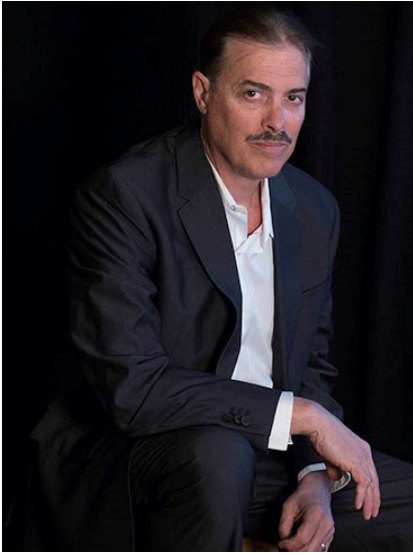


# PATRICK BUTLER



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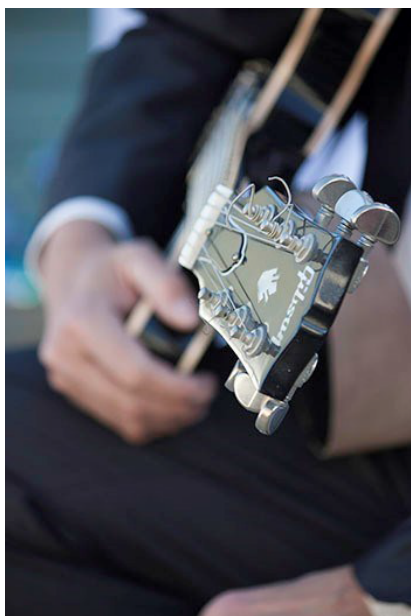
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Mark Rini

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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 NicholSEN:** 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 NicholSEN'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)**

For More Information

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# Butler Allen McDaniel

## CD Release — IN CAHOOTS

### RADIO INQUIRIES

Bob Putignano - Sounds of Blue

[BobP@SoundsofBlue.com](mailto:BobP@SoundsofBlue.com)

[www.SoundsofBlue.com](http://www.SoundsofBlue.com) 914-667-8003

Louisiana meets Jersey meets SoCal when Butler, Allen and McDaniel get together. They met while they were kids chasing rock glory in the heyday of 80s Los Angeles.

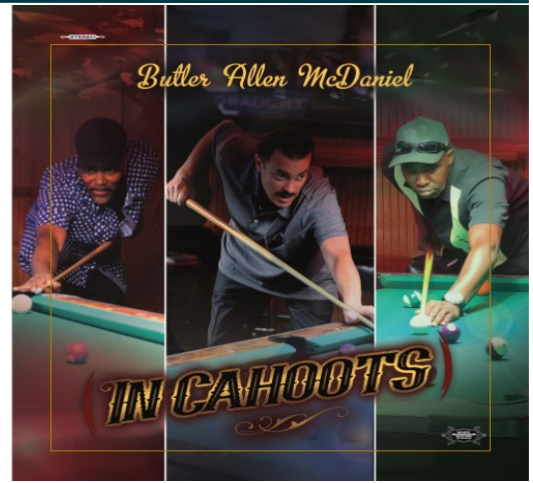
Originally Marvin hails from a small town in mid Louisiana called Gansville, a small town in mid-Louisiana that's spitting distance from the Mississippi Delta. Butler is from New Brunswick, New Jersey, an area know for jazz and funk and the hometown of James P. Johnson, founder of the stride piano style. Dray was an Army brat who lived in Maine and Texas before finally landing in San Diego.

Marvin states, "We all used support each other's shows in L.A. and developed friendships beyond music."

"We would jam a lot of blues, but never thought of putting a blues thing together. We felt you had to be an older guy with more wisdom of life to play it right," Butler adds.

Well, flash forward 30 years and guess what?...It's time!

"We all stayed in great shape and can give any whippersnapper a run for his money," laughs Dray.



M.M.O.S. Music Release Date 10-1-16

Patrick Butler - Guitar  
Andre Allen - Drums  
Marvin McDaniel - Guitar  
Steven Hoshko - Bass  
Julio Muniz - Percussion  
Gary Bogdanoff - Engineer

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

### Track Listing

1. **Night Feeling** (3:22) - An up-tempo minor blues, Butler states the theme then Marvin shows some octave skills before launching into overdrive.
2. **Rolling Out** (4:46) - Another up-tempo funky blues that features both Marvin's and Butler's old school skills. Dray on monster beats.
3. **In Cahoots** (3:36) - The medium tempo title track scratches and jukes. Marvin and Butler double the head, then launch into solos.
4. **Hot Rain** (3:44) - A twanky, slow funk where Butler states the theme using his trusty Fender Vibratone, then Marvin plays a liquid-like solo.
5. **3:55AM** (4:15) - This low, slow tune tries to capture the feeling of "after the afterhours."
6. **Boriqua Blues** (4:34) - A fast Latin groove where Marvin displays his mastery of the Santana school of blues playing.
7. **Long Beach Boogie** (5:01) - A medium tempo boogie starting with solo Marv and drums.
8. **Country Fried** (4:51) - A lazy four chord trip to the country, blues style. Ends in dueling Telecasters.
9. **Meanwhile Back at the Swamp** (4:59) - The sounds of the swamp re-created by guitars. Then... out of the mists...an acoustic back porch jam!
10. **Slogging Through It** (4:05) - A slow funk march. Marvin pours lava-like sounds out of his axe while Butler kicks in the Vibratone.
11. **Raritan Flood** (3:34) - The music flood starts with Marvin's solo, then guitar overdubs drift in until it is one big wash of chaotic blues guitar solos.
12. **Church Chords** (2:43) - Telecaster guitar hymn.
13. **Long Beach Boogie (Alternate Take)** (5:08) .



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**For More Information - Email [Butler@BluesBAM.com](mailto:Butler@BluesBAM.com) Phone 323.365.9952 Fax 866.273.3900**

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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.

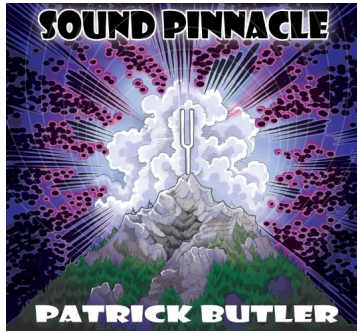
**15 Firebrats Pt 1** - Butler busts out the Ring Modulator on this tune. Engineer gets irritated.

**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.

For More Information - Email [butler@butlerjazz.com](mailto:butler@butlerjazz.com) Phone 323.365.9952 Fax 866.273.3900

# Patrick Butler



## Sound Pinnacle

Patrick Butler

Release Date: January 12, 2015

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Patrick Butler, Guitar  
Gilberto Torres, Flute  
Damien Smith, Drums (1-5)  
Gabriel "Slam" Nobles, Vibraphone  
Gary Bogdanoff, Engineer

Thomas Salyers, Organ  
Joshua Harris, Saxophone  
Andre Allen, Drums (6-12)  
Julio Muniz, Percussion  
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 imbroglia.

**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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www.GroovMarketing.com 1.877.GROOV.32

Josh Ellman josh@groovmarketing.com Mark Rini mark@groovmarketing.com



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# PATRICK BUTLER

**PRIME MOVER** — #2 on CMJ Top Jazz Adds Chart, Issue #1333.  
Named "Biggest Surprise" - *New & Notable Music* at KDNK.

**PRIME MOVER** is available at iTunes, Google Play, Xbox Music,  
Amazon, CDBaby, BandCamp, eMusic and other online retailers.

*"Patrick Butler has captured a classic sound and has given us a fresh prospective devoid of pretentiousness. Very enjoyable listening."*

**Jacques Lesure**, Guitarist for Jimmy Smith,  
Stanley Turrentine, Jack McDuff, Les McCann

*"Butler loves that sound! When's the last time you heard a bass clarinet on a funk jazz project?"*

**Richie Cole**, Jazz saxophone legend

## Patrick Butler *Guitar*

**Josh Harris** *Bass Clarinet*

**Gabriel "Slam" Nobles** *Vibraphone*

**Gilberto Torres** *Flute*

**Andre Allen** *Drums*

**Mondo Reyes** *Bass*

**Julio Muniz** *Percussion*

**Gary Bogdanoff** *Engineer*



With his fifth release **PrimeMover**, **Patrick Butler** brings back the bass clarinet and adds a vibraphone and flute for a compelling swirling, mysterious sound. "I always dug every record Bernie Maupin played the bass clarinet on. It just made the track," Butler says. In 2010, **Butler** cut **Transcender** with **Josh Harris**, his first guitar and bass clarinet project to date. The sound was so funky he had to do it again. The new phenomenon break out on this CD is **Gabriel "Slam" Nobles** who adds an indescribable mixture of vibraphone tones. "I haven't worked in the studio with vibes — when miked up in stereo, vibes sound like a combination of bells, light organ, and Fender Rhodes. It's a huge sound that envelopes everything, but still is very soft and subtle. It was a pleasure to solo over this organic stew of a sound," says Butler. **Patrick Butler** has played with funk and jazz greats earning a Gold Record with The Fatback Band. He studied with Harry Leahey who was a student of Johnny Smith and Dennis Sandole. Sax man **Josh Harris** blows the Bass Clarinet on PrimeMover. He studied with Paul Jeffrey and George Coleman then went on to play with Whitney Houston. **Gil Torres** adds his distinct sound which was honed while playing with legends of Latin music—Tito Puente, Celia Cruz, Louis Conte.

### For More Information —

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George Davis Cover Art

## PrimeMover

Release Date: 2/24/14

### Track List

- 1 **Misterioso** (4:15) *Misterioso* is a musical term that means to play in a mysterious manner, which sums up the tune. Josh Harris doubles the hypnotic bass line and Slam Nobles busts out with a killer solo.
- 2 **PrimeMover** (4:11) Title track is an improvisation on a primal funk groove. After the head the bass clarinet weaves in and out of vibes while Butler displays his harmonic skills.
- 3 **Accord** (3:20) A freeform improvisation on three chords, two Major 9ths, and one Dominant 9th. Gilberto Torres flute unleashes a torrent of swarming arpeggios while Butler spells out the theme.
- 4 **Elevato** (8:35) Butler shows he is a member of the New Jersey *Third Stone From the Sun Club* with this tune. Check out the background guitars. "I tried to get the feeling of a 'takeoff' and 'flight' in musical form," says Butler.
- 5 **Love Arpeggiator** (4:04) A quirky head that rhythmically manipulates the same arpeggio in different tempos, sending out musical love rays at the exact resonance to bring all into equilibrium.
- 6 **Intimo** (5:25) The only Latin tune on the project, Butler goes with a fast Samba beat and shows some Santana influence in his playing. Gilberto takes a killer solo, supported by Josh's rhythmic bass clarinet backing
- 7 **Deception Plan** (7:43) Whole Tone Scale funk. Flute sound effects interwoven with serpentine bass clarinet and Julio Muniz on bongos adding to the intrigue.
- 8 **Fantasiren** (4:13) This word means to play *extemporaneously*. This tune is built off old standard Doo-Wop chord changes. The chords are also a Bebop jazz players delight to solo over. Check out Slam's solo.
- 9 **Fantasiren (Slight Return)** (4:32) Josh started blowing some interesting themes at the end of Fantasiren that had to be included. The more you listen to these subtle bass clarinet lines the more enigmatic they become. As you listen over and over again the effect is almost unsettling!
- 10 **Ancient Cadence** (6:14) Butler always has to sneak in a Celtic tune on his project. This tune played differently could pass for a gospel, country or rock song, but it's really just an old Celtic melody of a unknown authorship, handed down for untold eons.
- 11 **Solitary Motif** (2:21) A solitary musical theme for guitar, flute, and bass clarinet, swimming in vibraphone swirls, played andante.



# Patrick Butler

## New CD Release - **GOD POWERED**

### RADIO INQUIRIES

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Josh Ellman - [josh@groovmarketing.com](mailto:josh@groovmarketing.com)

Mark Rini - [mark@groovmarketing.com](mailto:mark@groovmarketing.com)

One of the privileges of studying with guitar great Harry Leahey was being able to check out his library of jazz and classical LPs after my weekly lessons. As might be expected of a musician of Harry's depth, his collection was musically significant and voluminous. While browsing through his records, I observed that many of my favorite artists liked to title their instrumental LPs with witty alliterations and made-up words like "Boplicity," and they would pose with their axes standing next to high powered sports cars while wearing the latest threads on the LP cover.

Another more significant observation was that a few artists dedicated their music to God and the spiritual quest. Those that cited inspiration from a Higher Power included John and Alice Coltrane, Pharoah Sanders, John Klemmer, Maurice McIntyre, Eric Kloss, Larry Young, McCoy Tyner, Kenny Gill, John McLaughlin, and Uli Jon Roth. Also, the classical masters - Bach, Handel, Beethoven - have all acknowledged the divine influence of God when composing and performing their transcendent works.

Listening to the aforementioned artists, I found their music to be stirring and more emotionally demanding. Growing up in New Jersey, I often took the train ride into Manhattan so I could frequent clubs like the Village Gate and the Village Vanguard, where I was able to see countless live performances of these musicians (at least the ones who were still alive!). Walking home from the train station after one of the artist's gigs, I can still remember feeling different from other nights - a feeling that there is something higher than ourselves, an incomprehensible intelligence that designed the universe.

I always wanted to do a non-secular instrumental music project... God Powered is this project...With thanks to the Almighty.

~ Patrick Butler

"Make a joyful noise unto the LORD, all the earth: make a loud noise, and rejoice, and sing praise." Psalms 98:4

### Track List

Release Date 2/1/13

- God Powered (4:04)** Title track powered by a 4-piece horn section, courtesy of Josh Harris.
- Another Comforter (4:45)** This track features a soothing Josh Harris soprano sax solo.
- Canticle (4:23)** Defined as a sacred hymn or song, an up-tempo groove featuring Butler playing double octaves on the heads.
- Consoniren (4:02)** A musical term meaning "agreement in sound." Tom Salyers' Rhodes gets a workout.
- Faith Propelled (6:10)** An up-tempo tune where all soloists get a turn in the spotlight.
- Perpetual Font (4:09)** This tune features virtuoso flute player, Gilberto Torres, and a blissful, mellow mood.
- The Creator's Creed (13:15)** A tribute to Pharoah Sanders and his incredible Impulse LPs.
- Home on High (3:27)** Do we hear a country lick or two from Butler? A funky 2-chord vamp.
- The Lord's House (5:23)** A Coltrane-like head with feedback guitars imitating Cherubim and Seraphim flying about.
- Devoto (4:18)** A musical prayer featuring improvisations by Gilberto Torres and Josh Harris at the end of this God powered journey.

### The Musicians

**Patrick Butler** *Guitar*

**Josh Harris** *Saxophone*

**Tom Salyers** *Keyboards*

**Gilberto Torres** *Flute*

**Andre Allen** *Drums*

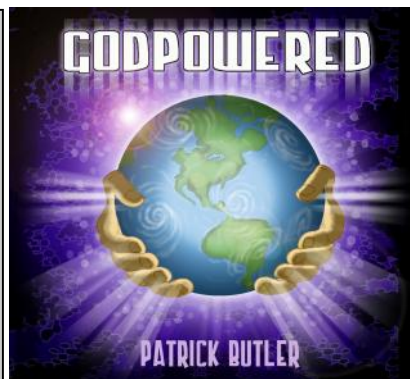
**Mondo Reyes** *Bass*

**Julio Muniz** *Percussion*

*Engineer - Gary Bogdanoff*

*Cover Art - George Davis*

*All compositions by Patrick Butler*



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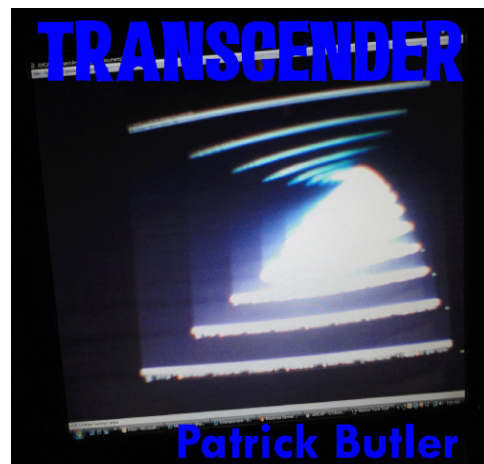
# PATRICK BUTLER

## 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

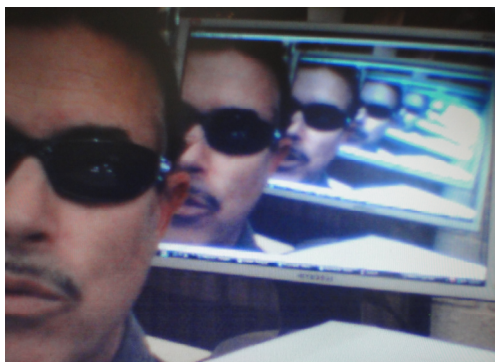
*For More Information — [www.ButlerJazz.com](http://www.ButlerJazz.com)*

### **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' nujazz band, The MajicBulletTheory.

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