

Mp3 Various Artists - Jam Tracks In G Minor

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A "play-along" CD for jamming, improving your playing, performance, and fun on Native American Flutes in G Minor. 20 MP3 Songs in this album (77:13) ! Related styles: WORLD: Native American, NEW AGE: Solo Instrumental People who are interested in R. Carlos Nakai Jeff Ball Mark Holland should consider this download. Details: 1. Samba of the Phoenix. Eric Miller laid down a great guitar bed for this track, and we laid down many instruments on top in the studio. The "clackers" were added by Ron Kravitz. 2. Whispering Wood. The first of five background tracks on this CD by Peter Dubner. This track shows the power of a straightforward pattern that you can paint a melody over. 3. Ne Tongo. A gorgeous track provided by classical guitarist (and part Cherokee) Marie van Vuuren. The title mean "Big River" in Sioux. The bass was added by Jim Oshinsky. 4. Flute Funk. A track of a different flavor! If you've never played Native Flute on top of something like this, give it a try. You can't play a wrong note. The great jazz flute work of Bobb Fantauzzo and Aaron Kerr on bass really inspired me to develop a background track like this. Have fun! 5. Powwow Sunrise. Sun rising over the canyon, choir in the amphitheater, nine people on powwow drums ... that's the picture. Play away! 6. Vanilla Skies. Thanks to Jonny Lipford for providing this background track from his CD "Transition: Out of the Flames and Into the Wind". This track provides a classic Ostinato - a repeating pattern to soar over the top on your flute. 7. Banjar. A banjar is the Balinese word for meeting place at the center of the village. This track primarily uses Balinese bells for a minor blues 1-4-5 chord pattern. 8. The Evening Time. The first of two tracks written and played by Jacqueline Bhuyan, with arrangement and orchestration and mixing by her son David Bhyuan. Jacqueline had never played with a Native Flute player before, but undertook this project to do two backing tracks after consulting with R. Carlos Nakai and David Darling about the best approach to supporting the flute. Her spacious and supporting tracks are the result! 9. Tongue Drum Jam. Ron Kravitz hit on the core jam on a tongue drum in the studio, and then spent the next few hours layering on djembe, shruti box, Vibratone, shaker, and few other instruments. 10. Tall Gorges. A Peter Dubner track that has a noticeable but open melody. This give you the opportunity to work on adding the flute as a response to and in support of the melody played by another instrument. 11. Kamboucha. Named for the tea we were both

drinking when we cooked up this track, Michael DeMaria laid down the basic keyboard riffs on an electric piano and I added bass and percussion. This track is an exercise in playing with a "full sound". Try long tones, sound effects, and rapid passages in the more spacious sections. 12. Soaring On. A gorgeous series of arpeggios (chords where each note is played separately) that Peter Dubner invented in the middle of a jam session in the studio. Thank heavens we recorded it! 13. Above the Mist. James Cook developed this gorgeous background track with an easy chord progression on the guitar. I love playing long tones over this track 14. Searching in Darkness. A Peter Dubner improvisation that leaves tremendous space for a powerful flute lead. There is a back-and-forth where the piano does take the lead, but still leaves room for flute support. If you ever work with a pianist and they're not sure what style is best for Native Flute, play them this track! 15. Heart Beat. A simple track using shruti box and large frame drum. 16. Finding it All. A piano improv of Peter Dubner's that I added bass and strings on in the studio. 17. A Slow Walk. A harp track I developed in the style you might encounter with a classical harpist. Notice the shift to a major key at 1:08 and 2:25, then back to minor at 1:37 and 2:53. 18. Rainbow on My Shoulder. A track done by classical pianist Eve Kodiak. We actually did this as a live improvised duet, and I was able to remove the flute part. This track is unusual in that it has no strong beat or meter. This gives you the freedom to play a completely open "rubato" melodic line. 19. September. The second track by Jacqueline Bhuyan, done in a very open and spacious style. 20. Peta. James Cook provides a wonderful native closing to the CD, recorded and mixed in his studio.

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