

# iumi

the band

## NEWSLETTER n°1 - April 2024

Hey everyone!

We're delighted to share our news, projects, adventures and inspirations with you. In this newsletter, you'll regularly find photos, interviews, links to exclusives, as well as bonuses like tickets to win for our concerts, and even remixes of some of our tracks, just for you.

For months now, we've been working day and night together to finalise our first LP. These studio sessions are regularly interspersed with trips to the filming locations for our first video clip. We're very excited to be able to open the doors of our universe to you and share with you what drives us, what questions us and what makes us dream...

But we've already wrote too much, because, as the saying goes, «music begins where the power of words ends».

See you soon!  
Aveleen from **iumi - the band**



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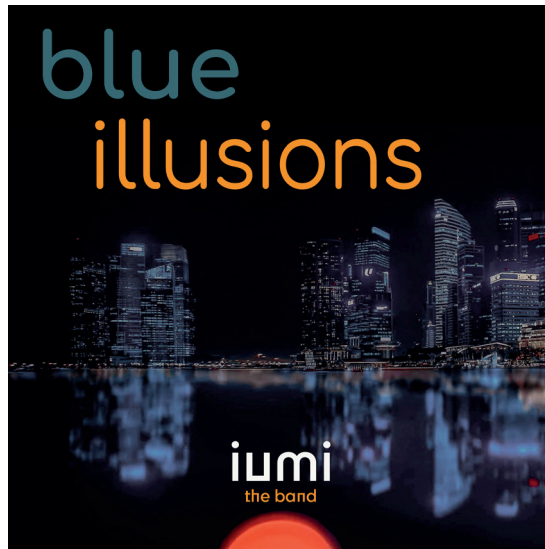
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**lumi the band** is definitely the name to watch on the French Pop scene in 2024. The band is only a few months old, but already imposes a well-constructed style and a precocious musical maturity.

Blending old-school pop influences with more contemporary sounds, lumi the band defends a «Fantasy urban style» with the most seasoned vehemence. Both smiling and determined, here's an interview with the band's lead singer, a band that's sure to be a force to be reckoned with on stages both now and in the future.

### **Can you tell us about the history of lumi the band?**

It's a rather unlikely story. I'd been looking for a long time for musicians with whom I could create a new artistic universe within which we could relate stories lived and yet to come, creating real musical climates. The idea was to go beyond the creating process of just writing songs and music. For their part, Paul and Dennis had tried numerous collaborations with female singers, but to no avail. Then one day they decided to post an ad on an online portal, an artists' community. I saw this ad and was immediately intrigued. It was about a musical universe to be created using analog synthesizers and legendary samplers. I immediately had the intuition that something was going to happen. So I immediately got in touch with them. And they promptly sent me a backing track which I loved, and on which I couldn't wait to put my voice. And as soon as Paul received the title track, he wrote me that it took him 10 seconds to immediately understand that this was the artistic personality he'd always been looking for beyond voice and timbre. So we started working together from a distance.

And then we scheduled a work session in a rehearsal studio in Paris and knew the collaboration would work. Our artistic project was born. Today, Dennis has unfortunately had to

withdraw from the group, which continues on its way. But he's never far away, and the future often holds surprises...

### **How do you work together?**

Paul usually comes up with an idea and we work on it together.

**«I'D BEEN LOOKING FOR A LONG TIME FOR MUSICIANS WITH WHOM I COULD CREATE A NEW ARTISTIC UNIVERSE»**

Whether it's the lyrics, the music, the arrangements or even the mixing, it's a real collaboration. We can sometimes stop for several weeks on a word or a precise place in a song, where we can do 10, 15, 20, even 30 versions before finding the right one.

### **And I think you're both very picky when it comes to sound?**

You bet! I love it - I was trained in acoustics and sound. We love old synthesizers, especially a few like the PPG, Memorymoog, Jupiter 8, Prophet 5 and OBXa!



## **It's very '80s!**

Yes... and not really. First of all, ABBA used prophet 5 as early as the late 70s. And these monsters have never stopped being used for years, and are still widely used today, in many productions. They produce warm sounds, and although they can sometimes be very unstable and fragile, they are absolutely irreplaceable. Firstly, because they inspire.

## **What do you mean?**

## **« WE DEFINITELY LOVE INSTABILITY »**

I love old samplers with character, such as the PPG system, and more specifically the PPG wave 2.2 with Waveterm A or the Fairlight Cmilx. I love their imperfection, their poetry, but also their rock, wild and unpredictable side, as they can sometimes be buggy! In PPG, for example, certain OS are hyper-sensitive. When you edit a sound and change the wavetable, the PPG can sometimes freeze, resulting in unique textures and climates that are impossible to reproduce with predictable, stable synths. Then you have to turn it off and on again. In fact, we definitely instability (laughs...). It can sometimes create a bit of irritation or, on the contrary, laughter, but it can also create magical, unique moments that we capture.

## **So you're going to release your new single...**

Yes, it took 4 months of work, almost day and night, but the result is one we're pretty proud of, a very personal universe in which we can identify.

## **How did you come up with this title? «BLUE ILLUSIONS»?**

The idea for the text came to us quickly and simply. The theme of change, of the fears but also the hopes of the future, is in all of us. All we had to do was capture the ideas and dreams held by more and more people, and put them into text and music. Blue embodies a possible optimistic vision of the future. But it can also be about illusions that we want to hold on to so as not to sink.

## **Do you have any particular influences?**

There are a lot of artists and bands we listen to and like a lot. But there are also painters, writers and film-makers who inspire us enormously. In fact, what we do is give musical life to lyrics, dreams, fantasies or hallucinations.

## **I've also been listening to other tracks like MONY BUY, which is also about to be released. How did you record it?**

Paul came up with a TR 808 pattern. Basically, it was something rather cheerful and danceable. Then we switched, and as soon as he started laying down chords on my track, a darker side, a broader dimension appeared with ambiguous emotions. The story of someone who is ultimately attached to another person, even though that person is hurting him or her, resulting in opposing feelings - anger and attraction at the same time - and the hour of choice: to stay or to go.

## **Is it autobiographical?**

Not at all, as far as we're concerned. But these situations do exist and we've recreated the climates they generate, this highly ambivalent form of attraction/repulsion.

## **And what synthesizers did you use?**

For the strings, we used Prophet 5 coupled with OBXa for the verse. For the chorus, we needed something both soft and luminous, but also a little wilder, so we used Jupiter 6. And in the bridge, where there are a lot of sequences and the roar of the oscillators, we used two Memorymoog, one of them hyper-capricious and very unstable, as if it had witnessed certain scenes in another life (Laughs...).

## **What do you think of the current French scene?**

It's a very inspired scene with a lot to say and give. We love all these styles, sometimes very different from each other, but which come together to express the full range and richness of human emotions and feelings.

## **Any advice for young singers who want to get started?**

Any advice? I'm still taking it (laughs...)! More seriously, all I can say is that it sometimes took a lot of determination and persistence to build the artistic project we have today. There have been times when I've had major disappointments... but I've managed to bounce back from them by persevering on my path. Because I've always wanted to sing, create and make music. My recipe has been to persevere through adversity and follow my intuition...

## **Do you have a video clip in the works? *More in the next newsletter...***



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