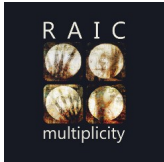


RAIC - Multiplicity (2019)

Written by bluesever
Monday, 29 April 2019 13:44 -

RAIC - Multiplicity (2019)



1 Balance Of The Three 22:41 2 Brugmansia 15:10 3 Occlusion 6:01 4 Leaves Continue To Fall 3:51 5 Agitato 10:00 6 Pinguina 1:35 7 Silene Udulata 11:24 8 Peering Into The Grave 3:37 Acoustic Bass – Jacob Courington Alto Saxophone, Percussion, Tenor Saxophone – Erik Schroeder Bass – Tim Harding Bass, Mixed By, Mastered By – Richard Schellenberg Cello, Vocals – Zoe Olivia Kinney Drums, Guitar, Vocals, Field Recording, Producer, Mixed By – Abdul Hakim-Bilal Drums, Percussion – Sam Byrd Drums, Percussion, Vocals – Laura Marina Drums, Percussion, Vocals, Producer – Samuel Goff Guitar – John Bliss, John Priestley, Lucas Brode, Tony Nowotarski Percussion – Rei Alvarez Soprano Saxophone, Flute – Jimmy Ghaphery Tenor Saxophone – Tristan Brennis

The sixth album by RAIC is our most ambitious to date. Includes our improv forays into big band free jazz, black metal, 70's car chase themes, noise rock, avant garde, jazz and lounge.
---raic.bandcamp.com

RAIC (Richmond Avant-Impro Collective) released 'Multiplicity' with this description: "A long series of forays into a wide range of musical genres & styles, as executed by a shape-shifting collective of forward thinking musicians". This is a pretty cool text that really describes the diversity of this record! RAIC is formed by Samuel Goff, Abdul H. Bilal, Erik Schroeder, Zoe O. Kinney and Laura Marina. For this record they also had a lot of guest musicians: Jacob Courington, Richard Schellenberg, Tim Harding, Sam Byrd, Rei Alvarez, Jimmy Ghaphery, Tristan Brennis, John Priestley, Tony Nowotarski, John Bliss and Lucas Brode. All of them collaborated a lot in the final result of this work.

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'Balance of the Three' begins with a free-jazz line that changes to a percussion pattern which reminds of some 60's latin big bands just to dissolve and slowly disappear; 'Brugmansia' brings us a heavy drone music as if Glenn Branca's guitar ensemble played with Mike Patton's free-improv vocals; 'Occlusion' is a good case of musical pointillism with awesome drum lines; 'Leaves Continue to Fall' could be considered as "the ballad of the album" with beautiful and really sad sax lines (maybe a tribute to cool jazz); 'Agitato' was recorded directly from a time machine that traveled uncontrollably across medieval times, Eastern culture, and 20th-century classical music; 'Pinguina' is a short and animated jazz prelude that prepare us for 'Silene Udulata', a mantra that relax us from all this fantastic experience for a short period of time just to became a REALLY heavy music - with influences from drone metal and grindcore - that could put RAIC easily in any great metal festival!

It's absolutely awesome to listen to a work that came from a really postmodern ensemble (in the best possible meaning of that word) which plays many different music styles in the same record without looking like a nonsense patchwork, because RAIC plays avant-garde music with the lightness of a plume that fall through the air! Wide range and shape-shifting are the correct keywords to appreciate 'Multiplicity' as RAIC really doesn't have the need to continue the chronological line of the "music evolution" in a record that was made as if time could go in any direction, from present to past. So open your mind, open your heart and open your ears, because this album will give you a fantastic and unique experience! ---Glauber, merchantsofair.com

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