

Mp3 Mr. Something Something - The Edge



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"Afrobeat fans, it's all here: punchy horn riffs, jazzy drums, percolating guitars and percussion galore. ...these guys rank with any Afrobeat in the world today." - EXCLAIM. 8 MP3 Songs

WORLD: World Fusion, WORLD: African Details: Workers-in-Afrobeat

Mr. Something Something have done it again, this time with their second album entitled *The Edge*, a collection of highly danceable tracks designed to get you up, get you flowing and keep you moving. The music is the message and the message is: fight for change, fight for inclusiveness, fight for compassion, fight for self-empowerment, fight for intelligence and ecstatic release, but don't forget the joy of the life you're fighting for. This two-sided theme fuels the title track whose lyric and passionate delivery allude to some of the ways we are engaged in a dangerous game of brinksmanship as a civilization [in the tradition of W.B. Yeats' famous poem "The Second Coming"]. Thunderous Kete drums (Ghana) and struggling, gasping voices immediately and naturally draw you in to a place of relaxed, deep, groove-based suggestibility. Mr. Something Something are acutely aware of the catharsis that can occur after several hours of dancing, and of the spiritual relevance surrounding the experience of individual expression and absorption within a crowd. The idea that extended song forms can be loaded with direct, message-based lyrics as a powerful tool of social change was first explored on early Mr. Something Something songs *The Powernarcotic* and *The Prize*, songs which in turn became surefire staples of the live show. On this latest album the questions get harder as the group steps up to the task of cultivating positive social changes. *The Wanting* employs West-African dance rhythms to engage the audience in the challenging personal question: "How much do you want?". The lyric is dialog-driven and very lean; The upbeat tempo, swirling hand drums and propelling instrumental sections reflect the frenzied pace of consumption and relentlessly accelerated heart-rates of consumerism. Hope, or a reminder of the vastness of opportunities for hope, is hinted at in the

open-ended statement "Anything can happen". This album does justice to several of the group's best-loved pieces. Proven audience favorites are honestly captured here with earthy layers of West-African percussion, a familiar sound to listeners already wearing out their copy of the first Mr. Something Something album. Unforgettable front man Johan Hultqvist delivers his most heartfelt and upward-reaching lyrics and performances yet. Songbirds Janine Stoll and Angie Nussey lend their ideas and personalities as well as Canadian trumpet icon Brian O'Kane (Diana Krall, Aretha Franklin). Taking Afrobeat in a new direction is an undertaking very few musicians have conceived of let alone embarked upon, created and executed. The music as Fela Kuti conceived it is highly polyrhythmic, with several simultaneous meters often being kept by the percussion, bass, and guitar. Going beyond what is known into the realm of what could be opens new avenues of subtlety and excitement to the improvisers and stimulates in a way which resonates with listeners and dancers world wide: change is not only good, it is necessary. A little something for the body. A little something for the mind. Mr. Something Something represents two years of composing, performing, risk-taking, improving and ultimately mobilizing the original vision of founding members Larry Graves [drums/percussion] and John MacLean [saxophone/voice]. 20 years of playing, studying and traveling passed before these two childhood friends settled on the unbeatable dance rhythms of Nigeria, Senegal, Mali and Ghana as the most natural gathering place for the elements that would ultimately make up the Mr. Something Something sound. Western instruments and concepts of improvisation are explored and layered over what used to be called afrobeat; but the term strains to contain the innovations happening in the rhythm section at every show. It also fails to express in fiery-enough terms the contributions of notable and electrifying vocalist/performance artist Johan Hultqvist. Breaks and basslines are designed to induce and sustain a state of ecstatic dancing. The horn section strikes with power and uplifts with melody. And above it all, acting as a lightning rod for the combined energies of a Mr. Something Something event, is the lyric statement of the case for change and consciousness. And dance. Wildly energized and unpredictable live shows have brought Mr. Something Something a hard-earned, solid reputation as an act that really gets through to people. The fresh sound and powerful message of The Edge, the band's second album, promises an action-packed 2006.

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