

P.U.M.A – P.U.M.A 01

A characteristic of the first works of those musicians whose goal is the creation from scratch of the musical matter is to present different sonic solutions that will be deepened in their following works, when this happens, more than linking themselves in some way. Other times, simply, the fear of staying caged in fixed patterns and to lose precious creative energy choosing to follow a whatsoever process of fixed placement has always the result to bring an interpretation freed from fixed schemes, a result that could be called processual, ongoing, belonging to **Fluxus** happening's experiences and, in general, to the performative artistic dimension, and so on.

Whatever could be your opinion about this choice, **Luca Valisi**, already active with projects such as **Mechanics for dreamers**, **Ludmilla** and **L'Océan**, belongs undoubtedly to the field of experimental music. **P.U.M.A** is his new emanation, and the album's title simply should be interpreted as the first act, the first "experience" (a concept here fundamental to better understand this music) of this creative musician.

Listening to these short pieces means to recover the primordial character of rhythm and of electronic music, but even that experimental of those artists who, decades before, had experimented new ways of making music, a music particularly linked to the performative-artistic experience, and is there, in that *hic et nunc*, that Luca Valisi's music undoubtedly gains that aura that, unfortunately, we could only imagine when we listen to this record at home.

Nevertheless, even if this kind of artists tend to go out of those squared rhythms that make us beat our foot, the inner rhythm is always listenable (if the listener wants to), as well as this happens in music genres that only apparently seem free form, such as power electronics. Music has a rhythm in itself, and this intrinsic character could be listened to very well even in the opener *01*, in which several musical influences are put in contact with each other and together shape a multicultural *pout pourri*: the incisive primordial afroamerican-like rhythm, the metallurgic clatters, the dissonant sounds and, in general, an experiential mood that makes us feel like we were in the middle of a place where modernity and antiquity coexist freely and talk to each other by means of the different tools used by the musician.

This feeling of dialogue between different cultures changes in *02*. Here we find ourselves in a railway storage or in a power plant at the closing time, it's your choice. What remains is the concreteness of the deep naked rhythm, disrobed of whatsoever kind of melodic-rhythmic additional embellishment. The song is opened by a cyclic rhythm that then is substituted by a disturbed rhythm, blurred by a deep layer of fog that doesn't allow to perceive what's moving in the bottom, that sharp rhythm that always repeats itself. Here there's the whole redundant and alienated character of the cyclic rhythm, always equal to itself. The stabbing sounds have the duty to increase this claustrophobic feeling, while the heavy – and, above all, pressing – squared beat recalls more the time flow of **Fritz Lang's Metropolis** than the mechanic ballets inspired by techno music. At the end of the song, the squared rhythm disappears and what remains is the already talked about sharp rhythm in the background.

03 is more properly a short *dark ambient suite*, more clearly influenced by industrial music and characterized by a hallucinating atmosphere, even thanks to the use of few, stabbing sounds. Here, the listener has always the feeling that the climax could take of the song in a moment or in another, but this won't happen. This is a sort of piece for a soundtrack such as that of **Blade**

Runner. The song, after a medium pause (and here that's the always present influence of the concept of silence as a musical element in **John Cage**), show a short and obscure squared techno industrial-like beat, a genre that today is knowing a second youthness thanks to a new generation of artists.

Several approaches and taste for experimentation, always with an ear opened towards modernity: P.U.M.A's sound, although never only covertly oriented to the live performance, presents to the listener its particular approach, that, in many ways, recalls the forerunners of musical experimentation and of industrial music and that, at the same time, searches for a personal interpretation of the genre.

Score: 8

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