

## Mp3 Malory - Outerbeats



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shoegaze, dreampop, wave, ambient 10 MP3 Songs POP: British Pop, POP: New Wave Details: History: malory were formed in 1995 by three friends under the influence of the so-called independent era and their favorite bands (Slowdive, My Bloody Valentine, Lush, Pale Saints, to name only a few). With a logical consequence spacey ambient sounds came out their rehearsal room and into the ears of a constantly growing number of fans. In their own digital recording studio malory is trying to merge variations of the classic pop tune with modern electronic and club sounds. In 2002 they found the ideal cast for the female leading part in Daniela Neuhaeuser. Discographie: In 2000 malorys debut album not here not now came out (which has sold out completely) and US label clairerecords began to take notice of malory. In this way outerbeats, the second album, has been released in the USA first before German music industry and audience pay heed of it. malory live: People who know malory by their CDs cant imagine what to expect from a malory concert because the sounds are dreamy and ambient. But live there are more noisy guitars, beats and rock drums that gives the sound another dimension. Additional to the music there is a video projection to create a different atmosphere the audience can dive in. In 2003 malory toured the East Coast of US and Canada. Furthermore they have already shared the stage with bands like Trembling Bluestars, Miles, Monoland or Bohren the Club of Gore amongst others. somewherecold.com Hailing from Germany, Malory brings to the table lush sounds and gentle, engaging vocals. The band consists of Jorg Kohler (vox, bass, and programming), Daniel Hammer (guitar, programming, and vox), Daniela Neuhaeuser (vocals and guitar), and Jorg Jakel (drums). The Third Face is Malorys new offering and it is their first since 2002. From what I hear on this disc, the wait for the new album was more than worth the wait. Malory is shoegaze at its best, with shimmering guitars and breathy vox. The Third Face begins with Sleeper. This is a mid-tempo song with a backbeat, soaring guitars, and

Jorgs fantastically gentle vocals. The bass work is subtle and perfect while the keys lay down an calm ocean of sound for the rest of the music to lie upon. Neuhaeuser and Kohlers vox play off one another as they support each others voices. Silence Flows Through Noise begins with spacey keys that are soft and floating. Then, an almost danceable backbeat comes into play. This is filled out with great bass work and Neuhaeusers and Kohlers vocals. The variations in the sounds are subtle, but fantastic, showing that they are adept at both songwriting and mixing. Their sound is captivating and hypnotic. She Has Gone begins with bass, keys, and Kohlers vox. This song reminds me a lot of Slowdive in its feel and sound. Eventually, this changes and Malorys sound starts to creep out from under their influences. I really like when Neuhaeuser backs up Kohler because her voice is so subtle and a perfect companion to Kohlers soft, male vocals. Take Me Down begins with a trance type beat and floating, echoing vocals from Neuhaeuser. Elements get added to the mix as the track progresses until there are soaring keys and a dance/electronic type feel to the song. This song has all the makings of a mixture of shoegaze elements and 80s techno pop/new wave. It is well executed and infectious. Endora has an almost light, hip-hop drum feel with glimmering guitars and great bass work. This is a slow temp song with vocals taking a more prominent role in the mix. The bridge of this song is probably my favorite part because the guitars really create a beautifully crystal wall of sound. Track 11 has a great danceable beat in it and it leans more toward the techno side, with 80s new wave influences. This may be one of my favorite tracks on the disc, with its danceable grooves and angelic vocals. Ajar Door has the same feel to it and is the shortest track on the disc. This reminds me of a mix between The Human League: Octopus and Slowdive with a sprinkle of great dance pop. Ray of Hope begins with somber guitars and it flows into great percussion and bass work. The beat is slow and patient while Neuhaeuser sings softly over the keys and glittery guitar. Want You begins with shimmery guitar and a tribal drum beat that is complex and exciting. Neuhaeusers vocals are breathy and gorgeous over the beats and the layers of guitars. The drums and bass eventually fad to leave the walls of sound made by guitars. City Lights is a bit of a shock to the listener with its fuzzy drums and odd beat. Between the beats, the drums, guitars, and guitars begin to hum. This song has a very hypnotic and lovely feel. The pace is perfect and the arrangement of the song exquisite. Last on the album is Wake Up. It begins with Neuhaeusers vox in angelic hugeness, with a back beat coming in and soaring walls of guitar. The vox are certainly very Goswellesque, but the German accent really gives her vocals a different flavor and sets Neuhaeuser apart from the Shoegaze

goddess. This track is a very strong closing to a very strong album. If you love shoegaze or techno pop in anyway, this album is for you. score: 4 1/2 of 5 stars losingtoday.com Tornano i tedeschi Malory a quattro anni di distanza dal precedente bellissimo "Outerbeats", ed difficile non pensare alle mille difficoltà che il gruppo ha dovuto fronteggiare per arrivare al traguardo del terzo album. Qualcosa della magia presente nei precedenti album sembra essersi persa. Non che manchino le canzoni potenti e sognanti in puro stile shoegaze a "The Third Face", tutt'altro: Sleeper, il brano che apre album, ne è un ottimo esempio; e poi anche Silent Flows Through Noise, She Has Gone, la bellissima Endora, Want You, Wake Up, quindi, a ben vedere, la maggior parte delle canzoni dell'album sono buone. Semmai la freddezza di alcuni arrangiamenti a destare qualche perplessità (Take Me Down, Track II, Ajar Door). Le chitarre sono sepolte sotto beats elettronici che fanno tanto di Hyperium anni '80 le voci sono alte nel mixer come non lo sono mai state prima. Anche i suoni della batteria acustica sono inaspettatamente asciutti e freddi. Impossibile pensare che sia mancato il tempo ai Malory per perfezionare la resa sonora di queste canzoni. Molto probabilmente sono mancati i fondi per chiamare un produttore che sapesse esaltarne le qualità. solo un sogno, ma pensate cosa potrebbe fare uno come Jonas Munk dietro il banco di regia dello studio dei Malory: ne verrebbe fuori un album epocale, c'è da scommetterci.

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