

The God Perfume

By

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Written by

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There is a dimension in music that is rarely explored, it hides behind the tick and tock of the relentless clock, it's a highway hardly ever travelled that can only be found on the very borders of existence. True ambient music like this, fits those parameters with ease, it hovers with an intent so grand and yet unassuming, it creates an imagery for the soul, its gives us a brief scent of a reality called, **The God Perfume**.

There can be no doubt that **Al Gromer Khan** is the master of the ambient music genre, but here he is a director of interior sounds that demands to be listened too and with each stroke of the strings, the maestro manifests something that has never been heard before; this is genius in motion.

If you ever wanted to start an album with something so startlingly brilliant, then **The God Perfume X** would be the track you would choose, its ambience is so profound and immediately establishes a musical pattern so beautiful and alluring, it becomes addictive beyond reason. This piece has to be one, if not the best beginning to an album I have head for many years.

Bulbul is now upon us, this song bird of a composition blossoms like the midnight scent of a Jasmine flower, and floats upon the warm breeze of a late autumn evening. **Bulbul** (Nightingale) has a beauty that reaches into a myriad of musical dimensions; Gromer Khans performance is supreme in creating something so tranquil and serene here.

The plunging opening to **Beat of the Ancients** is outstanding. The movement is deep and insightful; it swirls back and forth in the mind's eye like a desert wind

in July. The shimmering intensity of this piece and the energy of its creation, breathes a certain resonance into the composition that is so appealing, so very tempting. The artist's use of percussion here is powerful, but not ostentatious, and the entire arrangement has a deep sense of respect built into the composition.

On **Zu Meiner Seele Ehren**, we have a moment within time that peaks a spiritual interest, and an ethereal vocal that is so very imploring. Gromer Khan's sitar is outer worldly on this piece, the production quality and bass here fashion a reality in music as of yet touched by human hands, this construct of tone and timbre is utterly sublime and honours the musical soul.

As we tread carefully toward the fulcrum of this release, we come across a piece that brings forth a perfect moment of meditative genius for us to sample, it's called **A Way in the World**. This also is our longest offering at well over nine minutes long and allows us, the ever eager listener, a musical dimension to roam freely in, and one that is unfettered from the clutter of life's illusions.

At the midway borderlands of this album, is a track called **Procession for the Great Black Goddess**. The combination of electronic mastery and sitar ushers forth another layer of ambience that changes tempo two minutes in, but never loses its coherence. The floating notes from Gromer Khans Sitar hover like an errant cloud on a summer's day, one we watch, one we wait for that oh so subtle of movements, but in the end, like this arrangement, we become part of the music itself, and we are lost for ever more in blissful happiness.

It is a recognised fact that Gromer Khan is the grandfather of ambient music, but even in age the artist still improves, still keeps moving forward, and still reaches for that sublime perfection. **Turandot** is part of this labyrinth of excellence; it has a wonderfully melodic structure that is almost operatic in nature and most fulfilling in its narrative.

Toledo has a spacious European motif that is so redolent of the area, I have bathed in this piece for many listens, and each time I enjoy the experience more. There is so much within this track that is appealing, it is one that is painted musically with such skill, that one hardly notices that only just over one hundred and sixty seconds has passed.

Living in my location the next offering is all too familiar. **Odeon** is from the ancient Greek and means a place of performance of poetry and music, I have one literally ten minutes' walk from my home, and this piece would make a superb soundtrack to play during my next visit. It has a truly haunting quality about its structure that draws us in further, and through the performance one may even see ghosts of the past, treading the stones of the **Odeon** in creativity.

We now find ourselves deep in the texture of the album as we arrive at the piece **Blues for a Muted Star**. There is a certain melodic essence about this piece that gives us a sense of retrospection, the performance here is guilt edged and manifests a land of pure ambience, layered within the blues.

The penultimate offering is called **Chaikhana**. If you ever wished to explore the vast realms of ambient music on offer, this would be the place to sojourn. Gromer Khan creates a dominion of peace from his performance that is only matched by the sheer vista of artistic atmospheric brilliance painted in music; this is an offering one could float in for eternity.

We now end our voyage of mood and tone within the musical sphere of **Al Gromer Khan** and **The God Perfume**, with a composition called **Wayco**. The slight elevation in energy allows us to part ways with the artist, completely fulfilled. **Wayco** once more opens the doors to our realm. allowing us a pathway back to our reality, once more contented and satisfied that we have listened to something that is above anything else we have listed to in this genre.

The God Perfume is **Al Gromer Khans** best work so far, the depth in composition, the quality of performance and production is unrivalled. Listening to this album is like stepping into a musical Eden itself. **The God Perfume** is not only **Al Gromer Khans** best work to date, but probably one of the best collections of ambient music ever in this genre, and one that I whole heartedly recommend without hesitation.