

Mp3 Deepspace - Slow Moving Lifeforms Volume 1



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Hypnotic, vaporous music. Like lying in a field, while the sun caresses on your face, as a plane passes overhead on a warm summer's day. Deepspace has been selected as "must listen" and one of the top 3 ambient artists of 2007 by Calmscape. 8 MP3 Songs ELECTRONIC: Ambient, ELECTRONIC: Chill out

Details: "Slow Moving Lifeforms Volume 1 is the second album by Deepspace, an ambient artist from Brisbane, Australia. WHAT LISTENERS HAVE SAID ABOUT DEEPSPACE: "You are absolutely amazing. This music definitely puts in a very nice place ...far away from here. Your music soothes my soul, literally, i just love how it matches every thought and feeling i have. Please continue to make beautiful music. You help people more than you know" by Aretha Samuel. "Hi, just thought I'd say you have a cracker of an album there. It's about time someone got back "out there" by Gary (Little Universe online space/ambient shop) "Your ambient music is quite amazing, ethereal. It really pulls at the heart setting the stage for a mind's journey into the vast and potential wonders of this universe. Keep it up. =)" by Naervic "Compliments on your fine debut album, have been listening to this lengthy and highly varied electronic album and do appreciate the vidna reference and inspiration. Hope you'll continue to expand and refine your personal artistic statement as an electronic musician. You're walking the right path..." by vidnaObmana "I absolutely love your music, its so relaxing" by Eddie "Very nice work. Being a game designer I spend a lot of my time (too much of it) listening to music from games and other sources and use it as inspiration for designing the world. I think I found a new inspiration :)" by Andrew from Doomsberg "Great sound. Maybe Ill look you up when I need ambient music for my game. Heres hoping you dont get too successful too quickly so that I may abuse your sensitive nature for my own benefit." by Theo Brothers An explanation of Ambient Music, by Deepspace I was born in Bremen, Germany in 1972. While I have been writing and performing music since the late 80's, I only started writing ambient music

seriously around 2000, after spending years earning a living in various conventional rock bands. If I think back to my childhood, I notice, in retrospect, that I was very preoccupied with ambient sounds and moments. This is probably what led to my later love affair with this style of music. The sort of sounds I had always been attracted to were: unclear far-away sounds such as planes passing overhead, hearing trains speeding by in the night while I was safe in bed, far-away traffic, distant and simultaneous instances of music (such as what you might hear at exhibitions and showgrounds), lawn mowers churning in the distance on a Saturday morning, orchestras tuning up, building workplaces, with the sound of hammering and drills. All of these sounds, you may have noticed, are indistinct, and hearing them would often trap me in a day dream. That place you go when you stare into the middle distance. Visually, I was obsessed with deserts, plains and deep space.... Isolated places, where I was completely alone. I wanted to disappear into these places and to explore them. When I wrote music, I always wanted to enter that zone, and I would continually try to write something that contained that dreamy, detached and lonely feeling. Why? Well, I believe that the first time that I appreciated this feeling was when I was at home in our little farmhouse in Germany one summer in the late 70's. I must have been around the age of 5. It was a perfect warm summer day, and I was lying on my back, in the yard behind our house. A small plane approached from the distance, and eventually passed over head, flying quite low....and I slipped into a waking dream.....the sound of the plane seemed to last forever. This moment was so vivid yet dreamlike that it's still completely illuminated in my mind, where most of my other memories have gone green and brown at the edges, or have faded away altogether. I think I experienced a moment of perfect happiness, and I guess my only link today to this memory of perfect happiness is the sound of that drone....the propeller churning away, and the detuning effect as the plane passed away into nothingness. I had recorded a few ambient pieces in the early 1990's without realising it, and loved soaking up this recurring atmospheric feel. I would lapse into this state whilst playing this music, and also while listening to it, so it was a very process oriented thing for me to do. The only real references I had at this stage were new age artists, which were usually cliché ridden and saccharine, yet still shared some of the dreamy aspect of what I longed for. These best of these artists, George Winston, and his Windham Hill associates, formed a very strong influence on me. In addition to this, I remember getting a new effect rack for my guitar, a quadraverb, which had this patch in which the reverb would go forever, and everything you played with this sound sounded like a dream or memory. Another important step, later, when I went

to Uni, was when I discovered the french composer Claude Debussy, whose music was wonderfully dreamy, using whole-tone scales, gamelan influenced sounds, and wonderfully vague harmony. I devoured his music, and wrote similar music for guitar, orchestra and piano. After this, thanks to my friend Cameron, I heard a little known belgian ambient composer called Vidna Obmana, and was completely blown away by his 1994 release, "River of Appearance". The music consisted of sublime slow motion instrumental washes: stretched out fabrics of synthetic colours, nebulous harmony, creating imaginary sensations akin to floating around inside an aquarium. Subtle atmospheric melodies, beams of melodic sunlight, illuminating a secret garden in an underwater grotto. Wow. I was blown away. This was what I had been trying to do. It also turns out that Cameron had a ton of these records already, and he kindly set me on to a few more artists. Then I discovered that quite a few other people had been doing this sort of music for a long time, going back to Brian Eno in the mid 70's. I learned that this music was called Ambient, yet I already knew that it was called this, for some reason. It was what I had already named my initial ambient experiments, going back to when I recorded on my 4 track tape machine, and recorded guitars playing softly in several keys, with massive washes of reverb. I don't know, but when I heard that other artists were recording similar albums that featured these far away, blurry, dreamy sounds, I fell in love, and consumed just about all of the ambient music I could get my hands on. I discovered Steve Roach, who is most prolific in this genre, and was not suprised to find out that he was concerned with similar things as I was: deserts, and space. "Desert Solitaire" and "The Magnificent Void" were like a friend you'd never met waving at you going: "Hey! Over here! There are more of us!". There were thousands of us, all over the world. Online radio stations like "Star's end", which fostered an international community of star-gazing desert-heads, "SEB: Sleep Environmental Broadcast" were all obsessed with this same thing. Then I discovered Stars of the Lid, a brilliant American ambient act who combined ambient sounds with traditional washed out instruments, bringing a slightly classical feel to the genre. To top it off, I became aware of "Dronezone", on Somafm, which played ambient music 24/7!! I then discovered an interesting parallel to this ambient music, and that was the post-rave chillout music- while I was never into raves or even dance, I found that composers like Peter Namlook, Gas, and Aphex Twin came out of this scene, responding to the same need as the Eno school- the need to daydream, the need to lose focus, the need for isolation, and the need for an inner world or as DJ Spooky puts it, a new inner 'final frontier' in his brilliant article on ambient music. The thing that makes me smile is that most people

don't even notice this music. They assume it's the sound of a dishwasher or a plane passing by. I'm happy to think that some people are obsessed with it, and some are completely indifferent to it. I think there are some strong commercial possibilities for this sort of music- it creates a state...a consistent feel, and would be idea for say, a hotel foyer, to stream constant ambient music- it would get rid of muzak, and there's one very good thing. Having said that, I'm certainly not interested in pursuing the selling of this sort of music, I'm too busy enjoying it. Friends of mine still look at me in a strange way, unable to understand what is so special about this largely featureless music- with no distinct melodies and no strong key. One of my friends, Davin, who is a soundtrack composer, jokingly calls it "Air music" and teases me constantly about the idea of one chord sustained for what seems an eternity. I try to explain, which usually results in more jokes. When I recently went to the Kranky label site, to which Stars of the Lid are signed, I realised why this music is so important. We need beauty, and conventional music, including classical, rarely delivers it in the concentrated, object-like way that ambient does. Ambient music is obsessed with beauty. It doesn't offer a narrative, it just offers itself as the object. CD covers of ambient albums are adorned with beautiful images of natures and internal expressionistic states. And now, computer recording and multitrack home recording is allowing us to capture these inner places: away from the pressured professional studio, we can let this music unfold at its own pace in our own space now, with all the mod cons of the modern studio. Pristine reverbs, unlimited voicings, arrays of stereo effects, piled on top of one another can create these imaginary location and states. Programs like Absynth can bring to life the invisible frontier, to soothe our worn, existential ears, in a gentle, subtle way. Music which illuminates the unseen cathedral hovering over the drab, polluted skyline- music which finds the 'flower' inside the machine, inside us. Someone said that the orchestra can create sounds that are meant to represent space. Holts' The Planets, Charles Ives' space themed symphonies, or Richard Strauss's Also Sprach Zarathustra fullfil this desire to a great degree, but a single synthesiser can capture the isolation of space in a way that no orchestra ever can. Listen to Steve Roach's "Structures from Silence" and you will know this to be true. Almost no untreated acoustic instrument can really achieve this. Conventional instruments can 'sing' about space, but electronic music becomes space. It seems that the computer/keyboard can therefore express something the orchestra cannot, and the computer in front of me right now contains an entire orchestra of keyboards. Another friend of mine, writer Paul Brandon, says: you either get it or you don't. To add to this, and to finish, let me quote somebody who I have

forgotten, who said something not regarding ambient music: To those who do understand, there's no need to explain, to those who don't understand, there's no way of explaining.

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