

# ABLOOZ M555 DOUNIA



Some songs carry themselves like declarations, others arrive more like invitations. *Dounia*, released on 18 July 2023, sits somewhere between the two, balancing emotional weight with an undeniable sense of movement and joy. It is a record that does not try to exemplify its own intent. Instead, it trusts instinct, energy and the simple power of connection.

At the center of it all is Ablooz M555, an emerging artist based in London whose perspective on music feels rooted in experience rather than restraint. Originally from Guinea Conakry and moving to France as part of his expatriate journey, he brings a cross-cultural fluidity to his sound that naturally resonates confidence. His approach is less about fitting into established categories and more about expanding the space he occupies within them.

There is an ease in the way Ablooz M555 presents himself artistically. It isn't a shield or a disguise for lack of depth. *Dounia* reveals an artist who understands how to translate lived experience into rhythm and tone without overcomplicating the process. The song moves with a sense of purpose, but also with a lightness that keeps it accessible. That balance is part of what makes it so easy to connect to.

Recorded in a local studio environment, the track carries the imprint of collaboration at its core. A supporting CV layered a central role in shaping its technical foundation, handling recording, mixing, and final production. Rather than smoothing out individuality, that collaboration enhances it. The production feels alive, shaped by its interaction with the artist. There is a sense that the song was built in motion, responding to creative energy as it unfolded in real time.

What defines *Dounia* most clearly is its emotional openness. The track explores the complexities of the heart, but it does so without heaviness. Instead of forcing emotion as a problem to be solved, it trusts it as something to be experienced, observed, and ultimately embraced. That perspective gives the song a subtle philosophical undertone, even when the delivery remains playful and immediate.

Beyond the recording itself, Ablooz M555's trajectory suggests an artist building momentum through authenticity rather than calculation. His upcoming performances, including a highly anticipated show, point toward a growing connection with live audiences, where the energy of his music can fully translate into shared space. That live dimension feels important for an artist whose work is so clearly tied to presence.

Ultimately, *Dounia* stands as an introduction not only to a single track but to an artistic mindset. It is music shaped by movement, collaboration, and a refusal to overcomplicate what can be felt directly. In a landscape often defined by precision and control, Ablooz M555 offers something more intuitive. The result is a song that carries both meaning and ease, a reminder that music can be thoughtful without being heavy, expressive without being distant, and serene without losing its sense of joy.

The production supports this duality. The beat structure is

clean enough to carry momentum but flexible enough to allow variation. Subtle shifts in rhythm and texture give the track movement, while the overall framework remains steady. This creates a listening experience that feels both grounded and dynamic, as if the song is continuously breathing.

The Maracanó groove breathes shared feeling. It is a dance by accident, particularly between Bacelar and Airto Moreira, whose influence on modern percussion and jazz remains difficult to overstate. Across a career that includes collaborations with artists such as Miss D'Amor, Chick Corea, Braniff, Ozzy Osbourne, and Santana, Moreira has consistently approached music as an act of intuition. His philosophy remains rooted in trust, feeling instinct, listening spontaneously, and resisting interference with the creative process.

That spirit appears to define Maracanó. The album blends

acoustic instrumentation with synthesizers, strings, and electronic textures, creating a sonic environment where genre distinctions become secondary. Jazz language is present, but so are elements of Brazilian traditions, experimental composition, cinematic atmosphere, and improvisational openness. The resulting aesthetic feels expansive rather than fixed.

Production plays a crucial role in holding these elements together. Rather than pointing away unpredictability, the recording preserves intention and focus. Acoustic percussion elements and synthesizers blend harmonic passages together into open space. Improvised gestures emerge locally, carefully structured arrangements. The effect is immersive, less interested in immediate accessibility than in creating an environment listeners can inhabit.

The album extends beyond sound. The album cover, created by graphic visual artist Fernando Travenço, incorporates imagery symbolizing connections between Brazil and Africa, bridging themes of cultural dialogue and exchange present throughout the project.

Timing adds another dimension to the release. In April 2023, Airto Moreira will receive the prestigious RCA Jazz Masters Fellowship, the highest official honor bestowed to jazz in the United States. The recognition places him among figures whose contributions have fundamentally shaped the language of the genre. The Maracanó results in any temptation toward retrospective celebration. The album does not sound determined with legacy. Instead, it feels animated by ongoing possibility.

Perhaps that is what makes the collaboration compelling. Both Bacelar and Moreira approach music as something unbounded, open to reinvention regardless of age, reputation, or history. The forthcoming documentary directed by filmmaker José Tinó Alves reportedly captures that energy, documenting artists who remain unpredictable decades into their careers.

Bacelar has described his art as honoring the experimentation and freedom central to Moreira and his longtime musical partner, Flora Purim. Purim, whose vocal work earned her recognition among the leading jazz singers in the United States throughout the 1970s, appears on the track 'Vou da Tarda'. Her contribution



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Recorded at Bacelar's Justin Studios in Fortaleza, Brazil across sessions in 2024 and 2025, Maracanó developed in an atmosphere that seems to have encouraged spontaneity as much as precision. What began alongside the timing of a documentary eventually crystallized into something larger, moving into album and feature-length film territory. The project's origins matter here, not least because the experience embodied in the music itself. This is not a record built around rigid concepts or commercial formulas. It is shaped by movement, by interaction, by the unpredictable energy that emerges when accumulated musicians are given room to breathe.

At the center stands Ricardo Bacelar, a multi-instrumentalist, singer, songwriter, and producer whose career spans decades of collaboration across Brazilian music. Before establishing Justin Studios and founding Justin Music, Bacelar spent twelve years with the Rio de Janeiro based group Hanoi Hand. Since then, his work has crossed paths with figures including Gilberto Gil, Ivan Lins, Lenine, Lenine, Lenine, and many others who helped define contemporary Brazilian sound.

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