

Matter

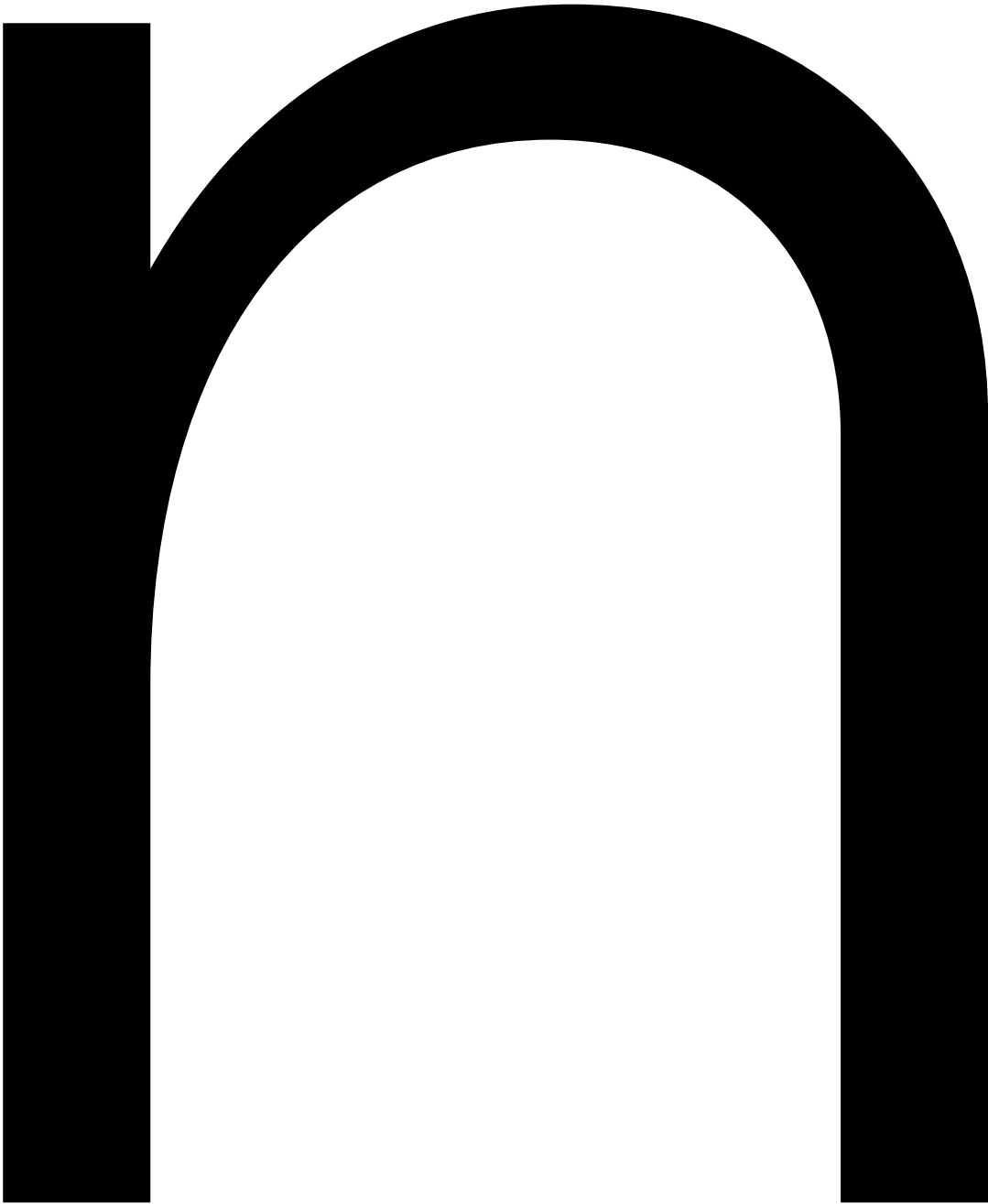
Matter Regular (Selected Glyphs)

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Light
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Kenton Slash Demon “Harpe” Stereogum Premiere

When you're a little kid everything is fun. Going to the store and making a new friend were moments of pure elation for me as a child, and stumbling upon a simple slide or swing set felt like hitting the jackpot when I was younger. The primary joy of my youth, though, was jumping on a trampoline. My cousins had a trampoline — a Big Trampoline, we'd call it — and I can remember few happier moments from my preteen years than when I was catapulting toward the sky on that big black tarp of elastic elation. This was unfettered happiness, back before I knew there was pain much greater than a scraped knee, or that the world could become impossibly tangled with

guilt, confusion, and betrayal. Those moments were all about weightless flight; the the sky was closer than any of earth's clumsy minutia.

I share that memory because that moment because that's the only way to describe the perfect, utter exuberance of Kenton Slash Demon's “Harpe.” In case you're unfamiliar with the electronic duo, Kenton Slash Demon is Silas Moldenhawer and Jonas Kenton, and their circuitous, effervescent music mimics the euphoric connection of the dance floor and the inner monologue of the self. Moldenhawer and Kenton grew up together in Copenhagen, which might help explain why their music is affecting

THE SCHWARZSCHILD SOLUTION PART II

Whilst Kenton Slash Demon's discography has been relatively scant in the recent past, the quality of their production has always shone brightly, a kaleidoscope of moods and styles underpinned by distinctive organic and futuristic sounds.

Kenton Slash Demon er en Københavnsk techno duo fra Danmark, bestående af Jonas Kenton (synth, vokal) og Silas Moldenhawer (trommer). Begge er medlem af When Saints Go Machine.

- 2009 Khattabi EP (Tartelet Records)
- 2010 Sun EP (Tartelet Records)
- 2010 Matter EP (Tartelet Records)
- 2014 Daemon EP (Tartelet Records)
- 2015 Skydancer EP (Future Classic)
- 2015 Harpe/Syko EP (Future Classic)
- 2016 TT/Dok EP (Future Classic)

AaBbCcDdEeFf
GgHhIiJjKkLlMm
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Matter Light 14 pt

Um sintetizador é um instrumento musical eletrônico projetado para produzir sons gerados através da manipulação direta de correntes elétricas (sintetizadores analógicos), leitura de dados contidos numa memória (sintetizadores digitais), ou manipulação matemática de valores discretos com o uso de tecnologia digital incluindo computadores (modulação física) ou uma combinação de diversos métodos. O primeiro sistema de sintetizador construído, data de 1957, desenvolvido pela RCA Company nos Estados Unidos, chamado de RCA Music Synthesizer, utilizado apenas em laboratório ocupando grande espaço e exigindo horas de trabalho para criação de sons. O sintetizador como o conhecemos começou a tomar forma em 1964 com a invenção dos sistemas modulares Moog por Robert Moog Herbert Deutsch. A fabricação em módulos permitiu a comercialização do sintetizador, porém seu preço era bastante elevado. A popularidade do sintetizador se consolidou em 1968 com o disco Switched-On Bach de Walter Carlos, que foi sucesso de vendas. Continha composições de J. S. Bach tocadas utilizando-se exclusivamente o Moog. Os acordes foram reproduzidos de forma trabalhosa, com cada nota gravada separadamente, pois o sintetizador era monofônico.

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Blood Orange Freetown Sound

8.8/10

Dev Hynes' third album as Blood Orange is a searing and soothing personal document, striking the same resonant chords as Kendrick Lamar's *To Pimp a Butterfly* or D'Angelo's *Black Messiah*.

In July 2015, at the height of the Black Lives Matter movement, British singer/composer Dev Hynes released "Do You See My Skin Through the Flames?", an 11-minute assessment of race and self-worth at a time of intense struggle between blacks and law enforcement. "This is not from my forthcoming album," Hynes asserted, "just some things on my mind." The cover art depicted an elegant black figure—his back straight, his fingers clutched deep into his own flesh. The image showed strength; on the song, Hynes unpacked the yin and yang of everyday life as a black person: "I'm proud of my name, I'm proud of my dad, I'm proud of my family, but it's very strange to have to carry that... we all carry that, every black person carries that." To live black is to live conflicted. There's the urge to live freely and be accepted, even if the world at large is still uncomfortable with people of color. We feel an innate sense to protect our own kind and hold

each other close. We are prisoners of perception; our culture pillaged, our style and vernacular mocked and imitated, only to be told we're not good enough to be equal.

Freetown Sound, Hynes' third album as Blood Orange, arrives days after Baltimore police officer Caesar Goodson Jr., who drove the van in which 25-year-old Freddie Gray was fatally injured, was found not guilty on all charges against him. That same day, a grand jury in Collin County, Texas, decided there wasn't enough evidence to indict former McKinney police officer Eric Casebolt for slamming a black teenage girl to the ground at a pool party. June 25th would've been Tamir Rice's 14th birthday, but he—a black preteen—was shot by a Cleveland police officer who thought Rice pulled a handgun from his waistband. Earlier this month, 49 people died in

what's being called the deadliest mass shooting in U.S. history, after a gunman walked into a gay Orlando nightclub and opened fire. And just last week, the United Kingdom—where Hynes is from—voted to leave the European Union, sparking chants of racism from liberals.

Freetown feels shaded by all these events, even if public outcry over racial injustice has dissipated slightly over the last year. Hynes offers a broad view of black culture, using vocal clips and spoken-word poetry to craft a multifaceted narrative of historically underserved people. "Black can get you over, black can sit you down," says a sampled voice toward the end of "With Him," from Marlon Riggs' 1994 documentary, *Black is...Black Ain't*. On "Love Ya," we hear author Ta-Nehisi Coates outline a very real conflict facing most minorities: figuring out what to wear—and how to wear it—as to not intimidate others. "How was I gonna wear my pants?" he recalled. "What shoes was I gonna wear? Who was I gonna walk with to school?" Most people take these things for granted, but as a minority, your fashion sense can be seen as a threat. "Hands Up" references the 2012 killing of Trayvon Martin in Florida, where George Zimmerman—a neighborhood watch volunteer—shot the unarmed teenager and claimed self-defense. "Keep your hood off when you're walking..." Hynes warns. "Sure enough, they're gonna take your body." Throughout *Freetown*, he

speaks directly to those who look like him—the overlooked and under-appreciated, the persecuted and misunderstood—consoling his community while highlighting our collective grace. "Chance" treads the same ground as D'Angelo's "The Charade," using self-hurt to dissect racial inequality. "All I ever wanted was a chance for myself," Hynes moans through a voice steeped in sadness.

Formerly known as Lightspeed Champion, Hynes used to play in punk-rock band Test Icicles before moving on to create folk/pop hybrids. 2011's *Coastal Grooves*—Hynes' first album as Blood Orange—combined new wave and electro-soul, even if the results just barely scratched the surface of what we hear from him now. *Freetown* is more expansive than 2013's stellar *Cupid Deluxe*, but it moves quicker, packing funk and '80s R&B into a coherent set. Between his nuanced baritone and creative approach, the album resembles a Saul Williams release, as something overtly political and complex while pulling in many different genres. Songs like "Desirée" and "Best to You" are especially nostalgic, employing festive soul grooves and tropical dance. "Juicy 1-4," "But You," and "Thank You" take tonal cues from Michael Jackson, mimicking the optimistic glow of ballads like "Human Nature" and "Man in the Mirror." In a good way, Hynes is able to pull from these musicians while crafting an aesthetic that's uniquely his. He takes on

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a director's role at times, stepping aside vocally and allowing his features to shine. Hynes mostly sings with and writes for women, which adds another layer of dignity to his art. Nelly Furtado takes the lead on "Hadron Collider" and Blondie frontwoman Deborah Harry sounds perfectly at home on "E.V.P.," a rubbery funk instrumental seemingly plucked from that band's discography.

The album title pays homage to Freetown, Sierra Leone, the country's capital city and hometown to Hynes' father. The recording feels communal despite its political themes, whether he's sampling particular African dialect, or giving poet Ashlee Haze space on "By Ourselves" to salute femininity. On these and other

songs, the words are searing and soothing, almost always at the same time. My in-laws—also from Freetown—speak reverently of the villages and family and friends who still live there. They reminisce about the beach and the sense of togetherness they felt. They acknowledge the extreme poverty and the 2014 Ebola outbreak, but say it's still a land of true beauty, holding a deep spiritual connection you have to feel for yourself. You sense that warmth throughout Freetown Sound, even if the music doesn't pull directly from the sounds of the area.

Freetown scans as a capital-B Black record, hitting the same social chords as Kendrick Lamar's *To Pimp a Butterfly*, D'Angelo's *Black Messiah*, and

Kamasi Washington's *The Epic*. Like those albums, *Freetown* resonates with everyone sagging under the weight of systemic oppression. "My album is for everyone told they're not black enough, too black, too queer, not queer the right way ... it's a clapback," Hynes told *Entertainment Weekly* in a recent interview. *Freetown* represents the innermost workings of a man wading through his own insecurities, holding his flaws and weaknesses up to the light for everyone to see. He's trying to make sense of himself, his race and sexuality, while taking a hard look at what this world has become. The future isn't so hopeless, but we won't make it if we don't forge the path together.

My album is for everyone told they're not black enough, too black, too queer, not queer the right way it's a clapback.

Fred Wesley
“House Party”
(1980)

Demis Roussos
“Got a Hold on Me”
(1978)

Manu Dibango
“Soul Makossa”
(1972)

House music is a genre of electronic dance music created by club DJs and music producers that originated in Chicago in the early 1980s. Early house music was generally dance-based music characterized by repetitive $\frac{4}{4}$ beats, rhythms mainly provided by drum machines, off-beat hi-hat cymbals, and synthesized basslines. While house displayed several characteristics similar to disco music, it was more electronic and minimalistic, and the repetitive rhythm of house was more important than the song itself. House music initially became popular in Chicago clubs in 1984, pioneered by figures such as Frankie Knuckles, Phuture, Kym Mazelle, and Mr. Fingers, and was associated with African-American and gay subcultures. House music quickly spread to other American cities such as Detroit, New York City, Baltimore, and Newark – all of which developed their own regional scenes.

Matter Regular 8,5 pt

La house music, ou simplement house, est un courant musical lancé au début des années 1980 à Chicago. Originellement liée à l'histoire des disc-jockeys, son nom provient du Warehouse, club de Chicago où officiait le DJ Frankie Knuckles. La house est constituée d'un rythme minimal, d'une ligne de basse proche du funk, à ceci s'ajoutent souvent des voix, échantillonnées ou non. Si Frankie Knuckles, en tant que DJ, est le précurseur du genre, les premiers producteurs de house sont Chip E. (Like This, It's House), Adonis avec No Way Back, Steve « Silk » Hurlley (Music Is The Key, Jack Your Body), Marshall Jefferson et le fameux The House Music Anthem (Move Your Body), Keith Farley et son Love Can't Turn Around (1986), Lil' Louis avec le tube international French Kiss et Larry Heard, qui composera sous le pseudonyme de M. Fingers l'hymne deep house Can U Feel It dont l'une des versions est agrémentée d'un discours de Martin Luther King. Réalisés en 1983 par Jesse Saunders et publiés sur le label Mitchbal, les morceaux On & On et Funk U Up sont considérés comme les deux premières créations de house. Si tous ces artistes viennent de Chicago, la house n'a cependant jamais été uniforme et dès 1988 apparaît par exemple la hip-house avec Fast Eddie et le titre Yoyo Get Funky, mêlant à la house les racines electro du hip-hop. Même si la house est originaire de Chicago, la ville de New York développe rapidement une scène très active, particulièrement portée vers le garage, house vocale héritière du disco, inspirée par le club où jouait le DJ Larry Levan, le Paradise Garage. Détroit a développé en parallèle la techno. Le terme de « New Jersey house » était un temps utilisé pour désigner la deep house de la côte Est des États-Unis, dont le groupe Blaze est encore un représentant. Mel Cheren, légende de la nuit new-yorkaise, qualifiait la house de disco on the budget (disco au rabais). De fait, cette musique s'est caractérisée dès ses débuts par des moyens de productions réduits, un côté « artisanal ». Les précurseurs du genre enregistraient leurs morceaux sur cassettes dans le seul but que les DJs de Chicago les passent en club. Ces expériences ont façonné la « Culture Club » et sa mythologie. Le disque vinyle est rapidement devenu le support privilégié de cette musique. Actuellement, la production house est toujours d'actualité et est principalement jouée dans des lieux spécialisés et dans certaines boîtes de nuit. La house est une musique au tempo relativement rapide. Les tempos standards de la dance moderne sont moins élevés, généralement entre 118 et 135 BPM — à peu près 10 BPM de moins que le disco. L'élément commun des titres house est l'utilisation de kick drum (grosse caisse) à chaque battement (aussi connu sous le nom de battement four-to-the-floor), généralement créé par une boîte à rythme ou un sampler (échantillonneur). La piste de batterie est remplie de rythmes à base

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seiner Szene. Beide Stile ähneln sich sehr und sind zum Teil schwer voneinander abzugrenzen, wobei mit Techno jedoch generell schnellere und „maschineller“ klingende Musik bezeichnet wird als mit House. Der Name „House“ rührt vom ersten Club her, in dem diese Musikrichtung aufgelegt wurde, dem Warehouse in Chicago. Die musikalischen Ursprünge des House liegen in der Disco-Musik der späten 1970er, deren Einfluss vor allem in Harmonik und Melodieführung bis heute spürbar ist. Frankie Knuckles legte im Warehouse in Chicago auf. Schon damals war es üblich, dass die Disco-Maxis Club-Mixes enthielten – das bedeutete im Normalfall,

dass ausgedehnte, auf den Rhythmus konzentrierte Instrumentalpassagen vorhanden waren. Knuckles stellte fest, dass gerade diese Rhythmusteile die Gäste in Ekstase versetzten, und begann damit, nur noch sie ineinander zu vermischen und den Rest der Platte wegzulassen. Neben Knuckles zählen vor allem Marshall Jefferson, Jesse Saunders und Chip E. als Pioniere des Chicago House. Später griffen die Detrouer Produzenten Juan Atkins, Derrick May und Kevin Saunderson diese neue Liebe zur Monotonie auf und entwickelten daraus den Detroit Techno. Gleichzeitig entstand in New Yorker Clubs wie der Paradise Garage und The Loft,

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Matter Regular 6,5 pt

House ist eine populäre Stilrichtung der elektronischen Tanzmusik, die in den 1980er Jahren in den USA entstand. Typisch ist der meist durch einen Drumcomputer erzeugte Rhythmus im $\frac{4}{4}$ Takt im Tempo von etwa 110 bis 130 Beats per minute: Die Bassdrum auf jeder Viertelnote („Four to the Floor“), Snareschläge bzw. Handclaps auf jeder zweiten Viertelnote, sowie offene Hi-Hats auf der Zwischen-Achtelnote. House gilt als einer der ersten erfolgreichen Stile der elektronischen Tanzmusik und ist heute nach wie vor sehr beliebt; es entstehen ständig neue Varianten. Die Musikrichtung beeinflusste insbesondere die Entstehung des sehr erfolgreichen Techno mitsamt

seiner Szene. Beide Stile ähneln sich sehr und sind zum Teil schwer voneinander abzugrenzen, wobei mit Techno jedoch generell schnellere und „maschineller“ klingende Musik bezeichnet wird als mit House. Der Name „House“ rührt vom ersten Club her, in dem diese Musikrichtung aufgelegt wurde, dem Warehouse in Chicago. Die musikalischen Ursprünge des House liegen in der Disco-Musik der späten 1970er, deren Einfluss vor allem in Harmonik und Melodieführung bis heute spürbar ist. Frankie Knuckles legte im Warehouse in Chicago auf. Schon damals war es üblich, dass die Disco-Maxis Club-Mixes enthielten – das bedeutete im Normalfall,

dass ausgedehnte, auf den Rhythmus konzentrierte Instrumentalpassagen vorhanden waren. Knuckles stellte fest, dass gerade diese Rhythmusteile die Gäste in Ekstase versetzten, und begann damit, nur noch sie ineinander zu vermischen und den Rest der Platte wegzulassen. Neben Knuckles zählen vor allem Marshall Jefferson, Jesse Saunders und Chip E. als Pioniere des Chicago House. Später griffen die Detroiter Produzenten Juan Atkins, Derrick May und Kevin Saunderson diese neue Liebe zur Monotonie auf und entwickelten daraus den Detroit Techno. Gleichzeitig entstand in New Yorker Clubs wie der Paradise Garage und The Loft,

**THE XX
TEASE
A CURIOUS
PREVIEW OF
POTENTIAL
NEW
MATERIAL**

50°05'N / 14°25'E

**Hütter: jeweils.
“Premier”
Serious!?**

**Hütter: jeweils.
“Premier”
Serious!?**

**Studiestræde 31
1455 Copenhagen
Denmark**

**Studiestræde 31
1455 Copenhagen
Denmark**

Hall Gate

Hall Gate

Default

Stylistic Set 2 (Alternate "g")

Figure

Figure

Default

Stylistic Set 3 (Alternate "G")

Gravity

Gravity

Default

Stylistic Set 4 (Alternate three)

X35

X35

Default

Stylistic Set 5

„Cz“ “En”

„Cz“ “En”

Default

Discretionary Ligatures

offline flame

offline flame

Default Figures

Tabular Lining

1986 0,1

1986 0, 1

1911 0.3

1911 0.3

Default

Fraction

7/8 10/36

7/8 10/36

Default

Case Sensitive

(h:e-l@p)]

(H:E-L@P)]

Emc2

Emc²

Default + Stylistic Set 4

Subscripts/Inferiors + Stylistic Set 4

CO3 H2O

CO₃ H₂O

Default

Contextual Alternate

rt

rt

3x5 cm

3×5 cm

-> -> →>

→ → →

(2)Train

②Train

(C)(R)(P)

©®®

Nowadays we have many sans-serif fonts but designers are continually looking for new ones. They still expect new shapes of classical forms, new details and a new, general overall look. One could say this doesn't matter but it does. From this starting point comes Matter. It was drawn for the first time in June 2015 and has since been used for many projects. It is a grotesk typeface with a subtle, warm touch. This is caused by lively forms and diagonal terminals. The vertical terminals still have some angle even when it seems there is not.

Matter drew on the following for inspiration; Akzidenz-Grotesk (1896 Berthold Type Foundry), Theinhardt (2009 François Rappo), Classic Grotesque (1926 Frank Hinman Pierpont), Neuzeit Grotesk (1928 Wilhelm Pischner), Helvetica (1957 Max Miedinger & Eduard Hoffmann), Unica (Team '77, Lineto), Plain (2013 François Rappo), Futura (1927 Paul Renner) and Avenir (1988 Adrian Frutiger). A mix of these influences and many more can be found here. Matter SQ (Square) is same family with square dots.

First Sketch: 6/2015, First Kick: 11/2016, Update: 1/2017

6 weights, 12 styles

- Light Light Italic
- Regular Regular Italic
- Medium Medium Italic
- SemiBold SemiBold Italic
- Bold Bold Italic
- Heavy Heavy Italic

- Afrikaans
- Albanian
- Asu
- Basque
- Bemba
- Bena
- Bosnian
- Catalan
- Chiga
- Congo Swahili
- Cornish
- Croatian
- Czech
- Danish
- Dutch
- Embu
- English
- Esperanto
- Estonian
- Faroese
- Filipino
- Finnish
- French
- Galician
- Ganda
- German
- Gusii
- Hungarian
- Icelandic
- Indonesian
- Irish
- Italian
- Jola-Fonyi
- Kabuverdianu
- Kalenjin
- Kamba
- Kikuyu
- Kinyarwanda
- Latvian
- Lithuanian
- Luo
- Luyia
- Machame
- Makuwa-Meetto
- Makonde
- Malagasy
- Malay
- Maltese
- Manx
- Maori
- Meru
- Morisyen
- North Ndebele
- Norwegian Bokmål
- Norwegian Nynorsk
- Nyankole
- Oromo
- Polish
- Portuguese
- Romanian
- Romansh
- Rombo
- Rundi
- Rwa
- Samburu
- Sango
- Sangu
- Sena
- Serbian (Latin)
- Shambala
- Shona
- Slovak
- Slovenian
- Soga
- Somali
- Spanish
- Swahili
- Swedish
- Swiss German
- Taita
- Teso
- Vunjo
- Welsh
- Zulu

Matter
SQ

Matter Regular (Selected Glyphs)

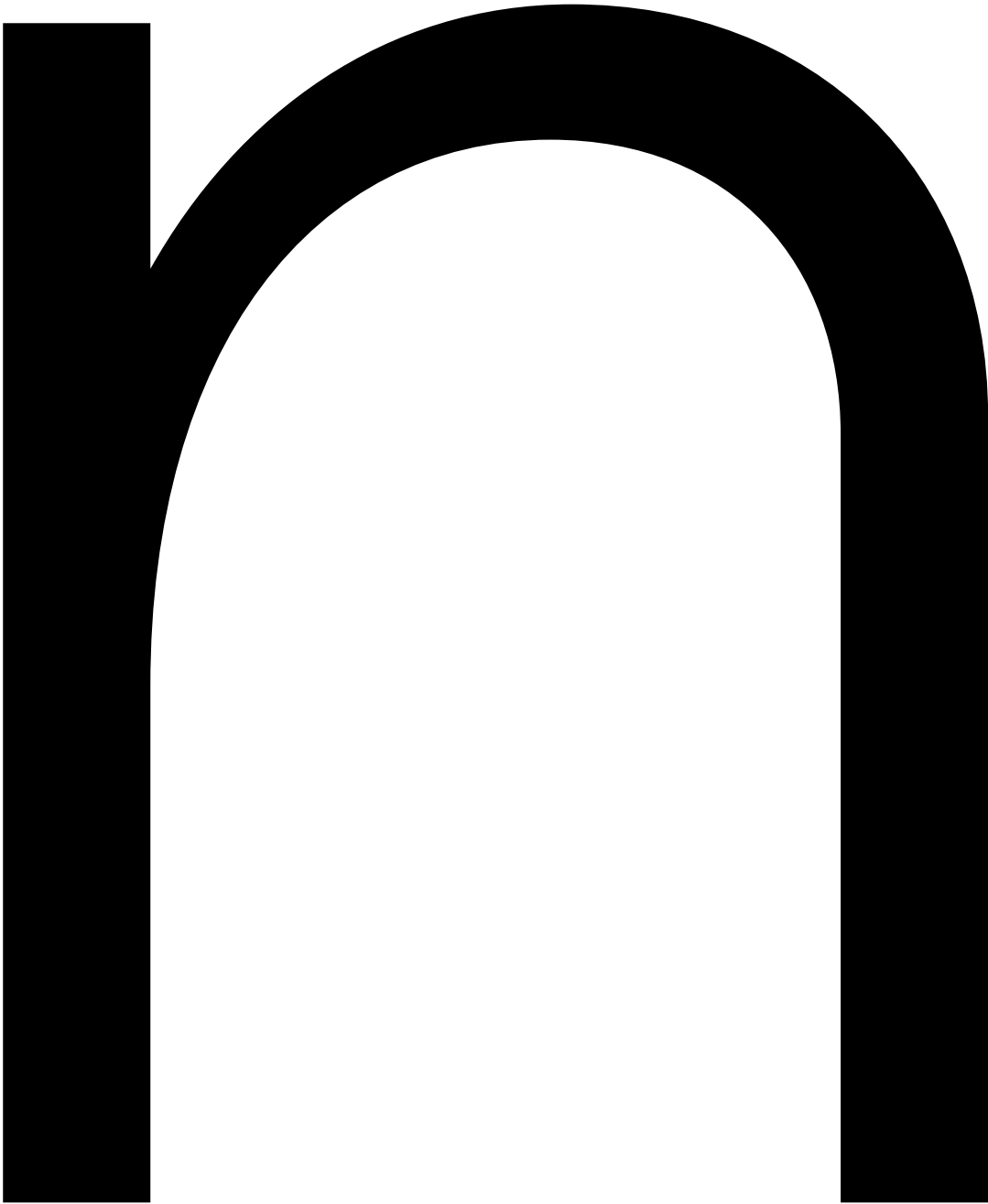
Aa Bb

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321

sa



Light
Regular
Medium
SemiBold
Bold
Heavy

Light Italic
Regular Italic
Medium Italic
SemiBold Italic
Bold Italic
Heavy Italic

Kenton Slash Demon “Harpe” Stereogum Premiere

When you're a little kid everything is fun. Going to the store and making a new friend were moments of pure elation for me as a child, and stumbling upon a simple slide or swing set felt like hitting the jackpot when I was younger. The primary joy of my youth, though, was jumping on a trampoline. My cousins had a trampoline — a Big Trampoline, we'd call it — and I can remember few happier moments from my preteen years than when I was catapulting toward the sky on that big black tarp of elastic elation. This was unfettered happiness, back before I knew there was pain much greater than a scraped knee, or that the world could become impossibly tangled with

guilt, confusion, and betrayal. Those moments were all about weightless flight; the the sky was closer than any of earth's clumsy minutia.

I share that memory because that moment because that's the only way to describe the perfect, utter exuberance of Kenton Slash Demon's “Harpe.” In case you're unfamiliar with the electronic duo, Kenton Slash Demon is Silas Moldenhawer and Jonas Kenton, and their circuitous, effervescent music mimics the euphoric connection of the dance floor and the inner monologue of the self. Moldenhawer and Kenton grew up together in Copenhagen, which might help explain why their music is affecting

THE SCHWARZSCHILD SOLUTION PART II

Whilst Kenton Slash Demon's discography has been relatively scant in the recent past, the quality of their production has always shone brightly, a kaleidoscope of moods and styles underpinned by distinctive organic and futuristic sounds.

Kenton Slash Demon er en Københavnsk techno duo fra Danmark, bestående af Jonas Kenton (synth, vokal) og Silas Moldenhawer (trommer). Begge er medlem af When Saints Go Machine.

- 2009 Khattabi EP (Tartelet Records)
- 2010 Sun EP (Tartelet Records)
- 2010 Matter EP (Tartelet Records)
- 2014 Daemon EP (Tartelet Records)
- 2015 Skydancer EP (Future Classic)
- 2015 Harpe/Syko EP (Future Classic)
- 2016 TT/Dok EP (Future Classic)

AaBbCcDdEeFf
GgHhIiJjKkLlMm
NnOoPpQqRrSsTt
UuVvWwXxYyZz
1234567890&

Matter Light 14 pt

Um sintetizador é um instrumento musical eletrônico projetado para produzir sons gerados através da manipulação direta de correntes elétricas (sintetizadores analógicos), leitura de dados contidos numa memória (sintetizadores digitais), ou manipulação matemática de valores discretos com o uso de tecnologia digital incluindo computadores (modulação física) ou uma combinação de diversos métodos. O primeiro sistema de sintetizador construído, data de 1957, desenvolvido pela RCA Company nos Estados Unidos, chamado de RCA Music Synthesizer, utilizado apenas em laboratório ocupando grande espaço e exigindo horas de trabalho para criação de sons. O sintetizador como o conhecemos começou a tomar forma em 1964 com a invenção dos sistemas modulares Moog por Robert Moog Herbert Deutsch. A fabricação em módulos permitiu a comercialização do sintetizador, porém seu preço era bastante elevado. A popularidade do sintetizador se consolidou em 1968 com o disco Switched-On Bach de Walter Carlos, que foi sucesso de vendas. Continha composições de J. S. Bach tocadas utilizando-se exclusivamente o Moog. Os acordes foram reproduzidos de forma trabalhosa, com cada nota gravada separadamente, pois o sintetizador era monofônico.

AaBbCcDdEeFf
GgHhIiJjKkLlMm
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Matter Regular 14 pt

Um sintetizador é um instrumento musical eletrónico projetado para produzir sons gerados através da manipulação direta de correntes elétricas (sintetizadores analógicos), leitura de dados contidos numa memória (sintetizadores digitais), ou manipulação matemática de valores discretos com o uso de tecnologia digital incluindo computadores (modulação física) ou uma combinação de diversos métodos. O primeiro sistema de sintetizador construído, data de 1957, desenvolvido pela RCA Company nos Estados Unidos, chamado de RCA Music Synthesizer, utilizado apenas em laboratório ocupando grande espaço e exigindo horas de trabalho para criação de sons. O sintetizador como o conhecemos começou a tomar forma em 1964 com a invenção dos sistemas modulares Moog por Robert Moog Herbert Deutsch. A fabricação em módulos permitiu a comercialização do sintetizador, porém seu preço era bastante elevado. A popularidade do sintetizador se consolidou em 1968 com o disco Switched-On Bach de Walter Carlos, que foi sucesso de vendas. Continha composições de J. S. Bach tocadas utilizando-se exclusivamente o Moog. Os acordes foram reproduzidos de forma trabalhosa, com cada nota gravada separadamente, pois o sintetizador era monofônico.

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Matter Medium 14 pt

Um sintetizador é um instrumento musical eletrônico projetado para produzir sons gerados através da manipulação direta de correntes elétricas (sintetizadores analógicos), leitura de dados contidos numa memória (sintetizadores digitais), ou manipulação matemática de valores discretos com o uso de tecnologia digital incluindo computadores (modulação física) ou uma combinação de diversos métodos. O primeiro sistema de sintetizador construído, data de 1957, desenvolvido pela RCA Company nos Estados Unidos, chamado de RCA Music Synthesizer, utilizado apenas em laboratório ocupando grande espaço e exigindo horas de trabalho para criação de sons. O sintetizador como o conhecemos começou a tomar forma em 1964 com a invenção dos sistemas modulares Moog por Robert Moog Herbert Deutsch. A fabricação em módulos permitiu a comercialização do sintetizador, porém seu preço era bastante elevado. A popularidade do sintetizador se consolidou em 1968 com o disco Switched-On Bach de Walter Carlos, que foi sucesso de vendas. Continha composições de J. S. Bach tocadas utilizando-se exclusivamente o Moog. Os acordes foram reproduzidos de forma trabalhosa, com cada nota gravada separadamente, pois o sintetizador era monofônico.

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Matter SemiBold 14 pt

Um sintetizador é um instrumento musical eletrônico projetado para produzir sons gerados através da manipulação direta de correntes elétricas (sintetizadores analógicos), leitura de dados contidos numa memória (sintetizadores digitais), ou manipulação matemática de valores discretos com o uso de tecnologia digital incluindo computadores (modulação física) ou uma combinação de diversos métodos. O primeiro sistema de sintetizador construído, data de 1957, desenvolvido pela RCA Company nos Estados Unidos, chamado de RCA Music Synthesizer, utilizado apenas em laboratório ocupando grande espaço e exigindo horas de trabalho para criação de sons. O sintetizador como o conhecemos começou a tomar forma em 1964 com a invenção dos sistemas modulares Moog por Robert Moog Herbert Deutsch. A fabricação em módulos permitiu a comercialização do sintetizador, porém seu preço era bastante elevado. A popularidade do sintetizador se consolidou em 1968 com o disco Switched-On Bach de Walter Carlos, que foi sucesso de vendas. Continha composições de J. S. Bach tocadas utilizando-se exclusivamente o Moog. Os acordes foram reproduzidos de forma trabalhosa, com cada nota gravada separadamente, pois o sintetizador era monofônico.

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Matter Bold 14 pt

Um sintetizador é um instrumento musical eletrónico projetado para produzir sons gerados através da manipulação direta de correntes elétricas (sintetizadores analógicos), leitura de dados contidos numa memória (sintetizadores digitais), ou manipulação matemática de valores discretos com o uso de tecnologia digital incluindo computadores (modulação física) ou uma combinação de diversos métodos. O primeiro sistema de sintetizador construído, data de 1957, desenvolvido pela RCA Company nos Estados Unidos, chamado de RCA Music Synthesizer, utilizado apenas em laboratório ocupando grande espaço e exigindo horas de trabalho para criação de sons. O sintetizador como o conhecemos começou a tomar forma em 1964 com a invenção dos sistemas modulares Moog por Robert Moog Herbert Deutsch. A fabricação em módulos permitiu a comercialização do sintetizador, porém seu preço era bastante elevado. A popularidade do sintetizador se consolidou em 1968 com o disco Switched-On Bach de Walter Carlos, que foi sucesso de vendas. Continha composições de J. S. Bach tocadas utilizando-se exclusivamente o Moog. Os acordes foram reproduzidos de forma trabalhosa, com cada nota gravada separadamente, pois o sintetizador era

**AaBbCcDdEeFf
GgHhIiJjKkLlMm
NnOoPpQqRrSsTt
UuVvWwXxYyZz
1234567890&**

Matter Heavy 14 pt

Um sintetizador é um instrumento musical eletrónico projetado para produzir sons gerados através da manipulação direta de correntes elétricas (sintetizadores analógicos), leitura de dados contidos numa memória (sintetizadores digitais), ou manipulação matemática de valores discretos com o uso de tecnologia digital incluindo computadores (modulação física) ou uma combinação de diversos métodos. O primeiro sistema de sintetizador construído, data de 1957, desenvolvido pela RCA Company nos Estados Unidos, chamado de RCA Music Synthesizer, utilizado apenas em laboratório ocupando grande espaço e exigindo horas de trabalho para criação de sons. O sintetizador como o conhecemos começou a tomar forma em 1964 com a invenção dos sistemas modulares Moog por Robert Moog Herbert Deutsch. A fabricação em módulos permitiu a comercialização do sintetizador, porém seu preço era bastante elevado. A popularidade do sintetizador se consolidou em 1968 com o disco Switched-On Bach de Walter Carlos, que foi sucesso de vendas. Continua composições de J. S. Bach tocadas utilizando-se exclusivamente o Moog. Os acordes foram reproduzidos de forma trabalhosa, com cada nota gravada

Blood Orange Freetown Sound

8.8/10

Dev Hynes' third album as Blood Orange is a searing and soothing personal document, striking the same resonant chords as Kendrick Lamar's To Pimp a Butterfly or D'Angelo's Black Messiah.

In July 2015, at the height of the Black Lives Matter movement, British singer/composer Dev Hynes released "Do You See My Skin Through the Flames?", an 11-minute assessment of race and self-worth at a time of intense struggle between blacks and law enforcement. "This is not from my forthcoming album," Hynes asserted, "just some things on my mind." The cover art depicted an elegant black figure—his back straight, his fingers clutched deep into his own flesh. The image showed strength; on the song, Hynes unpacked the yin and yang of everyday life as a black person: "I'm proud of my name, I'm proud of my dad, I'm proud of my family, but it's very strange to have to carry that... we all carry that, every black person carries that." To live black is to live conflicted. There's the urge to live freely and be accepted, even if the world at large is still uncomfortable with people of color. We feel an innate sense to protect our own kind and hold

each other close. We are prisoners of perception; our culture pillaged, our style and vernacular mocked and imitated, only to be told we're not good enough to be equal.

Freetown Sound, Hynes' third album as Blood Orange, arrives days after Baltimore police officer Caesar Goodson Jr., who drove the van in which 25-year-old Freddie Gray was fatally injured, was found not guilty on all charges against him. That same day, a grand jury in Collin County, Texas, decided there wasn't enough evidence to indict former McKinney police officer Eric Casebolt for slamming a black teenage girl to the ground at a pool party. June 25th would've been Tamir Rice's 14th birthday, but he—a black preteen—was shot by a Cleveland police officer who thought Rice pulled a handgun from his waistband. Earlier this month, 49 people died

in what's being called the deadliest mass shooting in U.S. history, after a gunman walked into a gay Orlando nightclub and opened fire. And just last week, the United Kingdom—where Hynes is from—voted to leave the European Union, sparking chants of racism from liberals.

Freetown feels shaded by all these events, even if public outcry over racial injustice has dissipated slightly over the last year. Hynes offers a broad view of black culture, using vocal clips and spoken-word poetry to craft a multifaceted narrative of historically underserved people. "Black can get you over, black can sit you down," says a sampled voice toward the end of "With Him," from Marlon Riggs' 1994 documentary, *Black is...Black Ain't*. On "Love Ya," we hear author Ta-Nehisi Coates outline a very real conflict facing most minorities: figuring out what to wear—and how to wear it—as to not intimidate others. "How was I gonna wear my pants?" he recalled. "What shoes was I gonna wear? Who was I gonna walk with to school?" Most people take these things for granted, but as a minority, your fashion sense can be seen as a threat. "Hands Up" references the 2012 killing of Trayvon Martin in Florida, where George Zimmerman—a neighborhood watch volunteer—shot the unarmed teenager and claimed self-defense. "Keep your hood off when you're walking..." Hynes warns. "Sure enough, they're gonna take your body." Throughout *Freetown*, he

speaks directly to those who look like him—the overlooked and under-appreciated, the persecuted and misunderstood—consoling his community while highlighting our collective grace. "Chance" treads the same ground as D'Angelo's "The Charade," using self-hurt to dissect racial inequality. "All I ever wanted was a chance for myself," Hynes moans through a voice steeped in sadness.

Formerly known as Lightspeed Champion, Hynes used to play in punk-rock band Test Icicles before moving on to create folk/pop hybrids. 2011's *Coastal Grooves*—Hynes' first album as Blood Orange—combined new wave and electro-soul, even if the results just barely scratched the surface of what we hear from him now. *Freetown* is more expansive than 2013's stellar *Cupid Deluxe*, but it moves quicker, packing funk and '80s R&B into a coherent set. Between his nuanced baritone and creative approach, the album resembles a Saul Williams release, as something overtly political and complex while pulling in many different genres. Songs like "Desirée" and "Best to You" are especially nostalgic, employing festive soul grooves and tropical dance. "Juicy 1-4," "But You," and "Thank You" take tonal cues from Michael Jackson, mimicking the optimistic glow of ballads like "Human Nature" and "Man in the Mirror." In a good way, Hynes is able to pull from these musicians while crafting an aesthetic that's uniquely his. He takes on

Freetown is more expansive than 2013's stellar Cupid Deluxe, but it moves quicker, packing funk and '80s R&B into a coherent set

a director's role at times, stepping aside vocally and allowing his features to shine. Hynes mostly sings with and writes for women, which adds another layer of dignity to his art. Nelly Furtado takes the lead on "Hadron Collider" and Blondie frontwoman Deborah Harry sounds perfectly at home on "E.V.P.," a rubbery funk instrumental seemingly plucked from that band's discography.

The album title pays homage to Freetown, Sierra Leone, the country's capital city and hometown to Hynes' father. The recording feels communal despite its political themes, whether he's sampling particular African dialect, or giving poet Ashlee Haze space on "By Ourselves" to salute femininity. On these and other

songs, the words are searing and soothing, almost always at the same time. My in-laws—also from Freetown—speak reverently of the villages and family and friends who still live there. They reminisce about the beach and the sense of togetherness they felt. They acknowledge the extreme poverty and the 2014 Ebola outbreak, but say it's still a land of true beauty, holding a deep spiritual connection you have to feel for yourself. You sense that warmth throughout Freetown Sound, even if the music doesn't pull directly from the sounds of the area.

Freetown scans as a capital-B Black record, hitting the same social chords as Kendrick Lamar's *To Pimp a Butterfly*, D'Angelo's *Black Messiah*, and

Kamasi Washington's *The Epic*. Like those albums, Freetown resonates with everyone sagging under the weight of systemic oppression. "My album is for everyone told they're not black enough, too black, too queer, not queer the right way ... it's a clapback," Hynes told *Entertainment Weekly* in a recent interview. Freetown represents the innermost workings of a man wading through his own insecurities, holding his flaws and weaknesses up to the light for everyone to see. He's trying to make sense of himself, his race and sexuality, while taking a hard look at what this world has become. The future isn't so hopeless, but we won't make it if we don't forge the path together.

**My album is for
everyone told they're
not black enough, too
black, too queer, not
queer the right way
it's a clapback.**

Fred Wesley
“House Party”
(1980)

Demis Roussos
“Got a Hold on Me”
(1978)

Manu Dibango
“Soul Makossa”
(1972)

House music is a genre of electronic dance music created by club DJs and music producers that originated in Chicago in the early 1980s. Early house music was generally dance-based music characterized by repetitive $\frac{4}{4}$ beats, rhythms mainly provided by drum machines, off-beat hi-hat cymbals, and synthesized basslines. While house displayed several characteristics similar to disco music, it was more electronic and minimalistic, and the repetitive rhythm of house was more important than the song itself. House music initially became popular in Chicago clubs in 1984, pioneered by figures such as Frankie Knuckles, Phuture, Kym Mazelle, and Mr. Fingers, and was associated with African-American and gay subcultures. House music quickly spread to other American cities such as Detroit, New York City, Baltimore, and Newark – all of which developed their own regional scenes.

Matter Regular 8,5 pt

La house music, ou simplement house, est un courant musical lancé au début des années 1980 à Chicago. Originellement liée à l'histoire des disc-jockeys, son nom provient du Warehouse, club de Chicago où officiait le DJ Frankie Knuckles. La house est constituée d'un rythme minimal, d'une ligne de basse proche du funk, à ceci s'ajoutent souvent des voix, échantillonnées ou non. Si Frankie Knuckles, en tant que DJ, est le précurseur du genre, les premiers producteurs de house sont Chip E. (Like This, It's House), Adonis avec No Way Back, Steve « Silk » Hurley (Music Is The Key, Jack Your Body), Marshall Jefferson et le fameux The House Music Anthem (Move Your Body), Keith Farley et son Love Can't Turn Around (1986), Lil' Louis avec le tube international French Kiss et Larry Heard, qui composera sous le pseudonyme de M. Fingers l'hymne deep house Can U Feel It dont l'une des versions est agrémentée d'un discours de Martin Luther King. Réalisés en 1983 par Jesse Saunders et publiés sur le label Mitchbal, les morceaux On & On et Funk U Up sont considérés comme les deux premières créations de house. Si tous ces artistes viennent de Chicago, la house n'a cependant jamais été uniforme et dès 1988 apparaît par exemple la hip-house avec Fast Eddie et le titre Yoyo Get Funky, mêlant à la house les racines electro du hip-hop. Même si la house est originaire de Chicago, la ville de New York développe rapidement une scène très active, particulièrement portée vers le garage, house vocale héritière du disco, inspirée par le club où jouait le DJ Larry Levan, le Paradise Garage. Détroit a développé en parallèle la techno. Le terme de « New Jersey house » était un temps utilisé pour désigner la deep house de la côte Est des États-Unis, dont le groupe Blaze est encore un représentant. Mel Cheren, légende de la nuit new-yorkaise, qualifiait la house de disco on the budget (disco au rabais). De fait, cette musique s'est caractérisée dès ses débuts par des moyens de productions réduits, un côté « artisanal ». Les précurseurs du genre enregistraient leurs morceaux sur cassettes dans le seul but que les DJs de Chicago les passent en club. Ces expériences ont façonné la « Culture Club » et sa mythologie. Le disque vinyle est rapidement devenu le support privilégié de cette musique. Actuellement, la production house est toujours d'actualité et est principalement jouée dans des lieux spécialisés et dans certaines boîtes de nuit. La house est une musique au tempo relativement rapide. Les tempos standards de la dance moderne sont moins élevés, généralement entre 118 et 135 BPM — à peu près 10 BPM de moins que le disco. L'élément commun des titres house est l'utilisation de kick drum (grosse caisse) à chaque battement (aussi connu sous le nom de battement four-to-the-floor), généralement créé par une boîte à rythme ou un sampler (échantillonneur). La piste de batterie est remplie de rythmes à base

Matter Regular 6,5 pt

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Fred Wesley
“House Party”
(1980)

Demis Roussos
“Got a Hold on Me”
(1978)

Manu Dibango
“Soul Makossa”
(1972)

House music is a genre of electronic dance music created by club DJs and music producers that originated in Chicago in the early 1980s. Early house music was generally dance-based music characterized by repetitive $\frac{4}{4}$ beats, rhythms mainly provided by drum machines, off-beat hi-hat cymbals, and synthesized basslines. While house displayed several characteristics similar to disco music, it was more electronic and minimalistic, and the repetitive rhythm of house was more important than the song itself. House music initially became popular in Chicago clubs in 1984, pioneered by figures such as Frankie Knuckles, Phuture, Kym Mazelle, and Mr. Fingers, and was associated with African-American and gay subcultures. House music quickly spread to other American cities such as Detroit, New York City, Baltimore, and Newark – all of which developed their own regional scenes.

Styl je založený na monotónním $\frac{4}{4}$ taktu v rychlosti mezi 115 až 135 BPM. Základ skladby typicky vytváří bicí automat (nejčastěji Roland TR-808, Roland TR-909) se zvýrazněným basovým bubnem (slangově „kopák“, velký buben) na každé době (celá nota) v taktu. Toto zvukové schéma vytvořili DJs (zejména afrického a hispánského původu) začátkem 80. let 20. st. ve městech New York, Detroit a Chicago upravováním disco, soulových a funkových skladeb podkreslováním dynamickým a úderným zvukem typickým pro bicí automaty. Mezi zakladateli byli mj. Marshall Jefferson, Frankie Knuckles, DJ Pierre, Larry Levan aj. Vlna House Music od svého vzniku během následujících dvaceti let zasáhla hudební průmysl po celé zeměkouli a dala tím vzniknout různým mutacím. Nejprve američtí DJs začali svou hudbu (resp. Garage a Acid House) hrát na Britských ostrovech, odkud se styl rychle rozšířil přes Nizozemí a Belgie i na evropský kontinent. Ve Velké Británii tak vznikly žánry jako Rave a Speed Garage, v Itálii Italo House, v Belgii New Beat a částečně i Electronic Body Music (EBM), v Německu tzv. Dance a Trance a ke konci století se vlna dostala do latinskoamerických zemí, odkud se šíří Latin House. Název House Music dostal styl podle dnes již neexistujícího chicagského klubu zvaného

Matter Regular 8,5 pt

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**THE XX
TEASE
A CURIOUS
PREVIEW OF
POTENTIAL
NEW
MATERIAL**

50°05'N / 14°25'E

**Hütter: jeweils.
“Premier”
Serious!?**

**Hütter: jeweils.
“Premier”
Serious!?**

**Studiestræde 31
1455 Copenhagen
Denmark**

**Studiestræde 31
1455 Copenhagen
Denmark**

Hall Gate

Hall Gate

Default

Stylistic Set 2 (Alternate "g")

Figure

Figure

Default

Stylistic Set 3 (Alternate "G")

Gravity

Gravity

Default

Stylistic Set 4 (Alternate three)

X35

X35

Default

Stylistic Set 5

„Cz“ “En”

„Cz“ “En”

Default

Discretionary Ligatures

offline flame

offline flame

Default Figures

Tabular Lining

1986 0,1

1986 0,1

1911 0.3

1911 0.3

Default

Fraction

7/8 10/36

7/8 ¹⁰/36

Default

Case Sensitive

(h:e-l@p)]

(H:E-L@P)]

Emc2

Emc²

Default + Stylistic Set 4

Subscripts/Inferiors + Stylistic Set 4

CO3 H2O

CO₃ H₂O

Default

Contextual Alternate

rt

rt

3x5 cm

3×5 cm

-> -> →>

→ → →

(2)Train

②Train

(C)(R)(P)

©®®

Nowadays we have many sans-serif fonts but designers are continually looking for new ones. They still expect new shapes of classical forms, new details and a new, general overall look. One could say this doesn't matter but it does. From this starting point comes Matter. It was drawn for the first time in June 2015 and has since been used for many projects. It is a grotesk typeface with a subtle, warm touch. This is caused by lively forms and diagonal terminals. The vertical terminals still have some angle even when it seems there is not.

Matter drew on the following for inspiration; Akzidenz-Grotesk (1896 Berthold Type Foundry), Theinhardt (2009 François Rappo), Classic Grotesque (1926 Frank Hinman Pierpont), Neuzeit Grotesk (1928 Wilhelm Pischner), Helvetica (1957 Max Miedinger & Eduard Hoffmann), Unica (Team '77, Lineto), Plain (2013 François Rappo), Futura (1927 Paul Renner) and Avenir (1988 Adrian Frutiger). A mix of these influences and many more can be found here. Matter is same family with round dots.

First Sketch: 6/2015, First Kick: 11/2016, Update: 1/2017

6 weights, 12 styles

- Light Light Italic
- Regular Regular Italic
- Medium Medium Italic
- SemiBold SemiBold Italic
- Bold Bold Italic
- Heavy Heavy Italic

- Afrikaans
- Albanian
- Asu
- Basque
- Bemba
- Bena
- Bosnian
- Catalan
- Chiga
- Congo Swahili
- Cornish
- Croatian
- Czech
- Danish
- Dutch
- Embu
- English
- Esperanto
- Estonian
- Faroese
- Filipino
- Finnish
- French
- Galician
- Ganda
- German
- Gusii
- Hungarian
- Icelandic
- Indonesian
- Irish
- Italian
- Jola-Fonyi
- Kabuverdianu
- Kalenjin
- Kamba
- Kikuyu
- Kinyarwanda
- Latvian
- Lithuanian
- Luo
- Luyia
- Machame
- Makuwa-Meetto
- Makonde
- Malagasy
- Malay
- Maltese
- Manx
- Maori
- Meru
- Morisyen
- North Ndebele
- Norwegian Bokmål
- Norwegian Nynorsk
- Nyankole
- Oromo
- Polish
- Portuguese
- Romanian
- Romansh
- Rombo
- Rundi
- Rwa
- Samburu
- Sango
- Sangu
- Sena
- Serbian (Latin)
- Shambala
- Shona
- Slovak
- Slovenian
- Soga
- Somali
- Spanish
- Swahili
- Swedish
- Swiss German
- Taita
- Teso
- Vunjo
- Welsh
- Zulu