

# Mp3 Aubergine 3 - In All Things Modulation



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Afro Jazz and Brazillian-laced Electro-Funk on a live tip. From tripped-out downtempo to floor-filling house, everything gets a spin on this disc 12 MP3 Songs ELECTRONIC: Down Tempo, ELECTRONIC: House Details: As heard in the Warner Bros. Motion Picture "Must Love Dogs" Aubergine 3 IN ALL THINGS MODULATION (Originally released on Transistor Recordings) Chauncey Canfield - Rhodes, Synths, Sampler, Beats, Loops, Guitar, Tweaks John-Henry Dale - Drums, Percussion, Beats, Synths, Loops Dajando Smith - Basses (fretted, fretless), Arp String Ensemble, Synths, Guitar, Rhodes John Yeh - Bass (1,2,3,4,10) Guitar (4) In the crowded field of electronic music, the Washington, D.C.- based Aubergine 3 have been able to differentiate themselves from the pack by doing something increasingly rare: playing their own instruments. Formed via an ad in the back of the Washington City Paper, band members Chauncey Canfield, John-Henry Dale and Dajando Smith released their debut CD, IN ALL THINGS MODULATION in April 2003, which bridges the gap between live band and DJ production. By combining electronic computer studio-based production with deft musicianship, Aubergine 3 weaves a complex musical web with elements of Jazz, Afro-Cuban, n/Afro-Brazilian, NuJazz, Deep House, Rare GrooveBrokenbeat, Funk, Lounge and more. Better yet, this unique sound can be heard both live and on record. Their emphasis on live performance over studio wizardry has allowed them to steer clear of the limitation that has something that has relegated innumerable bedroom-studio acts to performing DJ-only sets. Relying on their jazz roots and countless influences, Aubergine 3 makes unpredictability a centerpiece of their music. Freeform setlists allowing frequent improvisational departures , enable Aubergine 3 to keep their performances innovative and fresh by responding to audiences for inspiration. On stage, Aubergine 3 takes on the mercurial role of both performer and DJ-remixing and combining new elements on the fly. Striving for a fluid, almost seamless transition between prior DJ sets and their own

live performance, Aubergine 3 often catch their audiences off guard by convincingly mirroring whatever track the club DJ is spinning--the switchover being apparent only when the DJ drops off completely and they take the tune in a new direction. While always in search of phat beats and creative electronic tinkering, Aubergine 3 plays live with no pre-sequenced material or backing track. Moreover, as a trio, each band member makes a definite sonic contribution yet no one dominates the sound. In fact, the band members often routinely double up and swap instruments multiple times during a show to foster even more improvisation. In the studio, where however, things can be done with more control and precision, Aubergine 3 found ample room for further experimentation. The majority of IN ALL THINGS MODULATION was recorded over the course of 15 months in the basement of Chauncey's tiny Civil War-era home in the shadow of the US Capitol. Additional parts were recorded in John-Henry's farmhouse studio at Claymont Court near Charles Town, WV. In many ways, this record is a quintessentially American work, combining its best popular instrumental and electronic styles with those found all over the globe. It , IN ALL THINGS MODULATION was recorded live, typically one instrument at a time using a modest recording setup. In a reversal of the typical process, they conceived and developed many of their musical ideas in front of audiences at shows, and then used those as starting points for tracks to develop in the studio. Since all recording took place in their spare time around work schedules, The production process concentrated on progressed capturing inspired performances quickly, rather than trying to nail the fully-realized "perfect take." Each instrument was chopped up and reassembled as a whole. Relying more on their jazz roots, Aubergine 3 was able to alter the structures and performances by sifted through countless hours of tape. A "song" per se, did not exist until a final mix was prepared and only then did the band realize they had created a new piece of music. To complete the puzzle, Aubergine 3 assembled invited musical guests in to contribute further ideas by spontaneously free-associating along with the in-progress tracks to add a more dynamic sound. Joining them were vocalists Rachel Leber on "Sultro-Matic Principle") and Angela "Chi- Chi" Glass on "Spank Le Disco" and "As Wide As The World"), as well as Sitarist Rob Myers (tracks?"Tres Bolivares"), a sitarist from Thunderball and Thievery Corporation regular. Raw materials were then sifted through, chopped up and crafted into an emerging coherent track--often diverging wildly from the original idea. Following this additive production technique, the ideas gradually crystallized into the 12 album tracks that, although widely diverse in style, all reflect the signature Aubergine 3 sound. With IN ALL THINGS MODULATION Aubergine 3 have succeeded in

creating an original blend of old and new sounds. Think of it as electronics made soulful--a fun, well-crafted (and danceable) debut. Combining the 'anything-goes' ethos of remix culture with actual musicianship and studio savvy makes IN ALL THINGS MODULATION a standout release worthy of repeated listenings. Be it jazz, spacefunk, lounge, soul, fusion or Afro bop, the sound is unmistakably Aubergine 3.

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