

Mp3 Kyron / Molina - Melting Point



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Minimalist Experimental Improvisation - A touch of melody, a touch of tender noise. 13 MP3 Songs in this album (57:37) ! Related styles: ELECTRONIC: Experimental, ELECTRONIC: Illbient People who are interested in Tortoise Matmos Nobukazu Takemura should consider this download. Details: On April 3, 2007 Kyron and David Molina performed at Melting Point gallery in San Francisco, California. Together, they improvised a live film score for Susana Aragon's short film "Personal Luggage". Using electronic software and acoustic improvisation, Kyron and Molina pieced the minimalist score together moment by moment, creating an ideal compliment to the film. Mirrors were placed in front of the two performers so that they could see the images as they were projected onto the screen behind them and respond musically to what they saw. David Molina played a variety of instruments including: autoharp, cello, harmonica, and electric guitar as well as some unique instruments of his own creation. Kyron processed the sounds as David played them, expanding, contracting, morphing, looping and re-mixing them, combining them with electronic drones and beats, creating a complex thick instrumental web. During the following year, Kyron took the raw recordings of that night and produced multiple re-mixes, variations and tangential explorations. Melting Point is an audio artifact from that night of audiovisual experimentation and a collection of the musical explorations that developed from it. Both elements are woven together to form a continuous aural experience. About Artists: Native to El Salvador, Kyron is a composer and electronic musician willing to explore a wide range of musical genres. His experiments with improvisation and noise influenced electronic compositions have led to the release of a large number of titles over the last 15 years, all of which are available through the Black Note Music label. For over 12 years, David Molina has been composing, performing scores, and designing sound for theatre, dance, film, installation, radio and multimedia productions. He tours and performs extensively with the experimental,

electro-acoustic band Transient, based in San Francisco. A note from JC Mendizabal aka Kyron / Ki-rin I come from a country with a long tradition of human warmth and a painful and bloody history: El Salvador. I came to the United States in the early '80s, at the start of the civil war there, and I have lived here in San Francisco since then. I have travelled back to El Salvador many times since then, so I consider myself a kind of synthesis of both cultures. Much like the music that I create my mind is equal parts magic and science, logic and madness! I studied creative writing in college and wrote many short stories. I slowly became dissatisfied with the way that creative writing was taught in college and I changed my major to music, which I studied in SFSU. I graduated in 1993 with a specialty in Music Composition and Electronic Music. The main skill I feel that I learned in school was the careful application of attention to each and every detail of a musical composition. I learned that this attention could be applied to any style of music. Several of my pieces in a "classical" style were performed by the Symphonic Orchestra of El Salvador and by other smaller chamber groups. In 1994, the University of Santa Clara gave me a comission to create the music for a Multimedia Piece (involving dance and theatre) based on the massacre of El Mozote. This piece was finally performed in 1996. But even before then, around 1992, I started to realize that something was missing from my musical work. I started to experiment with various shamanic and magical traditions, slowly finding my way through this mine field to arrive at the start of what is known as the Path. I began to realize that music could be used as a practical method of travelling to other dimensions or planes, to gently (and sometimes not so gently) push the human machine into awakening and to create spaces of invocation. As I explored more deeply in these regions, I became involved with other people that were also interested in these ancient questions. During several years I devoted myself almost completely to this work. I participated in and directed many shamanic and musical experiments. Some of these have been recorded and may soon be available. Others were as ephemeral as truly beautiful moments have to be. These days I give all my energies to the project that we now know as "Black Note Music" - through which I hope to truly develop and explore at least some of the infinite panorama of possibilities that I see before me. Together with my current friends, and others that I still haven't met, I hope that we can really find and offer those places where ancient shamanic practices and invocations meet the age of synthesizers and electronica. "I started playing music more than 15 years ago and I really feel that I have barely started to penetrate into the marvelous mystery that is held within those structured vibrations. I have created pop music, classical music, minimalist music, electronic,

blues,experimental, jazz, industrial... almost all genres. I don't feel that the particular genre that is used to classify music should have any importance. What truly matters is what kind of vibration is awakened in those that listen. So my most recent work is dedicated to creating music that will affect the listeners in subtle but profound ways. Music operates at a pre-linguistic level. The parts of the brain which listen to notes, to rhythms, are not intrinsically connected or dependant on language. This makes these areas of the brain more innocent, more open to the greatest questions that we can make, they are more ready and willing to embark on journeys with no return. I wish that my music may be the starting point and a faithful companion in such journeys."

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