



## Music Analysis // Destiny

In August 2017 I composed a song I called Santoor Reflections.

The air just came to me and I recorded it playing the Persian Santoor and a type of Steel Pan called "Metal Drum Slap" in Logic Pro. It was a musing on the music I heard growing up and of my love of "World Music." I purposely recorded it as something new, inspired by a myriad of styles and sound but not of a specific era, region, or culture. It's pure Charluxx. Of course, there is a lot of Africa in there because that's where I grew up.

This was before I "found my voice," so it was an instrumental groove.

It was played a bit faster and I had no idea what to do with it. I held a place of honour in my memory until I had an epiphany: I knew what I wanted to do with it. Voices, lots of layered voices harmonizing. High and low. And a quiet whisper-like voice gently helping you out.

Structurally, the song is built with an Intro, three Verses that are interspersed by short Choruses ("Let destiny do the rest") followed by a Bridge full of voices and the "Let destiny do the rest" Mantra repeated in the background, then four more Verses/Choruses combo and finally an Outro.

The percussion was completely re-written from the original song. Slowed down a lot. I use very basic instruments to give it a natural, bare and unclustered feel. A wood block creates the metronomic (and unchanging) underlying beat. A Base Drum and a High Tom play with each other. They are joined in the Bridge only by a Snare Drum, a Shaker (that continues with the other percussive instruments until the end) playing an alternating simple 4 notes pattern.) Because I wanted the song to be meditative experience, I added sleigh bells that I morphed into a steam sound, to give it an airy spiritual edge. Those bells start with single notes, then double notes in the Bridge, and triple notes for the last Verses/Choruses and Outro.

I used a synth bass to create a simple pattern that evolves over time. It starts with a three notes pattern for the intro and the first three Verses. It then morph into a persistent five notes pattern for the Bridge, then a changing 10 notes pattern for the last four Verses.

For the first three verses, the Persian Santoor and the Metal Drum Slap have the same melody, that changes constantly. The Bridge features a Persian Santoor solo, the next two verses have just the Metal Drum Slap, the next verse has both instruments. The last Verse has percussion and Synth only, while the final Chorus and Outro are down to just the percussion.

There are 14 tracks of vocals. A lot less than most of my songs! It does sound rather full though. Most of them were recorded on the first take... on a very primitive microphone. Lots of reverb added to create the lushness.

A lot of Love went into the making of this song. I had a lot of fun recording and mixing it. I hope you can hear that.

I love exploring new sounds and enjoy constantly evolving my musical style.

Charluxx.

Recording dates	2017/08/11 2019/01/22
BPM	120
Vocals	Charluxx
Instruments	
Percussions	Charluxx
Keyboard	
Tech Specs	
Produced by	Charluxx
Sound Engineer	Mark Gibson
Mixing Engineer	Pascal Lavallée
Studio	Kindomusik studio