

[Derek Piotr & Paul Heslin // Piotr-Heslin](#)



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It's been a long time since I've listened to an EP that I thought was genuinely groundbreaking, however, no matter how hard I try, I don't seem to be able to put this new release into a single, crudely labeled box. In Piotr's own words, this new project is a "low key experiment between friends". This EP has left me scratching my head in bewilderment trying to work out exactly what to make of it, and yet I remain completely captivated by every bizarre move they make.



Shifting between dub rhythms, vocals snippets, piercing glitch noises and organic percussion, this EP is something of a sonic rollercoaster. From the moody and pensive subs of 'Edgeridge', to the jittery and uncomfortable angular beats of 'Shorting', the duo has a truly explorative vision in mind. There's even some incredibly intimate and personal post-rock style singing on 'Widower', possibly the bravest on the EP. A personal highlight is 'Choila', which twists and contorts around steady percussive samples, and wouldn't sound out of place on the latest album from The Knife. With such a myriad of influences, it's hard to keep track of all that is going on; just as soon as you feel you've got it down, Piotr & Heslin make damn well sure that you don't, pulling the rug from under your feet and leaving you as mystified as when you started.

However, that's not to say this EP sounds disjointed or unfocused, to the contrary, there are strong themes that run throughout. In particular, there is an emphasis on creating vivid dream-like scenes that appear only momentarily before receding away. Within seconds, the listener is dropped in the middle of a new unique world, and before you have time to make sense of it, you're already through to the next one.

If you're interested in hearing some music infused with the true spirit of experimentation, there's no excuse not to check out the work of each of these artists. If you would like to check out more, you can hear a mix ([here](#)) that Derek Piotr graced us with earlier in the year, littered with oddball music trinkets from all over the world.

Words by George McVicar.