

liIypad records presents . . .

Elemental Fusion

an album by Hunter Van Brocklin

*premiering Saturday, April 6th, 2024, 4PM EDT
on 7jam.io and twitch.tv/damifortune*

*featuring an opening set by this album's collaborators:
Cryptovolans • Dorkus64 • october williamson • petet • rewitkin • ZBW*



Program

~ OPENING SET ~

rewitkin

the great treasure hunt

october williamson

blue sandcastle (*premiere!*)

ZBW

Whisper Wind

Dorkus64

Gone Gaming (*premiere!*)

petet

Serenade

Cryptovolans

U-Turn 【Drum Cover 2024】

~ INTERMISSION ~

Hunter Van Brocklin

four seasonal offerings

I. a fresh dewy coronet

II. harvesthome dance

III. a white circlet of snow

IV. fruitage of wine

rewitkin, piano

Hunter Van Brocklin

the forest is for the trees

I. pastoral

II. chorale

III. first frost

IV. last light

october williamson, guitar

Program

~ INTERMISSION ~

Hunter Van Brocklin plate tectonics
 I. *transform fault*
 II. *volcanic arc*
 III. *seafloor spread*
ZBW, flute

Hunter Van Brocklin yukimarimo
 I. *hoarfrost*
 II. *electrostatic force*
Dorkus64, saxophone

Hunter Van Brocklin it rained after the fire
petet, violin

Hunter Van Brocklin blue whirl
Cryptovolans, drumset

If you missed the premiere event, an archive will be accessible at
youtube.com/@damifortune/



Program Notes

four seasonal offerings

HUNTER VAN BROCKLIN feat. rewitkin

This is a series of four short, melodic vignettes for chiptune & piano. Three of the movements (I, III, IV) use the Nintendo Entertainment System's Ricoh 2A03 soundchip; movement II uses the General Instrument AY-3-8910, found in many old arcade machines and computers like the MSX and ZX Spectrum. The titles are all taken from mythological depictions of the Greek Horae, goddesses of the seasons as described in Nonnus's *Dionysiaca*.

Of all the pieces on this album, "four seasonal offerings" is the only one structured by having my instrumentalist collaborator arrange their part based on already-written music. Each of the existing chiptune portions were accompanied by rewitkin adding his own piano arrangements on top, infusing the pieces with new harmonic and rhythmic flavor. Since the polyphony of the original chiptune pieces was so limited, his interpretations of some of the implied harmonies were different and exciting – this absolutely became a unique, distinct collaboration as a result!

- notes from the composer

the forest is for the trees

HUNTER VAN BROCKLIN feat. october williamson

When I first started plotting this album, I reached out to october asking for a few minutes of varied guitar improv spanning some different sounds, styles, techniques, etc.; she responded by sending me 14 minutes of incredible, emotive, captivating, contemplative performance that gradually shifted from serene to unnerving. I knew I had to incorporate all of it and give life to this story, this organic process.

I accompanied her playing with some recordings of my own from my piano, ROLI Seaboard, and field recorder (plus a few chiptune noises). Notably though, I tried to keep the arrangement fairly sparse compared to much of my other output in this style – for example, while the *Elemental Chaos* EP reveled in maximal soundscapes, I tried to space things out here and give each part room to breathe. This was in large part inspired by a glitched-out piano trio by Masayasu Tzbooguchi named "Jigzoo Ballad"; Tzbooguchi uses similar sample chopping and manipulation to my own techniques, but very few things are going on at once, so the listener is able to fully appreciate what's happening.

- notes from the composer

Program Notes

plate tectonics

HUNTER VAN BROCKLIN feat. ZBW

I collaborated previously with ZBW in the spring of 2023 for the STAFFcirc showcase portion of Infloresce's charity festival stream for trans benefit; he sent me some saxophone improv and I wrote a song using the recordings. That prior collaboration was so fun that it ultimately inspired this album – I was excited to write more music using peoples' live recordings, as well as to work with ZBW again!

This time, he sent me some very distinct, rhythmic, beatbox-like playing on flute, which pushed me compositionally in the direction of writing something that matched: rhythmic, repetitive, and slowly evolving. I settled on accompanying this with the bright digital sounds of FM synthesis, which lend themselves well to the electronic, beat-focused style. The piece is written for two Yamaha YM2151 soundchips alongside a Yamaha YMZ280B chip handling the flute sampling. (Both are old arcade machine classics.)

Having chosen the title fairly early on in the writing process, I tried to lean into the theme structurally by basing the different movements of the piece around the three types of plate boundaries, which are characterized by how the tectonic plates move relative to one another. This is reflected in the ways different sections and phrases shift throughout. It was quite a challenge to write something in this style; slow evolution and hypnotic rhythm are not my natural go-tos, but I am better for having made this grand attempt!

– notes from the composer

yukimarimo

HUNTER VAN BROCKLIN feat. Dorkus64

Yukimarimo are tiny balls of frost formed electrostatically at incredibly low temperatures in Antarctica; they resemble little tumbleweeds. This piece tumbles and tosses around, gaining momentum as it rolls, not unlike a Katamari. The sources of accompaniment to Dorkus64's free jazz improvisation on saxophone are particularly disparate – more ROLI Seaboard improv, field recordings of a hailstorm and a creaky old bell, my own voice, various IDM-style drums, a sea of digital blips. But at the right temperature it all clusters together . . .

There was quite a prominent dynamic range in Dorkus64's playing that I sought to spotlight in this piece. I explored extensive live tweaking of reverb settings over the course of both movements to alter the tone of the sax from lick to lick.

– notes from the composer

Program Notes

it rained after the fire

HUNTER VAN BROCKLIN feat. petet

For this piece, petet recorded a lyrical, emotional multi-part violin harmony, which I immediately wanted to space out and eventually bring together in a climax. The music is mournful and intense, and plays a lot with the contrast between the violin's acoustic warmth and the accompaniment's digital harshness – clicky drumlike textures flutter around unpredictably, growly processed bass roars and churns beneath the surface, a distorted post-rock lead screams out. To emphasize the natural beauty and flow of his violin performance, I did considerably less manipulation and chopping of the recording than I normally would, instead choosing to do so only as a more deliberate momentary effect.

This piece is also accompanied with ROLI Seaboard and homemade field recordings.

- notes from the composer

blue whirl

HUNTER VAN BROCKLIN feat. Cryptovolans

This one was an exciting prospect – I asked Cryptovolans to record a whole song's worth of drumset in whatever mixture of meters and rhythms he wanted. Whatever he played would dictate the phrasing, structure, and length of the piece. His playing is so dynamic and engaging – fluid and detailed in a way that my non-drummer partwriting skills could never match, and this made for an immensely fun writing experience. Having the rhythm dictated already created an interesting puzzle to solve.

I wound up accompanying the drum part with my trusty Super Nintendo, one of my favorite old soundchips to compose for. I chose to work with the iconic but limited sound set of *Super Mario World*, possibly as a reaction to all the weird, homemade deep sampling I did on my 2023 SNES album *Distant Islands*. There are actually two Super Nintendos at work here – one is tuned normally, while the other is tuned microtonally to 19 equal divisions of the octave, and they are used at different parts of the song both separately and together. Three different variations of the main theme are utilized in various permutations throughout. To pair with the dynamism of the drumset, the piece shifts gears radically from phrase to phrase – all tied together by the familiar melodic theme, and all dictated by what was initially played by Cryptovolans.

- notes from the composer

The Artists

rewitkin

piano arrangement & performance on "four seasonal offerings"

youtube.com/@rewitkin

october williamson

guitar performance on "the forest is for the trees"

linktr.ee/october_stereo

ZBW

flute performance on "plate tectonics"

soundcloud.com/ZBWMusic

twitter.com/ZBWMusic

Dorkus64

saxophone performance on "yukimarimo"

dorkus64.bandcamp.com

soundcloud.com/dorkus-64

petet

violin performance on "it rained after the fire"

soundcloud.com/retropetet

Cryptovolans

drumset performance on "blue whirl"

cryptovolans.bandcamp.com

soundcloud.com/cryptovolans

youtube.com/@Corruptovolans

Hunter Van Brocklin

all other music & manipulation of recordings

h-v-b.bandcamp.com

soundcloud.com/damifortune

youtube.com/@damifortune

Special Thanks

Infinite thank yous to all musical collaborators involved in this project. You quite literally made this album happen & made it what it is with your unique voices. The serendipity of arranging something like this was a huge part of the appeal for me.

Thank you to sparklecats2009 and Loni (who made the album artworks for *Elemental Harmony* and *Elemental Chaos* respectively) for collaborating on the excellent cover art.

Many thanks to sergiocornaga, lilypad and STAFFcirc's current labelrunner, for helping manage everything smoothly and for always being a thoughtful, considerate sounding board for ideas.

Thank you to deuveir, who created the lilypad artwork used on our label's Bandcamp page (lilypad.bandcamp.com) and in these very program notes!

Thanks to the many communities around me that provide an open, fertile creative ground for everyone to inhabit . . . and everyone in them who contributes to that atmosphere. With that energy they will continue to flourish for years to come.