

CHRONOTOPE PROJECT



Sensuous Ambient Music

Biography, Reviews, Interviews, Photos

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Jeffrey Ericson Allen, aka *Chronotope Project*

A MUSICAL LIFE WELL LIVED would be a great header for Jeffrey Ericson Allen's biography! Jeffrey is an Oregonian composer, cellist and electronic music recording artist. He has an extensive and eclectic background in classical, new acoustic and theatrical music production. His sensuous ambient music has been featured on distinguished and nationally-syndicated radio programs including *Hearts of Space*, *Echoes*, *Musical Starstreams*, *Galactic Travels*, *Ultima Thule* and *Star's End*. *Chronotope Project* represents his most recent expression as a creator of contemporary progressive ambient music. "Chronotope" refers to the essential unity of space and time, a concept with numerous expressions in literature, physics and the arts. The music of *Chronotope Project* explores this time-space confluence and invites the listener on ambient journeys of deep texture infused with gentle pulsing rhythms and soulful melodies.



Jeffrey's grandfather, Dwight Defty, was a cellist, conductor, and music educator — and lived upstairs while he was growing up. He became Jeffrey's first cello teacher, at the age of eight. There was a lot of classical music in his childhood home, where he used to set up a podium and "conduct." He learned how to read scores, beat time and cue entrances. He even had his own string quartet as a teenager and was the youngest member of the regional orchestra in Ashland, Oregon—the Rogue Valley Symphony. Jeffrey started composing around the age of ten, mostly piano pieces in a late romantic style. Although he received his undergraduate degree in Philosophy and a Masters in Library and Information Science, Jeffrey took various music courses in college and was an active classical performer—mostly in symphony orchestras and chamber ensembles—



throughout his twenties. Besides many years of private cello instruction, he's also undertaken formal study in piano, voice, and the Japanese koto (thirteen-string long zither). A flute lover, Jeffrey has amassed a collection of recorders, Irish whistles, shakuhachis and Native American flutes. He also dabbles with a wide variety of ethnic instruments and hand drums. His study of electronic music began in the early 1980s, when he bought his first synthesizer, a Sequential Circuit Six Trak, and borrowed a friend's Korg MS-20. He had the first generation of MIDI sequencing software and learned the programming language to tweak it. Today Jeffrey owns a veritable arsenal of keyboards and virtual synthesizers. Even with pre-programmed sounds in the high tens of thousands, he still crafts many of his own sounds or extensively modifies factory patches to suit his purposes.

Jeffrey has been recording since the early '80s, cutting his teeth on all-analog gear and gradually

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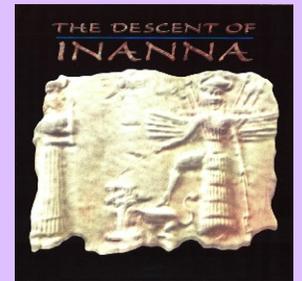
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adopting digital formats as they emerged over the years. In 1992, he composed and recorded his first CD, *Vanish into Blue*, under the name Jeff Defty. While marketed as New Age, the style of that album covered a lot of stylistic ground, including ECM-style jazz, West African, symphonic classical, and space music. Besides the broad palette of electronic sounds, the instrumentation included cello, a trio of tenor, alto and soprano saxes, silver flute, and tablas. Music critic Fred



Crafts wrote, "*Defty is a master at concocting warm and rich colors that are so inviting it is impossible to do anything other than let your mind go blank and have the music take you on a joyous journey ... a real tour de force... This album has enough moments of remarkable beauty and rare insight to last you a lifetime.*"

Vanish into Blue (featured multiple times on *Hearts of Space*) brought other opportunities, including collaborations with modern dance choreographers and composing for an experimental theater company, which eventually led to his next recording, *The Descent of Inanna* (1998).



This album was abstracted from the theatrical score, in which he performed cello, recorder and some percussion parts live for the mask drama. Reflecting the power of the myth, the visual pageantry of the production, the archetypal figures, and the playwright's lyrical and sensuous poetry, the music is eclectic in style, encompassing New Age, classical and folk elements and notable in its use of musical motifs to represent characters, places and themes. This project sharpened his compositional skills, especially counterpoint and the development of his own harmonic style. Critics praised the score. Aria Seligman called it "hauntingly beautiful music," and Brett Campbell—based on hearing this and other works—dubbed Jeffrey "one of Oregon's finest composers."

At that time, Jeffrey was also performing with an acoustic music ensemble he co-founded, *Confluence* (acoustic guitar, cello, harp, percussion, recorder). In 1998 they recorded *Sanctuary: Romances for Guitar and Cello*, with compositions by himself and guitarist Forrest McDowell. Jeffrey did all the arranging, played cello, keyboards and recorder, and served as the primary recording engineer. This is a lovely, lyrical recording which has held up well over the years.



In the late 1990s, Jeffrey focused on writing concert music. The Oregon Arts Commission awarded him an Individual Arts Fellowship in New Music for his work *Eclipse* (for solo cello), premiered at the Oregon Bach Festival Composer's Symposium in the summer of 1999. His composing grew more fluid and prolific, ranging from mixed chamber ensembles for the *Seventh Species* composer's forum, to a complex solo piano work for the University of Oregon's "Festival of the Millennium"

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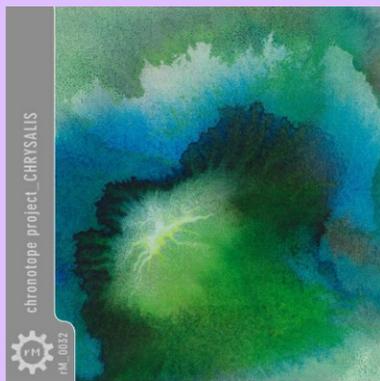
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concert entitled *Alpha-Omega*. Other concert pieces included *Arrow to the Sun* (a commissioned piece for piano, flute, cello, vibraphone and percussion), and an experimental work for electric cello, multi-effects and voice, *Triptych*. In 2001, he collaborated with modern dance choreographer Bonnie Simoa on the theatrical dance concert *Amazing Grace*, which took its inspiration and material from the moving stories of breast-cancer survivors.

Confluence recorded again in 2002, producing a companion CD to *Sanctuary*, entitled *Amber Moon*. This album, also featuring acoustic guitar and cello, has a more somber tone than the first, more mystery and melancholy than sanguine celebration. All of the recording took place in Jeffrey's studio, now fully digital and state-of-the-art.

Over the next ten years, Jeffrey was commissioned to compose dramatic music and provide narration for a series of more than a dozen soundtracks for children's picturebooks, lively projects allowing him to bring his creative worlds together: children's librarian, storyteller, composer and recording engineer.

In 2011, Jeffrey expanded the studio again and decided to focus exclusively on creating ambient music. A notable landmark was the acquisition of a remarkable new instrument, the *Haken Continuum Fingerboard*, a programmable synthesizer with a soft, continuous playing surface, in many ways a hybrid of keyboard and unfretted string instrument. This became the featured instrument of his first recording under the name *Chronotope Project*. That album, *Solar Winds*, was released in the Spring of 2012, and consists largely of very spacious tracks that provide a vehicle for the haunting voice of the *Continuum*.



By the end of 2012, another album had emerged (*Chrysalis*), and was released with the cooperative label *Relaxed Machinery*. *Chrysalis* has received high praise from respected critics and airplay on *Hearts of Space*, *Echoes*, *Musical Starstreams*, *Stars' End* and *Ultima Thule*.

Because Jeffrey was a professional storyteller for thirty years, there is an element of storytelling in all of his work. In addition, he enjoys design and various forms of visual art. Oriental gardening is another of his favorite creative pursuits, providing a way of collaborating with the natural world, mirrored in his musical work by the use of field recordings, which he collects himself on occasional sonic “field trips.”

In his rich and varied sound world, Jeffrey evokes many of the qualities that he admires in the works of other composers he references, such as Roach, Eno, Serrie, Rich, Wøllo and Paul Horn: musical expressiveness, great sound design, a sense of mystery and transcendence, and a unique personal style. He is also influenced by and indebted to classical composers like Erik Satie, whose groundbreaking work opened the door for so much contemporary ambient music. Impressionist

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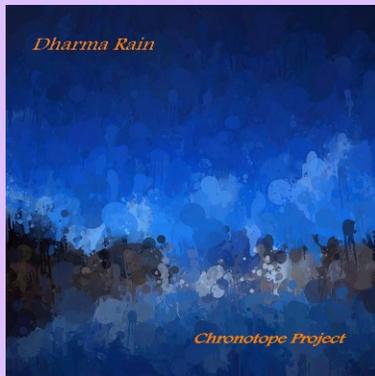
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composers like Debussy and Ravel, with their lush extended harmonies, intricate textures and long melodic lines are also potent influences. Since Jeffrey has worked closely with other arts that are explicitly visual, such as dance, theater and picturebooks, there is a strong visual component to all of his work. Listeners often comment on the wealth of visual imagery implicit in his music.

In October, 2013, Jeffrey released another album on the *Relaxed Machinery* label, *Event Horizon*, a work which continues to explore themes of space, time and the interrelationship of all existence. Each of the nine tracks has a strong sense of gravimetric pull toward a central motif, which enters the soundfield, evolves with the structure, then dissolves back into silence. The textures blend elements common to the art of *Chronotope Project*: the deep earthy foundation of sustained drones and rich chordal soundbeds, the flowing watery melodies, the scintillating sparkle of fiery sequences, arpeggios, and percussive inflections, and the ethereal and mysterious veils that surround and envelop the texture. The fifty-eight minute release was recorded during the summer of 2013 and mastered by Peter James. It has been featured on *Hearts of Space*, *Echoes*, *Galactic Travels* and *Ultima Thule*, and garnered stellar reviews.



Spring 2014 marks the release of *Chronotope Project's* fourth release, the first issued under the artist's own *Udana Music* label (*Sanskrit*, “nspired utterances.”)



The three-track album continues and extends the style cultivated in previous releases, layering scintillating electronic sequences, lush atmospheric pads, gently percolating percussion and long lyrical melodic lines into an integral whole. The themes of all three tracks marry seminal concepts in physics, cosmology and spirituality.

The album's three part construction also mirrors the great Buddhist Triple Treasure of Buddha, Dharma and Sanga. It is a view that honors the intimacy of teachers, truth and human relationships. It is also an acknowledgement that we are all integrally connected at every level, from macrocosm to microcosm.

Jeffrey has just signed a multi-album contract with *Spotted Peccary Music*, the first of which is planned for release in 2015. He feels very connected with the styles of art music represented on this quality label, and is looking forward to a long and fruitful partnership.

Jeffrey continues to be a passionate advocate for ambient music, an avid listener, and a supporter of fellow composers in the field. In his words, “Music is about creating and expressing, first and foremost, but also about radiating the fruits of the work outward to others, who may benefit in ways we cannot imagine. It is my hope that in the coming years I can sustain a high level of creative output, support others who are doing the same kind of work, and continue to grow a base of appreciate listeners.”

—Biography by Lloyd Barde

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Reviews



Chrysalis (2012, *Relaxed Machinery*, rM0032)

“The sonic vistas created on “*Chrysalis*” are a mesmerizing kind of storytelling with a strong sense of wonder and true spirit running underneath. A good pair of headphones is highly recommended for immersing in the aural splendor of this quality ambient release.”

—Bert Strolenberg, *Sonic Immersion*

“*Chrysalis*...captivated me from the get-go...it intrigued me and aroused my senses like a deeply intoxicating fragrance...[His ambient soundscapes] pervade and enhance any physical space and bring with them a positive and uplifting presence...There is an effervescence to tracks like the opener and title track *Chrysalis*—it moves and evolves...dancing into the subconscious of the listener. It is a pleasure to behold and to be held by this enrapturous music.”

—Thomas Mathie, *Headphonaught’s Nanolog*

“*Chrysalis* succeeds masterfully in creating a deep and engaging aural experience, where space and time are defined by the boundaries of an enveloping soundscape. It's a richly textured album with a number of layers to surround you with, and I find myself coming back to it repeatedly to experience that surrounded feeling, that warmth and richness. *Chrysalis* is a truly exceptional work that's already in the running for one of my favorite albums of the year, and I strongly encourage you to check it out for yourself.”

—Rik MacLean, *ping things*

“...Galaxy-expanding works on *Chrysalis* pull our attention across a digital twilight realm defined by echoing chimes, slow slurring solos and a syncopated synthesizer pulse. Each chord change alters the direction, color and mood, and by album's end we feel a great resolution has been reached—leaving us with much to dream about.”

—Chuck van Zyl, *Star's End*

“Lush sonic textures and ambient atmospheres evoke the element of space, with time being marked by gently pulsing rhythmic ostinatos and exotic percolating percussion..His Buddhist meditation practice has taught him the value of spaciousness and given him a sense of the transcendent, which is embodied in his music. Reflecting the confluence of space and time, sound and spirit, *Chrysalis* merits my highest recommendation.”

—Michael Diamond, *Awareness Magazine*

“*Chrysalis* has revealed itself as easily one of the best releases I’ve heard this year.. [It is] a stunning piece of work. It sounds fresh each time you listen to it, and offers nearly immeasurable depth. It seems like there is always something new to hear, a new place to be taken. Kudos to Jeffrey Ericson Allen. This is a standout recording.”

—John Shanahan, *Hypnagogue*

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Solar Winds (2012)

“...a richly colored kaleidoscope of immersive textures along atmospheric, soft-breathing tapestries, all journeying gently and smoothly across the great beyond out there...I especially love the fifteen-minute *"Redshift"* with its polyrhythmic, minimal structure and spatial sequencing, all evoking lush and bright spaces. When heard with headphones, this pinnacle even more spreads a scent of magic and wonder as it slowly evolves.”

—Bert Strolenberg, *Sonic Immersion*

"Solar Winds is my kind of ambient electronic music...filled with light, feeling, warmth, movement & melody...What I particularly enjoy about the music presented on this album is the timeless quality of the expression ... something I've found, of late, digging into the ECM Records back catalogue. It's as if the music transcends time and trend to be something uniquely of its own making. I love that.”

—Thomas Mathie, *Headphonaught's Nanolog*

“...The easy familiarity and the superb execution of the style make it very listenable. There is a wonderful softness to it, offset in places with the rigid maths of the sequencer. The balance is excellent. It's quite loop-worthy, either as a pleasant backdrop or, as I've been doing, as a close-up headphone listen. *Solar Winds* is a very enjoyable journey.

—John Shanahan, *Hypnagogue*



Event Horizon (2013)

“I don't have the words to hand that will allow me to effectively describe the music on *"Event Horizon"*. Expressive cinematic musical journeys comes closest, I guess. **Ericson Allen's** use of synths, guitar, loops, field-recordings and an extensive use of 'world' percussion helps to narrate these expansive journeys, giving form to something formless - a feeling ... the feeling of peace, of grace, of serenity, and, most of all, the feeling of travel and of the journey itself.”

—Thomas Mathie, *Headphonaught Nanolog*

“There is a cinematic quality to this music that could serve equally well as a film score or as a soundtrack for a movie in the mind's eye. *Event Horizon* is a quietly masterful release that now occupies a place in the upper echelons of my all-time favorite ambient electronic music.”

—Michael Diamond, *Music and Media Focus*

“...Music is very well suited to translate the sometimes unconceivable dimensions and time-spans of astronomical units into comprehensible notions. The fact, that it is achieved by completely passing over the rational mind and seeding the sonic experience directly into the emotional centre of the mind, is always amazing to me. Jeffery Ericson Allen is someone who is mastering this mystery on multiple levels.”

—Frank Meyer, *Darage Bang*

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Dharma Rain (Udana Music, 2014)

"*Dharma Rain*" further extends on the already impressive journey through sensuous ambient music started on the previous three *Chronotope Project* releases...The meticulously composed, excellently produced and mastered "*Dharma Rain*" is highly recommended for those who have a deep love for Buddhist-inspired, vibrant textural ambient music." —**Bert Strolenberg**, *Sonic Immersion*

"..His particular blend of progressive ambient music is a real delight to me and I've taken a real shine to his latest album - *Dharma Rain*..I found [it] to be joyful and relaxing, exuberant and contemplative, hedonistic and introspective. Most of all is it an utter delight to consume and comes highly recommended."

—**Thomas Mathie**, *Headphonaught's Nanolog*

"Each successive album I have had the pleasure of hearing by *Chronotope Project* has taken it to the next level, and *Dharma Rain* continues this evolution. In the realm of sensual ambient electronic music, Jeffrey Ericson Allen and *Chronotope Project* certainly rank with the best. I especially enjoy listening to this music with headphones to be fully immersed in the richness of the sound, as well as tuning into all the subtle nuances and ear candy that accentuate the recording. This is an album that bears repeated listening, revealing hitherto unheard treasures each time."

—**Michael Diamond**, *Music and Media Focus*

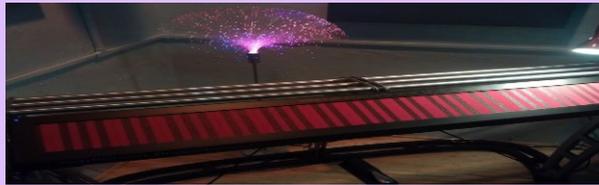
Interview Excerpts

(From interviews with Thomas Mathie, *Headphonaught's Nanolog*, and Blake Gibson, *Relaxed Machinery*)

Who inspires you?

I am inspired by so many people, including, but not exclusively, other composers. Some particularly potent musical influences these days are Erik Satie, Brian Eno, Gustav Holst, Bruno Sanfilippo, Maurice Ravel, Alio Die, John Cage, Vir Unis and the twelfth century visionary Hildegard von Bingen. This is not to say that my music particularly sounds like any of them, but that when I hear their music, something resonates inside of me, and I feel moved to create my own work. There are many others, certainly, but these composers feel like special mentors at this point in time. Because my

are not separate from my deeply inspired by my the spiritual teachers who their teachings and



Buddhist faith and practice work as an artist, I am meditation practice and by have so generously shared experiences with me, which

at the moment includes the British Vipassana meditation teacher, Heather Martin. I go on silent retreats she leads periodically at the Cloud Mountain Retreat Center in southwest Washington, and I find that as I learn to grow in my practice of mindfulness, I discover new dimensions in my music. I am also inspired and renewed by the deep silence of the forested retreats. All music needs the breath of silence as its lover and companion, and ambient music, which I love for its spaciousness, needs particularly to be grounded in silence.

What drives you to do what you do?

Gratitude, primarily, for the great beauty of this world, and for the selfless mentoring of all my teachers and benefactors, who have made my spiritual and musical life possible. Having reached an age at which every day is a gift or a bonus, my work as a composer is an expression of gratitude for life. I only hope I can give back some portion of the enormous generosity from which I have benefited so much. When I am making new music, I feel that I'm fulfilling something or in some essential way expressing my true essence. I am most myself when I'm making music.

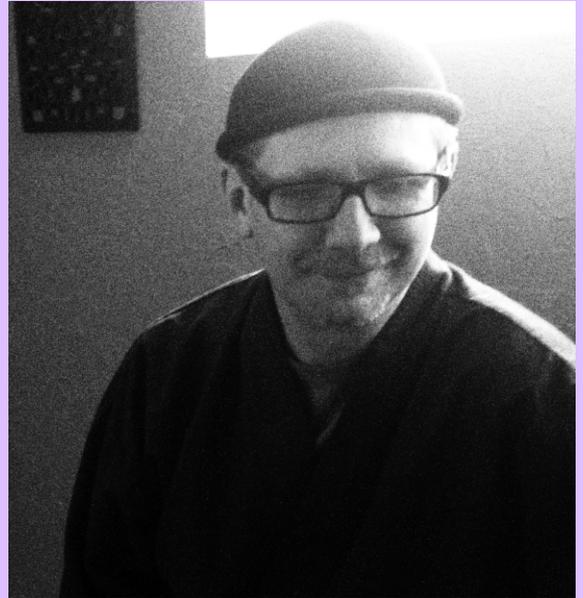
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What values do you wish your creativity to express?

Deep peace and contentment, first and foremost, and the appreciation and sensual enjoyment of ordinary experience. Mystery, not so much in the "transcendental" sense, but in a sense of curiosity and awe in the experience of the present moment, the miracle of awareness itself. For me, nonduality can be expressed in music much more successfully than in words which have an inherent quality of "this-and-not-that;" in music, you can have "this-and-that" simultaneously. A related quality is that of emptiness, by which I mean not a void or absence, but a great fullness and a deep knowing of the interconnection of all seemingly separate entities—in other words, dispelling the illusion of individual existence or separateness.

Since music has been so helpful to me in discovering and experiencing all of these values, my deepest desire is to create music that might be helpful to others in discovering them in their own inner lives.



What role does community play in what you do?

Since the kind of music I am doing now is such a solitary pursuit, seeking out a community of fellow composers and listeners has become vital to completing the cycle of creation—communicating and sharing my work with others, and listening with respect and full attention to the work of my fellow composers. The internet has made it possible for me to connect with people from all over the globe who appreciate this artform. I have found other ambient music composers to be humble, sincere, and willing to share musical, technical and other knowledge. My fellow artists on the *Relaxed Machinery* label are extraordinary exemplars of a spirit of camaraderie and mutual supportiveness. I appreciate and respect them all very deeply. I have also discovered and appreciate reviewers and bloggers who have a passion for the music, and who give generously of their time and expressive skills to help discover and promote the music. Finally, I've been connecting with many individual listeners, who are so appreciative of what we do, and who affirm the value of our work. I have to say that in my years as a performer, I rarely had this degree of connection—even though audiences may have been physically closer. There is something very personal and intimate on both sides of ambient music—creating it, and hearing it. Now I feel that

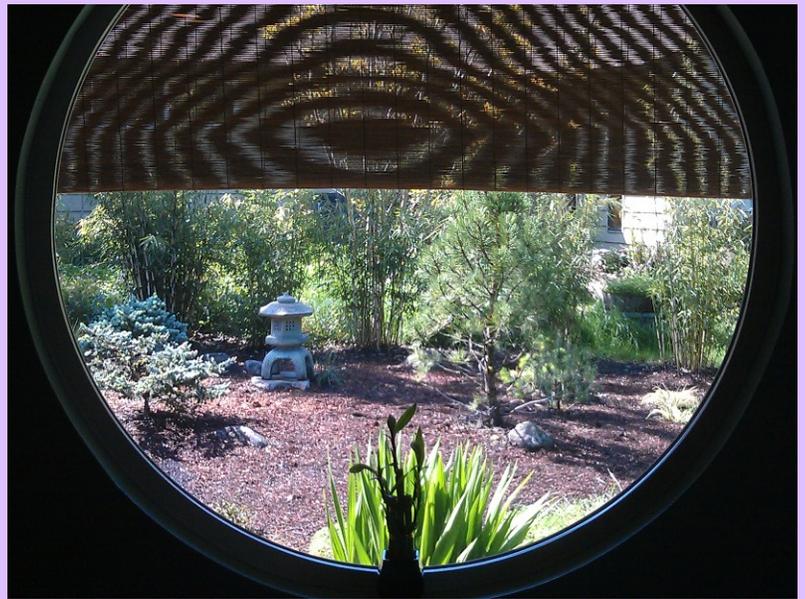
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whenever I compose something, it is always done for "one person," even though that may be many listeners. It goes back to my understanding of emptiness—creator and creation are one in the same, and so—in my world—are composer, music and listener. There is an implicit deep community in participating in this cycle on every level.

I'm quite new to your music and the name *Chronotope Project*. I was curious what "Chronotope" meant and googled it. I didn't really understand, care to enlighten your listener

"Chronotope" is a marvelous word that was coined in the 1930s by the Russian philologist M.M. Bakhtin to talk about time (Greek: *chronos*), and space (*tropos*) as a conjoined concept, so it literally means "time-space." The medieval Japanese Zen master Dogen called it "uji," which was his way to refer to certain aspects of the meditative experience. The relationship to my music is that I frequently find myself exploring the phenomenon of a sonic texture (taking the soundscape as a "place") that changes and



is changed by the passage of time, understood either as rhythmic time—discrete durations punctuating silence, or structural time—the larger periods marking sections of a composition. I'm always asking myself as a composer how sound expresses a journey in time, or conversely, how the meaning of the passage of time makes itself known through a series of sound events. By switching these lenses back and forth, my musical work enacts this chronotope paradigm in ways that are often unexpected, even to myself, so it has been a rich metaphor for my work. Also, quite frankly, I just thought that "chronotope" sounded cool. I hope this makes some sense; I was a philosophy major as an undergraduate and have never quite gotten over it.

None of the music I've heard from *Chrysalis* feels like it was recorded with just one or two sound sources. I hear many different ethnic instruments in addition to electronic ones. What sort of equipment and instruments do you use? How do you go about creating a song, or album?

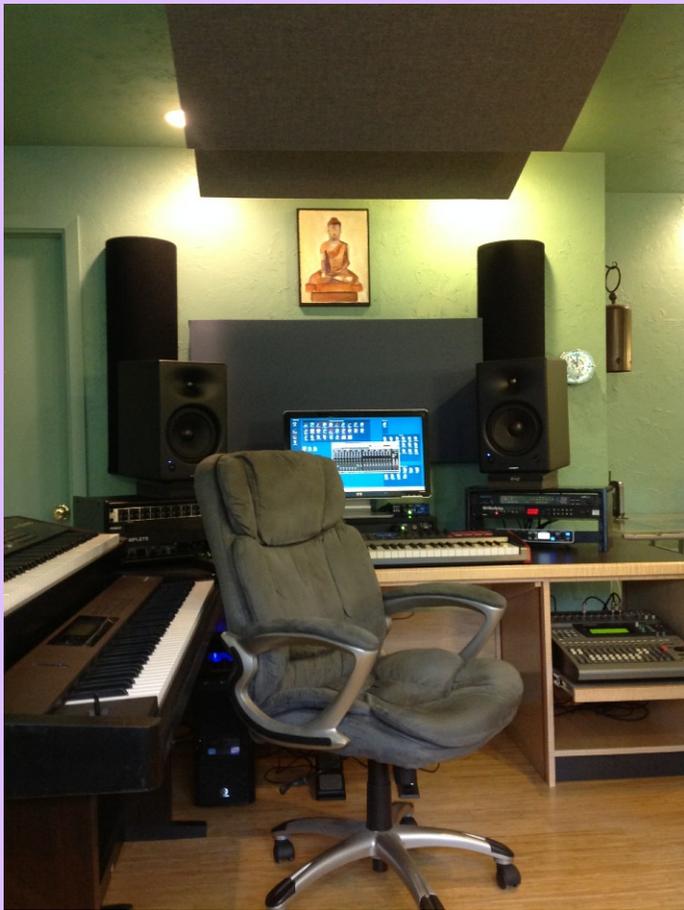
I do use quite a variety of sound sources: hardware and software synthesizers, samples and field

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recordings, and acoustic instruments. I tend to want to give the digital sounds something of an analog or acoustic edge, and to smooth the surfaces of analog sounds, so everything will blend nicely. Some sounds are so heavily processed that they bear little resemblance to the originals, such as the atmospheric sonority at the beginning of "L'Avenue du Ciel," which was originally a field recording from a busy mall, but run through granular synthesis and a variety of modulated filters. My favorite electronic instrument thus far is the *Haken Continuum Fingerboard*, which has a flat, continuous soft neoprene playing surface. It plays horizontally (pitch) and vertically (tone), and depth or pressure controls volume. Since there's no hard boundary between "keys," it can easily play slides and vibrato. It's enormously expressive, more similar to my cello than a traditional synthesizer. The *Continuum* is featured on almost every track of this album. I must credit Dr. Lippold Haken for inventing this remarkable instrument.

As far as my process for creating a piece is concerned, it varies considerably depending on the nature of the work. I may have a definite conception at the beginning, or I may begin by simply



playing with a sound, for example, working with a synthesizer and experimenting with different control parameters until I find something that intrigues me. I often lay down a drone, rhythmic ostinato or a harmonic progression I've been playing with as a foundation, extending it for far longer than I would anticipate the piece to run. Then I'll play off that, responding to the harmonies with a melodic instrument, or just listening closely to the soundscape to see if there's something already embedded or implied in it that I want to bring out—there usually is. If there's a rhythmic section, I build that up separately, finding the right combinations of instruments and patterns for the groove I want. Layering tracks, adding counterpoint to melodies, responding to what is there already and beginning to build a structure for the piece comes somewhere in the middle. Transitions often require the most time and attention. I sometimes build up

too many tracks, so there's quite often a process of subtraction. And I usually mix as I go—in this style of music, I don't see that as a separate process from the composition. I give each sound its

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place in the stereo field, which is rarely static—and build the width and depth along with the "length" (placement in time). It's an organic and evolving process.

I try to take a break from the piece before mastering. It's always helpful to me to put the piece away and get some distance from it. I deeply respect good mastering engineers; it's very demanding on the ear. Mostly, if the mix is good, mastering touches are minimal. But this is an area in which I would love to develop my skills. Assembling an album is generally easy for me, since pieces tend to come in themed series, and I'm already exploring some similar territory. The pieces for *Chrysalis* were composed together, often in tandem. The pieces I'm making now have a somewhat different flavor, and I can already project the overall trajectory for the next album.

With your varied background in various musical styles and outlets, what draws you to making ambient music in particular?

This is an open-ended genre that really allows me to be myself, without any need to try to fit into a lot of preexisting assumptions about music. While I deeply appreciate the various musical traditions that have occupied me over the years—and incorporate elements of them into my own work—I notice that the works I most resonate with all point toward ambient music. In any genre of music, I tend to gravitate toward slow tempos, quiet dynamics, atmospheric textures and a sense of the transcendent. A couple of years ago, I played a concert of partly classical, partly new acoustic original chamber music comprised solely of slow movements (we called it *Adagio: Music for the Soul*). We put this concert together because we wanted to create and sustain an atmosphere of quiet, intimate listening that invited musicians and listeners to commune together with the music, rather the usual setup in which an audience "consumes" a program which is

"performed" before them. We even asked the audience to withhold applause until the very end of the program, since the silences between pieces became part of the experience. The response was very warm and sweet—those who attended shared our longing for music as a deep and quiet experience, a way to be "alone, together."

As I get older, I have less and less interest in music as "entertainment." I want an experience as a listener that is more soulful, more intimate and more like meditation—so of course, that's also the kind of music I'm most interested in creating. I have also



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become more reclusive and monk-like, spending many happy hours alone, playing with sound and searching, like an alchemist, for the combinations of elements that produce a true and pure “gold.” self-understanding and self-transformation. Music has never be a livelihood for me, but it has always been a vibrant and meaningful life, and the life I'm most interested in exploring is the inner life. Ambient music is an ideal venue for this exploration.

Thanks very much for your time, and the insight into your music. We're super happy to have you on board with *Relaxed Machinery*. Any last words?

One thing I have come to appreciate about the ambient music community is that there really is a community in this pursuit. My experience with fellow artists, such as yourself and others on the *Relaxed Machinery* label, and more generally in the online ambient music realm, is that there is a lot of mutual support and interest in the work of one another, and a willingness to freely share ideas as to how to forge ahead with this music myself. There are very few if any pre-established forms, so we're all having to make it up as we go. That can be exciting, and sometimes terrifying, since it's hard to know how one is doing with it, other than through one's gut feeling of what works, and the helpful feedback of others. It is such a diverse genre, and there is so much room for all kinds of voices, that I hardly ever get the smallest whiff of egotism or competitiveness in in. Part of it, I think, is that ambient music challenges us all to become true and honest listeners, to pay more attention to the world of sound in which we are constantly immersed, to appreciate its many textures, timbres and rhythms. And real listening, deep listening, seems to involve a kind of letting go of assumptions—a suspension of the mind's habitual habits of trying and doing. This kind of listening is where the composer and listener meet as equals, co-creators of the experience. I am profoundly grateful to be a part of it.



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Jeffrey Ericson Allen is a composer, cellist and electronic music recording artist. He has an extensive and eclectic background in classical, new acoustic and theatrical music production. His sensuous ambient music has been heard on *Hearts of Space*, *Echoes* and *Star's End*. Chronotope Project represents his most recent expression as a creator of contemporary progressive ambient music.

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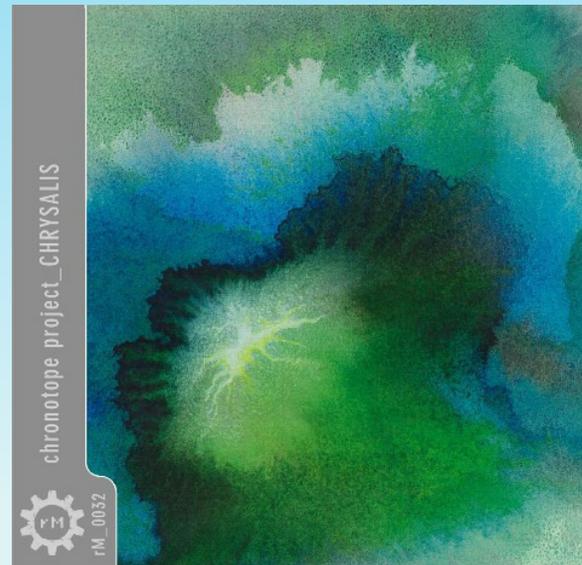
--Thomas Mathie, *Headphonaught*

"The sonic vistas created on *Chrysalis* are a mesmerizing kind of storytelling with a strong sense of wonder and true spirit running underneath. A good pair of headphones is highly recommended for immersing in the aural splendor of this quality ambient release."

-- Bert Strolenberg, *Sonic Immersion*

"One of the best new ambient artists out there, blew my mind. Highly cinematic movements. This is not a drone record, definitely an artist to watch out for, just buy it now, you won't be disappointed."

-- Ambient composer Blake Gibson (Broken Harbour)



Chrysalis

Release Date: November 5, 2012

Label: Relaxed Machinery

Track Listing



1. Chrysalis (12:58) *
2. L'Avenue du Ciel (13:53) *
3. Trance-Missions (25:34)
4. Reflecting Pool (6:55)
5. Eternity's Sunrise (12:22) *

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CHRONOTOPE PROJECT

SENSUOUS AMBIENT MUSIC



Jeffrey Ericson Allen is a composer, cellist and electronic music recording artist. He has an extensive and eclectic background in classical, new acoustic and theatrical music production. His sensuous ambient music has been heard on *Hearts of Space*, *Echoes*, *Star's End*, *Galactic Travels* and *Ultima Thule*. *Chronotope Project* represents his most recent expression as a creator of contemporary progressive ambient music.

"Chronotope" refers to the essential unity of space and time, a concept with numerous expressions in literature, physics and the arts. The music of *Chronotope Project* explores this time-space confluence and invites the listener on ambient journeys of deep texture infused with gentle pulsing rhythms and soulful melodies.

Solar Winds probes themes and textures that reach from deep within the earth to the outer expanses of the cosmos. This is a richly contemplative album with many fascinating layers and motifs, ranging in character from highly atmospheric (*Solar Winds*) to ecstatically polyrhythmic (*Redshift*). The journey concludes with a sweet benediction to open the heart (*Clear Bell Ringing in Empty Sky*). Featured throughout is the remarkably expressive *Haken Continuum Fingerboard*, a synthesizer subtly responsive to touch and, like the music, made to bridge technology and feeling.

"A richly colored kaleidoscope of immersive textures along atmospheric, soft-breathing tapestries, all journeying gently and smoothly across the great beyond out there...I especially love the fifteen-minute "Redshift" with its polyrhythmic, minimal structure and spatial sequencing, all evoking lush and bright spaces. When heard with headphones, this pinnacle even more spreads a scent of magic and wonder as it slowly evolves."

--Bert Strolenberg, *Sonic Immersion*



Solar Winds

Release Date: May 5, 2012
Label: Chronotope Project

Track Listing

1. Solar Winds [9:00]
2. Raga of the Earth [9:00]
3. Sirens [7:28]
4. Redshift [15:17]
5. Clear Bell Ringing in Empty Sky [11:16]

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Event Horizon continues to explore themes of space, time and the interrelationship of all existence. Each of the nine tracks—averaging six to seven minutes—has a strong sense of gravimetric pull toward a central motif, which enters the soundfield, evolves with the structure, then dissolves back into silence. The album blends elements common to the art of *Chronotope Project*: the deep earthy foundation of sustained drones and rich chordal soundbeds, flowing watery melodies, the scintillating sparkle of fiery sequences, arpeggios, and percussive inflections, and the etheric and mysterious veils that surround and envelop the texture. The fifty-eight minute release was recorded during the summer of 2013 and mastered by Peter James.



Event Horizon

Release Date: October 18, 2013
Label: Relaxed Machinery (rM0033)



Track Listing

1. Unwinding the Dream [6:11]
2. Akashic Love Songs [7:17]
3. Arecibo [4:39]
4. No Birth, No Death [10:14]
5. The Temple Bell Fades [5:19]
6. Automatic Writing [6:57]
7. Geosynchronous [5:26]
8. Event Horizon [6:29]
9. The Path of Least Resistance [5:13]

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CHRONOTOPE PROJECT

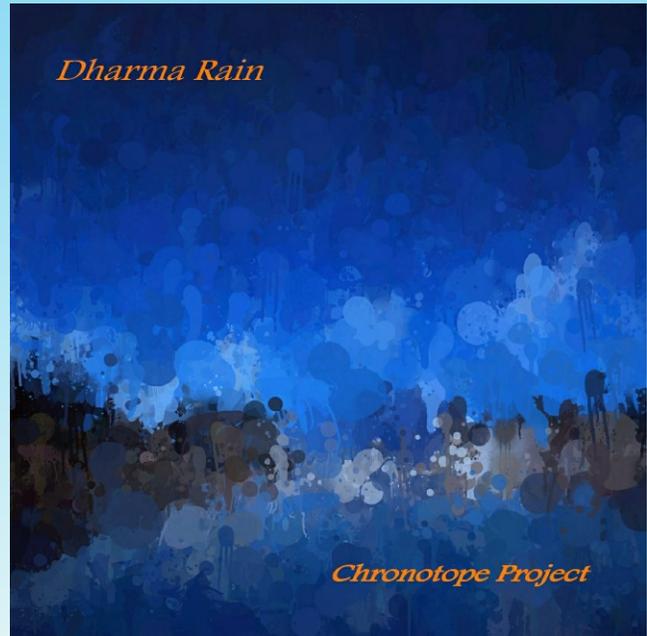
SENSUOUS AMBIENT MUSIC



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Dharma Rain is the fourth album by *Chronotope Project* and the first issued under the artist's own *Udana Music* label (*Sanskrit*, "inspired utterances"). The three-track album continues and extends the style cultivated in previous releases, layering scintillating electronic sequences, lush atmospheric pads, gently percolating percussion and long lyrical melodic lines into an integral whole. The themes of all three tracks marry seminal concepts in physics, cosmology and spirituality.



Dharma Rain

Release Date: May 12, 2014

Label: Udana Music, UDM001



Track Listing

1. *Dancing Wu Li Masters* 12:06
2. *Oort Cloud* 8:21
3. *Dharma Rain* 18:18

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