

## APHEXIA - BREATHE

It is a fact that, with the origin of digital softwares, creating music has become easier, and today, everyday, any kind of artist make their music transforming their ideas into more or less original songs and saturating of products a musical market that reply to this storm of albums with a phenomenon called overclassification, thought as a way for the listeners to districate themselves into this cauldron of music proposals.

There are musicians who agree with this logic, but there's also who, moved by an avantgarde and oriented to the future spirit, feels an oppressing cage from which tries by any means to go out. One of the most interesting musicians of these years, belonging to the second category, is **Ophelia The Suffering**, artist who we already talket about when her **Ecstasphere**'s debut album was released, her more strongly rhythmic noise creature, and when she released in february the self-released album **Klangporträts I+II**, half songs of which belonged to Ecstasphere and the remaining ones to **Aphexia**, the other side of the coin, this one a project more oriented to piano motifs-melodic of IDM. Few months passed, and **Dirk Geiger**'s **Raumklang Music**, talent scout that has always focused on young talents, has just released the first album of this particular musical project.

It is a work quite important for the musician career as well as for the musical genre's landscape: **Breathe**, that's the album's name, rethinks the so called intelligent electronic by means of melodic piano motifs influenced by classical music, violins (only sometimes used) and Ophelia's female voice. Instead of her first self-released album, Breathe rounds the tarantulous rhythm transforming it in a sometimes dub-influenced rhythm, some other more breakbeat-oriented, more reasoned than her songs released in february and, above all, a better organization of her ideas. Although the logic shared by all the songs of the album is clearly evident and all the songs's trademarks are quite similar, every song has its personality and is capable to breathe independently. Breathe message is the disconnecting from the known music boundaries and the freedom to build a personal sound, in which the musician's background makes the difference.

Obey is a perfect example of this idea: conceptually is a song which criticize the obedience toward what already exist and a song that invite to go out of the boundaries of the already made (plus a way to externalize an oppressing inner condition of a person who wants to free from all the limits, but the musical-personal relation is rather evident), and musically is a valid example of how several elements apparently so different succeed in melting in such an astonishing way, giving to the song a perfect status of forma canzone. Here there's already all the Ophelia's formula: the melodic piano motif, vocals, the rhythm influenced by breakbeat, the distortion that explodes within the expressive climax. The result is a sound surely more human and warm than the mathematical abstractions belonging to some english colleagues, lost between rarefied sequences of 0 and 1.

There are also songs, such as the opener Surrender and Drift and dissolve, in which the distorted side is more prominent as well as it is the breakbeat-like clangour, rather tangled (but always with a reasoned approach, never losing its rhythm), and the second one has something in common with Syntech, especially that of the first Only ruins remain's songs. The best expression of this freedom from the schemes and from the boundaries of the squared rhythmic cage is listenable in the dreaming ambient of songs such as Trembling light, in which a rhythm made up of backbeats grows up toward the climax represented by Ophelia's vocals and her melancholic piano motif, to

further explode in the pathos generated by a mid tempo scanned by strong beats, but even in Anchors (She is my king, he is my guard), another song that starts with ambient and slowly grows with a cadenced mid tempo upon which a minimalist synth motif emerges, that evokes, in its chords, a norwegian-like sound (there's no great need to have great fantasy to link that sense of already listened to of some sounds belonging to mid-age **Mayhem**), the whole embellished by a classical music-like organ motif and from Ophelia's voice at the end of the song.

Even if linked by the same development, The blinded and the unseen and Devoured, enlightened, addicted share whirling piano motifs, mid tempo rhythms and classical music-like evocations, whose counterparts are the more tangled The void and, above all, the fast Evermore, songs which tarantolous rhythm and which abstract component have a leading role. Float and falli s played upon a soft mid tempo and melodic piano motifs particularly highlighted, while the final Awakening is definitely more ambient and sunny, the perfect ending for an album characterized by strongly melancholic patterns.

Breathe is a green lung in an IDM jungle often so abstract and inconclusive, one of the most IDM creative works which only weakness is the fact to be a bit monolithic in its intentions, but we're sure that in the furure these intentions will find several forms of expression. That of Aphexia is, therefore, a really interesting debut album that move a little further the boundary of the genre, showing an alternate way, a new very personal approach that this music really needs, and it's pointless to deny the great curiosity that we have about the second Ecstasphere album that will see the light in october, always under the wakeful eye of the same label that released this one.

Label: Raumklang Music

Score: 9

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