

# Mp3 Dead Beat Project - Breaking The Shell



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Neo classical industrial dark ambient trip hop 9 MP3 Songs ELECTRONIC: Industrial, ELECTRONIC: Virtual Orchestra Show all album songs: Breaking the Shell Songs Details: DBP is the solo project of Esoteric (UK) Keyboard player Olivier Goyet. This outfit took shape during the summer of 2005 while on tour in Europe, writing some possible ideas of new compositions for Esoteric, but which eventually could not fit with the band and were associated together under one new Project. It's taken nearly 8 months for completion of the first album of DBP, which has been mastered by Greg Chandler at Priory Studios (Sutton Coldfield - UK) and is now released on Aesthetic Death Records. The music expresses a certain form of beauty in sadness and melancholy. Endless Space and Time where one can linger eyes closed. A moment of reflexion on the inner self. Rated 80 by Obskure: "Olivier Goyet, DJ and clavierist investing his know-how within the doom formation 'Esoteric' (considered here as a cult band, and we are not the only ones to think so) , IS Dead Beat Project. His first test, "Breaking The Shell" is somewhat like a meteorite, an object lost in the universe, which emerges without notice. To the point that it does not crash against anything, carrying a halo of diffused light, an emotional and synthetic charge which, with the artwork signed Michaela Vorlova (partner of Goyet) and situated a thousand miles away from the hard and abyssal work of Esoteric, sets a matter entirely conceptualized by the musician. His relationship with the operating mode of his doomster stooges is minimal: the intervention of a known personnel of the troops (Greg Chandler with the mastering), for example. And on the bottom line, a hypnotic capacity as well as a scorn of the rules in regards to the usual formats of the "song". No question here of undermining matters, of making sure one enters the sacred-holy three minutes track. No true "songs". No, no and no. Goyet, in his own way, assumes without the statement an aesthetic conviction which, apart from several shorts making the first half of the album, does not certainly summarize the approach. Things must be said, and

we will take time to hear them. Quite simply. And Goyet, true to himself, pushes the stopper. Far. If fifteen minutes are necessary, he will do it. It will be the final "Moon Eclipse", succeeding the one-before-last title already exceeding twelve minutes very briskly ("The Reason of my Soul", charged with moving and translucent textures, in prelude to a watery magma). Originally intended to be presented as frameworks for Esoteric (which generates a paradoxical sight, facing this interesting optic sway), this purely atmospheric work emerged while on tour, during 2005. They show the approach of Goyet, in its final shape present on this album, at least, as an alternative. Exit the attractive, rough and hard shapes, developed by Esoteric. Exit the saturations, vociferations melted in the mix. Exit also the stage, DBP being for the time being a studio project strictly and fulfilling Goyet of two opposite and complementary experiments: outburst of the forces in Esoteric, the reflexive talk via Dead Beat Project. A double posture, a language sway allowing him to embrace as a whole. Not bad. While playing with electro, sensitive, lunar and melancholic frameworks, Goyet is inspired, but does not overdo it. He gives the sounds of synthesis a monopoly, generates this way a whole universe. Melodically very readable, the try borrows without shame from various styles, along a series of slow tempos: from Trip Hop ("Split in the Shell") to spacial music, while going through expression of a more religious inclination. Clearly, Dead Beat Project has a cinematographic potential, disregarding any clearly displayed orchestral ambition. The bells, favoured and recurring weapons of certain Masters of Dark Ambient, are reasonably grafted with minimal and sepulchral textures of "This Feeling". Further on, in "In Vitam Aeternam", Goyet sets an obsessing sound space, a repetitive music whose crescendos will obey a retained but efficient rhythmic logic. This will bring to a superposition of synthetic layers reintroducing some light in this troubled synthetic jargon. Thus this instrumental optics give birth to this first official album of a mysterious and sensual shape (the swaying walks of the electro-world of "A Projection of the Mind"), changing along an economy of layers and giving "Breaking The Shell" a coherence, a spectrum. A precious value, too. That of a very small secret which one would have desire to keep for oneself, very close to the heart which beats slowly. As if he wanted to follow this particular BEAT; this BEAT, which never dies out really."

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