

## MUK.E 15 @ FZW DORTMUND 13-09-2015 REPORT

This year, for the first time, **FLUX** has gone to the **MUK.E** festival, held every year in Dortmund's FZW, a rather known West Germany's city, to listen to several *aspects of electronic music* of our time, some of them more linked to *industrial music*, some others less, although all the acts are linked by the sonic experimentation which goal is the evolution of musical languages.

Therefore it was a particular chance to listen to very different acts such as the *technician* **Moogulator**, **Marsen Jules**'s *ambient* but even **The Hacker**'s *electro* (particularly talked about and known for his live sets and his remixes, that recently made for **Keluar** among others), as well as the really particular **End.user**'s *breakcore* (one of the most known **Ad Noiseam** musicians), the *rhythmic industrial* pioneers **Esplendor Geometrico** and the cult pioneers of *drum 'n noise* music **Winterkälte**, that that day played in their city, plus the very good sound of **hyDrone**, another **Hands Productions** musician (that we hadn't the chance to listen to) and the *techno industrial* of his *label mate* **Cervello Elettronico**.

Although none of them was presenting a new album, this is not important, because the musicians have succeeded, each of them in their own way, in creating a really particular atmosphere during a slightly rainy sunday afternoon-evening of september, while outside seemed like there wasn't any human being. What's more important in these festivals, and what differentiate them from the home listening, is the atmosphere that undoubtedly is created, the time spent buying the merchandise, talking with the artists and with the *label managers*, but above all that sensation of *hic et nunc* that all the participants, music lovers who belong to a sort of *underground* subculture that is clearly perceivable, feel. A minimalist and dark environment, a powerful music centre, a cacophonous-industrial flow and that's it: few elements are necessary to create the perfect situation.

Let's enter in the concert hall where Marsen Jules, playing his atmospheric sound, was closing his live performance, and a rather unique feeling can be perceivable: going in that dark hall in which there's a rather powerful music centre make us leave the "light" of the city and make us immerse into a non-space. The *ambient* music helps in make the mind and the thoughts flow, and soon Moogulator demonstrate himself as a perfect technician of the electronic sound, manipulating in real time the sound by means of his analogic synths, in a particular performance that will be remembered, between *ambient* sensations and rhythms that, along the performance, become more and more entangled and sharp, that all, more or less gaudily, demonstrate to appreciate.

Then David Christian's Cervello Elettronico follows, who proposes a particularly dark *techno* sound, showing how, in some situations, the boundary between *techno* and *post-industrial* music is going to erase itself. The artist observes with pleasure the people's feedback, and between *visuals* and extraterrestrial atmospheres, his sound makes all the participants dance, plus the people's applause. It's interesting to note how putting a music genre into a different context could completely change its way of experiencing it, and that's the case of Cervello Elettronico's music: his *techno-industrial* music becomes listenable music more than strictly being danceable, and the clapping at the end of each song is a trademark that too often has been left in the purely dancefloor environment.

The sound becomes harsher with End.user, musician who plays a *breakcore* played on a constant encounter between tensions and distensions, more or less fast distorted rhythms (sporadically thrust until the more *breakbeat-industrial hardcore*), but even more human moments that recover the afroamerican dimension of the rhythm, reaching a perfect balance that never bothers, and two

problems with the audio are absolutely not sufficient to damage a particularly engaging and appreciated (by the people) performance.

Therefore here's the turn of the masters of the house, Udo Wiessmann and Eric De Vries's Winterkälte, who give to the public a *show* based upon visuals partially influenced by **Kraftwerk** which transmit an incredible energy, thanks to the awesome synergy between Udo and Eric that seem, as always, to have great fun in what they do on stage, while people receives *distorted beat* storms plus constant *noise* shocks. The distorted rhythms make everybody move, and the general feeling is to be in the right moment in the right place: cacophonous and annihilating, the music duo is the perfect formula of their landscape: the sound of the industries and the *focus* upon clean energy and the musical industry (like always, the very long *Do not vote for industry!* has been played). In general, their music represents the synonym of *post-industrial* civilization: very long recursive *suites* that immerse the listener in an apocalyptic context, so that the listener seems to lose the contact with reality and becomes part of the machine that produces rhythms and sounds. It's the highest point and the best representation of an alive and pulsing subculture which moves between those gloomy and cold landscapes.

The penultimate *act* is Esplendor Geometrico, early pioneers of the sound that will be further developed by *acts* such as Dive, Sonar, and obviously Udo and Eric, with which the spanish duo shared the stage only some days before. Authors of a particularly varied performance that face the obsessive rhythm from several points of view presenting it in a more or less (depending on the song) alienating form, distinguishes themselves for their really original vocals, influenced by the theories of Marinetti and from the Manifest of the Futurism from which they inherited their name. The vocals are very similar to the Futurist idea of *parolibere*, a flow of apparently random sounds which goal is to obtain a new form of expressive dialogue and a new form of meaning. Like a proper band, the duo succeeds in particularly engaging the listeners.

The Hacker, Michel Amato, is the last to play in this festival which began at 15 and which lasted until 23.30. Being one of the most known acts of these years, the French offers a long *electro-sounding set* that try to break the boundaries of the genre, characterized by a heaviness that sometimes recalls some *proto-EBM*, making all the listeners dance, people who slowly was beginning to leave the hall, even why some of them had to drive back to their city.

MUK.E 15 has revealed itself as a strongly varied and particular festival, as it succeeded in breaking the music boundaries in a perfect manner, but the public has played a very important role, demonstrating to have appreciated all the *performances*, no matter what was the genre played. The MUK.E, one of the most important festivals of these months, awaits us in 2016 for a new, engaging, *performance*.

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