SYNTH-ETIK - FUNCTION

It seems that the so called *rhythmic industrial* have succeeded in finding its place into the history of industrial music. Some time ago, on a famous forum, an interesting topic called *Techno is the new industrial* has been created, in which *rhythmic noise* artists were described in their totality, and today, after some months (even if the *rhythmic noise* genre was born loads of years ago), the so long awaited movie **Industrial soundtrack for the urban decay**, directed by **Amélie Ravalec** and **Travis Collins**, include what has been said by this genre during the years until now.

Frank Mokros, born in the USA, began to release music in 2000 with the monicker **Synth-etik**, and already the year after he began to produce for the lively **Hands Productions**. Now, after five years of hiatus, the musician comes back with **Function**, a work that particularly emphasizes the relationship between the squared characteristic of the *beat* and the cacophony of *noise*: it's a work that, like few others, is largely linked to techno aesthetics, in which, often, the *noise* matter doesn't form the rhythm, but it is its filler element. More than *rhythmic noise*, this record could be called *technoise*, because Mokros lesson is about the evolution of techno-based rhythms that, also thanks to a quite noisy and voluntarily dirty production, widen themselves around the 4 / 4 grounds.

This neverending feeling of being caged inside danceable structures is one of the major particularities of a work that isn't interested in improvisation and estrangement, while is interested into the surgical precision of a recursive function, which continually repeats itself, like in the final song *Test zero one*, a function in which the two variables, zero and one are, respectively, crepuscular *techno* and *noise*. Although always maintaining strong links with danceable music, Synth-etik uses the pauses in a creative way, from which to restart where the superimposition of cacophonic layers reaches the climax and seems not to have other ways than stopping and restarting. The *noise* formula used in the *title track* is monolithic, a rolling stone that slowly goes down, using, in a *rhythmic noise* style, *techno* rhythms and english-based mid tempos in a dirty way.

Counterbalacing less convincing songs like *Rapid succession*, there are pure *rhythmic noise* ridings separated from the *techno* cage, like *Anonymous*, that, although it's an extremely monolithical episode, amazes for its emphasis and its surgical precision: math is not an opinion, it seems what Mokros want to tell us, or like *Fallout*, that uses the same vehemence and estrangement, linking itself, in this context, to a particularly deep *techno*. The variety of the songwriting is guaranteed by the connection with the primordial african *beat* in *My design* and by a slow and deep rhythm, not so far from a *big beat* mood, in *Electrotyp*.

With Function, Synth-etik presents a very strong *techno* version of *rhythmic noise* music, that is made for the *dancefloor* as well as for the *club* and the relaxed listening in the sitting room. The complexity of this work is shown slowly, listening after listening, after having opportunely loosed the several noisy wires strongly linked between themselves. To the listener is asked a complex but, at the same time, satisfying operation: the understanding of the more noisy and tough side of *techno* music.