

soul:r

LSB – CONTENT



C O N T E N T

Album: **CONTENT**

ARTIST: **LSB**

FORMAT: **CD 12" VINYL & DIGITAL**

RELEASE DATE: **04/11/16**

"I wanted to write a DnB album that was just that, Drum and Bass, the genre has always been a melting point of ideas, influences and sounds. I wanted to embrace that and I didn't want any weak attempts to cross over, no token house or techno tracks to try and appeal to a broader audience. Just music for musics sake made with the hope that people will get that and enjoy it."

LSB

LSB's debut solo album, "Content" is out on the 4th of November. He has solidified his place in Drum and Bass over a career spanning more than 12 years of involvement in promoting, djing and producing.

"Luke has a real talent. Not just in terms of his production sound, which is impeccable. It's more his ability to find a great balance between being indulgent and creating intricate sonic textures and making his music work in both a traditional and modern DnB environment."

Marcus Intalex

For more information please contact:

Jame Mernagh
james@soulr.com

LSB BIO AND ALBUM INFO

LSB's first forays into Drum & Bass came in the early 2000's as the co-promoter of the hugely successful 'Bounce' nights in Norwich. Cutting his teeth behind the decks as one of the resident DJ's.

"I started to DJ, and realised I wanted to play so I set up a club night in Norwich (where I went to university) with n3gus, who owned a record store in town. We put on drum and bass nights that covered our own tastes. I loved the musical stuff, he liked the more upfront dance floor and tearout tech."

"Promoting is a real roller coaster, the ups are great; crowds going mental, meeting your idols, being with friends and maybe making a bit of cash on the rare occasion. The downsides were tough, failed nights and feeling like you let down DJ's, punters, yourself. They were character building though. I will always have utmost respect for any promoters who book me as they are so important to the whole thing!"

In 2007 Luke started to produce and found early success with releases on Spearhead, Integral and Bingo. He had long been a fan of Soul:R and Signature and was working to create his own sound based around that movement.

"I knew Logistics (DnB producer) as he was breaking through and he encouraged me to get reason and give production a go. I was inspired at the time by Calibre, Marcus, Hospital Records at the time and the 2nd golden age of liquid DnB (2003-2007) one of the reasons I am so happy to work with Soul:r is because it's long been my favourite label."

He grew to know Marcus Intalex on the golf course and began to send him music after that.

"He wasn't so keen, he found them a bit clean. I then sent 'Leave' one day and he instantly wanted it, from there i've always pinged music across to him, he's happy to let me just make tunes and he either likes them or not!"

With this added impetus Luke's career has flourished. Over the last two years he has become an integral part of the scene. His Four:fit EP for Soul:R in 2015 and the production on DRS's "The View" from the previous year has slowly but surely brought him in to the foreground. The album "Content" is the culmination of his journey so far. LSB explains more about the project and the tracks.

"I was never sure I would make an album, but things started to fall together in the studio and I started to build the album around a couple of tunes that shared the same theme and mood."

"I decided the best way to do this was really work the arrangements, I'm not Dillinja who can do fancy second drops (I can barely manage first drops). I never relied on drum edits and stuff. The challenge for me was to write something that could be a headphone listen but not dismiss the dance floor, I make club music 1st and foremost but I do think both can be achieved."

"In truth the title is a dig at the culture that musicians have become content providers for TV shows, websites, events and even record labels. It seems in some senses and in certain cases we've lost the art, we've devalued it and accepted a worthlessness in music."

"I think it should be music first then worry about the other shit. We also have a culture where there is an excessive amount music released and albums are too often just a bunch of tunes bundled together to try and provide value. I think it's a bit disrespectful to music buyers and fans and it's an attitude and approach that's diluted the whole thing."

The artwork for the album is inspired by Luke's own recent experiences in eye hospitals over the past few years where he has been receiving treatment for an eye condition which has caused his vision to be impaired and in danger of failing.

"It's influenced by eye tests. I have spent a lot of time in eye hospitals over the past few years and decided I'd reflect that. The dots on the front are a play on one eye test and the track list on the back is your more standard vision test. I also like things simple, symmetrical and quite minimal. The album sounds blue to me, at least. And that's reflected in the artwork."

"I suffer from a degenerative eye disease which has left my blind in one eye and partially sighted in the other. Whilst my vision is still good centrally in my good eye I have lost peripheral vision and it's only going to get worse with age and possibly leave me completely blind, and there is a risk that the same complication that could blind me at any moment it's scary stuff and a real life changer."

CONTENT

This October LSB releases his debut solo LP on Soul:R.

"i wanted to write a DnB album that was just that, Drum and Bass, the genre has always been a melting point of ideas, influences and sounds. I wanted to embrace that and I didn't want any weak attempts to cross over, no token house or techno tracks to try and appeal to a broader audience. Just music for music's sake made with the hope that people will get that and enjoy it."

LSB

1. Lydian

"This is a very simple tune (a theme that runs throughout the album). It's in the Lydian scale, hence the name (thanks to my friend Chris, who always helps me out when i'm stuck on music theory as it's something I don't really understand). Repetition is paramount to my music and this tune moves very slowly and rarely ever resolves, I enjoy the anticipation of it all and the syncopation between the beats, b line and the strings. The vocal was a happy accident. I was recording "Capture My Heart" with Dain and Millie his girlfriend was in on the session. It turned out she had an amazing voice, I got her to ad-lib over the backing track and then used it like a sample. I love what it brings to the tune."

2. Pandora

"DnB tempo but with a hip hop aesthetic. I put together the loop very quickly and it's a variety of samples squeezed together. Sense MC smashed it with the verses, I told him the album title and what the album meant to me, he covered that and put it in the context of Pandora's box. The idea that once the contents of the box were let out, all that was left was hope. Sense has found the beauty in the story. The outro is a proud moment, a melting point of sounds that almost sounds like it was meant to be together. Pete Technicolor compared it to Terry Callier's "Dancing Girl", which in his words was the highest praise he could give!"

3. Missing You

"The instrumental is a few years old, it seemed like the perfect track for Del and Tyler to work with after the success of the View. I know its very personal to both of them and made at an emotional time in their lives and it really comes through in two beautiful performances."

4. The Optimist

"Very simple, and possibly the most 'LSB' track on the album, it started with the piano hook and was built around that. The little vox was a last minute addition, in fact the whole track was a late addition to the album, before that I felt it lacked an identity as a coherent album. The track is named after one of my favourite."

5. I Need Love

"As is often the case with me, it's just a simple beat and a variety of samples that I put together with the aim of sounding like they were meant to be together. Another track that features a bit of my ropey guitar playing."

6. Circle

"The backing track has sat on my computer for years, the most simple track on the album, jazz samples, steppy beats and organic arpeggios. Tyler came in late in the day and really brought what the track needed, a beautiful soulful lead that brings the track to life."

7. Blinding

A personal one, I suffer from a degenerative eye disease which has left me blind in one eye and partially sighted in the other. Whilst my vision is still good centrally in my good eye I have lost peripheral vision and it's only going to get worse with age and possibly leave me completely blind, and there is a risk that the same complication could blind me in my other eye at any moment it's scary stuff and a real life changer. I wrote XLR5 (which is the abbreviation of the disease in the months after diagnosis) but it wasn't really a reflection on the mood, I just thought it was a cool title. This is more a reflection of feeling, a sense of waiting & suspense in the intro, a bit of anger in the drop, but the anger slips away into something more reflective until the outro is somewhat of an acceptance of what it is. I can't effect change with my disease, its outside my control, what will be will be and it's best to just enjoy it. All very pretentious I

8. Capture My Heart

"This one is a bit dubby. A simple melody and a one take vocal from Dain Stuart, an immensely talented folk singer who will make a name for himself soon. He tried to resing it but he couldn't capture the initial magic, so it's raw and a bit dirty but it suits the track. I think alongside I need Love, these two provide a bit of light relief from quite an introspective collection of tunes"

9. Losing You

"Maybe Marcus' favourite. Like a few of the tracks it doesn't instantly resolve, it used the the full 16 bars before completing it's melody. A lot of the album requires patience, and I hope it also rewards patience. I like to be rewarded as a listener when i check out new albums and I wanted to have things within the album that reward the patient listener."

10. Sketching For My Sweetheart & 11. Catching Lightning

"2 tunes that I think of as a single piece. I bought a JD-800, an early 90's monster of a synth, used by tangerine dream et all. I programmed a loop and just went to town with it, recording any changes live. For a while it was just a beat-less arp fest with a pad for tone. I decided it could work as a more club tune, it took a lot of work to get the main pad to work as a lead riff but not be too over dominant.

I decided to go for a one drop arrangement and do a little 32 bars where the bass pattern changed and a few other raps are at play, again I felt it could fall away into a lovely outro, but I wanted the album to resolve in a happier place. It was then i found a vocal Del had recorded for another tune which never got released, i started to put the two together and Catching Lightning was born. Possibly my fav part of the album, it's quite melancholic but also uplifting I think and finishes the album off exactly as i imagine s it all just fades to nothing, just how it started (with Lydian)"