

Mp3 Manose - Dhyana Aman: Meditation Of No Mind

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Timeless chants beckon from the towering quiet of the Himalayas, floating on bamboo dreamscapes and the singing bowls' eternal ring. 8 MP3 Songs WORLD: Asian, NEW AGE: Meditation Details: THE PRESS SAYS: "Melodic and hypnotic rhythms produced by singing bowls, vocals, and Tibetan chanting grace each track. Exotic bamboo flute, expertly played by composer Manose, is featured on some cuts. Composed in the rich Tibetan tradition and recorded in Kathmandu, each of the eight tracks takes the mind and spirit into a different environment within the inner sanctum of deep meditation. Track 3 introduces astonishing vocals that express the reverence and discipline of Eastern philosophies and religions. Tibetan chanting by guest artist Choying Drolma on track 4 is powerful, deep, resonant, and mysterious, inviting the mind to open, flower, and be steeped in Spirit. This album has a tangible ebb and flow, drawing the novice or the seasoned mediator into a myriad of rooms within his or her own inner sanctum. Sure to be used again and again, opening new spiritual vistas each time." --NAPRA Review ABOUT HIMSELF, MANOSE SAYS: "I was first called to play bamboo flute when I was about eight years old. A few years later, I began to study classical Hindustani, or raga music, and it has been my main love ever since. My musical roots are deeply embedded in the soil of classical Hindustani and folk music of my native Nepal. But in more recent years, it has been a great pleasure for me to immerse myself in all different kinds of music. For example, I've been touring all over the world with one of Nepal's top rock bands. I like playing rock and fusion because it reaches younger audiences. It's a way to reach new generations, and hopefully inspire them to investigate our traditional music and traditional instruments. Last year I was part of a musical version of the Ramayana that the Chicago Children's Choir did in collaboration with Grammy nominated world artist Jai Uttal. This was an important project for me because it was a very vibrant example of how music can be a catalyst for the development of young people, and also of how traditions can not only be kept alive, but revitalized and re-envisioned in a way that makes them relevant for people today. In June of this year, I had another opportunity that was a sort of watershed experience for me as an artist. I was invited to perform at Synthesis Dialogues III in Rome. The Dialogues were sponsored by AGNT, an association of new thought spiritual leaders, and the

purpose was to bring together those in the forefront of non-violence movements from around the world to discuss how best to enact change for peace in the world. The guest of honor was HH the Dalai Lama. It was a great privilege to be in his presence and to be able to offer my music to him. But even more momentous for me was the combined effect of being with all these powerful peacemakers, so many of whom have continued to actively follow the path of non-violence in this time of uncertainty, and even in the face of great personal loss. I am now determined to do my part as well in the only way that I know how, which is through my music. I feel that whatever I play, it is now enlivened and fortified by this deeper purpose. It is my belief that my audiences receive this message through my music itself, and it is my desire to be explicitly involved in raising awareness as well. As a person who grew up in very modest circumstances in a far corner of the world, I feel extremely grateful to be heard by a widening audience-ship, and I am looking forward to traveling the road out ahead."

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