

Mp3 Jon Catler - Blues: Electric Blues

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Rock, jazz, classical, improv, guitar 7 MP3 Songs BLUES: Electric Blues, CLASSICAL: Contemporary
Details: P-200206 1. RELIGION EST UNE SALOPE Danice Gomien and Walter Moore, vocals Jon Catler, 3-tone equal temperament guitar Johnny Reinhard, bassoon 2. SLEEPING BEAUTY Jon Catler, Just Intonation and fretless guitar Johnny Reinhard and April Chapman, bassoons Henry Lowengard, hammered dulcimer 3. PLANET SLICER I Jon Catler, 31-tone electric guitar Johnny Reinhard, electric bassoon Bradford Catler, fretless electric bass Bil Bryant, percussion 4. PLANET SLICER II Jon Catler, 31-tone electric guitar Johnny Reinhard, electric bassoon Bradford Catler, fretless electric bass Bob Muller, percussion 5. TIMEPEACE Jon Catler, Just Intonation electric guitar Meredith Borden, vocals Johnny Reinhard, electric bassoon Hansford Rowe, Just Intonation electric fretted bass Mike Cullens, drums 6. JOINT Jon Catler, fretless electric guitar Neil Haverstick, 19-tone equal tempered guitar Johnny Reinhard, bassoon Dave Eggar, cello Guy Tyler, double bass 7. EVOLUTION Jon Catler, 64-tone Just Intonation electric guitar Meredith Borden and Dorien Verheijden, sopranos Julianne Klopotic, Maxim Moston, Tom Chiu, Alisa Regelin, Amy Kimball, and Conrad Harris, Violins Anastasia Solberg, viola Sean Katsuyama, cello Mathew Fieldes, double bass Jennifer Grim, Susan Friedlander and Ron Kozak, flutes Derek Floyd, oboe Michiyo Suzuki, Bb clarinet Johnny Reinhard, Sara Schoenbeck and Janet Grice, bassoons John Charles Thomas, trumpet Greg Evans, horn Julie Josephson, trombone David Braynard, tuba Christine Bard, timpani Paolo Bellomia, conductor The opening work, Religion est une salope was first premiered on the opening concert of the American Festival of Microtonal Music, on March 7, 1981. Its title refers to the ease in which religion takes on adherents. Jon Catler's Sleeping Beauty is based on the story The Sleeping Beauty in the Wood by Charles Perrault (1628-1703). Each of the movements uses a different aspect of Just Intonation, regularly up to the 13th harmonic of both the overtone series and undertone series (its mirror inversion). In the first movement, the Princess is cast under a spell and must sleep for 100 years, only to be awakened by a Prince. Overtones are generated by inserting a bridge in the middle of the guitar neck and playing the princess theme with a bottleneck slide on the strings opposite the pick-ups. The pick-ups amplify only the overtones of the sleeping strings. The Queen

chords, which open the next movement, begin with a 9:11:13 triad on an A overtone series. The harmony moves between this and a B undertone series, from which one gets E minor. After the Prince Theme, two notes played together on the Just Intonation guitar result in a third note, which is heard but is not actually being fingered on the guitar, called a difference tone. In the third movement, the Prince returns to save the Princess and the children from the Queen. In the epilogue, past themes return briefly. Planet Slicer I is in 31-tone equal temperament and uses chords derived from the gamelans slendro scales, in this case stacked tempered $8/7$ intervals. Planet Slicer II is taken from a live performance of the AFMM Ensemble on the road in Nice, France, as part of the C.I.R.M. Cote d'Azur Festival. Timepeace embraces the idea of neutrality. It was written for an AFMM Ensemble tour to Switzerland and was performed in Zurich, Kreuzlingen, and in New York. The neutrality of the intervals corresponds with the political neutrality espoused by the Swiss using the metaphor of a Swiss watch. In 1994 Jon Catler was commissioned by the American Festival of Microtonal Music to compose JOINT, a piece in a polymicrotonal system, combining 31-tone and 19-tone equal temperaments. The simultaneous expression of these two different tuning systems suggested a three-against-four rhythm. Joint finds the nexus point between 19-tone equal temperament and 31-tone equal temperament, keeping in mind Just Intonation priorities at all times. Part of the plan was to bring together Denver, Colorado's guitar original, Neil Haverstick to collaborate with New York's guitar wizard, Jon Catler. The piece is based on the cross rhythm of 3 against 4, implied by 31-tone equal temperaments 4-note semitone against 19-tone equal temperaments 3-note semitone. These traveling notes result in a sort of harmonized bend which lends itself to the blues. Jon Catler's Evolution for electric guitar and orchestra is written in 13-limit Just Intonation. The piece begins simply, with one note evolving into two, then more, and soon an overtone series based on A emerges up to the 16th overtone, with other pitches being added as the piece evolves. The composer writes of his piece that this Harmonic Symphony evolves the orchestra into a purely-tuned organism, capable of enveloping the energy of rock guitar. Later in the piece, the voice enters in retrograde of the original theme, which signals the arrival of Man. The piece reaches its apex as 2 voices battle for existence. The composer credits the sustenance of the piece to his work with La Monte Young. The original mode that evolves reveals the influence of Mr. Catler's study of the music of Olivier Messiaen's compositions. Jon Catler is one of the world's leading innovators on guitar. A transplanted New Yorker from Boston, he has founded and directed as solo guitarist a number of different rock bands, all featuring alternative tunings. He has

devised his own system of tuning based on Just Intonation or the pure intervals of the Harmonic Series. Mr. Catler can be heard as featured soloist on the Gramavision double-CD La Monte Young and the Forever Bad Blues Band, on The Microtones' recording Cowpeople on the M-Tone label, on the Just Intonation CD Steel Blue on the Koch International label, and on the Catler Brothers CD Crash Landing, the Birdhouse CD: Birdhouse, Evolution For Electric Guitar and Orchestra, all on the FreeNote label. He recently published The Nature Of Music, a book on harmonic series tuning, and he directs the World Out Of Tune Festival. All compositions Jon Catler Produced and Directed: Johnny Reinhard afmmjr@aol.com Recording Engineer: Norman Greenspan CD Cover Artist: Orlanda Brugnola Type Design: Dolores Cotton and V9 Digital Edited/Mastered by James Rosenthal Support from New York State Council on the Arts, the Maldeb Foundation, and the LLL Foundation WWW.AFMM.org ALL RIGHTS RESERVED AMERICAN FESTIVAL OF MICROTONAL MUSIC 2005 Johnny Reinhard, Director, AFMM 318 East 70th Street, #5-FW New York, New York 10021 USA

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