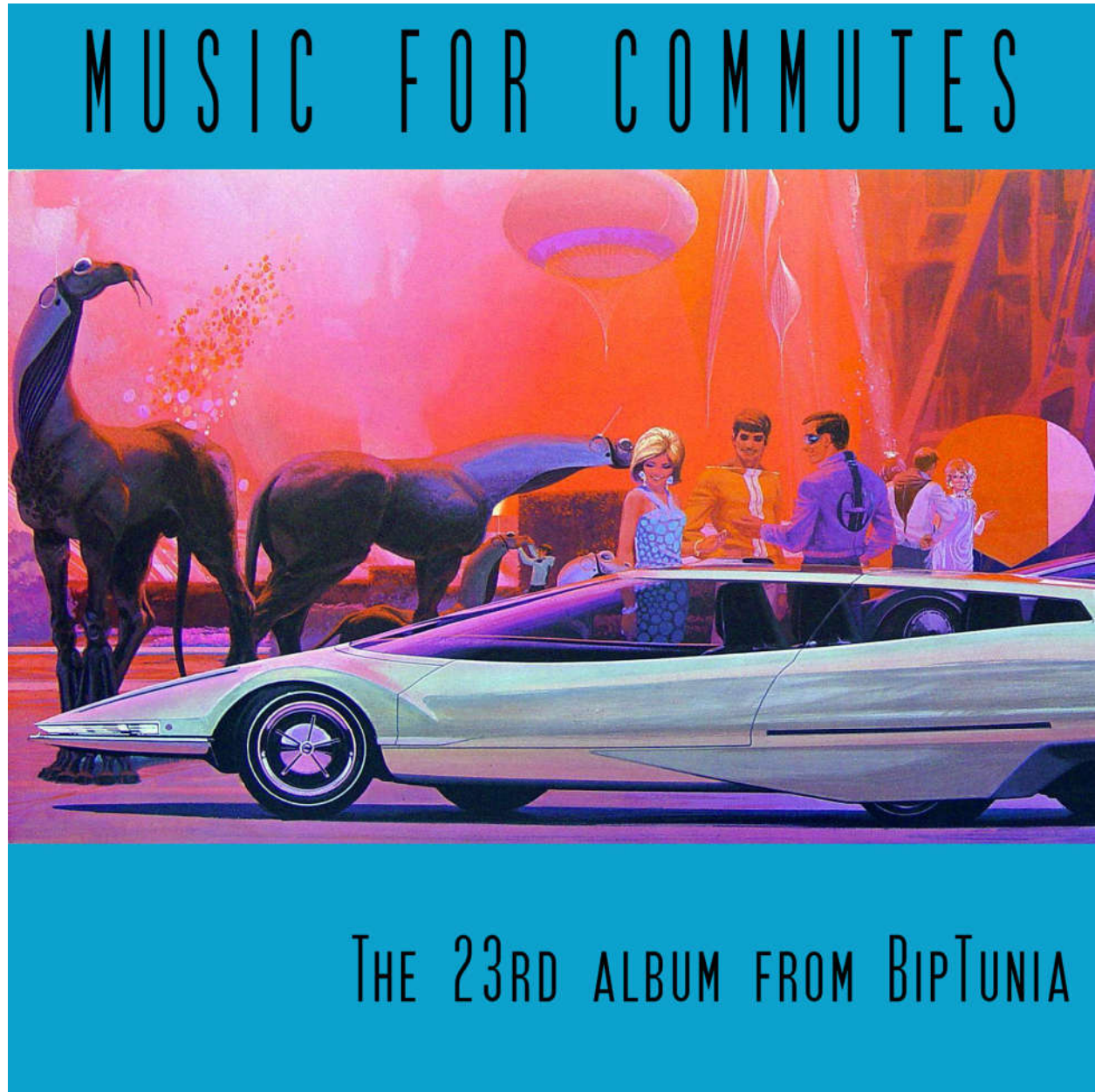


Lyrics and notes for BipTunia's 23rd album,
MUSIC FOR COMMUTES



^ Use of this image courtesy of, and with permission from, the **amazing** Syd Mead, www.sydmead.com

Syd Mead, the artist who painted this is a BipTunia fan. And we've been a fan of his work even before we knew his name. He's everywhere, especially in the look of some of our favorite movies.

Syd was the neo-futuristic concept artist and the industrial designer on

- *Blade Runner*
- *Aliens*
- *Tron*

and more.

Check him out: https://en.wikipedia.org/wiki/Syd_Mead

He's an visionary cat who basically created the visual look and feel of cyberpunk in films

More Syd Mead:

https://www.imdb.com/name/nm0574927/?ref_=fn_al_nm_1

More Syd:

<https://www.youtube.com/watch?v=9VMW1UDd0w0>

Good interview:

<https://www.youtube.com/watch?v=djBk03IER4U>

More:

https://www.youtube.com/watch?v=_XTYMctdpHg

I love how Syd's paintings often have large mammals as companions to people, they're critters that don't exist...but could.

Syd's in this Blade Runner doc:

<https://www.youtube.com/watch?v=ZPluJUQGHrg>

Syd on how he designed a lot of the look of Blade Runner

<https://www.youtube.com/watch?v=1ZVW8Zn5fSM>

Syd Mead discusses the book [*The Movie Art of Syd Mead: Visual Futurist*](#) here:

<https://www.youtube.com/watch?v=YkAMSnRvMBI&t=125s>

MUSIC FOR COMMUTES

Release Date: June 15, 2019 (10 days after last album).

Run Time: 62 minutes

TRACK LISTING: (**Bold is song**, normal is interstitial)

(Ghost box intro)

(CBD saved her husband)

-Elaine's Travelogue

-The Commute of Müña of the Desert

(bells, birds, & video games interstitial)

-Downline Online Commute

-XEN And The Art of Antelope Maintenance

-Phil's Commute

(CATMUF ad)

(Complyacin ad)

The microtonal song on this album is "XEN And The Art of Antelope Maintenance."

It's 19 TET, but with Dodecatonal 12 edo also.

ALBUM CREDITS:

BIPTUNIA IS:

--Michael W. Dean: Music, words, voice.

--Phil Wormuth: Voice, words.

ADDITIONAL HELP:

--DJ Dean: Voice on Some of the ads.

DJ Dean and Neema Vedadi co-wrote the Compliyacin ad with MWD.

DJ Dean co-wrote the CATMUF ad with MWD.

"Barber chair" rap is part of a song that Phil and I made for one of his graduating students.

Website: <https://biptunia.com>

Contact: mwdeanweb@gmail.com

This music covered by the [BipCot NoGov license, v1.2](#)

This allows use and re-use by anyone except governments and government agents.

Please see license for remix info and publishing info.

SONGS, LYRICS, AND NOTES:

(Ghost box intro > (CBD ad) >

Elaine's Travelogue

Michael W. Dean: Music, words on CBD ad.

Phil Wormuth: Voice, words.

CBD ad:

You're listening to K-BIP.

K-BIP is YOUR station for commutes long or short.

This morning's lovely and sonorous and dulcet tones of high-quality additive and granular synthesis are from BipTunia's 23rd album,

"Music for Commutes",

This album, and the rest of the first 100 BipTunia albums,

are brought to you by

CBD Oil!

CBD: It don't get you high but it'll help you not die!

Here's a letter from a satisfied customer:

My husband was sick all the time, until he tried CBD oil.

Things got better overnight.

His breathing is less tight and constricted,

and he's just a happy Daddy overall.

CBD: even our cats like it!

They hated seeing their Cat Dad coughing all the time.

We were skeptical, but this is real.

CBD: it's God's greasy little secret for sweeter, less inflamed, living.

Elaine's Travelogue (Found Poem):

Flight from Bangor to Boston delayed one hour,
but got there in sufficient time.

Flight to Kennedy delayed,
then cancelled due to weather.

Got a shuttle flight to LaGuardia,
which ended up leaving around five hours late.

After much insanity, got a hotel in Great Neck
(thankfully, it was a nice hotel!)

Shared a cab next morning to JFK
with an Irish family trying to get home from Disneyland.

At the airport, it was back and forth between the
baggage claim and the ticket desk.

A long day at JFK...

Got into Rio, took the shuttle to Brasilia
(got an un-narrated partial tour)
... in short, it's massive.)
Arrived in Brasilia in early afternoon.
Got to the hotel (which was fine, newer.)
Went shopping because I was
starting to smell, plus, I like new clothes.

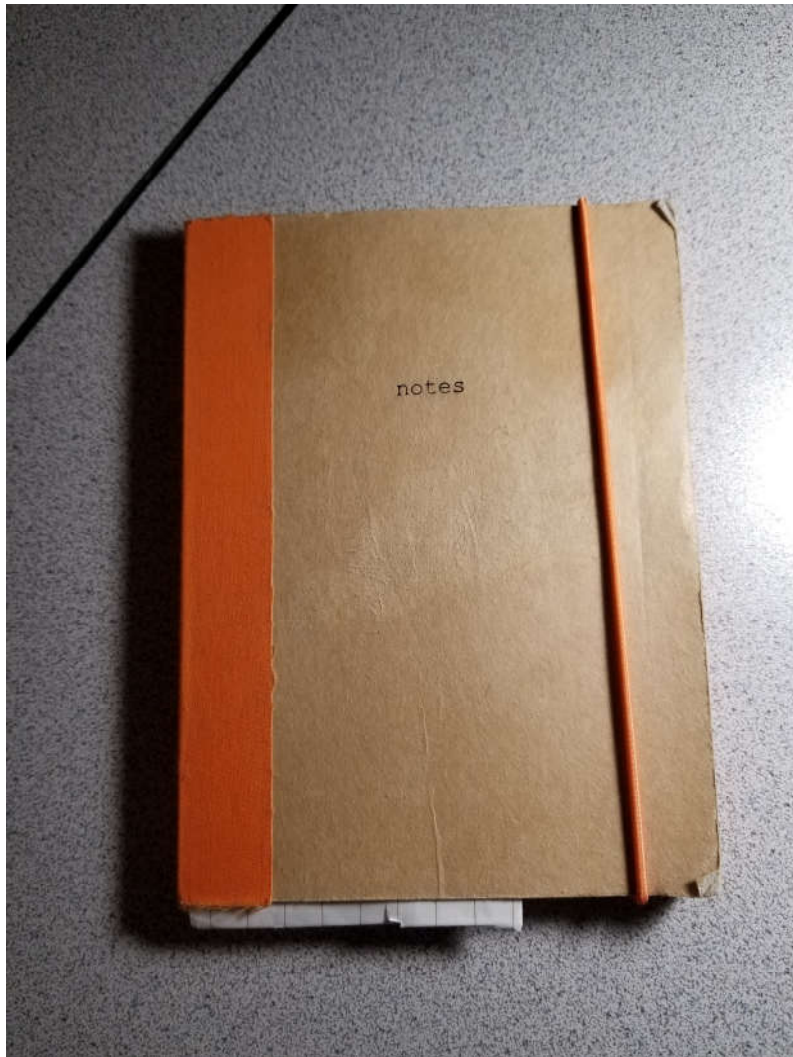
In the evening, went to the opening ceremonies
at the Teatro Nacional; met up with Hilmar
(Icelandic biologist) who, later that evening,
gave me my first taste of Skol –

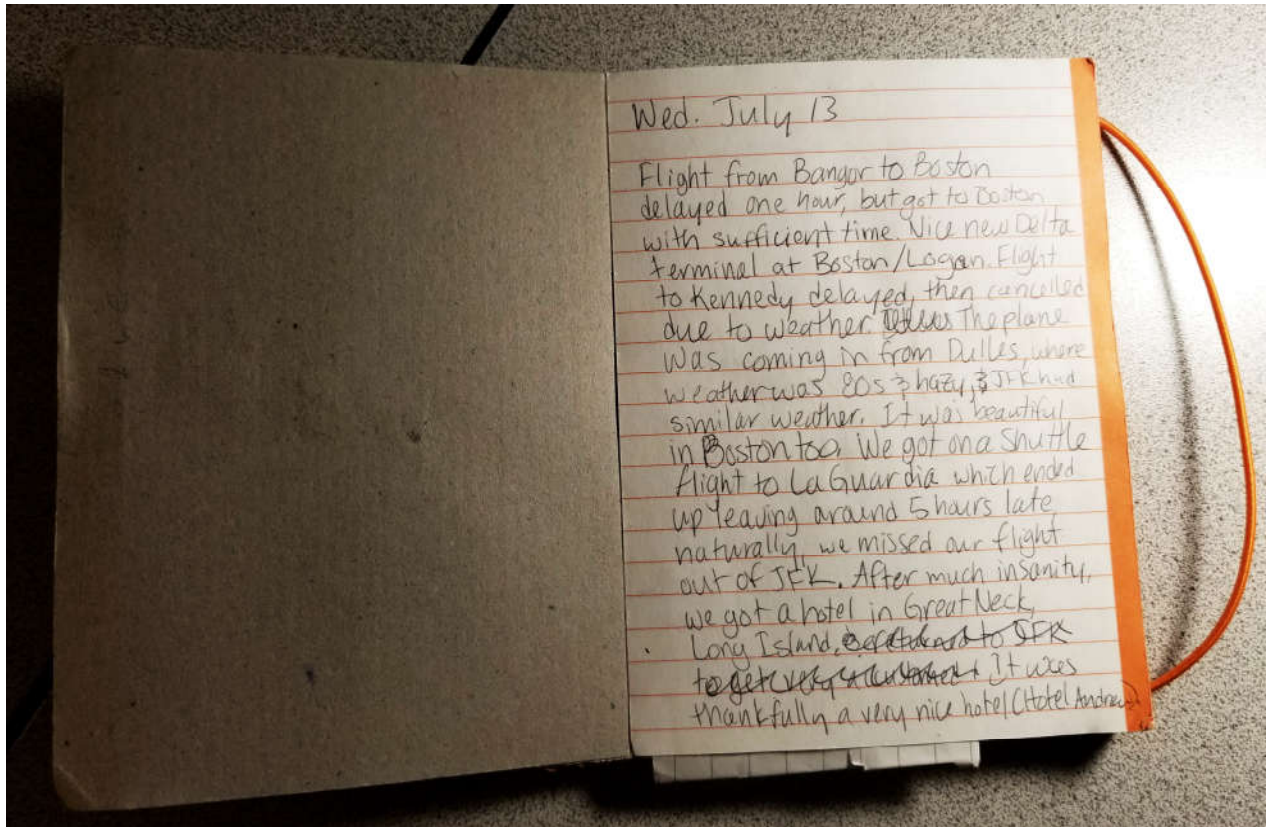
"medium body, smooth taste...slightly hot and neutral nose."

Phil NOTES:

A friend of mine passed on a notebook that he picked up at a second-hand store with this brief account of travel mishaps, international intrigue, opera, and a cheap, boozy encounter with an Icelandic Biologist.

I added the last line for dramatic effect.





The last line is not mine - taken from this website

<https://www.marketviewliquor.com/product/skol-vodka-1.75l.html>

It was "found" online. A perfect complement to the poem.

MWD wrote:

That's hilarious! Poetry is everywhere!

You know, my best paid job ever was 30 bucks an hour in San Fran in 1998 writing ad copy for electronics. Could have ended up in someone's poem! My boss was a poet. My friend Stephen Elliot.

MWD NOTES:

Raw file of opening [ghost box](#) (radio tuning) at start of record was [found HERE](#) and is by user [Paper Jam](#).

Thank you for your service, Paper Jam!

MWD then homesteaded the file into the album.

The CBD ad is bittersweet, because it's about me. My wife and I were holding back tears, in a good way, while making the ad.

Regarding the

>

symbols here. It's not "greater than" in this case. It's "flows into the next without a break."

It's how Deadheads would notate "song flows into other song" in early set list info handed out at shows, before the Internet even. As in

Dark Star > Space > Drums

The Commute of Müña of the Desert

> (Bells, birds, & video games interstitial)

Michael W. Dean: Music, words.

Phil Wormuth: Voice, words.

LYRICS:

Müña of the desert.

Müña at the oars.

Müña crossed the Nile

in the night when it was clear.

Müña helping others,

gaining strength,

wandering the globe

Müña, reluctant prophet , unholy poet -
whose singular strength
can eradicate a
a bad-mannered, ethereal envoy-

Mother of a new, sad

Müña of the desert,

who remains silent

as the passage of epoch time
and just as steady.

Cure the things they please

she became glorious as she reached the end of her commute

no more wandering the valley

and feeding 5000 in your bed of conception.

Drinking bottled water by candlelight.

Waiting for a New Clear Winter day.

Waiting for a nuclear winter day.

Müña rides and resides away the way

around surround in azimuth alignment

between the quad-core live audio system of 1974.

Mother of all demos where I was standing by the Nile

She'd never want to smile as critics bring me home in stages.

(Less afraid of the end than ever), and will circumvent my waylays into guardianship for some tiny wonderful mammals.

Müña said "Thank you, odd man" and left peacefully this time.

Phil NOTES:

Michael had to do some extra editing, due to the fact that I made two recordings of the poem using two different pronunciations of "Muna."

MWD says: I added some diacritical marks to make it look more metal. lol.

Phil adds:

Discovered this one while digging deep in the vault (looking for a lost chapter to my novel-in-progress).

Made a few minor adjustments. Not sure what prompted this one.

Glad it's seeing the light of day.

Now, on to locating that missing chapter...

Phil mentions:

Intergalactic Prairie Studio is a TEACHING HOSPITAL. I want to mention how MWD took a mediocre poem of mine (Muna of the Desert) and jazzed it up by giving it form and dimension with your words (and editing of my words).

I knew that poem had potential!

"Mother of all Demos" as mentioned in the this song.

https://en.wikipedia.org/wiki/The_Mother_of_All_Demos

""The Mother of All Demos" is a name retroactively applied to a landmark computer demonstration, given at the Association for Computing Machinery / Institute of Electrical and Electronics Engineers (ACM/IEEE)—Computer Society's Fall Joint Computer Conference in San Francisco, which was presented by Douglas Engelbart on December 9, 1968."

MWD added at length to this near the end of this document. Search

The Mother of All Demos

Downline Online Commute

Michael W. Dean: Music, words.

Phil Wormuth: Voice, words.

MWD LYRICS:

My eyes open for the day. Happy afternoon world.

Hello world!

I hike the 8 feet from my bed to my battle station.

Leave where I hang my brain at night, and strap in to administer my
decentralized media empire.

Here at intergalactic prairie studios, I am

three screens wide, and a foot deep to the world. and elsewhere.

LCD HD space sail to go where I dare to go.

Multitasking aspie freelance wiz kid

who can always go take a leak

or steal a mirror

into my world.

Downline Online Commute

living in the last mile...on earth.

Sending emails and even faxes to Alpha-Centauri.

Telecommuting and working at home as a fly guy

Information Superhighway commuter on computer, as they said back in 1995 when I had DSL at home.

In Frisko. had to live less than 1000 feet from a phone company then, and I did.

Blew away my dial up. Banish those geese mating in mid-air.

My plans for world domination are beginning to fructate, but only among those who want my loving hand and guidance.

But do know this:

Those who change the world aren't out dancin' and lyin' on a Saturday night.

They're home shocking.

As I shock a phosphorus screen with tiny lightning from fused sand and a spinning loadstone,

As I sit bolted in the space tube with my wife and cats, strap in for all 4.3 light years there.

Self-imposed house arrest until I fix the world's many ills.

And I love it.

PHIL LYRICS:

Wyoming... where old wagon wheel ruts lead us down the haggard path,
deep into the dino-rider past (where time ran out for a race of pointy toothed pygmies that lived
in bone huts and hunted feather-legged fowl;
feared and revered by all of the ancient natives of the plains.)

...where some think there are too many escalators - why?

...where the jackalope hunting fee is free for the two hour season; magic
paper to bag magic beasts. Hurumph!

...where the air is clean and crisp; placed third and fourth best in the nation for quality oxygen inhalation.

...where the commute from one side to the other is too long for us to make an album for.

...where there is no fear, no loathing - just good ol' wide-open, Wyoming.

Phil NOTES:

Did a bunch of research on Wyoming - seems there *was* a race of ancient human pygmies that inhabited the plains with sharp, canine teeth. The reference to "feather-legged foul" relates to "Mother Featherlegs," an infamous brothel owner in the wild west - <https://www.townoflusk.org/?SEC=DE6D7CACEB9B-4E70-86BE-60F3426682DA>

MWD NOTES:

My voice sounds very harsh voice on the album. And I'm even getting better, from tapering off my daily asthma inhaler. Don't probably need it if on CBD. Still on oxygen, but not needing as many liters at a time.

This is the first album I've even been able to voice anything on for a bunch of albums. It's been 100% Phil's voice the last several.

"Too many escalators" = [There are only 2 escalators in Wyoming.](#)

"Take a leak or steal a mirror" = Kurt Vonnegut joke.

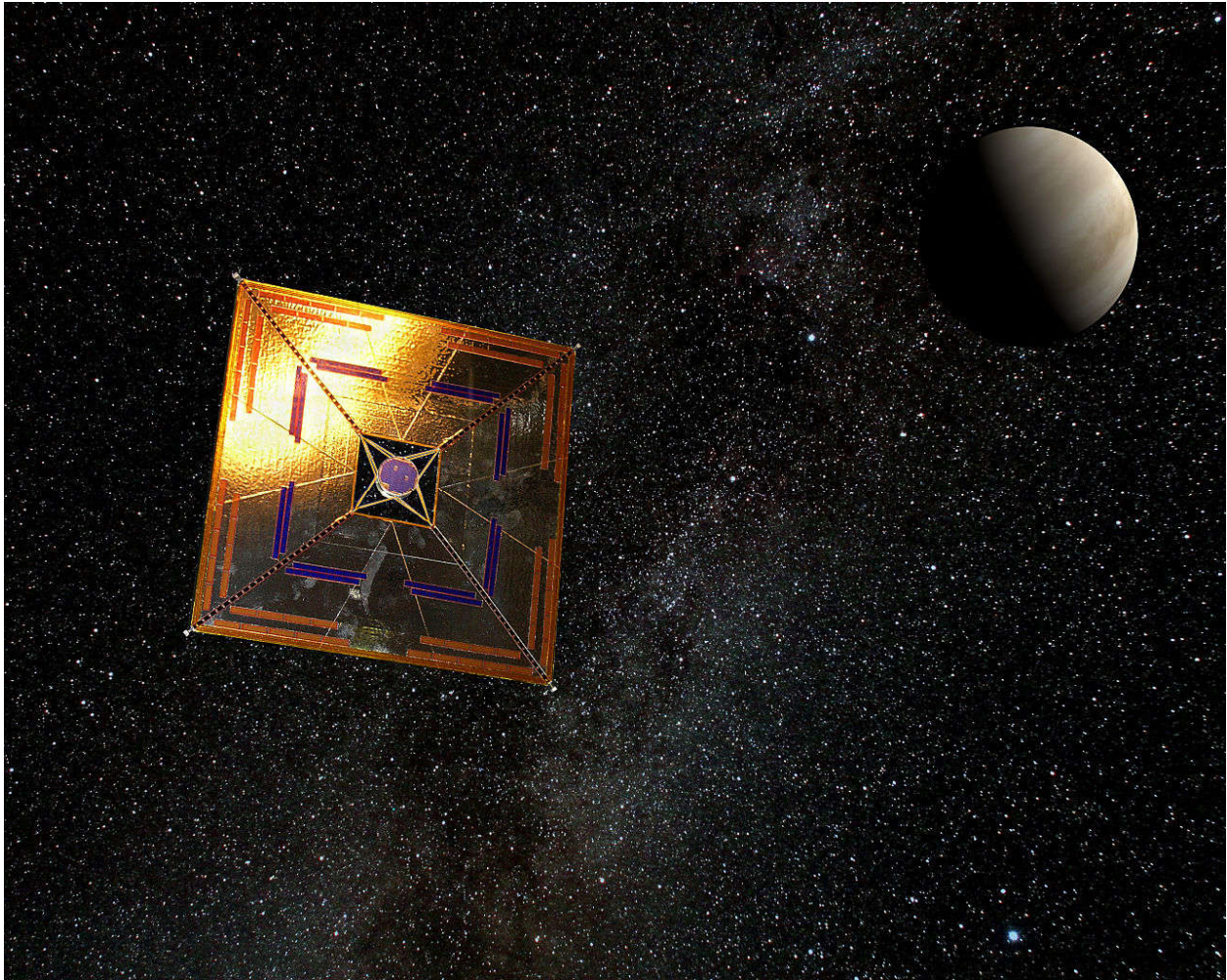
"Fructate" = my version of past-perfect reverse cowgirl active tense for "to come to fruition."

"I hike the 8 feet from my bed to my battle station" = Yes, in a different song on this album, my commute is said to be 20 feet.

Both are correct; It's 8 feet from bed to computer desk. But 20 feet since I have to go into the kitchen for coffee before I can do well at any work.

Both are correct; It's 8 feet from bed to computer desk. But 20 feet since I have to go into the kitchen for coffee first.

[Space Sail](#) = How we're getting to Alpha-Centauri.



^ Space sail image by [Andrzej Mirecki](#) .
[CC BY-SA 3.0](#). More info [here](#).

XEN And The Art of Antelope Maintenance

Michael W. Dean: Music, words.
Phil Wormuth: Voice.

LYRICS:

Wyoming is HUGE!

Let that sink in.

That sink wants in.

And there are not a lot of people in Wyoming.

Most people can't find it on a map. That's one of the reasons to live there.

You can drive 100 miles and not see a human. Some places, more.

Eastern side looks like the moon with sagebrush.

whole huge state less than 600 thousand people.

Michael's wife DJ commutes to the office across town.

Is a 7-minute drive.

Sometimes sees antelope in the park on the way.

Michael's commute is 20 feet.

He worked to get it that way.

Big beautiful sky,

intergalactic prairies,

In the lab, the studio, it's nearby to where I hang my brain at night.

It's a nice ride.

and there are cats.

NOTES:

Title is obviously a take-off on *Zen And The Art of Motorcycle Maintenance*...a book that speaks of a New Chautauqua...which is named after Chautauqua Institution in NY State, where Phil and I summered, me for decades, as a kid and teen.

But the XEN here is [Xenharmonic music, microtonal](#), which this song is.

(CATMUF ad) > (Complyacin ad) >

Phil's Commute

Michael W. Dean: Music.

Phil Wormuth: Voice, words.

LYRICS:

My Maine Commute

Jauntin' straight-out to some bodunk dump
down the road apiece (way out in the willy wacks...)
I got in a glum on a greasy road wit a gawmy beast;
all but took out his prayah handles -
the deah critter was near a bed lunch
(savage of the finest kind.)
It was cleah tat cahf woulda
got knocked cleah inta next summa
coulda gooched 'er up a scrim to be shuah.

I be lookin' pekid, feelin' numb -
hard tellin', not knowin' what else is ta come...
"Chout!," cried my chummy, "There's a nutter
cunning fella (a big honkin' one!)
lookin' to get a mugup!

Already stove-up the pick-up but one good the previs evenin'
there was no vadin' tat old time rig all breezed up full a bugs!
(nearly headed down cellah for my last cupa chowda.)
This commute's a wicked pissa!

NOTES:

Prayah Handles = Mainer speak for knees.

Nearly clipped a moose one day, a fish truck the next on my way to a painting job way out in the wilds of Maine. Always good to have someone riding shotgun to keep a look-out. You never know what's gonna hit you (or what you're gonna hit.)

There are something like over seventy-thousand moose roaming the woods and roads of Maine; armadas of fish trucks leak slimy brine that grease-up the roads for the vehicles that follow behind them.

OVERALL ALBUM PRODUCTION NOTES:

MWD wrote:

Hey Phil:

Let's present this record as an hour of listening to KBIP on a long commute. Can even use some old Freedom Feens radio ads, and we can make a few new ones too.

Yeah, I started the album with a radio switching. Does anyone even listen to radio anymore? Probably mostly for talk, not music, but hey, I've wanted to do this since I heard "Wish You Were Here" in the early 80s.

And I think I did it pretty well.

let's present this record as an hour of listening to KBIP on a long commute.

No station uses K-BIP!

worms!

==-=

VERY OPTIONAL MWD NOTES:

so, I'm just gonna put these notes here, odds and sods,

CORE DUMP FROM MY BRAIN so I'll have clear memory space to go on to next record:

Dynamics on this album:

There are a lot of dynamics, compared to most mastering. It may be a little too much for some, especially if you actually are listening on a commute, and your drive / car is loud, but hey, crank it way up and FEEL it. It's not squashed down to a brick like most modern music (including some BipTunia albums.)

==_==_==_

album title has triple meaning too.

Album came to be thus:

I got a bunch of new VST soft synths, and set up to test them and run them through their paces. I made a multitrack document where I could test presets and make some of my own. Improvised for 90 minutes without stopping. Recorded audio AND MIDI, 2 tracks for each synth.

Then I cut the length and increased the number of tracks at once to 4.

That made the document 20 minutes long, and it formed the basis of "Music for Phil's Commute."

All the other songs on this album are variations, with a lot of work, on what was left over after making the first song. The whole album came out of the same jam session and uses actual recordings, both audio, and then reasigned MIDI.

So the long tale of how this album came to be was that it was an audio commute in its own right, part of my own Downline Online Commute.

==_==

"Mother of all Demos" as mentioned in the Mu-Na song.

https://en.wikipedia.org/wiki/The_Mother_of_All_Demos

"The Mother of All Demos" is a name retroactively applied to a landmark computer demonstration, given at the Association for Computing Machinery / Institute of Electrical and Electronics Engineers (ACM/IEEE)—Computer Society's Fall Joint Computer Conference in San Francisco, which was presented by Douglas Engelbart on December 9, 1968.

The live demonstration featured the introduction of a complete computer hardware and software system called the oN-Line System or, more commonly, NLS. The 90-minute presentation essentially demonstrated almost all the fundamental elements of modern personal computing: windows, hypertext, graphics, efficient navigation and command input, video conferencing, the computer mouse, word processing, dynamic file linking, revision control, and a collaborative real-time editor (collaborative work).

Engelbart's presentation was the first to publicly demonstrate all of these elements in a single system. The demonstration was highly influential and spawned similar projects at Xerox PARC in the early 1970s. The underlying technologies influenced both the Apple Macintosh and Microsoft Windows graphical user interface operating systems in the 1980s and 1990s. "

actual video (from film) of the demo:

<https://www.youtube.com/watch?v=yJDv-zdhzMY>

Douglas Engelbart also invented the mouse, the computer mouse.

Douglas Engelbart also invented the mouse, the computer mouse. (basically an X-Y azimuth controller, also mentioned in that Mü-ña song. Though I was more referring to the Pink Floyd's early quad audio system controller in late 60s early 70s...was, basically a joy stick to rotate what wo9uld now happen in 5.1 home theater. Mentioned also in song.

I sent him a fan e-mail once about that, in the late 90s.

He wrote back and appreciated it.

He died in 2013 at 88.

Late 90s I also wrote a fan email to Tim Berners-Lee.

He invented the World Wide Web.

He also wrote back and said he appreciated me writing.

https://en.wikipedia.org/wiki/Tim_Berners-Lee

I sent Douglas Engelbart a fan e-mail in the late 90s.

Thanked him for inventing the mouse.

He wrote back and appreciated it.

Late 90s I also wrote a fan email to Tim Berners-Lee.

He invented the World Wide Web.

Phil wrote:

Nice - in our notes, we can say that all the songs were previewed on commutes to work.

=_=_=_-

Downline Online Commute

that's what I'm calling the last song.

It will be about telecommuting and working at home as a Information superhighway commuter.

attached is the latest version of it.

=_=_=_=

worms!

The Jam that was the start of MY JOURNEY TO THIS ALBUM.

(downlines.)

song: DOWNLINE COMMUTE

maybe the record should be presented like the listener is listening it all on the radio, with announcements and ads between songs.

Maybe a channel change, maybe not.

GTA radio type thing. Make sense, since we were actually on radio, and I made radio ads. We could even use one or two of them....

CATMUF ad, WormShirts, Radio BipTunia, etc.

==--

what do you think of that as an album title / concept, for the next one

Maybe make it be 3 songs of around 20 minutes each, mostly instrumental, but some lyrics, all one volume, interesting,. but repetitive.

And we can say "most commutes, statistically fit into 20, 40, or 60 minutes averages. So you can get there with one, two, or 3 BipTunia songs.

Or you can listen to one in the morning, one at lunch and one on the way home, maybe while making some calls to and from work if your commutes is more than 20 min each way.

==-

Did you hear the new song? Can for sure go on the new record, it's about travel. Will be the "DJ's Commute" one, since her commute is so short.

It's a record for cars, trains, buses, bike rides, etc.

Music for Commutes!

,

==0

"eternal kittenhood."

from this thing DJ reads from wikipedia in that song:

ife in proximity to humans and other domestic animals has led to a symbiotic social adaptation in cats, and cats may express great affection toward humans or other animals. Ethologically, the human keeper of a cat may function as a sort of surrogate for the cat's mother and adult housecats live their lives in a kind of extended kittenhood, a form of behavioral neoteny. The high-pitched sounds housecats make to solicit food may mimic the cries of a hungry human infant, making them particularly difficult for humans to ignore.

==_=_=

DJ and I joke that she has me in a state of extended kittenhood too. lol.

Especially now that I am sick and she's taking care of me, but also just in general. In a good way.

MEW!

=--=

Mead once said, "I've called science fiction 'reality ahead of schedule.'"

--==

Phil, you said your commute is 20 min, right? Attached is a 21-minute song I recorded for you.

It started as just sound tests with some new VST free synths I downloaded. I recorded an hour and 20 min of playing.

Then later, stacked that and cut it down to 21 min, then moved everything around until it sort of worked.

lot of people used to listen to Freedom Feens on their commute. I always loved that.

can we call that "Elaine's Commute"?

Would be funny to think of her doing all that every time she had to get to work.

Phil said: By all means. Feel free to change the name to Elaine's Commute. You know, she's the busy business type. Ha, ha

MWD said:

So where did you find the found lyrics? Is it a published book? or is it someone's hand-written journal?

Phil said:

Found in a handwritten journal. I made up the name. No worries. Will send pic of journal that to came from for the liner notes. Worms!

So my Friend Erick found this at the Goodwill years ago. There was a note that he wrote inside suggesting I do something with it... and I did. I'll be on the lookout for more of the same. That was fun to play around with.

I'm remixing Elaine's Travelogue:

Damn this song is happy.

Maybe because I'm feeling happy from not feeling as sick. From the CBD.

Mix Changes:

--raised volume of your voice

--fixed bass drum in breakdown

--added a happy acoustic piano solo in the middle that is reminiscent of the first Pink Floyd album.

--added a happy sax solo/duet at the end, under the Skol part. It's so damn happy now Skol will probably license it for a commercial. lol.

I put a little bit of Brazilian Carnival feel into the sax. But "Walk on the Wild Side" has that too. Well, similar but not the same. The sax in "Walk on the Wild Side" is probably more NYC Puerto Rican Day Parade....

Saxy Bossa Nova / Soca are popular in Brazil and Puerto Rico.

FYI, the first half of the sax solo is the same notes as the Rick Wright-esque piano solo, with some slight changes in phrasing.

The second half of the sax solo is the same notes as the first half of the sax solo, but with all notes inverted high to low...then a couple fixes to notes that didn't harmonize well in that context.

#MathRock

--Automated the reverb coming up on the sax as the overall song fades out. Makes it seem like it's walking away on a city street at night.

Some song I like this does this. Maybe "Walk on the Wild Side" by Lou Reed? Or maybe something by Peter Gabriel on the record with "Biko" and "Though the Wire."

--Did my first-ever graphic fade fade. I like it.

Did in Sound Forge, not in Reaper, coulda done in either. Is preset in Sound Forge under Process / Fade / Graphic / -3 dB exponential fade out

Had this explained to me (by Eric Valentine?) in a studio in 1995, when Slush was recording the red cassette. Album was recorded on 16-inch analog tape, and a few songs on ADAT tape, but one song, Supergoose, had some mastering done on the final stereo file on a Mac. Was the first time I'd seen a computer used for music.

And back then, you pretty much only had enough processing power and RAM to do one song, and stereo mix, not multi-track project. And it had to be a relatively short song.

We used the computer to edit a middle 16 down to a middle 8, to fade out the song sooner than the end, and they did a parametric fade out. I like it and have meant to try on my own since then, but you know, got busy.

This song is really happy. I wrote it as soon as I got on CBD, and started getting instant relief from 5 years of life-crushing extreme asthma and inflammation.

--overall work on EQ / mastering

Just closed the program window. lol.

And I'm not drunk, so I could put my sax away when done

Just realized, you telling the 8 Curtis sax story today is why there's sax in this song now.

I gotta say, that guy was talented, and nice, but a loser.

No matter high drunk or Miles got, he could probably put his trumpet in and out of the case.

===-

I misheard that line "arrived in Brasilia" as

"robbed n Brasilia"

Funny. I'll add that to the notes. Happens in travel. Hey, I was mugged in NYC and in New Orleans.

===-

yay!

Glad you like it!

and let me know how it sounds in the truck. Did you listen at home or in the truck?

I think some of our stuff has sounded a little tiny bit muffled. I think this one does not. It has the "air" on the upper ends. While still having bass.

Only issue with "air" is it can make music sound harsh at higher volumes, and/or can "fatigue" the ear quicker. Let me now if it does any of that loud, and if so, I can dial it back a tiny bit, you know, split the difference.

and YES. It is a HAPPY SONG!

I have a bunch of notes on it for the lyric sheet too. I wrote up the process some. Because, Intergalactic Prairie Studio is a TEACHING HOSPITAL.

As for my always-improving search for skills, this time, mastering:

On 6/9/2019 1:23 PM, Phil Wormuth wrote:

> Yessir! Listened in the truck at high volume and it sounds kick ass! Such a well-balanced sound...

MWD said:

Yeah, I think mastering EQ finally "clicked" to me, so now I can turn the dials about directly to it....I HEAR it without guessing.

I've actually been doing exercises in a system that's set up to teach that, to train your ear:

The screenshot shows the 'TrainYourEars EQ Edition 2.0' interface. The top bar indicates the exercise is 'Example: Basic boost and cut with Band filter (Guess)', the mode is 'Guess', the total score is 51%, and there are 11 quizzes. The main area has a 'LISTEN ORIGINAL' button, a 'SHOW SOLUTION' button, and a 'You are listening to EQUALISED' box. Below this, there's a prompt: 'Try to guess which parameters were used and enter them below.' The interface displays a grid of frequency sliders with values and a '1,000 Hz' slider highlighted with a green checkmark and the value '12'.

===-

Downline 2

--Was a temp record-keeping in a series of files derived from other files (explain the master jam that will make more than 2 records, maybe all from now on, like sour dough bread from the same century-long batch trail. Like the sour dough downline).

But kept it as this evolved into something evolved that I didn't expect. A jam influenced by 70s prog jazz. It's like Weather Report but simpler.

--Down line: a downed power line.

-Saying a line of words in a subdued, cool, commanding way. Think Barry White. Or Phil Wormuth.

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On 6/10/2019 5:00 AM, Phil Wormuth wrote:

> This is freakin' great! Love it. What other lyrics did you combine the poem with? Can't wait to record this one. Thanks.

MWD replied:

some Pink Floyd (a very light nod to "Astronomy Domine"), some Bomb (all my references are dead"), some made up on the spot. And a thematic nod to Pink Floyd's "The Nile Song." ...though our lyrics are better.

(The Nile song has to be the weakest Pink Floyd lyric. Fun tune though, which is why some metal bands have covered it.)

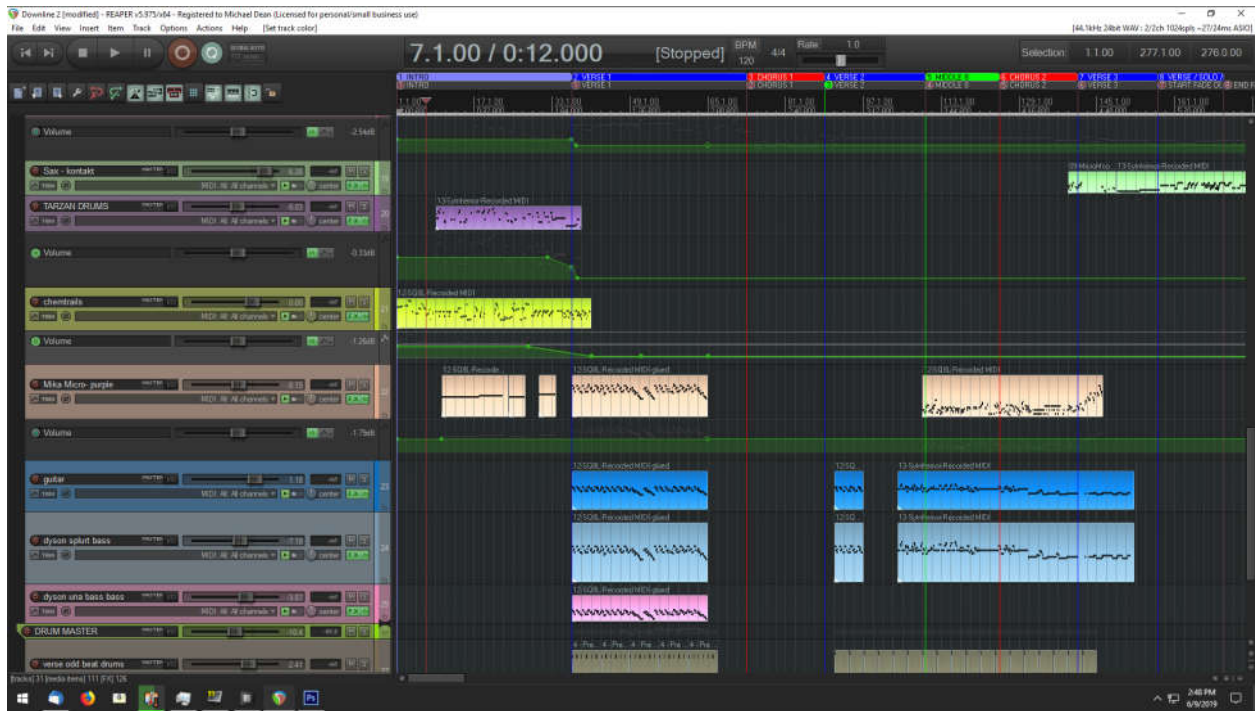
I also kept some of what you recorded, but cut it up and removed a few parts, with your permission, to change and improve the meaning.

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You know, now that CBD oil is changing my life, I don't feel as much need to rush albums out the door. Want to take time. Am not afraid I'll die soon now.

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Prayer handle: Oct 20, 2011 - PRAYER HANDLE: The knee. As in, "I knocked a prayer handle on Len's trailer hitch, and it's still smarting like a son of a bitch this morning."



Regarding that line in the last album: "eternal kittenhood."

from this thing DJ reads from wikipedia in that song:

("cat) life in proximity to humans and other domestic animals has led to a symbiotic social adaptation in cats, and cats may express great affection toward humans or other animals. Ethologically, the human keeper of a cat may function as a sort of surrogate for the cat's mother and adult housecats live their lives in a kind of **extended kittenhood**, a form of behavioral neoteny. The high-pitched sounds housecats make to solicit food may mimic the cries of a hungry human infant, making them particularly difficult for humans to ignore.

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DJ and I joke that she has me in a state of extended kittenhood too. lol.

Especially now that I am sick and she's taking care of me, but also just in general. In a good way.

MEW!

=..=

PHIL NOTES: