

Jean-Paul Bourelly The 3Kings

Power Trio

Jean-Paul Bourelly | guitar, vocals

Marlon Browden | drums

Jonas "Bibi" Hammond | bass

Bourelly is an adventurous musician with vast creative experience started his career as leader in 1986 with the band BluWave Bandits which hosted many talented musicians such as drummers Rodney Holmes, Alfredo Alias, Rolling Stone bassists Darryle Jones, Melvin Gibbs and Reggie Washington. Born in Chicago in 1960 and raised by Haitian/American parents, he landed in New York in 1979. Since then he recorded 11 solo CD's as a leader with various groups such as the Vibe music and Boom Bop groups.

A master at bending musical genres, Jean-Paul Bourelly's music has to do with re-shaping Black music forms like jazz, blues and rock though the scope of the diaspora experience. This rhythmic, ambient brew is given further dimensions by his Haitian/American roots.

He follows up his solo acoustic project, (**News from a darked out room/Phonector**) with a power trio and fresh new sound. The music is more elastic, atmospheric, melodic, romantic, electric and full of jam band nuances. Introducing **The 3Kings**.

Meta Jam

The time is 2007. The place is Berlin. Bourelly has joined up with two musicians who have also arrived from far away. The Ghanian bassist Jonas Bibi Hammond and drummer Marlon Browden. The starting point of group was Browden, recently arriving from New York, insisted on setting up a jam with the guitarist.

Bourelly explains:

"We jammed once, just him and I. It was real interesting. What I liked best was how his drumming created an atmosphere. Then I thought lets bring in Jonas because I had worked with him in my former group and Jonas is one of a few bassists that have

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that Ghanaian and Egyptian thing down. He's got the soul and funk too. That second jam session clicked even better and a kind of ensemble playing naturally emerged where the focus was on collective dialog more than some ones solo. It struck me as something close to my heart with its funky diaspora flare.

"We have all been through many lands and as migrating artist's, we look for ways to express that what we have seen and heard from those experiences.

We look to make that musical vibe *home*. It's a necessity for living." Its Culture.

The 3Kings impulse seems to go in the direction of expressing the mystical with all things groovy. Rock? Funk? Blues? Funk that Rocks? Jazzy, Hippie, Afro Groove? Yes, their own distinctive sound.

The 3Kings claim many side of black music but is in their personification of a group sound, the dialoging of interwoven parts, and the characteristic $\frac{3}{4}$ groove are what set this group apart.

"This music is a living breathing thing that cannot be predicted anymore than life itself. We live and create in a state of dispersion, so the music that runs through us may remind you of rock, blues or jazz but it will not be exactly that, it will take a turn and you will be in an unknown space. If you live in Europe, in a neighbourhood with Turkish, African and Arab culture then your funk groove will not be typical. For us it's an *other* creative space where we can all meet as equals.

Though the group's impulse is free flowing, they have a strong collection of finely crafted songs. The pieces like All for Free and U or No One are rock inflected songs that give the group a mainstream appeal.

For anyone ready to explore the hardcore side just check out the Kings in jam mode. They expand the group's sound and journey towards deep rhythm space as on "Tides" (working title). Hammonds bubbling bass sets a dramatic frame as the drummer and guitarist's circular patterns spin tighter and tighter then spill into a sea of staccato metallica. Tracks like Moroccan Eyes have an Oriental edge with the drums pulsating a hypnotic $\frac{3}{4}$ while the soulful vocal sway around the guitars red dusty moans. Bourelly's guitar creative power has been well documented throughout his career. With **The 3Kings**, his vocals are even more distinct while the guitar solos are about adding to the rhythm pot as much as they are about emphasizing leads. This is modern convergence music.