

FOLKWAYS RECORDS FTS 33855

REELIZATIONS

COMPOSED AND PERFORMED BY BARTON SMITH

COVER DESIGN BY RONALD CLYNE

FOLKWAYS RECORDS FTS 33855

**SIDE A**

1. AKIMBO (B. Smith) (Alpha) BMI 4:59
2. SCENE FOUR (B. Smith) (Alpha) BMI 3:59
3. T S DANZA (B. Smith) (Alpha) BMI 3:25
4. PRELUDE IN G # MAJOR (B. Smith) (Alpha)  
BMI 1:41
5. ROLAND No. 119 (B. Smith) (Alpha) BMI 5:44
6. AZIRTHMYTH (B. Smith) (Alpha) BMI 4:10

**SIDE B**

1. PERIHELION (B. Smith) (Alpha) BMI 8:50
2. BIEASE (B. Smith) (Alpha) BMI 2:18
3. FEAST (B. Smith) (Alpha) BMI 3:47
4. PLEASANT GUITAR (B. Smith) (Alpha)  
BMI 1:21
5. THE TUBE (B. Smith) (Alpha) BMI 5:31

Worldwide re-recording clearance licenses and  
tapes available through: TRF Music, Inc., Alpha  
Film Music Division, 40 E. 49th St., NYC, N.Y.,  
U.S.A. 10017 Phone: 212-753-3234.  
Unauthorized use is Prohibited.

©1980 FOLKWAYS RECORDS & SERVICE CORP.  
43 W. 61st ST., N.Y.C., 10023 N.Y., U.S.A.

REELIZATIONS  
COMPOSED AND  
PERFORMED BY  
BARTON SMITH

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FTS 33855

# “REELIZATIONS 2”

Composed and performed by Barton Smith

Film makers and movie goers, music makers and record buyers have become captivated by the music of the future. Barton Smith successfully used this popular idea of what the music of the future will be like in his first concept album, "REELIZATIONS".

In "REELIZATIONS", Barton Smith drew upon unusual combinations of instruments and non-musical objects, objects that set tonal boundaries and harmony limitations, to create his music of the future.

Now in his follow-up album, "REELIZATIONS 2", Barton Smith imposes these boundaries and limitations on traditional instruments. In "REELIZATIONS 2" he investigates rhythms and melodic phrases that repeat, overlap and revolve around a basic pulse or single tone to create a sound that is the music of the future--hypnotic and appealing, but a sound that is accessible from the music of today.

The unique quality of this music strongly lends itself to interpretations of mood and imagination. Each of the works is suitable for professional use as background music for television, radio and film. Descriptions relating to such use have been included following the descriptive notes of each selection.

Notes by Debera Balducci

Edited by Michael Nurko

## SIDE A

### 1. CIT-CALM

2:22

- . electric guitar
- . 2 accoustic guitars
- . electric piano

CIT-CALM features the unique use of a simple guitar as repetative rhythm accompaniment to a leading electric guitar melody. A balanced and restful mood is created until the bridge introduces a

plaintive melody with a slower simpler bass rhythm. The selection alternates with these two moods once more before ending on a short inquisitive note.

For professional use: in scenes with a pleasant peaceful mood; the calm after the storm; scenes with a touch of mystery.

## 2. GATE OF SHARIZ

6:59

- . electric guitar
- . 2 prepared electric guitars

Long held notes, loud unexpected slides and sounds without pattern brought in and out by faders characterize this work.

For professional use: in suspenseful situations of mounting tension, danger and uncertainty; strange happenings; Science Fiction sound effects; mysterious and interplanetary scenes; the clashing of opponents in sports scenes; space wars; chase scenes (on foot); light industrial scenes.

## 3. MAGNUS CONTINUUM

2:32

- . pneumatically driven plastic reeds

Though no obvious pattern surfaces throughout this selection, a compelling series of different ascending and descending phrases are separated by steady pulses that alternate between two notes.

For professional use: in scenes with scientific experiments; complex communications; activities underground; chaotic scenes; short-circuiting and weird sounds indicating things are getting out of control; for creating that eerie feeling that something terrible is about to happen.

## 4. THE MUSICAL BOX

2:24

- . electric piano
- . percussion

This selection is a sophisticated and light-hearted nursery tune repeated many times over the sound of arhythmic clinks and clanks.

For professional use: melodic music suitable for children's scenes, scenes of magic, comedy, animation, puppet shows; also for use as a pleasant and easy-going theme.

## 5. ODESTES

2:32

- . electric guitar
- . electric bass
- . accoustic guitar
- . electric piano

This selection features many soft spoken melodies that are layered one over the other. This composition opens with one melody and then the sound becomes more complex as one by one, the melodies are made to overlap. This change takes place slowly without surprise as each individual melody repeats several times before another is introduced, keeping the mood even throughout.

For professional use: tuneful music suitable for pleasant peaceful situations; the feeling of simple accomplishments; finding a first love.

## SIDE B

### 1. MORCADU

8:03

- . electric rhythm box
- . accoustic guitar
- . electric bass
- . electric guitar
- . flute (and flute headpiece)
- . tube percussion

Perfect opposites are used to balance each other producing a sound that is full and satisfying. A high-pitched flute is used to balance the hollow sound created by the flute headpiece. Both are played against a restricted percussion and bass line that repeats itself unchanged throughout the selection.

For professional use: in light industrial scenes of steady motion; scenes in pleasant tropical places; evening scenes.

### 2. REIGN

3:57

- . 3 accoustic guitars
- . electric bass

In this composition, which consists of two movements, the richness of melody is emphasized by minimizing the instrumentation. Nothing is lost, and the sound is full and complete.

For professional use: in light industrial scenes; pleasant situations such as moments of relaxation at home (or) with friends.

### 3. PLAY-GULL

3:54

- . 4 electric pianos

Tension and release characterize this selection as the repetition of a single musical phrase is used as a tease to build tension again and again.

For professional use: in animated scenes; scenes of continuous activity; pleasant scenes; the learning of something new (trial and error).

#### 4. LOTUS (SUITE)

8:01

INTRADA

:24

. steel string accoustic guitar

LOTUS

6:37

. 2 nylon string accoustic guitars

FINE

:48

. steel string accoustic guitar

This suite features the use of repetition and is trance inducing in its effect.

For professional use:

A. Introduction.

B. Melodic section for pensive tranquil scenes; for exotic situations; scenes showing an unsuccessful effort indicative of failure.

C. Restful finish.

### Other recording composed & performed by Barton Smith

#### FTS 33855 Reelizations

##### SIDE A

1. Akimbo
2. Scene Four
3. T S Danza
4. Prelude in G # Major
5. Roland No. 119
6. Azirthmyth

##### SIDE B

1. Perihelion
2. Biease
3. Feast
4. Pleasant Guitar
5. The Tube

World wide re-recording clearance licenses and tapes available through: TRF Music, Inc., Alpha Film Music Division, 40 East 49th Street, New York, NY, U.S.A. 10017. Phone: 212-753-3234. Unauthorized use is prohibited.

LITHO IN U.S.A. 