

TheSirensSound

Google™ Custom Search

Search

Prev
Next

[All Post-rock Outfit](#) | [Solkyri](#) | [Latest Album](#) | [Sad Boys Club](#) | [Available On BandCamp](#)

The Kiss That Took A Trip



Formed in Madrid in 2006, The Kiss That Took A Trip is the brainchild of M.D. Trello, who stands as the sole member and admitted factotum. A long-in-the-works musical project that finally saw the light of day when Trello, after an extended period of hesitation, decided to embrace public exposition inspired by the DIY ethos of diverse musical figures such as Steve Albini, Trent Reznor and Godspeed You! Black Emperor.

A late in the game “band”, the founder of The Kiss quotes his admired Brian Eno to state he’s not a musician at all and therefore he will never tour. The Kiss That Took A Trip builds its music, for the most part, using computers and synthetic sounds, but refusing vehemently to be categorized as electronic music. In fact, the music can be tagged as a mix of styles such as post-rock, ambient, experimental, new age and orchestral pop, most of them instrumental and imbued with a progressive feel. The songs resort to melody, atmosphere and a pinch of drone and dissonance instead of technical proficiency or radio-

friendly formats.

Since its inception, The Kiss has been regularly putting out self-made releases, with the EP *Dating Aphrodite* (2008) and the albums *Worst Case Scenarios* (2009) and *The Dummy Family* (2011) among them. However, it was with its third album *How The Mighty Have Fallen* (2012) that The Kiss found an unique voice. Fully produced by Trello, the album bases its sound on long-winded ambient/jazzy suites and unravels with no sense of urgency but employing signature changes, breakdowns, drone sections, distortion and hummed vocals reminiscent of *Bark Psychosis*. Letting go of the political themes a little, the album has a bitter existentialist vibe this time.

After a two year long gap, *The Kiss That Took A Trip* returns with *Electroforest* (2014) and its little brother *Electroforest (By Night)* (2015), loosening a lot of tension on the listener and making an album that recaptures much of the essential sense of melody found in earlier works, while still keeping the epic scope and adventurous nature of the previous album, coming out of the other side of the tunnel with a “best of both worlds” effort, but with its own internal logic. The record is built in a subtle triptych structure and features the boldest use of vocals found on a work by The Kiss, even to the point of putting them in the forefront or having them from beginning to end, like in standard pop songs.

In the album, as in past releases, The Kiss leaves a breadcrumb trail of sounds that may lead the listener to The Kiss’ biggest musical influences: Talk Talk, Friends Of Dean Martinez, Penguin Cafe Orchestra, Mogwai, Mike Oldfield, His Name Is Alive, Can, Rush, Barry Adamson or Angelo Badalamenti, only that distortion is turned up a notch or two, placing *The Kiss That Took A Trip* in a not very crowded musical niche in which progressive music and mainstream appeal meet but don’t clash.

DISCOGRAPHY

2015 – [[Electroforest \(By Night\)](#)]
2014 – [[Electroforest](#)]
2014 – [[Goodbye Horses](#)]
2012 – [[How The Mighty Have Fallen](#)]
2012 – [[Fangs](#)]
2011 – [[Renaissance ‘2011](#)]
2011 – [[The Dummy Family](#)]
2011 – [[The Geneve Fires](#)]
2009 – [[Google The One You Love](#)]
2009 – [[Worst Case Scenarios](#)]
2009 – [[Hi, America!](#)]
2008 – [[Dating Aphrodite](#)]
2007 – [[Always In The Wrong Mood](#)]
2007 – [[2007 Untitle Single](#)] | 2006 – [[2006 Untitle Single](#)]

Regarding ideology, *The Kiss That Took A Trip* operates on a “pay only if you wish” policy and stands for free music and Creative Commons licensing. The band has no other aim but to build a consistent and lasting music catalog that can speak to people fed up with quick consumption music and looking for high replay value and a more immersive and personal experience.

[Electroforest \(By Night\)](#)

Credits

Released – JUNE 30th 2015

Electroforest (By Night)
is a simple continuation
of the sounds on “*Electroforest*”,
and it should please the listeners of that album.

[Previous Release \[ELECTROFOREST \] Album Review](#)

The Kiss That Took A Trip releases “*Electroforest (By Night)*”, a quite straightforward EP ‘as described by the artist’ that works as an appendix to “*Electroforest*”. It features five outtakes from those recording sessions, although the songs on this release must not be listened to as subpar tunes or a sequel determination / effort, but just as a bunch of songs that didn’t fit in the overall flawlessness of “*Electroforest*” itself. That in mind the organic structure of those outtakes has a special tendency to drive listeners more and more aloof from their normal state of mind. The playlist on its own is an extremely easy listen, with 4 tracks under the five minutes mark and ‘Us in the torch-wielding mob’ that ticks over eight minutes, the all-inclusive listen manifest the non-technical side of *The Kiss That Took A Trip*.

Considering the above, let’s get one thing straight about this new release though, “*Electroforest (By Night)*” is not one of those listen where you have to prepare yourself mentally or emotionally, no need for that. So forget about taking a deep breath before you plunge in, or even raising your expectation in the light to be ecstatically surprised with distortions walls and hyper-mechanical electronic elements. These outtakes, all together, is one of those odd twenty-five minutes EP you simply hit play and tag along with all the instrumentations, lyrics and spoken lyrics at ease. Let it be the balances between the electronic elements and the shoegaze(y) vibrations or the vocals vs the spoken lyrics, “*Electroforest (By Night)*” is a super easy listen and personally I think this ‘easytodigest’ extracurricular makes the playlist even more interesting.

Quick description... “*Electroforest (By Night)*” opens with ‘Bad heavens’ a short but effective post-rock study on the flexibility of simple arrangements, while the acoustic sounds and rhythmic approach of ‘Cotton barricade’ make it too cheery for ‘*Electroforest*’. “Us in the torch-wielding mob” the longest piece on this EP is the obscure mirror image of “*Snowstorm*”, it evolves epically from electronic ambiance to martial drums and catchy vocals. “Beautiful bruises” is a creepy interlude based on synths and it’s permeated with an analog feel. Last but not least the outro “The last artisan” is a standard unplugged song, equal parts melancholy and serenity.

In a nutshell *The Kiss That Took A Trip* make some rather intense melancholic and gloomy pieces, but not all of them are the same though. Sure, it may be easier to attain some level of fulfilment or create a certain depth within a song but the band approach is not always the same, some songs give you the complete satisfaction of a full journey and gets you ready to embarked on another trip while other movements may leaves you with a sense of incompleteness, a void that still need to be filled and the eagerness to hear the next piece. That said, whichever angle you look at it, *The Kiss That Took A Trip* introduces beautiful electro-gaze music’s, one’s that many of us are familiar and comfortable with. And since the sound truly compels you to suit-up with its fantastic equity of electronic and shoegaze blend in a post-rock(ish) kind of way, I’d say it’s crucial you give these outtakes a thorough listen.



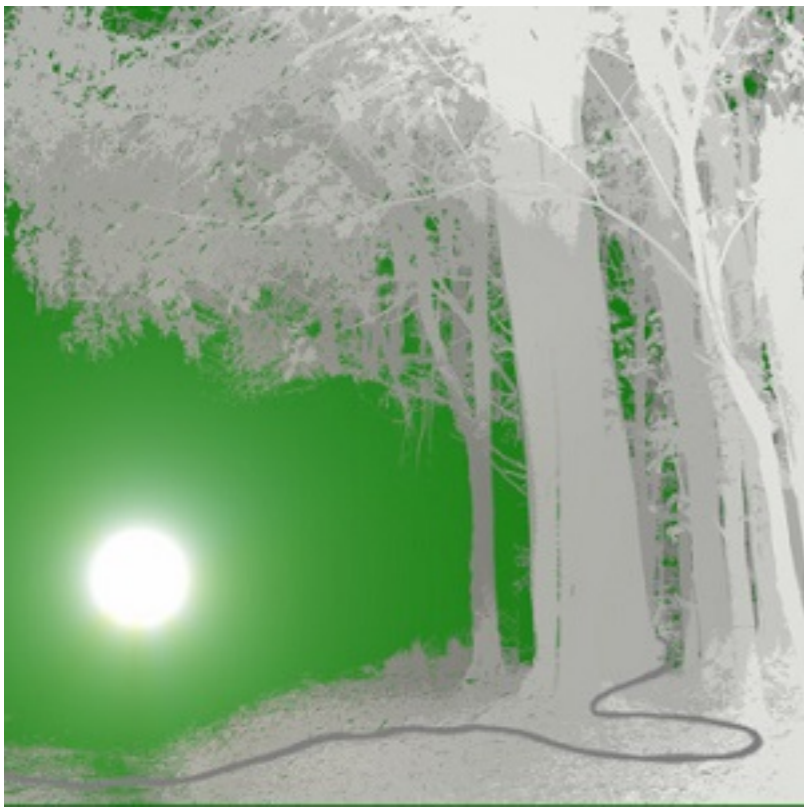
Artist – The Kiss That Took A Trip
Album – Electroforest (By Nihgt)
Release Date – 2015
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

1. Bad heavens 04:05 buy track
2. Cotton barricade 05:13
3. Us in the torch-wielding mob 08:40
4. Beautiful bruises 03:25 | 5. The last artisan 04:47

[The Kiss That Took A Trip – Electroforest \(By Nihgt\)](#)

Electroforest (By Night) download share bc
by The Kiss That Took A Trip
1. Bad heavens 00:00 / 04:05



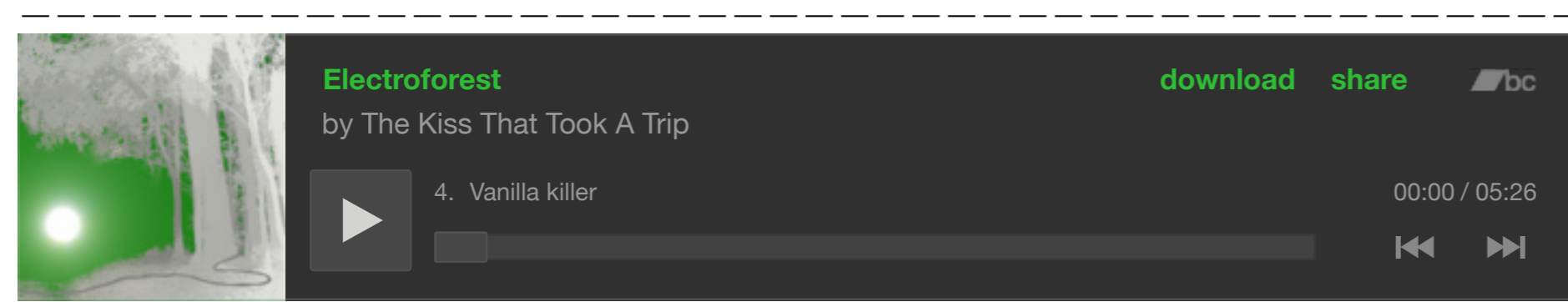
Artist – The Kiss That Took A Trip
Album – Electroforest [* * * * *]
Release Date – 2014
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

01. Electroforest: entrance 02:38
02. Tidy up you pig 04:24
03. Champions of delay 04:36
04. Vanilla killer 05:26
05. Greatest loves are secret 04:25
06. Electroforest: detour 02:19
07. Jammed drainpipe blues 04:48
08. Snowstorm 07:01
09. Malice 05:46
10. Flower of gas and smoke 07:36
11. Electroforest: tree of lights 03:27

- 12. Jackie o lantern 04:28
- 13. The thriving landlords 06:45
- 14. Amplification of the senses 04:30
- 15. Happy birthday party monster 03:50

[The Kiss That Took A Trip – Electroforest](#)

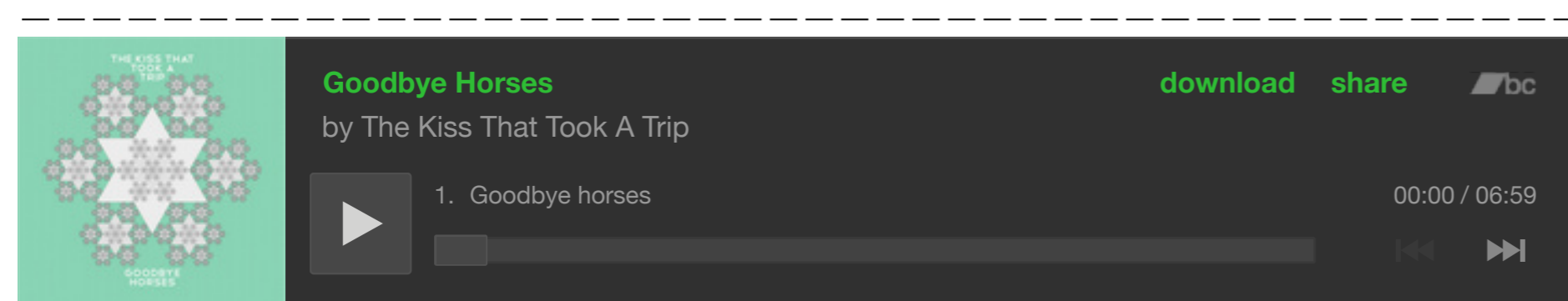


Artist – The Kiss That Took A Trip
Album – Goodbye Horses
Release Date – 2014
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

- 1. Goodbye horses 06:59
- 2. Immune to friendship 06:22

[The Kiss That Took A Trip – Goodbye Horses](#)

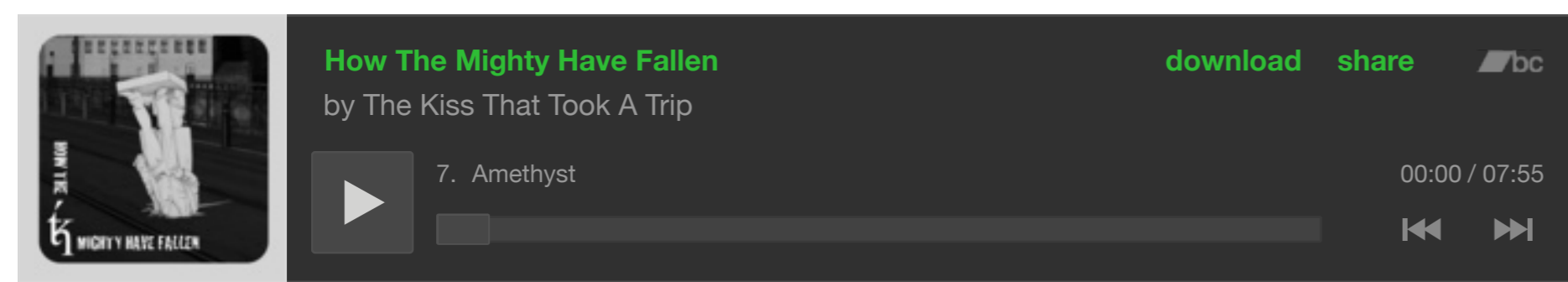


Artist – The Kiss That Took A Trip
Album – How The Mighty Have Fallen
Release Date – 2012
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

01. Xenia, Ohio 09:55
02. Sleeping on the railroad 07:39
03. Fangs 06:30
04. Fugu 07:43
05. Black nectar 10:08
06. Let it rot 09:04
07. Amethyst 07:55
08. Meat ain't murder 07:46
09. Three girls 05:54
10. Le temps detruit tout 04:42

[The Kiss That Took A Trip – How The Mighty Have Fallen](#)

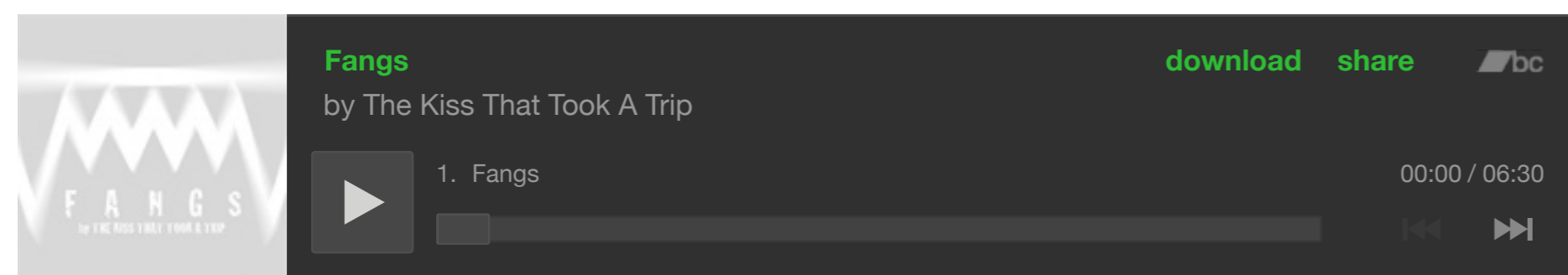


Artist – The Kiss That Took A Trip
Album – Fangs
Release Date – 2012
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

1. Fangs 06:30
2. Stock footage 06:28
3. Fangs (carpathian chill out mix) 08:14
4. Fangs (kick the bucket mix) 05:34
5. Fangs (video edit) 05:07

[The Kiss That Took A Trip – Fangs](#)



The Kiss That Took A Trip

Renaissance '2011



Artist – The Kiss That Took A Trip

Album – Renaissance ‘2011

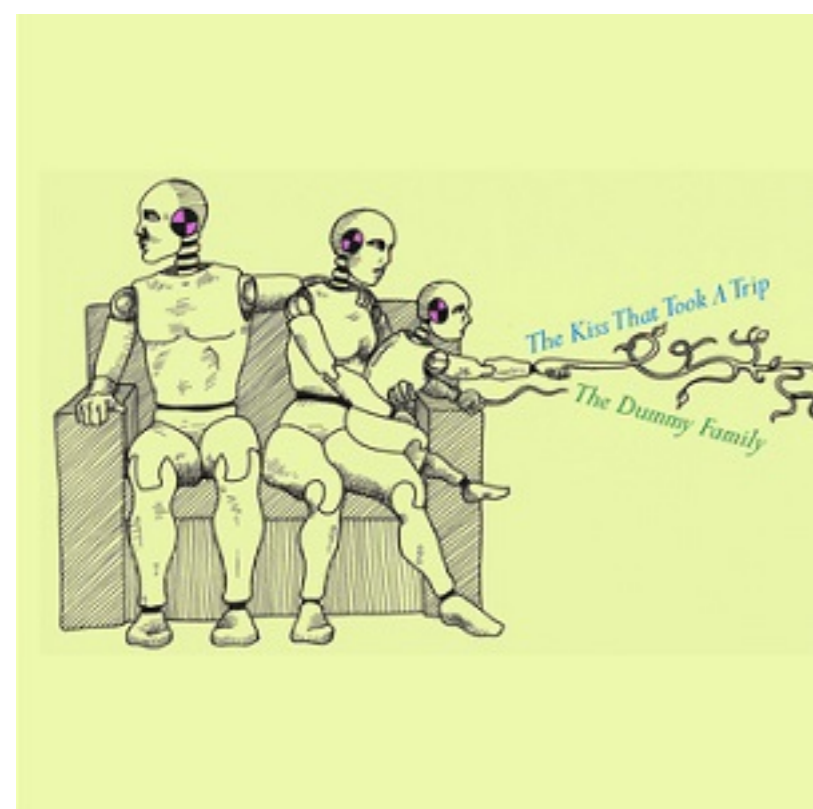
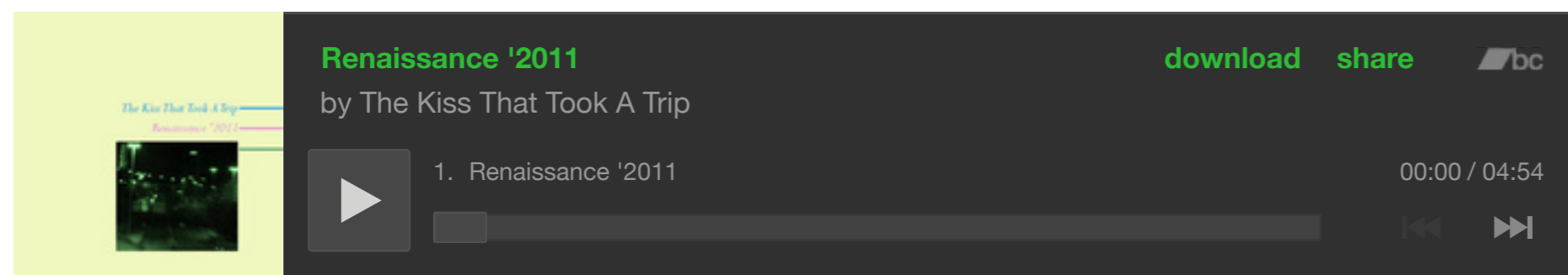
Release Date – 2011

Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

1. Renaissance ‘2011 04:54
2. Wounded naked woman 04:38
3. Birth and death of Jonah Two 09:18

[The Kiss That Took A Trip – Renaissance ‘2011](#)



Artist – The Kiss That Took A Trip

Album – The Dummy Family

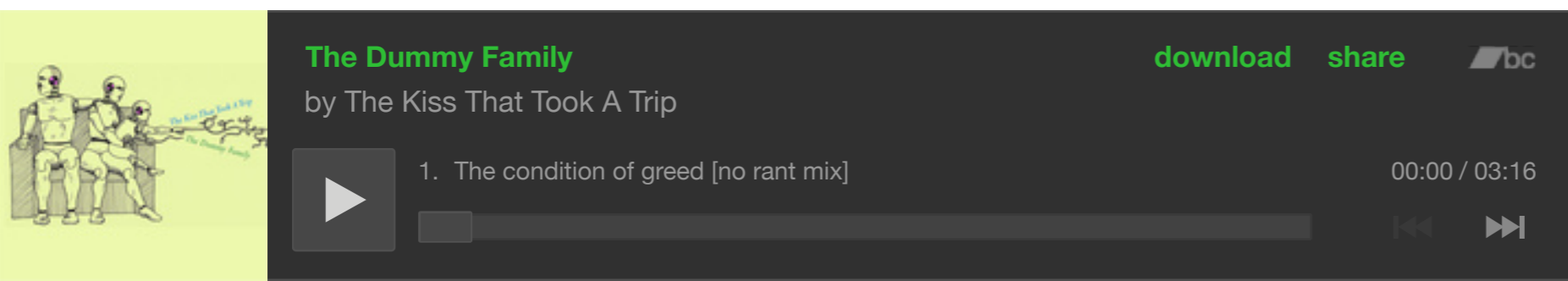
Release Date – 2011

Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

01. The condition of greed [no rant mix] 03:16
02. Wounded naked woman 04:38
03. House of the scantily clad 05:00
04. Pillars of creation 06:48
05. Son of fireworks 03:43
06. La dee da (...we sing as they crush us) 05:54
07. The chatter 02:01
08. The Geneve fires 05:18
09. Birth and death of Jonah Two 09:18
10. White cells and other pains 05:52
11. This place is dead 03:27
12. Too little too late 04:23
13. Burning chariot down a hill 07:00

[The Kiss That Took A Trip – The Dummy Family](#)



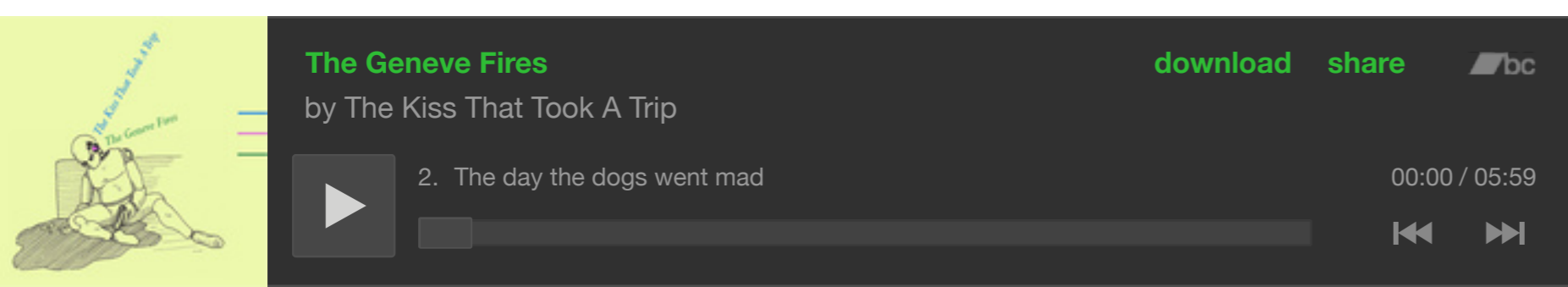
The Dummy Family by The Kiss That Took A Trip
download share bc
1. The condition of greed [no rant mix] 00:00 / 03:16



Artist – The Kiss That Took A Trip
Album – The Geneve Fires
Release Date – 2011
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

- Tracklist
1. The Geneve fires 05:18
 2. The day the dogs went mad 05:59
 3. Aokigahara (sea of trees) 04:28

[The Kiss That Took A Trip – The Geneve Fires](#)



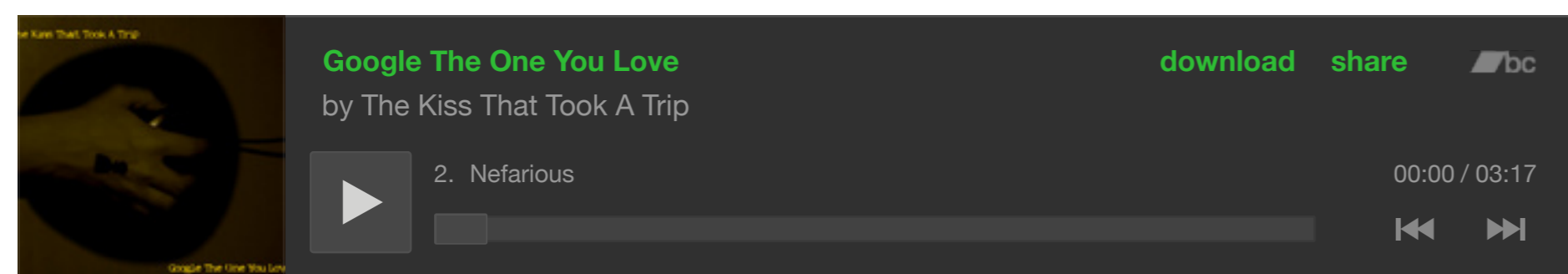
The Geneve Fires by The Kiss That Took A Trip
download share bc
2. The day the dogs went mad 00:00 / 05:59



Artist – The Kiss That Took A Trip
Album – Google The One You Love
Release Date – 2009
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

- Tracklist
1. Google the one you love 06:24
 2. Nefarious 03:17
 3. God found dead 03:50
 4. Between attitude and pose 03:44

[The Kiss That Took A Trip – Google The One You Love](#)

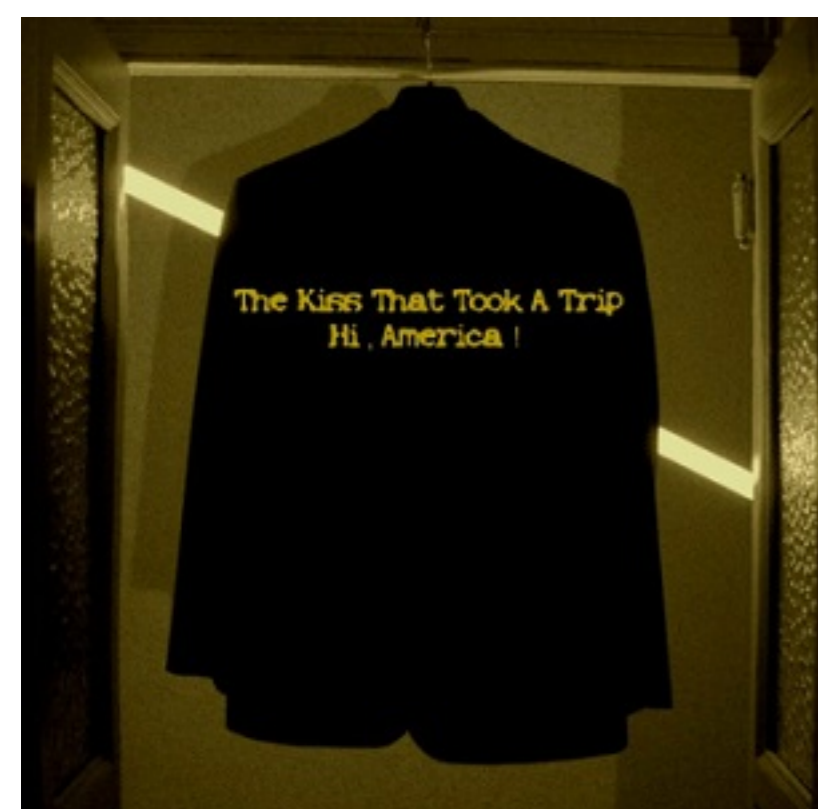
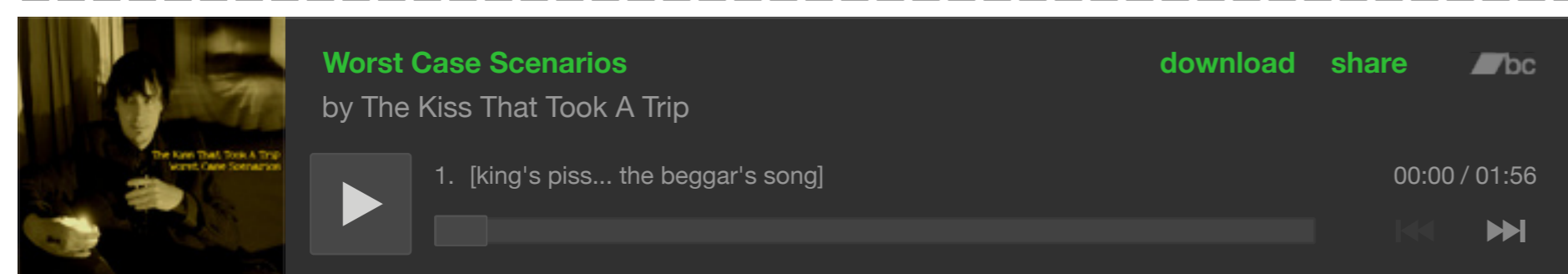


Artist – The Kiss That Took A Trip
Album – Worst Case Scenarios
Release Date – 2009
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

01. [king's piss... the beggar's song] 01:56
02. Yours is a fitting name 04:57
03. This is the furthest I've been from you 04:31
04. Mary Ward 06:01
05. Hi America! 05:58
06. Google the one you love 06:24
07. One trick pony 04:35
08. [king's piss... the rally anthem] 01:56
09. City in decay 08:25
10. The atheists lament 04:35
11. Tiananmen 04:00
12. Demerol 04:29
13. Who goes there...? 10:54

[The Kiss That Took A Trip – Worst Case Scenarios](#)



Artist – The Kiss That Took A Trip

Album – Hi, America!

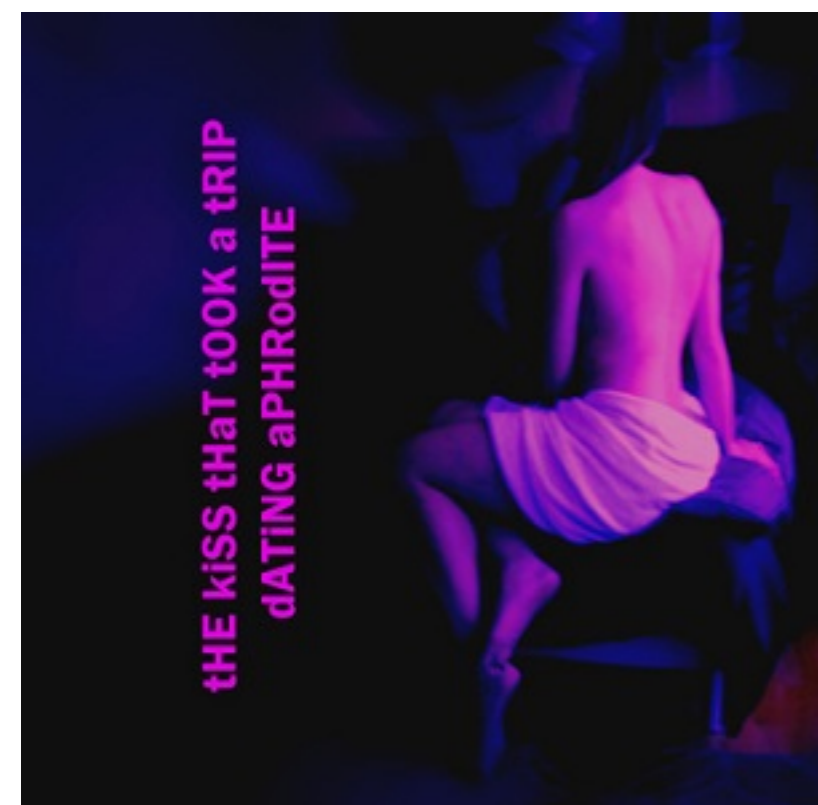
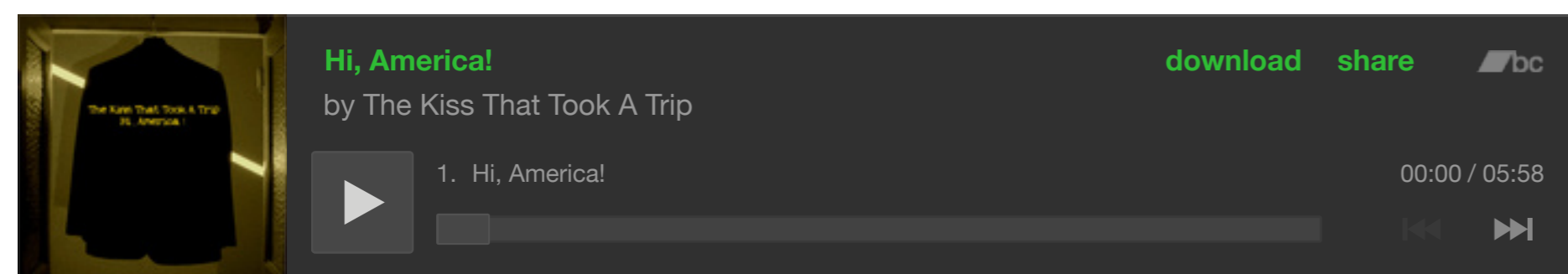
Release Date – 2009

Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

1. Hi, America! 05:58
2. Gone the way of flesh 04:32
3. (Heads shaking in) Disbelief [internet edit] 03:30

[The Kiss That Took A Trip – Hi, America!](#)



Artist – The Kiss That Took A Trip

Album – Dating Aphrodite

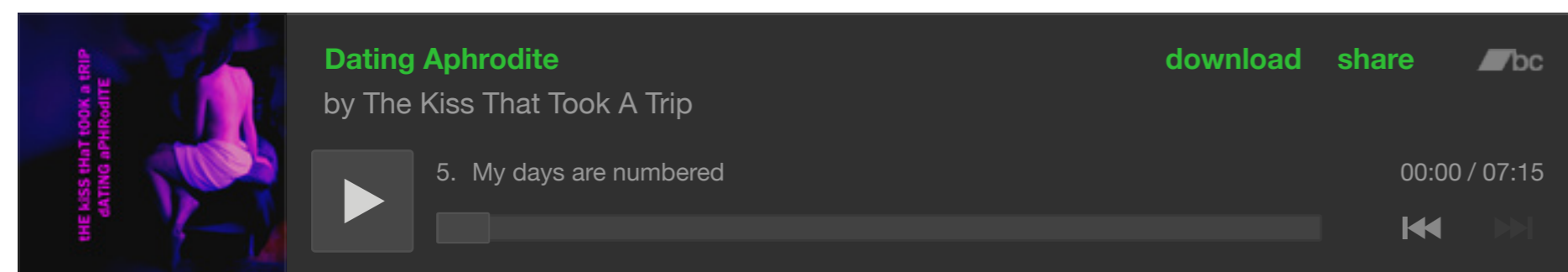
Release Date – 2008

Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

1. Binary soul [radio edit] 06:14
2. Morbid christmas, year 2012 04:45
3. Finders keepers 05:02
4. Mercury ceilings (Requiem for Europe) 02:27
5. My days are numbered 07:15

[The Kiss That Took A Trip – Dating Aphrodite](#)

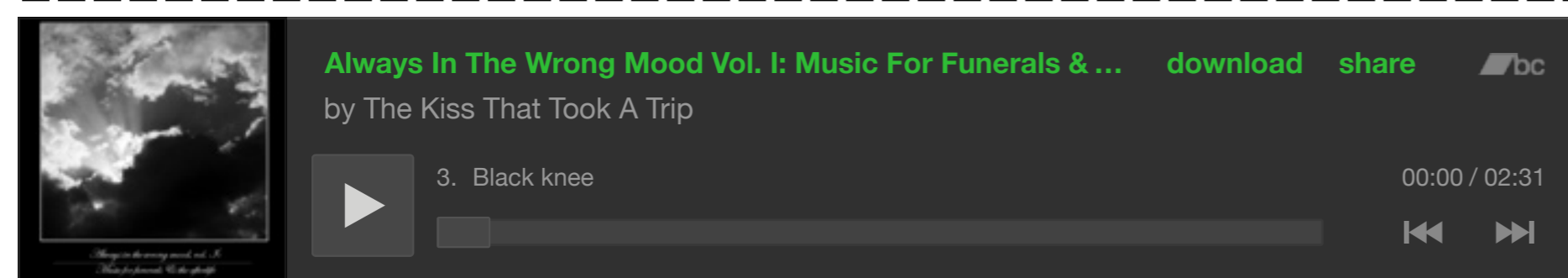


Artist – The Kiss That Took A Trip
Album – Always In The Wrong Mood – Vol I
Release Date – 2007
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

01. Death and synaesthesia 01:20
02. The widows 05:05
03. Black knee 02:31
04. Goodbye K. Wallenda 02:48
05. Complex flowers 02:02
06. So this darkness is for real 02:56
07. Welcome (to wherever we are) 01:15
08. Dance of the ghost kids, pt. 1 01:51
09. Henrietta 03:30
10. Dance of the ghost kids, pt. 2 00:40
11. Named after a star / Terrible flashback 01:51
12. March of the defeated 03:13
13. (silence track) 00:18
14. (silence track) 00:18
15. (silence track) 00:18
16. (silence track) 00:18
17. (silence track) 00:18
18. (silence track) 00:18
19. (silence track) 00:18
20. (silence track) 00:18
21. Oblique hope (waltz) 01:29

[The Kiss That Took A Trip – Always In The Wrong Mood VOL I](#)

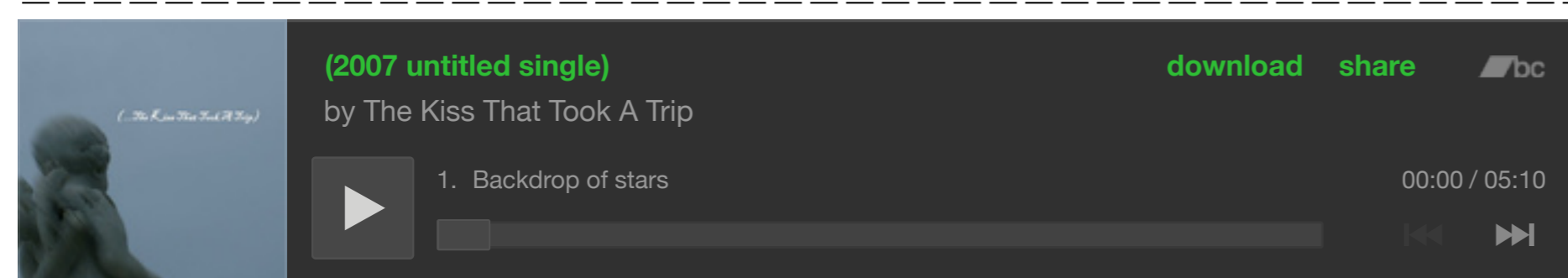


Artist – The Kiss That Took A Trip
Album – 2007 Untitled Single
Release Date – 2007
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

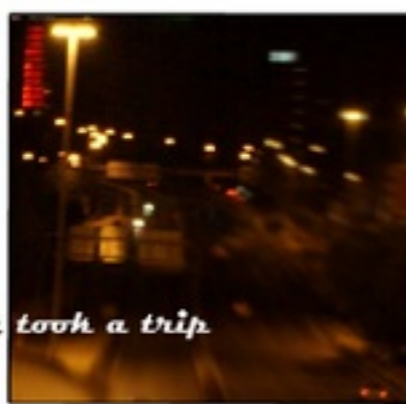
Tracklist

1. Backdrop of stars 05:10
2. The pinnacle 03:35
3. Cinema vérité 03:52

[The Kiss That Took A Trip – 2007 Untitled Single](#)



the hiss that took a trip

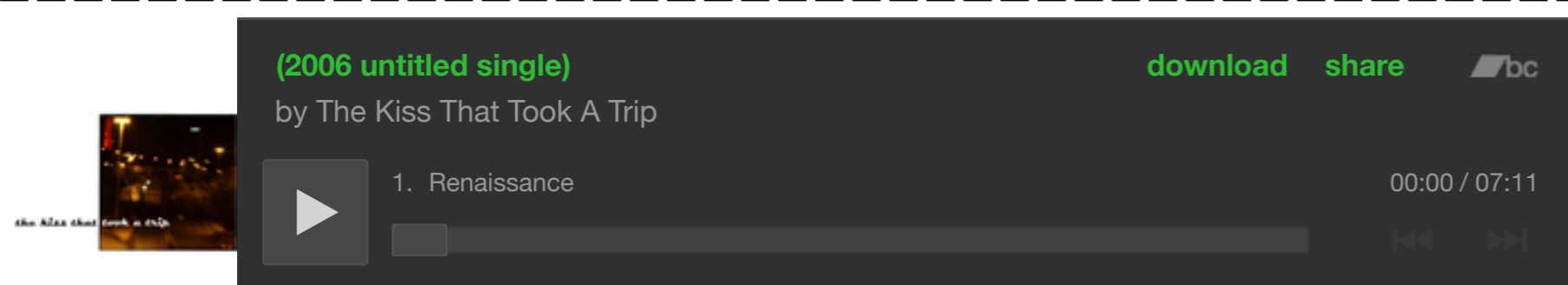


Artist – The Kiss That Took A Trip
Album – 2006 Untitled Single
Release Date – 2006
Genre – Ambient, Electronic, Shoegaze-like, Soundscape [TOTALLY AWESOME]

Tracklist

1. Renaissance 07:11

[The Kiss That Took A Trip – 2006 Untitled Single](#)



THE KISS THAT TOOK A TRIP

Posted in: [Uncategorized](#)

Tags: [2015 Albums](#), [Ambient](#), [Artist Submission](#), [Electronic](#), [Shoegaze like](#), [Soundscape](#)

This entry was posted on Monday, July 13th, 2015 at 11:31 am and is filed under [Uncategorized](#). You can follow any responses to this entry through the [RSS 2.0](#) feed. Both comments and pings are currently closed.

Comments are closed.

Dai Watts [Melancholia].



[BIOGRAPHY]

'Melancholia', the new four track EP from Dai Watts, is now available on digital release, featuring four minimalist pieces written for piano, electronica and orchestra. Dai Watts is a London-based composer, producer and multi-instrumentalist, whose music has been featured on BBC Radio 3's 'Late Junction' and appeared on film and television around the globe. His previous album 'Liminalondon' - a 'Psychogeographer's Guide to the City' - was released last year and described by Rough Trade Records as 'a richly diverse and intelligently constructed concept album, offering a distinctive and memorable modern twist on what living in London sounds like today'. He is currently writing the music for the film 'Still Wind', to be premiered at the Netherlands International Film Festival in June.

“Melancholia” is the new EP from London-based composer Dai Watts, featuring four minimalist piano-electronica pieces. Watts' previous release “Liminalondon” took us all by surprise, to the point where many of us have been building up a chain of persistent desire and longing to see / hear a follow-up release. Well... fans, readers and followers it is with joy and comfort that I bring Watts' latest EP ironically titled “Melancholia”. You’ll understand the title name the moment you hit play, no doubt about that. And for those who might have the slightest suspicion in their mind as to whether or not this new EP is as good as “Liminalondon” or “Train Tracks and Travelogues Vol. 2” for that matter, please let me be the one to reassure you that you are in for yet... another superb treat.

Without trying to pick from the tracks name to describe the EP, so to say melancholic, obscure pattern, temporal claustrophobia and nostalgia are central pillars of this new release. Watts' previous titles predominantly reflect more of a modern composition / electronic post-rock blend, with guitar, drums and bass composed and played by Watts himself. The new EP however, tends to drift slightly away from the traditional foundation while still executing some electronic resonance, but by cutting loose most of its outer layers i.e electronic beats and other elements such as field recordings or background noises and focusing more on the atmospheric projection, the entire listen reveals a different side of Watts as a music composer.



The one thing I have to admit on “Melancholia” is that in its short twelve minutes duration, this EP brings a perfect conjuration of winter sound, thick quilt, wooden fire / chimney smoke, indoors warm up and hot beverages. Watts' strong combination of various sound elements and atmospheres is limitless and is bound to gradually exude emotions of nostalgia, melancholic or simply epic. Those emotions could be the imaginary soundtrack to a specific phase of one’s life or a dark romantic fantasy hidden at the back of your brain that no one can attain. Either way the four tracks resume to one movement that builds upon reflection of the past or reflection of the future. And at the end of the EP one would wish for it to be longer, which thus leaves you no option but to hit repeat play and to dive in all over again.

Bloggers and reviewers might find themselves charmed out of their inflicted review indulgence with this brand new EP. Every so often we are driven by a strange compulsion to write about something and when faced with something dramatically beautiful and “Melancholia” is indeed one of those special package, even my sister who visited earlier this morning glanced at me and whispers, ‘now that’s something beautiful’ (while “Melancholia” was set in the background) and trust me when I say, she RARELY comment on my music taste, so... stunned by her comment, I asked, you think? And she goes like; yeah the sounds got infinite highlights but in particular the piano is so stunning. I just smiled and said yeah, this is a great EP by a London-based composer named Dai Watts.



Tracklist

1. Delirium 02:58
- 2. Obscuritas 03:17
- 3. Temporal Claustrophobia 01:45
- 4. Tristesse 02:39

Although there’s so much to say about “Melancholia”, I think all one need to know is that the EP is the kind of sound you’ll be obsessed with from the very first listen. For some “Melancholia” can a perfect blend of various emotions and for others this EP can serve as the perfect flow for adjusting seasonal mood shifts. In all scenarios I’d say do not let this one pass you by without giving a solid ear attention. Watts' musical talent can be thorough and expertly done across all his releases. The ambient nature of his music is nothing but captivating and it effortlessly connects the mind and soul together. **TOTALLY AWESOME.**

www.daiwattsmusic.com

K O V L O [2015 ALBUMS] CROWDFUNDING



The instrumental sound of KOVLO moves between quiet, intimate and mysterious soundscapes, blending it with hypnotic, furious and violent noise explosions in the best tradition of bands such as [Mogwai], [GSYBE!], [Shellac], [Isis], [Explosion in the Sky] and [Sigur Ros].

With the release of their first three records, "A new position for the second degree burnt" (2005), "I'm so happy on this boat" (2008) and "Hey Mom, where's Timbuktu?" (2011), KOVLO has become one of the most interesting and important Swiss post-rock and instrumental rock bands achieving thus international audience and positive critics.

As it happens with most post-rock bands, the live experience is essential to discover and enjoy the music of KOVLO. During their live performances, the band is able to express at their best the tension and power of their music with its psychedelic and hypnotic sounds. During their European tours they played in various countries, including Germany, Netherlands, Belgium, Denmark, Italy, Czech Republic to name a few.

In 2012 the band composed the original soundtrack for Swiss movie "Tutti Giù - Everybody sometimes falls", which was selected at different film festivals (Locarno, Montreal, Kaunas, Mons and Hof). The original soundtrack was then released as their latest album so far in February 2013.

After a line-up change in 2014, with the introduction of their latest drummer and keyboards, the band decided to embrace a new project. They are currently working on fresh sounds and compositions that will follow up soon.

DISCOGRPAHY

- 2015 – [TO BE ADVISE](#)
- 2013 - ["Tutti Giù - Everybody Sometimes Falls" OST](#)
- 2011 - [Hey Mom, Where's Timbuktu?](#)
- 2007 - [I'm So Happy On This Boat](#)
- 2005 - [A New Position For A Second Degree Burnt](#)

MEMBERS

- Mario Bisignani guitars
- Stefano Chiassai guitars
- Giona Mattei bass
- Rawirak Pellegrini keyboards and Fabio Giangrande drums

K O V L O will release their new record this fall and humbly seeking for your personal support! With the released of their first three records, K O V L O became one of the most interesting and important Swiss post-rock and instrumental rock outfit. The band has attain a worldwide status and critically acclaimed on their own and is now pushing even deeper and further on their upcoming 2015 album. Question is.... Would you like to be part of the project? K O V L O is throwing a crowdfunding campaign in the light of:

- A. Make this new rec' to the best of their ability,
- B. Aiming to push even deeper and further towards promotion,
- C. Help the band aiming for a vinyl release, and not just a CD.

- D. Being in a better position to make cool videos for your visual.

- [FUNDRAISING CAMPAIGN](#)



WHAT WE NEED

Here is a small breakdown and it really doesn't take a genius sums up the bits and pieces together. Total Cost we looking at roughly 4 to 5 K in USD with a vinyl release around 1 500 USD, a CD print around 1 000 USD and Videos / Promotions together with all the loose ends that tie this new release all together around 2 000 USD.

TO BE NOTED:

K O V L O will release the record in any case, whether or not they achieve their 5K fund goal this release will see the light, no doubt about that. Even if it means... from the band own pocket, that in mind if you support the artist, they can do it much better and can / will go to a spectacular level. This simply means even if they don't achieve their goal, in any case they will be able to use whatever raised and make the best out of it! Either way you bet you can expect something **TOTALLY OUTSTANDING** and the band previous releases proved that already.

Tutti Giù - Everybody Sometimes Falls [OST]



Tracklist

- 01. Prologue 00:40
- 02. End titles 02:09
- 03. Innocence lost 02:09
- 04. Youth 05:23
- 05. The artwork 01:37
- 06. Two worlds encounter 02:00
- 07. E.'s journey 10:36
- 08. Gladiators (Oaxaca revisited) 04:06
- 09. Snow 00:32
- 10. Mahler's alternative take 05:56 | 11. Night lights 02:29

<<<< [[\[BANDCAMP \]](#) | [\[2015 ALBUM \]](#) | [\[FACEBOOK \]](#)] >>>>

===== < < < [[Tutti Giù - Everybody sometimes falls \[OST \]](#)]. > > > =====



Solkyri [Sad Boys Club].



Solkyri are a post-rock band from Sydney, Australia. Combining subtle ambient textures, crushing distortions and pulsating walls of sound, this album forms a beautiful yet haunting brand of captivating instrumental rock music. In February 2011, Solkyri released their debut EP titled 'No House'. Since releasing their debut EP, Solkyri have established themselves as one of Australia's best new instrumental bands. With airplay on Triple J and community radio, the band have toured with the heavyweights of the experimental scene including sleepmakeswaves, Laura, Tangled Thoughts of Leaving and Meniscus, as well as headlining their own club shows along the east coast.

'Are You My Brother?' is the band's debut album and it was released through Bird's Robe Records on May 7, 2013. This album makes use of a plethora of instruments and tone colours to paint a vivid picture that encompasses a myriad of colour and mood. 'Are You My Brother?' displays the band's intention to experiment musically outside of the world of post-rock, whilst still paying homage to all that is beautiful about the genre.

MEMBERS

Adam Mostek

- Andrew Pearsall
- Nicholas Hall and Ryan Fitz-Henry

SAD BOYS CLUB

Credits

- Released April 10th 2015

Produced by Dax Liniere

- Recorded and mixed by Dax Liniere @ Puzzle Factory Sound Studio
- Farewell Bluebird was recorded @ the 'House Of Sin' in Camperdown
- All Music Written, Performed & composed
- by Solkyri | Mastered by Sean Diggins

Cello on 'Be Good, I Love You'

- & 'Farewell Bluebird' performed by Andrea Young
- Violin on 'Farewell Bluebird' performed by Jacqui Carias
- Violin on 'Rosalia' by Pandora Holliday
- String arrangements for 'Be Good, I Love You'
- & 'Rosalia' by Dax Liniere
- Front photograph by Kevin Russ | Album layout by Brooke Allender

Australian quartet Adam, Andrew, Nic' and Ryan's music somehow accommodate the perfect vibes in a cozy way, the noises the band create is largely fitting since Australian artists do have the propensity to flirt with high emotional tunes. "Sad Boys Club" is Sydneysiders Solkyri latest release. Following the same trend of the previous two releases except with a slight alteration on the distortion, wah-wah side and the aggressiveness / speed tempos Solkyri zoom into the post-rock bliss again, re-instating its endeavour to keep a neat yet wavy ambiance. One of the most alluring facts is, if you glance at the artist web pages, you'll notice that the band discloses only two releases prior to "Sad Boys Club", the first release "No House" dates back to Feb' 2011. So clearly we are not referring to an alias that's been around for decades. But yet, the level of emotional noises and experience-figure they've gathered on "Sad Boys Club", you'd have the impression that the outfit has been in the music-making for a couple of decades at least.

From the start of its musical career Solkyri's focuses its entire energy on a quite melancholic atmosphere. Aiming at the approach of fluctuating between fragile reflection and powerful distortion, as well as intermittently topping odd elements and instruments on every album in the effort of having a rare piece, it is of no surprise the band musicianship, songs writing ability and details arrangements differs from release to release. And by doing so the band has successfully managed to create a solid buzz in its four years of existence. That in mind whatever instruments or sound you come across, let it be guitars, percussion edges, ambient snippets, synth / piano pinches, distortions walls or flute-like waves, Solkyri's strength lies in its pride of creating sensitive tunes with beautiful melodies that most of the time lead to soulful and touching effect.

Let's face it, the Australian post-rock scene as we know it, forever surprises us with the number of instrumental acts that surfaces from various part of the continent. To name but just a few [The Boats], [Tangled Thoughts Of Leaving], [Laura], [Nikko], [Sleepmkeswaves], [Screens] and [Lander Configurations], all of which are extremely good AU outfits but if you are someone who somehow emphasize quite a bit on band location, you'll most likely find Solkyri to be one of your top five addition on the list. The band free-flowing style signature and melodic air is magnificently plastered and truth

be told the quartet go as far as putting the rock back into post-rock with cinematic songs structures. If you are an instrumental band residing in Australia and has been making some beautiful distortion-waves around, you are bound to be compared to [Sleepmakeswaves] or [Lander Configurations] just like if are an instrumental band living in Texas, chances to be crossed reference with [Explosions In The Sky] is simply inevitable. And that usually happens in a flash, even if it isn't all accurate, that said Solkyri have always been their own act since the beginning, they've grown darker and noisier, and on their third full length album "Sad Boys Club", it's more like they've expanded their post-rock structures into something that's even deeper and more experimental but also maintains a strong sensational pull.



Tracklist

1. Team Solar 08:54
- 2. Yes, I'm Breathing 05:12
- 3. Kidnapped 01:00
- 4. Sad Boys 05:05
- 5. Beyond The Use Of Men 01:49
- 6. I Felt Unsafe, I Felt At Home 07:57
- 7. Odmoriti 01:52
- 8. Be Good, I Love You 02:45
- 9. Forrah 04:28 | 10. Farewell Bluebird 03:50

Solkyri's do not predominantly rely on huge climaxes to create something beautiful, even though it's quite apparent "Sad Boys Club" built its grandeur solely from its flawlessness', with loads of instrumental drifts and noise shifting sequences that make the album bigger moments seem even more massive. Similar to an illusion-cut diamond to make it looks bigger and heavier, I'd highly recommend listening to "Sad Boys Club" via headphones since one can catch all the small bits and pieces far better. The composers in this particular case did not reinvent the wheel here but instead they gave instrumental post-rock music and entirely new makeover and that's not a negative critic. This record follows the band 2013 title "Are You My Brother?" It comes with some uplifting melancholic atmospheres and crushing instrumentals waves, which by the way is expected from Solkyri, but the connection with its listeners are more in depth and far more personal than in the past. The one thing you'll notice (if you've been a Solkyri's follower) is that the band isn't afraid to explore extended-noises for extended euphoric moments, as the instruments slowly falls in place. [ONE OF 2015 TOP ALBUMS].

<< [[\[BANDCAMP \]](#) | [2015 TOP ALBUM] | [\[FACEBOOK \]](#)]. >>

===== < < < < < [[Solkyri - Sad Boys Club](#)]. > > > > > =====

Sad Boys Club buy share bc
by Solkyri
2. Yes, I'm Breathing 00:00 / 05:12
SOLKYRI

Places To Register...

- [REGISTER ON \[TSSE \]](#)
- [SUBSCRIBE ON \[RÁDIO ETÍÓPIA PODCAST \]](#)
- [SUBSCRIBE ON MY \[YOU TUBE CHANNEL \]](#)
- [PURCHASE \[FF Premium Account At A Discount Price... \]](#)

The Kiss That Took A Trip [Electroforest (By Night)].



Formed in Madrid in 2006, The Kiss That Took A Trip is the brainchild of M.D. Trello, who stands as the sole member and admitted factotum. A long-in-the-works musical project that finally saw the light of day when Trello, after an extended period of hesitation, decided to embrace public exposition inspired by the DIY ethos of diverse musical figures such as Steve Albini, Trent Reznor and Godspeed You! Black Emperor.

A late in the game “band”, the founder of The Kiss quotes his admired Brian Eno to state he’s not a musician at all and therefore he will never tour. The Kiss That Took A Trip builds its music, for the most part, using computers and synthetic sounds, but refusing vehemently to be categorized as electronic music. In fact, the music can be tagged as a mix of styles such as post-rock, ambient, experimental, new age and orchestral pop, most of them instrumental and imbued with a progressive feel. The songs resort to melody, atmosphere and a pinch of drone and dissonance instead of technical proficiency or radio-friendly formats.

Since its inception, The Kiss has been regularly putting out self-made releases, with the EP Dating Aphrodite (2008) and the albums Worst Case Scenarios (2009) and The Dummy Family (2011) among them. However, it was with its third album How TheMighty Have Fallen (2012) that The Kiss found an unique voice. Fully produced by Trello, the album bases its sound on long-winded ambient/jazzy suites and unravels with no sense of urgency but employing signature changes, breakdowns, drone sections, distortion and hummed vocals reminiscent of Bark Psychosis. Letting go of the political themes a little, the album has a bitter existentialist vibe this time.

After a two year long gap, The Kiss That Took A Trip returns with Electroforest (2014) and its little brother Electroforest (By Night) (2015), loosening a lot of tension on the listener and making an album that recaptures much of the essential sense of melody found in earlier works, while still keeping the epic scope and adventurous nature of the previous album, coming out of the other side of the tunnel with a "best of both worlds" effort, but with its own internal logic. The record is built in a subtle triptych structure and features the boldest use of vocals found on a work by The Kiss, even to the point of putting them in the forefront or having them from beginning to end, like in standard pop songs.

In the album, as in past releases, The Kiss leaves a breadcrumb trail of sounds that may lead the listener to The Kiss’ biggest musical influences: Talk Talk, Friends Of Dean Martinez, Penguin Cafe Orchestra, Mogwai, Mike Oldfield, His Name Is Alive, Can, Rush, Barry Adamson or Angelo Badalamenti, only that distortion is turned up a notch or two, placing The Kiss That Took A Trip in a not very crowded musical niche in which progressive music and mainstream appeal meet but don’t clash.

DISCOGRAPHY

- 2015 - [[Electroforest \(By Night\)](#)]
- 2014 - [[Electroforest](#)]
- 2014 - [[Goodbye Horses](#)]
- 2012 - [[How The Mighty Have Fallen](#)]
- 2012 - [[Fangs](#)]
- 2011 - [[Renaissance '2011](#)]
- 2011 - [[The Dummy Family](#)]
- 2011 - [[The Geneve Fires](#)]
- 2009 - [[Google The One You Love](#)]
- 2009 - [[Worst Case Scenarios](#)]
- 2009 - [[Hi, America!](#)]
- 2008 - [[Dating Aphrodite](#)]
- 2007 - [[Always In The Wrong Mood](#)]
- 2007 - [[2007 Untitle Single](#)] | 2006 - [[2006 Untitle Single](#)]

Regarding ideology, The Kiss That Took A Trip operates on a “pay only if you wish” policy and stands for free music and Creative Commons licensing. The band has no other aim but to build a consistent and lasting music catalog that can speak to people fed up with quick consumption music and looking for high replay value and a more immersive and personal experience.

- Released - JUNE 30th 2015

Electroforest (By Night)"

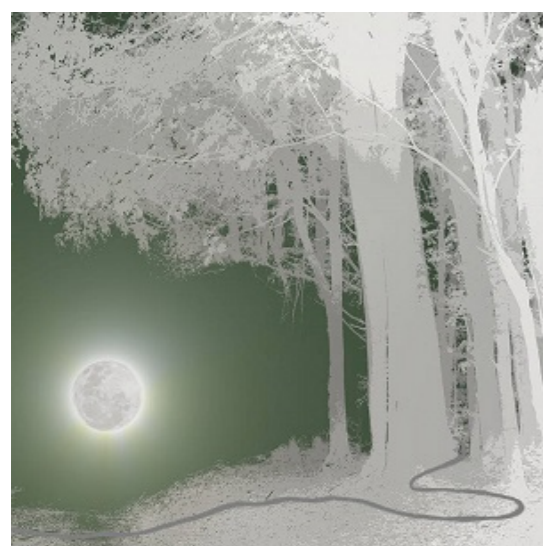
- is a simple continuation
- of the sounds on "Electroforest",
- and it should please the listeners of that album.

[Previous Release \[ELECTROFOREST \] Album Review](#)

The Kiss That Took A Trip releases "Electroforest (By Night)", a quite straightforward EP 'as described by the artist' that works as an appendix to "Electroforest". It features five outtakes from those recording sessions, although the songs on this release must not be listened to as subpar tunes or a sequel determination / effort, but just as a bunch of songs that didn't fit in the overall flawlessness of "Electroforest" itself. That in mind the organic structure of those outtakes has a special tendency to drive listeners more and more aloof from their normal state of mind. The playlist on its own is an extremely easy listen, with 4 tracks under the five minutes mark and 'Us in the torch-wielding mob' that ticks over eight minutes, the all-inclusive listen manifest the non-technical side of The Kiss That Took A Trip.

Considering the above, let's get one thing straight about this new release though, "Electroforest (By Night)" is not one of those listen where you have to prepare yourself mentally or emotionally, no need for that. So forget about taking a deep breath before you plunge in, or even raising your expectation in the light to be ecstatically surprised with distortions walls and hyper-mechanical electronic elements. These outtakes, all together, is one of those odd twenty-five minutes EP you simply hit play and tag along with all the instrumentations, lyrics and spoken lyrics at ease. Let it be the balances between the electronic elements and the shoegaze(y) vibrations or the vocals vs the spoken lyrics, "Electroforest (By Night)" is a super easy listen and personally I think this 'easytodigest' extracurricular makes the playlist even more interesting.

Quick description... "Electroforest (By Night)" opens with 'Bad heavens' a short but effective post-rock study on the flexibility of simple arrangements, while the acoustic sounds and rhythmic approach of 'Cotton barricade' make it too cheery for 'Electroforest'. "Us in the torch-wielding mob" the longest piece on this EP is the obscure mirror image of "Snowstorm", it evolves epically from electronic ambiance to martial drums and catchy vocals. "Beautiful bruises" is a creepy interlude based on synths and it's permeated with an analog feel. Last but not least the outro "The last artisan" is a standard unplugged song, equal parts melancholy and serenity.



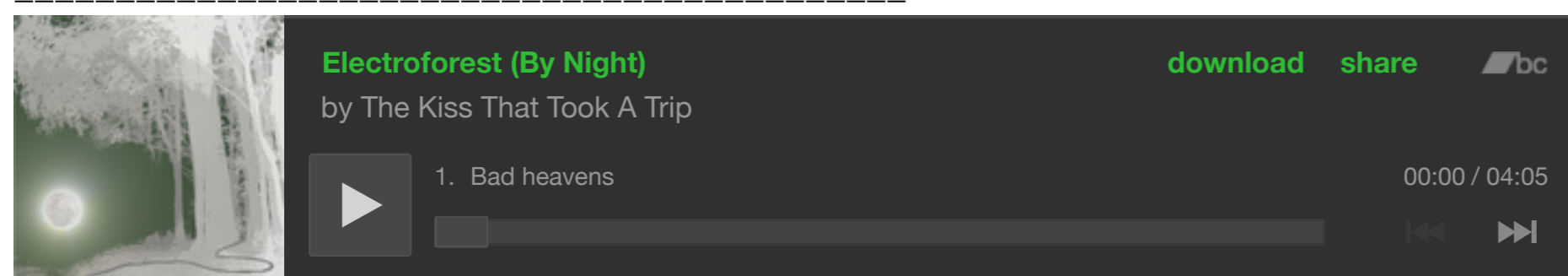
Tracklist

1. Bad heavens 04:05 buy track
- 2. Cotton barricade 05:13
- 3. Us in the torch-wielding mob 08:40
- 4. Beautiful bruises 03:25 | 5. The last artisan 04:47

In a nutshell The Kiss That Took A Trip make some rather intense melancholic and gloomy pieces, but not all of them are the same though. Sure, it may be easier to attain some level of fulfilment or create a certain depth within a song but the band approach is not always the same, some songs give you the complete satisfaction of a full journey and gets you ready to embarked on another trip while other movements may leave you with a sense of incompleteness, a void that still need to be filled and the eagerness to hear the next piece. That said, whichever angle you look at it, The Kiss That Took A Trip introduces beautiful electro-gaze music's, one's that many of us are familiar and comfortable with. And since the sound truly compels you to suit-up with its fantastic equity of electronic and shoegaze blend in a post-rock(ish) kind of way, I'd say it's crucial you give these outtakes a thorough listen.

<<<<< [[\[BANDCAMP \]](#) | [\[FACEBOOK \]](#)] | [\[.COM \]](#) .>>>>>

===== < < < [[The Kiss That Took A Trip - Electroforest \(By Nihgt\)](#)]. > > >
=====



THE KISS THAT TOOK A TRIP

The Stars Above [The Stillest Hour].



Michael Jakucs began creating music under The Stars Above moniker in 2010, to explore the interaction between music and emotion. Using the infinite unknown of the universe above us as inspiration, The Stars Above is easily relatable upon first listen; however, subsequent listens reveal the detailed layers embedded within each song. After graduating from university in 2013 with a Bachelor's degree in Philosophy, Jakucs, like many, experienced the abrupt shift from life as a college student to that of a professional. For the last two years he's seen the dark side of the soul working the streets of Los Angeles as a Private Investigator. He channeled his range of thoughts to craft an album that is deeply personal and contemplative and reflective of the rebirth and fresh start that life changes so often elicit.

The Stillest Hour

- By - The Stars Above
- Released JUNE 12th 2015

All tracks written, performed & produced by Michael Jakucs

- Additional vocals by Frankmunstah
- Artwork by Paolo Fortades, Mikey Maietta, and Cody Wolterman

On the 23rd of April 2015 we posted a single 'Lazarus Effect' from [The Stars Above] full length "The Stillest Hour" in the light of gathering some listeners for what's to come from the band and at the same time showcasing the band latest movement. After lingering in some agonizing vagueness for almost two months awaiting the final impact of "The Stillest Hour", the moment has finally arrived and the timing couldn't be any better. Couple of days back I received the full album in .WAV format and I am happy to say, today (June 12th 2015) the latest album from [The Stars Above] sees the light. But before we go any further into the album description I just want to say one thing and that is... the great thing to notice on this predominantly progressive title is the musical landscaping and the constant evolving nature of its composer. Remember to focus on that point as you read / listen along. There are various factors that could attribute to this statement, i.e. the background of the artist, the live / studio recording experience of the band or simply the continuous effort of contributing one record annually since 2012. Those series of determinations could well be the core factor of the derived nature of [The Stars Above].

Moving forward, as a blogger for almost a decade, I've come across myriads of monikers and one has to admit, after such dedication and exposure, my musical buds and my hearing senses have grown hyper sensitive over the years. In today's music industry, let it be conventional or unconventional music's my overall musical taste have a great tendency to manifest and to rely on emotion as oppose to the actual sounding of a particular artist, and with [The Stars Above], from the beginning I sort of, have developed an instant connection with the music itself. Beyond all the rhythmic punches and progressiveness I can easily access the softer / emotional side of the band and that alone is a great deal for me. Musically, what I discovered about "The Stillest Hour" or [The Stars Above] as an outfit, is its willingness to aggregates many influences and genres. For instance, the music can be labelled as post-rock, post-metal, definitely progressive and most likely low end shoegaze. Those are the common grounds the album explores, but as a whole "The Stillest Hour" is plain and simple a progressive album based on its guitar melodies and a low-end shoegaze title considering its vocals attribution.

All together the album brings an interesting concept in the sense that the singing part of this latest album, which counterbalances more than just an exalting wistful chant to supersede all the bolder elements while its backed-up by mellow instrumental arrangements, nothing too aggressive or too subtle on the instruments side though, something just in the middle to morph the sound so as to have an easy flow and a polish finished. In addition to the bold elements and the vocals attribution comes a great deal of minimalist arrangements that allow for space and interplay between the instruments. These characteristics are well-conferred across the album and advocate the end result meticulously. The ambiance never feels overwhelming even though there are many influences in the music and the motif are above all thoughtful and concise. The production is as near as perfect, the subtlety of the details is impressive and the mood shifts crashes in sequence. Someone who has followed [The Stars Above] works from the very beginning of its musical career would easily rate this new album an 8 to 8.5 out of 10 but those who are not familiar with the band works and only came to know the band recently would be more inclined to lower rating, probably a solid 7.5 to 8 out of 10. Either way, check out this new release guys. Interesting indeed.



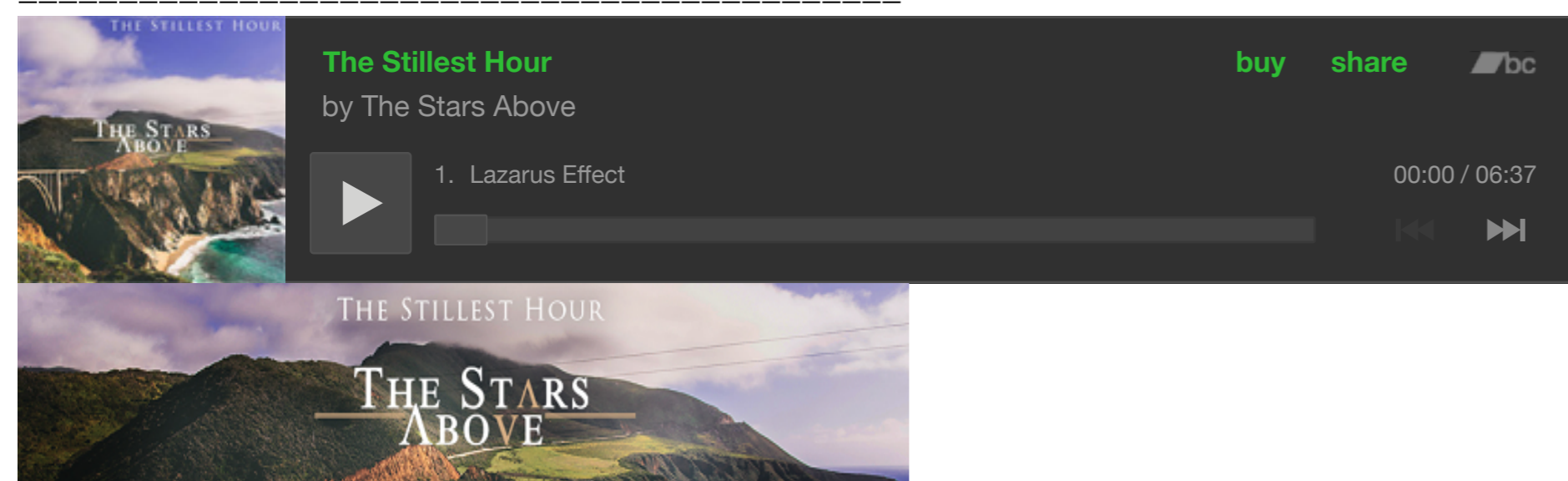
Tracklist

- 01 Lazarus Effect
- 02 Where Spirits Have Lease
- 03 A Walk Among Giants
- 04 Time is Our Curse
- 05 Oracle
- 06 Constants and Variables
- 07 Turncoat
- 08 Invictus
- 09 An Endless Ocean | 10 A Final Moment of Recurrence

Release NOTE - Following the sun drenched sounds of his debut full length album, Shoreline, and the otherworldly atmosphere of the recent EP Drift, The Stillest Hour sees The Stars Above create a new sonic world with unknowns teeming beneath the shimmering surface. Where Shoreline and Drift focused on nostalgia and isolation, The Stillest Hour tackles something more existential; the constant death and rebirth of change. From the mind of Los Angeles native Michael Jakucs, The Stillest Hour sees The Stars Above create thunderous auditory worlds, rich with words and sounds buried beneath the surface. Taking influence from bands as varied as Boards of Canada, The Smashing Pumpkins, Cloudkicker, The XX and Explosions in the Sky; The Stars Above combines post-rock dynamics, math rock complexities and electronic experimentation to create unique soundscapes. Rather than focus on cold, digital perfection - The Stillest Hour embraces and embodies the beautiful variance of the human hand while utilizing computer manipulation to create new sounds from real instruments.

<<< [[\[BANDCAMP \]](#) | [EXCELLENT] | [\[FACEBOOK \]](#)].>>>;

< < < < < [[The Stars Above - The Stillest Hour](#)]. > > > > >



RÁDIO ETIÓPIA - [IMITATION GAME].



By Appointment to Her Majesty the Queen and to Their Late Majesties King George VI, King Edward VII, King William IV, King George V, Queen Victoria, King George IV and to His Late Royal Highness The Prince of Wales (1921-1936)

»»»»

TONY JUSTERINI and **ANATOLY BROOKS** are the co-founders of Rádio Etiópia. New episodes are posted every Monday set completed apart from the mainstream line of music.

»»»»

Intro voice led by Ana Ribeiro

»»»»

Special Guests:

- ELDER ALMEIDA - 1st FRIDAY
- - PAULINO - 2nd FRIDAY
- - FRAY D. JAY - 3rd FRIDAY
- - JOÃO H - 4th FRIDAY
- - JOSÉ RAMÓN - SOMETIMES



IMITATION GAME

• BY - TONY JUSTERINI

Tracklist

- 01. David Sylvian and Robert Fripp – The First Day (00.05)
- 02. Nils Frahm – Them (04.50)
- 03. Noiserve – Um Fim (08.00)
- 04. Paul Buchanan – After Dark (09.05)
- 05. Orcas – Capillaries (14.30)
- 06. French Teen Idol - Flying Over Ulan Bator (19.35)
- 07. Future Loop Foundation – The Sea and the Sky (23.15)
- 08. Gargle & Bosques de mi Mente - The Moment... (31.15)
- 09. Takaakira "taka" Goto – Silence of Eden (34.50)
- 10. Elvis Presley - My love (Unchained Melody)(37.35)
- 11. Orcas – Petrichor (41.00)
- 12. Nils Frahm - Because This Must Be (44.35)
- 13. Joy Wants Eternity - From Embrace to Embrace (47.00)
- 14. Amman/Josh – Lukka (52.50)
- 15. Peter Gabriel – I Grieve (56.35)
- 16. Haruka Nakamura - タベの祈り (01.04.25)
- 17. Balmorhea - If You Only Knew the Rain (01.07.20)
- 18. Svartbag - Construct/Morse (01.11.50)
- 19. The Dubliners – On.. (01.15.20)

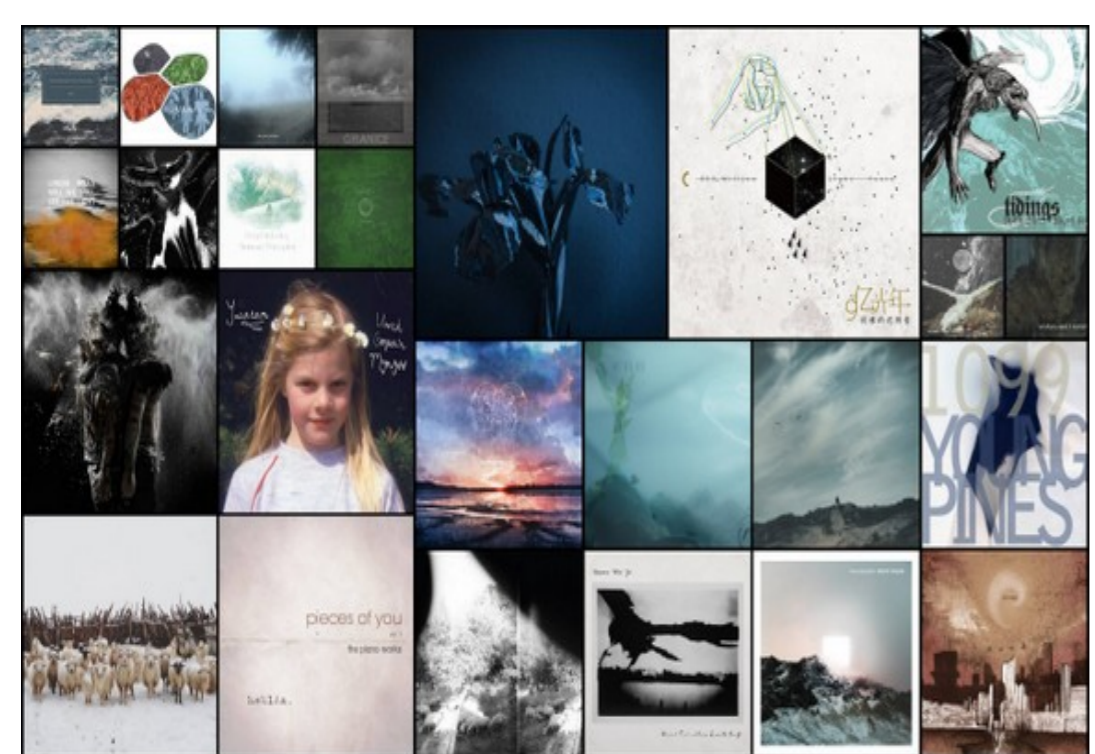
>>>>

- Total Time: 01:19:35
- A photo by Masha Demianova
- >>>>>

===== < < < < < [[RÁDIO ETIÓPIA - # IMMITATION GAME](#)]. > > > > >



TOP RELEASES OF 2015 H1



I've been meaning to put up this list for a while but never really had the chance to get around it. I remember posting a top 50 releases for 2011 and top 100 albums for 2012 but somehow missed / skipped 2013 and 2014. That in mind I thought I might as well draw up a list for 2015 but in two half, thus... summing up this post contain TSS top 25 albums as well as 15 honourable mentioned and top 5 remixes for Radio Ethiopia, all strictly based ON 2015 01ST HALF. And while we are on the H1 of 2015 subject, I am also pleased to announce that there are indeed some exceptionally good outfits / albums lined-up for H2 of 2015. To mentioned but just a few [Caspian], [K O V L O], [MusicForMessier], [GIMU], [First Falling Leaves] which is a collaboration result of [W & H] and [U.A.E], [2L8], [madebygrey] and many other stunning outfits. Trust me guys... if you think H1 of 2015 has been really good then you up for a surprise on 2015 2nd half. So Without further ado...

TOP 25 RELEASES

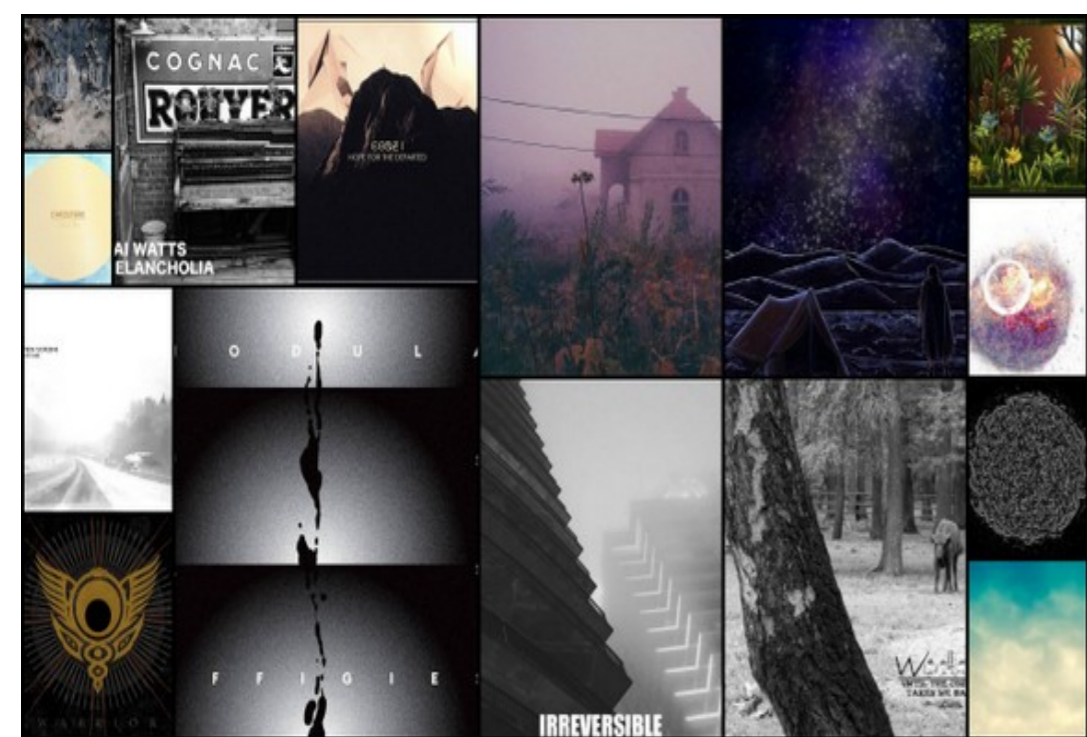
- OF 2015 H1
- (In No Specific Orders)

[Francesco Berta - Waves ft. Anne Van Den Hoogen](#)

- [Bright Like The Sun - Bright Like The Sun](#)
- [1099 - Young Pines](#)
- [Stalingrad - Polaris](#)
- [Cravagoide - Empty Frame](#)
- [The Best Pessimist - The Half-World](#)
- [Giranice - UR](#)
- [The Boats - Segundo 'Bonus Edition'](#)
- [Dead Melodies - Slowwave Perception](#)
- [Qualia - Vert "2015 Remaster"](#)
- [Nordic Giants - A Séance Of Dark Delusion](#)
- [Yucatan - Uwch Gopa'r Mynydd](#)
- [Solkyri - Sad Boys Club](#)
- [heklAa - Pieces Of You Vol. I The Piano Works](#)
- [A Swarm Of The Sun - The Rifts](#)
- [Grace Latecomer \[苏州 \] - 900 Million Light Years](#)
- [Tidings - Death Leaves a Bright Trail](#)
- [Coastland - Come Morning, A Radiant Light](#)
- [Wolves and Horses - Wolves and Horses EP](#)
- [Clouds Collide - All Things Shining](#)
- [Eno - From The Lower Earth and Ocean](#)
- [Takaakira 'Taka' Goto - Classical Punk and Echoes Under the Beauty](#)
- [Herbstlaub - New Insights From Forgotten Clouds / Forgotten Hints...](#)
- [Linear Bells - Will We Still See The Light](#)
- [Godspeed You! Black Emperor - ASUNDER, SWEET and OTHER...](#)

15

- Honourable Mentioned
- (In No Specific Orders)



[ChristerK - Delfin](#)

- [The Lonely Bell - Waking Fields](#)
- [Code I - Hope For The Departed](#)
- [Irreversible - Irreversible](#)
- [When The Sky Sleeps - Holding](#)
- [Anilah / Wardruna - Warrior](#)
- [Distances - Forage & Reproduce](#)
- [Apollo Architect - The Wanderer](#)
- [Silver Screen Orchestra - Ghosts Of Virgo](#)
- [The Wax Girl - Between Screens](#)
- [Dai Watts - Melancholia](#)
- [Us As Effigies - Nodula](#)
- [Arash Akbari - Cracked Echoes](#)
- [Man Is Not A Bird - Survived The Great Flood](#)
- [We All Die! What A Circus! - Until The Cosmos Takes Me Back](#)

TOP 5

- Radio Ethiopia Mixes
- (In No Specific Orders)



[Rádio Etiópia - # 39](#)

- [Rádio Etiópia - Amarcord](#)
- [Rádio Etiópia - Our Dance Under The Lake](#)
- [Rádio Etiópia - When The Flutter Met The Woofer](#)
- [Rádio Etiópia - I'm In Love With A Japanese Porn Star \(But... \)](#)



• **TAG**

• **Archives**

- [July 2015](#)
- [June 2015](#)
- [May 2015](#)
- [April 2015](#)
- [March 2015](#)
- [February 2015](#)
- [January 2015](#)
- [December 2014](#)
- [November 2014](#)
- [October 2014](#)
- [September 2014](#)
- [August 2014](#)
- [July 2014](#)
- [June 2014](#)
- [May 2014](#)
- [April 2014](#)
- [March 2014](#)
- [February 2014](#)
- [January 2014](#)
- [December 2013](#)
- [November 2013](#)
- [October 2013](#)

- [2008 Albums](#)
[2009 Albums](#)
[2010 Albums](#)
[2011 Albums](#)
[2012 Albums](#)
[2013 Albums](#)
[2014 Albums](#)
[2015 Albums](#)
[Acoustic](#)
[Alternative](#)
[Ambient](#)
[Artist Submission](#)
[Classical](#)
[Contemporary-classic](#)
[Dark-ambient](#)
[Down-tempo](#)
[Drone](#)
[Electro](#)
[Electronica](#)
[Experimental](#)
[Folk](#)
[Friends/visitors contributions](#)
[Glitch](#)
[IDM](#)
[Indie](#)
[Instrumental](#)
[Lo-fi](#)
[Math-rock](#)
[Minimal](#)
[Mod-](#)
[Classical](#)
[Music-noir](#)
[Noise](#)
[Piano](#)
[Post-hardcore](#)
[Post-metal](#)
[Post-punk](#)
[Post-rock](#)
[Progressive](#)
[Psychedelic](#)
[RADIO](#)
[ETIÓPIA](#)
[Screamo](#)
[Shoegaze](#)
[Sludge-metal](#)
[Soundscape](#)
[Touristas Contribution](#)

- [September 2013](#)
- [August 2013](#)
- [July 2013](#)
- [June 2013](#)
- [May 2013](#)
- [April 2013](#)
- [March 2013](#)
- [February 2013](#)
- [January 2013](#)
- [December 2012](#)
- [November 2012](#)
- [October 2012](#)
- [September 2012](#)
- [August 2012](#)
- [July 2012](#)
- [June 2012](#)
- [May 2012](#)
- [April 2012](#)
- [March 2012](#)
- [February 2012](#)
- [January 2012](#)
- [December 2011](#)
- [November 2011](#)
- [October 2011](#)
- [September 2011](#)
- [August 2011](#)
- [July 2011](#)
- [June 2011](#)
- [May 2011](#)
- [April 2011](#)
- [March 2011](#)
- [February 2011](#)
- [January 2011](#)
- [December 2010](#)
- [November 2010](#)
- [October 2010](#)
- [September 2010](#)
- [August 2010](#)
- [July 2010](#)
- [June 2010](#)
- [May 2010](#)
- [April 2010](#)
- [March 2010](#)
- [February 2010](#)
- [January 2010](#)
- [December 2009](#)
- [November 2009](#)
- [October 2009](#)
- [September 2009](#)
- [August 2009](#)
- [July 2009](#)
- [June 2009](#)
- [May 2009](#)
- [April 2009](#)
- [March 2009](#)
- [February 2009](#)
- [January 2009](#)
- [December 2008](#)
- [November 2008](#)