

PATRICK BUTLER



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CD Release — Sonic Stew

Sonic Stew is the result of an idea of Patrick Butler to create a "stew" of music. "I started each Stew by laying down the first chord structures - like a base broth - then each member adds their own part, stacking flavor after flavor," says Butler. The heads were composed afterwards. "I didn't want to give too much guidance to the players," comments Butler, "This allowed the musicians to freely contribute musical ideas to the Stew recipes." By choosing to play rhythm guitar over lead guitar on the Stew tracks, Butler controls from behind the scenes. If listeners are expecting a lot of hot shot guitar solos, they may be disappointed! By layering electric and acoustic bass with two percussionists, the Stews have a bold sound. Butler concludes "I had no idea what this finished product was going to sound like when I started, this was the opposite approach from my previous releases."

SONIC STEW

M.M.O.S. Music

Patrick Butler: Guitar - New Jersey

Andre Allen: Drums - California

Gilberto Torres: Flute - Venezuela

Slam Nobles: Vibraphone - Texas

Josh Harris: Soprano Sax - New Jersey

Mel Wiggins: Percussion - Massachusetts

Julio Muniz: Percussion - New York

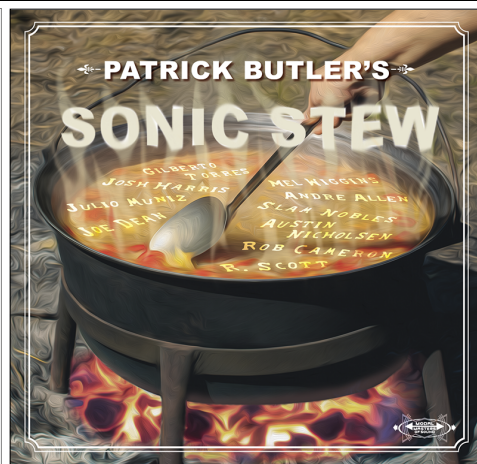
Joe Dean: Electric Bass - California

Rob Cameron: Acoustic and Electric Bass - Pennsylvania

Austin Nichol森: Bowed Bass - New York

R.Scott: Harpsichord-California

All tracks composed by Patrick Butler
Produced by Gary Bogdanoff and Patrick Butler
Artwork and Layout - Joe Dean



1) C Seventh Stew (4:05) A journey into the universe of Austin Nichol森's spacey bowing skills set up by a unique woodblock marching beat laid down by percussionists Mel Wiggins and Julio Muniz. A slow interlude appears mid-tune, then the astral funk march takes it out with a soprano solo.

2) F-Sharp Major Stew (3:51) A spacey, swinging piece good for driving through a neon lit metropolis. Slam does a Satie-like solo with Butler following suit. Josh Harris ends the tune with a soprano sax fantasia.

3) G Major Stew (4:35) A slow, churning funk. A guitar solo up front, followed by Slam's vibes. Josh Harris's soprano takes it out.

4) C Major Stew (5:03) This tune starts with a classic soul ballad guitar intro which moves into a fast swing, and alternates with Latin beats at choruses. Check the flute solo at the end by Gil Torres - straight from Caracas!

5) D Minor Stew (5:16) Swirling Debussy impressionism over a free jazz/ funk rhythm section. Everyone is improvising but no one solos until Harris asserts himself at the finale.

6) B Flat Major Stew (5:23) A piece in free time - good for flotation therapy and general relaxation.

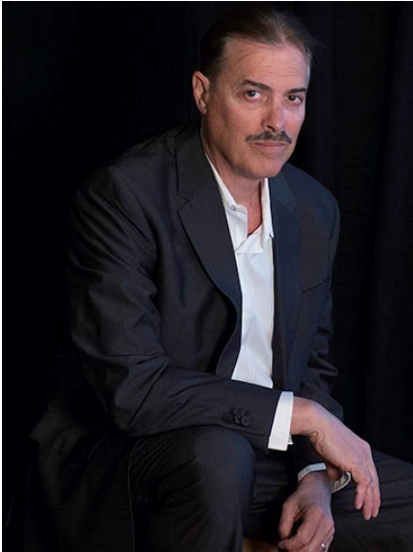
7) E-Flat Major Stew (8:40) Starts out free, progresses to a rock/funk beat, flows to a swing section which morphs into a blues vamp, and finally falls apart into pieces that float and swirl like music notes that have been stirred into a boiling liquid.

8) D Minor Stew Extended Version (11:15)

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CD Release — Symmetrical Oscillations

This project is a tribute to the most eclectic jazz man of all time - the great Eddie Harris. Eddie Harris made the most diverse LPs with tracks spanning musical styles and genres - straight ahead bebop, avant-garde, funk, Latin, quasi-classical, minimalism, and more. As kids we waited breathlessly for his new recordings and he would never fail to surprise us from tune to tune. As an author, Harris wrote books including *The Interverlistic Concept*. He was a pioneer of audio effects using synthesizers and effects pedals such as the ring modulator, octave divider, and echoplex. Harris invented a sax mouthpiece for trumpet and trombone, and even recorded a comedy record! Butler hopes to match the diverse eclecticism of one of Eddie's many Atlantic recordings on this release.

SYMMETRICAL OSCILLATIONS

M.M.O.S. Music Release Date 3/1/16

Patrick Butler - Guitar
Andre Allen - Drums
Tom Salyers - Organ
Josh Harris - Tenor Sax
Rob Cameron - Electric Bass
Austin Nichol森 - Acoustic Bass
Julio Muniz - Percussion
Gary Bogdanoff - Engineer

All tracks composed by Patrick Butler
Produced by Gary Bogdanoff and Patrick Butler
Photos - Amy Dean Design - Joe Dean



1 Symmetrical Oscillations - A tune inspired by the quirky, classification-defying compositions that Eddie Harris would intersperse in his LPs.
2 Lightbulb - This track is inspired by many Eddie Harris tunes. Check out Josh Harris' solo.
3 The Harry Leahey Notebook Page 24 - A tune inspired by chords scribbled in the corner of page 24 in the legendary top secret musical notebook of Butler's teacher - the guitar master Harold Francis Leahey.
4 Free the Funkadelic Five - A raw funk tune based on an incident that occurred in Plainfield, New Jersey.
5 Panharmonicon - A challenging set of chords executed in a quasi-classical style that morphs into swing.
6 Momentous Modulations - A simple melody modulated into four keys with a nod to the first jazz rock beat.
7 Veritable Progression - A Jersey-style funk jam that moves into straight up Latin mambo.
8 Lone Valence Electron - A ballad that Butler wrote in Physics class, imagining the plight of lonesome electrons on the outer shells of atoms.

9 Intermission - Tom Salyers and Butler swing this one as a duet, but don't go get popcorn or you might miss some bebop improvisation. This tune shows Salyers' roots as a one-man show at The Holiday Inn.

10 Atmospheric Ion Exchanges - Another tune inspired by Physics via chords that interact to form new altered inversions.

11 The Cave of Dr Blokflote - Butler gets psycho-delic on the Echoplex.

12 Cranefly - A free improvisation on a swing rhythm with massive fourth chords a la McCoy Tyner.

13 Pod Guy - A slow funk that crawls like the unidentified bug that lives at Butler's SoCal house.

14 Centipede - A fast funk jam with Butler doing some fancy-schmancy two-hand tapping style.

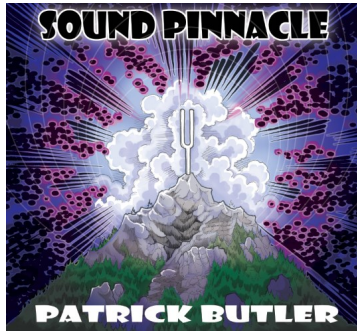
15 Firebrats Pt 1 - Butler busts out the Ring Modulator on this tune. Engineer gets irritated.

16 Firebrats Pt 2 - Against the Engineer's orders, breaks out the RING MODULAR AGAIN!!

17 Circumambulations - Eddie Harris was a pioneer of using harmonizing devices and playing alone as a one-man horn section. Butler matches this with a one-man guitar section.

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Patrick Butler



Sound Pinnacle

Patrick Butler

Release Date: January 12, 2015

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Patrick Butler, Guitar
Thomas Salyers, Organ
Gilberto Torres, Flute
Joshua Harris, Saxophone
Damien Smith, Drums (1-5)
Andre Allen, Drums (6-12)
Gabriel "Slam" Nobles,
Julio Muniz, Percussion
Vibraphone
Gary Bogdanoff, Engineer
George Davis, Cover Art

All tracks composed by Patrick Butler

Produced by Patrick Butler and Gary Bogdanoff

1 Majestic Vistas (4:51) This track is reminiscent of the mystical sound pioneered by Larry Young who took Coltrane's innovations to the organ trio format. Guitar, sax and a monster organ solo on this tune.

2 Vantage Point (5:45) Butler was heavily influenced by *Prestige Records* funky jazz sound growing up in New Jersey. This tune has a classic funk beat and descending parallel chord breaks. Butler, Torres and Harris blaze through solos on this track.

3 Ascender (4:16) An old school ballad with a slow dance beat. Guitar solo followed by a vibraphone, sax imbroglio.

4 Chord Climb (5:17) A straight ahead tune, swinging a challenging chord progression. Gil Torres blows through these changes effortlessly, a credit to his mastery of the flute.

5 Melodious Spires (4:01) A freeform sound poem, Butler and Harris mimic birds flying and darting around the listener.

Sound Pinnacle Suite This is a seven-part suite with seven variations showcasing the individual musicians. As long as the player kept improvising, the recorder kept running.

6 Part I - Guitar (5:31)

7 Part II - Saxophone (5:55)

8 Part III - Contrabass (2:50)

9 Part IV - Flute & Congas (7:17)

10 Part V - Vibraphone (4:51)

11 Part VI - Drum Kit (3:20)

12 Part VII - Organ (7:51)

13 Sound Apex (3:59) The end of the climb, on the summit of the Sound Pinnacle, a thoughtful guitar theme is played over atmospheric organ for the exhausted chord climber.



On his CD release, **Sound Pinnacle**, Patrick Butler returns to the classic guitar/organ/sax sound he heard while growing up in New Brunswick, New Jersey. "On **Sound Pinnacle**, I sought to blend the funk of *Prestige Records* with the spiritual sound of Larry Young," says Butler. "**Sound Pinnacle** has a very straight forward sound - Hammond B3, guitar and sax out front with vibes, percussion and flute solos interspersed throughout."

The diverse compositions on **Sound Pinnacle** include an old school ballad, a straight ahead swing tune, mystical funk, and freeform improvisations. An extended work, the **Sound Pinnacle Suite**, is featured on the CD. "When I grew up jazz and rock players listened to symphonic pieces and included longer works on their recordings. Why stop this great tradition?" Butler asks.

Butler had the opportunity to study with Harry Leahey, jazz guitar genius. Leahey was a member of The Phil Woods Quintet and a student of chord legend Johnny Smith and Dennis Sandole, whose notable students included John Coltrane and Pat Martino. "Leahey's teaching was a perfect balance of chords and single line concepts. He taught you how to improvise both inside and outside. Leahey became a phenomenal guitar teacher by studying with these two diverse legends," says Butler.

While gigging in New York, Butler met funk drummer and impresario, Bill Curtis, and was invited to join The Fatback Band, a funk unit from Queens, New York. The first record he recorded with Fatback, *Brite Lites/Big City*, went gold. Butler recorded two more records with the band including *Fatback XII*, which includes the track *King Tim III*, the first rap track released on a major label. Moving to Los Angeles, Butler recorded with Stephen Perkins' acid jazz jam band, *Banyan*. **Sound Pinnacle** is Butler's sixth jazz release.

Sound Pinnacle is available on iTunes, Amazon, Google Play, Xbox Music, CDBaby, BandCamp, eMusic and other online retailers

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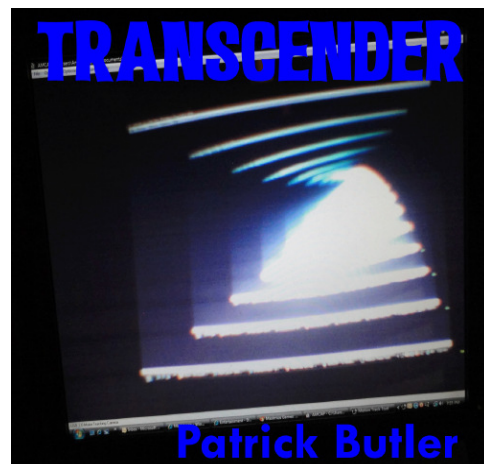
PATRICK BUTLER

New CD release from Jazz Guitarist Patrick Butler — **Transcender**

"Two bass clarinets? Are you kidding me?!" ~ *Richie Cole*

"Butler has woven an intricate, colorful tapestry of sound."
~ *Gilberto Torres*

"Butler is one of my favorite guitarists, as long as you keep
him away from a Ring Modulator." ~ *James Demeter*



TRANSCENDER is Patrick Butler's third jazz CD release. This project was prompted by Josh Harris' move to Los Angeles. Harris and Butler played together in bands on the East Coast in the early 80s. Harris' prowess on different woodwinds led to discussions of a project that would feature bass clarinet. The music winds and weaves its way like a river of guitars, Rhodes pianos, Hammond B3 organs and double track bass clarinets. It is an unusual and relaxing sound, somewhat reminiscent of the Miles Davis sessions with Bennie Maupin.

Patrick Butler Guitar

Joshua Harris Bass Clarinet **Tom Salyers** Keyboards

Damien Smith 2nd Guitar, Tracks 1-4 **Andre Allen** Drums

Austin Nicholzen Contrabass **Julio Muniz** Congas, Percussion

All tracks written and produced by Patrick Butler

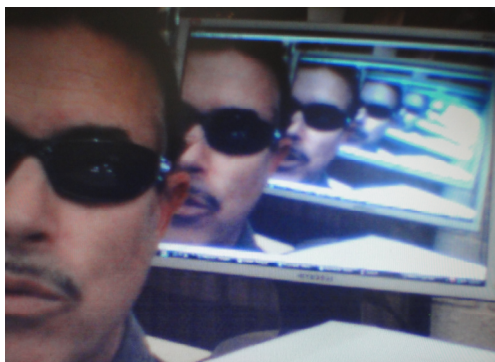
For More Information — www.ButlerJazz.com

TRANSCENDER

Release Date: January 1, 2011

TRACK LIST

1. Transcender - 4:26
2. Synapse Activator - 4:49
3. Momentum - 4:43
4. Holy Motion - 7:49
5. Blissful Excursion - 5:07
6. Inexorable - 4:16
7. Lydian Encounter - 5:58
8. Traditional Dance - 4:46
9. Major Seventh Seeker - 5:24
10. Major Seventh Finder - 3:05



Patrick Butler is an accomplished guitar player whose abilities span many musical styles. He studied musical theory with jazz legends Harry Leahey and James Spaulding. He recorded and toured with funk band The Fatback Band and appears on Fatback's single, *King Tim III*, considered to be the first rap song recorded. Butler recorded with Mike Watt, indie rock bass player phenom, appearing on Watt's *Ball Hog or Tugboat*. He also appears on Stephen Perkins' acid jazz band Banyan's *Anytime at All*. Butler's current projects include fronting the Celtic rock band, Superkeltic, and playing with Dave Williams' nu jazz band, The MajicBulletTheory.

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