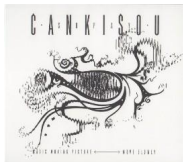


Cankisou - Supay (2015)

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01. *KaBouri* - 04:02 02. *Nomadisavej* - 03:11 03. *Frida* - 04:40 04. *Tura gasa Turo to* - 03:39 05. *Sar di va* - 05:00 06. *Korobori* - 03:45 07. *Saribe* - 04:17 08. *Nasaparé* - 04:35 09. *Simej* - 04:12 10. *Lomana Daj* - 03:49 Karel Heřman - vocal, harmonica; Roman Mrázek - bass guitar, back vocal; Zdeněk Kluka - drums, timbales, cowbell, finger cymbals, piano, back vocal; Jiří Suchý - drums, timbales, djembe, bells, dunun, percussion, cowbell, back vocal; Martin Marthen Krajíček - guitar, cigar box, tiple; David Synák - soprano saxophone, alto saxophone, baritone saxophone, didgeridoo, sopilka, piccolo flute, flute, kalimba, banjo, glockenspiel, back vocal; René Senko - tenor saxophone, soprano ukulele, banjolele. + Sváťa Kotas -banjo (06), guitar (06); Luboš Krobot - violin (06); Anna Laborová - vocal (08).

Czech band Čankišou formed at a Christmas party in 1998 and have since then released six albums. Their work's fuelled by the legend of the ancient one-legged Čanki nation and they sing not in their native Czech but in an artificial language called Canki. The theme of *Supay*, their most recent album, is the struggle of the Canki to remove evil from our everyday lives and offer protection in the name of the eponymous *Supay*, Inca god of death.

Karel Heřman is on lead vocals – he may sing in an unintelligible language but he certainly conveys plenty of passion. The other six members sing too but also play instruments including, among others, accordion, timbales, a cigar box and tiple (a small Latin American guitar). As might be expected from such a range of instruments, their music's highly eclectic, influences coming from all corners of the world: Pakistan, Ukraine and La Reunion to name but three. It's a mix of rock and what many call world music.

The first track '*KaBouri*' sets the tone for the album with its full jungly sound. The snare drum's well to the fore here and the brass augments the driving percussive rhythm, with guitar, flute

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and didjeridoo adding texture to the main pulse. The “KaBouri! KaBouri!” battle-cry chorus is very infectious, and catchy refrains like this are a feature of the other songs too. Most of the tracks are played at a quick tempo and this is very danceable music – Čankišou’s gigs must be lively affairs.

At times they sound like a mainstream rock band, but at others you don’t know which great combination of instruments is going to hit your ears next. ‘Nomadisavej’ has a very nice sax, bass and percussion solo in the middle and ‘Korobori’, the first slower tempo song, opens with didjeridoo and slide guitar, a very swampy combination. A harmonica solo adds to the bluesy feel but then a banjo and a fiddle, played by guest-artists Svaťa Kotas and Lubomir Krobot, suddenly accelerate the pace, ending the song with a much fuller brassy sound. ‘Nasapare’ has a decidedly Middle Eastern atmosphere and features Anna Laborová on guest vocals, adding a nice feminine contrast to Karel Heřman’s obviously masculine voice.

Whether or not Čankišou take their mythology seriously, that shouldn’t stop you enjoying this great album – which fairly brims with joy. --- ceel.org.uk

Čankišou reprezentują typowe dla Indies Scope folkowo-etniczne brzmienie. Istniejąca od ponad piętnastu lat grupa łączy różnorodne etniczne inspiracje z egzotycznym instrumentarium i rockowymi korzeniami, sięgając swymi poszukiwaniami od Reunionu po Pakistan. Na koncie mają również muzykę do filmu "Nuda v Brně" i choć starają się walczyć z etykietą world music, to na najnowszym albumie "Supay" zdecydowanie podążają tą znaną, ale ciągle zaskakującą drogą. ---dnamuzyki.net

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