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Guitar based Rock/Pop/Alternative music. Music based on melodic hooks and orchestrations, but with major twists. 13 MP3 Songs ROCK: Modern Rock, ROCK: Hard Rock Details: Chris Monk - guitars, bass, lead vocals, drum programming 11 Rivertown Court Cartersville, GA. 30120 Phone 770-387-0016 E-mail: chris@neverafter.net Instruments Bass Guitar, Acoustic Guitar, Keyboards Birth Date: 12/16/66 Music History Somewhere along the line I learned to appreciate just about everything musical. I started out around the 5th or 6th grade in the school chorus and band programs (sax and trumpet). Even those sometimes-cheesy songs made sense to me on some level. I began to grasp how songs were structured and formatted. I continued school music until the 10th grade, and then became more occupied writing song lyrics. I joined my first band in 1987. The band was Sabre, a Christian Rock band in the "Classic-Art Rock" vein. By then I was beginning to learn the bass and acoustic guitars. This was where I met Jeff Fountain. We found ourselves to be quite compatible writing partners. My work with Sabre ended around the summer of 1992. I kept my chops up in a wide range of venues, playing and singing in the church until sometime in 1995, and later working with a couple of local pub bands. It wasn't until 1997 that Jeff and I started writing music together again. Soon we were amassing quite a collection of original songs as well as learning how to arrange and record them on computer. In March of 1998, my stepbrother Joe Melton moved back to Atlanta. Although Joe and I had never really played or written much together, I had been inspired by his musical talents most of my life. He was apparently impressed with our accomplishments, as we had no trouble persuading him to team up with us. We are currently clicking right along, I'm proud to say. There doesn't seem to be any end in sight to the way we are able to bounce ideas off each other and make a coherent picture. Abilities Singing, Songwriting, bass and rhythm guitars. Some keyboards. Midi programming on the computer (mostly drum programming). Home Life Married to Melissa Monk.

Have 3 children, Joshua, Angel, and Cody. Interests and activities Midi programming, computer gaming. Hiking, camping and travel. Joe Melton - guitars, lead vocals, bass, drum programming 110 Plantation Lane Acworth, GA. 30101 Phone 678-574-0419 E-mail: joe@neverafter.net Instruments Electric Guitar, Acoustic Guitar, Bass Guitar, Keyboards Birth Date: 2/15/61 Music History Once I saw Johnny Cash whirl around in his black cape with his black guitar slung around his back for the first time, I knew what I wanted to do with my life. This was further re-enforced by the way the girls chased after Keith Partridge. I putzed around with some bands in high school and ended up in Cruiser, my first real band. We became the house band at Six Flags Over Georgia, a popular amusement park, by winning an audition from about twenty other bands. After the gig was up there, I was in the right place at the right time (church) when I got the opportunity to audition for Wendy Bagwell and The Sun Lites, who were the first people in Gospel music to get a gold record (way before my time). Most of Cruiser were busy forming their new band, The Fits. Oh, the headbands, big hair, and circulation-inhibiting parachute pants! I quit my Gospel Star gig to hook up with these fellows again. What can I say, they enticed me with wine, women, and all the creative influence I wanted. After becoming very popular on the college pub circuit, we stupidly broke up the band over musical taste differences. Then I went after the bucks. I traded all those human band members in on drum machines and synthesizers and did a two man show with my first cousin for several years in Florida. I inadvertently learned most of what I know about music theory screwing with those sequencers. I finally got the chance to put my experience to some use by recording a CD with my own songs on it. This was nothing short of an all out thrill, the fulfillment of a lifetime dream. And to ice the cake, it was with my stepbrother Chris! Abilities Singing, songwriting, lead and rhythm guitar, bass, keyboards, MIDI sequencing, and I make a mean omelet. Home Life Single, self-employed (re-modeling business), cat who hates me Interests and activities Computer anything, sci-fi anything, music anything, studying the Bible Jeff Fountain - keyboards, guitars, vocals, drum programming Jeff Fountain 111 Hawkins Farm Lane. Ball Ground, GA 30107 Phone 404-642-5925 E-mail: jeff@neverafter.net Instruments Keyboards, Guitars, Bass Guitar, Some wind instruments Birth Date 09/17/69 Music History I learned music theory the hard way; in grade school from a series of knuckle- smacking, bi-focal wearing school marms. I began in 4th grade with the most manly of all instruments, the clarinet. I stayed in band all through school, studying saxophone, trumpet, and bass clarinet. I started getting into keyboards in 1983 and joined my first band in 1984. I wrote my first song and started picking up guitar that same year. I went from band to

band for quite a while, trying to absorb all the experience I could. In 1990, I joined Sabre, a contemporary Christian rock band, where I met Chris Monk. I stayed with Sabre for quite a few months, mainly because I was enjoying my writing sessions with Chris so much. The band wasn't headed in quite the direction I was seeking, so I left them and dove deeper than ever into song writing. In 1997, Chris asked me to join Landslide, a southern rock bar band. It was fun for a few months, but was not at all what either of us saw ourselves doing. It got us back together though, and we found the same writing chemistry to be very much intact, only with a lot more experience to draw from. This was to be the core of Never Never. We pumped out stacks of songs together until March of 1998 when Chris informed me that his brother Joe Melton was back in town. Joe had been writing songs and playing in bands since he and Chris were kids, so I was very interested in hearing what he had. What he had was a lot of original material that fit right in with what we were doing. We re-vamped some of his stuff and he re-vamped some of ours, and we wrote some entirely new songs all together. And we did it all without a single fight!

Abilities Mainly keyboard and guitar, Computer recording, engineering, and not least, songwriting. Also, producing, computer activities of any kind. Was a main producer on our CD "Monologue".

Homelife Married to Jenna Fountain (06/17/95). Have 4 children: Ryan 8, Eric 6, Emma 5, and Daniel 3.

Interests and activities Typically I should just say music here, but not to be, Digital recording, computer games, techie par excellence. I love new gadgets of any kind. I am also a science and physics and history buff as well.

Barry Simonds - Drums Bells Ferry Rd. Acworth, GA 30102 Email: barry@neverafter.net

Instruments Drums and Percussion Birth Date: 10/31/73

Music History Barry began playing drums at age 12. He was raised in a musically talented family; grandfather played fiddle, dad plays guitar, and sister plays piano. He began to hone his craft by joining his school band, which he considered a great place to get some proper musical training. After he got his chops up, he joined a local band called Instigators in 1994. He played with them for four years until 1998 (he even got to open for Firefall, a popular seventies acoustic band.) Since then he's been recording as much as possible. He also played with Daniel Young, an Elvis impersonator, in his band, Moving On. They honored the King by playing Memphis on his birthday. He joined Strangers in 1998; they were mainly a recording project at Studio 240 in north Georgia. Barry filled the drummer gap for Never Never in 2000 and is currently participating in both recording and live shows.

Abilities Mainly drums and some guitar. Some recording experience.

Homelife Single at the present moment, and looking for serious one night commitment.

Interests and activities Art (oil painting and drawing), can cook chicken.

Martial Arts. This album N, a long, strange journey..... A complete list of the gear we used for this project can be found here. Production Notes: We used all the instruments from Monologue, plus some new toys. Let's start from the beginning, and pay attention here, because what started on one song definitely didn't finish on the same song. I'll explain... Most of these songs were done in some form or fashion two or three times at least. New gear, new attitudes, and new ideas forced these changes. This was the order of songs, and a synopsis of their writing and recording evolution to the best of our memories: Tear The Mirrors Down and End All Be All were the first two songs after Monologue {Summer/Fall 2000}. End All Be All got the back burner after a few weeks of tracking. That song lay dormant longer than any other song we have done so far. Tear The Mirrors Down was actually called Run The Mirrors Down for at least two years, and probably took longer to come together than any other song we ever done. Jeff had the music arranged much like it is now, but Chris took at least four or five months of listening before coming up with the first lyric/vocal lines. Joe always thought the title was a little vague, and Chris never liked the Alanis Morissette-india-style chorus. So, he re-vamped the chorus and changed the title in the fall of 2002. He also re-recorded the lead vocal track and a couple of BGV tracks on the chorus. The rest of the re-tracking was done between February 2004 and August 2004. A Moment's Peace was tracked for the first time somewhere in this same late 2000 time frame. Chris and Jeff spent one glorious wine-drenched night on it and had most of the tracks written and arranged as you hear them on the Neverafter CD n. Re-tracking occurred from the summer of 2002 to the summer of 2004, off and on. Take Time, Still Searchin' and Where Are You Now were recorded as rough demos before the bands' trip to California {spring 2001}. All three songs had a lot of re-tracking done by Joe and Chris in the summer/fall of 2002 and the spring of 2004. Then Jeff re-tracked a lot of stuff in the summer of 2004. If I Ever Had The Chance was sort of the reunion song for the band in the spring of 2002. Re-tracking has been done on that song three times as well. The summer/fall of 2002, and the Spring of 2004 by Chris Joe, and the summer of 2004 by Jeff. Shake It Away, Won't Let Me Near, Change Has Begun, One Breath Away, and What Will It Take were all tracked the first time between March of 2002 and March of 2003 {any re-tracking on these songs or any of the other songs was done between February 2004 and August 2004}. The most drastic changes on all of these songs have definitely come in this last year as Jeff re-tracked and tweaked out many core parts. Chris and Joe made a lot of imperative changes to all these songs this spring as well. The final result is a collection of songs that actually have generations of growth.

A culmination of years of song-idea documentation has miraculously come together in harmony for the listening enjoyment of all who will give it a listen. **TAKE TIME** This started off with Chris doing his Ovation acoustic thing. He recorded his acoustic, and did the drums using the Alesis QSR. Jeff added the first guitar part using an Ibanez Universe 777, and my Digitech 2120 processor. The original bass line was done with an Epiphone bass straight through the board. Joe did his guitar lines, the french horn sounding parts, using his Carvin through his Digitech 2101. All vocals were recorded using a Shure 58 or an EV mike through an Alesis 3630 compressor. That was the first mix. Since then Jeff's guitar lines have been redone using a Peavey Wolfgang and a Line6 PodXT Pro. The bass line was redone about 4 times, and finally settled on an OLP bass through a J-station. All Vocals and the Acoustic Guitar were re-recorded through Chris' AKG C3000 Microphone and the Dean Markley KVC-60 Amp with a Yamaha GC2020B compressor. **WHERE ARE YOU NOW** This is pretty much the same original setup, Universe, Carvin, Ovation. Jeff's guitar lines were redone with the Wolfgang and PodXT Pro. Joe's guitar lines and solos were done with his Digitech 2101. Jeff did all the background vocals using a Oktava MK-319 .straight into a Mackie board, using the preamps there. Joe's final original solo was a composite of many solo takes, but he didn't feel that was fair. So he redid the solo last year, and voila, a true feat of one take goodness. Also, the chord changes at the end proved to be very challenging for Joe to solo over. He rags me to this day for ever coming up with them. Lead Vox were probably through an Shure SM58. **STILL SEARCHIN** This one proved very difficult for Jeff, as he had to come up with a wall of guitar, yet still let the acoustic shine through. Jeff tried many combos of sounds, but finally settled on a stereo spread of the PodXT Pro and a J-Station sound. The bass was done with the OLP 5 string, and the J-Station. I have yet to find something as versatile as the J-Station, and it even surpasses the Pod on some sounds. For half the bucks, no less. Joe did his solo parts using his Carvin, and his Digitech 2101. The keyboard sounds were the Alesis QSR. Vocals were done by Chris using the AKG C3000 and the Dean Markley KVC-60 keyboard-vocal amp for a preamp. **IF I EVER HAD A CHANCE** This one went through many changes. Originally, Joe did all the guitar lines with his Carvin and Digitech. I think Joe also did the acoustic guitar parts as well on the Ovation. I did the piano parts using a Roland XV-88 synth, and the Hammond organ was done with the Alesis QSR. Interestingly, the background vocals were done by Chris and Joe's then girlfriend, Kathleen. Joe did the bass line originally using his Oscar B Schmidt acoustic bass. The final version has Jeff doing the guitar lines with his Wolfgang, and the PodXT Pro. Jeff also redid the bass line

with the OLP. Joe's solo was done, as usual, with the Carvin and Digitech. SHAKE IT AWAY This was Chris's baby from the get-go. Chris did the acoustic lines with his Ovation, and Joe did all the other guitar parts on his Carvin. Chris programmed the drum parts, and we used samples for those. Jeff did the organ parts on the QSR, and Chris did his lead vocals using the AKG C3000 and the Dean Markley KVC-60. Joe and Kathleen did their background vocals with the same setup. Jeff mixed this with sort of a Motown funk vibe in mind, not sure what style this is, but it sounds good. CHANGE HAS BEGUN Chris came up with the original arrangement on this one, and Jeff added a guitar line. The phased guitar was done with the Digitech and the Ibanez 7 string. Chris programmed and recorded all the strings on this song. One of the few that he arranged this way. It has some pretty crazy string stuff going on. Jeff used the midi's from him and used the QSR for the actual recordings of these parts. Joe played the piano parts using sounds from the QSR as well. Joe also used his Carvin, and at first, a heavily debated wahhed guitar sound for the solo at the end. Some folks did not like the nasally guitar, but Chris and Jeff felt it fit perfectly with the overall vibe of the song, in the end it was replaced with a much better played and less nasally solo. Chris recorded the lead vocal at his house with the AKG C3000 and Dean Markley setup. He also accidentally applied a lethal dose of reverb to his vocal track that could not be undone later. Jeff messed around with this extensively, and finally got a decent cleaned up version. But if you listen closely, you can still hear a dose of reverb on the vocal. We would have redone it, but Chris's performance was just too good to redo. So there it is. A MOMENT'S PEACE Chris and Jeff came up with this tune. Chris reworked an instrumental idea of Jeff's, and then Jeff reworked Chris version of his own song and came up with the arrangement you hear today. A deceptively simple chord turnaround based off of A maj. Chris did the acoustic with his Ovation/AKG/Dean Markley setup. Jeff did the rhythm with the Wolfgang and PodXT Pro. Joe did his beginning and end solos using the Carvin with the 2101. Jeff did his middle solo with the Wolfgang. Jeff and Joe did the background vocals using the MK-319 into a Presonus BlueTube preamp. WON'T LET ME NEAR A Joe song for sure. Joe came up with the original tune, and Jeff embellished it with the piano ending. Joe did the guitars using his Carvin and 2101. Jeff did the bass using the OLP, and he also did the acoustic guitar on this one, breaking in his brand new Martin DCX1E. All keyboards on this were done with the QSR. We are not sure what Joe used to record his vocals, probably the AKG C3000, but what we do know is he did it at his place and sent them over and we flew them into the mix. The piano piece at the end is a homage to "The Closing" from Monologue (2000). ONE BREATH AWAY

This one starts off with one of the most frenetic beginnings ever. A flurry of notes that sound nothing like what Chris had in mind when he wrote it, but he begged Joe to keep that blazing part and all the other "upgrades" to this collection of song ideas once they were tracked. Joe did all guitar parts on the Carvin and 2101. The bass was Joe's Oscar B Schmidt acoustic bass. Chris and Joe did all the vocals at Joes place on the AKG C3000 and the Dean Markley set-up. At the change after the 2nd chorus, we added a new ending, because the old one was weak. Jeff did the rhythm guitars, keys, and bass, and Joe did the solo. The Wolfgang was used for it all, and the OLP as well. This new ending was recorded just weeks before the final mix, replacing parts that had been aching the band for 3 years. Needless to say, the band was blown by the new ending. Listen for the speed up from 86 bpm to 140 bpm, and the way it blends nicely into "Split the Difference".

SPLIT THE DIFFERENCE This is one of Jeff's tunes. Originally based around a little pattern he had been playing for years, it originally sounded like a folk song shuffle. He had first recorded all the parts with his Ibanez 7 string and the Digitech 2120. The bass was done with the Epiphone. Then Jeff redid all guitar parts, scaling them down, with the Wolfgang, and tacked an extended solo onto the end. If you listen, you can hear the guitar tone change. It is also a testament to the difference between the Digitech's transistor sound and the Pod's modeling. Chris was really going for a rougher sound to his voice, and captured the essence here.

WHAT WILL IT TAKE Joe all the way, baby. Joe is doing the keyboards on his Kurzweil piano/synth, as well as the guitars and bass. The guitar is his Carvin and 2101, and very clean blues type of sound. Jeff added the horn sections and such with the QSR. Chris mixed this song, and did quite well with it. One of the few true-blue ballads on the album, it showcases how well Joe sings these types of songs. Truly powerful. Chris programmed the drums. One interesting note on this one is that the Lead Vocals went through a cheapie realistic condenser microphone. The performance was so good that we would be fools to mess with it.

TEAR THE MIRRORS DOWN Tear started as a riff Jeff wrote while in Florida with the band at the end of 2000. There is actually a version with Barry playing drums during the summer of 2000. The basic arrangement of this song has changed relatively little over the years. The vocal lines were slow to come about , and went through a bit of an evolution on the chorus. The final version has Jeff doing all instruments except the guitar solo. He let Joe break his arm on that mini masterpiece of string work. Jeff used the Wolfgang, and the J-Station. He could not find a digital enough tone in the Pod, and the J-Station caught it nicely. He used the OLP for the bass. The voices were actual samples of a choir out in Europe somewhere, he found them on the

Internet and triggered em right in. Joe used the Carvin and 2101 for all solos. Chris did the vocals at his place with the AKG C3000 and the Dean Markley Set-up. Jeff did his vocal parts using the MK-319 and the Mackie preamps. The obvious references to Queensryche and heavy metal are all over this piece. END ALL BE ALL This is probably one of the strangest inclusions on the album. Originally recorded way back in 2000, it was lost among the trash heap for quite a while. While driving with a friend one night, an unlabeled CD was put into the player, and lo and behold, there was this great song. It never went far from Jeff's mind, and he knew it needed to be done justice. It pushed another strange song out of the lineup, and here it is. The acoustic was redone with Jeff's Martin, and Jeff redid all the electric guitar parts with the Wolfgang and Pod XT. The original vocals were flown in from the previous version and Jeff redid the bass on the OLP. Jeff still chuckles over how badly out of time the original bass was. Jeff redid the background vocals on the MK-319, and there it is.

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