OXSA

BOOKING KIT

AUTUMN 2026 · GENEVA



ELECTRONIC MUSIC PLAYED BY HAND: SYNTH, TURNTABLE, MODULARS AND VOICE

Alone on stage: a synthesizer, two modular racks, one of which reshapes the scratching from his turntable, and a microphone, his voice modulated live, all the way to yodel.
Where many electronic live sets are operated, his is played.
As a DJ: bass music, between Psystep and D&B.

WATCH LÀ-EAU
full live recording

BOOKING contact@adesiv.ch
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Photo Sullivan Thimotée

THE ESSENTIALS, ON ONE PAGE

ARTIST	OXSA (Patrick Eichenberger), Geneva
THE SOUND	Live: a sung and scratched story, from drone to climax DJ set: tribal, futuristic bass music (psytrance, dubstep, D&B)
AVAILABLE NOW	Short live set LÀ-EAU (15–20 min) Simple or augmented DJ set (60–120 min)
IN PROGRESS	45-minute live set, premiere planned for spring 2027
LATEST ALBUM	ASTROSPORA, 12 tracks, June 2026
LATEST PIECE	LÀ-EAU, for L'Undertown's 30th anniversary, October 2026
COMING UP	EP in the works for early 2027
WATCH	youtu.be/ld6gHIsblDU, scratching through the modulars at 6:01
STAGES	Paléo, Montreux Jazz Lab, Electron, Montreal (2011–2015); L'Usine PTR 2022; L'Undertown 2026
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Photo Alexandre Favez

BIOGRAPHY

OXSA plays electronic music the way you play an instrument. Behind it is Patrick Eichenberger, a musician from Geneva. Piano at four. Scratching and DJing at twelve, self-taught on a turntable found in the street. Computer music at fourteen, then training in electronics and sound engineering. He has played Paléo Festival twice, the Montreux Jazz Lab twice and the Electron Festival. For twenty years he has composed for other artists in his studio in Geneva, and in June 2026 he released ASTROSPORA, twelve tracks put out independently. From 2022 to 2026 he composed, scratched, sang and played keys in the band SuperSynco, before returning to OXSA, his original project.

"I spent years in the shadows: in the control room, in the studio, in a band. Meanwhile, producing on a computer became the norm, then came the AI generators. I went the other way: turning a knob, patching a cable, scratching, singing. I am a pianist before I am a DJ; the modulars gave me back my hands, the band gave me back my voice.
This is not a new direction, it is mine. LÀ-EAU is one stretch of that road."



In the studio · Photo Paul Beroud

THREE FORMATS, HEAVIEST TO LIGHTEST



L'Undertown, Meyrin, 1 October 2026, recording

Alone on stage, standing, OXSA plays by hand: a synthesizer on the left, a turntable on the right, modular racks and a central microphone.

Melodies, scratches and textures all go through his hands while he sings his own lyrics, his voice modulated live. Behind him, when the stage allows, a large mirror shows the audience the front of the machines and the work of the hands. The instruments travel in his own cases, on-board lighting included.

Technical rider summarised on page 6, DJ sets included; full rider, booking form and videos at oxsa.ch/en/live.

SCRATCHING THROUGH THE MODULARS
LÀ-EAU, at 6:01.

THE LIVE SET

15–20 MIN · AVAILABLE NOW
45 MIN · SPRING 2027

Short format available now: LÀ-EAU, created at L'Undertown and ready to tour. Full set from spring 2027.

For a showcase, an opening slot, a support slot or a festival highlight.
Equipment: everything is brought by the artist; the venue provides 9 lines and a stereo monitor mix for his in-ears.

THE AUGMENTED DJ SET

60–120 MIN · AVAILABLE NOW

His own DJ setup or the venue's: his tracks and mashups, augmented live on the synthesizer.

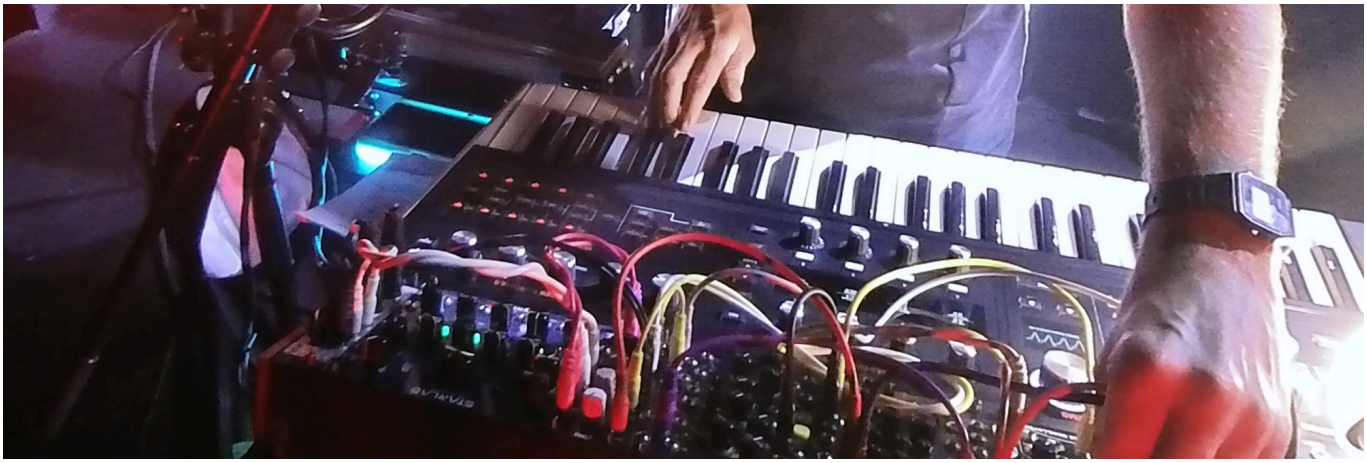
For peak time, in a club or at a festival.

THE SIMPLE DJ SET

60–120 MIN · AVAILABLE NOW

On the venue's digital decks: only his own productions and mashups; sometimes his portable turntable for scratching.

For warm-up, club nights or closing.



L'Undertown, Meyrin, 1 October 2026, still from the recording

LÀ-EAU



L'Undertown, 1 October 2026, still from the recording

Invited to play for L'Undertown's 30th anniversary, OXSA created LÀ-EAU: some fifteen minutes following water from the mountain to the city, then from the city to the sky.

Three chapters over a single drone in A.
The singing sometimes slides into yodel, then the same "yo" moves to the turntable, pitched, scratched, looped, until it becomes melody again, all the way to the climax.

His direction today: organic electronics where scratching tells a story as much as it drives the rhythm, and where the modulars serve the lyrics.

PREMIERE	1 October 2026, L'Undertown, Meyrin, official 30th-anniversary night, by invitation	FULL VIDEO	youtu.be/ld6gHIsblDU
LENGTH	about fifteen minutes, in a single chaptered video	THE SCRATCH	youtu.be/ld6gHIsblDU?t=361 at 6:01
RECORDING	multitrack, three cameras; mastered by Nick Burchall, Audio Animals (UK)		

THE ALBUM, THE CLUB SIDE



ASTROSPORA
On all platforms.

ASTROSPORA · JUNE 2026

Twelve tracks between psytrance and dubstep, a hybrid he calls Psystep, produced, mixed and released independently, mastered by Nick Burchall (Audio Animals, UK).
It is OXSA's club side, but a narrative one: the material for the stories he tells in his DJ sets, with some tracks more danceable and others more dreamlike or tribal, and three guests, including cellist Joëlle Mauris and singer Ludiane Pivoine. Several of these tracks were road-tested on stage from 2022, notably at L'Usine PTR.

LISTEN	distrokid.com/hyperfollow/oxsa/astrospora
THE CLUB TRACK	OVERCOME: the most electro-tech and breakbeat track on the album
THE SIGNATURE STYLE	LURK: Psystep in its rawest form; opens the album's story
THE MOST ACCESSIBLE	SHINE: with Ludiane Pivoine (vocals) and Joëlle Mauris (cello)

FIFTEEN YEARS ON STAGE, 2011–2026

2026	L'Undertown, Meyrin, official 30th-anniversary night	Solo live set, LÀ-EAU premiere
2025	La Jonquille, Geneva, and L'Undertown, Meyrin	DJ sets, after SuperSynco live
2022–2026	SuperSynco (jungle rock, drum & bass): Gena Festival, Fête de la musique in Lancy, La Jonquille, L'Undertown, Floky La Loutre, Jardin des Moraines	Live band: keys, scratching and vocals
2022	L'Usine PTR, Geneva	Live, OXSA feat. Marco Rojas
2019	Fête de la musique, Geneva, Cour Saint-Pierre	Solo live set
2018–2019	Impro Rap Challenge, Le Chat Noir, Carouge (seven dates)	Improvised synths and scratching
2017	Fête de la musique, Geneva, place Neuve	ADESIV collective live set
2015	Montreux Jazz Festival, Montreux Jazz Lab	As a duo, OXSA & DirtyMadSound
2014	Montreal, Le Purgatoire Électronique	As a duo, OXSA & DirtyMadSound
2013	Paléo Festival Nyon	As a duo, OXSA & DirtyMadSound
2013	Montreux Jazz Festival, Montreux Jazz Lab	Solo live set
2012	Paléo Festival Nyon, Détour stage	Solo live set
2011	Electron Festival, Geneva	OXSA Live Band, ten musicians
2011	Red Bull Thre3style, Swiss final, D!Club, Lausanne	DJ, scratching

From 2016 to 2025, fewer solo stages and more studio work (below). 2026 opens a new chapter.

ARCHIVE VIDEOS

2026	**LÀ-EAU**, full live recording, the current setup	youtu.be/ld6gHIsblDU
2022	**L'Usine PTR**, OXSA feat. Marco Rojas, the set from before the modulars	youtu.be/Zs0ZD2nwebo
2012	**Paléo**, "Blind", Détour stage, solo	youtu.be/WVJBUuQOlpI
2011	**Red Bull Thre3style**, Swiss final, competitive scratching	youtu.be/11Jy6Bz6CNQ
2010	**"A trip with my self"**, piano, scratching and MPC played by the same person	youtu.be/DOHhMxPOukg

BEYOND THE STAGE

twenty years of studio work for others

SOUND SYSTEMS

Les Sentinelles, a monumental interactive instrument, winner of the City of Geneva's "À vous de jouer" competition: over two thousand people played it outside Saint-Pierre Cathedral, Fête de la musique 2013, on RTS news.

FILMS, INSTALLATIONS AND MAPPINGS

La Vie Ailleurs, the film of the Exoplanètes exhibition, Natural History Museum of Geneva (2015). Borealis, Dan Acher's installation, created at EPFL in 2016, then shown around the world. With Studio Corium: Vertical Horizon, Festival Tous Écrans (2015), Tornado, Fête du Printemps (2016), Volcano and Jungle Mapping (2014).

MOBILE STUDIO

Ma liberté de dire, with Cie Zappar (2016–2021): songs composed and recorded on site in twenty minutes, on lyrics by pupils, students and care-home residents. For Geneva's hospitals, La Mélodie des gens (2022), a sound sculpture of long Covid stories, then Trames de vie (2023–2026).

MIXING AND SOUND POST-PRODUCTION

Two albums by Joëlle Mauris (mixing and mastering). The feature film *La Brigade des Faux Plans* (NMZ Production, 2026).

ARRANGING AND MIXING

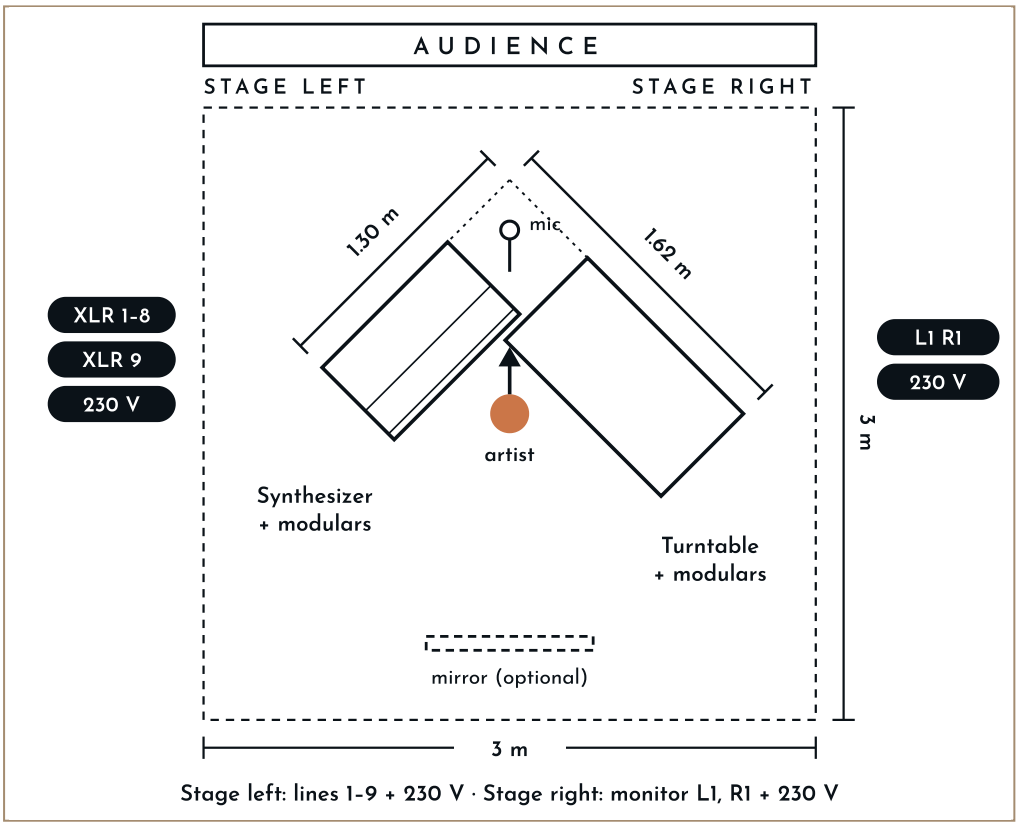
Nicolas Fraissinet (two albums) and Ô Débit (singles from 2016 to 2024 and the album *Le Cadre*, 2021).

THE LIVE SET, IN BRIEF

LINES	9 XLR lines: 4 stereo pairs (processed voice, synth, turntable, modulars) + dry voice; no 48 V
MONITORING	Stereo XLR mix for his in-ears: his sources and the dry voice (never in the front of house), no wedges
CREW	The venue's sound engineer and lighting technician; help with load-in appreciated
STAGE	3 × 3 m, two stations in a V fitting within 2 × 2 m, standing, no furniture needed; at festivals, can be pre-built on two rolling risers
POWER	2 × 230 V sockets (T13), one stage left, one stage right
LIGHTING	On-board, three sources without DMX: hands, face and feet. Free hand for the lighting desk; side and floor back lights welcome, discreet front light
RECORDING	Multitrack at the desk if possible (9 + 2 tracks), otherwise by the artist; three fixed cameras
SCHEDULE	Set-up 30 min with help, 45 min without; strike 30 min; soundcheck 30 min
TRANSPORT	His own vehicle and flight cases; nothing to hire

SIMPLE DJ SET. The venue's two Pioneer digital decks and mixer, USB stick. Scratch option: one free RCA line input and 50 cm of space for his portable turntable. A pair of stereo monitors preferred (500 W).

AUGMENTED DJ SET. The venue's DJ mixer, with a line input for the synth, or his own, with a stereo XLR output; one 230 V socket and 1 m of space for the synth. A pair of stereo monitors preferred (500 W).



Indicative stage plan, top view, audience at the top

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