

SONAR - Black light

SONOR ARCHITECTURES

SONAR is an encryption standing for "SONic ARchitecture", and their music, of an unique simplicity and magic, hypnotic and obsessive, is like defining deconstructions and reconstructions of a lost kenopsystical city resembling the paintings of deChirico. The sonar fluid embraces you and set you over with it on visual dreaming phantasms. The sound rhythmical substance, working precisely like a Swiss watch, become reductive to an essence minimalism molded with fine refinement. The two guitar players in the group formula (Stephan Thelen and Bernhard Wagner), we could expect at a demonstration of virtuosity, at passionate fast speed dialogues with notes tighten tumultuous together as in the ubiquitous rock tradition. Backed up by Christian Kuntner (bass) and Manuel Pasquinelli (drums), the two guitar players builds up the dialogue in complementary in which each resonates together in unwonted and fascinating sound landscapes.

The result is a rigorous build up symbiosis which thought to essence in complex polyphonies. The music of SONAR is a retrospection in the intuitive expressionism of Stockhausen, with stylistic nuances which can be associated with the music of Robert Fripp, Nik Bärtsch Ronin or Steve Reich. Founded in 2010 in the underground clubs of Zürich, the group SONAR shapes itself an unique place in the contemporary progressive music, all their albums being downright perfect. The uncanny atmosphere streaming out of the sound, so unique but so recognizable, is maybe due as well to the way as the members of the group tune up their instruments in the three-tonic module (C / F# / C / F# / C / F#), a specific feature to be found in the primitive ? tribal or ritualistic of "Maori", "Vedic" or "Herranza" music. Simple by appearance, complex by the structure of the polyphonic layer lines which overlaps in rhythmical asymmetries, the sound product is eluding the easy ways and stereotypes of the conventional compositions. The eccentricity of the SONAR sound it's not a researched one, but an undisguised vision of the idiosyncratic sound aesthetics the members of the group share together. The last SONAR album, "Black Light" from 2015, chronological their fourth, was recorded live in the studio, without any additions at editing. This technical element of recording creates in whole an organized (oxymoronic) spontaneous state of mind, as well as an emotion of a genuine kind. "Ennergram", the tune that opens the album, lines up the generic approach of the mathematical sound of the entire album. From the very first accords touches of the "Black Light" tune, we can recognize the atmospheric influence of the "Lark's Tongues In Aspic" (King Crimson) tune, theme which SONAR group is dressing it up and takes it over to a novel sonic spatiality. Already being placed on this orbit of travelling space landscapes, the follow up "Orbit 5.7" is a melodic geometry delineating even more the rhythmic mathematics in "Enneagram". The repetitive rhythmic sequence of "Angular Momentum" is inducing a psychedelic trance. "String Geometry" is a melodic geometry build up on contretemps measures. The last recorded tune in the studio, "Critical Mass" is the most intricate and "nervous" tune on the album. The album wraps up with two live bonus tracks: "Twofold Covering" and "Tromsö" which rounds out and emphasize this exceptional production. Listening to the album "Black Light" is a real and surprisingly pleasant experience for which I give 5 stars without hesitation !

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