



KILTER AXIOM

Brooklyn Trio **Kilter** will release their first full length album, *Axiom*, on February 28th, 2020.

A follow-up to their 2018 self-titled EP, *Axiom* features instrumental metal-jazz inspired by the unrelenting hustle and grind of New York City. Founder and bassist Laurent David (Alter-Nativ) teamed up with drummer Kenny Grohowski (Imperial Triumphant, John Zorn) and saxophonist Ed Rosenberg III (Jerseyband, Heart of Barf) to create a daring and spontaneous work of avant-garde metal.

The album features guests appearances from **Andromeda Anarchia** (Darkmatters) and **Per Nilsson** (Meshuggah) and was co-produced by Grammy Award winner **Marc Urselli**

Listen to a private stream: <https://soundcloud.com/user-766519612/sets/kilter-axiom-feb-28th-2020/s-dzolm>



- 01 - AX AND SPEAR
- 02 - BEASTS OF SUMMATION (INTRO)
- 03 - OUT OF KILTER (feat. Andromeda Anarchia)
- 04 - BEASTS OF SUMMATION (OUTRO)
- 05 - NEW SUN
- 06 - VANDERMEER
- 07 - FROM THE CAVES OF THE QURAM
- 08 - DETENTION
- 09 - KAFKANATED
- 10 - PLUTO IS NOT JUST ROCK
- 11 - PITILESS GARMENT
- 12 - MOVER S ACID (feat. Andromeda Anarchia)
- 13 - BEHIND YOUR DOOR
- 14 - SPHERICAL BASTARDS (feat. Per Nilsson)

AVAILABLE ON STREAMING - CD - VINYL - PRE-ORDER FROM DECEMBER 2nd, 2020 HERE

<https://kiltertrio.bandcamp.com/album/axiom>

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Kilter - Axiom Independent

Churning up avant-garde beats with "Ax and Spear," this opening track acts as a perfect prelude to a long trip through the outer reaches of metal subversion. Echoing drum licks power up this composition that seemingly has no beginning or end while the "devils horn" blows out foreboding yet lush depths of sonic strength.

"Out of Kilter" starts out with some off-kilter synthwave before drifting off into spacey detachment. Then the tables suddenly turn and you find yourself in the midst of a witchy jazz infused improv. Guest vocalist Andromeda Anarchia joins and wretches out words best reserved for a ritual involving human sacrifice. Her high-pitched screeches circle around the pumping horn and adventurous drums creating never before heard sonic combinations.

Start 2020 off right with this excellent metal-jazz album full of top-notch experimentalism that questions reality itself.

-Dan Potter



Absolute Album Reviews



Tylor Dory Trio - Unsought Salvation
Independent

Soothing prog-metal opens this ambitious record with the lengthy track "The Righteous and the Rest," which blends soulful melodies with complex dissonant breakdowns. Plenty of rhythmic experimentation as the time signatures shift like unstable emotions.

Heavy eight-stringed guitars blast away on "Comatose" bringing a dose of Porcupine Tree leveled disturbance. Searching and trying to understand the mystery of internal self populate each densely packed track. Helped along by symphonic verses that give way to crushing riffs and very tasty guitar leads while schizophrenic role changes in vocal delivery give you a glimpse into the amount of personalities possible inside just one head.

A stunning follow up to their debut EP, this record shows an amazing attention to detail and a dynamic range that will break you and then put it all back together again. "East of Eden" which comes up late in the record displays a killer hook alongside swirling madcap riffs and super sweet singing making it a moment not to be missed.

-Dan Potter



Third Chamber - Harvesting Our Decay
Independent

Brutal but melodic, the EP opener "Parasitic Communion" is a solid piece of sinister iron. These guys don't shy away from politics either, using their collective girth to attack the pillars of human suffering.

"Mind Rot" takes the inner rage of Slipknot and amps it up with some top-level complexity, an abomination not created for beginners that's for sure. They make themselves at home dropping Napalm Death bombs on the vile "Choke" which displays thunderous blast beats and hair raising palm-muted guitar riffs.

Very hot new release, a chiropractor will definitely need to be consulted after spinning this short but devastating trip through Albertan heaviness.

-Dan Potter



Pyramids On Mars - Edge of the Black
Independent

The hypnotic opening to the guitar instrumental "Blood Moon" makes the NWOBHM feel that hits directly after sound crazy out of place. It's like tripping through some kind of schizophrenic time machine as Iron Maiden licks fly out at you ninja-star style.

Each vocal-less track speaks with classic metal riffage and tells a story filled with ripping early eighties shred guitar that is a joy to hear and it's a great realization that someone is still playing this variant of instrumental metal. The track "F-22 Raptor" is a soundtrack to a metal-centric action movie that should've been. I love the Yngwie sourced and blazing neo-classical speed picking in particular.

One big take away from this ten-track odyssey is how thorough it all is, nothing is left on the cutting room floor.

-Dan Potter



Nocturnalia - III Winter
The Sign Records

Hailing from Scandinavia, Nocturnalia play with the thunderous organic sounds of classic rock, ritualistic drum dirges, and sinister storytelling. The opening track "The Calling" is a chunk of unsettling country infused prog-rock that unfurls a hypnotizing blend of epic soundscapes complete with sublime melodies.

Vocally reminiscent of the softer side of Opeth, the sense of foreboding is dredged up with occult rock influences that are very 70s based but are reborn anew with great musical enthusiasm and attention to modern tendencies prevalent in heavier music. They offer up a wide dynamic on "Come Alive," a track that starts off with folkish acoustic guitar picking and transits into epic melodies that would make Blue Oyster Cult blush.

As the day turns to night, heavier and more haunting tracks come out to play like "Winter Hymn," which is the perfect thing to chant while gathered in a circle, deep in a misty forest as the snow begins to settle.

-Dan Potter



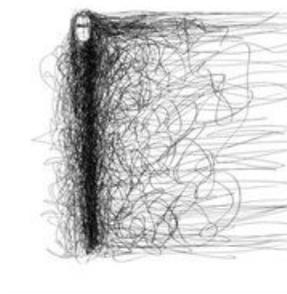
Necronomicon - Unus
Season of Mist

On the edge of your chair symphonic orchestrations swirl around burning embers of black metal ravaged guitar riffs while pummeling drums lead the way to epic destruction on "From Ashes into Flesh." This veteran extreme metal group can be heard, with this eighth release, at the top of its game almost thirty years on.

"Infinitum Continuum" rages out the gates with triple time kick drums blasting and top-notch riffs that say, "hold my rage," as they rival the ear splitting screams cast forth with extreme fury. Blackened clouds gather, as things get even darker with each passing track. Desert madness themed "The Thousand Masks" has razor sharp rhythms and zombie choir vocals that will creep out even the most battle weary survivor.

Let the darkness envelope you.

-Dan Potter



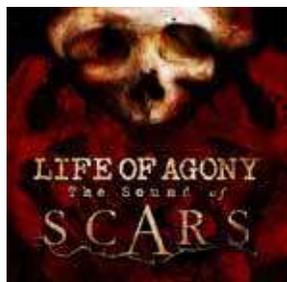
Messora - The Door
Independent

Messora is a solo metal project based in Montreal that skips through the blackened genres with ease. Putting together an interesting collection of riffs on "The Door" where some The Black Dahlia Murder vibes get mixed in with progressive excursions full of evil guitar soloing.

"The Veil" kicks it up a notch with ripping Lamb of God-style riffs and melodic elements that accentuate the wicked screams or chugging staccato rhythms that are in themselves merciless with each repetition. This track then does a 360 and breaks down into a doom metal like interlude suddenly bringing to mind Type O Negative style self-loathing.

Overall, this record is a good blend of the major metal genres, nothing too adventurous, but the stability kicks ass.

-Dan Potter



Life Of Agony - The Sound Of Scars
Napalm Records

Last month, the new Life Of Agony album *The Sound Of Scars* dropped. And I can honestly say, it fucking rules! A sequel to their classic 1993 record *River Runs Red*, this album should not disappoint any longtime

LOA fan whatsoever. There is truly not a bad track on it. Upon first listen, I was blown away how great this album really is. I listened to it front to back three times in a row, and it just kept getting better. Life Of Agony have done it again and produced another metal masterpiece. This record was an overall slam dunk by the entire band. First off, the writing was extremely strong on this release. The songs are all killer, no filler. Secondly, the *RRR* story is back and really works very well again. The storyline picks up effortlessly 26 years later, this time with the teenager alive and well, still struggling as an adult with suicidal thoughts. It was very cool to hear the story continued, leaving it open for another as well. And thirdly, the production on this record is top notch. Sylvia Massy and Joey Z both did a great job co-producing. The whole album sounds fantastic from front to back. And finally the band themselves completely brought their A game. Without a doubt some of the heaviest and catchiest guitar riffs from Joey Z's arsenal ever, and an amazing performance from Mina Caputo throughout. Solid lyrics, that fit right in with the storyline. And while Mina's voice may not be as deep and unique as it was 26 years ago, she still packs an incredible voice that fits the music. All these years later, it is similar and familiar enough for me. And the passion, emotion and heart Caputo brought to this project really shows. Alan Robert is as solid on bass as he's ever been. And the new blood, drummer Veronica Bellino has brought so much new energy and fire to this band. That is one thing that really stands out on the music. Her mark is all over the album, some of the most prominent, drum tracks I have heard in some time. Best Album Of The Year for me, hands down.

-Jason Maher



Kilter - Axiom
Independent

Churning up avant-garde beats with "Ax and Spear," this opening track acts as a perfect prelude to a long trip through the outer reaches of metal subversion. Echoing drum licks power up this composition that seemingly has no beginning or end while the "devils horn" blows out foreboding yet lush depths of sonic strength.

"Out of Kilter" starts out with some off-kilter synthwave before drifting off into spacey detachment. Then the tables suddenly turn and you find yourself in the midst of a witchy jazz infused improv. Guest vocalist Andromeda Anarchia joins and wretches out words best reserved for a ritual involving human sacrifice. Her high-pitched screeches circle around the pumping horn and adventurous drums creating never before heard sonic combinations.

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-Dan Potter



Dizastra - Elder Sun
Independent

"Vae Victus" takes zero seconds in thrashing things up like a wild animal by going straight for the throat with blasting amped up riffs that bring to mind the peak of 80s metal. Scorching whammy bar damaged solos and roaring screams set the stage for some top notch blackened thrash done the right way. These guys are riff machines, chugging out the best stuff a six string has to offer and the mayhem continues with the melodic track "Piercing the Veil." Savagely ripping those vocal chords, the lead screamer holds command and spews chaos like vengeance is a virtue. Adding a lot of different tones on "The Second Coming" brings to the table a strangling dissonance that surrounds you with its impenetrable doom until headbanging becomes just another reflex to be triggered.

Like doctors searching for a cure to metalcore, this Montreal four piece drop the heaviest of ingredients that will set your neck swinging with ecstasy in no time.

-Dan Potter



Cell - Ancient Incantations of Xarbos
Independent

"Defiling the Ancient Hierarchy" delivers a brutal old-school style black metal sound that is creepy and almost dream like in its hideousness. Fuzz drenched bass eventually bubbles up from the surface and initiates a barrage of tech-death riffage that is truly face searing.

Their band concept is science-fiction based, weaving stories of demented fantasy and realities unforeseen. The album cover says it all with a depiction of some terrible creation with glowing extremities; I'm guessing its Xarbos and he doesn't look happy. Horror obsessed mayhem intensifies the aggressive backdrop of killer

death metal blast beats on "The Wailing Sea of Emptiness" where sea sick power chords lurch up and down like waves of a truly monster storm.

Keeping it old school and tearing up a few out dated plays from the rule book is what this freaky power trio is hell bent on accomplishing and this second album really shows their true hefty might.

-Dan Potter



Crimson Witch - Satanic Panic
Independent

Victoria based stoner rock/NWOTHM band Crimson Witch rev up the tube amps and Ouija board on "The Curse of the Crimson Witch." They love bringing the old-school metal sound back to life with copious amounts of stoner grit that'll make you reminisce about the time when Kyuss ruled the seas made of bong water.

"Ride with the Flames" takes Angel Witch up a notch with rip-roaring guitar riffs and haunting bluesy vocals that show a potential for real classic rock greatness. I could definitely see these guys completing an epic concept album with absolute ease. It doesn't get more epic than the track "Galloping Goose" which starts out all slow, oozing calmness, before building up into a monstrous blues-rock jam and slithering back into the echoed caverns of the deep from which it came.

A well-paced debut album that is sure to impress those looking for an authentic 70s riff-rock fix.

-Dan Potter

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Kilter – “Axiom”; Rompiendo las reglas...

11 de marzo 2020

Ruben Herrera

[Deje un comentario](#)


Un disco con esta complejidad instrumental, y unos principios de pesada fusión de *jazz*, progresivo y colaboraciones sonadas, solo hacen que **Kilter** y su nuevo “**Axiom**” sea uno de esos redondos que rompan con lo establecido.

De ellos dimos nuestras primeras premisas durante el mes de Enero (ver [aquí](#)), ahora el trío neoyorquino, directo desde el mismo

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Traducción:

Amigos



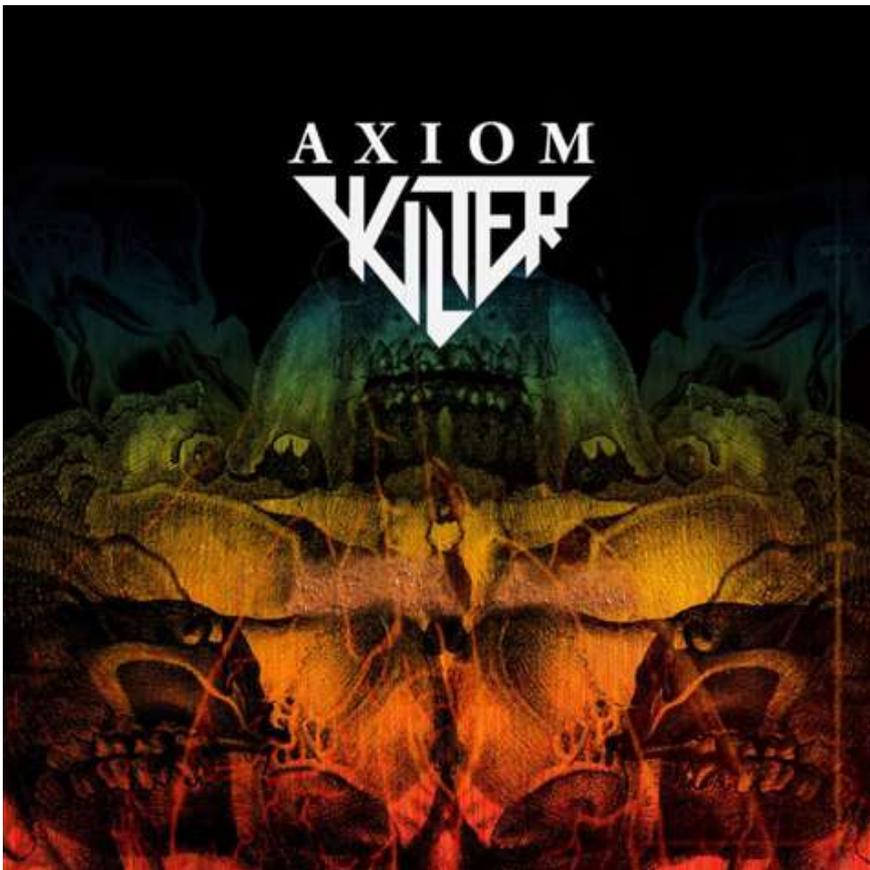
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corazón de **Brooklyn**, lanzó el pasado viernes este misterioso “**Axiom**” como un imprescindible para esos entusiastas del *avant-garde*.

Otro de esos estrenos presentados en el día de hoy en nuestro umbral psicodélico recogiendo ese delirio de espontaneidad instrumental con una marca tan jodidamente extraña que muchos medios han catalogado como *jazz-metal*.

Listos para alterar el orden, los norteamericanos se estrenan a lo grande con un “**Axiom**” que recoge momentos con el mismo **Per Nilsson** de **Meshuggah** en esa “**Spherical Bastards**” que cierra el redondo. Más allá de todo esto, la eficiencia del saxo y un



punzante bajo son seguramente los puntos más destacados en los esquemas laberínticos de **Kilter**. Un choque de enfrentamientos entre muchos estilos con un resultado más propio a la más confusa de las ecuaciones.

El *jazz* aquí se presenta como base estándar, el saxo como su narrador y pistas como “**From The Caves Of The Quram**” o la misma apertura en “**Ax And Spear**”, nos llevan hasta el punto más discordante. Básicamente estamos ante otro álbum instrumental dónde las voces apenas ocupan un espacio mínimo, pero presenta sus mejores facetas en pistas como “**Behind Your**

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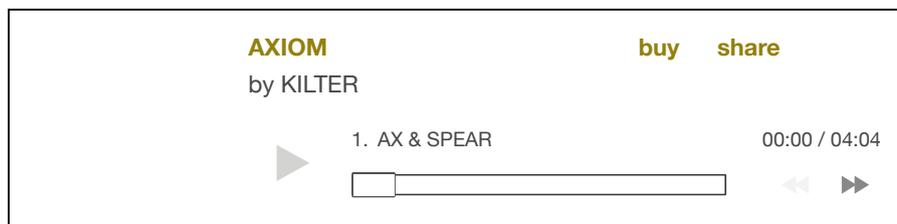
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Disco de la Semana

Door” o **“Kafkanated”**. La exploración de **Kilter** aquí alcanza cotas muy altas en territorios vírgenes. Atrevidos en este aspecto vanguardista, los principios básicos de **Miles Davis** o **King Crimson**, revolotean sobre nuestras cabezas.

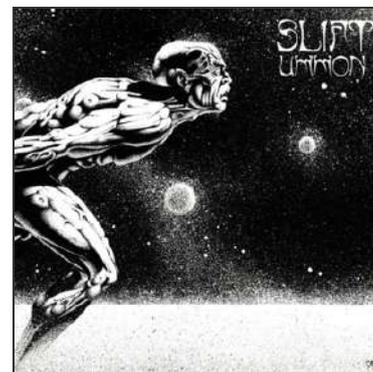
“Axiom” no es un álbum para cualquiera, es más, muchos pueden perderse en su interior sin la posibilidad de encontrarle una salida a este galimatías, pero yo me quedo con un desarrollo tan atrevido como competente, en el que rápidamente se delata la fascinación del género de sus componentes, así tanto como su destreza, para la composición final de este debut. Se que lo suelo decir muchas veces, pero ahora más que nunca, este álbum pide una pronta continuación, siempre que se base en los mismos esquemas aquí ofrecidos.

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STRANGE BIRD

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Des thèmes vifs, aux accents post bop, avec un bel unisson trompette-alto (Henri) et un alto volubile et tranchant, sur un ostinato de contrebasse (La Caseta). De belles ballades aussi, portées par la trompette, avec solo de contrebasse et piano (Con pasión), belle intro de piano sur fond délicat de balais (Strange Bird) ou avec la sonorité ouatée d'une trompette bouchée (Inès11). Bert's sketch peut se lire comme un hommage à Bert Joris, avec une sonorité de trompette tout en rondeur et Sshhh!!! est une pièce plus libre, plus ouverte à l'improvisation, avec trompette et alto incisif sur fond bouillonnant de cymbales.



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JAZZ PÉPITES #75, AROUND JAZZ

MAD

POSTED BY JAZZAROUND ON MAR 24, 2020 IN JAZZ | 0 COMMENTS

RADIO : JAZZ ET CINEMA

Kilter,

Axiom

ALTER-NATIV



Des cris qui auraient pu s'enfuir du ventre de Diamanda Galás... Quelques saturations. Des hurlements que l'on rencontre habituellement dans le métal extrême. Un solo de guitare (un seul...) que l'on aurait pu attribuer à Eddie Van Halen. Le choix du lettrage et le design de la pochette... Mais que vient donc faire ce disque pour fans de hard dans les « pépites » ? Minute... ! Si certains codes (clichés?) appartiennent en effet à un univers qui nous est très lointain, force est de constater que le trio Kilter nous épate avec d'autres arguments que sa force de frappe. Trois musiciens ancrés à New York et qui se sont magnifiquement adaptés à la vie culturelle locale. Pour les avoir vus sur une scène, on vous confirme que ces trois-là disposent du talent requis. Pour inventaire : Ed Rosenberg III (saxophones basse et ténor), Kenny Grohowski (aux fûts, quelle maîtrise!) et Laurent David (basse, que l'on connaît déjà pour ses prestations auprès de David Linx et de Stéphane Galland ou au sein de la formation M&T@L). On pense forcément à la puissance du Painkiller de John Zorn (remercié sur la pochette pour l'inspiration...) ou justement au trio M&T@L, puisqu'ils utilisent une structure quasiment identique. Au-delà des apparences et des codes connus, Kilter dispose d'une force de persuasion terriblement efficace. Laissez-vous prendre au jeu... Port du casque requis.

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Wat is jouw favoriete nummer van Demons & Wizards?

- Beneath These Waves
- Blood On My Hands
- Crimson King
- Dorian
- Down Where I Am
- Fiddler On The Green
- Gallow's Pole
- Heaven Denies
- Immigrant Song (Led Zeppelin-cover)
- Love's Tragedy Asunder
- My Last Sunrise
- Path Of Glory
- Poor Man's Crusade
- Seize The Day
- Tear Down The Wall
- Terror Train
- The Gunslinger
- The Whistler
- Winter Of Souls
- White Room (Cream-cover)

Stem

[Uitslag | Enquêtes]

Concertagenda

21 februari

Kilter - Axiom

Jaar van release: 2020
Label: Alter-Nativ

Vind ik leuk Delen

Er is een vrij eenvoudige methode om erachter te komen of u deze plaat moet beluisteren: John Zorn. Als u zijn werk of dat van zijn sideprojects ook maar enigszins kunt waarderen, moet u gewoon de gok nemen. Zo niet, kunt u met een gerust hart ophouden met lezen. En daarmee is eigenlijk genoeg gezegd.

Ik kan u wel vertellen dat *Axiom* de debuutplaat van dit drietal uit Brooklyn is, dat het trio eerder al een self-titled ep heeft uitgebracht en dat de mannen net iets meer dan een jaar samen spelen. Of ik kan u vertellen dat de nieuwe glimmer bestaat uit veertien tracks, dat die tracks bij elkaar opgeteld bijna drie kwartier duren, of dat de titels een combi zijn van 'uit het leven gegrepen', quasi-interessantdoenerij en volledige waanzin.

Ik zou u kunnen vertellen dat er met stijlen gesmeten wordt, dat de bassaxofoon een prominente rol speelt en dat de drummer het geheel in ieder geval nog enige structuur geeft. Ik zou u zelfs nog kunnen vertellen dat stijlen als jazz metal, avant-garde, freejazz en dergelijke voorbijkomen, dat gitarist Per Nilsson (Meshuggah) een gastrol vervult, of dat deze plaat een regelrechte terreuraanslag op uw trommelvliezen is.

Maar dat is allemaal niet nodig. Dit soort schijven is dusdanig aan smaak onderhevig dat als u het tot hier gered heeft, er maar één ding opzit: luisteren. Voor mij zit er ook maar één ding op en dat is deze review geheel in Kilter-stijl afsluiten: Een gewaarschuwd man (m/v/x) telt voor n.

Tracklist:

1. Ax & Spear
2. Out Of Kilter (feat. Andromeda Anarchia)
3. Vandermeer
4. From The Caves Of The Quram
5. Kafkanated
6. Pluto Is Not Just A Rock
7. Behind Your Door
8. Spherical Bastards (feat. Per Nilsson)

Score: 80 / 100

Reviewer: Wouter
Toegevoegd: 16 februari 2020

Koop dit album in



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Neck of the Woods, Kilter, Anomalia, Çub, Phonon, and Bolt Gun

Feb 222020 by [Dæv Tremblay](#)



Kilter – *Axiom* (Alter-Nativ)



Jazz and metal have been fused together more than once, and in many forms, but such a fusion is always something to highlight. With *Axiom*, the **Kilter** trio releases its debut album and, with it, their vision to the world. Their approach stems more from the slower, heavier brands of metal, such as sludge and post-metal, but add typically jazz stereotypes, including a full-time saxophonist, spicy chords, and some free-form play. It's a really fun album!

Kilter – Axiom

dawak | 26. Februar 2020 | 0 Comments



(c) alter-nativ

Viele haben es versucht, nicht wenige sind daran gescheitert: Jazz und Metal können zusammenpassen, wenn alles stimmt. Die Fusion beider Welten fördert komplexe, groovende und im besten Sinne eigenartige Musik zutage. In diesem Avantgarde-Umfeld fühlen sich **Kilter** wohl. Das Instrumental-Trio – Bassist, Drummer, Saxophonist – aus Brooklyn kann auf namhafte Kollaborationen und hervorragende Ausbildung zurückblicken. Auf ihrem Debütalbum „**Axiom**“ setzen sie diese Fähigkeiten nun gekonnt kurios um.

Einzelne Kapitel aus dieser Mischung aus Fragmenten und Longform-James herauszulesen, ist nicht gerade leicht. Vielleicht sollte man auf die Gästeliste achten. **Scar Symmetry**-Veteran und **Meshuggah**-Tour-Gitarist Per Nilsson wirkt am überlangen Rausschmeißer „Spherical Bastards“ mit. Der Gitarrensound ist unverkennbar, das endlose Solieren über minimalistischen Groove eine Wohltat. Und ja, das Outro verstört. Avantgarde-Meisterin Andromeda Anarchia taucht in „Out Of Kilter“ mit einer furioser Vocal-Performance auf – die tiefen Growls fahren durch Mark und Bein – und packt eine bluesig-jazzige Gitarre obendrauf. Zuweilen erinnert das Ergebnis an herrlich wilden Dark Jazz.

Kilter können aber auch ohne Unterstützung sympathisch weird sein. Das kurze, intensive „Kafkanated“ macht seinen Namen zum Programm. Das Duell von Saxophon und Effektgeräten kann verstören, unterhält aber mindestens so sehr wie der Opener „Ax & Spear“. Wiederholte kleinere Fades, martialisch wuchtige Drums und breakdown-artige Einschübe drehen mit Wucht am Rad. Wer sich hingegen eher für die Jazz-Chops des Trios interessiert, lässt sich von „From The Caves Of The Quram“ den Verstand rauben – zumindest bis urplötzliche Grind-Explosionen das Geschehen ad absurdum führen.

Langsam ausatmen, umdrehen und wegschleichen: Das kontrollierte Chaos wäre überstanden. „Axiom“ ist definitiv Jazz Metal für Fortgeschrittene. Kilter entscheiden sich für die extreme Seite des Genres, spielen mit Death und Grind, mit Aggro-Prog und martialischem Groove. Was zunächst überfordert, scheint mit der Zeit eine eigensinnige Form der Ordnung zu finden. Die Kollision aus Musikalität, Technik und Bauchgefühl überzeugt, auch wenn 08/15-Hörer mit diesem kunstvollen Exkurs definitiv überfordert sein werden.

Wertung: 8/10

Erhältlich ab: 28.02.2020

Erhältlich über: alter-nativ

Website: kiltertrio.bandcamp.com

Facebook: www.facebook.com/kiltertrio

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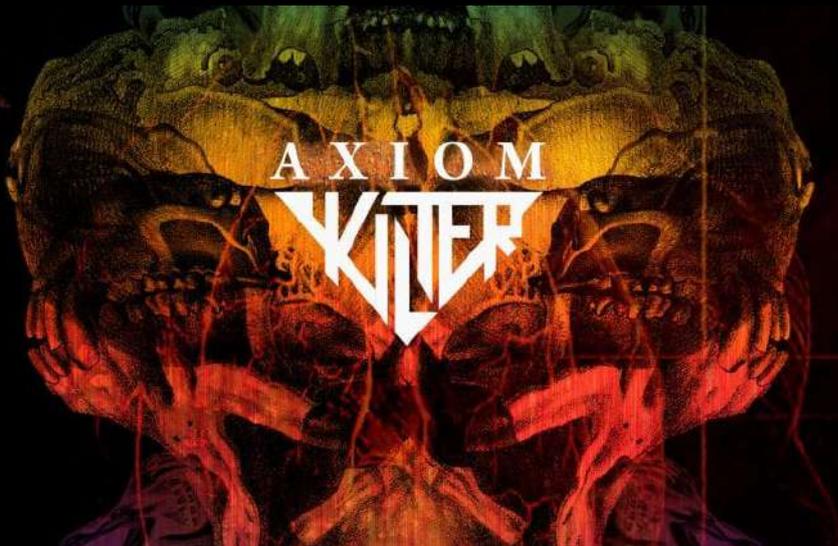
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Album Reviews 2020

Album Review: Kilter - Axiom (Label Alter-nativ)

20/02/2020 Carl 'The Disc' Fisher

Brooklyn trio Kilter will release their first full length album, Axiom, on February 28th, 2020. A follow-up to their 2018 self-titled EP, Axiom features instrumental metal-jazz inspired by the unrelenting hustle and grind of New York City. Founder and bassist Laurent David (Label Alter-nativ) teamed up with drummer Kenny Grohowski (Imperial Triumphant) and saxophonist Edward Rosenberg III (Jerseyband, Heart of Barf) to create a daring and spontaneous work of avant-garde metal.



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The album features guests appearances from **Andromeda Anarchia (Darkmatters)** and **Per Nilsson (Meshuggah)** and was co-produced by Grammy award winner **Marc Urselli**.



Possibly taking the award for strangest metal album you'll hear all year, Kilter's Axiom can proudly say it's a very unique listen. Unique doesn't mean good though and at first, it's really hard to get on with it. A disjointed fusion of fuzz-heavy guitars, feedback dripping everywhere and seemingly random squeals of jazz, Ax and Spear is bloody weird.

An intro and outro called Beasts of Summation bookend Out of Kilter. Both soft and bassy with smokey inserts of sax, whereas what sits in between them is just twisted oddness.

What can literally be best described as madness in sonic form continues into the noisy bursts of fuzz on New Sun before Vandermeer creates some ear-splitting high pitched screams to 'enjoy'. On one of the longest tracks, From the Caves of the Quram, Kilter attempt to create something more resembling a structured song but quickly tire of that in favour of jerking about like they're having a fit. Even with that, it's easily the most enjoyable track thanks to a much more subtle use of the jazz elements.

Weirdness personified with just 50 seconds of Detention, the moodiest and most ambient sounding track so far arrives in the form of Kafkanated. Their ambition still far from reached, Kilter enter another realm of weirdness with the following Pluto is Not Just A Rock, Pitless Garment and Mover's Acid.

Admittedly things are starting to seem like inventive and just irritatingly odd at the latter stage of the album. There's out there and then there is Kilter. Without a shadow of a doubt this is one of the most marmite albums you'll hear in some time. The thing is, for all it's utter wackiness, it's really lovable. Taking some insane risks and coming up with a sound that could only be their's has made sure Kilter is a name few will forget after hearing Axiom. Behind Your Door and Spherical Bastards almost seem ordinary compared to what came before.

The important word there of course is 'almost'. Have we mentioned yet that this is a bloody weird album?!



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ALBUM REVIEW: Kilter – Axiom

Posted on March 18, 2020 by Weslie Negrón Pagán



Coronavirus, quarantines, lockdowns... This seems to be the only thing we are reading all through social media around the world. Though a very serious and sad situation (stay home!), there are other ways to battle the probable lack of activity that you may be going through at home and, if you feel adventurous, you should press play to Kilter's *Axiom* (**Alter-Nativ**). The Brooklyn trio composed of Kenny Grohowski (Imperial Triumphant) on drums, Ed Rosenberg III on sax, and Laurent David on bass brings a very exciting, weird record that combines the heaviness of their obvious Metal roots with the strange soundscapes that Jazz can bring.

This album reminds me of other trios that have combined Jazz with Metal influences like Trioscapes, which is formed by Between the Buried and Me's bassist Dan Briggs and, now Cynic drummer, Matt Lynch, in the sense that it brings the extremely aggressive, yet technical jazzy parts, but with the heavy, fuzzy, and dirtiness that only these kind of musicians can bring to the table.

And it's just simply a matter of them trying to be ahead of the curb, establishing new parameters for people that want to get out of their comfort zone and discover unfamiliar soundscapes. Though mostly an instrumental album, the track 'Out of Kilter' brings some Death Metal growls performed by Andromeda Anarchia from the band Darkmatters, which adds to the heaviness of the track. The album also features a guitar solo from Per Nilsson (Meshuggah, Scar Symmetry) in the track "Spherical Bastards" that brings the notorious and tasty licks that only Nilsson can provide. My favorite track of the album is, without a doubt, "Kafkanated", though heavy as well, this track has a bit of a Latin Jazz groove and my Latin heritage cannot deny moving to the catchy rhythm pattern of this song.

This album is a total clash of sounds and explosion of musical emotions, having said that, this is not for everyone. But if you're adventurous and would like to add a new band to your collection of strange bands, this is the record for you. So, go ahead, press play, you don't have anything better to do anyway. Trust me, it'll be worth the trip!

7 / 10

WESLIE NEGRON

Boil - aXiom

With Jens Borgen, of Opeth, Symphony X and Devin Townsend fame, behind the production desk, Boil's thirds album aXiom carries high expectations. A concept album that explores paranoid schizophrenia and the very meaning of truth itself, it's safe to say that aXiom is something of an ambitious beast. The theme...

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Friday, February 28, 2020

Vinyl Review: "Axiom" by Kilter



So.

I'm sitting here at the Group W bench.

Before we dig too deep into this tale, everybody knows how this goes right?

I walked free and I didn't have to join the draft because I couldn't be rehabilitated after being a litter bug.

So, instead we turned to music.

At this point, it's grown so tiresome being the only one talking to me that I've begun talking to ourselves.

It's time to put our keen and penetrating minds on a band from New York or Paris called Kilter. Kilter might just be the

greatest off the wall naming of a band that we've ever heard.

At first glance...it's just a shortening of Off Kilter right? Certainly that has to be it, but...

What if it's not?

As long as the topic has been brought up, what is on kilter anyway? Is ON KILTER another way of saying tickitey boo? By this point the amoeba in our systems have begun arguing with the white blood cells regarding this conundrum.

Where does it lead us?

On.

It simply leads us on. As we walk down the path of the train station, we await the train that's going to take us where we need to be. It's become clear that we're in the wrong places.

Step on the train.

Move forward. We all know that trains don't go backwards. You have to go forward to get back.

Clearly.

It's going to be some time before we arrive to our destination, so sit back, and enjoy it.

What was that?

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In your peripheral vision, there's something...something that doesn't belong. A green leafed tree during the winter contrasting against the driven snow?

Certainly not. Unfortunately, we've chosen the car nearest the bar car, so one can't see behind, much less multidimensional beings.

As we settle down to sleep it off, there's another, and another...and before we know it, the train is surrounded by green trees with flowers on, but the land below...is covered in snow.



It's impossible for such things to exist simultaneously, but here we all are. We are all simply waiting to pluck some fruit as the train barrels by, but the snow, it's deep.

Halfway to the next station we are...and the white and green, they mix so well, but something is yet amiss.

There's no conductor on the train. The ubiquitous fixture is missing. How can a train run if there's no one maintaining any semblance of order?

Is this even real life at this point?

In this world gone mad, there are two engineers on this train and one of them is walking up and down the aisles taking tickets.

The apple trees are bearing fruit in the dead of winter and I've just about had it with this abject insanity and can take it no longer....

What was once insanity becomes routine.

These glorious animals we call homo sapiens have the capacity to adapt. Murder is the new normal. Treason is the new patriotism.

Who cares that a bass player is doing the job the lead guitarist and there's a saxophone instead of lead vocals?

At this point the mundane has been eviscerated and Monty Python has come to power.

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Posted by [Nik Cameron](#) at [8:00 AM](#)



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EXCLUSIVE PREMIERE: It's Time To Get Weird With Kilter's AXIOM

W R I T T E N B Y N B Y K U P F E R B M R I U N A T R Z Y 2 6 , 2 0 2 0



It's been a while since we premiered something bizarre from the greater NYC area. Something in the water there (*excellent* water in NYC, don't you know) appears to make artists want to take metal and jazz and violently smash them together. From acts like [Stimpy Lockjaw](#) through [Kayo Dot](#) and [Imperial Triumphant](#), the theatrical, the dense, and the macabre seem to spin in a wild dance of musicality within the Five Boroughs. **Kilter** are another twisted step in this dance. Featuring the aforementioned Imperial Triumphant's drummer alongside frenetic saxophones and voluminous bass, Kilter made a kind of music that can only be described as "what if [Colin Stetson](#) with a dash of psychoactive drugs". Throw in guest spots from one Per Nilsson ([Scar Symmetry](#), [Meshuggah](#)) and Andromeda Anarchia ([DARKMATTERS](#)) and you have yourself one hell of a package. Interested? You should be. Head on down below to stream the whole thing ahead of its release this Friday.

Uuuhhh, where do we even begin? Maybe on “Out of Kilter” and the electronic, augmented, and haunting whirlwind between the bass, saxophones and drums which it represents. The track seems to paint with shadows, spinning the three instruments around a common core of faintly disturbing illumination. While the bass scrapes the bottom of the register, a deeper and darker tone is used for the saxophone to echo and amplify it. The drums, mainly with crashing cymbals, paints a filigree of rhythm above this, keeping the track moving forward. And as if this wasn't enough, abrasive vocals of in at least three different registers and variants assail our ears. The style used reminds is very much of the avant-garde persuasion, channeling the dramatic tropes and structures of the genre.

The end result is quite like the rest of the album; dense, heavy in an experimental sense, and decidedly off-putting in tone and character. Kilter is a fantastic name for the project, as their approaches to their basic sound keep you constantly off-balance. In other parts on the album they erupt into full on breakdowns, jazzy interludes, ambience, big band patterns, and more. The overall atmosphere, like all the projects we mentioned above, is off unbridled energy and unrestrained creation which is what we go to avant-garde for. *AXIOM* has that wild, drunken, *free* feeling in droves, unafraid to push its composition and execution to their limit. We'd of course be remiss if we didn't mention the last track, “Spherical Bastards”, which features Nilsson substantial shredding techniques. It's also a great example of the far-reaching approach of the album, channeling Nilsson's guest spot into its weird energy before dissolving into caustic static at the very outset of the album, a fitting send off if there ever was one for this unsettling release.

AXIOM releases this Friday, February the 28th. [You can head on over here to pre-order it.](#)

Kilter - Axiom

16/2/2020

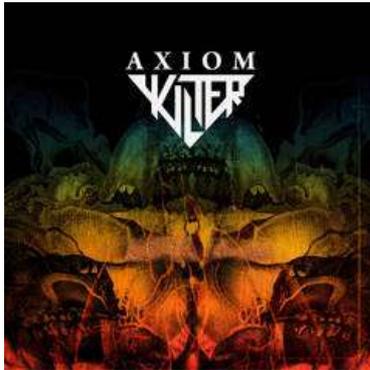
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Jazz – Metal. Most of us will automatically think of either Primus or, more recently, White Ward. Both might be quite good cornerstones to describe Kilter's debut album "Axiom" out on February 28th. However, these two comparisons do not hold enough substance to really be used for the music this trio is set to release upon us via Alter-Nativ, the label run by Kilter's own bass player, Laurent David; nevertheless that doesn't mean the label is just there to release Kilter's music, it's rather the other way round with David using his own well-off label to release his new music.

Kilter's lineup consists on David, Saxophone player Ed Rosenberg III and drummer Kenny Grohowski; each band member has a very impressive musical past so that we can mention quite a list of awesome artists they played with: David played with Guillaume Perret, Grohowski has worked with John Zorn, Trey Spruance, Felix Pastorius and is the drummer for Imperial Triumphant; Ed Rosenberg is a well-studied composer and performer who collaborated with the Brooklyn Philharmonic, the Bottleote Music Collective in Dublin and contributed the hammered dulcimer for some other bands.

To come back to the comparison with Primus and White Ward: Kilter doesn't use bass to dominate the sound like Primus and they don't leave the saxophone standout as much as White Ward do, their sound is much more flowing and all-encompassing. The saxophone can deliver the melody or the rhythm, sometimes the rhythm section works like a rhythm section, but often David's bass is used like a guitar and the drums are running amok while the saxophone tries to soothe the audience.

Very often we associate jazz and jazz-rock or jazz-metal with the annoying way of musicians showing off their skills but neglecting the song – this can definitely not be said of Kilter. Their jazzy post-metal is very organic and they work very much for the sake of the song; we can still hear a lot of "crooked" sounds and structures working against each other at first glance – well, we are dealing with three excellent musicians here, who know how to do both things at the same time: Play for the overall idea of a song and still show how good they are. If you are willing to listen to something pretty unusual, this will bring you lots of joy discovering new oddities with every spin.

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SONG PREMIERE

KILTER Jazz Up Some Metal With MESHUGGAH's Per Nilsson On "Spherical Bastards"

POSTED BY [CHRISTOPHER LUEDTKE](#) ON FEBRUARY 7, 2020 AT 12:46 PM

It's time to jazz things up.

Some of you may have caught wind of three-piece instrumental jazz/avant-garde metal unit **Kilter**. Comprised of bassist/label-head Laurent David (**Alter-Nativ**), along with drummer Kenny Grohowski (**Imperial Triumphant**, **John Zorn**) and saxophonist Ed Rosenberg III (**Jerseyband**, **Heart of Barf**), the band has set themselves on a mission to create music that evokes the hustle and bustle of New York City.

Today, we have "Spherical Bastards" featuring Per Nilsson of **Meshuggah/Scar Symmetry** and the group is going to take us back to the 1920s Jazz Age. Other tracks on the record have been more frantic, evoking a real sense of dread, but here things feel more like it's 3 am and one is walking down the street. The heartbeat-like drums get the

song going and the sax isn't too far behind, nor is the bass. However, what sounds like it's going to dissolve into chaos gets a lot more swinging.

The song progresses with the atmosphere of a smoke-filled club that's probably bootlegging bathtub moonshine. Once Nilsson's guitar kicks in the song starts to jam hard. But before you know it, Kilter takes it back down to that low late-night club vibe and keep with it for a while, eventually exiting in a cast of blipping static.

Jazz, prog and experimental metal fans will find something to love here. You can stream the song and preorder their new record *Axiom* below.

Kilter [Facebook](#) | [Ater-Nativ Label](#) | [Bandcamp Preorder](#)

I'm [here](#), [here](#) and [here](#).

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Kilter – Axiom Review

Nathan - 27. February 2020



Band: Kilter

Album: Axiom

Label: Alter-Nativ

Genre: Jazz Metal

Country: USA

Release Date: February 28th, 2020

For Fans Of: Diablo Swing Orchestra, Miles Davis, White Ward

Avante-garde music excites me. Bands that truly attempt to break the rules of music are rare, and rarer still are bands who can do so in a way that is captivating. Sure, there are dozens of bands every month who release an album saying that they are “pushing the boundaries” of whatever genre they’re ruining, but adding a dissonant chord or controversial lyric have not been outside the status quo for generations. Along comes

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Kilter with a brand of jazz-metal fusion that looks promisingly bizarre. Ideally, an album like this will alter my preconceptions of the limits of metal. Reality, unfortunately, is often less than ideal.

Axiom is the first full length release by the Brooklyn band *Kilter*. Kenny Grohowski, the drummer from *Imperial Triumphant*, provides a percussive foundation for this album, but don't expect *Axiom* to sound anything like his vile metal band. Unlike other bands of this genre, such as *White Ward*, *Altesia*, or even *Cynic* and *Atheist* if you're feeling unusually generous, *Kilter* uses jazz as their base sound and modify it to fit the contours of metal at times. *Axiom* isn't a black metal album with a saxophone, it's closer to being a jazz album made by a satanic cult. *Kilter* relishes and basks in their weirdness, choosing to highlight the clashes that their multi-genre project brings rather than doing anything to address them. They seem to be celebrating the various sounds of New York, from the discordant metal scene in which Grohowski has become a player to the legendary jazz scene that has grown for decades. Any clashes in the music are therefore just clashes in the soul of the band and the history of its surroundings, meant to be celebrated rather than solved.

Axiom feels less like *Kind of Blue* and more like *Bitches Brew*. In fact, *Axiom* borrows quite a lot from the 1970s *Miles Davis* experiment. As the sound of *Kilter* slithers along the night, *Bitches Brew* feels less like an inspiration and more like an answer key. But hey, *Miles Davis* is a legend for a reason. There are certainly worse albums to copy. This obvious influence is only a problem when it runs against the obvious desire of *Kilter* to be exploring new territory. You can call your album avante-garde, or you can base your work off of a fifty year old album. Doing both can cause contradictions.

For the first few tracks, I thought that this was an instrumental release. For the next few, I wished it was. The vocals are only on less than a third of the album, so they don't serve much use even when they don't feel entirely out of place. They are one of the few things turning *Axiom* from a jazz album to a jazz metal album, but I'd have preferred one less genre tag and slightly less weirdness for a more confident and cohesive album.

Axiom definitely works best when the band isn't trying to be weird and just lets the music happen.

"Kafkaesque," "Spherical Bastards," and "Behind Your Door" are good examples of the exploratory and relaxed sound that I wish had been present on the entire album. Unfortunately, this didn't come to pass. Their promotional material calls this album "daring," "spontaneous," and "avante-garde," but nowhere do they call it "interesting." Maybe truth in advertising laws are starting to get teeth, I don't know. *Kilter* have created an album that often feels like it's weird for the sake of being weird, rather than for the sake of the music. The compositions are competent enough, the drumming is great, the saxophone is confident. Everything just gets in its own way too much in an effort to be more than it is.

Once the novelty wears off, there isn't enough of *Axiom* to enjoy. I'm looking forward to future releases from *Kilter*, as anyone who attempts this style of music with this amount of undeniable talent is worth paying attention to. Unfortunately, *Axiom* didn't connect the way I felt it could have. Setting my disappointment with how *Axiom* played out aside, some of the passages were pleasant, and if you're interested in unusual music it's worth a shot for you.

Rating: 5/10

Tracklist:

1. Ax And Spear
2. Beasts of Summation (Intro)
3. Out of Kilter
4. Beasts of Summation (Outro)
5. New Sun
6. Vandermeer
7. From the Caves of Quaram
8. Detention
9. Kafkanated
10. Pluto Is Not Just Rock
11. Pitiless Garmet
12. Mover's Acid
13. Behind Your Door
14. Spherical Bastards

Total Playing Time: 45:25

[Click here to visit Kilter's Bandcamp](#)





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KILTER – Axiom (2020)

by Pescaíto Jr

USA
Avantgarde



1. Ax & Spear
2. Out of Kilter (Feat. Andromeda Anarchia)
3. Vandermeer
4. From the Caves of Quram
5. Kafkanated
6. Pluto is not Just Rock
7. Behind Your Rock
8. Spherical Bastards

Kenny Grohowski – Batería
Ed Rosenberg III – Saxofón
Laurent David – Bajo

Un disco diferente para recibir el año, saldrá en el mes de febrero al mercado el nuevo trabajo de esta banda de Brooklyn, los Kilter. Debutaron en el 2018 con un ep de título homónimo, en sus primeros tiempos era una banda de Jazz Fusion experimental y querían mezclar ese Jazz Fusion con Grindcore, una mezcla de lo más original.

El fundador de esta banda es el bajista Laurent David que procede de la banda Alter Nativ y forma equipo con el batería Kenny Grohowsky (Imperial Triumphant, John Zorn) y Ed Rosemberg al saxofón... mezcla curiosa la de esta banda instrumental.

Os dije que en sus primeros tiempos tiraban de Jazz Fusion mezclado con Grind eso fue en sus inicios porque han evolucionado. Toda la parte rítmica y el desarrollo de los temas lo llevan entre el batería y la distorsión que genera el bajo y la labor de guitarra solista y de introducir cierta atmósfera a los temas la ejerce el saxofonista.

Por cierto que en este trabajo hay invitados como son Andromeda Anarchia (Darkmatters) y Per Nilsson de los Meshuggah. El trabajo es producido por Marc Urselli que ya ganó un Grammy. Ya desde el primer tema **Ax & Spear** sabemos que estamos ante algo diferente. Aquí no hay una estructura definida y a alguien que esté alejado del Underground pues le puede parecer psicodelia pura y dura pero todo tiene un porqué.

Vamos a engrasar la maquinaria y decir que temas como **Pluto is not Just Rock** o **Spherical Bastards** están ubicados dentro del Avantgarde pero de todas las etiquetas musicales la que menos me convence es precisamente la del Avantgarde que en realidad no quiere decir nada. Es música progresiva y técnica y la diferencia es que no hay una estructura definida del tema y tampoco hay la típica instrumentalización, digamos que el Avantgarde es llevar al progresivo al terreno más creativo y más underground a la vez, es cero comercial.

Por supuesto que esto no es para todos los públicos sino para muy pocos que estén muy metidos dentro de la escena y que busquen emociones nuevas que ya buscasteis en su día con los Imperial Triumphant que fue una banda que añadió un soplo de aire fresco a la escena pero es que la música de Kilter es todavía más enrevesada y es completamente instrumental.

Presentan mucha distorsión y coquetean directamente con estilos musicales a los que seguramente no estaréis demasiado familiarizados como son el Noise, el Sludge o el Drone siendo el Noise el más efectivo de toda la mezcla, esas pinceladas de Jazz siguen todavía presentes en su música la combinación en la percusión con el trabajo del saxofón son bastante efectivas pero no tienen esa melodía pausada típica del Jazz sino que lo quieren llevar al terreno de la experimentación y sobre todo, al terreno de lo extremo, atrévete al menos a acercarte a su mundo, complejo pero creativo.

Feeling: 1/5
Originalidad: 5/5
Técnica: 4/5
Producción: 3/5

Puntuación: 6,75/10



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Album Review: KILTER *Axiom*

POSTED BY [MAX MORIN](#) ON MARCH 17, 2020 AT 3:00 PM



Kilter - Axiom Album
Art

It's surprising that jazz and metal haven't come together more often. Both genres are rejected by the mainstream, value outside-the-box thinking and are generally completely unpredictable. That's why when you are handed a jazz metal record featuring members of **Imperial Triumphant** and the Brooklyn Philharmonic Orchestra, there's no telling what you might be in for.

I've never tried fentanyl, but I imagine it feels something like listening to *Axiom*. It is less an album and more a collection of strange musical experiments. Mostly instrumental, it goes deep into the weirdness of both genres, taking its cues from the gritty, frantic city that birthed it.

Anyone will agree that NYC is a rollercoaster of a town, but rarely is it put to sound the way **Kilter** have pulled off. Nothing makes sense. Nothing goes where it should. Picture walking down a Manhattan alley after midnight and witnessing a murder, then noticing the victim's body is your own. *Axiom* sounds like what would be going through your head at that moment.

If that sounded confusing, it's because **Kilter** are too. Songs range from full-length jam sessions to bizarre interludes that are, amazingly, just as full as the full-lengths. Listen to "Detention", a fifty-second song that follows the five-minute "From The Caves of The Quaram". Recorded separately, they flow seamlessly, with the saxophone mixing with the smooth guitar as it builds to a distorted ending. You'll be left wondering if what you just heard constitutes music or a mental breakdown put on record.

If you think **Kilter** will let up on the weird factor, you are sorely mistaken. Things get stranger and stranger as *Axiom* goes. "Kafkanated" wins the oddball award for its scat beat and brass section by way of **Neurosis** approach. If David Lynch hasn't picked up on this, someone email him right now.

Elsewhere we have pure avant-garde jazz on "Vandermeer" and "Pitiless Garment," improvisation on "Pluto Is Not Just Rock" and harsh vocals on "Out Of Kilter." The last of these will end up being **Kilter's** most definitive statement. The voice screeches "*this is my brain on drugs*" over wobbly guitar effects and still, the saxophone plays on.

There are many questions to be asked of **Kilter**, virtually none of which could ever be answered satisfyingly. The first is, who exactly is this record for? It has taken two of the most outlying genres of modern music and made something bewildering to both of them. Jazz fans will get more out of *Axiom* than metal fans, if only because they are more used to formulas turned upside down. There actually isn't much metal (i.e. crunchy guitars, aggressive playing) on *Axiom* at all. That is, until the final track...

“Spherical Bastards” sound like something **Full of Hell** wrote after a heroin binge. It’s so loose and easy that when the music turns dark, it’s genuinely disturbing. You snap back, realize that this is a heavy record, after all, just one of the weirdest ever recorded.

Kilter have done something admirable. They’ve made something that should be unlistenable into art. Any great art worth its salt should make the viewer/listener feel uncomfortable, and *Axiom* does plenty of that. But after the record finishes, you’ll find yourself wanting to listen to it again. Take your time with this one. There’s a lot to digest.

Score: 7/10

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KILTER

Premiere: Kilter – “Behind Your Door”

📅 January 9, 2020 👤 ninecirclesadmin 💬 1 Comment



When an avantgarde jazz/metal hybrid trio such as Brooklyn’s **Kilter** write an album inspired by the hustle and grind of New York City — as is the case with upcoming full length, **Axiom** — there’s a good chance said album will be a multifaceted beast. On the surface, *Axiom* is a jazz record full of intelligent improvisation but to fully showcase this ‘hustle and grind’ the band employs gnarled apocalyptic doom, noise, and sludgy rhythms to great effect. Each track is a standout on its own but taken together the album plays out like a journey through unknown territory with clear highs and lows along with moments of pure bewilderment. Today, we are pleased to bring you one of the album’s later tracks, “**Behind Your Door**,” which falls in line with the feelings of being confused by things or, in this case, unknown places. Head below to check it out. [Continue reading →](#)

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L A U R E N T D A V I D - A X I O M K

INDISPENSABLE!

J A Z Z ,
M E T A L

“Axiom Kilter”, voici un superbe album qui parlera autant aux amateurs de rock que de jazz! En effet, le bassiste et compositeur [Laurent David](#) utilise sa culture Rock, la malaxe, la mélange, la triture dans tous les sens, pour l’associer à son autre passion, le Jazz. Pour ceux qui auraient le moindre doute, je vous recommande l’excellent album “Shijin”, paru en 2018, qui aurait pu faire pleurer de joie feu Joe Zawinul et qui rassemblait la crème des artistes: Laurent David, Jacques Schwarz-Bart, Stéphane Galland & Malcolm Braff.

Ceci étant dit, revenons-en à notre “Axiom Kilter”, le dernier bébé de Laurent David, ouvrons la porte à la perturbation atmosphérique et perdons nous dans ce labyrinthe musical qui, à la façon “Labrinth” paru en 1986 et dirigé par feu Jim Henson (le papa des Muppets), vient vous prendre par les oreilles pour vous emmener dans un univers magique. Laurent David appelle cette forme de création du “Metal-Jazz”, mais personnellement j’y

vois plus une œuvre proche d'un opéra-rock, servi par des artistes incroyables, et que je salue respectueusement ici:

Laurent DAVID, bassist,

Kenny GROHOWSKI, drummer,

Ed ROSENBERG III, saxophonist/ clarinetist/ beat-boxer.

Il y a très certainement chez Laurent David une culture urbaine qui se confronte à une culture littéraire que ne renierait pas un auteur comme Paul Auster qui a hissé l'art de décrire les méandres de nos sociétés citadines au rang de la poésie. Et c'est exactement ce que l'on retrouve ici, un peu comme si le côté "métal" de cet album était le petit personnage en colère, éructant les poils d'une vie trop pesante...

Laurent David, nous offre ici avec "Axiom Kilter" de la musique à penser. On est là comme au théâtre, à se laisser ouvrir l'esprit (chose rare de nos jours). Il y a aussi dans ces compositions entre culture européenne et culture américaine, à une époque où il est difficile de rêver dans une Europe sournoise qui tue la culture à petit feu, cette espérance des "transfrontaliers" qui se jouent de leurs identités.

Les rédactions de Paris-Move et Bayou Blue Radio classent cet album comme "indispensable", et c'est d'ailleurs certainement l'album le plus "Paris-Move" qui touche au style "metal" que notre rédacteur en chef affectionne particulièrement, et qui touche autant au Jazz, qui est l'héritage flamboyant de toute la culture afro-américaine.

Nous vous recommandons d'acheter l'album "Axiom Kilter" directement sur le site de la production, [ICI](#)

C'est un bon moyen de soutenir la création sans engraisser les sites de vente habituels... et de découvrir d'autres productions qui pourraient aussi vous plaire.

Thierry Docmac

[Bayou Blue Radio](#) – [Paris-Move](#)

PARIS-MOVE, March 1st 2020

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A lire sur PARISS-MOVE, le portrait et l'interview de Laurent David, [ICI](#)

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Un album classé "indispensable" par la rédaction commune de [Bayou Blue Radio](#) & [Paris-Move](#)

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MARKS LES NOTES	
★ ★ ★ ★	AVERAGE / MOYEN
★ ★ ★ ★ ★	GOOD / BON
★ ★ ★ ★ ★	VERY GOOD / TRES BON
♥	GREAT / COUP DE COEUR
INDISPENSABLE!	A MUST / INDISPENSABLE

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ALBUM REVIEW: KILTER – AXIOM

PUBLISHED ON DECEMBER 1, 2019 BY ADMIN



In the interest of full disclosure, let's be clear. I know as much about the inner workings of jazz as you do about what I had for breakfast, and, by and large, I feel that it's a joke I'll never get the punchline of. It's math masquerading (mathsquering?) as music, and I never had a head for numbers, so...

On the other hand, what this *does* do is free me up to enjoy – or not – the style on a purely visceral/emotional level. Either it speaks to me, or it doesn't, and there's literally zero historical context from which I approach such music. *Axiom* is the first full-length by Brooklyn's KILTER, and its three members have individually done session/guest work with by my count around a billion artists, of which I recognize three (John Zorn, Trey Spruance and IMPERIAL TRIUMPHANT, for those who care).

All this is pushed aside, though, which the lumbering, thunderous 'Ax And Spear' implodes your aural cavity, for those of us unfortunate enough to be listening through headphones and at high volume. The sax of Edward Rosenberg III blisters the air, while the rhythm section of Laurent David and Kenny Grobowski [bass, drums respectively] strikes true with the intensity of a cue ball in a gym sock, an ideal introduction to both band and album.

'Beasts Of Summation (Intro/Outro)' are smoky speakeasy crawls, bookending 'Out Of Kilter', which starts off with the feeling of coming doom ala the Jaws theme, soon enough devolving (evolving, revolving?) into a dark carnival atmosphere, vocally reminiscent of some of DIABLO SWING ORCHESTRA's more straightforward compositions, all the while Grobowski proving himself a master of off-kilter (see what I did there?) time signatures. After listening to his work over the course of *Axiom*, I have a new respect for drummers as the workhorses of the jazz trio, considering the effort put in not only to hear where the music *is*, but where it may end up in the next second.

'Vandermeer' slinks and slithers along, nearly jaunty, the sonic portrait of a pimp walk, the chaos-brewed 'Kafkanated' and sparse 'Pitiless Garment' ushering us along to the climax of 'Spherical Bastards'. The finale of an album like this is of most import, and, in this case, does its job admirably, a slide show of the past 45 minutes. I'm still not sold on jazz. But I'm on board with *Axiom*, and more than likely wherever KILTER goes from here.

Review By: Lord Randall

KILTER

Axiom

Independent

4 / 6

THERE STANDS THE GLASS

Kansas City's original music blog.

Friday, February 28, 2020

Album Review: Kilter- Axiom



A deadly virus is inciting global panic, stock markets are in free fall and impending elections are problematic. Only the most extreme sounds suffice in this perilous moment. Kilter fuses the two of the most detested forms of music- doom metal and free jazz- on *Axiom*. Naturally, I'm all about it. The racket made by the New York trio on tracks including "Behind Your Door" and "Spherical Bastards" reflect the deeply troubled tenor of the times.

(Original image by There Stands the Glass.)

Posted by [Happy In Bag](#) at 2:42 PM



Labels: [Kansas City](#), [Kilter](#), [music](#)

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