

Mp3 Dane Rochelle - The Dream Garden



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One hour of meditative percussion-free rhythmic-melodic instrumentalizing for zoning out and/or tuning inward to gently accompany your breathing while you clear the daily chaos from your mind, man... 11

MP3 Songs NEW AGE: Meditation, NEW AGE: Healing Details: I originally created The Dream Garden to be the proverbial restful "background" album, intended to encourage a quiet and meditative state of mind in the listener, in the fashion of, and taking initial inspiration from, the Japanese Zen garden "Suikinkutsu", an underground water-drop activated bell chamber intended for very much the same purpose... thus the mellow nature of the music and the title of the album. The whole album was recorded at home, solo, on wonderful old-fashioned analog 15ips reel-to-reel four track tape, an analog synth I picked up for five bucks at a yard sale, a Steinway grand piano borrowed from a local college, an old Castilla Strat electric guitar, a nice 6-string-strung Alvarez 12-string guitar, and a bit of outboard equipment to make everything sound oh so beautiful and groovy. Suggested to accompany meditation, yoga, thinking, chilling, sleeping, ...and as film music, maybe. Originally released Spring 1999 on Ukabu Records International Total time: 66 minutes CONTACT: Dane Rochelle c/o Dane Rochelle Music PO Box 2012 New London, CT 06320 United States ***** A FEW LONG-WINDED NOTES ON THE MUSIC, for those who might enjoy such esoterica (studio-ites and the like): SPINNER: I didn't intend originally to make "an Album". At the time I started crafting the material for the record, I had literally just pulled my recording and music gear out of the closet following a five year hiatus from making music. I had a fairly good sounding cassette four track master of what eventually became "Spinner" which I had put away back around 1989 for future use. I recalled at that time telling myself I may want to put those original guitar tracks to use some day, so I took that out and layed those tracks down on the larger studio machine, cleaned them up a bit and started playing with putting together the overdubs. By the end of the

evening, I had "Spinner" more or less finished waiting for another day and fresher ears to set a final mix.

THE EOTVOS PASSIONALE: Reasonably pleased with the results of the "Spinner" experiment, and feeling the recording bug beginning to kick in again finally, I moved on to composing something completely from scratch. Having recently read something in a psychology journal that seemed to present some creative possibilities (I don't normally read psych journals, but a friend at the time dropped it into my hands), I started on what became "The Eotvos Passionale". The journal article discussed scientific experiments using alternating specific pure audio frequencies between the left and right ears and thus the left and right hemispheres of the human brain (or any other one I imagine) in an attempt to calm the state of mind of the listener by synchronizing either the alpha, beta, or gamma waves generated by the brain (I can't recall, almost eight years on now, which wave type was the subject of the study - sorry!). I managed to get my hands on some old tapes of these experiments and discovered just how unpleasant (read: "clinical"; "unmusical"; "boring"; etc) the results had been (in all fairness, the intent of these efforts wasn't meant to be musical), but the idea of actually succeeding in making some music using this theory intrigued me, so I set down again at the recorder and began with the center-panned heartbeat thwuuuummp which formed the foundation for The Eotvos Passionale. Then, creating a simple melody I thought would lend itself favorably to canonic treatment, I played this melody first into one side of the mix, and then played the same exact melody on the extreme opposite side of the mix, but this time a measure or two downstream from the first melody segment so that they overlapped in a favorable harmonic fashion. (While recording these two melodic lines, I actually fell asleep twice, so I figured maybe I was on to something... for better or worse...!) Finally, I added a barely noticable niggly little buzzing sound over the whole mix, again center-panned, to add a little seasoning to the mix, hoping this would give the listener something to discover on further listenings and otherwise just to provide a minute curiosity. The title, by the way, came from a chance bit of information I discovered around the time I was creating this piece. I had been reading a book about human scientific thought through the ages and found something about a Hungarian fellow named Lorand Eotvos. As I recall, he was a 19th century physicist/mathmetician who, in addition to making an early contribution to relativity theory during it's infancy, at one time dabbled in hydraulics and devised a contraption to do something useful... I can't remember what. The mechanics of this device incorporated a part which utilized the movement of a pendulum of some sort. I'll re-research this and get the actually story straightened out for you here if I can, but let's just say for now that I saw

some relationship between the movement of the music in this piece and that pendulum. Check back again later and maybe I'll have a web link for you to take a look at... Try this website: www-groups.dcs.st-and.ac.uk/history/Mathematicians/Eotvos.html Fin. Next came OCEAN CHILD: I was having dinner one night with some friends of a friend. One of them worked as a dolphin trainer at a local aquarium, and he asked me if I would consider creating some background "environmental" soundpieces for the interior spaces of a local marinelife aquarium... something that was both a soundscape as well as a musical piece in its own right. Honored by the request and eager to give it a try, I set down with the idea of having several different harmonically compatible parts playing against one another, not necessarily in sync initially rhythmically, but which in the the course of playing themselves out would coalesce into a rhythmic whole and provide a fluid harmonic wash. I wanted to evoke the sensation of peacefully floating in three-dimensional space underwater, with light raying down into the middle depths all beautiful. The music is the light. This seemed appropriate for the cool, hushed, darkened and subdued interior spaces within the aquarium. MORE THOUGHTS LATER :)

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