



yapacc | Live

"Age 14 I bought my first analog synth: a Korg MS-20. Nobody had something like that in school, neither was hardly anybody around interested in electronic music. I scrambled in my room to build my first tracks on the Revox A77, using the Korg, a Roland organ and a Rattlesnake rhythm machine, track by track, and mono – a fantastic, lonely period. Seven years before I played the piano, thus belong to the few who lived through minimalism at an early stage, for I played the same patterns over and over again for hours. Later, also for social reasons, I was member in many bands of all styles; besides the piano I've learned how to play guitar, bass and drums as well. Recording sessions with crazy Trash bands followed. When Acid House came up I thought it was crap, because the guy who promoted such parties had stolen my woman. Still I preferred to evolve real scores in my head."

yapacc's outstanding live performances set souls on fire to keep the mahogany floors burning. But first things first. yapacc stroke his primal collision course with Techno music in 1995: After he had been influenced by the richness of the 70es and 80es electronic music universes, Techno tunes by Sven Väth, Joey Beltram and Air Liquide attracted his attention.

He co-founded the project **Elektrasmus** with Holger Schmidt and organized the 'Weisskirchener Electronic Festival'. After having taken extensive live and studio session excursions, they finally signed to Maelstrom Records in 1997. In the same year Elektrasmus was one of the Techno acts to pioneer internet live streaming (at 'Dokumenta X', Kassel/D). Besides they toured Germany and the Netherlands. A release on Poets Club Recording ("Inside 02" w/Brian Eno, Peter Schwalm, Funkstoerung, Shantel, among others) as The Dragonfly followed in 1998. Later they signed to Pinku Records.

As a next step yapacc started the net art label KUGKmusique in 1999 and produced film scores for expressionistic silent movie classics with the formation Taureau who released three CDs. Two years later he left the label.

In 2001 he founded Voiceheads together with Jürgen Klumpe – a duo interweaving guitar drones and textures with vocoded voice, blending Downbeat Techno structures with Hippiespace Psychedelics on a high intensity level. Shortly they belonged to the live regulars of the popular, Cologne-based 'Battery Park' and 'Elektro Bunker' festivals.

The web platform **Tripbeat** was launched in 2001, featuring live acts, DJs and VJs to promote several party events. The Tripbeat crew, among them yapacc, performed in Berlin, Cologne, Frankfurt and Karlsruhe.

During that time yapacc met **Dr. Walker** of Air Liquide with whom he cultivates a steady friendship and production team until today. As **Helden der Revolution** (Heroes of the Revolution) they perform live gigs on a regular base to gain maximum live energy. Further collaborative activities include releases on DJungle Fever.

From 2003 yapacc intensified his music productions: He reinstructs the notorious **Narcotic Syntax** (Perlon, WIR), impersonating one steady half of the duo (third of the trio and fourth of the quartet respectively), constantly contributing his incredible skills and producing new ideas to push the sublime approach of striking visionary paths.

Apart from that he formed the syndicate **Studiogemeinschaft** (Studio Community) with the inspirational DJ and producer **Franklin de Costa** to create a uniquely syncopated Tech style. There are two 12"EPs on Trapez. Their cracking live performance debut during the Trapez party at Sensor Club in the course of 'c/o pop' festival in Cologne let the crowd drool over the vast array of skilfully combined analog and digital equipment. They witnessed Franklin operating E-Pads and yapacc performing snare rolls with great virtuosity.

In the same year a new electronic festival institution similar to (and incorporating members of) Tripbeat was born with 'Mainstromkultur'. In the course of the annual Frankfurt 'Museum Riverbank Celebration' events took place four times so far, having presented more than 50 audio and visual artists on live equipment, turntables and video gear over a period of three days each in 2003-06. yapacc continues collaborating with DJs of different provenance (Miriam Schulte, Bo Irion, Franklin de Costa). Their prime party and radio community platform is **The Green Empire**.

The amicable climate between **Good Groove** – one of Germany's DJ institutions – and yapacc (after having met in January 2005) is reflected in common music productions on multiColor Recordings and Tresor.

yapacc continuously elaborates a musical solo project which amalgamates House vibes and melodramatic Pop songs on a highest quality level, supported by Swiss slam poet Betti Synclar and a great number of other vocalists. Its fusion of murderous groove monsters with melodic creatures from romantic shallows represents a culmination of his musical socialisation. Up to now several solo 12"EPs, collaborations and his cutting-edge debut album "**Nirvana Beach**" have been successfully distributed by numerous platforms (Neuton, WIR, Sender, Frisbee etc.).

Last but not least yapacc works as product designer and demonstrator for Manfred Fricke (**MFB**, Berlin) who fabricates fine small synths, drum machines and production tools for a low budget.

Resident Advisor: <http://www.residentadvisor.net/dj/yapacc>

Facebook: <https://www.facebook.com/yapacc>

SoundCloud: <http://soundcloud.com/yapacc>

Beatport: <http://www.beatport.com/#artist/yapacc/30501>

About his music

"It has to groove deeply, should enchant, tempt to live, to love – as if life was a perpetual river, perpetual pain. My music wants to relieve. It is like a tasty five-course menu. Of course the listener decides on the digestion. From DJs I learned how to mix tracks and develop a dramaturgy to keep the crowd at it... If somebody is inquiring about my style today, I'd say Tech House with a hypnotic-melodious flavour."

About his studio technique

"I work like a band, incorporating a lot of instruments like guitars, bass, synths, organs and effect units which inspire me to play. Then I create tracks on my harddisk system. Maybe there are ideas for more than thousand years, that's the misery..."

About his live technique

"I have a hybrid working method, using computer programs, analog synths, live keyboards, also guitar and microphone. Even though I am capable of mastering some instruments virtuously, I don't shout it from the rooftops, this is boring and not an art form. An interactive visual show including self-shot clips, pics and a live video camera shall entrap and seduce the audience further on..."