



HYPOSTATIC UNION

## HYPOSTATIC UNION — GODMAN REVIEW

There are quite a few hard working artists out there in the realms of the metal world, which the artist themselves are trying to keep expressing their creative outlet that flows either with joining other bands or better yet creating or collaborating with other fellow musicians to search for that unique and robust sound that allows for their creativity to keep expanding beyond any measure imaginable.

Introducing the brand new project “**Godman**” with two of Christian Metal’s most well known identities that have had a major impact on music today through their strong work ethic and message applied. Consisting of **Jonathan Johnson** (**Sacred Warrior**, **Deny The Fallen** and **Zeal**) and joined by fellow guitarist **Tiago James De Souza** (**Hand Of Fire**, **Perpetual Paranoia** and **Through The Clouds**). The two have combined with their musical talents and prowess to bring the birth of the project’s debut effort “**Hypostatic Union**” that has seen it’s worldwide release on the 4th of July 2019.





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When you have had a chance to “Reset” comes Godman’s first single that personally blows me away with their overall quirkiness, breakdowns and changes. At first you can hear a **Layne Stanley** vocal type from **Alice In Chains** that influence throughout the verses maintained. Low gruff and growling vocals compliment the heavier side of the song with constant melodic changes and bombastic drum beats that seem to dart everywhere to keep the song interesting to say the least. The cleaner side of their vocal capabilities seems to work with the choruses when represented, the guitar work on this track are exceptional (too be expected) that has captured to what can be seen as their most erratic but, yet elemental that will be heard throughout the entire record.

“**Last Man Standing**” follows up more towards a melodic side of the band which is where I personally enjoy much more to a harder rock aspect. Smoothly structured, with a boldness and intensity that still adds the erratic caption that you find mixes very well with this track. Foundations of a much more traditional outlook with melodic delivery that includes the newer side of what these men are trying to achieve. With iconic breakdowns that again can be seen flowing well with the older impact of their past endeavours that really expresses that there is indeed old hands guiding this ship of creativity.

“**Effigy**” continues the album with a more brutal sound that seems to still the more melodic nature but, also carries more of the metalcore breakdowns and such avant garde creations that really mixes well with a hint of the Death Metal element that are also achieved within this adaption of their unique touch.





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“**Illuminati**” has a much more speedy delivery to begin with as an alternative edge that breaks right through with a low bombastic growls and serious breakdowns that keep it flowing through, also with the **Alice In Chain** vocal influence that pops up again. To my own views, they seem to be mixing as much genres into one little pot that which I believe can work but, as I can see it in a real honest way, the listener can easily get lost within it all if you don’t have any clear understanding of what is trying to be produced by what **Godman** is trying to present. Brutality is what I find here that seems to have much more common ground, but yet still having that melodic edge.

“**Who Am I**” is next on the table when their death metal variety comes into play with super sick riffs that carries on throughout the track with a mixture of growls and shouts that guarantees you that it will be just more that just similar record that you have know between Jonathan and Tiago. The group is basking with the steady and more dignified tones within their presentation but, yet are still really just aiming to be plentiful in the sound they create, with a general direction that is used and to uplift the levels of the song that is carried at certain points.





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With “**Dark Night Of The Soul**” lightly introducing itself, with a slow rhythmic ballad like you would find in these kind of circumstances. Clear with intent and resolve that carries hard riffs and heart felt lyrics, where the solo adds to the domain of strength portrayed. Smooth and direct and leaning more towards the early 90’s metal ballads, it still keeps with the overall sound that has already been revealed so far to this point. “**End Of My Days**” continues the trend of the uniqueness of the clean vocals that are presented and even a **Zao** guitar sound that just reminds me of the band’s late 90’s assault. Still melodic but, I just can’t get over the mix of sounds and genres which just makes it so good, as **Godman** is mixing Thrash, Death Metal and Metalcore in one single dose, including the amount of experimental aspects to this song that seriously does just blow you away.

“**The Rescue**” exposes more of the modern metalcore that can be heard within the track maintaining more of a grasp of it’s melodic power that entices the listener to expose more of the creativity of both the old style metal and the relativity of new that can be mixed with such abstract sound that again, with the authenticity of it all strikes and leaves you wanting to know what the heck is going on. When “**Babylon**” finally hits with the absolute chaos that has been building from this moment onwards in time with the high intensity and the bands sheer brutality that creates the level of execution that **Zao** would be proud of. Spiralling through the track and maintaining the composure created has seriously hit hard on this track. Relentless domination of extreme proportions that has allowed the band and Tiago’s solo near the end to absolutely shred, along with the dramatics that can truly be kept within ones memory.

Overall, **Godman** is one of the most experimental metal projects to date in 2019, with both abstracts of the old style of metal and the current measures that are heard today.

**Christian Sullivan — 7/10**

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