



**GARY SMITH:**  
**MAGNIFY**  
(FMRCD273-0509)

Gary Smith (solo electric guitar)



1. **STATIC MOTION**
  2. **HARMONIC SCRATCH**
  3. **DISSOLVES**
  4. **ORNITHOLOGY NO 1**
  5. **ROUGH GRAIN**
  6. **SINGLE : A**
  7. **PRESENCE**
  8. **AMP**
  9. **SINGLE : B**
  10. **RAW MATERIALS**
- PLAYING TIME: 48.24



The magnification of what's there on the electric guitar. What's there below the surface. Underneath. I've been developing the sound that only exists if the amplifier is turned up loud & then creating a technique that's useful to articulate these developments. These very "small" sounds that normally wouldn't be heard, that exist at a much lower dynamic level & are just the background of more traditional playing. With amplification they can be brought into play & used legitimately. Often they are of uncertain pitch or can have a more percussive effect. Producing a counterpoint between these magnified sounds & more conventional ones & the interaction between all this activity is what helps stimulate an improvisation for me.

Mostly I like to create music that has depth of sound as well as density. Often I have a foreground & background activity at the same time, as in PRESENCE or STATIC MOTION. Overlapping, in DISSOLVES, where one lot of sound overlaps & then blends into another, like a cross fade. The many types of layering or collage at work in RAW MATERIALS. Creating this depth, but also with clarity, is achieved by generally working with more than two parts at a time, where I can play them at different dynamic levels, then combine them adding different types of touch & articulation. The guitar being a very tactile instrument it's great to be dealing with touch in an extended way. Touch becoming something emotional in itself.

Sometimes the physical effort in producing these "smaller" sounds isn't apparent. The result can be delicate, but the means are intense; controlling it all at high volume where unwanted mistakes really stand out, can be a challenge. ORNITHOLOGY No.1 is an example of this delicate intensity, it also shows the influence of birdsong in my playing & it's the first time I've specifically recorded a piece focusing on this influence.

All the music here is improvised. I might think of how to start, but will develop everything else as I'm playing & with as much thought as possible. Thinking ahead & also remembering what I've just played. There's no reverb, effects or editing & just a volume pedal & a small amp. My guitar isn't modified in any way.

Recorded by Scott Taylor at The Shack 30.09.06.  
Dissolves recorded 21.09.06 & Ornithology No.1. 03.07.08  
at Rope by Doug Shearer. Grass and guitar photos: PG Italia.  
Photo of Gary: John Eyles. Proto monocropping: Rauf Galip.  
Design: PG Design, Ewan Rigg. Mastered by Doug Shearer.  
Produced by Gary Smith and Doug Shearer.  
Thank you Trevor Taylor.  
To Trevor Manwaring. Still listening.

