



Bio information: **b.mez: MICHAEL BIERYLO, KEN FIELD, ROGER MILLER, RICK SCOTT**
Title: ***UNDER CIRCUITUS SKIES*** (Cuneiform Rune 3411)
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**b.mez is a improvising project developed by members of
Birdsongs of the Mesozoic: Michael Bierylo, Ken Field,
Rick Scott, and for this recording, Roger Miller,
the original co-founder of Birdsongs.**

Part of the ethos of Birdsongs is to provide members with the opportunity to develop a compositional voice within the context of the group. While there were glimmers of improvisation in the music, Bierylo, Field, and Scott felt the need to develop an improvisational voice, exploring the opportunities of spontaneous composition.

Starting in October 2007, the trio began a residency at Outpost 186, a gallery in Cambridge, Massachusetts, that was an artistic home for adventurous musicians in the Boston area. For each of these sessions, the trio invited a fourth player to join them for two sets of music that was completely improvised. The additional players included a wide range of instrumentalists, each with their own improvisational language. The music was always different, with the core members adapting to the voice their guest brought to the musical conversation. The group adopted the name b.mez as a nod to their roots, and they continued their Outpost sonic explorations at various times, developing new sounds and musical strategies distinct from their work in Birdsongs.

In May 2019, the group had the opportunity to record for three days at Hearstudios in Camden, Maine. For these sessions, they were joined by Roger Miller, who is perhaps best known for his work with Mission of Burma and who co-founded Birdsongs of the Mesozoic. Through his many varied solo projects, Roger has developed a wide range of unique musical perspectives that he brought to this project, along with a strong personal and aesthetic connection with the group.

The music in this album is completely improvised, and each piece takes the listener on a journey, sometimes calm, other times aggressive, a balance of consonance and dissonance where nothing is gratuitous. While electronics play a big part in the sound, it doesn't come across as electronic. Looping and effect processing are a part of each player's voice, extending their inherent musical sensibility without sublimating it.

The music here represents a coherent musical statement, true to the players' instincts as they manifested themselves over these three days. The ephemeral nature of improvisation can provide a compelling experience for the listener, and the music here will reward the curious ear.