



## FUJIIIIIIIIITA MMM

Label

**HALLOW GROUND**

Format

**LP**

Catalog Number

**HG 2403LP**

UPC

602343041810



Store Price

**\$20.79**

Release Date

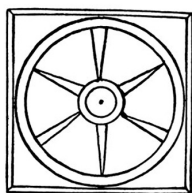
**05/10/24**

Territory

**U.S. EXCLUSIVE (No Exports)**

Genre

**FILE UNDER - F - ELECTRONIC**



### DESCRIPTION

**FUJIIIIIIIIITA** returns to Hallow Ground with his second full-length for the Swiss label after it had released his international breakthrough album *iki* in early 2020. Active since 2006, the Japanese composer and sound artist has become prolific since the release of *iki*, releasing a slew of records while also touring the world. His new album *MMM* is **Yosuke Fujita**'s most complex so far. Changing the set-up of his pipe organ by switching to an electric air pump allowed him to activate new sonic and compositional potentials of the instrument, while he also expanded upon his experiments with his own voice. *MMM* is a masterpiece of conceptual and formal rigour – a testament to how multi-layered and versatile the music of **FUJIIIIIIIIITA** can be. Previous releases had already showcased Fujita's interest in working with the rhythmic potentials of the organ he built himself in 2009. Replacing its hand-operated air pump with an electric one allowed him to work with it more freely and simultaneously record its sounds. The subtle tonal shifts of the organ take on a more subdued role this time, and Fujita's scat growling and singing reappears in processed form. Just like its title can mean a lot of different things, *MMM* itself is ever-evolving, traversing different moods and opening itself up to a plethora of interpretations at each of its many turns.

### TRACKLISTING

01. M-1 (21:26)

02. M-2 (9:27)

03. M-3 (9:36)

### HIGHLIGHTS

- **FUJIIIIIIIIITA** returns to Hallow Ground with his second full-length for the Swiss label after it had released his international breakthrough album *iki* in early 2020.
- His new album *MMM* is **Yosuke Fujita**'s most complex so far. Changing the set-up of his pipe organ by switching to an electric air pump allowed him to activate new sonic and compositional potentials of the instrument, while he also expanded upon his experiments with his own voice.
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