

Mp3 Pqr1 - Sequal



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Scitzophonic synthesis of techno sci fi symphonies from spiky chunky rubbery funky bits to soft smooth silky sounds. Diverse production approaches mixing 100's of guitar synth solo session cuts. Fearlessly explicit not in words but in sound 14 MP3 Songs ELECTRONIC: Experimental, NEW AGE: Ambient

Details: Sequal is a compilation of midi transcriptions or, keyboard versions of wave mixes. A song selection based on the download totals of the original wave mixes; free Mp3 rough mixes at various internet host locations and share programmes. These 'rough mixes are a minefield of copyright issues with hundreds of music and film dialogue cuts thrown into the mix without remembering to write down the names so I could ask for permission. Production influences include cheap radios picking up two stations at once cross fading different music from distant countries with natural modulating filters and grabber FX due to poor reception, rich with off-station sounds and tasty shortwave communication bleeps. My wave arrangement song selection is from many tapes and discs recorded over the years mixed with present projects and sounds. The form of these songs can be changeable and compressed. Some music hosts have limited space so I developed a habit of shortening compositions, even though some arrangements have over a hundred parts which would normally take much longer to expose. I dont understand why some songs are doing so well whilst others take much longer to catch on. There doesnt seem to be any common element to say the most downloaded songs are from a specific time or have a particular style using waves synths or guitars so, this album has a variety of styles and song durations from light instrumental songs to some heavy head arrangements set against soft hard fast slow beats and bass lines. Wave mixes include; Poppy, Sexe Funk, Alices Dream, Ali, Amazoid and Circles. These are longer with more sound exploration but the original project files are presently inaccessible. The short snappy songs are midi mixes, still with many parts but cleaner and still being updated with three new songs

composed since the submission of the Sequel album. Another mystery is why many downloaders prefer the original early arrangements to the modified versions. Most songs contain a mixture of wave mixes and midi arrangements with live synth dubs. It will take much asking and learning how to obtain permission before I can release the most popular music and dialogue mixes. Until then, Sequel is a collectable example of musical approaches to compressed arranging and sound exploration, searching for sound combinations and structures less known achieved remembered or realised by myself or hopefully, less used in general. Like German 12 note serial explorers avoiding predictable rhythmic, melodic and harmonic elements in new age compositions, simply by removing anything that reminded them of any other previous composition. I try to keep a constant element from which other sounds can be measured. If all the music parts are predictable then nothing is a surprise or, without a straight line a curved line cannot be fully appreciated. I've been exploring music art since the age of six when I accidentally learned the distance between two notes whilst attempting to sing harmony. It was just a simple bunch of numbers set in my childhood head, like, being inspired to write a new song which often turns out to be someone else's tune but remembered slightly different like the way dreams mix up thoughts. As a child I had a gift of exposure to inspiring jazz and film music as well as live music from family. The gift of a tiny radio, hidden under the bedclothes, set to off station sound effects or between two cross fading stations became my favourite childhood bedtime techno lullaby. Mix all that with my family's obsession for the excellent voices of fine British and American actors and the picture becomes more complete. We all revert to our childhood when creating or judging other creators; those personal numbers never change. Like anything in the universe, it's just a bunch of numbers; the time, the place, the tone the dimension. To discover new worlds we must learn these numbers and destroy the image. With less known numbers in my music I am lost, I know less than any musician or sound engineer, painting with unknown colours. Cross - fading colours has a similar effect to feeling tone vibrations from live sound: it puts tones in your bones. Some numbers will make you dance and some won't unless the frequency matches the resonant dimension. It would be sad to lose any numbers, colours, tones, words or Liberties. Like Clapton, I wanted my own, Bonzo Dog band/Mothers of Invention/Mahavishnu Orchestra. After writing songs with various musicians in Ireland I composed songs and sounds used by student film artists in London, supplying soundtracks, venturing into sound art, sharing insane sounds tapes with experimental Euro Radio DJs Peter R Meyer Henrick Gajewski. Some of the early music was played at art exhibitions in Stockholm museum. Couldn't

let go of the hard edge of sound, always liked a bit of dirt or something unexplained in the mix or live. Perhaps the song is in the mind's ear. Perhaps to understand the sounds and the origin of the tones would make the illusion of melody disappear. I studied production and commercial music and synthesis at Preston then I trained as a teacher at Manchester. Meant to move into lesson publishing but ended up deciding to write more music; mixing 100s of sample waves until a melody of harmonic distortion emerged from mixing over 400 channels of sound. I would cut 100s of loops from tapes of grooves and songs and then try mixing them together; just to see if I had cut them right. Then another unintentional mix arrangement would grow out of my insane mix of keys. I could just about understand what I was hearing but I couldn't break it down or I won't admit that I could; some arrangements are so big they gave me nightmares. The sound combinations were impossible to recreate but I'm working on some of the simple melodies thrown off by the mix. I'm using midi instruments to recreate these melodies but still prefer the original 'over my head, wave mixes, as do the people who download my free examples hosted by musicdownload.com. After making several loops from film dialogue and scores, I found that many film scores revolve around the key and position of the dialogue i.e. 'The French Connection' has entire scenes where every sound is in an exact tempo and position. I spent so long studying music in dialogue that I couldn't concentrate on the words people spoke. I missed words listening instead to the notes in voices. I also developed a taste for listening to radio voices in languages I don't understand a word of. I'm convinced that diversity and preserved identity in spoken tones leads to a greater variation in music. I only hear the television if I'm not looking at it. A dangerous amount of "useless information" can reach our brains when we think we're not listening. In real life we are aware of many simultaneous sounds, even when we believe we are focused on one sound source. Our ambient consciousness knows when a sound is present but our conscious hearing doesn't notice it was there until it stops. I have greedy ears, I want it all, at the same time, but I don't want to know that it was there until it's gone. The more I can explain my music, the less original I believe it is. Hopefully I've got it all wrong and there is still so much more to explore. I'm fascinated by the way jazz musicians share or pass on their skills everywhere they go, keeping the message alive like the book people preserving stories in their head and passing them on to the next generation in Fahrenheit 451. Kids understand orchestral scores. They cry, laugh and hide behind the sofa when the right music sneaks into the soundtrack of their favourite movies. They think they are not listening and that is when information really reaches into the mind. A great deal of my music is

unintentional; the less I can explain it the more I enjoy it. I try not to ask why something works; if I start playing around with the track levels it usually tumbles like a deck of cards. Midi arrangements are the opposite, clear cut crisp and understandable and, completely editable. My "NEW AGE MUSIC" links stem from Schoenberg, minimalism, 60's jazz new age minimalism i.e. Miles Davis Modal jazz, Acid jazz hip hop/house and jungle. Just before new age became new, composers were exploring this new music but holding onto old structures, creating a bridge from old to new. Compositions containing these bridges are both beautiful and stimulating/educational. Hearing 12th note music for the first time felt like watching my family's first colour TV or that first transistor radio. The full tonal range was not publicly accepted until club DJs started mixing keys. New age composers broke the rules and now they need to break them again. Later, less notes meant that much younger music fans would accept less musical effort but with more production content: politically correct music for a bigger demographic target audience. The domestic availability of Atari music software samplers opened up a whole new independent world of underground experimentation and created a bridge between hip-hop, house jungle, held together by film-cuts and samples of anything that goes or doesn't, who knows. Many a tone deaf DJ took us through a rainbow of new age possibilities: like Charles Ives on decks or sex drugs and jazz parties in the twenties, "...anything goes." Now people are searching for music from all eras and areas and deciding for themselves where to go and how fast. As a result, many of those original 20's 30's songs have been re-released by on line music sellers...still, the perfect glossy supermarket fruit looks healthy. There isn't doubt that there are millions of excellent localised composer/songwriters getting nowhere because they insist on using different numbers or simply won't give anything away or search the world on line. Music is a bed of nails: take some nails away and it gets painful. "Music is nothing without exploration" Claude Debussy. IF MUSIC BE THE FOOD OF LIFE, IT TASTES MUCH BETTER WITHOUT THE PACKAGING.PQR1

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