

Bass: Say More Fire

From **Christoph Braun** - August 9, 2007



Oh well, so total freestyle pieces. You will find them as well as some pop darling and bass music playing with bubbles and noise these weeks. An American in Berlin, Aaron Specter, has a lot on this spectrum. With "Lost Tracks" (Ad Noiseam / Cargo) he has just released an atmo-album, which flows through twilights in slowly shifting sound layers. Some of these tracks are already six years old, but whether it is roaring, glitcht or conventional downbeats, the "Lost Tracks" are aware of themselves and radiate accordingly. With his current 12 "Say More Fire (Rag & Bone)", Specter shows what he usually does: freestyle with subbasses. More fire, yes: the low frequencies no longer choke, they twist so much that they strangle the choiceless, so that the Schlünder but are quite wide open. On many a site the attempt has been made to acknowledge this sound with "Breakstep". Who needs it ...



Smith'n 'hackcertainly not. The cooperation between the Berliners Soundhack and Errorsmith celebrates its tenth birthday in the Berlin Berghain on 23rd August and throws out good DJ food in advance. On "LTD" (Smith'n'Hack / Hardwax) the two re-release two tracks that are in demand and rare. First of all, there's the Smith'n'Hack classic "To Our Disco Friends": an ecstatic cut-up monster made of micro-snippets of original disco parts, despite its immense complexity, despite the immense artificiality of the idea of disassociation and reassembling always speaks of the love of disco. And as I said, it's all about freestyle: on the other hand, Smith'n'Hack are releasing their remix of Herbert's Moving Like A Train. And here they play almost maniacally with the brass players who replace all monster, mega, killer basses here. Two tracks, two for the peak time in the freak home.



Unfortunately there is still no official release date for the last month's bass track, King Midas Sound's "~~Cool Out~~", so I console myself with two other pop songs that speak Dubstep. It was Skream who was the first to play this piece in his show on Rinse FM, whose voice was equally familiar. Well, the voice is Nina Simone, and it's Ramadanman from Leeds who has made "Feeling Good" his "Good Feelin" (2nd Drop). Simone, who sings very relaxed here, receives a treatment from foregrounded, wooden percussion and extra-warm subs. Hot still, yes overheated, a current track of the New Zealand producer ~~Vaccine~~ on: "Fever" (Dubplate / MySpace track) seems to want to disappear in its own vocal track, the own delicate synthesizers.



And so I get with Vaccine to the viewing platform, from which the whole, modern Wasteland can be overlooked. Shackleton, for example, runs around there. For his new track, the Skull Disco operator has hired the voice of Jackson Del Ray. He's in Savage Republic in the 80ssung, the experimental pop group that inspired Shackleton by his own admission. The pairing is crazy: to the hole-breaking Percs'n'Subs of the anonymous Londoner delays the speaker Del Ray of lines, which he paints with his hands and which look like smoke. Surreal, bitter, hopeless sounds like this version of "Next To Nothing" (Crosstown Rebels / Rough Trade), whose original is from Savage Republic. The fourth part of the company ~~Echospace - The Coldest Season~~ is more open in its mix of evil bass and blistering bubbles, Rod's model of Deep Chord and Steve Hitchell of Soul Tek now complete this series of pulsing low-frequency sequencers and the sound of the planetary orbits, and a CD with all four parts will soon be released. Title four of "Echospace - The Coldest Season" (Modern Love) has become perhaps the most dense of all fours. Of course that always sounds like Basic Channel. But that's the way it should be. Was that too? Good night say ~~Aaron Martin & Machinefabrick~~. Multi-instrumentalist Martin and Maschinenfabrik