

# Mp3 Bexarametric Pressure Lp - Electronic: Drum 'n Bass/jungle



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A fusion of electronic and organic sounds organized in both familiar and unfamiliar structures. Here you will find a blend of Drum Bass, IDM, Jazz, Classical and Breakbeats. 14 MP3 Songs ELECTRONIC: Drum 'n Bass/Jungle, ELECTRONIC: Experimental Details: Kevin Deal a.k.a. Bexarametric (pronounced like the weather term, "barometric") is a one-man project featuring a wide variety of musical influences (intelligent dance, drum bass, jazz, ambient classical). His unique style of writing is abandonment from typical European dance styles. Instead, he pushes an American-jazz songwriting style blended with experimental electronic effects, filter tricks sequencer abuse. Bexarametric's prolific writing has earned him much acclaim on internet music sites such as Sony's ACIDplanet (number one rated artist). Deal further strengthened his internet presence in early 2003 with his first full-length release, Bexarametric Pressure LP, on Metric Style Records - distributed through Tower Records (topped at number two on their drum bass bestsellers list), CD Baby iTunes. In the meantime, Kevin has stayed busy playing shows, such as the 23rd Central Texas Ambient Campout, AMODA Supplement showcases. In addition to building both national and international fan base, he's been mastering his sophomore full-length release, BEX IDM, due out late 2004. Bexarametric has also featured two songs, Extinction Clinic and The Windmill Sessions, in the Unreal Tournament 2004 Expansion Pack, as well as written an unreleased score for a Need For Speed Underground trailer. RECHARGE MAGAZINE INTERVIEW Interview from rechargemag.com Bexarametric.Bitch! Kevin Deal and his Evolving Electronic Wall of Sound By Uripides In Austin, TX, there is an alternative definition to the phrase "Live Music Capital of the World" and his name is Bexarametric. If you have never heard of Kevin Deal, a.k.a. Bexarametric, let me take this opportunity to enlighten you. For phonetic readers', it's pronounced bear-a-metric, like the weather term

"barometric." Kevin, originally born in Charleston, South Carolina, is one of the most progressive, diverse, and relentless electronic/IDM/Drum and Bass producers in Texas. Simply put: he's ahead of his time. At first glance, you would have no idea this guy packs such a huge electronic sound. Pay no mind to this soft spoken, recent graduate from Texas State University; there is more to Bexarametric than meets the ear. When you listen to his first album, Bexarametric Pressure LP, you can hear his influence from a variety of artists such as LTJ Bukem, Bjork, Radiohead, and (oddly enough) the Beatles. He's been compared to Squarepusher, Aphex Twin and Autechre, but has a sound that is uniquely his own. Bexarametric Pressure LP is a journey into warm melodies, soft tones and big beats. A true Drum and Bass influenced LP, his flawless mixture of jazzy and emotionally tweaked melodies, rolling snares, and quirky bass lines help complete a masterfully composed head-nodding wall of sound. Wanting control over his own sound and creativity, Bexarametric publishes under his own label Metric Style Records. Promoting himself and his music independently, he makes a name for himself on popular music sites like Acid Planet, CDBaby and his own website [bexarametric.com](http://bexarametric.com), he can begin to expand Metric Style Records. With a new album due out shortly, BEX IDM LP, Kevin simply does what he does best: making awesome music, his way. I recently had an opportunity to sit down with this independent maestro and we talked about him, his music and how yes, in fact, he is Bexarametric. **RECHARGE:** How did you come to produce the kind of music you make and how many different stages (if any) do you feel you have gone through? **B:** I was introduced to electronic-based music through my brother, girlfriend, and a few other close friends. They showed me artists like Radiohead, Bjrk and Squarepusher, whose sounds I really fell in love with. I'm a control freak, so I viewed the idea of producing music by myself as a new opportunity. When I was in bands, there were always artistic differences, but sitting alone in front of my gear allowed me to be my own boss. I was able to write tracks quickly due to the fact that I didn't have to teach all the parts to other band members. I've encountered three different levels of development ever since I started producing my own tracks. During the first stage, I sounded a bit too much like the people I was influenced by - it was really more of an experimental phase. I would write songs based on trying to figure out what my influences were doing. Once I learned how they approached music, I moved on. In the second stage, I was trying to develop my own style. The only way to achieve this was to not think about what I wrote. It felt natural when the songs just kind of flowed out of me. These tracks would reflect whatever mood I was in at the stage of conception. As a result, I have a diverse catalog because I was never in the same mood

twice. The third stage has been about trying to write complex tracks based on movements, just like classical music. I have always had a cinematic feel to my music, and now that I have developed my own style, it's time to take things to the next level - making interesting arrangements based on my particular sound.

RECHARGE: What is your favorite thing about music and about your music? B: My favorite thing about music is the fact that it is universal. It's always a great feeling when you can communicate with someone musically. They may not speak the same native language, yet you can throw down a track that will make them bob their head in approval. That reaction is what I love about music: the ability to respond to a message without saying a single word. My favorite thing about my own music is that it speaks volumes about who I am. If someone wants to know what I'm about, they just have to pop in my CD or listen to one of my mp3s. The honesty of a personal connection is there; all they have to do is listen to what comes out of the speakers. I also like the diversity of my music. I write in multiple genres because I listen to and absorb everything.

RECHARGE: What is your most influential music-making tool? B: My Powerbook G4 is my baby. I can take it with me anywhere and immediately record any musical idea. Whenever I get a melody or beat in my head, I open up my laptop and lay down my thoughts in Reason 2.5.

RECHARGE: What keeps you making the kind of music you make? Where do you get your ideas? B: As long as the world remains how it is - containing phenomena to stimulate the senses - I will keep writing music. I dig nature and the way humans influence the world around them. Whatever I can draw from in the present, keeps me writing. My ideas come from the subconscious. I can be influenced by anything really, but mainly life in general.

RECHARGE: How many albums do you have right now? B: As of now I've released two albums, Bexarametric Pressure LP and Eve EP, although I've written enough material for three more albums. I'm currently mastering the third release, BEX IDM LP, which will be available this fall, and compiling a fourth release that I'll begin mixing and mastering in November. There will be about six months between my third and fourth album releases. The second album Eve EP was an internet-only release composed of ambient tracks. I'm usually kicking around 100 songs, but I have to assemble the right album to put them on.

RECHARGE: What do you think was the most successful portion of your albums? B: That's really a hard question to answer. It's all subjective to the listener. My albums don't mean the same thing to me as they would to the next person - that's why I make them. It's always nice to hear what someone else has to say about my music. Everyone has a different take on it - the more mixed responses I get, the more I feel that I am doing something right.

RECHARGE: How do

you feel about being compared to Autechre or Aphex Twin? B:Despite being influenced by their music, I don't really think I sound like them - we're not similar melodically. Although, being compared to them is still a compliment. They've done a lot for electronica and people tend to hold the bar up with their music. Humans are always going to feel the need to compare you to something - at least I'm being compared to the best. RECHARGE: Do you feel pigeon-holed being labeled an IDM artist? B:Well, yes and no. IDM has no real definition. So much in fact that people who listen to "intelligent dance music" cannot agree on what it is. I hear some people say that so-and-so is "IDM" and so-and-so is "sort of IDM". To me, that means IDM has a broad definition. I hear artists that sound nothing alike being put into the same genre. My beats are really the only "IDM-ish" element to my music. Melodically, I draw more inspiration from jazz and classical. I feel my music is diverse enough that you can really call it anything. I like to play it safe and just call it "music". I listen to every genre and write in every genre. Limiting my sound as IDM would be selling myself short. I don't really care how people label me, just as long as they like my music.

RECHARGE: Where do you see yourself in 5 years? B:Hopefully I'll be making a living off of my talents and not working 9 to 5. The world offers enough avenues to be happy, I think in 5 years I will be doing exactly what I want. Of course we do have an election coming up . . . . . RECHARGE: Who's your favorite artist right now? B: I can't honestly answer that, but right now I am really excited about the new Squarepusher EP, Venus No. 17. This is probably his best release since Selection Sixteen - it's solid, without filler. RECHARGE: What's in your CD/media player right now? B:Um, well my latest tracks are in my CD player because I'm listening to them before I master them. Aside from that, DJ Shadow, "Preemptive Strike." RECHARGE: What do you think when I say I love the track "Incandescent Anomaly"? B:To me that means it's one of my best tracks. RECHARGE: Why did it take 3 years to make? B:I kept pulling it off the shelf to make touch-ups. I was never satisfied with it, but felt it would always be one of those songs that would kick my artistic development up to the next level. Not only did it help me discover things about myself, but it's also the only track I've ever written that showcases all three stages I've gone through as a writer (as mentioned earlier). Thus, it is an anomaly. I chose "incandescent" because it was a bright spot for me as a writer. So that's how I developed the name, "Incandescent Anomaly". I usually finish my songs the same day I start them - this one took me three years.

RECHARGE: What do you do to make a track? B:There's no formula or template for me. I just sit down and mess around with sounds. Sometimes I start with a melodic idea and other times with a beat.

Sometimes the starting melody is a bass line and other times it is a string progression. There's no real consistency to my approach. RECHARGE: Where do you get your beats from? B:My beats come from many places. Sometimes I'll find something in a sound library that suits my needs. Sometimes I'll spend hours with a minidisk and a mic to capture a perfect one-shot. Sometimes I'll snag a factory sound and take it into a wave editor where I can alter it into something new. And every now and then I create my beats through synthesis (drum machines). It really depends on how active my imagination is when I write. Off the top of your head: Electronic Music - Misunderstood Poprocks - Raves Rick James - Bitch Bexarametric - Me Rock Star - Not Me Reason 2.5 - My tool Love - I've got it Money - I don't mind it Mac or PC - MAC Sex - Everyone should try it RECHARGE: If you could be anything what would you be? B: I would be myself in 5 years because I'm hoping to be where I need to be by then. So in other words, I would be happy.

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