

Opal Ocean

PRESS KIT 2023

«THE WAY THESE GUYS GEL THEIR RESPECTIVE TALENTS
SPEAKS VOLUME OF THEIR INTUITIVE BOND»

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BIOGRAPHY

After tantalizing listeners with a taste of what they were capable of in 2015 with the release of their **Terra EP**, the Australia-based duo of **Alex Champ & Nadav Tabak** continued to chart their own unique & extraordinary journey towards success.

With the incredible response to their lead single “J.A.M.” going viral and racking up an astounding **thirty-million hits** across their various social media platforms online, it was instantly clear that *Alex & Nadav* were on to something special with their music as **Opal Ocean**, and they immediately set forth to craft a professional career & legacy that they could proudly call their own.

Through their intricate technique and intensely mesmerizing, psychedelically-tinged spin on the acoustic sound, **Opal Ocean** unleashed a monumental set of captivating songs for their full-length debut record **Lost Fables** in **2016**, which would go on to establish their name across the globe as they toured through **Canada, New Zealand, and Europe**.

From significant highlights & achievements along the way like their crowd-funded single “**Mexicana**,” being featured at festivals, doing interviews, receiving critical acclaim from all corners of the map, and the release of their second album **The Hadal Zone** in **2020** – **Opal Ocean** surged throughout the scene with music that spoke volumes on behalf of their chemistry & authenticity.

It wasn’t only the fans at home in Australia anymore – it wasn’t even only the fans they’d gained from their tireless tours around the world – the industry itself began to take notice too; the legendary **Jordan Rudess** of **Dream Theater** lent his time & talent to support them on “**Polycephaly**” from **The Hadal Zone**.

Opal Ocean has been thriving as hard as ever, playing the **Formula 1** race in **Abu Dhabi’s Grand Prix** in **2021**, securing yet another official endorsement with **Godin Guitars of Canada**, and released new music.

A stunning set of five covers unlike any other, played as emotively as this dynamic duo ever could – the **Fish Food EP** arrived **mid 2022** with a lineup of songs that has **Opal Ocean** exploring the music of **Joe Satriani, the White Stripes, System Of A Down, Infected Mushroom, and Pink Floyd**.

They toured through Europe the following summer in support of the **Fish Food EP** with stops in musical hotspots **Spain, Germany, France, Switzerland, and Malta** to headline the **Earth Garden Festival** in **2022** –

Now they are fully equipped and ready to do it again in **2023** to make this the most memorable chapter of their career to-date. Join them as they take their music right across the map & back again to make **2023** an equally unforgettable year.

HIT SINGLE “J.A.M.,” WHICH PUT THEM ON THE MAP OFFICIALLY AFTER GOING VIRAL & RACKING UP A REMARKABLE THIRTY-MILLION-PLUS HITS.



OUR STORY

Inspired by his dad, **Alex** took up guitar at the **age of 12** to take part in jam sessions that would regularly happen at his house. Growing up in **New Caledonia**, far from the city centers, Alex learned riffs from friends, his dad and anyone who had something to show. He would spend hours practicing. One day his guitar teacher showed him a music book from **Berklee Press**, which seemed to be the answer to all his questions. Working through that book Alex discovered that so many of his favorite players studied at Berklee. With time, he became determined he had to go study there. When the opportunity came to learn music in **Auckland (New Zealand)**, Alex saw it as a step closer towards Berklee. In New Zealand, Alex built up his musical knowledge with a two-year **Diploma in Contemporary Music Performance** and a **one-year Certificate of Audio Engineering and Music Production** from **MAINZ**.

After graduation, he swapped his electric guitar for a more Spanish influenced style and went on busking. He quickly got invited to play private events and restaurants in Auckland until he moved to **Melbourne in 2013** to pass his Berklee Audition.

Nadav grew up in an artistic family with his dad a Painter and his mother a Musician. Growing up in **Auckland in (New Zealand)**, his mother used to play an acoustic guitar around the house but he was never interested in the guitar until the **age of 12**. When Nadav began intermediate school, his brother introduced him to a rock band called **"Metallica"**, at the same time his friend showed him how to read guitar tabs, thus bringing together a new passion for guitar.



In the first few years, Nadav would spend hundreds of hours self-learning guitar. His brother would go on to introduce him to heavier music over time until he found a love for progressive rock & metal.

In **2009**, Nadav decided to skip the last year of high school and at the **age of 17**, to study a **Diploma in Audio Engineering** at **SAE Auckland**. The goal was to be able to have the skills and knowledge to record music and sound himself. Shortly after finishing his diploma in **2010**, Nadav started performing in the streets and over time found a passion for the acoustic guitar and flamenco. With his loop pedal, he got into playing in restaurants and private events.

HOW THEY MET

In **2013**, similar to Alex, **Nadav** decided to move to **Melbourne in Australia** to pursue a career in music. Six months later, **Alex's partner** heard Nadav playing at the **Queen Victoria Market** and he reminded her so much of Alex that she thought the two had to meet. **Alex and Nadav** got along very well and knew it was the start of something special. That day, they formed a guitar duo creatively named **"Alex and Nadav"**.

Alex having finally passed the audition and being offered a place at **Berklee College of Music** had to make a decision between the school of his dreams or to keep going with this new project. Alex declined the offer and within 3 months the band released their self-titled EP **"Alex and Nadav"**. They went on to rename themselves as **Opal Ocean** and release their debut EP **Terra** and album **Lost Fables**.

FISH FOOD

The idea behind the **EP** was to show the musical food that drives them, through their inspirations past and present. *"Fish Food"* lays down a unique perspective on their favorite musical genres from classic rock giants **Pink Floyd** to psytrance masters **Infected Mushroom** and of course heavy metal legends **System of A Down**.

Whilst **Opal Ocean** have taken a variety of covers live on stage this will be the first time they release any covers digitally in the hope to share with their fans a glimpse of their chameleon like adaptability. To give this EP an extra touch of authenticity the boys produce almost everything themselves;

« We recorded and produced all of the tracks at **Alex's Home studio** he hand built during **Melbourne's extended lockdown** as well as **Alex** painted the cover art in between touring to marry the *"Fish Food EP"* with **Opal Ocean's vision.** » - **Opal Ocean**

Every song was released alongside music videos filmed in house by **Nadav** and his partner then edited by the duo; truly making their own mark when it comes to being independent musicians.

Pink Floyd: *Time*

Joe Satriani: *Sahara*

Infected Muchroom: *Becoming Insane*

The White Stripes: *Seven Nation Army*

System of a Down: *Chop Suey*



THE HADAL ZONE



THE HADAL ZONE
OPAL OCEAN

"THIS RECORD IS AN EXCITEMENT OVERLOAD. BEAUTIFUL PLAYING, IMMERSIVE COMPOSITIONS. FEELS TOTALLY NEW AND MODERN, YET DEEPLY ROOTED IN TRADITION. FANS OF PROGRESSIVE ROCK, OR LATIN MUSIC, OR JUST GUITAR FANS WILL ALL LOVE THIS." - **Jon Gomm**

In late 2020, during the pandemic, the duo has released their second full length concept album, **The Hadal Zone** in what they say is *"One of the most daring acoustic guitar albums ever made"*. With this set of recordings, they take the listener on an expedition to the depths of their minds and souls. This album is a journey towards the alien depths of **The Hadal Zone**.

The album's concept is a metaphor for their relentless efforts to explore the limits of the classical guitar. Both filled with mystery and mystifying treasures hidden from sight and yet to be discovered.

Each of the 14 new tracks paints a picture of the aquatic world experienced along a surrealistic descent to the bottom of the sea.

With this release the duo has worked on several innovative new techniques for the nylon string guitar, all featured in their up and coming online lesson programs.

One of the biggest highlights off the new album is the featuring of **Jordan Rudess** from the critically acclaimed progressive rock group **Dream Theater**, on their tribute track **Polycephaly**. He performed a range of textures and classic Keyboard shred-solos throughout the seven and a half minute long piece.

...FEATURING **JORDAN RUDESS** FROM THE CRITICALLY ACCLAIMED PROGRESSIVE ROCK GROUP **DREAM THEATER...**

Along with a successful crowdfunding campaign raising over **\$20,000**, Opal Ocean was also awarded the inaugural Yamaha **"Make Waves Grant"** grant aimed to support artists with new and ambitious music. This enabled the duo to record at the infamous **Sing Sing Studios (Melbourne)** with head engineer **Terry Hart** at the reins. Mr. Hart previously recorded the bands earlier releases: **Mexicana** and **Lost Fables** and was a perfect fit for this new record.

ABOUT THE TRACKS

1. Schmeckledy Pop

With a name paying tribute to “Rick and Morty” this track was one of the first to come out for this record. A mix of middle eastern tones and driving grooves, this song is sort of a bridge between our previous repertoire from Lost Fables & Mexicana to this release. A first for us compositionally, it features a pretty extreme groove change from 4/4 to 3/4 for the last third of the song, guaranteeing to get the party started. It was also the first riff to come out since Lost Fables and was named during a jam on Christmas Day 2016. Schmeckledy Pop was the first full composition completed from the Hadal zone. This song also has several unused riffs that ended up working their way into two other songs; Point Of No Return and Polycephaly.

2. Time I Live (*Evil I Emit*)

Written as a single this track turned out to be much quirkier than expected. Loads of fun working on this song, with some Djent inspired grooves in the solo section and Nadav exploring some nylon guitar tapping ideas in the breakdown.

Originally meant to be a techno song with the starting riff encompassing a Daft Punk vibe but ultimately changed after Alex came up with the quirky melody that set the theme for the track.

3. Point Of No Return

From this song onwards the album shifts into fifth gear. This track was an absolute beast of a song to compose, encompassing some of our trickiest ideas is one of our most experimental tracks so far. A journey within itself, this 7min piece celebrates our passion for progressive music, it turns and shifts between classical, metal and even hip hop, a true display of how versatile the nylon string guitar can be. It is also the first song of the album featuring a Whammy pedal, scratch solo and a heavy section towards the climax of the song that switches between 5/4 and 4/4. The hectic section shortly after was originally a B side riff from Schmeckledy Pop before twisting back down to a slower tempo chorus riff found at the start of the track.

4. The Hadal Zone

Meant as an homage to “Tool” this track holds a special spot in our hearts. It embodies our vision for this album and takes us to a deeper place every time. With a challenging 7/4 groove throughout, the tune constantly rolls between uneven and even time, much like the ocean waves.

New percussive rhythm techniques had to be developed to play this song, we can hear a creative use of “nail rolls” in the break down section. All in all we are both very pleased with the outcome of this one.

5. Quantum

Always striving to experiment with rhythm the track was inspired by “Master Maqui” from Rodrigo y Gabriela. With a 3/4 feel throughout, we had to find new ways to play this rhythm as it is the first time we attempted to write a whole song in this time signature. Alex played most of the rhythms on this one only swapping for the improvised solo. You’ll find the note choices also stand out in this track, with use of more ambiguous tones like the altered dominant scales and chromatic passages. Contrasting to our previous releases, on this album we made a conscious effort to modulate as much as possible where we saw fit.

6. Bucket Of Fish

Nadav’s vision for a drum interlude has been finally captured in this track, featuring some creative layering of sounds and passionate guitar drumming blended with the tones of a Korg wave drum to add those slight ethnic touches.

7. Radiozoa

As opposed to the other tracks, this song was recorded live with both rhythm and lead guitar tracked together. This prohibited our classic double layering on the rhythm guitars thus giving Radiozoa a unique sound on this album. The song is light-hearted and is once again meant to be a bridge between this new album and songs like J.A.M and Mexicana. It features an ambitious Jazzy solo by Nadav and a classic wah solo for Alex. A great example of modal modulation in this song is the originally minor head theme played with a major third in the end of the song, lifting the end of the track to a sort of happy ending.



8. Shape Shifters

Being instrumental we often get associated with movie soundtracks and other theme songs situations. This track was meant to be exactly just that. With a quirky, dark and mysterious vibe this track let us into a totally new corner of our compositional space. We refer to the groove as a “dark skank” as it has a sort of reggae feel to it but with a dark and ominous vibe. Nadav created this rhythm after being inspired by a video of guitarist Raul Midon after being approached by a stranger at a train station to check him out online. Now incorporated into our own style for this track. Like other tracks on this album we used a combination of vintage Moog synths, Whammy and Mellotrons to extend our textural soundscape.

9. Fight or Flight

Originally named “Crazy Town” we wanted to write a fast tempo song with loads of energy. inspired after the chicken farm across the road from where we live, we wanted to infuse it with as much chicken energy as possible. Featuring our first attempts to vocalise more than a “Hey” you can hear us do inward vocal screams in the breakdown leading into a fast paced thrash metal inspired ending to finish this track off. This was also the shortest song to write on the album, only 3 days to write it in between studio sessions.



10. Desire Path

We knew we needed a slower paced song on this album, so we decided to work on Desire Path in an attempt to tame our energy for the album as a whole. Terry arranged some beautiful strings for us that really tied it all together. This song features our first ever fade-out, something we’ve always enjoyed in classic records like “...And Justice for all!” and “dark side tied it all together. This song features our first ever fade-out, something we’ve always enjoyed in classic records like “... And Justice for all!” and “dark side to the moon” but never found the right place to do it, until now. We used the same overlayed solo technique we’d use in The fallen Prince and both tracked a guitar solo, later arranging it together for that single guitar effect.

11. Micro Rave

One of the ideas that developed pretty early on in this album was we wanted to do an Opal Ocean Techno song. We love all sorts of sub genres of the style, like Psy-Trance, classic Techno and even some industrial stuff that can be found in NIN or Ramstein, so we wanted to put all of them together and explore this on the nylon string guitar. Featuring an absolutely ridiculous “Blast Beat” technique on the ending from Nadav and the improvised performance of a Microwave for the breakdown we hope this track gets everyone jumping. In a way the microwave is a comment on the current EDM industry where a lot of the ideas are “reheated”.

12. Visions

Originally called “Camels”, this track is meant to be an introduction to Polycephaly. The idea was to put the listener into an open space and have the intensity rise up to the next track. Nadav ended up improvising a sort of intro for it eventually introducing the main theme of the track. The theme being derived from the beginning of the album in Schmeckledy Pop and Point of No return ultimately tying it back to the end with Polycephaly.

The repeated riff leading into Poly was a riff written before Lost fables in 2015.

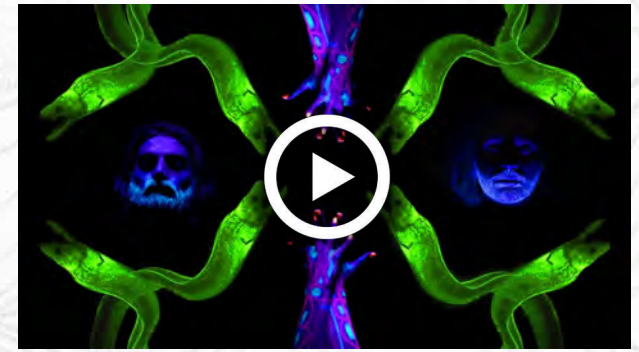
13. Polycephaly ft. Jordan Rudess

Written as a tribute to Dream Theater, we started working on this track once we received the news that Jordan Rudess himself would be featuring on this song. We were obviously extremely excited to have him play on our composition, so we did all we could to write in Dream Theater’s iconic progressive metal style (with an Opal Ocean twist of course). Like Point Of No Return we pushed the envelope as much as we could, pulling every trick we could to make this track as epic as possible. To this day we feel extremely honored to have one of our idols immortalised on a song with us.

14. Call to the Void

Along with Schmeckledy this is one of the very first tracks we started working on for the new album. It incorporated some influences from Gojira and was the first time trying our hand to non 4/4 grooves. This song features some strings in the intro arranged by Terry and more Mellotrons throughout the track. It has an interesting call and response between the two guitar part at the end, hence the name “Call the Void”

VIDEOS



THE HADAL ZONE- OFFICIAL MUSIC VIDEO



ENDLING - COLOURS OF OSTRAVA 2019



PINK FLOYD (COVER) - OFFICIAL MUSIC VIDEO



J.A.M - VIRAL BUSKING VIDEO (30M COMBINED VIEWS)



J.A.M- MONTREUX JAZZ FESTIVAL 2018



SEVEN NATION ARMY (COVER)-LIVE MALTA 2020



MEXICANA-OFFICIAL MUSIC VIDEO

PRESS

Opal Ocean has performed live on major media networks in multiple countries, including on , CTV Vancouver Morning Show, New Zealand's RNZ Network, PBS Australia Radio, TedX Melbourne as part of their "Rebels" conference, RTS Radio "Live at Montreux Jazz" and many more independent stations like ARA Luxembourg radio.

Their live show at 2018 Gurten Festival was broadcasted Live on SwissTV networks in Bern and have done many appearances on Chanel 7's "Guitar Gods and Ma-sterpieces", including studio Per-formences and interviews.

Opal Ocean featured on many popular online music networks like "Baked Goods" or "Punt Sessions" and even performed on Beat magazine's "Watt's On" series.

RADIO



TV



ONLINE & MAGS



"Jordan Rudess has taken part in an epic video playoff on Opal Ocean's Polycephaly."

"The Hadal Zone or the underworld as known in Greek mythology, is the deepest region of the sea. A dark pure black world, filled with alien-like creatures and the great unknown. This is the area the band wish to take you to"



"This album is for the metallers that truly love music and don't where it comes from. By the way shredders, lots of interesting ideas..."

"They were one of the revelations of the FMMOPAL OCEAN did not need more than two acoustic guitars to gather and crowd..."



"The 27th Kulturarena started in the evening with the guitar duo Opal Ocean. .attended by 1600 "Kulturarena" visitors."



Opal Ocean teach us how to play their brain-bending track 'The Hadal Zone'

'Her music goes far beyond the boundaries of the genre with unusual and exciting compositions...'



"The Bbop team and Metz Curieux team caught up with Opal Ocean'... where we discussed their career, music and the musical equipment they use on stage."



Vereinigt mit Progressive Newsletter (established 1995)

With acoustic guitars in virtuosic arrangement and...



"Opal Ocean are on the rise. And how! I talked about that and much more with Nadav and Alex after their big festival gig...Guys, your performance was absolutely awesome! How was it for you?"

"The sound of Opal Ocean definitely has novelty value, but that does not lessen the obvious skill, talent and creativity. It is addictive listening."



Opal Ocean apeared on many more networks, check those out:



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OPAL OCEAN

3,766,073M Streams

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