

Mp3 Spacecraft - Spacecraft



[DOWNLOAD HERE](#)

The seminal self-titled first recording of spacecraft, this rare recording is dark and experimental ambient electronica that effectively conveys the experience of being adrift in space. I see slowly tumbling vessels, power running low. 7 MP3 Songs in this album (63:47) ! Related styles: ELECTRONIC: Experimental, AVANT GARDE: Noise People who are interested in Tangerine Dream Cluster should consider this download. Details: Alternative Music Press CD REVIEWS Chris Blazen, Tony Gerber, John Rose, Diane Timmons 'SPACECRAFT' (Lektronic Soundscapes LS97009) This is a wonderful release for enthusiasts of space travel, which transports the listener to a world of astral travel and sub-space beings. Largely dark and mysterious, like space itself; this is true electronic music augmented by Chris Blazen on electronic -sustaining koto, and sampler. There are also excerpts from NASA recordings which were used to enhance the production. These seven stretched out minimalist spaces float and shift from moment to moment, from emotion to emotion. For those who want to "boldly go where no man has gone before as Gene Rodenberry would say, Spacecraft is a real delight, taking us on a wild ride through the further reaches of the imagination. This is a true masterpiece of ambient spacemusic. Daily Digital Opinion for 12/11/97 Date: Wed, 10 Dec 1997 22:11:04 -0800 DAILY DIGITAL OPINION spinme.com Volume 1, Issue 72 12/11/97 Edited by J.F. Parnell (JFParnell@spinme.com) *** DDO PICK OF THE DAY *** SPACECRAFT Spacecraft Lektronic Soundscapes DESCRIPTION: Electronica RATING: 9 This is space/trance music made like it used to be. No new-agey saccharine tweedleblips or techno rhythm-machine-clatter, just s-l-o-w, dreamy, otherworldly, mountain-of-sound synth stylings with a light sprinkling of vocals, found samples and science-fiction-movie sounds. Low-tech effects like varying tape speeds are used here, as are vintage electronic instruments like the Minimoog and Memorymoog. An electric sustaining koto (which I can't readily pick out of the mix) completes the sound. It brings to mind

Tangerine Dream around their "Zeit" or "Phaedra" periods with some parts of it suggesting the earliest experimental electronic music of the 1950s and 60s. This is 63 minutes of excellent music for relaxing, meditating, sleeping or simply enjoying. Cool NASA close-up photo of Saturn on the front cover. -Paul Goldschmidt Spacecraft: Exploring the Aural Void By Matt Howarth Special to SPACE.com posted: 12:08 pm ET 12 July 2000 As a musical entity, Spacecraft came into being in 1996, when the members witnessed a session of NASA image and sound mappings from the Voyager space probe. Inspired by the majesty of space, band members Tony Gerber and John Rose immediately programmed a new palette of sounds for their synthesizers. With the additional electronics of Diane Timmons and Giles Reaves, Spacecraft was primed for launch. Since then Spacecraft has released four CDs and thrilled numerous planetarium audiences with their improvised electronic soundscapes accompanied by space visuals. The band is currently working on producing a sound and visual package for use in planetariums.

----- INTERVIEW WITH TONY GERBER SPACE.com:

For those unfamiliar with Spacecraft's live performances, can you (briefly) give us an idea what the audience experiences? Tony Gerber: Ninety percent of our concerts have accompanying visuals.

Projected computer animations, NASA footage, lasers, star machines and SFX lighting are all used. Many of our shows are in planetariums around the country, so an "under the dome" environment is generally the venue. The audiences, which we have found to be a broad cross-section of ages, from 2 to 80, witness creativity in action as the Spacecraft members each play their instruments "live," projecting the "band" vibe, performing mostly music of the moment. The audience and venue influence each of our performances differently. Each show is unique. One of the most remarkable things is the fact that the children under 10 years old are totally quiet. Even the babies! In all of our recordings from these concerts, I don't think I have ever heard a child cry out. It must be captivating.

SPACE.com: Do you find working with predetermined visuals restricts the generation of improvised soundscapes? TG: Absolutely not. First of all, we rarely perform with predetermined visuals. The visual artists who work with us are generally creating "visual music" of the moment also. Or if they have predetermined visuals, we haven't seen them until we are performing. Many times we are reacting to the visuals, or the visuals are reacting to us. It all seems to magically work together. The element of chance is also a remarkable synchronicity.

SPACE.com: The emotional connections between outer space and ambient electronic music are pretty obvious, both evoking mysterious sensory realms. Do you perceive an applicable union between these

elements once mankind begins sending manned missions to other worlds? TG: Most definitely. I can imagine nothing more appropriate than traveling to Alpha Centauri with Spacecraft music playing over the starship's sound system! Ambient soundscapes as an audio environmental background in the International Space Station will be perfect. In fact, traveling to the International Space Station and creating a live recorded concert from space, in the upcoming media lab module is something we would like to see happen. I think we are in the infancy of this style of music and it will grow far more appropriate as mankind aims for the stars.

SPACE.com: Besides the lure of space, what other factors inspire Spacecraft's music? TG: The initial inspiration for the band was derived from NASA resources. The synthesizer technology we are using stems from NASA developments. We are of the "landing on the moon" generation and space was a part of our childhood. These are obvious space connections. However, we look at our music in a very spiritual light too. The recognition of the blessing or gift that we collectively have to create this music is also important. We are all very close, like family, and the growing relationship we have with each other is also very key. We travel with John and Diane's little girl, Claire, who is 3 years old. Claire is a never-ending catalyst to our work. We gain inspiration in the great times we have together as humans. We also find it very important to intertwine earthly energy into our music. Traveling in nature and reacting to the beautiful environments we encounter on the road are also very integral. We look at planet Earth as a living organism floating in space. The balance between the spiritual, technological, stellar and earthly planes are of utmost importance to us.

SPACE.com: What was the last scientific discovery that made you go "Wow!"? TG: I would most definitely have to say "Wow!" to the recent tree ring studies and polar core samples that support the "Catastrophic Volcano of 539 AD" discovery. This recent historic event drastically changed our course of history. A volcanic eruption that mushroomed ash over the entire globe. Darkness, drought, and cold for a decade. Civilizations were toppled, and a new world scene was born. This concept is changing the way I look at ancient world history and culture.

----- SPACECRAFT: Spacecraft (CD on Lektronic Soundscapes) Although possessing mildly melodic attributes, the music on this 64-minute CD is generally comprised of ambient tonalities, often almost abstract in their sonic structure. Electronic sounds are the instrument of choice, although there is considerable use of electric sustaining koto. The synthesizers are tuned to pierce the outermost regions between earth and sky, where atmosphere gives way to cold vacuum. Leaving our planetary mass behind, Spacecraft's music heads

into the void with full heart and astral sensibilities. Often duplicating the peripheral, mechanical noises we all attribute to space travel, the band amalgamates these sounds of sci-fi subconsciousness with their own stylistic atmospheric sonics. Long synthy waves overlap each other, expanding without ever reaching an endpoint. Inspired by the excitement shared by space enthusiasts, this music delves quite loyally into the cosmic moods and aural awe of everything beyond the atmosphere of our Earth. Never becoming too minimal, nor blustering into overt expression, the calm of the vastness of space is captured with clinical perfection, creating soundscapes of nebulous drifting which seethe with a controlled power, hinting at greatness just out of reach.

[DOWNLOAD HERE](#)

Similar manuals:

[MP3 In Color - In Color \(the Lamp Album\)](#)