



YELLOW 6
REFLECT

Reflect

Whenever you reach a milestone, it's natural to reflect. Reflect on the past, your achievements, the possible futures... Over the 20 years I have been making music under the name of Yellow6, so much has changed: family, home, work, music, friends, birth and loss (a bit too much loss for my liking, but that's life).

When I set out on this venture, I wanted to make a record - something with my name on that I could be proud of. I have now put out over 150 individual releases, totalling about two full days of music. But aside from the quantity I believe there is quality. I also believe there is progression or evolution over time, with the music on this release bearing little similarity to my early releases (to my ears). I have been allowed, with the support of many, many people, to make music I enjoy making and listening to, with successes beyond anything I ever dreamt of. Not success in the traditional measure of fame, fortune, gold discs, sell out tours etc., but seemingly small things that have been so big for me: having my music played a number of times by John Peel (i never got to record a Peel Session of my own, but i guested on one with Portal which was close enough); having music used in film and TV; playing live in the UK, Europe, the USA and Canada - again a small success, as travelling 4000 miles for an audience of 20 might seem a lot of effort. But it was more than worth it for the experience and, most of all, the people and the music.

Looking Glass

Three of the five discs in this set are entitled 'Looking Glass'. Although there is a chronology to the 16 different takes on this theme, they are presented as colour coded discs rather than numbered, so there is no implied listening order. Start with your favourite colour. The idea began in autumn 2017 with three different versions of the piece recorded, the piano version being chosen for merry6mas2017, mainly due to its length being a good fit for the CD.

In the new year, I came back to the idea, which then seemed to take on a life of its own, with many new versions straying completely from the initial theme, and finally returning to it. Along the way, Beth Lily Georgiou added some wonderful violin to the longest of the versions (clocking in at just over 25 minutes). Loops of her violin track were then taken for some short interlude versions. Of all the 18 variations recorded, two do not feature here. These had many remixes and edits but just didn't feel right. These were versions 5 and 6.

Versions included on these CDs are:

Looking Glass, Looking Glass 2, Looking Glass 3,
Looking Glass 4, Looking Glass 7, Looking Glass 8,
Looking Glass 9, Looking Glass 10, Looking Glass 11,
Looking Glass 12, Looking Glass 13, Looking Glass 14,
Looking Glass 15, Looking Glass 16, Looking Glass 17a,
Looking Glass 17b, Looking Glass 17c (but not in this order)



Drone

After having my music referred to as 'drone' for a long time, but never feeling it really fitted the description, I thought I'd try to make a drone album. Along the way I asked a few friends to contribute (most being people I hadn't worked with before). The drones were in the key of A. Some contributions were used as the basis on which I added my own drones, others were added to existing recordings I had already made. This turned into one CD of collaborations (AMP, Brian John Mitchell, Yumah, Grey Frequency, The Corrupting Sea, Dual, Garwin and Beth Lily Georgiou). A further CD is of solo drones. The latter has been cross faded into a single, continuous 70 minute piece from the 7 individual tracks.



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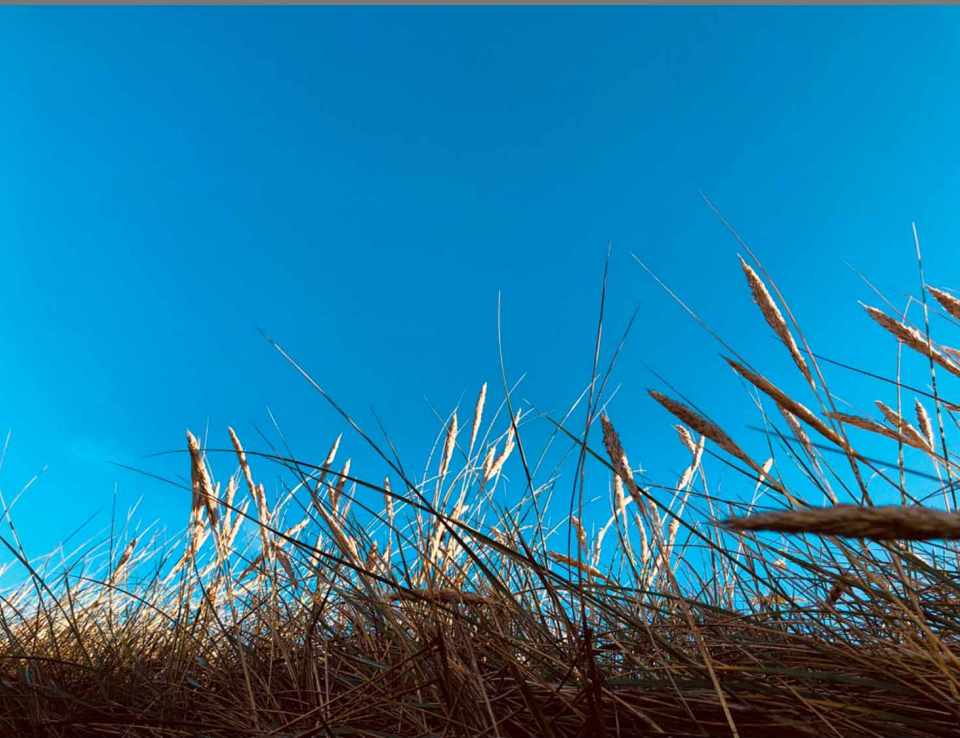


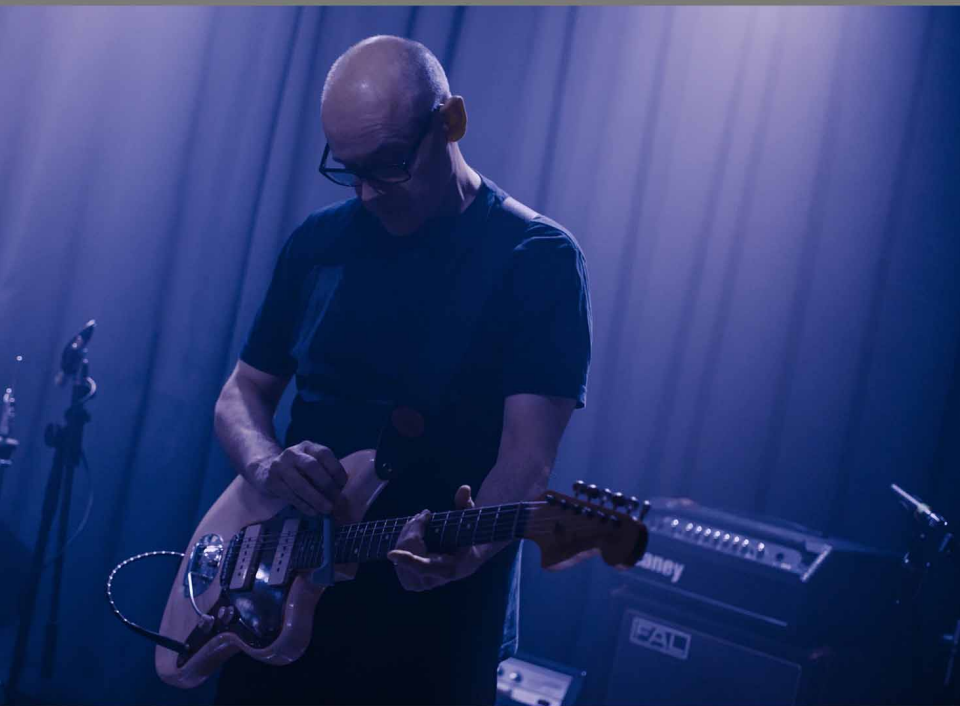
photograph : martyn greenwood, church of sound #46, nottingham 20 Sept 2018





photograph : Radek Kubiszyn/Counteract, Hare & Hounds, Birmingham, 03 May 2018





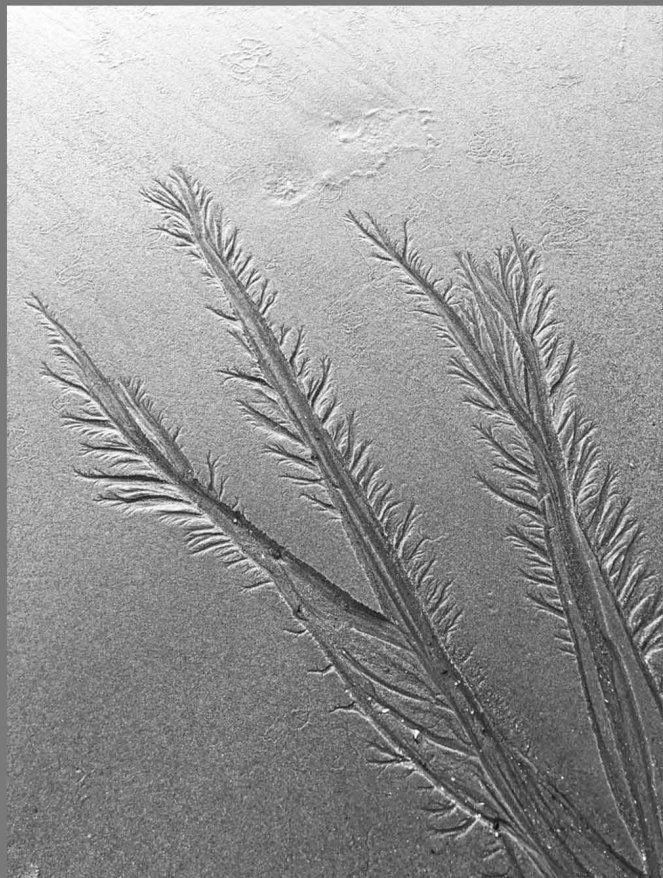
photograph : Radek Kubiszyn/Counteract, Hare & Hounds, Birmingham, 03 May 2018





photograph : Maxime de Waegenaere, L'auréole Béthencourt, France, 15 May 2017





Words from Ned Raggett

You blink and you miss it sometimes. When I first heard Yellow6, it was just a few years after Jon had started recording under the name and, like so many things, I thought his work was 'nicely shoegazey' or something similar. Reductive but sometimes that's the anchor you need for further things. Then I ended up interviewing him in detail later for Dream magazine, got a greater understanding of his particular approach and aesthetic, and was able to start placing him in a more singular space — part of a continuum, certainly, but one with his own distinct touch applied. Now it's been 20 years since he started as Yellow6 — 20 years! — and if I'm not careful I get myself lost in nostalgia at the expense of the present. But the great thing is that Jon keeps working away with the commitment of the dedicated artisan, but all the while never simply mistaking the work for the spark.

Five discs' worth of music this time out for the latest of his releases — and yup, I own them all, happily — and he's in the zone where you might know what to expect each time there's a new album and yet still find yourself just a little surprised each time. To the next 20, and beyond.

Words from Jason Lamoreaux (somerwherecold.com)

I first encountered the music of Jon Attwood when fellow Somewherecold writer Brent Diaz published a review of his 2001 release *Music for Pleasure*. I was an instant fan of his forward thinking guitar work and I quickly bought a copy of *Overtone*, his first full-length. Since then, I would say that I have become an admirer and fan of his prolific output, obtaining what I can in hardcopy for my music collection. More personally, I consider Jon a friend and his work has influenced my own music output in dramatic ways. As a writer, I have always wanted to write on his catalog but, as prolific as he is, it seems that the ink barely dries before another impressive piece of music hits the internet. While his output is productive, Jon always brings something impressive and fresh to the table. Although this is the case, I must admit to having favorites in his catalog. *Mining-Talbot-Soundcone* (2004), *Melt Inside* (2005), *Painted Sky* (2007), *Cut* (2010), *About the Journey* (2017), and *Running to the Red* (2017) hold special prominence for me in the last 20 years for various reasons, whether it be an influence on my own music, a particular point at which his music touched me in my life's journey, or because some of these just happen to stand out to me for whatever reason. As I started up Somewherecold Records, I also hoped to put out a Yellow6 release and I was blessed to do so in 2017. It is entitled *13 Loops*. Congratulations Jon on two decades of music and thank you for making me a small part of this 20th anniversary box set. May there be many more Yellow6 releases to come



Jan Willem Broek/Senzor/Subjectivisten

When you're into music over 30 years like me, a big part as a music journalist, you sometimes feel that you've heard everything before. Not to be cynical, but history repeats itself in many ways. Music just gets a little bit less surprising with some exceptions of course. It was around the millennium change that I came across Yellow6, the solo project of Jon Attwood. Apparently he has a past in various punk bands, but that was before I discovered his music as Yellow6.

At that time I really enjoyed the music of labels such as Ochre, Enraptured, Rocket Racer and Make Mine Music.

In the latter he had an active role.

My music base is formed by labels like 4AD, Creation, Big Cat, Terminal Kaleidoscope, Factory and Ralph. But many other indie labels have followed after that.

photograph : V David Martin, The Crofters Rights, Bristol 19/08/2018



photograph : V David Martin, The Crofters Rights, Bristol 19/08/2018

continued... When I first heard Yellow6 it felt like coming home. Instrumental guitar ambient music, but of a kind that appeals to the imagination. No head or tail, but pure emotions turned into intriguing intimate music. Drawn from life. It always delivers an intimate, tangible experience. And that is exactly what music is all about. Music that triggers your emotions and provides contemplative thoughts. After the first encounter he never disappointed me, but has only offered me more beauty. And he always manages to surprise me with his new angles. This regardless of his many other projects besides or with Yellow6. Its like breathing, even if you don't want to, you just need to. And he never bows to hypes, What you hear is what you get and that is so much more than the ordinary. For me Yellow6 is what makes music worth all the hours I spent my free time in it. And still, over 50 releases I have of him, I believe he'll surprise me the next time.

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