

MAURIZIO BIANCHI – TRIDECACOFONIA

Describing with words a **Maurizio Bianchi**'s record, largely considered one of the most important and influential industrial music history's projects (and we could add, of the whole music), is never easy, and strictly talking about it in a simplistic way talking about the research within the cacophonous sound, can be common as well as obvious.

In order to be able to talk about a hard, complicated and difficult album such as **Tridecacofonia**, the new MB *industrial noise* chapter released by **Dirk Geiger**'s **Raumklang**, it couldn't be possible without making a fast historic and conceptual lesson, that is strictly related to that of electronic music and, before that, to the change that the whole music experienced at the beginning of XX century with the introduction of the topic (a musical topic and, more properly, about the "breaking" of the previous established schemes) of atonality.

In fact, in order to be able to understand MB importance, it's important to concentrate on the true strength of the propelling thrust that broke the XIX century way of thinking and creating music, absolutely perfect from a structural as well as harmonic point of view. MB is nothing else (and it's absolutely not easy) than the ultimate incarnation of a path of research which began more than one century ago, which goal has always been to think in a new way the musical boundaries, the way of thinking and making music.

Tridecacofonia begins right after the **Arnold Schoenberg** (a MB well-known musical influence) theory ends, and tries to go beyond that, toward the next step after the dodecaphonic theory, a fundamental concept forerunner of any electronic music style and, even more, of any modern music based upon the rhythmic repetition of serial structures. From the topic of *integral serialism* developed by Pierre Boulez to the cacophonous crossing of dodecaphony, a tridecacophony, there's not such a giant gap. In these eight long compositions, in which a couple of remixes more belonging to the German *industrial noise* music despite of MB music are included (the MB music goes far beyond the boundaries of the new sound genres, and that, on other side, make MB music less easily understandable), we listen to six long sonic-conceptual fluxes, which you can call drones or surrealistic *noise landscapes*, which face the main topic from different points of view.

In some of these, like in *Cacomorphose* or, in general, in the second half of the album, the listener finds more easily the internal/intimistic composition's rhythm, Caron Demonio that allows to move with a relative safety within a particularly rich of ideas and sparks, that sometimes are particularly misleading, translated into stabbing sequences of cacophonous lysergic and mental sounds, although their apparent physicality.

The thirteenth note is the best example of the research on crossing the boundaries built by the artist predecessors, communication between different sounds and worlds, sometimes unintelligible because not already quite explored. It's the best way in which MB succeed in expressing the research of the thrust that could allow electronic music to cross again its structural boundaries (and, overall, conceptual). If it's put attention on what the listener listen to, here it's possible to feel a vague seriality which defines an internal lysergic, astral rhythm, far from what explored in music until now, voluntarily philosophic and distant.

Serial cacophony follows the same direction, showing itself as a less "explosive" composition, but strongly evocative, influenced by ambient music, a sulphurous that finds its counterpart in the more distant and apocalyptic, cold as iron, *remix* made by **[rotten:burg]**.

Maybe even more, *The achromatic scale* shows, along with the *remix* made by **Myeyesgrodarker**, the difference of point of views between the two artists: the first one creates a composition strongly *ambient*-oriented and evocative, characterized by an excellent sonic and conceptual structure, which focuses upon complex topics, not easy to describe to the listener less interested to the theories of the early twentieth century music, while the *remix* is closer to the actual sound, in which a sort of rhythm emerges and adds a better trademark and a better feeling of completeness to the composition.

Even *Atonality* and, in particular, *Motivic envelopments*, even in their complexity, explore the totality of the sonic-cacophonic range with a really impressive taste for experimentation and with an attention for the clearness and the definition of a sound that apparently constantly change, but that, even in these episodes, follows its inner rhythm non always easily identifiable.

MB proves himself, even in this record, to have loads of things to express and to communicate, and in particular that he's always interested in the conceptual evolution of electronic music, and of music in general, more than being interested in the evolution of the industrial sound, even because, although he could be considered as an industrial music artist, his music goes beyond the genre's boundaries. Therefore, *Tridecacophonia* isn't strictly an industrial music album, but a new page of the history of the music evolution, more close to Schoenberg and to its followers than to its *industrial noise* colleagues.

Label: Raumklang music

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