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DRONE DOOM, GRINDCORE, MATHCORE, POST METAL



The elitistic nature of those involved in this music, has soon led dozens of artists to diverge from conventional standards that older bands played. The need for diversification, but mainly the need for expressing personal views and experiences through music, gave rise to sounds and bands that are completely detached from the mainstream ones.

Mathcore, for instance, is a music subcategory of exceptionally high technical skills, which is based on irregular rhythms of chaotic experimentation. It is basically an avant-garde approach to progressive sound, but very different from a typical progressive band. The greatest band of the field is The Dillinger Escape Plan. Their live shows are, among others, monuments of energy and adrenaline discharge. Recorded incidents on stage include burnt drums and guitars, jumps off very high levels, their vocalist running over the crowd, as well as fights with the audience during the show. In almost every show, there is the risk of injury for a member, as the intensity with which they execute their songs is unprecedented. During their show at Golden Awards, their frontman (Greg Pucciato) hit his head so hard, that the blood covered almost all of his face. Of course he didn't stop the show, but he kept on singing, using oil in

▲ “Ire Works” by the American band The Dillinger Escape Plan (Detail from the album cover).

► **Renae Betts, singer for the grindcore band Skarp. In the background the cover for the album "Terrestrials" which was a collaboration between the American band Sun O))) and the Norwegian band Ulver.**

order to blow fire of his mouth, and all this until he smashed the drum set that was on stage. Even though the suffix "core" in many music subcategories (metalcore, deathcore etc.) is not accepted by traditional heavy metal fans due to their punk and hardcore origin, it is difficult though not to include some of them in the wider field of this music, such as the previous one or the one that follows.

Besides, grindcore is the most "supersonic" part of music in general, so it would be sacrilegious not to make a reference here. Speeds over the years are inconceivable, as even the fastest songs of death metal bands seem conventional compared to them. Many bands opted for more traditional music forms later (and treaded more classic death metal paths), although "brutal" sounds kept on being developed underground, which found expression in very short songs (after all most of them usually last a few seconds) and at violent gigs in small places. As a matter of fact, due to these exhausting speeds, the brain must synchronize itself with the produced rhythms before taking them in. Technical grindcore gradually emerged, which concentrates many riffs in order to produce the desired sound. Moreover, noise/grind emerged, which is addressed to a particularly special audience, since it combines the above traits with chaotic or repetitive sounds, creating highly extreme music.

It should be clarified that we are always refer to human-produced music, since there is also music that exceeds 1,000 bpm (beats per minute), which is called extratone and is obviously electronic.

Post metal emerged in parallel from progressive music. Even though here we can trace elements from almost the entirety of the prior metal history, the goal of this hybrid subcategory was to develop "innovative soundspaces", thus expanding established standards. Musicians of this subgenre developed usually long, totally unconventional compositions, choosing the hard way and without any particular limitations in the complexity of their music.

Productions usually end up in a redeeming rhythm, which stems from the development of brooding compositions with many tempo alternations or exactly the opposite. An unexpected riff or an acoustic transition creates an unpredictable but often delightful result. The extensive use of vocals is also absent to a large extent, thus giving music the chance to breath and be highlighted.

Post metal is probably the music subcategory with the least sound restrictions. Depending on what a song needs in order to serve its goal, musicians use whatever is necessary. A very fast or slow death metal rhythm, keyboards, samples, short or long song durations, hefty guitars, clear or brutal vocals etc.



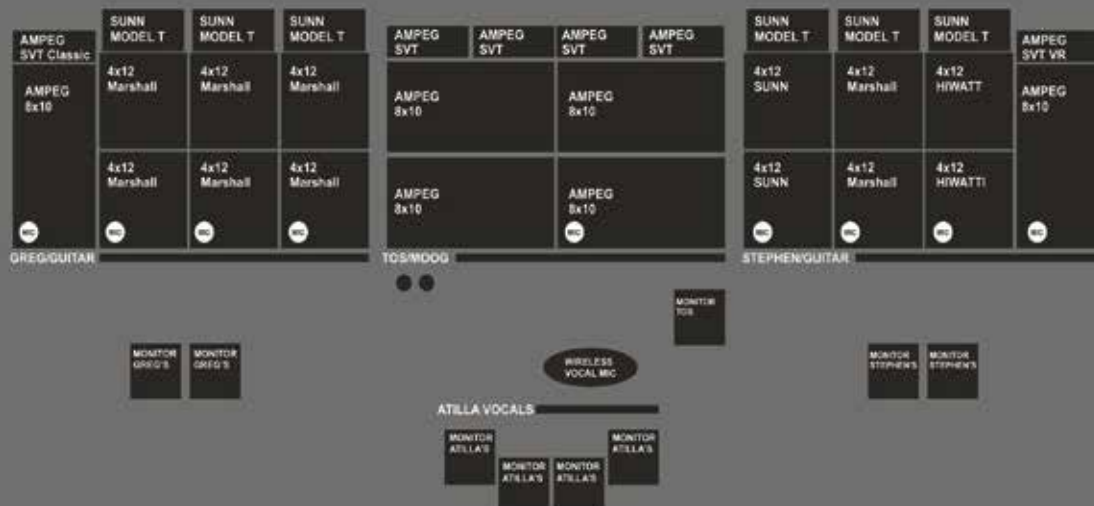
All above subcategories are chosen randomly, since there are so many of them. There is also a subcategory whose aim is not speed, complexity or experimentation, but “internal stirring up”.

Drone/doom. A monolithic search for primordial phobic feelings, which is achieved through the creation of exceptionally slow music and the development of pitch dark landscapes. As a matter of fact, the possibilities of the slow repetitiveness of sounds and the sound amount this music produces, defy all imagination. The brain receives basically bizarre dynamic patterns, which are far from the typical sound processing abilities of the brain.

One of the most remarkable bands of this subcategory is Sun O))). Their live shows are designed in such a way, so that they invoke a violent psychosomatic attack. This is achieved through the maximum volume due to the numerous amplifiers that are usually located at the back of the stage. The music produced is so extremely loud, causing intense vibrations to the entire body. On the internet you can find witnesses of finger numbness, momentary paralysis or lightheadedness, and as you can understand, you cannot achieve the experience of their shows without earplugs. Even though it evokes morbid emotions stemming from another unknown dimension, those who have seen them live, talk about one of the greatest live shows (and eventually experiences) of their lives.

Fog machines exterminate visibility, since they are turned on for quite a time before the appearance of the band members clad in robes, emanating an anxious anticipation which serves to an even greater extent the ritualistic character of the show.



**TECHNICAL REQUESTS/INFO:****AUDIO PHILOSOPHY: MAXIMUM VOLUME YIELDS MAXIMUM RESULTS.**

SUNN focuses on low & sub bass tones with intention of a heavy physical presence within music beyond the typical concert listening experience. The point is the pure physical power of sound toward the audience. An absolute encounter with sonics. We love frequencies such as 80hz, 110-120hz, 180-220hz. We worship resonance and feedback. Frequencies that you can feel vibrating the environment, air and your body. FOH crew working the event be prepared & comfortable with high volume/low frequency MAXIMIZING of the PA.

LIGHTS should be minimal, slow and glacial, with a minimal amount of moving or flashing lights. Please use low spotlights on vocalist. Place white floorcans/backlights behind amplifiers to create heavy silhouetting of the stacks and members. Fog machines should be two directly behind stacks plus two in front, facing members. Fog should be dense & heavy. Please use fans behind stacks to cool amplifiers and create a "burning"/"smoking" effect between lighting and fog.