

FOLKWAYS RECORDS FSP 33856

REELIZATIONS



COMPOSED AND PERFORMED BY BARTON SMITH

SIDE 1

1. Cit-Calm BMI 2:22
(B. Smith) (Alpha)
2. Gate of Shariz BMI 6:59
(B. Smith) (Alpha)
3. Magnus Continuum BMI 2:32
(B. Smith) (Alpha)
4. The Musical Box BMI 2:24
(B. Smith) (Alpha)
5. Odestes BMI 2:32
(B. Smith) (Alpha)

SIDE 2

1. Morcadu BMI 8:03
(B. Smith) (Alpha)
2. Reign BMI 3:57
(B. Smith) (Alpha)
3. Play-Gull BMI 3:54
(B. Smith) (Alpha)
4. Lotus (Suite) BMI 8:01
(B. Smith) (Alpha)

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**REELIZATIONS
COMPOSED AND
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BARTON SMITH**

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FSP 33856

"REELIZATIONS"

Composed and performed by Barton Smith

"You're clearly making music to fuse with what you're doing... It's like it has a kind of hypnotic effect..."

-John Cage

BIOGRAPHICAL NOTES:

We live in a day and age where large scale performances of an individual's expression in music composition is impossible without a large financial investment. Many modern composers of concert music have had to face this problem by realizing their own compositions by whatever means available. BARTON SMITH is one such composer.

Tape recording equipment and any conceivable instrument or object that can be made to produce sound are the new orchestra. The composer performs and records the instruments required for the individual parts and can also alter and recombine them electronically.

BARTON SMITH has been compelled to write and perform his music not only on conventional instruments, but on many unique combinations or pieces of instruments, bottles, hollow cardboard tubes, car brakedrums, the squeal of a swivel chair and other useful objects found abandoned in the streets. Where most people find only trash and uncaring neglect, BARTON finds new ways to orchestrate his music, often fashioning new instruments from anything donated by friends and the environment.

BARTON SMITH is a well schooled musician who has studied composition with Dr. Grant Fletcher at Arizona State University as well as several universities in southern California. He is an able guitarist, bassist, percussionist and plays the keyboards.

In this album, BARTON has combined his many talents with his knowledge of recording techniques and an all consuming passion for finding music anywhere to produce a truly unique and personal style of composition. A new breed, the modern folk composer is emerging-- BARTON SMITH.

-David Woods

Due to the unique quality of the compositions on this album, each of the works is suitable for professional use as background and mood music for television, radio and film. Some of the specific background uses are listed following BARTON SMITH's descriptions of each selection.

SIDE A

AKIMBO

4:59.26

An unusual combination of instruments (brakedrums, synthesizer, electronic piano, sari and zither). The brakedrums act as a cohesive rhythmic force over which the keyboards make various 'mood' statements.

The fixed pitch zither (by means of glissandos) conducts the transitions to different vignettes of moods. Overall the composition is a study of characters--each instrument playing a role and still functioning within the framework of the total.

Suitable for use in mysterious and interplanetary scenes; suggesting suspense and tension; accompanying scenes of magic, jungle atmosphere, oriental, cosmic expressions; with twangy, eerie or abstract feeling; fade out ending.

SCENE FOUR

3:59.26

A reflective guitar work dealing with tension and release in a straight forward manner. Solo guitar interplaying against the foundations of the rhythm guitar. Mildly melancholy with a glimpse of optimism suggested by the brightness of the solo guitar and the arpeggio at the final resolution.

Excellent for pensive situations with a peaceful mood, feeling of wandering, oriental flavor.

T.S. DANZA

3:24.60

This composition is constructed entirely of guitar and conga drums. It is part of a series ('CRI2') originally done for contemporary dance. It is very rhythmic and yet remains fresh because of the ping-ponging interaction of the two instruments. The inspiration for this work was brought about by my fascination with investigating the multitude of sounds that can be produced by traditional instruments (especially guitar). I wanted unique sounds but did not want to fall into overused areas.

Ideal background for a chase on foot through back alleys with increasing tension and throbbing. Suitable for light industrial scenes. Also provides a feeling of tragedy.

PRELUDE IN G# MAJOR

1:40.90

The triple meter (3/8 time) of this work gives it a flowing and soaring feeling. The textures derived by the counterpoint among the four solo instruments (2 acoustic guitars and 2 electric basses) provides a very lush harp-like quality while still maintaining their tonal independence and natural coloration.

Pleasant, peaceful and inspirational mood suitable for a romantic candlelight television commercial.

ROLAND #119

5:44.36

This work was premiered March 1980 in Los Angeles, California by the INSTITUTE OF DANCE AND EXPERIMENTAL ART. The concept was the result of understanding that no matter how frantic things may appear on the surface, there is always some type of order and form. 'Roland #119' is a three part fugue of highly processed rhythm sequencers. Although this is primarily a work of electronic music, the sequencers were played and not entirely preprogrammed. This provides a warmth that I feel cannot be obtained in a pure electronic medium.

Suitable for several unique scenes and situations including: sound of bees, spider webs, cosmic, propulsive, industrial, laboratory work. Especially useful for scenes involving increasing mental tension. Fade out ending.

AZIRTHMYTH

4:09.41

This composition presented a number of production problems--reversing a prerecorded sequencer to establish a pulse and adding three tracks (right, left and center) for a zither. The zither had to be used as it was given to me out of tune and I had no way to change its pitch. This involved searching out a melodic theme and harmonies that blended with the sequencer but was still supportive of each other. As it turned out, the very strict rhythmic character of the sequencer was in total contrast to the rotating feel of the zithers--an intermingling of opposites.

Azirthmyth gives an abstract feeling of medium motion, anxiety, magic, waiting vigil or mystery. Useful for interplanetary and oriental scenes, building to a non-existent climax.

SIDE B

PERIHELION

8:50.15

As the title implies, this composition is very spatial in nature. The Space Between' was the working title and depicts the difficulties in understanding the area between inter and outer boundaries or limitations. This concept depicts this area not so overtly as to destroy any subtleties that happen, but rather to present it as a series of changes within a framework that engages the mind's attention. To accomplish this, tunable oscillators (being more static and less moveable) were chosen as the outer framework. The keyboard (which is easily moveable) has the characteristic of searching for a comfortable point of rest.

Suspenseful, eerie music with unusual sounds for scenes and moods involving mystery, sinister plots, waiting vigil and interplanetary locations.

BIEASE

2:17.51

A quartet of acoustic guitars working in traditional harmonies. This was the result of needing fresh material for my students and being unable to find literature to fill this need.

There is a tuneful guitar with a fluttering guitar in the background. Midway in the selection, the guitar takes on a latin flavor and maintains it until the end. Excellent melody for varied situations.

FEAST

3:47.79

This is a tape manipulation of an earlier work ('CALOPHONON') in which no traditional instruments or electronic devices were used. It was created entirely with non-musical objects in my studio.

This abstract composition is suitable for exotic and jungle scenes depicting sounds of storm winds and a hurricane.

PLEASANT GUITAR

1:20.92

In this composition, the treatment of the guitar is more horn-like and less like the rhythmic instrument that the guitar has been characterized as in the past. This lends a new dimension to the use of guitars--in a section or ensemble so that the guitars blend with each other to form a group as do the strings or the horns of an orchestra.

This title is self descriptive with respect to background usages.

THE TUBE

5:31.25

The creation of a sound telescope, just as a reflective optical telescope gathers light and concentrates it into a focal point, the methodology in creating 'The Tube' utilizes the same process, but instead--deals with sound waves.

There is an echo effect inside a tunnel with echo feedback. 'The Tube' also gives a feeling of nervousness, a grave situation and undercurrent vibrations.

Notes Edited by Michael Nurko

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