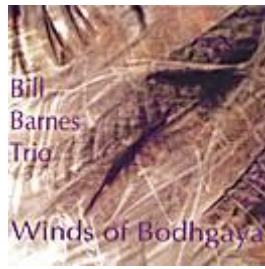


Mp3 Bill Barnes Trio - Winds Of Bodhgaya



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Inspired by Eastern philosophy, these fresh original tunes transport the listener through lively bebop, sultry blues and in-the-pocket funk. 10 MP3 Songs JAZZ: Jazz Fusion, BLUES: Jazzy Blues Details: WINDS OF BODHGAYA By returning to the acoustic roots of the jazz guitar trio in an offering unadorned by multi-layered effects and synthetic enhancements, I hoped to offer a slightly different listening experience while creating subliminal thoughts about where we are all headed as a collective consciousness in a shrinking global community. This is the first album recorded by the trio in which I have taken a natural approach with my original music, united by a central theme. Here's a roadmap, by track...

1. SAMURAI CHITLINS- A short but raucous, East meets West confrontation, this opener is edgy and a bit bombastic. But stay with it... peace soon breaks out. 2. WINDS OF BODHGAYA- Over 2500 years ago, while western civilization was still in its infancy, a disillusioned prince in Northern India was trying to solve the riddle of human existence and suffering. While meditating under a tree in what is now the city of Bodhgaya, he experienced a clarity of vision which opens the door to liberation from the cycle of life, death and suffering. As if blown by the winds, that philosophy has spread to the far reaches of the planet and is increasingly relevant and meaningful today, as a force for peace. 3. HOBO NEWS BLUES- During the Great Depression, the Hobo News was a periodical written and published by transients. Within its pages one would find essays and poetry, soup kitchen information and other useful tips for rail riders and the dispossessed. This is my homage to the spiritual triumph of that creative endeavor. I think it would be great if everyone could be homeless for a few days at some point in life, to possibly gain a bit of understanding, humility and compassion for those less fortunate. Here's to the potential hobo in all of us. 4. SEPTEMBER AND SMOKE- We may never know the whole truth about the events of September 11, 2001, but one thing is clear- the people of the city of New York stood tall and defiant and, for a brief time,

the rest of the world stood with us. I remember the pangs of overwhelming sadness and anger, while seeing the images of lower Manhattan with columns of smoke rising from the footprints of the Twin Towers for days after the attack. A few weeks after the event, I wrote this tone poem as a tribute to the indomitable spirit of America's greatest city. I lived in New York for thirteen years, my children were born there and, whenever I feel homesick, that's where I want to be. A part of me will always be a New Yorker.

5. SAMBA DO, SAMBA DON'T- An upbeat Latin romp, for a bit of comic relief. 6. WE NEVER EVEN SAID GOODBYE- Everyone has regrets about something. This is a ballad about losing someone, before you had a chance to... well, you get the idea. 7. DON'T LOOK BACH- My shameless rip-off of a Bach harpsichord concerto, bent to the jazz idiom. Yes, I know, it's been done before. One might suggest that, while some musical works are timeless, others should perhaps get a time-out. I don't care. This was fun. 8. COMES THE DAWN- This came to me in a late night dream. When I woke up, I wrote it down, just as the sun was rising. I'm not sure of the significance. 9. SAMSARA- Joni called it the Circle Game, that infinite cycle of birth, desire, pleasure, pain and death we call existence. Buddha called it Samsara. 10. THE NEARNESS OF YOU- In 1937 Hoagy Carmichael wrote a ballad of timeless beauty, performed by many jazz artists over the past six decades. Here we play it, not as a traditional ballad, but as a slightly edgy Latin piece, suggesting perhaps an unrequited longing. I chose to end the album with this classic in order to bring the musical journey home to a world in which all people are now closer than ever. Noted biologist and philosopher Elisabet Sahtouris has redefined the Darwinian mode and says that the time has come for the human race to share this planet not as fierce competitors, but as cooperative neighbors. We should learn to respect and appreciate the nearness of everyone. Bill Barnes August, 2006 Jazz

Guitarist Bill Barnes Bills unique style is a product of his diverse background. Born in Pittsburgh, Pennsylvania, he grew up in North Carolina, where he began his professional career in the late sixties as a backup musician in pickup bands. During this period he played with R and B recording artists such as Eddy Floyd, Spider Turner, Gary US Bonds, Rufus Thomas and others. On the concert stage he has opened for a diverse lineup of acts, including Curtis Mayfield and the Impressions, Dr. Hook and the Medicine Show, Tommy James, Blue Oyster Cult, Michael Henderson, Betty Wright, Tommy Roe, The Marvelettes, Sam the Sham, Len Barry, The Turtles and KC and the Sunshine Band. At the age of 19 he toured with Atco Records star Arthur Conley (Sweet Soul Music,) on a series of concert dates to promote the release of Conleys single, Funky Street. His love of jazz had him leading experimental groups in the

late sixties and seventies, while continuing to play in road bands backing up artists such as The Drifters, Platters, Coasters and perennial Carolina favorites like singer Scotty Todd and The Showmen of Norfolk Virginia. Working out of Atlanta in the mid seventies, he toured the country with the progressive rock band Sweetfire, working the Underground as a house musician at Scarlett OHaras, as the lead guitarist for Salsoul recording artists Ripple and the jazz-funk horn band ATL. He wound up living in New York City in 79, where for the next 13 years he was an active studio musician, doing sessions for Easy Street Records, Moleco Records and Columbia. However, heading his own jazz guitar trio had been his long-term goal and, while paying dues with other ensembles, he was forming his concept for a different approach to the traditional trio, one which would meld the edginess of fusion and hard bop with the passion and sensitivity of blues and Latin, seasoned with elements of traditional Japanese and Indian music. He is mostly self-taught; drawing on his influences, which include jazz giants Pat Martino, Kenny Burrell, Joe Pass, John McLaughlin, George Barnes, Bucky Pizzarelli and Lenny Breau, although he acknowledges a tremendous debt of gratitude to New York bebop guitar master Mark Marino, LA guitarist Cliff Kuplen, legendary pianist Lynne Arriale and Bellarman Universitys Jazz Guitar Professor Jeff Sherman, all with whom he had studied privately. Thematically, much of his music is influenced by Eastern philosophy. He has long been a devotee of Zen and Taoism, as well as a student of martial arts. In 1996 he earned a first degree black belt and is registered with the American Chung Do Kwan Taekwondo Association. He formed his first trio in 2000, with drummer Larry Abrams and bassist Ed LaBarbara, recording his first album, Zensibility, featured on Public Radio WFPK's Album Spotlight. Later on he recorded his Live! At the Jazz Factory CD with drummer Bob Falk and bassist Rob Collier. But it is with Winds of Bodhgaya that the theme of ascension and spiritual evolution is finally realized, woven into a musical tapestry which incorporates the simplicity, power and acoustic integrity of the traditional jazz guitar trio with a unique amalgam of over three decades of musical experience, recorded in real-time without the usual multi-track overdubbing or heavy artificial sweetening. Bill currently resides in New Hampshire. He is managed by Powers Management Group and can be contacted at info@billbarnestrio.com.

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