, if I remember correctly. You! But from a musical point of time, it might be a little different. A party like Mr. Saturday Night is pretty rooted in house music, and their crowd seems to be focused on the house as well, so I think I'll adapt my set more in that direction. As a DJ, you have to be sensitive to what kind of party you play. Do you take into account a specific sound system? The exit is good. I hear people say it's the best thing in New York! So I'm really excited to check that out. And yes, it affects the way you play. Are there certain tracks that you could play over the system like that-songs that you couldn't have a smaller system? Absolutely, for example, my own tracks. Most of the time, I couldn't play any of mine, mainly because I'm so about how it's going to sound. (Laughs) I don't know what to do. I really don't want to play them over an inadequate sound system, so when I get to play on a good, I'll play a lot more of my own stuff. I know it will sound the way I intended it. The music you produce has a lot of rhythmic interaction that people might not catch otherwise. In fact, it's mostly because of the bass. Many of my tunes are written around bass exposure, and when you don't have a sound system that can replicate this, they can fall flat on them. But yes, if I can play over a good system, I'm happy. Are you still playing mostly with vinyl? It's a bit of a mix, actually. On the way out, because it's the beginning of three weekend tours, I'll basically play Serato using vinyl control. But almost all my digital files come from vinyl. Even the tracks that I have digital masters, I'll rip the vinyl out. I'm going for consistency in sound. On another topic and I guess you don't have a quick answer to that question that, for now, you call the kind of music you produce and that Hessele Audio Audio Dubstep obviously didn't cut it anymore... You know, it's been a long time since we even thought about it. Bass music has gotten bandied around for a few years and I think it's caught on a bit, but it's such a vague term. I think people started using bass music simply because they couldn't use dubstep anymore when it comes to Hessele Audio kind of sound. Yes, dubstep has definitely become a dirty word for many people. And the pace is no longer the same as what dubstep used to be, anyway. So if someone asks me what I play, it usually ends up being that long answer. Okay, I'm going to bite: What are you playing? Music that is rooted in UK dance culture. I believe in the theory of the hardcore continuum, which says that there is a line from rave music through drum 'N' bass and jungle to garage, dirt and dubstep. And it ends where we are now. (Laughs) I don't know what to do. I play old tracks at home, I'll play old dirt tracks, I'll play some stuff I just got sent last week and I'll be mixing it all together. I think that's how I would describe it. It wasn't too long. When I spoke to Ben UFO a few months ago, he said that when he started playing over 4/4 of the material in his sets, there was resistance from the crowd, and now he gets the same resistance when he plays more syncopated rhythms. Is this what you experienced as well? It really depends on the crowd. I've had a few nights when people might have thought I was playing too straight or too homey and there have been other concerts where you go on a bit tangent and people start whistling at you. But I generally try to throw at least a few rhythmic curveballs when I play. Rhythms on some Hessele Audio releases, including your own, push against the boundaries of what many people will actually dance. Is there something pretty balancing action going on between experimentation and practicality? That's what I'm thinking. There is a fine line, and once you go beyond it, it usually becomes experimental for the sake of experimentation. But I think the music still has to work on the dance floor. For example, some people might have thought the Bandshell EP we put out last year was a bit weird. But having taken these tracks in clubs and seen people reacting to them, I think we have a different opinion. Same with my latest release on Hessele (the Clutch EP), some people thought it was pretty there, but Ben told me that every time he plays it on the dance floor, people would go crazy to him. Are these different opinions simply the result of different tastes? Are you sure. But also, you can have different perspectives on the melody depending on how you hear it. If you listen in your bedroom on a laptop, you might think it's trash in the club, it might seem This goes back to what we were talking about sound systems. A good sound system can turn what you thought was a strange track into a real dancefloor tune. Clutch has been in for months. It seems that you, and in itself, the release of records in a very deliberate way; it seems that you be careful about what you represent to the world. We've always been like that. I think the most that Hessele released in a year is maybe five entries; we average about three or four a year. We're in no hurry to do anything. I also think sometimes you need to have a bit of perspective on the track before you really know if you want to release it. We had music for a year before we ever put it out. Is it just a matter of re-listening, or do you play these tracks in clubs first to see that reaction? It's absolutely important to hear it at the club. Playing songs through a sound system is always the best way to evaluate it. Sometimes I'll have a melody in a record box or on a computer that I always brought to the show, but I didn't play it. Then you finally put it down, it will sound great and you'll wonder why you haven't played it. You need to hear it loudly and you need to hear it in the mix. Sometimes you need to hear other DJs play before you know how great it is. Music takes on a different life in different contexts. It's amazing how big a difference a DJ can make. One DJ can play a track and people love it; someone else is going to play the same track and people will say, why the hell is he playing this song? It's true, and that's the beauty of it. Hessele Audio has a residence permit in Fabric, London. You made a mix-CD for this club in early 2011, and it seems that's when people here first started to understand who you are. Do you have the same impression? Definitely. You can't underestimate the importance of a compact current like this. There are a lot of people who don't listen to the internet and don't listen to the radio show, but they can hear about the CD and buy it. When this CD came out, many people who had never heard of me suddenly heard my stuff. There's so much information and music out there that's hard to keep up with, so having a CD that summarizes what you're about can certainly be helpful. You also opened up for Radiohead's Roseland Ballroom and around the same time that I think helped raise your profile in New York. It was a real mix of things. There was Radiohead, CD, I had quite a few recordings, had some remixes and we did a great tour in April this year. It was a great time for us. It's hard to believe it was a couple of years ago. Isn't it around that you switched from using Ramadanman as the primary name to the Moniker Sound Pearson? I think I started changing about a year before. Pearson Sound just seemed like a more serious name, but I'm not sure the name change had much to do with my music. I liked that Pearson Sound was a little ambiguous; it doesn't give away what kind of music I make, or whether it's one person or three people doing it, or whether it's someone's old German dude... or anything, really. It just sounds a little bit Too. Yes, it has a beautiful piercing piercing But it was somewhat unintentional, I must say. You released several Chicago house-influenced tracks like Maurice Donovan a few years ago. Are there any plans to revive this person? Last I heard, Maurice Donovan had a heart attack and died. He had a good run... but maybe there should be the greatest compilation hits at some point. What happens next with Pearson Sound? I'll have one coming out in a few weeks, but we haven't really announced it yet. And I have a lot of new music that I'm sitting on- I'm still trying to see how much I like it, so there should be a few more things coming out soon. I've been pretty quiet at the liberation front, but I feel like I'm ready again. I took a bit of time last year; I was deejaying constantly, sometimes 15 times a month, and felt like I needed a reboot. I took two months and did everything I didn't have time to do for a few years, like just doing things around the house, dumping some of my studio stuff and just getting back into gear. And I've been very productive since then, with new equipment and new sounds. It was a really good time. Entrance: Hessele Audio Night with Ben UFO and Pearson Sound and Pangaea is on the way out Thursday, April 18. 18. pearson algebra 2 textbook pdf download. pearson algebra 2 common core online textbook pdf. pearson texas algebra 2 textbook pdf. pearson algebra 2 common core textbook pdf. pearson realize algebra 2 textbook pdf. pearson algebra 2 honors textbook pdf. pearson prentice hall algebra 2 textbook pdf. pearson algebra 2 textbook answers pdf

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