

## Mp3 Andralamoussia - World: Judaica



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An upbeat blend that reflects the cultural diversity of today's Jerusalem. from klezmer to sufi, through jazz and rock and back again. everything goes in this musical celebration of different traditions. 12 MP3 Songs

WORLD: Judaica, WORLD: Middle East Details: AndraLaMoussia is a world music group based in Jerusalem. Old meets new and East meets West in the streets of Jerusalem, creating a modern blend of Mediterranean ethnic sound. Respecting each tradition and mixing them together, the music of AndraLaMoussia creates a moment of true dialogue and unity in a modern tradition. Ittai Binnun: wind instruments- clarinet, ney, saxophones, mey; baglama (10), vocal (3), jaw harp. Dani Dromi: guitars- classical, acoustic and electric. Lev Elman: percussion- darbukah, daf, djembe, cajon, cymbals, dahul; vocal overtones(1). Victor Ezus: bass guitar. Uriel Sverdin: drums. Guest musicians: Nizar Rohana: Oud (4,7,10) / Jacky Levi : lead vocal (3) / Dudi Menahem: vocal (chorus and maawal, 3) / Eran Sachs: No-input-mixer(9) / Nitzan Peri: vocal and saz (9). Chorus on El Nora (3): Dudi, Yishai and Yakir Menachem, Yehuda Lazarovitch, Ittai Binnun, Yair Even-Zahav, Lev Elman. All arrangements by Ittai Binnun and AndraLaMoussia. Mix: Uri Barak Master: Tali Katz Graphic Design: Benya Binnun Produced by Ittai Binnun +972 (0)52-8586-370 itbn@netvision.net.il andralamoussia.co.il Track list: 1. What's Next? - Ittai Binnun - 4:06 2. Freilach - a wedding out-of-control. Traditional klezmer - 3:36 A medley of Hassidic wedding dances, gradually accelerating until they finally swirl out of control. 3. El Nora - traditional Sephardi - 3:40 Jacky Levi - lead vocal ; Dudi Menachem - maawal (vocal improvisation). This ancient 'piyut' (a Sephardi sacred chant) is still sung today in synagogues, homes and communities of Moroccan or Jerusalem Sephardi origin. 4. Circle - Ittai Binnun. - 5:55 Nizar Rohana, Oud. A devotional piece inspired by the Sufi tradition of Asia Minor. 5. Laziko - traditional Macedonian - 3:45 6. Search - Ittai Binnun - 4:47 A jazzy composition, inspired by traditional Jewish Ashkenazi music. 7. Love Story - Ittai

Binnun -5:43 An intimate dialogue between oud and ney. Initially contemplative as they get to know each other and eventually culminating in a fast, swirling dance of union. 8. A Jerusalem Moment - 0:40 An authentic field recording from the Old City of Jerusalem. This short acoustic moment signifies the tense coexistence of inherently different musical, religious and cultural traditions in Jerusalem. Recording at the very heart of the conflict, near the Wailing wall and the Dome of the rock mosque. My microphone picked up a yeshiva boy playing his guitar and singing as the muezzin from the mosques began his call for prayer. The two voices combined in unexpected harmony as if inviting for collaboration. 9. Eli Eli - Psalm 22 - Ittai Binnun - 3:46 Nitzan Pery - vocal and saz. The mournful words of Psalm 22 were originally set to music for the theatrical production of "Hamishte" - about the biblical story of King Saul and David. "My God, my God, why have you deserted me? Won't you listen to my groans and come to my rescue? I am a worm, Not a man. Abused by all men, scorned by the people. Don't stay far away, my Lord! Hasten to my aid. My strength drains away like water And all my bones are loose. My heart has turned to wax and melts within me. Everyone who sees me makes fun and sneers. They shake their heads. Don't stay far away, my Lord! Hasten to my aid. Rescue me from enemy swords and save me from those dogs. Save me from the lions and the horns of wild bulls. Don't stay far away, my Lord! Hasten to my aid." 10. Pegasus - Ittai Binnun - 5:36 A composition in Greek style. We infused a bluegrass-like guitar solo in dialogue with the very Arabic oud solo in maqqam 'saba'. 11. Getting Married at the Intercontinental - 7:19- traditional. a. An improvisation leading the bride and groom to the marriage ceremony. b. Meron tune. A klezmer dance tune played in Eastern beat. Darbuka and ney provide an Oriental contrast to the Western clarinet, guitars and drums. This tune is typical of the Mount Meron festivals, for centuries a meeting place for klezmer music with Sephardi and local Arabic styles. Pieces such as this combine klezmer ornamentation and style with Eastern modes and rhythms. c. Kurdish trance - a Kurdish melody with entrancing power played on the mey (a Turkish reed instrument resembling the Armenian duduk) with fingering technique derived from zurna playing. d. Klezmer funk - a klezmer melody, set in a funky, rock groove. 12. Olive mystery - traditional Balkan - 6:05. we are happy to present you this album and hope you will enjoy it. for more information: +972 (0)52-8586-370 [itbn@netvision.net.il](mailto:itbn@netvision.net.il) [andralamoussia.co.il](http://andralamoussia.co.il)

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