

ONTAL – ENTROPIA

Serbian duo formed by **Boris Noiz** and **Darko Kolar**, **Ontal**, although active only since three years, already perfectly represent the point of intersection between post-industrial music, in particular rhythmic noise, and the darker techno. **Entropia**, this is the title of their first work for **Ad Noiseam**, is a collection of nine ideas that portray this merging, showing it in different ways according to the composition. Talking about songs is useless, as those of **Ontal** are recursive, distressing and alienating long compositions, the most part of whose will be appreciated also in other subcultures, not only the industrial music ones (and this is already partially happening).

It's not so important how much techno will have a leading role in the future of rhythmic industrial: these nine songs, although are quite heavy, have a certain appeal, and the most part of them will rapidly enter into the listener's head.

Entropia, as said in the title of the album, is a work that, according to the composition, shows a smaller or greater degree of "disorder", disorder that have to be interpreted as the difficulty in the assimilation of the leading rhythmic theme and of its dependent layers in the background. Songs characterized by a smaller degree of entropy are the opener *Foray*, built upon a minimalist and violent rhythmic that, initially deaf, later on explodes in all its primitive strength thanks to the distortion, and that is divided in two parts from a rather deceptive floored melodic rhythm; the *titletrack*, a recursive assault that shows loads of linkages with the most powerful songs of **Winterkälte**; *Invigorated*, one of the songs that have preceded the release of the album (the other one is the *titletrack*), a gloomy song whose precise and minimalistic rhythmic perfectly scans its development. At the contrary, episodes such as *Loa*, *Terraform* (this one composed along with the label mate **Fausten**, in response to the collaboration present in their previous album, a very good episode although it's been more danceable) and *Steel forms* (this one with **2nd gen**), present a greater degree of entropy, and are songs whose best fruition has to be found on the experience of listening, rather than on the beat of the feet on the ground.

This last one is also one of the most interesting songs, that meet perfectly with noise and with a particularly distorted and rough voice. It's also a composition closer to power electronics genre, rather than to powernoise. Even *Transmigration* emerges really well, a broken rhythm (but without rhythmic flaws) closer to some heavy *IDM*, a very rough version of some **Aphex Twin's** things, having some recursive sounds with a *rhythmic noise* mood. *Sojutsu* shows a recursive tribal-like rhythmic that, rather than evoking *post-industrialism*, evokes the african dancings, although having a mechanical rhythm in the background, highlighting even retrò influences in the use of certain almost acid sounds, also here evoking the omnipresent **Richard D. James**.

Spiritus ex machina presents the most intimistic and abstract side of the act, showing a broken rhythm characterized by a metallic taste and a straight sonic sci-fi movie-like atmosphere, the upteenth thought about the linkage man-machine relation. *Transmigration* starts tiptoe and evolves in a recursive rhythmic noise rhythmic that always repeats itself, voluntarily alienating, that gains a mystic-religious status thanks to a never prevalent ambient halo, that never obstruct the development of the song, always relying on the mechanic rhythmic.

The already cited *Terraform* shows spacey retro sounds that, later on, leave space to a dry recursive rhythmic that knock down, without any mercy, the ear of the listener: the deaf rhythmic can, in fact, be more incisive than that distorted, above all for its alienating and annihilating effect.

It's a song that, after a short noisy pause, comes back speeding up the rhythms taking them to supersonic speeds, worthy of the best *hardcore techno*.

Loa is a very particular work, in which the recurring oniric-like motif often shows itself again, while the rhythmic storm remembers the neverending ticking of a watch, and this communicates to the listener a nervous and distressing anxiety that has no equals. One could think that, if this was the goal of the composition, the duo have perfectly succeeded in doing this. The final *Invigorated* has more than something in common with the slower and organic songs of the label mate **Swarm Intelligence's Rust**, with whom here doesn't collaborate.

Entropia has to be considered as an experimental and experiential exercise, as a whole made by more or less danceable compositions, always the result of a research process, aimed at generating states of alienation, agitation and anxiety, and in doing this, Ontal have perfectly fulfilled their mission and reached their goal.

Score: 8, 5

Label: Ad Noiseam

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