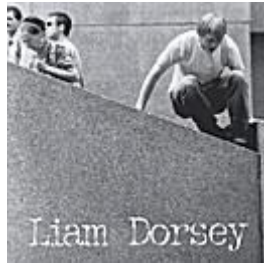


Mp3 Liam Dorsey - Pop: With Electronic Production



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Melodic vocals are mixed with solid bass, saxophone, and accoustic guitar, while strong beats keep each track moving. 10 MP3 Songs POP: with Electronic Production, ROCK: Acoustic Details: My name is Will Pieschel, and I make music that I call futurepop. I think of it as pop because it has straightforward songs and catchy melodies, but it's laid over synth and house beats and mixed with a strong 4/4 kick. I like writing songs about relationships, looking at water, and drifting. My artist name is Liam Dorsey. At least, that's what I put on all my flyers and my most recent CD. I always felt weird handing out stuff with my everyday name on it. I thought that the artist in me shouldn't be corrupted by dealing with booking gigs and putting flyers under windshield wipers. For a while I put "The Will" on everything, but that looked funny the first time I tried to write a press release. My full name is William Dorsey Pieschel, so "Liam Dorsey" is my full name without "Will Pieschel." I grew up playing violin using the Suzuki method under Mrs. Diane Ford. I played seriously for a number of years until a talent show in 7th grade. The collective groan of disappointment and boredom as I walked onto stage with my violin in front of 500 public school 7th graders still rings in my ears. Despite my efforts at delivering a quality performance on a difficult sonata, I couldn't match the crowd approval won by a later entry's bumbling attempts at the popular rock and rap songs on electric guitar. I think he played some Nirvana riffs and a hook from Dr. Dre's "The Chronic." I've experimented with a few different genres of music since then. For a while I played in an emo acoustic duo called "The Confederacy of Dunces." While I was still in college I played with a blues / rock jam band called "Solid." We played a crawfish boil and on the college radio station. I later went to Washington, D.C. and played in a heavy metal band with a leftist political slant called "Motherlode." We had a picture of Che Guevera on our flyers. Even though we were getting decent gigs, including one at CBGB's in NYC, I wasn't really feeling the music. I went to Seattle for the first time to see if I could get

into the music scene. When I was a teenager, I liked the grunge and metal bands like Nirvana and Alice in Chains that had come from there. I also realized that the music scene in Seattle had to be more substantial than what I had experienced in eastern Mississippi. But nothing materialized very quickly for me there. I played a lot on the streets around University Way and near Pike Place Market, but not much in clubs. Playing on the streets earns about \$3 dollars per hour. Not bad, but not a viable career option. I originally went to Brussels, Belgium to take some classes about the European Union. However, it was in Brussels that I was first able to pay for food and rent just by playing music. I played Blur, Oasis, and Beatles covers to mostly British crowds. My songwriting didn't develop much, but I made enough to go into a real studio for the first time. I liked Brussels, but I didn't think the music scene was as developed as Seattle's. Now I'm back in Seattle. Some information on the music: I recorded this album between July 24 and August 5, 2004 at Dada Studios in Brussels, Belgium. Half of the songs had been performed numerous times in coffee shops and small bars from Edinburgh to Mississippi to Brussels while some of the songs have yet to be performed live. For the mixing and mastering, I had help from Marc Neuttiens. He has also worked with Junior Jack and Vaya Con Dios. Johan Breton recorded and edited all of the tracks. He is a very talented Drum Bass producer, and his Pro Tools skills are intimidating. I did the vocals, guitar, and beats. Also helping me on the recording are Michel Vrydag on bass and Bruno Grollet on saxophone. The both play in the jazz band Atatchin. Eduardo took the pictures for the cover and inside tray. Here is some information about the individual songs: 1. "All I Can Think About" -- This was the first song that I completed after moving to Brussels. The idea is that I'm having a conversation with a spirit / being / god that is beckoning me into a world of music. The verses are the spirit / being / god talking while the chorus is my response. The original melody was inspired by Britney Spears' "Toxic," which was all over the radio at the time; however, the original phrase or melody wasn't noticeable after a few rewrites. 2. "Losing My Wings" -- I wrote this song a couple of years ago while I was playing in a little accoustic-emo duo with a guy named Dave Andrews called "The Confederacy of Dunces." I got the idea for the minor 7th chords from a Jack Johnson song called "Rodeo Clowns" that G. Love and Special Sauce used to play. 3. "Love Conquers All" -- I wrote this song in the style of "All that Jazz" from the musical Chicago or possibly an old Frank Sinatra or Dean Martin song like "Ain't that a Kick in the Head." I used to be in show choir in high school where we'd do lots of stuff like that. I programmed the instruments and drums using Propellorhead's Reason 2.5. It's one of the ones that I've never played live

because I haven't worked out the parts on guitar or gotten a sound card for my laptop. 4. "Maybe the Next" -- This song is about a love that never worked out. tear. sniff. I really liked how Bruno's sax parts worked out on this one. 5. "Mississippi Heat" -- This is an upbeat, country tune that, despite its name, was written while I was living in Edinburgh and playing with "The Confederacy of Dunces." It's about the New Year's up there (Hogmannay, I think), and the assorted intoxicants that add to the experience. 6. "Whole World Running Over Me" -- This song was inspired by a book called The Sound and The Fury by William Faulkner. The lyrics are the character Jason talking about the problems that have adversely affected his life: from his invalid other to his whorin' sister, Caddy. I initially called the song More Money because he focuses on money being a solution at one point. 7. "Now is Now" -- The basic premise behind this song is that people, places, and things come and go, so one should focus on the present. I was trying to convince myself of this at the time, which is why I wrote it. The original inspiration for the chords and riff came from Jane's Addiction's "Jane Says." I don't think it sounds much like it now, though. 8. "I Do" -- This is another song where I programmed all of the parts in Reason 2.5. A few of my friends were either getting engaged or married at the time, so I think that's where the "I Do" part comes from. At least I think that's why... 9. "Everything's Alright in the World" -- This is an upbeat song that was one of the first that I ever wrote. I try to use imagery to arouse good feelings as opposed to trying to tell a story. 10. "Trestle" -- The title of this song comes from a railroad trestle over the Tennessee-Tombigbee Waterway that was near my house. I try to get across a feeling of melancholy, but without sadness, with the lyrics. Michel has an extended jazz bass solo at the intro that turned out quite nicely. Marc added a noise gate in Pro Tools at the end of the song to my voice to make it sound robotically staccato.

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