

# SIX TWILIGHTS

## TRACK COMMENTS

**Still Talk:** My concept of a still talk is a back and forth communication that is both static and yet always new. The participants in the still talk are constantly creating new combinations of a limited number of words and ideas. It is a safe place in which one can trust in the permanence of the interaction and not be distracted or worried by the possibility of it ending. This is the general model for both the music and the video of Six Twilights.

**Oak Trees Like Stray Hairs:** At the very beginning of the Six Twilights sessions, I sat down at the piano and improvised for about ten minutes on a sort of an Ebmaj7 chord. This piano recording found its way into nearly every song on the record. In Oak Trees it is nearly unrecognizable as a swirl of background echoes. The subject matter of the song focuses on the many car trips I took to and from Amherst Massachusetts from my family home in Maine.

**Enclosed Piece Of Sky:** The first piece I prepared for the record and, of the computer edited ones, the simplest. The majority of the song is assembled from about two seconds of actual recorded material. Here as in other places the voices echo and re-contextualize lyrics from other songs on Six Twilights.

**Tonight I'm Letting You Drive:** The most pop oriented song on Six Twilights, Tonight I'm Letting You Drive still eschews typical song structure for an asymmetrical, through-composed alternative. Also it is one of the few songs that I recorded new vocal parts for once the foundational melody was established.

**The Way You Smile.** A soft, warm piece made almost exclusively from the aforementioned piano improvisation. I always pictured this one glowing and pulsing and so I chose video of sunlight on a windshield as its visual accompaniment. The lyrics touch on winter themes as well as death and how a photograph of a person can look nothing like the actual person.

**Full With Snow:** A meditation on the change from late fall to early winter which for me is signaled by the arrival of snow. Most of the recording and editing of Six Twilights was done between October and February and so naturally these seasonal shifts (especially the severe weather of New England) greatly influenced the project.

**I Can't Even Begin To Tell You/ Still Talk (Acoustic):** These songs attempt to achieve a non-teleological structure in the simplest way possible. The songs loop through completely manual means, remaining static within the very traditional sounds of a person singing a song with a guitar.

**How You Get To See The Light Move All Day:** Though none of the songs are exclusively about one specific thing, this one is based mostly on my idealization of the life of a librarian and the quiet observation of light moving in a library. Again, nearly all of the music is this is cut from the ten minute piano improvisation.

**Scarf, Bed:** What sound like synthesizers at the opening are in fact echoed and pitch shifted human voices. There is very little synthesized sound on Six Twilights. Nearly every texture can be traced back to an original source recording. Scarf, Bed is one of the more ambitious and dynamic songs on the record. The secret of the song is that the repeated lyrics are actually: "scarf, head" not "scarf, bed" but for some reason the later combination of words seemed more appropriate as a title.