

MOMENTUM (2015)

Album Notes

After finishing graduate school I now have more time and resources to write music than I ever had before, and being a fan of film composers like Hans Zimmer, John Powell, James Horner, and Harry Gregson-Williams, I dream of being able to write and produce music of the same caliber. It has come to my attention through experience, however, that one does not simply develop such skills overnight. It is a process that requires a great deal of time, effort, success, failure, devotion, giving up, trying again, learning from others and, most of all, divine blessing. This process is very much reflected in Momentum, which marks my first (albeit eclectic) collection of soundtrack-style music to be released commercially.

Most tracks in this album have been written and produced within the past year or so since finishing school, but a few are a bit older. The album is not arranged chronologically but more in an attempt to keep the listener's attention by keeping things varied. The idea here is a journey--a bumpy, unexpected journey--from one cinematic experience to another. Read the track descriptions and let your imagination paint pictures of the scenes each piece could accompany.

The album title, besides being a reference to my studies and interest in mechanical engineering, also represents the fact that the journey of music composition takes time and energy to start. It develops momentum slowly but begins to move faster and faster until (hopefully) it takes less and less time and effort to produce a given piece or write in a given style. I've wanted to produce an album for some time but saw it as an insurmountable task of writing a great deal of new music (and consequently not sharing any of it with anyone publicly for the duration of time needed to finish the project). This, of course, is not true, and I am thankful that my friend Stanton pointed out the fact to me. An album can be an eclectic mixture of previously produced music, and given that most of this music has only been released on SoundCloud but not the more popular platforms of iTunes, Amazon, or Google Play, I saw the opportunity arise for my first soundtrack album. This album is now a part of the process of developing momentum in my journey of music composition--adding mass (or velocity) to the metaphorical pendulum that is illustrated on the album cover (courtesy of Pixabay--yes, it's a Foucault pendulum, and I'd love to talk to you about it). The tree image behind the album title (also courtesy of Pixabay) represents the source of inspiration I have for writing. Trees represent life (such as the Tree of Life in Heaven and our spiritual growth in the Kingdom of Heaven) and death (such as the tree on which Life Himself was hanged for our sake), and my greatest desire is that the One Who is the Way, the Truth, and the Life should shine through my life and weakness to make His Love and Glory known to the whole world. I believe music is a language for expressing His Glory in a way that cannot be expressed in words, so just like in Bach's inscriptions, may this be Soli Deo Gloria.

If you're into video production or other media art forms and are interested in licensing any of this music for use in a product, don't hesitate to contact me at the e-mail address below. Check the track descriptions to see where to license any tracks that are already available on AudioJungle.net (or find my profile there, PathFollower, at <http://audiojungle.net/user/pathfollower>). If it's not already available on AudioJungle (since I'm an exclusive author there, tracks posted there have to be licensed through them), I'm more than happy to discuss licensing with you via e-mail at josiah@josiahbryan.net.

In making this album, I would like to acknowledge and thank my wife, Rachel, for all her love and support and for being my best friend; my family and friends for their love and support, especially Brian Graybill for his musical inspiration and wisdom and Stanton Smith for his suggestion to make an album; and most of all, Jesus Christ, Who is Life and Truth and from Whom comes all my strength and ability.

Keep up to date with my next musical adventures on my website, SoundCloud, or on Facebook at the links below.

Blessings! Thanks for listening!

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S. D. G.

Track Notes

1. *Legacy (1:10)*

Destined for an epic movie trailer, "Legacy" starts contemplatively but is on a hair trigger to rock out. Like a match it ignites suddenly but leaves behind a trail of smoke, evidence of a life well lived. It evokes images of a hero born of necessity, forced to leave his home in flames to seek out his foes.

2. *Building Progress (2:58)*

Gradually building on a complementary pair of piano lines and accompanied by strings to a gentle climax, this piece evokes technological progress, industrial expansion, collaborative scientific pursuits, and the nuts and bolts of building infrastructure. Perfect for corporate training videos, sales summaries, commercial advertisements, documentaries, or film, this piece can be licensed for use in a video or other product on AudioJungle (<http://audiojungle.net/item/building-progress/9206036>).

3. *Play Time (1:34)*

A playful, bouncy melody featuring the xylophone and a sappy viola (imagine an old gramophone record playing in the background), and accompanied by lilting piano and pizzicato cello. This bittersweet piece evokes imagery of prankish mischief or fruitless attempts to gain attention, with the tentative but persistent nature of a suitor trying to be noticed. Perfect for a romantic comedy, a cartoon, a commercial, or a DVD menu page, the entire piece loops seamlessly. The piece (and other versions, including loop-ready versions and a no-violin, no-intro version) can be licensed for use in a product (such as a video) on AudioJungle (<http://audiojungle.net/item/play-time/9156769>).

4. *Battle for the Breath of Life (2:45)*

An electronic piece that ramps up in energy, "Battle for the Breath of Life" speaks of the struggle of holding onto true Life in the face of so much death and illusion in this world. Breath, signified by the wordless vocal part, can represent the Spirit (as the words for spirit and breath are very similar in some languages), or the fundamental nature of the struggle for life (as breathing is fundamental to our physical bodies, and struggling to breathe can be an apt metaphor for our struggle to remember what real Life is), or the depth of this struggle that goes well beyond words.

"We know not what we should pray for as we ought, but the Spirit itself makes intercession for us with groanings which cannot be uttered." (Romans 8:26)

5. *Fog of War (6:31)*

"Fog of War" conveys a sense of the confusion and sorrow of a lone soldier in a battlefield far from home, the resigned one-foot-after-another attitude he takes toward persevering, and the hopes and dreams he carries (and others carry for him) for peace. Metaphorically this image could apply to us all as we persevere in the struggles of our lives.

6. *I'm Inside (2:11)*

One of my first ventures into the Drum & Bass genre, this track brings to mind the nervous tension of a spy breaking into a secret floor of a skyscraper at night. The synth sounds are reminiscent of an office phone ringing and unintelligible conversations over the phone or radio.

The phone ringing is actually a synth sound that I accidentally (i.e., miraculously) discovered while trying to get a different kind of phone sound out of Native Instruments' Massive. Anyone into signal processing, feel free to ask for details on the recipe...I still don't understand why it works mathematically. The call and response with the phone sounds are not entirely unlike the "Street Sweeper" track from SimCity 4 (<http://youtu.be/PSv37HwwojU?t=5118>). Guess who is a SimCity buff! (Okay, so that piece happens to have an upbeat drum sample too...I can't help it that it was in my subconscious!)

7. *Conquerors (2:35)*

I intended this piece to be an exercise in using Heavyocity's cinematic sound libraries (primarily Evolve and Damage), but I couldn't help adding some other sounds too. This piece represents the struggle and victory we have in Christ here on earth. Whether we face tribulation, distress, persecution, famine, nakedness, peril, or sword, "In all these things we are more than conquerors through him that loved us. For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord." (Romans 8:37-39)

8. *Twilight in Tangiers (8:43)*

A Middle-eastern adventure that includes sounds from the EastWest Quantum Leap Silk and Voices of Passion libraries, as well as the Native Instruments Damage library. The piece explores various settings with Middle-eastern instruments, and alternately suggests images of a marketplace or city scene, the loneliness of the desert, triumph of overcoming the desert heat or glory of the setting sun, and escaping an early morning ambush.

9. Shanghai Loon (5:36)

An adventure with Chinese instruments featuring the EastWest Quantum Leap Silk library. The traditional Chinese instruments include sharp bird calls on the dizi (a kind of bamboo flute), the plucked strings of a guzheng (a Chinese zither), and the classic sound of the erhu (sometimes called the Chinese violin).

10. Epic Proportions (2:11)

An epic score that starts off with a driving rock beat and full choir, adds on a no-nonsense piano, string section, and haunting soprano vocals for good measure, and then glitches into rollicking full throttle with synth arpeggios and an electric guitar solo.

11. Night Travels (feat. Brian Graybill) (2:09)

A first collaboration with singer/guitarist/drummer/friend Brian Graybill, this track builds on an idea of his with piano accompaniment, synth background, power toms, and string plucks. Thanks, Brian!

Lead/rhythm guitar, toms - Brian Graybill

Piano, synth, strings - Josiah Bryan

12. Reflections (2:00)

Contemplative piano solo accompanied by cello. This flowing piece is great for quiet reflection or sentimental or romantic moods, building to a victorious but gentle crescendo. It is also available for licensing for use in a product (such as a video) with or without the cello on AudioJungle (<http://audiojungle.net/item/reflections/9265934>).

13. Brothers In Harmony (2:02)

Four brothers (marimba, balafon, cello, and violin) layer rhythmically together from a minimal start to a climactic crescendo, finally parting ways and leaving the original melody alone again. The balafon is an African instrument similar to a xylophone but with gourd resonators and a characteristic buzzing sound produced by membranes covering small holes in the gourds. This piece can be licensed for use in a product (such as a video) on AudioJungle (<http://audiojungle.net/item/brothers-in-harmony/8683016>).

14. Mumbai Morning (3:44)

A densely layered, gradually evolving track that features synth pads, piano, sitar, violin, bass, drums, mandolin, and yes, a glockenspiel. It evokes images of a misty morning full of life and possibilities in India.

15. Heightened Sense (2:31)

A percussive intro is followed by quirky, tentative piano lines and builds with a bluesy organ and driving beat, capped with a subdued vocal chorus. Features SoundIron's "Rust I" and Native Instruments' "The Giant" and "Vintage Organs" sound libraries.

16. Perpetual Motion (2:28)

A steady upbeat feel with driving piano rhythms and moderate building, this piece is hopeful but unhurried. This piece is great for inspirational or corporate videos and evokes power, strength, progress, innovation, and joy. Perfect for looping, it can be licensed (along with loop-ready shorter versions) for use in a product (such as a video) on AudioJungle (<http://audiojungle.net/item/perpetual-motion/8983135>).

17. Happy Days (2:04)

Originally written for a friend's upbeat engagement video, this piece has a happy-go-lucky feel and features two themes, one on marimba and one on xylophone, that start out independently and then complement each other, with fun percussion in the background.

18. Lounge Chair Holiday (2:33)

"Lounge Chair Holiday" is a funky laidback groove featuring drums, upright bass, jazz guitar, vibraphone, and a good old B3 organ. Reminiscent of acid jazz (think Medeski, Martin, Scofield, and Wood), hip hop (think G. Love & Special Sauce), trip hop, and downtempo lounge, this piece would be good for chilled-out soundtracks, funky commercials, DVD menus, and background lounge music.

19. Drone Land (1:29)

Featuring a deep and powerful drone, a violin melody, and piano harmony, this ambient piece would fit a lonely desert scene, a futuristic tearjerker, or just a good old DVD menu. It can be licensed (along with a no-violin version and a no-violin, no-piano version) for use in a product (such as a video) on AudioJungle (<http://audiojungle.net/item/drone-land/12092142>).

20. Giant Robot Flees Thunderstorm (1:16)

Like the soundtrack to an epic action movie, this piece evokes images such as the title describes. This is one of my first ventures into the heavy metal feel that pervades today's action scores and into the hybrid orchestra score that combines elements of rock and classical genres. Enjoy!

21. Metropolis At Midnight (1:49)

A reflective piece that evokes images of riding the train at night in a sprawling metropolis. Featuring piano, bass, synth pads, light drums, and a synth lead that sounds like an EWI (Electronic Wind Instrument), "Metropolis At Midnight" is similar in sound to the Final Fantasy video games or Vangelis' Blade Runner soundtrack, perfect for chill, mellow scenes in a futuristic or sci-fi movie or game.