# LOGO VERSIONS

## ARTIST STATEMENTS AND MATERIALS

### 01 Electric Light (Jib Kidder Remix)

My process is always the same. Phase one is logical, hunting / gathering image / sound / phrasing, thinking of threads that are like roots, ideas that hold things in together but remain unseen. I want to laugh but without really knowing what the joke is or who is telling it. If I succeed at that, I've set myself up well for phase two which is wordless mindstate homo ludens. 100% of the pleasure is in phase two. Phase three brings word thoughts back into the picture, brings back theory of mind – what is there that is almost visible / audible that can be brought into focus? How can motion be smoothed to feel more seamless? How to maintain a flow of energy without over-resolving? Can I get you to see what I see? Phase three is other-directed. If there is no consideration for an audience, it's entirely unnecessary – I've had my fun.
—Sean

2020 iMac
Logic Pro 11
Vinyl rip AIFs

### 02 Ali's Medley (Heavy Arts Ensemble)

Heavy Arts Ensemble is a convergence of Bay Area musicians and media artists. Through a collage of avant-garde jazz, drone, extended melodic improvisation, live sampling, modular synthesis, live visuals, radical software and the outer edges of experimental beat culture, Heavy Arts Ensemble seeks to push deep grooves into trance-inducing states. For this remix, the core trio of Diego, Justin and Joel chose two of Spencer's compositions to use as the basis for our remix: "Logo" and "Heartbeat (Ali's Story)". We combined samples of these tracks with samples of saxophone, double bass, sacred solfeggio tuning forks, percussion and modular sampler improvisations to create the final result.
—HAE

Reeds // percussion: Joel Reber
Double bass // percussion: Justin Esposito
Modular sampler // reeds // percussion: Diego Munguia

### 03 Lean In (VVD WNDWS Remix)

This remix came out of recent work with field recordings, which have been part of my process for about 20 years now but continue to take on new shapes and directions over time. In recent years, I've been more focused on longer form, place-based field recordings, and working with time based processing, particularly tremolos, to create additional movement.

When I started working on this, I was using the more natural soundscapes that are typically part of my process, but ended up feeling like they weren't quite the right fit for the tone of the track. I reached out to Spencer to see if he had any iPhone recordings from particular moments in his life and he sent me a couple great examples from his travels in Japan. This was a great way of meeting Spencer halfway in the remix world and allowing the soundscape to be something that he had a particular resonance with and that, over time working with the track, I developed a particular resonance with too.

Working with field recordings, happy accidents also determine how the track comes together, with some of the loops towards the end coming in initially randomly, then being cut up and looped in, forming a refrain. This mix of randomness and composition are a lot of what makes this type of project so fun. The bassline for the song – as soon as I got it into Ableton, I also just instantly heard it faster, and so it was fun to extract that and do a little more building of the track from the ground up based on the new tempo. It was also a great excuse to dust off the analog rhythm which hasn't been getting as much use for the last little while. It's been a great experience collaborating with Spencer on this as a longtime fan and friend.

—Dylan

Ableton Live
Sequential Forum
Analog Rytm
Nord Wave 2
Behringer MS-1
Field recordings by Spencer (Maihama and Nakatsugawa stations, JP)

SIGHT LINES VISUAL

## 04 Counter (Foam Anno Up Remix) (Parks Burton)

This remix was mostly improvised during a 3-hour flight with a variety of Reaktor instruments, delay effects and (of course) stems! I had the other remix done [see track 15] but felt there was something else to explore. It's longer and presented mostly unedited.
—Tyler

Ableton Live
Reaktor

## 05 One For Drew @ 606 (Dave Vettraino Remix)

I really loved all the different melodies in this tune. It was the one that often got stuck in my head when I was working on the initial mastering project. I think there is always a delicate balance with remixing – how to create a new identity and feeling with the track but still pay tribute to the original. I began with looping, slowing down, playing backwards different elements of the stems on the Roland SP404, searching for new moods and interesting textures. In the end, I picked one of the melodies from the track and played it on guitar while overdubbing new guitar parts using the same melodic palette of the original. I wanted the new track to feel a bit more still and droney and highlight the melodies with a more organic rendering.
—Dave

Roland SP404
Pro Tools
Electric guitar w/Moog MF delay pedal,
Electro Harmonix Small Stone
Tongue/log drum

## 06 Electric Light (JaMile Jackson Juke Remix)

My approach to this remix centered on a structural transformation – a true metamorphosis of the original material. I wanted to create unique "spaces" in my remix by using deep listening sonic techniques while also incorporating the influence of Chicago dance music and culture. Since House music is what most people associate with Chicago dance music, I wanted to do something different and explored my love of footwork and Juke. Even with choosing that style, I wanted to break the traditional mold of using very fast chaotic drum programming and cut-up sped-up samples. There's nothing wrong with any of that, but I wanted to be more deliberate with the drum programming and the sonics of the samples to maintain the core melodic elements of Spencer Owen's piece.

The project ultimately split into two distinct trajectories. The first iteration maps out a dedicated footwork and juke style, deeply inspired by the legacy of DJ Rashad's spatial rhythms but re-imagined with a more deliberate, heavy focus on the sonics of the samples a la DJ Clap. This directly contrasts with the second mix...

Akai MPC Live II (MIDI routing, clock generation, clip sequencing, and audio sampling)
Teenage Engineering OP-XY (Auxiliary sequencing and synthesis)
Tascam Model 24 (Mixer used for tracking stems and final mixdowns)
Ableton Live (DAW for tracking and structural edits)

## 07 It Hype (RXM Reality Remix)

I love chopping sounds up into fractals and rearranging them. This song really lent itself to that process. This is a great song, I love its melancholy vibe. That kind of led this remix's direction into a kind of pumping euphoric dance song.
—Mike

Ableton Live
Elektron Digitakt 2

## 08 It Hype (megiapa Remix)

When I first heard "It Hype," I immediately liked its groove and knew I'd enjoy the challenge of putting my own spin on it. I started the remix by recording some bass ideas of my own. I then dropped the original guitar elements into a sampler, which gave the track a chopped-and-reassembled feel. I wanted to preserve many of the original elements while creating something new, so I experimented with re-pitching, layering, and recontextualizing some of the sounds, using delay and reverb strategically throughout. Finally, I reimagined the drums with a loop to kick up the energy a bit and recorded another bassline in the upper register, creating a guitar-like hook that appears throughout the remix. I think it ties everything together quite nicely.
—megiapa

Logic Pro
Sampler
Electric bass

## 09 Cabaret Law (Ali's Mix) + 12 1st Turntable (Ali Classic Mix) (Ali Coleman)

I approached this almost like memory reconstruction … I wanted it to feel like a conversation between nostalgia and movement: old turntable energy colliding with modern texture and space.

A big part of the process involved building evolving MIDI arrangements in Ableton Live. I used layered synth textures, manipulated rhythmic elements, and subtle harmonic saturation to create a sense of warmth and emotional motion without losing the rawness of the original material. Rather than chasing loudness or polish, I focused on preserving dynamics and feeling … letting certain moments breathe while others push forward with momentum, so a lot of the processing choices were intentionally restrained and tactile.

—Ali

Ableton Live
MIDI sequencing and performance
iZotope Plasma
Various software synthesizers and modulation effects
Mix-bus saturation and harmonic processing
Audio manipulation / resampling techniques
Layered atmospheric processing and spatial FX

## 10 Dark Night (Felt Like Version)

During the curation process for Versions, I was preparing stems for "Dark Night (Ali's Story)" when I solo'ed the bass track and noticed my head unconsciously nodding. I hadn't yet been set on remixing myself, but this I took as a sign that I had unfinished business with the bassline. I created the bones of the arrangement on the MPC (natch), including a reharmonizing chord progression and a setup to riff with some rhythmic effects live while printing the mix, then waited a few weeks for the last bit of inspiration to strike. One morning I was in the shower, thinking of the roles the human voice can play in house music (as one does), when directly from Ben's film, from the section of the narrative that's most pertinent to the "Dark Night" of the score, Ali's voice came to me: "That's what it felt like. It felt like that." With that, it's once again Ali's story, the light emerging from the darkness.
—Spencer

MPC X SE
Sample of Ali Coleman's words from *Ali's Story*

## 11 Dark Night (Jordan Knecht Remix - Instrumental)

I began with the provided stems and a loose concept about creating "night music", based on the title of the original track. To my surprise, the stems included a drum beat that wasn't part of the original track. I decided to feature that beat in the first third of my track. I'm a big fan of broken beat and I dug how off-kilter the stem beat was, so I rolled with it. The bass line from the original track became the anchor for my version. Creating this track was a process of accumulation, excavation, revision, and repetition. In response to this surprise bonus beat and bass line, I began recording heaps of rhythms in my home studio, swiveling on a stool between my drum set, a wall of percussion instruments, my computer, and a midi keyboard. Every time I amassed piles of ideas, I would carve into it, often shifting or removing huge sections of what I recorded. I repeated this process through countless versions of the track.

For a long time, the track was staying around 3:30 in length, no matter how I changed it around. At some point, I chopped down the bass line into a quarter of its original length and shifted it over slightly to offset the rhythmic center of the whole vibe. That truncated bass line is the foundation of the last two thirds of the track.
—Jordan

Drum kit
Percussion
Logic

## 13 Prekop-Fripp AM (LFZ Replication)

I had no plan. I expected to get the stems of the song as constructed and thought I'd just cut things up and mess with effects, but when I got the tracks they were just a pile of short samples. Completely threw me off. The first thing I did was an attempt to recreate a part of the beat using my 808. I quickly realized I could not get the BPMs to sync. In a panic, I began recreating elements of Spencer's sounds with the hopes that I could use speed control to get them synced. I was in over my head. But there was no going back. I wound up just recreating every single sound except for the solo, then reconstructing the entire song exactly as Spencer had composed it. Plopped the solo in – didn't matter that it was a hair out of time. Voila. I can't say I would ever do this again. The process was an accident. I found deep pleasure in working on Spencer's music, as we have been close collaborators for 20 years. At this point the obligation to do so is as natural as anything.
—Sean

Berhinger RD-8 808 clone
Wulitzer electric piano
Acoustic guitar
Tambourine

## 14 Electric Light (Julian Garnett Breakbeat Remix)

This remix came from hearing something different in the source material. I loved the sounds and textures Spencer had created and felt they could also work in a club environment. Keeping much of the original musical material, I introduced a new drum arrangement and increased the tempo from around 62 BPM to 124 BPM, transforming it into a deeper dancefloor-oriented interpretation while retaining the character and emotion of the original recording.
—Julian

Ableton Live
Novation Launchkey MIDI Keyboard

## 15 Counter (Foam Anno Down Remix) (Parks Burton)

Two remixes! This shorter remix – the first one completed and sent over – was the one that was put together more deliberately. It was pieced together over a month, and contains a chunky sample from a song demo I recorded years ago.
—Tyler

Ableton Live
Reaktor

## 16 Logo (Cafe Ale Remix)

The piece is built around the chord structure of the original composition. By introducing electro drum rhythms, layers of sound design, and field recordings, I wanted the track to evolve organically and almost develop itself over time. As different elements gradually enter and find their own internal timing, the piece becomes naturally unpredictable. My goal was to create something atmospheric yet rhythmic, balancing immersion with movement. The low bass functions almost as an extreme voice at the bottom of the mix, while most of the remaining frequencies inhabit the mid and high ranges, creating a sense of openness and tension throughout the piece.
—Alejandro

Logic Pro X
Roland 707
Zoom H5 Handheld Recorder
Ensoniq SQ1
Roland 301
Highland Dynamics compressor
Aurora Audio Sidecar
Roland 305

## 17 Headache Hymn (Aaron Drake Remix)

When I first heard “Headache Hymn,” I loved the sense of instability in the music. Although the piece is written in 5/4, the melodic fragments create shifting agogic accents that drift across bar lines. Before the rhythm’s entrance, the music feels like a puzzle or maze, creating a liminal space reminiscent of scanning sheets of data or tracing lines of code, suggesting patterns without resolution.

The title suggests a sort of tension on its own. Hymns have a complicated history for me because of my Jehovah’s Witness upbringing, and while they’re simultaneously calls to action offering congregational collective purpose, they also demand subjugation and self-denial. A confusing request of both self-assuredness and obedient surrender, an unsolvable puzzle or cerebral noise.

So I built this remix around opposing processes of construction and disruption. I created my own Mellotron-inspired flute dataset by overdubbing multiple flutes, each at slightly different tempi, resulting in a gradual Reichian phase. As the gesture unfolds, the material expands, branching outward while introducing additional layers of pitch and counterpoint.

Fragments of the original track gradually return and accumulate until the landscape feels crowded, creating an increasingly dense, overstimulating polyphony.

Near the center, an intentionally direct and stereotypical cathedral organ emerges, marking the hymn’s full embrace and providing a sense of gravity and a ritual moment of clarity.

From there, the music becomes increasingly compressed, saturated, and unstable while new layers continue to accumulate, and the framework begins to strain beneath its own weight. The piece gradually transforms from an organized musical system into something overloaded and self-destructive.

Finally, an aggressive sidechained kick slowly enters the mix. The exaggerated compression creates a headache-like physiological throbbing sensation, which echoes the title itself: a hymn overwhelmed by pressure, repetition, and noise until the discomfort of devotion becomes unreasonable.
—Aaron

Gemeinhardt 1926 Flute
SPL Iron V2
Otari MX5050 MKII

## 18 Elevators Revisited (Selective Listening)

Thanks to Benito Sinclair for the broad faith and invitation to contribute with more of a sound designer’s touch. The track “Elevators” felt natural to rework because of its coarseness and its windy quality. Tempestuous, yet with delicate harpsichord and organ tones threaded inside. I spend a lot of time thinking about contrast – what one sound brings about in another sound. Working on a composition is often akin to finger painting, messy and free. I draw from an archive of infinitely personal recordings I relate to as soundmarks. Literally sounds that mark your existence, re-remembered and melded together in unpredictable amalgamations. Here I begin as I often do, with semi-trucks passing along Interstate 44, interlaced with the signature of my dad’s sleeping breath. The music of sound beyond functional memory continues to follow and guide.
—Regina

Adobe Audition
Zoom H5 Handheld Recorder
Kawai FS660 Keyboard

## 19 Logo (Brian Weza Remix)

In regard to my recording process, I took the stems that you shared and recorded them on a 4-track audio cassette. From there, I prefer to experiment and compose primarily on my Tascam 424 tape machine, which includes using field recordings, synths, and loops being recorded onto the cassette. Once I'm completely happy with the piece, I bounce it back into my computer from the tape, and finalize it in Logic.
—Brian

Tascam 424 Recorder
4-track Studio Cassette
Stems
Field recordings
Synths
Loops
Logic Pro X

## 20 Electric Light (JaMile Jackson Deep Listening Mix)

The second remix stands in direct contrast with the first: a deep listening soundscape version that strips away the kinetic pulse, utilizing techniques popularized by Pauline Oliveros to abstract the core melodies into suspended, immersive ambient textures and deep drone environments. The overarching process focuses heavily on the friction between high-speed rhythmic density and elongated, meditative space – a concept heavily shaped by deconstruction frameworks that I was workshopping earlier this year. The recording workflow bridged hybrid digital control and hardware summing to balance street-level grit with spacious depth.
—JaMile

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## 21 Electric Light vs. Niamey (Harry Dennis & Julian Garnett)

I got the concept from reading about Niamey, the city in West Africa. It is the capital and largest city of Niger. The city's real name is nee-ah-MAY but my Chicago street language pronounces it NIAMEY. It is a fictional story about me traveling from the City to the Ivory Coast by train. There is no train system yet, but they are in the works of building a massive cross border system. When I was in the Ivory Coast, we took a ride to Niamey. It took about 30 hours to get there. I just thought to myself, a train sure would have been faster and more fun. But when we got there, I did take a toast. So that was my process, coming up with those lyrics. Then I thanked GOD for giving me that gift to write... Peace...
—Harry

Both remixes came from a desire to respect Spencer's work while exploring two very different directions hidden within the same piece of music. When Harry Dennis first approached me about "Electric Light," the idea was very simple. Spencer's original version already had a beautiful atmosphere and a strong sense of space, so Harry suggested that rather than rework the music, I should focus on integrating his spoken-word piece, Niamey, into the existing composition. The lyrics follow an imagined train journey from Niamey to the Ivory Coast, reflecting on love, distance and memory as the landscape passes by. For the first remix, I kept Spencer's ambient foundation largely intact, creating a new arrangement around Harry's words and allowing the vocal to become part of the scenery. To reinforce the sense of travel, I added subtle railway-inspired sound effects, culminating in the sound of a train gradually slowing and coming to rest, as though the journey has finally reached its destination.
—Julian

Pen and paper
Harry Dennis vocal recording (Niamey)
Ableton Live
Novation Launchkey MIDI Keyboard
Railway sound effects

## 22 Dark Night (Jordan Knecht Remix - Vocal) - COMING SOON

The words came last. I wasn't planning on having any. Near the submission deadline, I was driving through the middle of Missouri, playing the track for my friend and collaborator Crim Dolla Cray. Crim suggested that I add vocal repetition and agreed to record it, but we ended up having to scrap that idea. When I returned home to Chicago from that trip, I had a Barry White-style froggy throat from all the erratic Missouri Spring weather and severe lack of sleep. In a last-minute decision, I took advantage of my worn vocal chords and recorded the words myself, continuing the theme of night music that I began with.
—Jordan