



[Madonna Ray Of Light Album Zip](#)

WILLIAM ORBIT

he was doing in [Digidesign] Pro Tools. I bought my own system soon after that and now I can't leave it alone. My friends Rico Conning and Damian Wagner were around a lot during the Larrabee sessions doing additional programming work.

Madonna has said in other interviews that this record was painfully slow to make.

[Laughs] Indeed. It took a long time to do the album, months. And it wasn't like we were slacking, but there were so many details going in. We actually did have to work fast, and there were many times when we had to move on. One of Madonna's favorite phrases was: "Don't gild the lily." In other words, keep it rough, and don't perfect it too much. It's a natural urge for computer buffs to perfect everything because they can, and we were very wary of that. By perfecting, you can lose the character of it, and she always had an eye out for that.

Let's dissect a couple of songs from *Ray of Light*.

Sure, but it's important to point out that they were all done differently. There's nothing wrong with making albums in a formulated way, but in this instance, it definitely wasn't that way. It was serendipity. At first I was only in there to do a couple of tracks. It wasn't clear that I was going to do the whole album, and that, again, led to the sort of disarray with the way it was conducted.

Throughout the record we hear pulsing, echoing effects, some very tightly timed and some more loosely attached to the beat — in "Drowned World" [1] and "Frozen" [2], for example. What's your approach to quantization? [Ed. Note: To reference these and the following bracketed numbers in this article, see "Drop the Needle" sidebar at right.]

Often I won't quantize at all. I do believe that you can take away. . . . You can make something very unlistenable by quantizing it too much. I play a lot of stuff by hand and don't quantize it, and very often it sounds better that way. Unquantized rhythms work better when used next to quantized rhythms and vice versa.

One of the drum fills in "Frozen" is extra-expressive, going from what sounds like mallets to hard wooden sticks. [3]

One of my friends asked, "Is that the track with the trash cans being kicked about?"

Did you achieve that effect with filters?

Yeah, it's all done with filters.

There are wicked drum fills in "Drowned World" [4] and "Sky Fits Heaven" [5]. How do you create those — from breakbeats?

I mostly construct them out of little tiny fragments — a little bit of this and that, but they weren't off records. We had a couple of sessions with a drummer in Los Angeles, and it didn't quite work out. But Fergus [Gerrand, whose drumming does appear on the CD] is someone I work with all the time; I've worked with him for years. So he came to my house in London and put down a load of drums, which I then threw into my system and chopped up and messed around with. But like I said before, I don't use ReCycle or any of those things. I'm not sure if I want to. I mean, I hear some really good stuff being done with it,



DROP THE NEEDLE

Throughout our interview with William, you'll see colored numbers in brackets. These numbers correspond to the listings below, each of which can be found on Madonna's *Ray of Light* CD. Cue up the appropriate song, fast-forward to the locate points, and hear for yourself the exact sounds being referred to in the article.

REFERENCE #	SONG	LOCATE POINT(S)
[1]	"Drowned World"	1:57
[2]	"Frozen"	4:36
[3]	"Frozen"	1:54
[4]	"Drowned World"	2:30
[5]	"Sky Fits Heaven"	1:46
[6]	"Sky Fits Heaven"	3:45
[7]	"Mer Girl"	4:19
[8]	"Skin"	2:30, 3:33
[9]	"Skin"	0:43
[10]	"Skin"	1:31
[11]	"Skin"	1:58



To sample a clip of Madonna's "Frozen" video, log onto Keyboard Online at www.keyboardmag.com.



MADONNA SPEAKS Why William?

She's worked with some of the finest producers on the planet, but when it came time to write and record *Ray of Light*, Madonna made a turn into left field by signing on with ambient music pioneer William Orbit. She was quoted on VH1 as saying she'd always been interested in electro/techno music, but felt that it generally lacked emotion. Working with Orbit, she hoped to "prove that it could be emotional." We'd say she succeeded.

When asked if there was a clearly-defined concept going into the project with William,

Madonna told us, "No, that evolved when we got together and started writing." Her early brainstorming sessions with William were "like discovering an old, long-lost friend," she said. Madonna was a fan of his past work, which included remixes from her *Erotica* album.

Star artists often keep tight control over their producers. When asked how much creative latitude Madonna allowed Orbit in the studio, she told us that "William had a very long leash, but I was firmly holding on to the end of it." Her analogy of the process: "I was the anchor, he was the waves, and the ship was our record." Asked if she visualized collaborating with Orbit again, Madonna's one word answer said it all: "Absolutely!"

but I don't want to date-stamp things too much. I'm very cautious about putting out a record that a year down the line will sound date-stamped. So I'm trying to chart my own course, be it good or bad.

So all of your chopping and editing is done directly onboard the Akai samplers?

My own version of ReCycling, if you will.

When Fergus was recording at your home was he playing along to your sequences?

He was, but they were rudimentary sequences. Don't forget, the thing with modern recording is that you can work backwards. You can do anything in any order you'd like. It's like editing together a film, shooting the first scene last, etcetera. Any approach you'd like. And Fergus is very good about that kind of thing. He knows that what might end up on the record could be completely different from what he originally played.

In "Sky Fits Heaven," there's a nice half-time version of the main drum pattern. [6]

I like messing with time signatures. I'm glad you picked up on that. It's fun. Why stick to the same time signature? Something I was really happy with was on "Mer Girl." That song sounds like it's just an ambient piece of soundscape, but in fact it's got verses, bridges, and

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madonna light

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madonna lighter

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madonna lights go down

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