

Notes to pieces and songs

A Moment Came: the chords came from experimenting with classic/archetypal harmonisation of the scale. The lyrics are an updated version of poem included in **clouds** booklet 1999, (available as a PDF download from www.centrefopuresound.org/publications) pertaining to awareness expansion/healing events and experiences dating from the mid 90s, including Holotropic Breathwork and learning overtone singing—as demonstrated at the end of the song. The sand mandala I witnessed being created for the 1992 Royal Academy of Art Exhibition ‘The Sacred Art Of Tibet’: on completion it was blessed then cast into Father Thames. I guess it’s my version of Blake’s ‘Auguries of Innocence’: ‘To see a world in a grain of sand/And heaven in a wild flower’.

The Best You Can Do main punky chords in dream 23rd May 2022. Even lying in bed I thought them a little cheesy/simplistic and wasn’t going to record them, but thought ‘I should, as they’ve been given’. Sure enough once having done that and suitable lyrics arriving immediately, I was able to come up with a more musically interesting and refined contrasting ‘answer’ to such a ‘call’ in the shape of the refrain figure then used also as the opening. The lyrics of the more right-brained ‘answer’ were also more suitable to that aspect of the Mind. The song is therefore an interesting combination of right-brain/left-brain working in complementary ways...

Tracking The Storm dream chords sequence (Am and G translated into the more interesting open and higher position

forms I prefer to use) came 18th November 2022, the rhythm of which ‘triggered’ the words later. The opening statements of the lead guitar (solo) lines came thereafter in dreams much later, indicating it ought to be on the album. Lyrics seem to be about tracking the storms that carry away our loved ones...

As Yet Untitled music (main figure) came in a dream 4th October 2022. Other sections and lyrics came gradually thereafter. A bit of a hotch-potch of imagery about societal corruption, and its betrayal of the individual.

The Only Continuity Is Change, initially another chord experiment. The tune seemed inevitable over it. Thought it might remain instrumental until the lyrics which seemed to come very naturally, and arrived a little later. Hold tight, strap yourself in—that’s life!

Fragments main figure came from a little run I came up with while tuning a student’s guitar September 2022 which she recorded on her ‘phone, then sent me! Working title for this fragment was: ‘Fragment’. Which then suggested to me the opening line, which is from the conclusion to T.S. Eliot’s *The Waste Land*, slightly misquoted: he uses ‘ruins’, plural, I prefer ‘ruin’, as a verb. Thereafter noodling with it when housebound due to a broken toe and reading Paul Morley’s *Bowie* as the background to lyrics/imagery, which as in Eliot’s poem, are largely about the memories with which we hope to ‘shore up’ our identity and selves, and the artists, the ‘mariners’, and their journeys into the unknown that have given us these insights.

The Doll’s House is a song from the atavistic ‘dark dark wood’ of the psyche, that is the world of nursery-rhyme

nightmare, inhabited, in our age, by the scientists, cosmeticians, etc.

Under The Sun another compositional chord sequencing experiment. Lyrics a complete jumble from much earlier dream sequence in wee hours at some point in the summer months of 2022 scribbled on scraps of available paper, eventually codified and set down in some sort of sequence much later. I was wanting to do an entire song sequence on numerology, but, for now, this will have to do.

Tears In The Rain lyrics again are a poem from **clouds**, which I'd always thought of as one day setting to music. Main figure has been around forever, but spoken section build-up written this year using loop. Roger Waters' 'Eclipse' (the conclusion to *The Dark Side Of The Moon*) is perhaps the main inspiration along, of course, with the concluding monologue of *Blade Runner*...