modular systems

20 YRS OF SUNDAYS

issue 1

Every year CKUT Radio raises funds from it's listeners.
The theme of the 2026 funding drive is **Intergalactic Radio**

Every day, CKUT 90.3 FM broadcasts voices, music and stories that you won't hear anywhere else.
Our signal travels across Montreal – and far beyond – connecting people, cultures, languages, and ideas. But unlike commercial stations, CKUT is powered by its listeners. Once a year we ask the community that makes this station possible to keep it going.

I made this zine to mark 20 years of my radio show *modular systems* on Sunday afternoons at CKUT 90.3 FM.

I asked some of my fellow DJ/producer friends who have been active in the city over the past two decades to contribute some selections that have been important to their musical journeys. You'll see in some of the old party flyers included here that some of us have been playing and organizing events together for 20 years and counting!

Inside this zine you'll also find original radio-inspired collages and a small selection of past archives of *modular systems* with some stellar guest appearances.

Music links throughout can be accessed using the QR codes provided.

20 years of sundays

I got my first radio when I was 7, and went to sleep every night tuning in to distant radio plays and the smooth sounds of soft rock. That REALISTIC radio is still with me!

Years later I became a fan of campus and community radio. I love that I don't know what to expect when I tune in to CKUT and other stations like it. It isn't optimized by algorithms, or personalized ad-driven slop. Another person is at work out there somewhere, their ideas, tastes and selections transmitted to the world. I don't know where they're taking me, but in that moment I'm locked in.

I've been on CKUT radio for 3 decades. Under my radio/dj alias Cyan I hosted *third ear movement*, *traktion*, and then *modular systems* which began with Erin and Serge on Tuesday afternoons. By 2006 it was just me at the mixing board and the show moved to Sunday afternoons, its home for the past 20 years. I have many of my shows archived from these decades, and I've included links to a few past recordings in this zine.

One of the best parts of doing *modular systems* has been hosting the guest DJs and artists who have shared their thoughts and sounds with us on the air. Many have become friends and fellow audionauts in Montreal's nightlife. Some have contributed to this zine and shared their music recommendations, artwork, and old rave flyers with me.

Another highlight is meeting listeners of the show online or IRL. Instead of tracking 'insights' about our audiences, relationships with CKUT listeners happen one-on-one, on the studio phone line, in person and at events, or online. It's always nice to hear from you :)

Thank you for donating to this year's funding drive and helping me to celebrate 20 years of Sundays on the air!

with love from cyan,
enjoy the read and keep it locked to CKUT 90.3 FM.





Caroline Kunzle, 2026

Skinnybones

Skinnybones made some local selections. Find him at **soundcloud.com/skinnybones**

Bowly - Bleeps (Berkane Sol, 2010)

OJPB's first release on wax, a slab of futuristic UK Funky. He had then barely started DJing seriously and producing dance music. Stone cold classic.

Maara – Ultimate Reward (NAFF, 2021)

An early cut from a shooting star. Pleasure Dungeon music, disorienting and exhilarating. Dizzyingly side-steps the Trance..

Lost Heroes – Bambatta (Innervisions, 2008)

A rare track from a local legend. Might sound out of character, but this hard-edged Funky-adjacent track proves that Pronovost is never complacent.

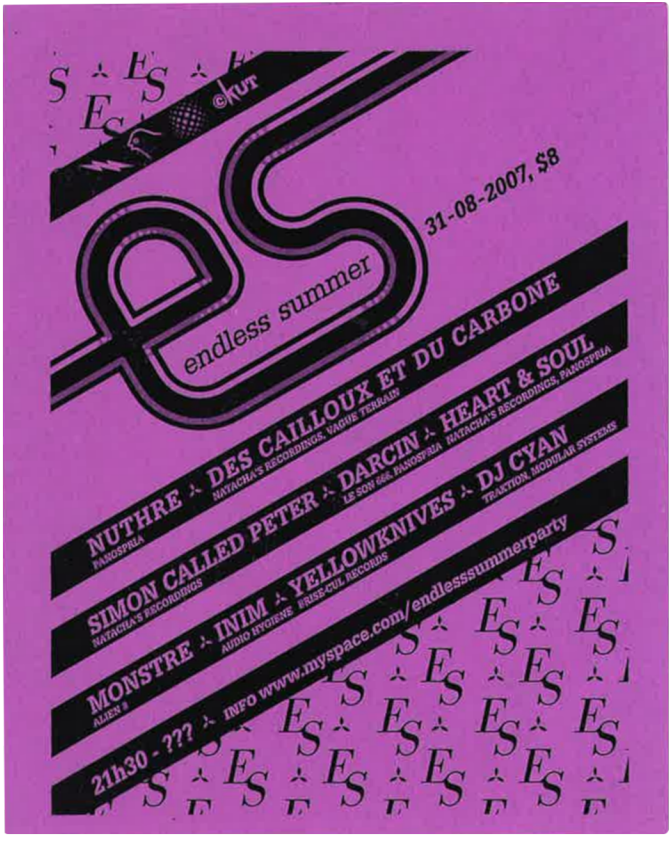
Aura 360 – Menice (self-released, 2020)

Still FM founder put in the hours dusty digging, chopping and cueing up the harvest in various little boxes for her first beat tape. Warm, crackly, loose head-nodding vignettes.

CMD – Dream-Life Cycles (Fixed Rhythms, 2021)

Shout out the OG! Dream-Life Cycles stays in the record bag. Super-tough electro to cosmic macro zoom-out, this is the perfect track to bring the set to another dimension, Nick Drake-ish buddhist lyrics a very big plus.

2007 parties





Shadya

La sélection fut cornélienne, tant l'horizon électronique est vaste. Pourtant, j'ai fini par isoler cinq morceaux emblématiques qui ont radicalement influencé ma pratique de DJ ces dernières années. Plus que de simples pistes, elles sont les piliers de mon univers : un pont jeté entre l'énergie brute du club et l'intimité d'un set radiophonique.

Ce qui fait battre mon cœur et mes enceintes!
Ma sensibilité de DJ s'est forgée autour d'une recherche constante de textures. J'aime quand le son devient palpable. Voici les éléments qui traversent invariablement mes sélections :

+ L’alchimie analogique : Une fascination pour les grains de synthétiseurs vintage, la chaleur des oscillations de fréquences et l'imprévisibilité de l'acid.
+ La puissance tellurique : Des lignes de basse profondes et percutantes qui font vibrer le corps autant que l'esprit.
+ L’audace du déconstruit : Une passion pour la deconstructed club music, où les structures volent en éclats pour mieux se réinventer.
+ L’héritage syncrétique : Un attachement viscéral aux artistes qui fusionnent l'avant-garde électronique avec les rythmiques et mélodies traditionnelles de la région SWANA (South West Asia & North Africa), créant ainsi un dialogue entre racines et futurisme.

Salima Bouaraour -SHADYA- est co-fondatrice de l’étiquette chez.kito.kat records depuis 2006. DJ, productrice, ex-journaliste musicale pour le magazine montréalais PANM360 et défenseuse de la vie nocturne (Double mandat au CDN de MTL24/24), elle fut impliquée dans la musique en ayant été chanteuse-performeuse dans un groupe d’électro clash durant une décennie. Sa dernière sortie avec le producteur français SHIZUKA a été propulsée par le média Underscope (Paris) dans le TOP de la sélection 2024. De plus, son EP solo-Spread Love- a eu un bel écho. Habituée à jouer sur les scènes telles que MTELUS, Exposé noir, Société des arts technologiques, Kanal Pompidou de Bruxelles, Radio Flouka (from Maghreb to Mashriq) et de nombreux collectifs électro-techno de la scène montréalaise, elle performe avec DBY sous le nom de Safia Nihil.
linktr.ee/shadya.ckk.ca

Une sélection à double lecture pour Shadya...
Que ce soit pour hypnotiser un dancefloor ou pour accompagner un auditeur derrière son poste de radio, ces morceaux représentent l'essence de ce que je souhaite partager : une musique électronique exigeante, métissée et résolument vivante.



Cyclic Wavez by Piezo, 2023 (Nervous Horizon)



Vokoka by Piska Power, 2021 (Voam)



Violence for free by Deena Abdelwahed, 2023 (Infine Music)



DJ Veto by Steffi and Sepehr, 2022 (Klakson)



Sab3awi by Toumba, 2021 (VIP edit edition)

sweet daddy luv

Bass Clef - You're The X On My Treasure Map

Blank Tapes (2006)

As a long time luver of electronic music dubstep fascinated me when it came along. It was an evolution in electronic music because it's roots came from electronic music. You can hear the influence of jungle, techno, house, hip hop, industrial, dub, idm & ambient all smashed into this dark brooding sound that reflected the moment. This Bass Clef track stood out for me at the time because it had it's own sound within a genre that quickly became co-opted and formulaic by the trendy.

Siriusmo - Einmal in der Woche schreien

Monkeytown Records (2010)

Siriusmo has carved out his own unique sound within the techno landscape. I discovered this track through Modeselektor's label Monkeytown Records and was instantly attracted to it's groovy big room sound couple with the odd yet catchy vocals (if you can call them that). I have been digging Siriusmo ever since, recently picking up the latest album, Buletten & Blumen.

Jlin - Black Diamond - Planet Mu (2015)

As a music obsessive I latch onto labels I like, one of those labels is Planet Mu. Since 1995 I've picked up most of the releases they put out. It's the label I first heard dubstep on, as well as the juke / footwork music that has grown out of Chicago. There are similarities for me between dubstep and juke. Both have deep roots in electronic music, where dubstep originated a UK sound, juke feels much more American with it's chaotic uptempo rhythms and twisted loops created for competitive footwork dancing. Jlin came from that mid-west scene with her own swagger and this track just hits hard.

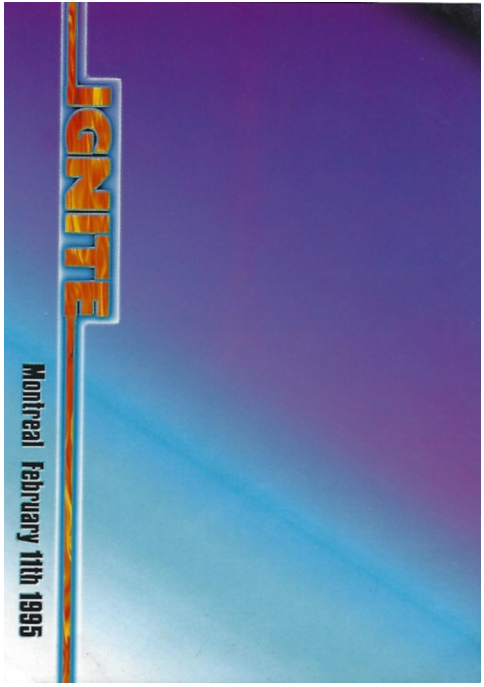
Vilod - Clop - Mana (2019)

'Clop' has been chosen as a sample of the amazing album that is Vilod's The Clouds Know. Vilod are a duo comprised of minimal techno luminaries Ricardo Villalobos and Max Louderbauer. These veteran producers use of space and sonic textures on this album is something to get lost in.

Martinou - Fragments - Fauxpas Musik (2025)

I have picked up a few Martinou releases over the past couple of years, his sound give me the feels and raises a bunch of nostalgic flags. The most immediate being how much it vibes like the old skool trance I was listening to back in the early 1990s. Upon deeper reflection though, it's like they have tapped into the cool electronic new wave sound of the 1980s that inspired much of 1990s trance, and in doing so created something for today.

For over 30 years **Lewis Braden** has been involved with music in Montreal. He has been on both the creative side as a dj, producer, musician and performer; and the business side as a label manager (including for Ninja Tune's North American office), promoter and many years in record distribution. Under his dj moniker, sweet daddy luv, he has performed internationally and haunted the Montreal scene since 1994. With a collection of over 20,000 records luv has made almost 500 mixes across a multitude of genres that can be heard on his website **djluvsrecords.com**. Luv also djs alongside CKUT legend Andy Williams as part of the Jazz Amnesty Sound System. He is also entangled with the label / absurdist platform **totallyrealprobablynotfake.com** which has released his own Almost Nobody productions alongside music from Food Is A Weapon, Shane Watt Bannd and the fourth dimensional enigma known as the Graffiti People. Braden's most recent sonic adventures are with The Montreal Spectrum, a trio using classic analog synthesizers and drum machines to create improvised sonic worlds to get lost in.





Ignite 1995 with luv in the lounge

Fengir

Fengir is the founder of Ancient Robot Records and a producer exploring the outer reaches of electro, machine funk and relatively weird beats. **fengir.com**

Limonious - Swedish Pommak (2008)

This is the song that started me on the path to making music as Fengir. When I first heard it, I had that feeling like "This is what I'm talking about. This is the type of sound I want to be involved in."

Tobacco - Little Pink Riding Hood (2008)

Tobacco's fuzzy analog synth melodies and head-nod beats were very much up my alley. This song in particular captured a sound that I was trying to cultivate, which some called "stoner electro."

Kuedo - Salt Lake Cuts (2011)

This is my favorite track off an album that felt like it was answering a signal sent straight from my subconscious. Vangelis synths with spacey 808 beats... how can you possibly go wrong.

BbyMutha - D.I.Y. (2018)

I love the trippy beat and the message of the lyrics, which is particularly refreshing. It's one of those songs that inspires you to just keep doing what you do.

The Afrorack - Last Modular (2022)

Absolutely mindblowing sound and style from a homemade modular setup. Hearing this track hit me with a wave of freshness at a time when I was a bit lost in the wilderness musically.



CMD (Cyan) at avant_mutek 2016

Jas Nasty

Jlin- Borealis (ft. Björk) (2024)

I love everything Jlin does, it's always mind-bendingly awesome, and I find it exciting I can't musically pinpoint them at all, between footwork, maybe post jungle or dubstep?

RAMZi - spring emu (2020)

Likely my favourite producer, as it's often what I want to listen to and to share the most. I appreciate her varied and usually smooth approach to deconstructed dance music and use of nature sounds and weird beats.

Emissive - Wave Science (2021)

I am a huge fan of Emissive's spacey, dubby, warm and full bass sounds on this track, reminiscent of early Detroit techno and electro... always a creative spin on his tracks in general.

Burial - Temple Sleeper (2015)

I've been obsessed with Burial since I first heard his music in 2006 - the use of space, silence and samples is incredibly inspiring if not magical. In this track in particular I love the way the raw energy of early raves and hardcore comes through, it feels like an old mixtape made using reel to reel tape splicing samples.

IKONIKA - Bodied (Roller mix) (2020)

I saw IKONIKA live before I heard much of their recorded music, but I've followed their arc from dubstep to grime to dance music and am always impressed on their fresh take and how each arrangement of beats is like nothing I have ever heard before. Part of what I love about this track is it is dark and brooding at the same time as being bouncy dance music.

Jas Nasty (she/her) is an eclectic vinyl DJ spinning bass heavy electronic music of all genres, mainly underground and undefineable. She draws from various musical genres and influences, but there is always an undercurrent of dub or weird synth. Jas has been involved in radio and DJ events in Ottawa and Montreal since 2001. Now in Ottawa, you can hear her radio show Heavy Friends on CKCU 93.1 FM. You can find her doing live streams on **twitch.tv/jasnasty1**



Women on Wax anniversary with Cyan, Jas Nasty, Tash and more!

Samuel Ricciuti

Samuel Ricciuti, also known as producer **D.B.Y. (Dog Bless You)**, has been active as a DJ and music producer since the late 1990s. He began making hip-hop instrumentals in the mid-1990s before naturally moving toward electronic music, developing a sound influenced by Ambiant, Detroit electro, downtempo, breakbeat, and minimal electronica. Ricciuti has released several albums under the names Dog Bless You and D.B.Y. on labels in Japan, France, Canada, and Luxembourg. His latest release, La Science du langage, a tribute to his breakbeat roots, was highlighted by the influential music magazine The Wire. After completing graduate research on comparative studies of independent music labels in Europe and North America, he co-founded Chez.Kito.Kat Records with his long-time collaborator Salima in 2006. He has also been a resident DJ on **N10.AS** radio for seven years with his monthly show VORTEX / IL CIBO. Today, after more than 30 years of activity on the European and Canadian electronic music scenes, he remains active as a DJ and producer, and performs live as part of the duo **SAFIA NIHIL**, alongside his label partner Shadya. **ra.co/dj/d.b.y.**

Fennesz / David Sylvian- Transit (2023)

I listen to a lot of ambient, experimental, and noise music, and Fennesz is essential in that world. Seeing him live was a deep lesson in sound design and texture. This collaboration with David Sylvian (of Japan) blends beautifully—Sylvian's voice carries that same subtle intensity he brought to his work with Sakamoto. It's a powerful, tension-filled piece. The new ambient scene is incredible (West Mineral, 3XL, Anno...). With Safia Nihil, we love returning to ambient forms—and one day adding a voice like Sylvian's to one of our tracks would feel like a milestone.

Mr Bios - Nautile (2014)

I had to include a track by Mr Bios (Christophe Biache), co-founder of Chez.Kito.Kat with Salima and myself—and the one who masters all our label releases. Meeting him 20 years ago changed my approach to music. I was mainly using drum machines and samplers; he introduced me to vintage synths and modular gear. He's my analog mentor. This track, from his first EP Cluster, captures everything I love in his sound: bass, tension, psychedelia. That EP honestly deserves a reissue.

**** BONUS TRACK ****

Øyvind Morken - My Computer Is Acting Strange (2018)

Because this track sums up everything I love about pure electro.
I could listen to it 100 times in a row and never get bored.
Vaporous pads + old-school drums + weird basslines + electro = love.

I have to admit this is a tricky exercise. Most of the key influences and turning points in how I understand and experience music come from pre-2006 releases—whether electronic, downtempo, ambient, hip hop, or jazz. I'm always digging for new sounds—I'm a total music addict—and there's amazing music coming out today. But nothing has hit me quite like those first listens to Boards of Canada, Fela Kuti, Godspeed You! Black Emperor, Mobb Deep, or Jan Jelinek. The '90s are really when I shaped my sound, and most of the records that felt revolutionary to me came from that era (or earlier). Still, I'll try to highlight more recent works that have influenced me in different ways.

TM404 – 303/303/303/303/606 (2013)



One of Andreas Tilliander's projects: chaining together classic Roland TB/TR 303, 606, 707, 808 machines with analog Space Echo delays. A bold but obvious concept. It reminds me of Steve Reich's Music for 18 Musicians—endless loops shifting out of phase. I love Tilliander's cold, Nordic take on dub. His discography, under all his aliases, is outstanding. Including a dub-oriented piece here is essential—dub is one of my biggest influences, from King Tubby, Lee "Scratch" Perry, Rhythm & Sound to more recent acts like Ghost Dubs.

Freddie Gibbs & Madlib - Thuggin (2011)



Hip hop is where I discovered production and sampling in the '90s, with my first Roland sampler. Growing up in a working-class immigrant neighborhood in France, rap was our escape. Madlib is one of my all-time favorite producers—everything he touches turns to gold. Piñata by Freddie Gibbs, produced by Madlib, is probably the rap album I've listened to most in the past 20 years. I'll always love '90s producers like Hi-Tek, DJ Premier, Havoc, and RZA, but like Dilla (RIP), Madlib still moves me—especially with his jazz-infused sense of digging for that perfect loop, that perfect sample.

Atrice - Is It Warm (2024)



What I love playing in clubs: break, bass, UK beats, electro. Atrice (like Objekt or J. Shadow) sets the bar high on this release on the wonderful Ilian Tape label—sharp beats, airy pads, DnB-influenced breaks, glitches everywhere. It's a scene I never get tired of. I want more of it in Montreal, and this track shows how exciting the new wave can be.


KNOWLEDGE



Knowledge 1994 with luv in the dub room



International Women's Day party 2006

Show archives

Here's a small selection of guests who have appeared on the show over the past two decades. Follow the QR codes to listen to the archives!
More at: traktion.com and ckut.ca/modularsystems

2007.07.29

The legendary Montreal duo Heart & Soul came in for a chat and played live in the CKUT studio.

2013.05.05

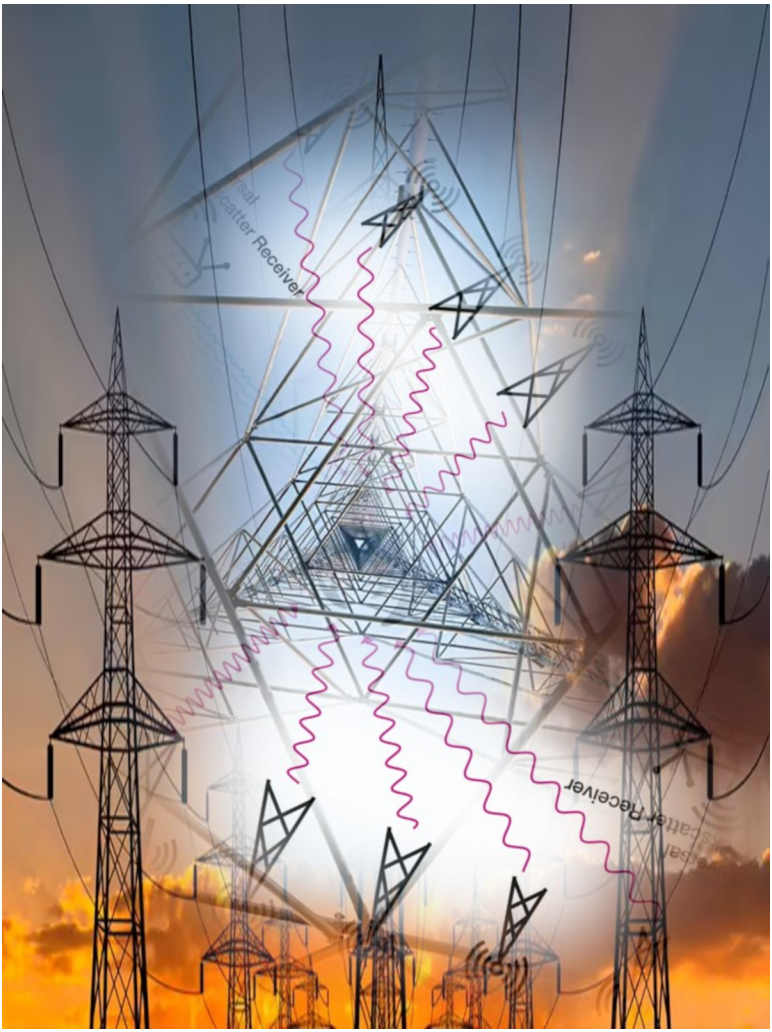
sweet daddy luv visited the studio to try out a segment of his mega historical techno mix spanning the years 1978 to 2013.

2015.01.11

Radarsat-1 played a live electro set!!

2023.02.12

A guest mix by wngdu, a Denver based Iranian-American dj, journalist, visual artist and co-founder of Human Cluster Project.



Caroline Kunzle, 2026.

Thank you for donating to the CKUT 2026 Funding Drive 🖤

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Credits

zine produced by Corina MacDonald, 2026

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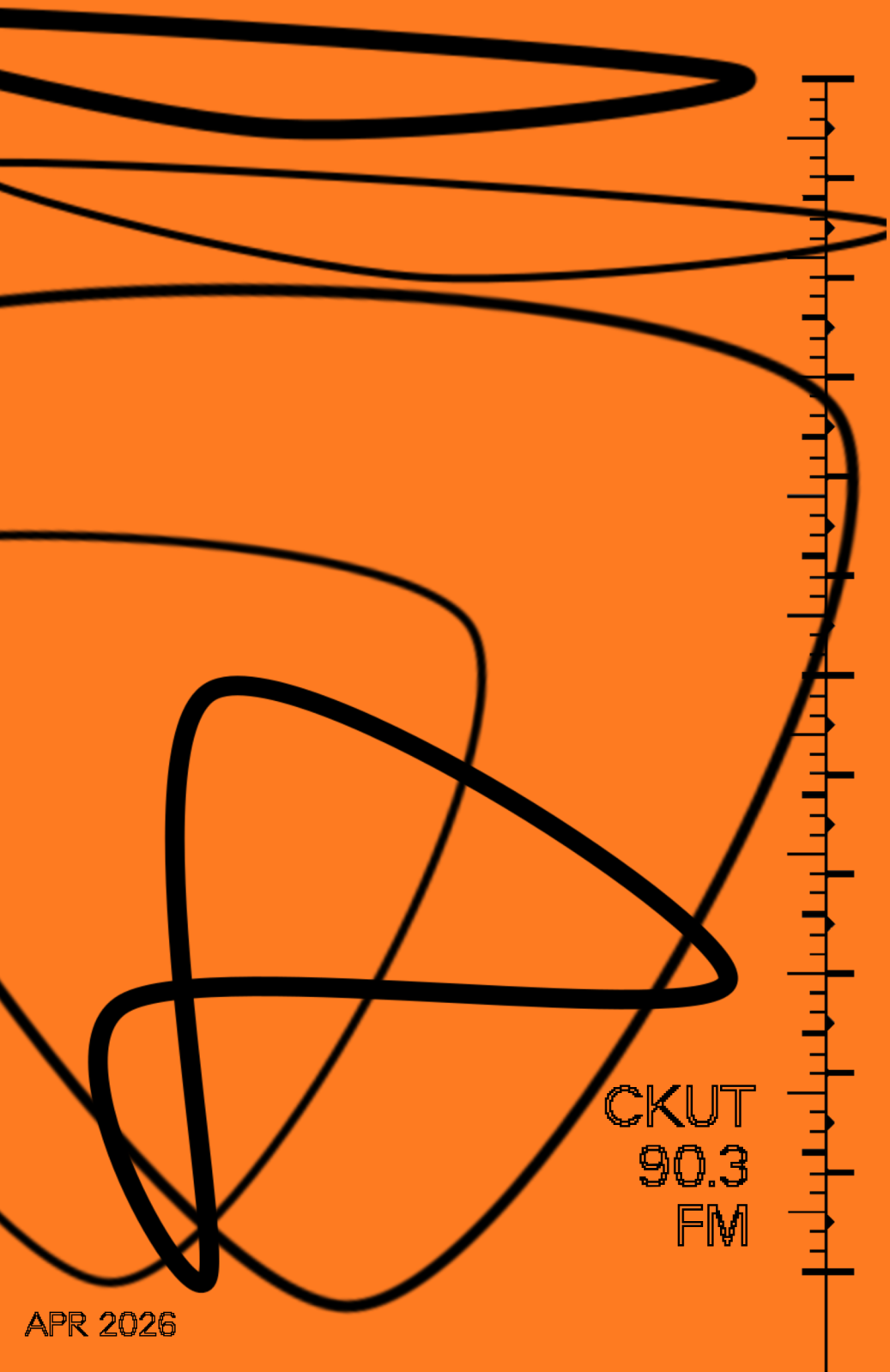
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