

Summary:

Morrow Knell (Aaron M. Dugan) is an instrumental musician from the state of Georgia. He has released two albums: *It Leads to the Stars* (2013), and *A Splash Quite Unnoticed* (2014). He has never done a live show. He is a bedroom musician who has been making music alone since he was a child. The production of his music is a mixture of electronic and acoustic instrumentation with melodies and chord progressions that are often classically influenced. Aaron uses Mixcraft as his DAW and has played piano since he was around 13 years old. He grew up listening to Enya, Danny Elfman, Zbigniew Preisner, and too much pop music to list. He has a fondness for experimentation but wants the music released under Morrow Knell to still be accessible to everyone.

It Leads to the Stars (2013) began in 2010 with most of the tracks springing from a challenge he gave himself to create at least one piece of music a month for an entire year in 2011. He had very little money and no professional audio recording gear during the majority of production so almost everything in the album is either a free VSTi or a sample from FreeSound.org. His second album, *A Splash Quite Unnoticed* (2014), was a "cleaning of the slate" release - that is, the goal was to finish pieces that didn't have a home so he could begin fresh for his third release. It was more a hybrid of acoustic and electronic music than his previous. His third album, to be released in 2018, will be more acoustic-based featuring pianos, woodwinds, strings, and guitars, but an electronic and glitch production will still be present. This album will be a contrast to his first in that it will be less percussive, less upbeat, and is inspired by a more somber subject matter: death, its imminence, but in the midst of this, hope for what comes afterward. This theme is sparked by his faith and as well as his fondness for Memento Mori and Vanitas art.



[Full Size](#)

Bio:

For years, a folder called “The Waiting Room” sat on Aaron’s desktop computer. This is where he would record any idea, improvisation, or save small demos. The only people that heard anything he had made would occasionally be his siblings. In 2009, just after high school, Aaron grew tired of the fear of sharing and began uploading a few projects from his Music Technology class to the now defunct website called Babulous. At this time, Facebook allowed widgets like the one made by Babulous to be added to profile pages. A track titled *Project 3* was added to a number of stranger’s profiles which Aaron found terrifying but exciting – the fear was broken.

In 2010, Metric held a remix contest on indabamusic.com for their album *Fantasies*. Aaron chose 4 songs and attempted to turn them from their darker electronic and grungy sound into shimmering, 80s-inspired pop music. Though he had been making music for years, he’d never focused any attention on the production side. He would simply record, layer, adjust volume, and save. This contest forced him to sit down and learn these skills.

To submit to the contest, he needed a name: He remembered visiting aaronduagan.com when his family first got internet access in the early 2000s and finding that a well known bassist had his name. Off to the dictionary. It couldn’t be a name that was too sad or too happy sounding – he didn’t want to sound like he was stuck with just one mood. So he looked for something in-between and set his sights on finding three syllables. For the darker part of the name, he took the word “knell” from the hymn *How Can I Keep from Singing?* to call to mind the theme of death. It wasn’t from a completely depressing line, however:

*“When tyrants tremble in their fear
and hear their death knell ringing,
When friends rejoice both far and near
How can I keep from singing?”*

He also has a love of Vanitas and Memento Mori art – the reminder that this life is temporary. For the brighter half of the name, the word “morrow” was used before “knell” to give the image of a funeral procession taking place, but in the morning when the birds are singing and the sun is rising.

So now he was left with a name, some self-taught mixing skills, and the desire to make an album. In all of 2010, he’d only created 5 pieces of music besides the remixes. Dissatisfied with this, he challenged himself to write at least one piece of music every month the following year. When the year was over, he chose 11 out of the 21 tracks he had written to polish during 2012 and then release the following year. After the death of his best friend in January of 2013, he’d create one last piece of music called [Serene Hour of Farewell](#). This gave the album an even 12 which he’d spend the next few months finalizing. He sent the tracks out for mastering in June and quickly released the album on July 6th. No promotion was done and he moved on to the next project.

The second album, [A Splash Quite Unnoticed](#), was never supposed to exist. The plan was to immediately begin work on what will now be his third album. However, after stumbling across some photos he had taken on a rainy day years prior, he suddenly found himself in Mixcraft and a consequent cover of an Evanescence track called [Eternal](#) began. He wrote two new tracks, took a few leftover pieces from his 2011 challenge, finished them, and put together a small EP. For this second release, he had more tools to work with and wasn’t constricted to an (almost) entirely electronic sound. He acquired a Roland R-05 and replaced most of the sound samples in his demos with his own recordings. Referencing the lack of promotion and therefore lack of an audience for his first album as well as his expectation for this second, he chose a title that he knew would act as a self-fulfilling prophecy.

He has plans to release a small EP in early 2018 followed by his third album later in November/mid-October. His latest release is a cover of an Enya song for the winter season entitled [“Christmas Secrets”](#).

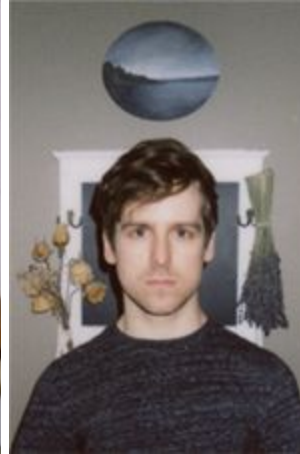
[Click here](#) for an introduction playlist on Spotify.



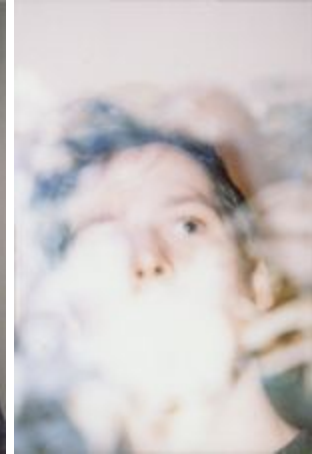
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Releases:



[Full Size](#) | [Streaming & Attribution page](#)

It Leads to the Stars - 6 July 2013

Description:

Upbeat, electronic/acoustic instrumental music. Three years of music in 12 instrumental tracks. To be listened to while you jog, walk, sleep/can't sleep, read, (dance?), stare out of a window, sit on a bus, sit in class, cook, eat, listen, drown out...

Influences:

Owl City, LIGHTS, Imogen Heap, Adventure Time, Enya, Fever Ray



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A Splash Quite Unnoticed - 1 October 2014

Description:

Rising, falling, then sinking. The hubris vaunts at the interim before the clock ticks out, the wax melts, the wings fail, and the peripheral sinking begins. It's the blight man was born for. No matter the name: Sorrow's springs are the same.

Influences:

Zbigniew Preisner, Imogen Heap



[Full Size](#) | [Streaming](#)

Christmas Secrets - Single - 1 November 2017

Description:

For the winter season, an instrumental Enya cover.

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morrowknell.com | ninetailorsrecords.com | aungarodarkman.com

Media:

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[Fewsh](#) with Reade McCardell | April 2013 | <http://www.gtownradio.com/>

"[A Robin Feathering His Nest from You Are Not Finished is] a distorted, lovely instrumental of minute size."

[Largehearted Boy](#) with David Gutowski | February 9, 2015 | <http://www.largeheartedboy.com/>

Shared: [Nine Tailors Sampler 2014](#)