

Mp3 Serpentine Arborvitae - Rock The Goddess

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Voice of the Goddess Serpentine lures you into the holiness of wild nature, the tooth and claw that evolved us into the creatures who have survived millions of years upon this planet. 13 MP3 Songs NEW AGE: Spiritual, NEW AGE: Shamanic Details: Haunting, exhilarating, moving and mystical; the beautifully intoxicating and exalting sounds of Rock The Goddess will conjure a reverence shared by Goddess-centered peoples toward the Great Mother of us all. Serpentine's musical recipes are powerful incantations, that touch a very primitive point within the inner self, often confronting the discomfort of our more hidden aspects of persona. This brings the listener to new heights as a result, approaching the altar of the Goddess Herself, and embracing the holy being of both animal and spirit that we all are woven out of. Breath work and more organic-sounds emerge as if we are in a darkened forest of predator versus prey, where our senses are heightened to their maximum fight and flight capacity. With her savage melodies, Serpentine lures you into the holiness of wild nature, the tooth and claw that evolved us into the creatures who have survived millions of years upon this planet of life. Shedding the many layers of our present society's sense of separation and enforced domestications as she tempts us to explore our more primitive recesses of self. Every Earth-Centered individual will fall in love with the completion of the world famous Pagan hymn "We All Come from the Goddess." This musical exploration is delivered with powerfully rounded new verses and set to joyful sweet sounds of veneration toward the many faces of the Goddess as She has been worshipped throughout various world cultures. Little Witch House is perhaps one of Serpentine's most noted works, a delicious collage of disturbing and ominous melodies and shrieks, a Hansel and Gretel-like Grim's fairy tale set to music. A song for the solitary life of a witch and the burgeoning powers of her potential, rooted in ancient ways and living in modern times. There is certainly a part to Little Witch House that may make one uncomfortable if they do not understand the positive intentions behind Serpentine's endeavors. The unabashed release of dark rage is permitted in full within the heart of this magnificent piece, as the base human scream is a vital expression of the natural self, where in the power of Earth Magick is rooted. In many parts of the anthology, Rock the Goddess tends to the nature of human physicality, dismissing the judgment that traditional society lends to our

healthy, sensual selves. The philosophy of original sin is replaced by the positive, the original goodness of being human. Rock the Goddess is raw and succulent, drawing down a Pagan temple of deep celebration into your own setting. The imminent divinity of being, encompassed by a profound understanding of The Goddess, is intricately woven through djembe rolls, synth and pan pipes. These are magnified only by the sheer genius of Serpentine's free style, experimental tongues. Her wildly eloquent trills and deep-throated vocalizations come through like untamed - yet highly mastered - chants that surge from profound reaches of the psyche so that the listener may be acquainted with the pure animal-spirit state of human experience. SERPENTINE " ROCK THE GODDESS "In this, her second commercially released album, Serpentine once again takes us on a macabre tour of her magical world. "Pretty" is not an adjective one would ever use to describe her music; this is the stuff from the deepest and darkest nooks and crannies of the human psyche a powerful blend of New York urban gothic squalor, fascinating electronics and of course, the voice of this extremely talented individual who uses it not as a lyric device, but as a precise instrument of pleasure and torture. Moving from playful lullabies to primal screams within the same piece, Serpentine's voice has the dynamic range and flexibility of Bobby McFerrin with the intensity of Kali. Rock the Goddess brings in a new sound to the music of alternative spirituality, a sound which exposes the great depth of emotion and energy on the magical plane. Colin Rowntree - Obsidian Magazine (May 1, 1995) SERPENTINE ROCK THE GODDESS Serpentine does it again! This second album reveals a refinement of style and sound that her first raw and powerful album opened up, with more world beat, middle eastern flair. AS always, she does not concern herself with merely sounding pleasing to the ear. Her music is designed to stir up, to confront, to empower, to awaken, to invoke, to be dark and powerful. Some of her pieces such as Heru-Ra-Ha are pure invocations, complete with her trademark hisses, groans and wild high howls. The sounds she makes are evocative and compelling and move one into an altered state. Other instrumentation includes her simple and effective synthesizer backgrounds. Rock the Goddess takes the classic chant We all come from the Goddess and takes off into a deep trance rock groove. It must be said that the drumming, funky bass, dark tasteful, polyrhythmic synth and lead guitar work are all outstanding, pulsing and flowing to frame her moving invocations.. With her ethereal voice and powerful music, I cant help but thinking of her as Enya on a broomstick! This magnificent album may disturb some, be forewarned, but listen if you dare...This is another treasure from the new rock high priestess. Don St.Clair - HEARTSONG REVIEW Summer 1995 Serpentine has to be the most versatile

female vocalist in existence. Throughout ROCK THE GODDESS her angelic vocals range from soft lullaby, to deep and eerie to very high pitched. A highly original style, full of depth, commercially accessible and indescribably pleasantly bizarre. On top of that, the word is out that she puts on a great, strange and unique show on a frequent basis in the Manhattan area. Dave Wolff - GOODTIMES MAGAZINE SEPTEMBER 1995 Serpentine ROCK THE GODDESS Serpentine has captured some serious Crone energy on this recording - or so it seems to me, at least. Maybe its a gut reaction to her combination of minor keys and Middle Eastern-inflected melodies, which she sprinkles liberally over sampled percussion, synth pads, and some live guitar and bass. Or maybe its her keening voice, encompassing both whispered invocation (invocation to the moon goddess (at the sea)) and exultant chanting (rock the goddess, a funky adaptation of some traditional chants). The resulting blend is akin to Dead Can Dance, but with a harsher edge - less croon, more crone? Her lyrics are stream-of-consciousness entities, weaving their way from a child's refuge (little witch house) to a woman's reclamation of power (ride my broom). About half of the album is lyricless, which doesn't mean voiceless, as Serpentine applies chants and wails over the hypnotic grooves. Hypnotic is a key word here - so if you're looking for music to guide a new moon meditation, or just to trance out to, then look no further. Scott's picks: heru-ra-ha, little witch house Scott - Paganmusic(Oct 3, 1998) SERPENTINE ROCK THE GODDESS A voice in song for those of us who love our Goddess! So exotic, so beautiful, so in touch with the stirring of music into the senses. I'm hooked. With titles like Little Witch House and Ride My Broom how can you resist! An earthy yet polished piece of art. Be prepared for a wonderful spiritual ride. I give it five broomsticks! Kimberly Wallish - THE MUSE AUTUMN 1995 People who are interested in Enigma Dead Can Dance Azam Ali should consider this download.

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