

Montreal Teenager "a Breath of Fresh Air" for the Music Industry

The path Billie Eilish paved for darker music in the mainstream begins to blossom in Canada



Montreal, May 13, 2020 ([IssueWire.com](https://www.issuewire.com)) - January 24th was a normal Friday for most people. Some trying their hardest to stick with their New Years resolutions, some already stuffing their faces with the chocolates they said they would stop buying. Millions of legs walked around unbeknownst to the fact that a young man in their city had released one of the most honest and tearful Hip/Hop albums of the year. Sina Dv's blunt and in-your-face take on depression and substance abuse paints a realistic, pure

and authentic picture that will leave just about anyone wanting to call their friends and check up on them. Named after the date of his suicide attempt, “December 17th” is not only gripping from the start but also showcases some of Montreal’s most creative production in years.

In the age of social media, depression has slowly crept its way more and more into popular culture. Unfortunately, awareness of mental disorder is sometimes overshadowed by romanticism. For example, the Netflix show “13 Reasons Why” met controversy in 2017 for glamourizing certain aspects of suicidal behaviour. While bad portrayals of mental illness do little to nothing for the diseases’ awareness, they may even be worse for people who suffer, isolating them by representing an unrealistic view of their problems.

“December 17th” is a new direction for rap, moving the genre from its usual bravado and over-confidence. Sina's production creates an atmosphere that sucks you in from the first track to the anthemic outro. There is no corny messaging, pop hooks, or hotline numbers plastered across the songs, only real expression of someone’s life after they decide it’s time to go. The haunting pianos in the intro will float anyone into a psychedelic experience, while the phrase “it’s all just noise” is whimpered louder and louder. As sad as it may be, telling someone that they are loved, or that they are hurting others becomes after a while. It all just becomes noise. “You’re loved, don’t go” is heard in the background washed in a sea of synthesizers and screams. It’s all just noise, beautiful noise. Trap instrumentals on “Wet Pillows” and “Waiting” give the album flavor and bounce, while the linear and hard-hitting beat on “Losing you” paints a grim picture of watching yourself tumbling down a rabbit hole, too careless to stop. “Tombstone” is the most impressive of the bunch, rushing choirs and electric guitars between faint melodies explain the singer’s post-death wishes, almost sounding like a musical goodbye note. “Big dreams” features his collaborator Lord Kitamba, a fellow Montreal artist who softly exclaims his hopes and dreams, while Sina points out his struggles with addiction, namely opioids like Valium and Xanax, two popularly abused prescription medications.

“it’s like the whole rash decisions and self-pity sh*t I was on. Like there’s rarely ever a ‘reason’. You’re just tired. You feel like relief is just there, that shi*t is waiting for you on the other side, but some people aren’t willing to let you go. And it feels awful man like you’re so worthless that you lost a battle that other people are still fighting for you. I just wanted to show how I felt.” Wrote the artist in an Instagram post promoting the album. Even though it’s the singer’s debut release, this album makes a case for change in our view of mental health. Sometimes just telling someone that they are loved or that they will be missed is not enough. We need more accessible and shame-free resources for people in crisis in Canada.

The album is available on Spotify and Apple music. We recommend you check it out, however, be warned of the dark content. Perhaps have some tissues nearby!

Spotify: <https://spoti.fi/2NG6NP7>

Itunes: <https://apple.co/2TGitoO>



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