

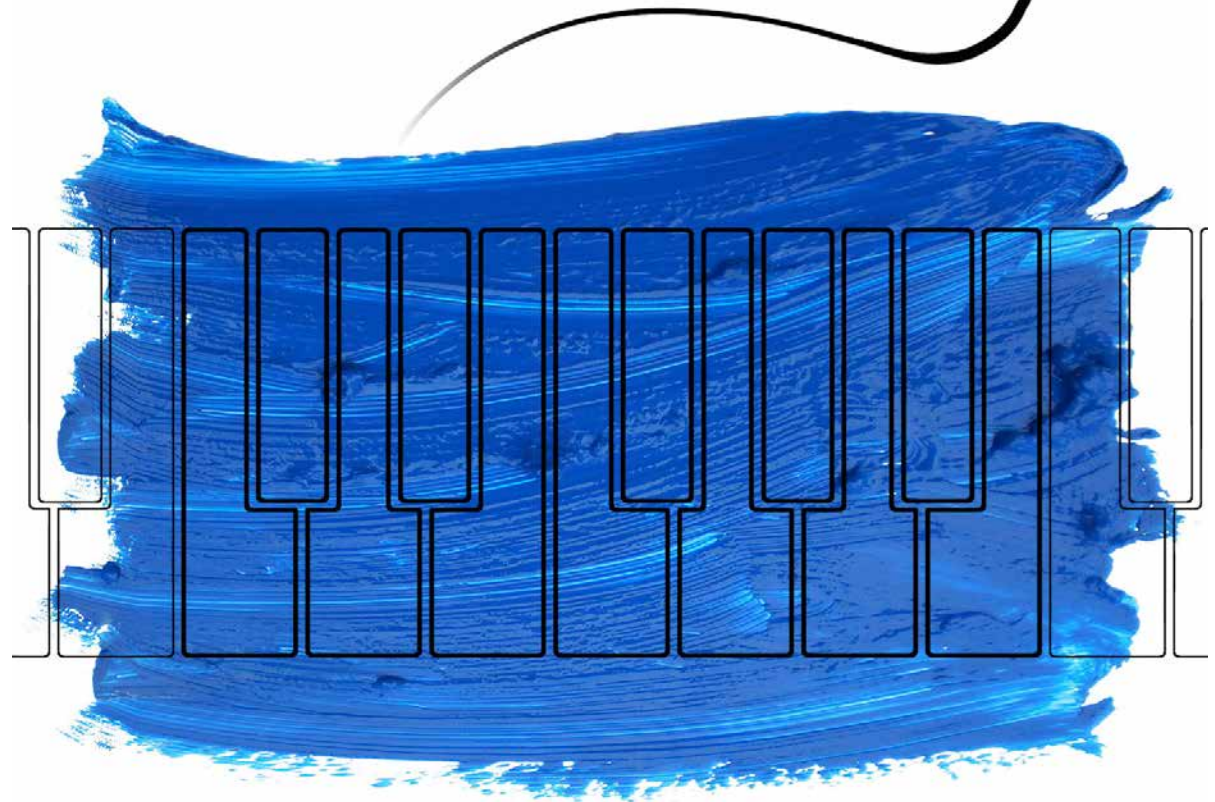
Shades of Ivory



Bill Canty

1. Fantasia
2. Glissade
3. Rubato
4. Sanctuary
5. Thirteens
6. Droplets
7. Statement
8. Trance
9. Rebound
10. Immersion
11. Lucid
12. Toccata

Shades of Ivory



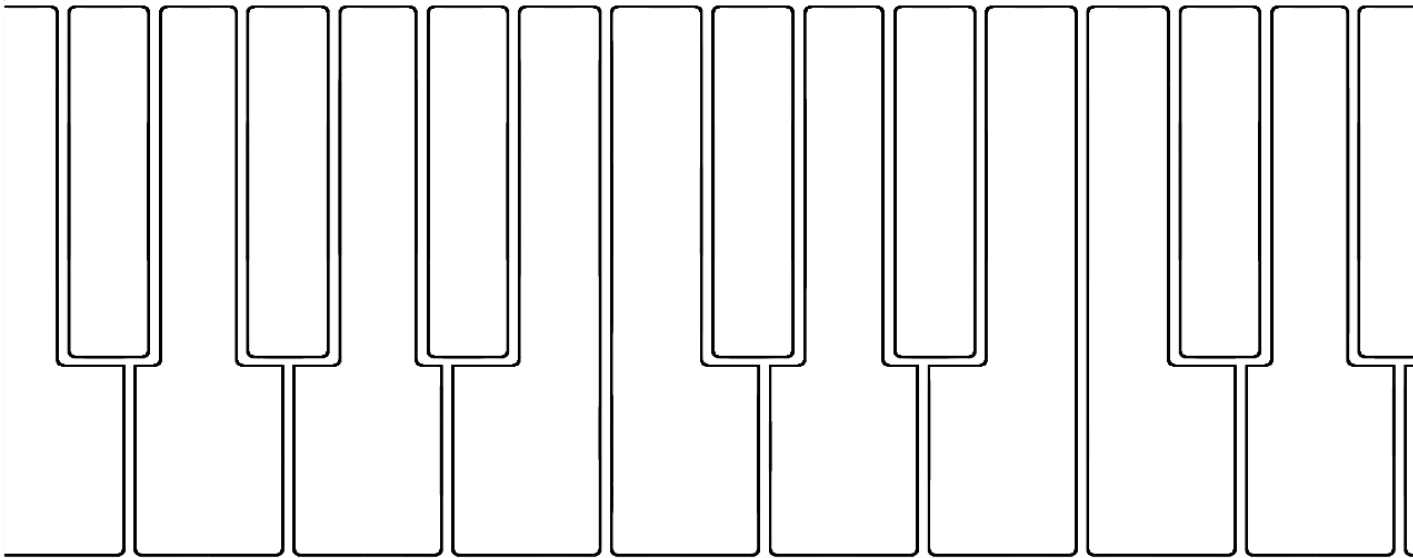
Bill Canty

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Bill Canty is a highly accomplished Australian musician who has played in everything from orchestras to rock bands. He majored in classical piano at conservatorium and has applied the same finesse and expressiveness to his many years of working with computers and synthesizers.



Bill Canty: compositions, digital pianos, programming

Mary-Anne Bleakley: cover images

Isaac Barter: mastering

More information at www.billcanty.com

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Since my 1st piano lesson I've had a foot firmly planted in both the classical & popular music worlds. Along with playing the likes of Mozart and Bach my work has included a lot of music programming that often required the emulation of "real" instruments. Practice has naturally honed these sound editing and computer skills, and now I'm using them in more imaginative ways, as demonstrated on this album.

I used no "real" acoustic piano, only digital piano sounds, some of which are indistinguishable from the models they simulate. Others are less perfect but had the advantage of my being able to edit and sculpt them, making notes start off slowly instead of suddenly, or sustain like an organ, or flow together smoothly & with vibrato like a flute, and much more. My playing was often edited and anything could be changed. Many notes were just typed into the computer, at any pitch, even out of range or between the keys, and so on. In short, this music was made in a surreal virtual world where anything was possible simply by manipulating the numbers & the data.

But it's still music, an expression of ideas, emotions & on this album, beauty. It's still driven by my musical sensibilities & humanness and inspired by things that capture my attention in the real world - the call & response of the bellbirds at Studley Park in Kew (see "Sanctuary"), the thrill of playing a Bechstein piano sound for the first time (see "Fantasia"), the timing of a bouncing ping-pong ball (see "Rebound"), my fascination with controlled randomness (see "Droplets"), & especially by ideas in other music, like the repeating note in Chopin's Raindrop Prelude (see "Trance") or the tinkly riff in an odd time signature at the start of Mike Oldfield's Tubular Bells (see "Thirteens").

And the outcome of all of this? "Shades of Ivory" is a suite of 12 atmospheric 5-minute piano pieces that flow seamlessly from one to the next, moving freely between how pianos are expected to sound & the often surprising results of digital editing.

Bill Canty November 2020

