

Mp3 Groovin Ground - Dome



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Vintage funk meets psychedelic rock. The album is bubbling with creativity, creating a lush descriptive sound that breathes life into each lyrical story. Trippy and melodic with powerful instrumentation. 9 MP3 Songs ROCK: Jam-band, ROCK: Progressive Rock Details: DOME, the studio debut for Groovin Ground, is a crowning achievement for a band with humble beginnings. The album represents a group of musicians finding their creative identity and ultimately, defining the sound of a band that has matured and grown its wings.....

Review

excerpt -GLIDE MAGAZINE glidemagazine Their new album, Dome, is a monument to Jam culture. Every song is different and interesting, and they're all tied together exquisitely. Some songs are pretty: "Arrow" and "Prisms" are beautiful and delicate on multiple levels. Some, like "Wiggin'" for instance, cook so hard they make the hairs stand up on the back of your neck. But the best songs are elaborate compositions, filled with intricate rhythms followed by scorching improvisation. "Marmaduke Surfaceblow" is one of those; it's a powerhouse of a song, a real joy. What amazing, delightful music this is. It's not too heavy or sweet. It makes you think, and it gets deeper with every listen. As a stand alone album, Dome works well: The pacing is outstanding and there are lots of cool cues from song to song. Making a solid album is a difficult task for most jambands - Groovin' Ground did it on their first try. Maybe it's beginner's luck, but somehow I doubt it. It just works so well on so many levels. It really does get better after every listen. That is such an important quality in improvisational music. If you like jam bands, here's the heads up - this has the potential to be big. The time is ripe for a new crop of jambands to take off, and if Groovin' Ground is any indication of the freshman class there's a lot to be excited about. They're every bit as good as their predecessors. Jam music has a bright future in this band. -Kenny Bolin, Glide Magazine

-----BIO----- Founding members David Brown, Evan Bozarth and Dustin Bozarth began by playing Grateful Dead covers weekly as The Heart of Gold Band. As crowds grew larger and the band began performing original compositions, changing their name to Groovin Ground. The new 'Groovin Ground' made a move to Austin's 6th Street district, utilizing a little known and seldom-used live room called Bojangles. The owners gave the band Wednesday's, which was traditionally their worst night of the week. In short time, Wednesdays at Bojangles were standing room only. Other touring bands and musicians like Particle, Umphrey's McGee and Ray's Music Exchange, were invited to play Jam Night and legendary music was heard on a regular basis. The owner of the Vibe club on 6th Street happened in one evening to find out what this phenomenon was about. Informal discussions soon led to a decision to move Jam Night to the larger and friendlier Vibe beginning May 2002. Groovin Ground hosted Jam Night at the Vibe to a packed house for almost a year. During that time they booked and sat in with The Greyhounds, Agua Dulce, Psychedelic Breakfast, Bernie Worrell, Larry, Motion for Alliance, Tea Leaf Green, Llama, Particle, Umphrey's McGee, and Brothers Past to name a few. Their first album GROOVN GROUND: RAW LIVE was recorded at the Vibe and produced by legendary engineer, Chet Himes (Ted Nugent and ZZ Top). It was released during the heyday of Jam Night and showcases the band's early material in a typical raw and rowdy Jam Night environment. During this time lights and multi-media began to become a prominent part of a Groovin Ground concert. The band continued to push the limits of creativity both musically and visually, often utilizing costumes and theatrics that brought a new dimension to the live experience. An early pinnacle of band creativity was their infamous 2002 Halloween show. GG performed an original 80 minute rock opera entitled THE GOAT: Part 2. A futuristic opus chronicling a man's existence on 2 different planes of consciousness, and the results when those dimensions collide. The finale of THE GOAT is a power ballad of epic proportions entitled PRISMS, a version of which is included on DOME. The band toured heavily in 2003 playing Texas, New Mexico, and Colorado. Highlights were opening slots for Fareed Haque, Oteil Burbridge, Jacob Fred Jazz Odyssey, and a PACKED Trey Anastasio after-show in Denver CO. During this stretch many current songs were honed and road-tried AND it was high time to return to the studio. Fresh off the road, GG began recording sessions at the home studio of friend, Grego Lobo. This "live in the studio" project became their second CD release, "Live From Grego's" which revealed Groovin Ground as an incredibly tight and highly mature band. It faithfully captured the energy

and group interplay evident in their live shows. For the long-overdue studio project, Groovin Ground chose to work with engineer, Thomas Van Der Brook, who'd recorded and produced a much-admired Austin masterpiece, Big Biscuit Oogie Machine by Grass. After recording the basic tracks at Tonehaus Studios (Austin TX), the band took a much-needed, break, from live performing, to write new music. This culminated in the first annual X-MAS BAND CAMP, a week-long lock-in, rich with songwriting, experimentation, and Miller High Life. 20 songs later, something completely unexpected happened. The band (as it was then known) unraveled. Was this the end of Groovin Ground? Over the next 8 months, Evan Dustin, along with band manager, El Boz, continued production on the album. New material was incorporated from the Band Camp sessions. The Brothers Bozarth created a new live performance called the The Portal, an all-improvised collaboration between the brothers and select groups of talented artists for each show. A weekly residence was established, utilizing the loungy atmosphere of the Tambaleo night club (Austin TX. The essence of live music was distilled into its raw form, performing completely in the moment, embracing each new discovery. The experience gave new focus and spark to Groovin Ground's improvisations and encouraged the band's fans to embrace musical risk-taking and to appreciate music performed in the present tense. With the completion of DOME, the debut studio album from Groovin Ground, one fact became crystalline. The band now owned a unique and individual sound. Groovin Ground reunited with a new musical perspective and a singular goal to share this music and are touring this Fall and Winter to support the CD release. You are now invited to travel with Groovin Ground and explore the world inside the DOME.

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