



f+r

AUTHOR: [dTHEd](#) | DATE: **05.06.2020** | LENGTH: **15:10** | FORMAT: **DIGITAL**

f+r is the first release of our **3UηFRΞΞΞ** series. It's an electronic suite for 3 elements: an analogue synth, voice and drums (acoustic and electronic). It unfolds in a delicate equilibrium of parametric improvisation and pseudo-chaotic elements. Differently from our first [album hyperbeatz vol. 1](#) which is eminently positioned in a post-human domain, here all algorithmic structures serve as a background for a more immediate creative gesture: human improvisation. The result is an aesthetic hybrid between a sci-fi sequence shot and a gaming rave party. [Brody Simpson](#) features as guest, having providing remotely the original source material from which the drum tracks were re-constructed. The delicate art of mastering was handled by [Noel Summerville](#) (Autechre, etc.) as we were seeking a wider dynamics and less loudness, to underline the more "human" nature of this project.

Written, recorded, mixed by dTHEd. Acoustic drum sounds by Brody Simpson.
Mastered by Noel Summerville.

3UηFRΞΞΞ / The project

3UηFRΞΞΞ is our new digital series with a radical format:

- no free streaming
- unrestricted offer

Music will only be accessible after a symbolic financial transaction: a minimum of 1 euro per artist. All future releases of the 3UηFRΞΞΞ series will follow the same scheme and will be available only on our Bandcamp page. The baseline cost will always be set at 3 euros for each release, but whoever is willing to support more the project can make a higher offer if they wish.

[Music](#) | [Video](#) | [Manifesto](#) | [Website](#) | [@](#) | [Live sample](#)

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3ᵁᶦᶠᶠᶠ / Motivations

The Covid-19 pandemic undoubtedly smashed the music and entertainment environment hard and highlighted how fragile the business model supporting artistic activities was. dTHEd had to cancel a series of very important concerts and/or site-specific installations which, besides being our main source of income, were the best opportunities to increase our network of contacts and showcase our project.

This historical moment is so full of uncertainty that in these last months we felt the need to stop, remain silent and ponder on how to reshape our activities. Just one exception: the song [ᶠ5ᶠ ᵁᶠᵁᶠᶠᶠ](#) we issued for the compilation [Interi Coprimi 16](#) by Stochastic Resonance, because proceeds all go to the National Institute for Infectious Diseases Lazzaro Spallanzani in Rome, an institution working on the front line against Covid-19.

However, our natural desire for artistic research forced us to find ways to continue to express ourselves. We hope that musicians will unite and dialogue to create a new social and economic model (rather than see it *establish itself by mere inertia*); one seeking to give greater value to music and artists, based on more solid, ethical and fair grounds. Meanwhile, a legit question is: where can we start from? Since all benefits deriving from events and performances have abruptly vanished, let's question whether free streaming (even if for a limited number of plays) is still a sustainable option. Is it?

And that's how 3ᵁᶦᶠᶠᶠ was born: a series of singles/EPs which will not be available to listen before purchase, but at the same time they will all be set at a symbolic price: minimum 1 euro per artist. The act of purchase becomes thus a little leap in the dark (something which we are no longer used to!), with the dual function of re-establishing value to recorded music while showing concrete support to artists.

The release date is also symbolic: Friday June 5th Bandcamp will waive again all its fees on any financial transaction on its website. This is a follow up to an experiment conducted last March to help artists in this Covid-19 emergency. A move which prompted over [\\$3 million worth of purchases](#), underlining how much fans are willing to support their favorite artists, when they have the certainty that this support will be directed to them.

With 3ᵁᶦᶠᶠᶠ it is not our intention to propose formula that could work for everyone, but rather send out a signal that could stimulate an open discussion in the musical environment. Giving away free music in this very moment seems to us a lack of respect towards ourselves and our colleagues.