

0 1 ORDINARY CHOICES

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P R E S S R E L E A S E

"Baroque Pop meets the Nashville Sound: imagine the work Lee Hazelwood and Burt Bacharach might have come up with if they had been locked in a home studio together with Engelbert Humperdinck and Leonard Cohen during a Covid lockdown this year with Agnes Obel pitching in ideas via Zoom."

I think I can safely say that all of us harbour a secret wish that 2021 will be a more ordinary year, whatever that may mean to each of us. Coincidentally, 2021 is the year that I will be releasing twelve EP's exploring the Ordinary. Each Ep will loosely examine an aspect of the ordinary and, perhaps ironically, show that the ordinary contains within it the purest and most perfect experience possible for each of us.

The first Ep in this collection is Ordinary Choices: the songs here explore the ordinary choices that inevitably precede the big changes that happen in our lives.

THE SONGS IN A NUTSHELL:

I Can't Keep Singing this Song is a jingle that travelled through a wormhole from a future consumer health warning campaign about the dangers of shopaholicism.

The Resignation is the climactic gallows tune from an unwritten musical about love, loss and redemption on Death row in an undefined prison on an undefined island in time.

Chances Are All Gone is an ogre's swan song, a sound that might have rolled over the credits of a best forgotten 80's arthouse flick.

Swallow Me Whole is the song I would like played at my funeral.

BACKGROUND NOTES:

This release also involved a number of not so ordinary choices for me. These are some of the earliest recordings in my new studio, where I swapped from Protools to Logic Pro X. My earlier work relied heavily on physical



instruments, however Logic gave me access to a host of virtual instruments, including orchestras and a sublime version of one of my favourite synths, the Mellotron. As I explored these sounds, my arrangements became less one-man-band and more one-man-orchestra.

At the beginning I was tempted to skew my arrangements into a pure electronic form, of which *Chances Are All Gone*, is an early attempt. I also explored electronic drumkits in *I Can't Keep Singing This Song*, and a synth heavy chill IDM arrangement in *The Resignation*. When it came to recording *Swallow me Whole*, the last song on this EP, things clicked into place. This orchestra led arrangement became the template that I followed for most of my future work, that you will discover in the Eps to follow. I think of it as Baroque Pop meets the Nashville Sound: imagine the work Lee Hazelwood and Burt Bacharach might have come up with if they had been locked in a home studio together with Engelbert Humperdinck and Leonard Cohen during a Covid lockdown this year, with Agnes Obel pitching in ideas via Zoom.