



Giant Swan

Fantasy Food

KECK

Nice swan

As at home playing Berghain as they are supporting The Horrors, Bristol's Giant Swan return with their chunky analogue take on quirky industrial-tinged techno.

Cut-up and digitally mangled vocal tics texture punchy opener 'Sugar & Air' as well as the bumpy 'Abacuses', which arrives from the Super Hans school of "creating a powerful sense of dread". The beatless title track exudes a similar foreboding, sleepless, teeth-grinding ambient. 'Boasting' dives down a wormhole and pops up in a k-hole, circa 2007, wonky minimalism harking back to the heady, hedonistic days of the Berlin-East London afterparty axis. And 'RRR+1' ups the tempo to a speedy 150, a peak-timer that fizzles with white noise, a chopped, monosyllabic utterance serving as its hook. Liquidators of bland business techno, Giant Swan go about it with all the menace of their supersized avian namesake. **JOE ROBERTS**



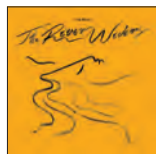
Fågelle

Den svenska vreden

Medication Time Records

Anger management

'Den svenska vreden' means 'the Swedish rage' in English, yet Fågelle's second album isn't about the frustration of trying to assemble flatpack furniture from IKEA. Indeed, 'Den svenska vreden' is the artist's attempt to challenge the stereotypes surrounding her homeland, particularly the notion that Swedes suppress their feelings rather than letting rip with their emotions. But while you might expect this to sound like an ear-splitting roar of righteous fury, what's often most striking about the album is its sense of fragility, most apparently in the artist's Björk-like vocals, but also in 'Slavar's delicate chiming electronics; 'Ingenting' could almost be a Scandinavian Cocteau Twins. The music does rise from a sigh to scream with the electronic shrieks and distorted rhythms of the title track and 'Jag går när jag är klar', but overall 'Den svenska vreden' feels much more cathartic than chaotic. **PAUL CLARKE**



The Mole

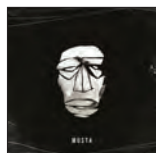
The River Widens

Circus Company

Water flowing underground

The reissue of a cassette-only album released in 2021, The Mole's 'The River Widens' shines a light on the Canadian-born producer's ability to blend disparate influences and conjure evocative moods.

Set across 21 tracks, vocal samples woven throughout meditate on the meaning of art and music. Track titles, meanwhile, such as 'Ducklings 2', a sombre Rhodes-led shuffler, 'Ambient Jams 3', chugging along under a cloud of swirling psyche, and 'XMods In The Living Room', bassy, melancholic synthwave, add to the feeling that these vignettes are postcards from a world that's alive and in constant process. The Mole's love of hip-hop is evident on the jazz-meets-bass of 'Jo Barker', and the old-school title meets new-school glitchiness of 'Tricky Dees Dumm'. And by following the tape's embrace of brevity, this river's waters glisten with an ever-flowing stream of feelings and ideas. **JOE ROBERTS**



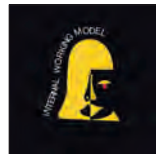
Musta

Tamburi Parlanti

Goody Music

Italo-Afro par excellence

Previously showing out for the likes of Yam Who?'s Midnight Riot imprint and Rome's Samosa Records, Italian producer Musta spent more than a decade living in the Dominican Republic, so this brief but decisive six-track mini album — the title translating as 'talking drum' — has absorbed more than a few of those complex Afro-Caribbean polyrhythms. The production here simply glistens: acres of space, kick-drums with a heavyweight gut punch and layers of hypnotic percussion for days and days, notably on 'Where Is Juanito', a minimal Balearic terrace jam, and the moody 'Timido'. But where Musta truly excels is on the deep, rolling funk of 'Guasa', a sun-soaked, understated party cut, and title track 'Tamburi parlanti', with its looped up Afrobeats accented with blasts of brass. 'Alghero solare', a tribute to his Sardinian homeland, thick with Rhodes chords and synth wigouts, is also an absolute jam. **BEN ARNOLD**



Liela Moss

Internal Working Model

Bella Union

Political party

"If you're going to deconstruct the modern psyche," Liela Moss once said, "you might as well dance to it." It's a sentiment that rings truer than ever on the London-born frontwoman's third solo project, 'Internal Working Model', which has pontificated on the state of the world, mused about the power of nature, and dismantled surveillance capitalism all by track three. Since untethering herself from the Duke Spirit and making mates with some of electro-rock's biggest innovators including Gary Numan, Jehnny Beth and the modular synth (all of whom feature on the record), Moss has been edging towards a more vigorous electronic pulse. 'Vanishing Shadows' finds her silvery vocals decisively leading the way over fractious synth backdrops, while more mellow melters like 'New Day' are fuelled by the force of her questioning insights. This is Moss at her most switched-on. **OLIVIA STOCK**



Marcel Dettmann

Fear Of Programming

Dekmantel

Ich bin ein Berliner

As resident at the world's most underground club that even your gran has heard of — "Is that the one with the industrial techno and sex people I read about in The Telegraph, dear?" — Berghain looms large over Marcel Dettmann's career. And it's in those shadows that most of the German DJ and producer's new album is content to dwell.

Tracks like the throbbing 'Tone', pounding 'Renewal Theory' or grinding 'Batteries Not Included' are clearly tailor-made to fuel 48-hour raves in sweaty leather, and Dettmann is obviously most at ease operating within those parameters. Some of the ambient tracks are OK, and 'Reverse Dreams' is a decent stab at Barker-style beatless dynamics, but if 'Fear Of Programming' actually was Berghain you'd hope Ryan Elliott would get turned away at the door so he couldn't ruin 'Water' with some utterly atrocious lyrics. **PAUL CLARKE**



Rian Treanor & Ocen James

Saccades

Nyege Nyege Tapes

Fiddle frequencies

Conceived during the same Nyege Nyege residency in Kampala that produced his last album, 'Saccades' sees Rian Treanor collaborate with Acholi fiddle player Ocen James in a union of traditional and electronic sounds. While Treanor mined the hyperactive rhythms of singeli on his 2020 effort, with James he hones in on timbres and sound palettes. James's improvisatory fiddling guides Treanor's approach to texture on tracks like 'The Dead Centre', a repeated string melody expanding kaleidoscopically via phase shifts, chimes and synth. On 'Memory Pressure' Treanor explores the Ugandan tonal system through angular melodies inspired by the a'dungu, an arched harp. Experiments with the contours of sound are fully realised on 'Tiyo Ki', interrupting his rhythmic fury with computer-aided investigations of the fiddle's spectral qualities. **JAMES GUI**



South Beach Recycling

Obsessive Compulsive Disco

SFSB Recordings

A sleeper house gem

From their irreverent choice of moniker to the lack of social networking hype, the South Beach Recycling collective recall a certain early-rave mentality, where anonymous purveyors kept behind the decks to just let the music speak for itself. This attitude extends to their debut album, which they appear reluctant to even say too much about. But it's a quiet confidence that makes sense after hearing 'Obsessive Compulsive Disco', which features some of the richest, most transcendent house music released all year. Starting in funkier terrain, it's not long before they've steered into deeper territory and then, before you know it, things have gotten downright hypnotic. Cuts like 'Total No Recall' entrance effortlessly, and while there's not a lot that will sound unfamiliar to lovers of deep house, together they're channelling what feels like a godlike understanding of the form. Not to be slept on. **ANGUS PATERSON**