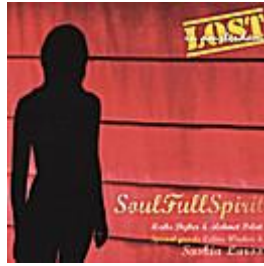


Mp3 Lost In Amsterdam - Soulfullspirit



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Ultimate Soulfull World Funk, a meeting of Indian and Turkish Oriental melodies and grooves brought into 2008 by Funky danceable electronics 10 MP3 Songs in this album (50:18) ! Related styles: WORLD: World Fusion, ELECTRONIC: Funk People who are interested in James Brown Miles Davis Talvin Singh should consider this download. Details: Lost in Amsterdam Wandering the musical streets of Amsterdam, discovering new cnals and beautifull artistic houses, Heiko Dijker and Mehmet Polat suddenly found themselves playing together at a jamsession. The Magic of being Lost in an unprepared situation (don't we Love that?) brought the seed of a strong collaboration. This CD is the first fruit of sharing Turkish, Indian and Electronic sounds. The roots of the tree being not too far apart, maybe even being One if we go back in time far enough, there was a fluidity and smooth mutual understanding in the musical Sharing. You can hear an unparrallelled meeting of the deepest musical and cultural traditions, brought right into the present by Heiko Dijker Mehmet Polat. About Heiko: Heiko Dijker is an Amsterdam based Tablaplayer/Producer whose playing is marked by enthousiasm and energy, depth of knowledge and rythmic poetry. He left Holland at a young age to find true Soulfullness in Music and Life. Hitch-Hiking around the world on his own, Heiko was drawn into Classical Indian music and the beauty of India. After years of traditional training with Shri Bhaswaraj Bhendigeri in India, living in a small clay hut and doing saintly practice in the Himalaya, he continued to learn with grandmaster Faiyaz Khan in the Guru-Shisya (Master-Disciple) system. For 10 years, he was totally absorbed in his Sadhana, practicing and listening only classical Indian acoustic music. Holding a Masters-degree in classical Tabla of the Rotterdam Conservatory(learning with excellent teachers Ustad Faiyaz Khan and Ted de Jong), Heiko has been working with great Indian classical and not so classical musicians and dancers, as well as with fusions of traditional and innovative music and dance. Just to name a few: RaviChandra Kullur(Carnatic Bansuri and

Beyond), Sandhya Sanjana (Indian vocal), Neela Bhagwat(Indian vocal), Pandit Birju Maharaj(the legendary Kathak dancer), Ustad Fariddudin Dagar, Bahauddin Dagar (Roudra Veena), Amine and Hamza M'raihi(Tunesian Oud and Kanoun), Kailash Ensemble, Praful, TablaTronic Violince, Aesh, Het Nieuw Ensemble (contemporary western), Scapino Ballet, Concerto Rotterdam (with Jacob ter Veldhuis), Lenneke van Staalen, Sharat Srivastava, Taal Vadya(rythm group with South-Indian percussionists), Shinske Ishihara(Japanese Marimba virtuoso), and many more. Next to enjoying his performances, he has been an accompanist of great masters like Pandit Hariprasad Chaurasia(Bansuri) and Pandit Buddhadhitya Mukherjee(Sitar) at the Rotterdam Conservatory, is a teacher at the SKVR music school in Rotterdam, and has given lecture-demonstrations/workshops for Conservatories and institutes all over the world. About Mehmet: Mehmet Polat was born in Sanliurfa city in Turkey in 1981. He started to study Turkish folk, Alevi music and traditional Urfa music with the Turkish instrument baglama when he was 5 years old, and he continued that music practise untill the age of 18. Later he moved to the largest city in Turkey: Istanbul, and studied the ud there. He had received the first ud practical education in a traditional way, mostly from ud players accompanying amateur choirs. A few months later, he changed his way of playing to Sharif Muhittin Haydar Targan's method and adopted his style. After he finished studying Targan's method, Mehmet started researching advanced techniques on the ud. After a long process of research and practise, he developed his first version of a new left hand technique on the ud, that was influenced by violin and cello techniques. Besides of the benefits of the high technical possibilities, he was able to try different styles on the ud. Actually his musical style is still being improved by his ever ongoing research. It's possible to hear some influences of Turkish folk, Arabic, Azerbaijan, Persian, Flamenco, Indian in his solo ud playing. Because Targan was known as the "Paganini of the Ud" Mehmet Polat tried out some of Niccolo Paganini's caprices and transcribed them to the Ud, without making any transpositions. He played the 5th and 17th caprices which is the first time Paganini's Caprices are played on the Ud. He is interested in Indian music, he is applying the 'gamak's (an Indian style of playing by sliding with the finger/nail on the strings) on the ud, influenced by the style of playing the Indian string instrument Sarod. Now he is studying Master of Indian music in the Conservatory of Rotterdam(CODARTS). His artistic research subject is A combination of three Indian Ragas and Turkish makams

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