

Mp3 Groove Apparatus - The Enlightened Ones



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"This is wonderful music that pulls no punches straight ahead, swinging contemporary jazz that reminds one of the old Blue Note recordings in a good way. Nice writing and impassioned soloing by the group."-David Liebman 8 MP3 Songs JAZZ: Traditional Jazz Combo, JAZZ: Bebop Details: There was a time in the mid-1970s when it seemed like every band in my hometown of Detroit played the sort of music that Groove Apparatus favors here, classic straight-ahead late 50s, early 60s groove-laden jazz. Herbie Hancock, Horace Silver, Cannonball Adderley, Lee Morgan, Blakeys Jazz Messengers and Tadd Dameron were highly favored and emulated composers in this musically storied town for their reliance on in-the-pocket rhythm sections and challenging charts that highlighted the juxtaposition of brass and reeds. Groove Apparatus is all about that. The name is certainly on target. Opening with the Steve Swanson-penned title piece, a Woody Shaw textured composition that voices Scott Robert Avidons muscular tenor with Emilio Rodriguezs trumpet, the quartet burst through the speakers with authority. Avidons "Groove Apparatus" is the amalgamation of everything appealing about the band. Again, the arrangements, the brilliant playing by all members of this democratic alliance (pianist Jim Ridl is phenomenal) and the stunning original compositions. Drummer Edward Taylors "When All Is Said and Done", introduced by a poignantly stated piano, leads into a introspective tenor and flugelhorn duet. Avidons "Nagasaki Bypass" features a rousing unison horn line and classic Blue Note chart. Again, Taylor checks in with a relatively sedated "The Spire," on which Ridl again shows off is gargantuan chops. Guest horn player Rodriguez contributes "En Mi Conciencia Te Mat," on which conga master Renato Thoms sites in. The band clearly has an affinity for Latin jazz, and this Dizzy Gillespie-flavored number is the most conspicuous indication on the disc. Swansons "Once in a Blue Mood," illustrates further the bands synchronous playing and the closing Taylor-penned "Where the River Meets the Sea," on which bass and

drums set the tempo, and on which Rodriguez takes a turn on congas, is played in a Michel Camillo style. The sum of the stellar playing, crisp arrangements and intelligently scripted compositions add up to one of the most delightful surprises of the year. Never mind that the year was 2001. This is a major treat."-Mark Gallo
Groove Apparatus Scott Robert Avidon - saxophones Jim Ridl - piano Steve Swanson - bass
Edward Taylor- drums with guests Emilio Rodriguez - trumpet Renato Thoms - congas

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