

## CD Review



Goat's self-titled first release was recorded in September during a live show for Sonarchy Radio. Featuring Greg Sinibaldi on tenor saxophone and electric wind instrument, Skiff Feldspar on guitar and electronics, and Denali Williams on drums, the album combines elements of free jazz, bebop, ambient, and rock.

Three of the album's five tracks are long and unfold slowly. "Dungeon Ghost," which is just under nineteen minutes, opens the album. Its first eight minutes, which would work well as a movie soundtrack, contain ambient, dreamlike EWI and guitar effects layered over quiet bells and cymbals. Then the

# Goat: 2007 Live at Sonarchy

mood changes as Williams establishes a steady ride cymbal pattern that brings the group out of this meterless, electronic haze. Blowing through Feldspar's distorted guitar, Sinibaldi plays a tenor solo that occasionally flirts with bebop phrasing, but for the most part, remains on the outer fringes. Following the tenor solo, the piece falls out of time once again, concluding with a long passage of reverb laden guitar figures over sustained distortion with percussion accents.

"Badger vs. Cougar," which is similar in form to "Dungeon Ghost," showcases Williams's flexibility and range. After laying down a hi-hat and drum rim groove, he builds intensity, adding toms, snare, bass drum and finally crash cymbals. Then the track takes several quick turns, going from raucous EWI and guitar screams with heavy drums, to a short-lived punk rock beat. It concludes with a section reminiscent of a "big rock ending" that goes straight into a half time pseudo funk back beat that supports a tenor solo.

Goat is most effective on the third track, "Moon Rising." Like the prior two pieces, it slowly builds in dynamics and intensity during Sinibaldi's longest

and best tenor solo of the album. He deftly places space between phrases and includes some engaging call and response, which create unity and coherence within the piece. Feldspar uses fewer effects on this track and his minimalist accompaniment provides a steady beat, but no meter. The guitar takes over after the tenor and EWI solos to interact with Williams's freer approach. The group creates tension, but it is never fully released.

Although the final two tracks, "Muted Terrorism" and "Lost Track," feature the same timbral palette and range of effects, they are short and not as compelling because they lack the evolution of the longer pieces.

Throughout the album, Goat uses guitar effects, loops and the synth sounding EWI to create a vivid sonic palate with a variety of colors and textures. They also display their impressive cohesion and skill at using the numerous musical options available to them.

This disc will certainly appeal to those who may not consider themselves jazz fans, and is recommended to those with adventurous ears.

-Chris Robinson



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