



Kapital Band 1 "2CD"

Mosz



I'm not sure what it means when a band gives you a blank CD-R with their newest album, but that's exactly what Berlin's Kapital Band has done. If they want you to make a copy of their album for a friend, it makes sense. This bizarre and eclectic mix of organic electronics and IDM-inspired minimalist beats sounds like the inside of an atom or the inner workings of the human body. Tiny particles smash into each other, making a wide variety of sounds, backed by the jazz-influenced drumming of Trapist's Martin Brandlmayr.

Blood racing through veins, constantly being diverted and forced in different directions is "This is What We Want." Its ultimate destination is, of course, the heart, but there are a number of obstacles in the way. As ethereal sounds of an organ are pumped over light breakbeats, noisy water droplets begin slowing rising out of the background. Once the blood reaches the heart, these aquatic particles take hold of the song. Maybe this is what it sounds like inside one of the four chambers of the heart, airy and wet.

I imagine "Survival Kit" to be what a juice bar inside an atom of uranium sounds like. A bunch of tiny neutrons and protons mingle together in all their glitchy glory. Metallic pings are like tiny glasses clinking together. This track is busy. There's a lot going on and yet it's sparse. I love the way they add bass elements to their songs. There's not so much in the way of distinguishable bass notes as there are really deep bloops and swells that give the tracks a bottom end. On "Ticket to Ride," rough and deep airwaves provide the bass. A pulsing, low tone that sounds like an electronically manipulated set of bongos is the bass, while the highlight of "The New Car" is Brandlmayr's loose, tribal drumming. This is a common theme throughout "2CD."

Be sure to turn the bass on your stereo down for "Wait," or you'll probably blow your speakers. This is a simple song but is one of my favorites. More jazz-tinged drumming is the foundation, and a synthesizer turned down to the lowest possible octave makes this track crawling-through-the-mud dirty. I fucking love it. Progressing further, white noise creeps in and gets louder and louder. It's reminiscent of a wind tunnel. The song slowly builds up to its climax. High frequency, slightly distorted keys are added to the mix and the cymbal work also gains momentum. Once you emerge from the other side, you're not quite sure where you are. Looking around, you see the blinking LED lights on the tops of 100-foot metal towers as far as the eye can see. The sky is dark grey, and you can smell sulfur in the air. Welcome to "Length With Height Margin." All sorts of flogged and filtered electronics take you out of the 21st century and somewhere into the distant future. The earth is scorched and the moon is in shambles. Each electronic blip throughout the track sounds like a cattle prod. Even though I know they're recurrent, I'm caught off guard each time. Brandlmayr's percussion has a machine-like quality signifying the rise of factories and robotics. It's an absolutely desolate track.

I shouldn't have been as surprised as I was at how good Kapital Band 1 is. I've long been a fan of Trapist's first record (and their newest is even better), but I was

unaware of the connection until after I'd heard "2CD." Electronic music continues mutating and advancing by leaps and bounds. In what was once a genre that seemed to be strictly reserved for dance clubs and raves, artists are now blurring the lines to make music that is interesting and aurally impressive on a deeper level. Kapital Band 1's use of organic textures, live drums, and computer-generated sounds is electronica for the 21st century. It'd be hard to dance to, but dancing is the least of my priorities. I still don't understand the point of the blank CD-R, but thanks. Not only do I get something free out of this (free is good), but this is a fantastic record by two extremely talented artists. 7/10 -- [Brad Rose](#) (25 May, 2005)