



ASMUS TIETCHENS

LITIA



Reissue. Originally released in 1983

CD / LP (180g) / Download

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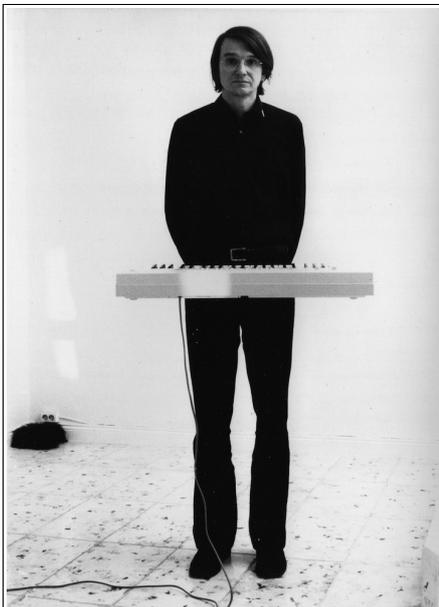
Tracklisting:

- 1 Zeebrügge
- 2 Abhuster Nebulizer
- 3 Unterhaltungsmusik
- 4 Vorsaison
- 5 Pollys Square Dance
- 6 Torpedo Ahoi
- 7 Energie-Dossier
- 8 Ritual der kranken Freude
- 9 Litia
- 10 Auf Elf

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Key info:

- Asmus Tietchens is one of the best known German artists in the field of abstract music. He began by recording a handful of Residents-influenced synthesizer albums, launching into a peerless mix of stuttering beats and off-kilter harmonies which earned his music the generic tag “**pseudo pop**”. *Litia* was the fourth Tietchens release on Sky Records (Cluster, Rother, Roedelius, Moebius, Plank, Riechmann amongst others).
- Available on CD (digipak), vinyl (180g) or for download

Released in 1983, the *Litia* album concluded Asmus Tietchens' etudes phase and bid a farewell to rhythmic synths – well, almost. All the signs of “pseudo pop” as heard on *Biotop*, *Spät-Europa* and *In die Nacht* resurfaced: squeaky sounds and protracted, rattling rhythms grouped into abstract forms through their accentuated artificiality. Sporadic noisiness is as much a part of it as is a winking gesture, which should not detract from the basic sobriety of the work, however. *Musik aus dem Aroma Club* (1998) is Tietchens' first openly parodic work, not that he had ever lacked humour. Take the plays on words in his titles, with “Unterhaltungsmusik” mutating to *Unterhaltungsmusik* (“light” music becomes “livelihood” music) or the appropriation of terminology from respiratory medicine (*Nebulizer* is another word for an atomizer). The banality of everyday life proves itself to be unconquerable: *Auf Elf* (“on eleven”) refers to the fact that the piece is archived on a tape with the number eleven – nothing more profound than that.

What sets *Litia* apart from its three predecessors is the wider pool of instruments at Tietchens' disposal. For the first time, he had a digital rhythm machine which could play samples; then there was the Korg Polysix synthesizer, a hybrid of analogue and digital technology. The polyphonic transition piece could not actually create samples, but could at least simulate the sounds of instruments. As the Korg Polysix and rhythm machine could be synchronised, “a whole new world of sound” beckoned.

Günter Körper of Sky Records exited the scene after *Litia* as Tietchens turned his attention to “rhythmic-harmonic set pieces”. It was not until 1996 that *Rattenheu* was issued, featuring material which dated back to 1984 and now – augmented by further tracks from this period – representing the fifth “Zeitzeichen” album (to be reissued by Bureau B)