



# IRASCIBLE MUSIC



Boodaman (CH - Genève)

Album: Subsequent

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Web: [www.boodaman.com/](http://www.boodaman.com/)

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Two years after *Obéïssances Electroniques*, the Geneva based artist Boodaman returns with *Subsequent*, a modest title if at all, since this sequel has nothing to do with logic; it is rather the fruit of a real maturation, of a refinement which leads the electronic producer to his most efficient and complete work to date.

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1997, two aesthetes wearing helmets deliver a *Homework* meant to last, Stéphane Cavi straps himself behind his modular synths under the alias Boodaman. 2020, the world has prosaically followed the trend, wears masks and does its homework at home. Stéphane Cavi has not moved an inch, still firmly bolted behind his Roland SH-101, NerdSeq and other Korg MS-20s, like an echo to this Covid-19 that has relayed the authors of a premonitory "Give Life Back To Music " in a far beyond background.

Which conclusions can we draw ? That time, perhaps, is a very illusory constraint. At least that's what *Subsequent* suggests, which title suggests a logical follow-up that is not. It only takes a listen to be convinced; the subject is sharper, the phrasing more precise, pruned, Boodaman's productions allow space to a firmly refined melodic facet. And if 10 years separated his first *The Century Of* from *Obéïssances Electroniques*, it only took two short years and a lockdown for Stéphane Cavi to brilliantly complete what he had undertaken until then; *Subsequent* offers quiet strength, resilience and measure, only broken here and there by bursts of pride ("Complexity", "Pulse54", ...). And if Homo Sapiens no longer has control over the living, we nod when it modestly takes it over machines: entirely analog, *Subsequent* is made up of a long apprenticeship of sequencers, patches, synthesizers wisely digested with which Boodaman shapes resonant, detailed silhouettes, almost tangible, in any case convincing. Here we drank on textures, there we hit a sound, a bit like taking the time to get to know complete strangers.

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Place du Nord 7, 1005 Lausanne  
Geroldstrasse 33, 8005 Zürich  
[www.irascible.ch](http://www.irascible.ch)

Promotion:

Arnaud Martin  
[arnaud@irascible.ch](mailto:arnaud@irascible.ch)  
021 323 09 79



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And if the album is the fruit of a solitary and passionate work, it is no less thought for a collective afterlife. Boodaman, true to his principles, indeed performs in a purely analogical arrangement and thus makes sure to keep the realism. Very hypothetical projection all the same that we would nevertheless like to see hammered out from the ... subsequent jump.

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