

Mp3 Matt Belzer's Connections - Matt Belzer's Connections



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Modern Jazz from the heart and mind of Matt Belzer, featuring some of the best musicians in the Baltimore/D.C. area and beyond. An eclectic yet integrated mix of straight-ahead, jazz-rock, free jazz and R&B as interpreted by first-class improvisers. 7 MP3 Songs JAZZ: Jazz Fusion, JAZZ: Traditional Jazz Combo Details: Matt Belzer's Connections Modern Jazz from the heart and mind of Matt Belzer, featuring some of the best musicians in the Baltimore/Washington D.C. area and beyond. An eclectic yet integrated mix of straight-ahead, jazz-rock, free jazz and R&B as interpreted by first-class improvisers. Performed with humor and determination. About Matt Belzer (in the awkward third-person)

Multi-instrumentalist/Composer/Lateral-Thinker Matt Belzer is on a mission to hear (in the jazz sense) and play as much Music as possible while having some fun in the process. As a result, he can be found in some of the most divergent musical settings imaginable for one musician. Whether it is free jazz, ragtime, P-funk, punk rock, or classical music in an orchestra, Matt can be found playing his pants off. Rather than a mishmash of styles, he has sought a synthesis of the music he has experienced firsthand. Connections is one outcome of this synthesis. As they say, "Music Not Unlike No Other." Thanks to Scott, Drew, Jon and Les. Special thanks to Mariko and Michelle. Extra special hello to Hikaru and Rowan. Make the jazz face, boys. Notes Deep Focus The title has several meanings: concentration, geometric harmony, elliptical form, foreground versus background. Thanks to some studio trickery, there are as many as 9 of me at one time on this track playing combinations of soprano saxophone, alto flute and clarinet. A jazz/rock seven divided the correct way (right down the middle) is the heart of the piece with other sections appearing along the way. Solos all around except for Drew who is keeping everyone together. Listen for Scott's innovative "bouncing ball" approach to time on this track and throughout the album. The

Ember Waltz It's an anagram of my name. That means rearrange the letters and you get M-A-T-T-H-E-W-B-E-L-Z-E-R! As you can see, it's all about ME. The numbers 22 and 222 are my lucky numbers (good and bad), so they figure prominently in the form. There are 2 sections each 22 bars long which is then played twice: 2(22) X 2. The second section is also a harmonic palendrome. Also, it sounds good. I'm very proud of this track. Do you care? What's on TV? Misfit The Second This is about being an outsider - like when your music doesn't fit into the usual categories. The electronic sounds on this track are Jon playing his KAOS pad. Inspired by the rhythms of Morse code. 23-beat phrases, my largest groovy prime number. Freedom. Jon eats the piano. No Blues On Mars (It's All Red) Get it? This is a bittersweet tone poem about the fourth planet in metaphorical terms. I'm playing alto flute on this for its lonely, alien quality. It's supported by a clarinet trio (also me), doing its best to pay tribute to Duke Ellington, Gil Evans and Sun Ra. More freedom. Phrase lengths in the solo section go 3-3-3-2-2-2 if you want to follow along, and why wouldn't you? The Station The title is personal, but it has to do with trains. I get to play solo on clarinet on this song. It also features Drew throughout on his 6-string electric bass. I made him play quadruple stops (that's a four-note chord on a bass), lay down a riff in 11/8, then take a solo beautiful enough to tear your heart out. This is an unabashedly pretty tune. Truism A truism is a basic truth. It has to do with sincerity. Scott takes a walk on this track. The rest of us play a sensitive rendition of this ballad. There are parts in here which I believe are documentation of mental telepathy. Listen for the extra-long flat-2 sus chord. TINJITU The title stands for something, but it's a secret. It also has unspoken lyrics. Make up your own and send them to me. This song was my reaction to a personal unfortunate turn-of-events. I wrote it on bass and was musically inspired by the D.C. musicians I've had the pleasure of working with who taught me where the pocket really is. It also turned into my tribute to some of the great R&B/funk sax players: Maceo Parker, Cannonball Adderley, Hank Crawford and Grover Washington Jr. to name a few. I asked everyone to play this without irony (as many modern jazz players typically do when borrowing another style - especially when it's tuneful and groovy) and they delivered the goods.

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