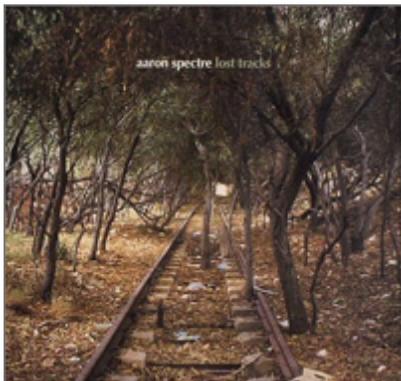


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[Aaron Spectre :: Lost Tracks \(Ad Noiseam, CD\)](#)

- 12/31/2007 12:00 AM
- [Alan Lockett](#)



(12.31.07) Aaron Spectre's press blurb trails him as producing a whole range of music from dubstep to jungle to ambient. In fact, his recent Drumcorps album [Grist](#) – an extended outburst of grindcore mentalist brutality – won an honour of distinction at Austria's **Ars Electronica**. But in this album, the first bearing the Aaron Spectre name, a more doe-eyed and alluring albeit not totally tamed animal is presented. Written in New York and Berlin, and recorded between 2001-2007, **Lost Tracks** presents a more melodic, downtempo, occasionally even delicate side of one of today's new breed of hybridizing electronic sound practitioners.

As the opening strains of translucent dulcimer plucks hang airborne on er... "Dulcimer," lightly trailing their delay vapours, it occurs that this is a statement of more considered intent from Spectre – to establish a totally distinct identity from the studiedly uncouth barrage of Drumcorps. Even the oldest track, "The Wrong Fuel," a sulky drone-glitch outing betraying hours evidently spent by Spectre majoring in the college of Gridlock/Displacer, Funckarma/Quench, and early n5md school, folds its

layers of feedback-edged resonance tidily in to its spectral (pun intended) synths with a polished crunch to its beats. “4 Voices,” a very Lusine-gearred piece of downtempo float-funk, further flaunts its eclectically-inclined maker’s refined sound design predilections, as does an all sweetness’n’light remix of Aarktica’s strummy and stringy indie-soft-rock opus, “Ocean.” Even a post-Ninja Tune exercise in darkish Hip-Hop, “Down in the Gutter,” is content to hang back in the somewhat formulaic shadows, rather than pushing the genre envelope in the manner of more sonically radical post-Hoppers such as labelmates Larvae or the Mush-y Caural. More along the exploratory lines envisaged, in fact, would be the crepuscular cavernousness of his remix of Lapsed’s “Break Ya Neck”. “Degrees” closes the album back in designer mode, channelling something close to Björk meets Massive Attack, doing a more minor key take on “Teardrop” – an impression enhanced by the vocalizings of Kazumi, set to upfront acoustic guitar pluckings and those ever-precise Spectre beats.

Lost Tracks, then, is a proficiently wrought album of slightly doleful downtempo and faintly shadowy atmospheres wherein Spectre seems to attempt to find himself through exploring his softer side in a kind of indulgence of the Yang to his breakcore thrash Yin. In so doing, he risks a certain degree of personality effacement in the unwonted forbearance and politesse evidenced. It’s undeniably a meticulously crafted and pleasing collection for the seeker after lightly darkside rhythmic pop-tronica. Ultimately, however, it may be that such seekers are thin on the ground these days, as the quest for ever renewed sub-genres and hybrids means that what was once a substantial Zeitgeist-conscious audience for ambient-IDM fuelled vehicles (in a 10-year stretch bounded by 1995-2004) is lured away with the latest shiny models and *Shock Of The New* tactics. [[Purchase](#)]

Lost Tracks is *out now* on Ad Noiseam.

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