

# Mp3 Jim Cole & Alpha Wave Movement - Bislama



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Hypnotic, melodic soundscapes, fusing harmonic overtone singing (throat singing) with synthesized atmospheres, Balinese Gamelans and exotic percussion. 7 MP3 Songs ELECTRONIC: Ambient, NEW AGE: Progressive Electronic Show all album songs: Bislama Songs Details: "...Bislama is one of the Micronesian languages from the archipelago that consists of many islands. It is an amazing dialect which has been formed as a conglomerate of several local and European languages (mainly French), as European merchants frequently visited these islands in the 19th century. By combining two "musical languages" - the electronic ambience of Alpha Wave Movement and the overtone singing of Jim Cole, these musicians symbolically appointed this word to the style of their music. This excellent ethno-ambient album is filled with exotic sounds of gamelan, koto, Tibetan bowls, ethnic percussion, sounds of raindrops and faraway thunder... The compositions "Bislama," "Offering," "Satari," "Theidea," and "Samui" send us to a world of green tropical remote islands, to the shores of blue lagoons as well as to the enigmatic outer space - mystical, purple splashes pulsing from the depths of otherworldly canyons - that is the magic of Alpha Wave Movement's music supported by the deep vibrating throat roaring and high pitched whirr of Jim Cole's overtone singing. Hypnotic and melodic, it's a very serious and valuable work - at moments similar to Propagation by Robert Rich." - Andrey Pechkaryov, Jazz Quadrant (translation from Russian by Sasha Parsadanov) "...Theoretically, the influence of Bislama has been the culture and music of Micronesia. The music and mood absolutely reflect this through Kyryluk's imaginative use of sounds and tones both electronically manipulated and synthetic in origin along with Cole's wondrous singing and chanting. Ceremonial bells ring, exotic percussion rumble, gamelan rhythms cycle, all beneath a varying layer of floating synth pads and harmonic vocal improvisations. But the idea of this album is deeper than its cultural sources. Bislama is a metamorphosis of talent, sound and music derived through collaboration

and improvisation. The two have created an album stylistically unique and complexly diverse." - Chuck van Zyl/STAR'S END "...a recording so brimming with a combination of electronic and primal energy that it practically creates a whole new subgenre of ambient music. One of the things that surprised me the most about this album was how perfectly Gregory integrates his assorted keyboards and his electronic percussion with Jim's ethereal and earthy harmonic vocalizations and overtone chanting...flows from cut to cut with seamless ease, almost as if it were the work of a single artist!..." - Bill Binkelman, Editor/Publisher Wind and Wire "A truly synergistic effort...a natural blending of elements that go perfectly together. It links future and past, cutting-edge electronics and the original instrument, the human voice, into a singular musical message. Light tribal percussion and bell-like sounds mix with wordless humming drones on the title track. Electronics sweep in over the top as a reminder that this is a product of modern day civilization instead of some primitive artifact. The breathy vocals near the end are haunting, but also soothing. This is a rich, palpable listening experience, and it's only the beginning. Wind chimes and thunder begin Offering, followed by echoing drips of water. Sparse at first, then long slow washes of electronics impart a relaxed, flowing quality. The entire CD is extremely laid back and contemplative, but not minimalist or mundane. The music grows and changes organically, sometimes dramatically as with Satari, which bristles with restrained intensity and power. Expecting it to crescendo, it instead levels off, allowing a stage for Jim's harmonic singing. Rapidly swirling synths circle in the background, followed unexpectedly by a sequence that is more Berlin school than ambient. It's a unique blending of genres, but they pull it off. Moving back to more drone-oriented, meditative fare, Theidea is brief, bright shimmers of sound and voice. Jim demonstrates his remarkable range on Sanguine Moon. I would swear that a female voice lends the wailing sound to this, but it credits Jim singing falsetto, no other vocalists. Amazing. Greg's gamelan sounds add loads of atmosphere, as layer upon layer is added..." 2001 Phil Derby / Sequences Magazine "...Many parts of this disc are truly magical in their scope, like powerful cinematic imagery set to music. Sanguine Moon, for example, combines multi-tracked voices (simple and harmonic singing) with droning synths, drums and a tuned wooden percussive sound, gongs and metallophones, creating a very active rhythm substrata..." - Peter Thelen, Expos "...here we have an earthy, organic work, and an album of lush serenity. The eponymous opening track begins with low bass rumbles and haunting winds. Effects and a drone expand into synth sweeps and 'harmonic overtone' singing by Jim Cole. Jim's treated vocals sound almost like a synthesizer pad and it is these vocals that give the album much of its character.

Whispered chants, bell pads and relaxed percussion carry the song and set the serene mood that sustains throughout the album. 'Offering' sounds like it begins in a huge, damp cavern of dripping water and distant thunder. The subtle strings seem to hint at a melody but, as with all good ambient releases, they fall just short, creating a sumptuous sound collage. 'Satari' mixes the ingredients of sad strings, Jim Coles' extraordinary harmonies and fat drones to exquisite effect. A quiet, fast sequence, which should seem at odds with the rest of the song, somehow fits into the mix. The vocals are more prominent in 'Theidea', and the sleeve notes perfectly describe this track as 'pre-dawn reflections in an eastern monastery...' Atmospheric stuff!..." - Shaun Holley, Ambient.us

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