



reviews

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**Axxonn /
Tom Hall
/
Ambrose
Chapel
"Masters
of the**

Epic Day"

[Axxonn](#)



This EP from Aussie post rockers Axxonn is a somewhat promotional affair showcasing the duo, and the efforts of its parts; in an equilateral triptych. The musicians wear their influences on their sleeves, pitching a sound similar to Nadja, M83 and Tim Hecker. This tour EP opens with a slice of what Axxonn have to offer. Ascending keyboard chords loop in a climb, and are then joined by swelling guitar drone. Electronics dance and warp into a rhythm, only to disappear with haste. Clean percussion that feels like a drum machine thumps a straightforward pattern. The swirling electronica returns as the sound hits the red and breaks to inevitable decline. Soft elements join a reduced drum as quiet tones get fucked up by bellowing noise. Then all fades again to a tranquil outro. This has a real Mogwai (c.Happy Songs...) feel, that is both enjoyable and a little predictable.

The second track by Axxonn begins with what can only be described as an early trance loop, with elements of very early IDM reminiscent of Warp outfit Plaid. This then breaks into fuzz-rock with a strong reflection to the electro/noise rock of M83. The chord shifts should get you nodding along and do just enough to rescue the almost cringe making opening gambit. Now one half of the equation comes in the form of Tom Hall. Hall layers bouncing keyboard and electronics with delicate fingers. Some exquisite tranquillity is allowed ricochet in sublimity. Low notes deepen the feel and a chiming sound floats above this brooding back drop. Once again elements



4 August, 2009

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22 July, 2009

Social Junk Social Junk have ..

or Plaid can be felt, but this time they are delivered with personality and an idiosyncrasy that keeps one hooked. Hall's second effort is a longer piece with a slow fade allowing shimmering tones to escape the deafness. Noise and tonal sirens swell and fade with surf-like motions. Field recordings aid the organic illusion. A static fuzz bleeds through, (think of Fennesz's latest efforts), which then glides with ambient waves. This fits beautifully, sandwiched in sound, and manages to outshine the albums openers.

Finally Ambrose Chapel gets the stage with the two final pieces. Gonglike sounds whoosh with tidal doom. Then depart leaving almost silence as gathering lava approaches. Thick noise is joined by tranquil synths that whistle through the din. Long clean tones drift feeling like the tranquillity of early morning, post-rave clubland, ears ringing and head swirling. Gradually things become fuzzed and a chiming fade draws its conclusion. The final track feels like a slowed melodica shifting its way among various crackles and experiments. The soothing tones remain constant as particles come and go with frivolous efforts. Then all breaks apart. This is a simple and gracious end. 6/10 -- [Peter Taylor](#) (4 August, 2009)

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seemingly moved all over the place in the past 18 months, but considering their all-over-the-map output, it's pretty damn fitting... [feature](#) :: by [Brad Rose](#)

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