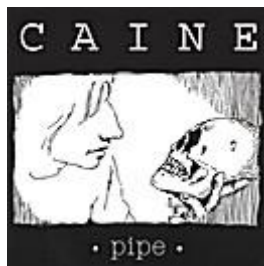


## Mp3 Caine - Pipe



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Beautiful, violent, melodic, free - NYC jazz artists Adam Caine, Ken Filiano and Phil Haynes cross 70's Miles, Stockhausen, and Hendrix to arrive at a new, personal vision of the guitar trio. 5 MP3 Songs JAZZ: Weird Jazz, JAZZ: Free Jazz Details: "Being blindsided by newcomers is one of our favorite sensations, and the latest to smack us upside the ears is guitarist Adam Caine, whose new CD, "Pipe" (TrueFalse), presents a musician more interested in the slow burn than the firestorm. Caine's moody ruminations remind us a bit of Nels Cline, a likeness extended by the deft, responsive accompaniment of bassist Ken Filiano and drummer Phil Haynes. Still, Caine's clearly his own man, and one to watch." - Time Out New York "Imagine if you will some recently discovered psychedelic sessions recorded in the late 60's by some vaguely unidentifiable power trio that simultaneously reminds one of the essence of early John McLaughlin, Tony Williams' Lifetime, electric Miles, early Rypdal and Soft Machine. Listening to Caine, one gets the uncanny feeling of having been there. The trio addresses the improvisatory aspects of such a stylistically compound amalgam. This to me is valuable since one finds the promise of some of that psychedelic period has rarely been seriously or successfully pursued. "'Thitic,' for example, puts across a hazy mix of long spatial guitar lines with Filiano's altered bowed upright. Brushed drums enter out of tempo and a complex texture climaxes, followed by a composed section, ballad-like, harmonically distant. Caine's guitar solo edges in and out of the tonal center in a nod to the more relaxed light, trippy aspects of the genre. 'Maurice' starts in a similar way, then gets into a very Lifetime/McLaughlin like melodic line with the rhythm section gradually building up the heat, but letting down again (like Nels Cline has done, but perhaps less jarringly so). You wait for the big heavy guitar solo, but instead get group interaction, some subtly worked out compositional elements, and an interaction of arco bass and twinkly space guitar. It does build eventually again, then back down to quiet. It's all complex enough to bear repeated hearings.

"Shifting' goes into fast rock time, then into a free section where the guitar melodizes, the bass furiously bows, drums tumble downstairs, and the guitar feeds back. Then comes the recurring motif, building with a furiously freer, decibel shredding guitar. An unaccompanied guitar cadenza ends the piece on a question mark. Where will they go next time? This group lays another stone upon the structure of serious psychedelic fusion. Just don't expect to dance to it!" - Cadence Magazine "I dance to this CD all the time!"

- Adam Caine

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