

Graves and Orchestra Pits

is a transcontinental duo utilizing guitars/electronics/drums in order to create an ecstatic and unique sound mixing raw power with modern composition, subtle electroacoustic alchemy and sonic maximalism. They create a stunning kind of meta-music that sound anarchic and futuristic at the same time.

In 2008 composer/musician **Daniel Vujanic** began to shape vibrant bodies of sound. Atmospheric guitar lines, morphing drone clouds, minimalist patterns and crunching electronics that wouldn't fit into the aesthetic and musical parameters of his previous projects (Baja, Höhlenmusik Ensemble, E Jugend). The compositional results were demanding a very specific rhythmical backbone. One that could underpin and enforce Vujanic's distillation of euphoric noise, hallucinatory constructivism, and the hollow bones of rock 'n' roll. That's the point where drummer **Yoshihiro Kikuchi** came in. An integral part of Japan's vivid noise music scenery and also a colorful percussionist, he manages to combine massive minimalism, dense improv and ritualistic polyrhythms.

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Reviews for our 1st album "GRAVES AND ORCHESTRA PITS" CD, 2011, Utech Records (USA):

Montreal Mirror (Canada) : (9/10points)

I usually see 'em comin' a mile away but this piece of plastic completely blindsided me with its utter brilliance. Graves and Orchestra Pits is the perfect sucker punch that has as much to do with Bitches Brew and Red-era King Crimson as with contemporary classical composition and mind-altering electronica. This duo is perfect pairing, with multiple layers adding density while the dynamics are set free to soar. Most self-described "punk-rock" bands would be considered laughable when stacked up against this epic opus. 9/10 Trial Track: "Spill the Unicorn Blood" (Johnson Cummins)

Cvltnation.com

Blissed-out superdelic freakout transcendental goodness...this sounds weird, but I have been transported to a universe where unicorns eat rainbows, the universe of Graves & Orchestra Pits. This dynamic duo's self-titled release, out now on Utech records, is truly is otherworldly. Their songs are not songs in the normal sense, but what is normal anyway? Actually, Graves & Orchestra Pits' beautiful anarchic sonic portraits have power to be the beacon for your dreams. Their music like the wind, ever-changing...better yet, their songs are kaleidoscopes of sound. Within all of the turns & roundabouts, Graves & Orchestra Pits have a pop sensibility to their creations. Trust me, with each listen of this record you will hear something new & strange at the same time. If punk rock is about being yourself & creating your own world, this band 700% punk rock...

babyblaue-seiten.de : (12/15points)

Gitarrenklänge, Schlagwerk, viel Elektronisches und allerlei weitere, ergründbare (Flöten, Piano, Glockenspiel z.B.) und undefinierbare Klänge und Geräusche werden auf "Graves And Orchestra Pits" zu einem erfrischenden, krautig-experimentellen, postrockig-avantgardistischen Gemenge verbunden. Das Ergebnis ist eine muntere Folge von einerseits ziemlich sperrigen und schrägen, andererseits aber auch "fast" schönen, elegisch-klangvollen Tongeflechten.

Schallende und hallende E-Gitarrenmuster (mitunter ein wenig à la David Torn - als grober Anhaltspunkt), voluminöse Synthesizer-Elektronikgewebe, verspielte Akustikgitarrenlinien, vibrierende Glockenspielakkorde, warm brummendes Bassdröhnen und maschinelle Elektronikgespinste kommen hier aus den Boxen, anarchisch, kosmisch, exotisch, rau und oft getragen und elegisch. Dazwischen eingestreut werden durchaus rockige, besser postrockige Abschnitte (man höre z.B. "Moles"), die allerdings meist schnell degenerieren, sich freiformartig verselbständigen und formloseren Klangkonstrukten Platz machen.

"Graves And Orchestra Pits" bietet beeindruckendes und sehr farbiges Klangabenteuer, Tonskulpturen und Soundgewebe auf Postrockbasis, in denen vertrackte Kompositionen im Mittelpunkt stehen, sondern Klang, Atmosphäre, Raum, Geräusch, Hall, die kreative Verwendung von Schall, mal Lärm, mal kaum vernehmbliche Gespinste und alle möglichen Nuancen dazwischen.

Das Album bleibt dabei aber immer gut hörbar. Natürlich fordert diese Musik Konzentration und melodische Aufgeschlossenheit, doch derb, wüst oder richtig lärmend wird es selten. Vielmehr entstehen sehr atmosphärische, mitunter auch karge, alles in allem sehr abwechslungsreiche und dichte elektro-akustische Soundräume, irgendwo in der Schnittmenge von japanischen Noise-Exkursen, krautigen Elektronikexperimenten und minimalistischem Postrock, die zu erkunden ich nur jedem Freund wirklich progressiver Klangschöpfungen empfehlen möchte.

Aquarius Records

Surprising Utech release here, not (quite) so droney as they often are, but rather more rhythmic, and in fact downright prog-rocky. Graves And Orchestra Pits are a transcontinental two-piece, one guy (based in Stuttgart, Germany) on guitars, synths, and much else besides; the other guy (from Tokyo, Japan) on drums and electronics... Not sure how they got together, but they make a fine team, stirring up a lot of noise in a quirky, confusional, chamber-prog context. The beats are big and effected, going whap whap whap, amidst all sorts of interesting textures, some of this quite lovely really. Droned out blissful bits coexist with electronic glitch, gentle strings wrap 'round crashing cymbals, snatches of electronica intersect improv skitter... each track adding something new to the sonic stew. A compelling listen, these eight unique, instrumental mini-epics of full of fractured melody, odd noises, and disturbing drumming. The duo format, and Japanese drummer, and overall kinetic energy, makes us think of the Ruins, but this, with its "Orchestra Pits" moniker, has an additional, avant-garde classical music gone wrong atmosphere to it, field recordings and found sounds juxtaposed with piano and glockenspiel... Plus, guests contribute violin, viola, vibes, flute, sax, etc. on a few of the tracks. So it's not exactly a stripped down sound, this is dense and chaotic and complex, though calm and sparse some of the time too, to catch you unawares.

NORMAN RECORDS (UK) : (8/10 points)

One of my favourite things about this CD is the fact that the 'Pits have decided not to indulge us with any type of track listing or any other type of information on its rittle sleeve. Ace. That means that I can read what I like into it and not feel like I'm taking liberties, or libertahs if you will. This record is 8 tunes which interlock and start whence the others finish. The lines of reality are not so much blurred as scrubbed away completely as this group of musical mercenaries flit deftly from one (de)composition to another with only a flap of zombie skin to keep themselves warm. I'm not too sure what that means. The 'Pits have a very good sound though, kind of minimalist one second, then moving towards louder waters the next. They remind me of Goblin, but without the synchs and tight leather trousers. I guess there are synch type moments to be heard on this record but they are roundly trounced by big crushing gee-tar riffs and pounding drums. This record sounds great and I really liked its lavish production, it has warmth and enough sufficiently heavy moments to keep any metal/experimental music fan more than happy!

Don't Count On It Reviews / Deep Sea Views: (8/10points)

The quintet (*note: the reviewer didn't know we are duo) that performs on here definitely delivers something pretty out-there, think John Zorn, but a bit more focused and less rooted in jazz. There are various instruments that litter the album from electronic samples to vibraphones and thumb pianos. I love how in records like this, a composition really takes precedence over a single person's performance, though the guitar playing on Moles certainly has to be mentioned, simply because it is fantastic.

Kulturterrorismus.de

Wer schlüssige Publikationen favorisiert, könnte das Debüt von Graves And Orchestra Pits wie von einem anderen Stern empfinden, das sich eigentlich nicht Worte fassen lässt..