

Mp3 Tamara Dearing - Close Your Eyes And Heal



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Piano-driven poetic folk with a punch. Her lyrical honesty and soaring melodies tell the stories of life. 16 MP3 Songs FOLK: like Ani, FOLK: like Joni Details: Although many childhood dreams never pan out and children many times grow up to be something other than the President, an astronaut or a lion tamer, every once in a while things work out and the things you love at a young age are the things you do or try to do for the rest of your life. Tamara Dearing is one those people. Piano lessons at age seven and a secret love for composing and singing developed into rock groups in high school and "going solo" at 17. Tamara produced an e.p. entitled "Downpour" as a junior in high school. At 18 another self-produced project with 16 songs called "Baby Jaymar and the Undercurrent Assertion" came to be. By the time she was 19 and attending college as a theatre major she had written at least 100 songs and recorded her first album in compact disc format "Close Your Eyes and Heal" with 16 more songs and a much improved recorded sound. This cd released in 2000 maintains the same raw passion as the first two but with a wider range of topic typical of a coming of age story including obsession, mortal wonderment, and awkward first love. This album was her first available to the general public via internet and select stores. Now she's doing it again after 5 years of bills, loans, higher education, jobs, friends and love. A new album due out in the fall 2005 will include a fuller sound incorporating some of the local talent and friends she has made along the way. Although the new material holds close Tamara's oldest influences such as Melanie Safka and Cat Stevens, it also incorporates ideas of newer artists also ever evolving and never satisfied with one sound such as Andrew Bird, Michelle Shocked and Ani DiFranco. Like these artists Tamara's new album will showcase her continual growth and dynamic talent. So what does Tamara's music sound like? A question that is ever more frequent in a society that begs even the independent artist to pigeon hole themselves for the accuracy of the shelves of stores and fans and so inquisitives know

where to find the album. The best description available is a broad spectrum of influences that shaped Tamara's childhood ears so that she could attempt to create her own musical dynamic. In short it is a bit ambiguous a bit like a description of a land of dreams, "second star to the right and straight on till morning." The long version, however, is Tamara's music extends from the uplifting perceptive melodies of Melanie Safka and Cat Stevens to the intriguing arrangements found with the Velvet Underground. Also evident is her syllabic rhythm of language similar to slam-poet Alix Olsen and most recently found with Nelly Mckay. The fact that many of her favorite artists are independent musicians helps to push Tamara to preserve the aesthetic value of her arrangement rather than chase the audience with catchy yet disingenuous tunes. From vintage Nashville artists to formidable rockers, from the rich depth of baroque to the layered compositions of jazz and swing orchestras Tamara refuses to limit herself to a particular genre and allows her compositions to develop autonomously in the way that best fits the context which she captures with her lyrics. For the past 3 years since college Tamara has been residing in Louisville, Kentucky with her three adorable mutts, narcissistic feline, and temperamental partner in life she works several jobs, records new material, has a developing fetish for internet shopping, and absorbing the local talent of Louisville's art scene. where she plays out on a regular basis at the Rudyard Kipling as well as Southern Indiana and Indianapolis and anywhere in between or beyond

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