

Mp3 Dennis Warren's Full Metal Revolutionary Jazz Ensemble - Fmrje Legacy



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FMRJE Legacy CD covering rap funk politics with acid jazz 8 MP3 Songs URBAN/R&B: R&B Rap mix, JAZZ: Acid Jazz Details: Track 1: (8:00) Oil in the Sand on Black Odyssey in America CD Recorded March 18, 1991 - FMRJE Records James Kelly-Rap vocals Raphe Malik-trumpet Brian King Nelson-C-Melody Saxophone Leslie Winston-Yamaha DX-7 Keyboard John Able-electric guitar Tor Yochai Snyder-electric guitar Buddy Booker-electric bass Martin Gil-congas, bongos, percussion, vocals Dennis Warren-drums, timbales, afuche, vocals College Music Journal Futures Jackpot! Black Odyssey In America February 14, 1992 James Lien We never thought we'd say it, but right now we're listening to an unsigned demo tape that surveys the same rhythmic ground as the Last Poets, undulates in free-form jazz/funk groove wave across Ornette to Hendrix to Material and Last Exit, screams the same incendiary socio-political message as Gil Scott-Heron, all the while the band lays down the heaviest set of grooves we've heard this side of a sweat-soaked early -'70's James Brown LP side. Musically, these guys are heavy enough to back up a bold claim - several members studied under Cecil Taylor during his legendary teaching spell at Antioch College, and others have extensive careers gigging with a wide variety of pan-continental ensembles. What it all adds up to is that these guys have been around paying dues far too damn long to go so completely and utterly unnoticed. While admittedly James Kelly's rap could sometimes use the occasional tightening up (he's not quite reached the oratorical dynamism of a Chuck D. just yet, but he's already better than most), his voice nonetheless commands respect. We sorely pressed to single out any eight as better than the rest, but we'd have to stand by "Nightmare In The U.S.A." and "Oil in The Sand" as vocal/instrumental tops, while the band gets theirs on the flawless "Captain Blood," "Black Odyssey In America" and "Soweto." Track 2: Freedom X A song on the condition

of the world recorded March 1988 Tor Snyder - electric guitar, vocals Natalie Balderini - keyboard David Warren - bass Dennis Warren - drums, lead vocals the improviser 1993 LaDonna Smith The FMRJE was formed in 1987 in Boston, and is some of the most exciting large ensemble/big band (call it what you will) music I've heard in a long time. It contains the chaos and power of the Euro-large -jazz orchestras; and the groove of tribal ancestors, mixed through waves of form and the expression of the 20th Century sensibilities. Swirling in luscious sound masses, surging like a clam ocean tide, its naturalness is so attractive to the ears. No traces of cliched jazz-forms to be found, albeit in this, very jazz influenced blitzkrieg of tonalities and rhythmic apportionments. And there is an unequivocal dedication expressed to improvisation as the art of the 21st Century, as "This music demonstrates our ancient roots and our future communications...Improvisations contains the science of evolution and the natural chaos of the universe with all its potential. The keys to humanity is in this music!" Track 3: Passport to Freedom - recorded November 3,1991 Glenn Spearman-tenor saxophone -former member of the Cecil Taylor Unit Raphe Malik-trumpet-former member of the Cecil Taylor Unit Tor Yochai Snyder-electric guitar Larry Roland-double bass Martin Gil-congas, percussion Dennis Warren-drums, timbales Down Beat November 1996 CD Reviews Skin Games Dan Ouellette As we all know, drummers not only shape the backbone of the jazz operation, they also make fine leaders. From avant rumblings to world-beat flavorings, these drummers-at-the-helm express their musical outlooks through others while exploring the sonic potential of their kits. Track 4: jet Stream -Recorded November 3, 1991 Glenn Spearman-tenor saxophone-former member of the Cecil Taylor Unit Raphe Malik-trumpet-former member of the Cecil Taylor Unit Tor Yochai Snyder-electric guitar Larry Roland-double bass Martin Gil-congas, percussion Dennis Warren-drums, timbales Track 5: FMRJE Factory 81703 Jam C Jam Date: August 17, 2003 Chris Florio - electric guitar, Albey Balgochian bass - now with legendary pianist Cecil Taylor Jose Arroyo -congas, Dennis Warren - drums/timbales Track 6: FMRJE Factory 91403 Jam A Jam Date: September 14, 2003 Hilary Noble - tenor soprano saxophones/flute, Sam Lobel - tenor saxophone/clarinet, Chris Florio - electric guitar, Albey Balgochian - bass - now with legendary pianist Cecil Taylor Dennis Warren - drums/timbales Track 7: FMRJE Factory 81703 Jam B Jam Date: August 17, 2003 Chris Florio - electric guitar, Albey Balgochian bass - now with legendary pianist Cecil Taylor Jose Arroyo -congas, Dennis Warren - drums/timbales Track 8: FMRJE Live @ Vermont Public Radio FM USA Glenn Spearman-tenor saxophone-former member of the Cecil Taylor Unit Tor Yochai Snyder-electric guitar Larry Roland-double

bass Martin Gil-congas, percussion Dennis Warren-drums, timbales FMRJE Story Somewhere in the world, it's still 1969, and jazz musicians are creating protracted improvisations that reference the unknowns of outer space and the percussive tradition of ancient civilizations. For two days in late 2001 and early 2002, 1960 was located in a club in Somerville, Mass., where the Boston-based Full Metal Revolutionary Jazz Ensemble (FMRJE) recorded this disc. First constituted under the leadership of drummer Dennis Warren in the late 1980s, the FMRJE has grown and shifted personnel over the years with such outstanding players as saxophonist Glenn Spearman, trumpeter/composer Raphe Malik and guitarist Tor Snyder in the fold. In concept and performance, the FMRJE's closest antecedent would seem to be Sun Ra's multi-faceted Arkestra, and similarly, over the years, it has released self-produced sessions. Yet, the three long jams that make up this disc also recalls times in the 1960s when percussion-heavy aggregations led by the likes of Gary Bartz, Archie Shepp and Pharoah Sanders would appear in concert and perform seemingly endless vamps of molten, intoxicating sound. Warren, who studied with Black music theorists like trumpeter Bill Dixon and drummer Milford Graves, was around to experience the tail end of that Free Jazz psychedelic epoch. The FMRJE draws on those ideas to produce a gyrating, hypnotic sound, which as he says "demonstrates our ancient roots and our future communications, swirling through our biochemical spheres and igniting our souls for the hope of love in humanity." These sentiments aside, the most remarkable circumstance about the FMRJE on this, its first release in four years, is how few members it has. Besides Warren on drums and timbales, the massive, surging output is created by only four other musicians: Jose M. Arroyo on congas and percussion; Chris Florio on guitar and electronics; Albey Balgochian on electrified stand-up bass; and the over-the-top saxophone lines of Andy Voelker. Balgochian, who has also played in drummer Jackson Krall's Secret Music Society and is a veteran R&B, blues and reggae performer, has been with the band since 1997. The idea of every one of the tunes here, is for him and Arroyo, who has been a Full Metaler for about two years, to combine with Warren to create a resolute pulse over which Voelker's harsh, overblown notes explode and Florio's flailing, repetitive adornments soar. Although there are brief solos, no one member ever creates in isolation. So, for instance, if the guitarist explores some high-pitched, neo-acid-jazz fingering, he's shadowed by the bassist's constant rolling motion and Warren exercising all parts of his kit. Voice samples from Martin Luther King Jr., a choir, and someone who sounds suspiciously like LSD guru Timothy Leary, appear on a couple of tracks among the electronic wiggles, guitar freak-outs and dense

rhythms, giving the session even more of a 1960s feel. Also, with what band members describe as a total commitment to the maximum possibility of sound, there's very little breathing room here. It's sort of taking both "Ascension" and "A Love Supreme" on step further at the same time. At times, in fact, you begin to feel as if you're hearing one of those legendary all-night blowouts in which half Energy jazz/half heavy metal pioneers like guitarist Sonny Sharrock, an avowed FMRJE icon, participated. With one of the tunes almost hitting the 34 minute mark and the other two not that much shorter, this disc, which is only available from drimalawill no doubt appeal to those who miss the 1960s and music that was experienced as a communal, quasi-religious, cleansing experience. There's no doubting the sincerity of Warren and the FMRJEers. However whether such nave art can co-exist in the cynical 21st century is another question. Decide for yourself.

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