“EMA” Gives Sienná A Spiritual Charge

MUSIC 25/09/2026 By MrrrDaisy 3 min. read

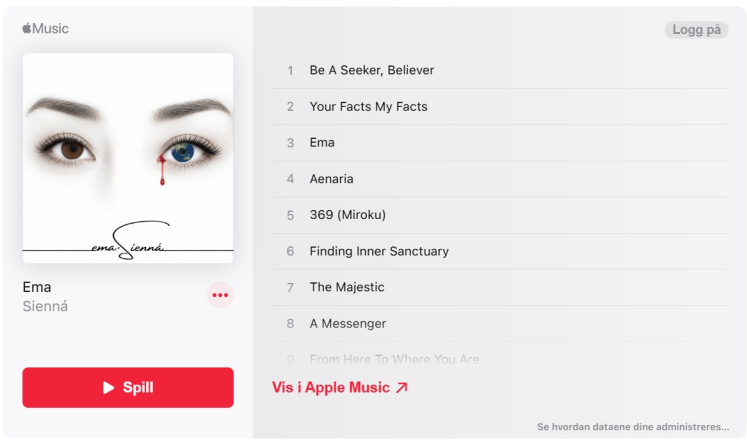
A record can move fast without chasing the obvious route. “**EMA**”, **Sienná**’s nine-track experimental electronic album, begins from that possibility.

The Kyoto-born, Oslo-based artist builds its premise around ema, the Japanese tool used to communicate directly with the divine. From there, she turns images and impressions gathered in nature into songs.

It is a high-concept frame, but it lands because the concept asks a practical question: what happens when electronic production leaves room for instinct, irregularity and reflection?

Sienná’s answer has been taking shape for years. She is an artist, producer, songwriter and composer whose East-meets-West identity has been central to her work, without becoming a shortcut for it.

Her seventh full album follows 2023’s Wa-Kei-Sei-Jyaku, and it carries forward a strict “no rules” outlook. Across a career of live electronic performance and DJ work in Europe and Asia, she has collaborated or performed alongside Nils Petter Molvær and Mick Karn.



On “EMA”, that experience becomes a reason to keep form flexible rather than make every idea behave.

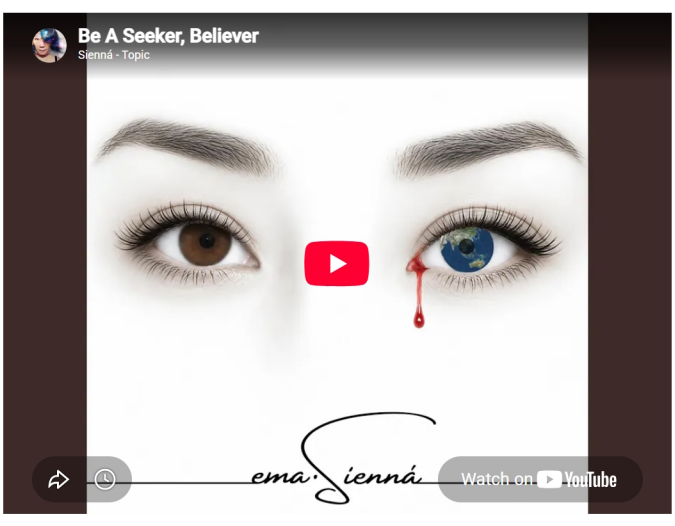
The nine tracks begin with image-to-sound writing, developed through time in Kibune Valley in Kyoto and on Ischia.

The album starts with close observation, then passes those impressions through electronic tools and cross-genre thinking.

The record’s palette reaches from cinematic electronics to drum & bass, ambient, glitch and Japanese traditional music, with house, jazz and classical references also in Sienná’s wider approach.

That scope makes “EMA” a promising listen for people who want electronic music to carry different temperatures.

It can imply motion, stillness, detail and scale without reducing its identity to a single club-ready formula.



Production is the album’s core argument. Sienná is credited as producer, and her work as songwriter and composer keeps the record’s choices under one authorial roof.

The non-linear format is central to that design. Rather than presenting technology as a route to frictionless polish, “EMA” treats digital synthesis as a place where imperfect shapes can remain expressive.

That idea speaks directly to current conversations around AI music, without turning the album into a lecture about software. A finished piece can retain the marks of searching.

The lead single, “Be A Seeker, Believer”, gives that principle its clearest verbal shape. Framed around resilience and self-belief, the track aims to restore hope.

The pairing in its title matters. Seeking suggests curiosity, while believing asks for commitment. Together they turn optimism into a verb, not a slogan.

For a record concerned with messages received during solitary walks, that is a smart way to set the pace.



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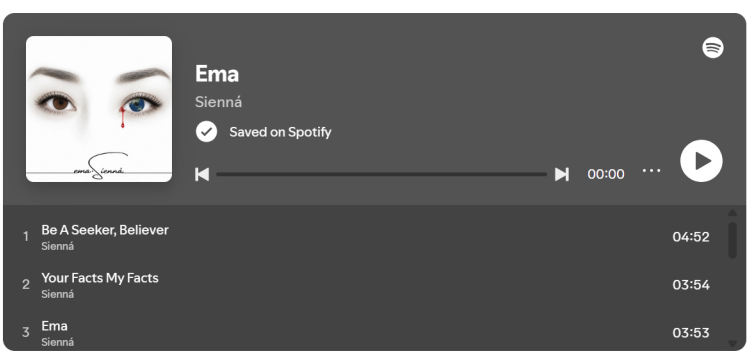
There is a useful connection here to contemporary image culture. A scroll can deliver hundreds of polished scenes in minutes, but it rarely asks for patience.

“EMA” works from the opposite instinct. Its image-to-sound premise values the pause between seeing and responding. The album’s architecture creates room for electronic rhythm, ambient space and glitch detail to hold different positions in the same conversation.

Its appeal may be strongest for listeners who enjoy experimental electronic music as a place for interpretation, not a set of predictable payoffs.

For new listeners, “EMA” offers a clear route into Sienná’s current chapter. It has an artist-defined concept, an expansive electronic vocabulary and a lead single that states its emotional purpose without losing the album’s sense of inquiry.

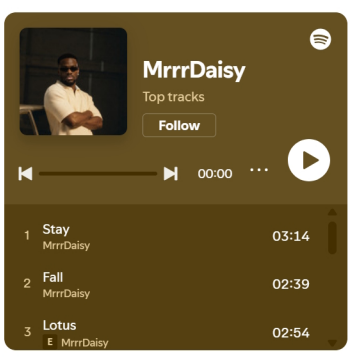
In a crowded new-music feed, that combination gives the record its pull. Start with “Be A Seeker, Believer”, then let the nine-track form show how far Sienná is prepared to take the idea.



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