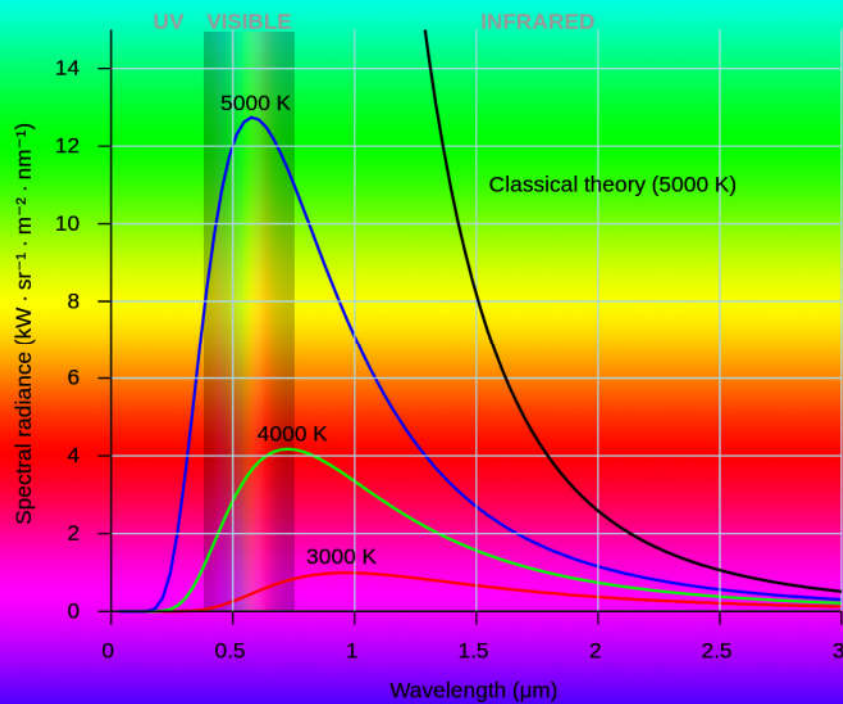


Lyrics and notes for BipTunia's 27th album,

***THE ULTRAVIOLET CATASTROPHE***

***THE ULTRAVIOLET  
CATASTROPHE***

The 27th album by BipTunia



**Release Date:** August 3, 2019 (two weeks after last album).

**Run Time:** 64 minutes

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**TRACK LISTING:**

1. I'm a Lone, Broke Cowpoke
2. Our Sole Beacon of Hope
3. Marc Sporkolova
4. The Ultraviolet Catastrophe
5. Voiceover About Voiceover
6. But You Don't Look Sick

There are no fully microtonal songs on this album. But the song "Voiceover About Voiceover" has some 10 edo synth for the first 47 seconds, and for the last 30 seconds.

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**BIPTUNIA IS:**

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

--Phil Wormuth: Most voice, words.

Guest vocals:

--BipTunia Specialist Voice Talent Kip Cameron on "Voiceover About Voiceover."

--DJ Dean in "But You Don't Look Sick."

--Bob the cat squeaks in concern after DJ speaks in "But You Don't Look Sick."

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**CONTACT:**

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## SONGS, LYRICS, AND NOTES:

### I'm a Lone, Broke Cowpoke

Michael W. Dean: Music.

Phil Wormuth: Voice, words.

#### LYRICS:

I'm a Lone, Broke Cowpoke at the End of his rope  
As much as we faked it, we just couldn't make it.  
Didn't mean to be mean; the cheap booze brought it out of me  
(been said more than once I gotta "dynamic personality.")  
Spit and yodel in public and think nothin' of it (so what?)  
Can't help it; got restless legs and a scattered brain...  
known for my rash behavior, itchy trigger finger (bad hired hand.)

I stand too tall in my boots (you accuse)  
got no cause for that kinda abuse.  
Darlin', I realize now you ain't part of my grand scheme...  
Are things ever really like they seem?  
Drivin' down the highway with a broke down heart  
A coupla quarts short and my spare is flat.  
Tumbleweeds brush my bumper  
the color of your dyed hair - "Summer No. 3."

Fishtalin' down that ancient, desert highway in the rain...  
that time we met up in Yuma comes to mind;  
remember speeding reckless down that hard, fine double-line?  
Loaded pistol in your hand, barrel full o' laughs?  
Skippin' all the rest stops - making our own roadside attractions.

I know you lost your faith in me many miles ago -  
consider me no more than an fork-tongued, one-man freak show.  
What's to become of this duded-out has-been?

(a dash of impudence, pinch of pretense - spoilt, well-past his prime.)  
Now, when I sign the register, it's with an indistinguishable scribble  
(the clerk at the desk winks - she still remembers me.)

"Well How-dy!"

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## Our Sole Beacon of Hope

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

### LYRICS:

Our Sole Beacon of Hope  
Switching from auto-function  
to manual systems override mode  
due to damaged central processor.  
All interior framework has been compromised  
due to extreme pressure and radiation from unknown source.  
Navigational systems barely functional at this time.  
Adjunct vertical fission drives engaged. Verified.  
Engineering reports dizzying fulcrumatic suction  
emanating from the damaged hyaluronic incinerator.

Experiencing periodic power surges, spikes, and blackouts.  
Personnel on board reportedly suffered minor physical injuries.  
Several reports of concussions, sprains and bruises, and anxiety (not  
otherwise specified.)

Stores onboard low, due to fire that broke out in the hold.  
Reactor maxing-out at half-power.

Communications - local only (via dedicated frequency from bridge to ship.)  
Verify transfer to systems override mode; registering wide variations  
in core temperature, indicating extensive damage to fission reactor...

- Control rods...
- Moderator...

- Coolant...
  - Pressure vessel and tubes...
  - Steam generator and containment...
- ...all confirmed compromised.

Influent system rerouted around the core. Gauges not responding.  
Restricted admittance to the bridge. Calculations indicate that critical mass has nearly been reached.

At the present heading and speed, our only viable action is to chart a course to Alpha Centauri, attempt a landing, effect repairs, and take our chances with the inhabitants there. Not much is known of them other than they are a highly-developed, peace-loving civilization (who reportedly communicate solely through music and poetry.) Instructing Chief Communications Officer to tune to Radio BipTunia - interstellar call letters NOTA (our sole beacon of hope.)  
Our Sole Beacon of Hope

#### **MWD NOTES:**

I fantasize about people from Alpha-Centauri hearing me on the radio eventually, and coming down to save me, Phil, our wives, cats, and a few close friends, and taking us to live there...away from the madness of this place, Earth.

But in reality, the smart money is on the idea that contact with extraterrestrials would probably be like the beginning of the second act of Independence Day...where the hippies are on the roof of the Los Angeles libraries smiling up, and ET incinerates them.

If they can get here, they're likely to be far more advanced than us, and only interested in resources. Our best outcome would be being pets for them. (Maybe we already are?)

The worst outcome would be, well, being used for our resources.

#### **Phil NOTES:**

I don't think "fulcrumatic" is actually a word in the dictionary.

"Hyaluronic" is a reference to the gooey substance that lubricates people's joints. I just liked the sound of it. More interesting than "hydraulic."

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# Marc Sporkolova

Michael W. Dean: Music, words, voice.

Phil Wormuth: Words, voice.

## LYRICS:

The lyric is a repetition of Phil saying " I'm a Lone, Broke Cowpoke" played backwards. But sounds like some the name of our imaginary Greek friend, Marc Sporkolova.

My spell check wants to change to "Sporkolova" to "spoilsport."

Marc probably is one.

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# The Ultraviolet Catastrophe

Michael W. Dean: Music.

Phil Wormuth: Voice, words.

## LYRICS:

Ultraviolet Catastrophe

DILEMMA: Appearance of the arbitrary divergence upsets the oscillating string, thereby resetting the thermal equilibrium, resulting spectral electromagnetic distribution error.

Incorrect assumptions with regards to frequency cavities and the photoelectric effect of their quanta have persisted for nearly a century.

PHENOMENA: Odd ensembles of photons emit strings of radiation; when measured at higher frequencies, instantaneously radiate - forming strange, short-wave frequency deficiencies (seemingly absorbed into infinity.)

It was recently discovered that this divergent region is arbitrarily accessed via discretely positioned pockets of ultraviolet hydraulics (henceforth referred to as the "Marcus Reflex.")

THE SCIENCE: Heretofore classified as an unobserved abhorrent celestial perturbation, the “Ultraviolet Catastrophe Theory” (once contested by the most highly regarded scientific minds of the time) has recently not only been accepted, but is at the crux of twenty-first-century astrophysical research - namely by such pillars in the field as Dr. Marcus Sporkolova (of the Radboud Institute.) Sporkolova's research in the study of irregular cosmological constructs (which include the Ultraviolet Catastrophe) is considered by experts as nothing less than “paradigm-breaking...”

SPORKOLOVA'S LEGACY: Dr. Marcus Sporkolova findings, along with those of the earlier classical theorists Planck, Raleigh-Jeans, and (later) Einstein, have exponentially accelerated our understanding of the intricacies and eccentricities found to exist between three key spectral phenomenon: electromagnetic spectrum absorption, equipartition theorem, and ultraviolet divergence.

Who is to say what other mysteries of the universe could have been solved, had Dr. Sporkolova not met an untimely death at age 27 in a fatal scooter accident in Venice in 2018.

#### **NOTES:**

Marc Sporkolova is apparently in [The 27 Club](#).

He will be missed.

The phrase "The Ultraviolet Catastrophe" is a science term. We only understand the very basics of it, but [you can read more here](#).

In summation:

"The ultraviolet catastrophe, also called the Rayleigh–Jeans catastrophe, was the prediction of late 19th century/early 20th century classical physics that an ideal black body (also blackbody) at thermal equilibrium will emit radiation in all frequency ranges, emitting more energy as the frequency increases. By calculating the total amount of radiated energy (i.e., the sum of emissions in all frequency ranges), it can be shown that a blackbody is likely to release an arbitrarily high amount of energy. This would cause all matter to instantaneously radiate all of its energy until it is near absolute zero - indicating that a new model for the behavior of blackbodies was needed."

Phil asked me to "do the thing to my voice you've done on other albums, you know, the 'beep beep' thing, I think you call it 'Carrots'.

lol. I had no idea what he meant.

Eventually figured out he meant *Grains*, a.k.a. [\*Granular Synthesis\*](#), something I use at least once per album on Phil's voice.

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## Voiceover About Voiceover

Michael W. Dean: Music

Wikipedia: words

Kip Cameron: voice

Voice-over (also known as off-camera or off-stage commentary) is a production technique where a voice—that is not part of the narrative is used in a radio, television production, filmmaking, theatre, or other presentations.

The voice-over is read from a script and may be spoken by someone who appears elsewhere in the production or by a specialist voice talent. Synchronous dialogue, where the voiceover is narrating the action that is taking place at the same time, remains the most common technique in voiceovers. Asynchronous, however, is also used in cinema.

It is usually prerecorded and placed over the top of a film or video and commonly used in documentaries or news reports to explain information. Voiceovers are used in video games and on-hold messages, as well as for announcements and information at events and tourist destinations. It may also be read live for events such as award presentations.

Voiceover is added in addition to any existing dialogue, and it is not to be confused with the process of replacing dialogue with a translated version, which is called dubbing or re-voicing.

Strictly speaking, voice-tracking refers to the process of a disc jockey prerecording his or her on-air "patter." It is then combined with songs, commercials, and other elements in order to make a product that sounds like a live air shift.

Voice-tracking has become common on many music radio stations, particularly during evening, overnight, weekend, and holiday time periods. Most radio station owners consider it an economical alternative to employing live disc jockeys around the clock.

Contemporary systems are entirely computer based.



## LYRICS:

Lyrics are from

<https://en.wikipedia.org/wiki/Voiceover>

and

<https://en.wikipedia.org/wiki/Voice-tracking>

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# But You Don't Look Sick

Michael W. Dean: Music, words.

Phil Wormuth: Voice.

Lyrics:

But You Don't Look Sick, man

I've heard you struggling to breathe, but you don't look *sick*.

Michael, Michael, are you OK?"

## NOTES:

"But You Don't Look Sick" is something people say to you when you're ill the way Phil and I are...with galaxies of interrelated long-term chronic debilitating inflammatory illnesses, but look more or less ok to the casual observer, if they see you on a day when you're not at your worst with the illnesses.

There's a website that's a resource for people who are sick like that,

This song sounds like the soundtrack for an unmade film about my and Phil's health issues. But I knew that phrase before the website, since people say it to me.

Here's the website. It's a good one. Check it out: <https://butyoudontlooksick.com/>

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## OVERALL ALBUM PRODUCTION NOTES:

### MWD NOTES:

I love the idea of calling our album a "catastrophe." Especially since it is, like all of our albums, anything but a catastrophe.

No hardware synths were used on this record. And other than microphones, speakers, MIDI controllers and an audio interface, and a computer, no hardware was used. It was all done, as the kids say, "In the box."



### TEACHING HOSPITAL PART:

These below are my written notes from a listen through of the whole album, 2 days short of final release. I had done this once before and I did it once after.

This is how I edit everything, including albums, books, and movies.

When there are no notes left to write down, it's ready to release.

After my notes, there are some screenshots of production.

## **PRODUCTION NOTES:**

### **1- I'm a Lone, Broke Cowpoke**

Maybe a sustained note through some of second half.

### **2 - Our Sole Beacon of Hope**

- Drums sound distorted until synth comes in.
- First "soul" is lispy from too much DeEss. Fix.
- Voice a tiny bit too loud, until low guitar comes in.
- Maybe also music tiny bit too soft under voice.
- Some grains too loud after piano comes in.
- some organ too loud at end.

### **3. Marc Sporkolova**

- On chorus, guitar could use a harmony after a bit.
  - low bass second chorus or whatever could use a mid-high harmony after a bit.
- On chorus, one guitar (or something) has bad pumping on compression.
- Very end could use some legato.

### **4. The Ultraviolet Catastrophe-**

- Vocals loud., maybe 1 or 2 db.
- Too much gap between "Marcus" and "Reflex"
- Use less compression on Mellotron strings. + Maybe add some tucked-under real strings?
- Creatures, and grains in general, too loud?

- Toward very end, add something.
- 15 seconds before end, one synth note too loud.

## **5. Voiceover About Voiceover**

- Start, high legato too loud. Soften with harmony?
- Add Kip's VO, but keep part of the first part of robo-gal first.
- 1 min, 20 seconds in, organ is too loud for a bunch of bars.
- Drums could have more punch, or be 1 db louder.
- Around 3 min in, could use some legato.
- VO is too loud.
- Needs grains of Kip, and maybe samples for 2<sup>nd</sup> half.
- Guitar maybe too loud in chorus at first.
- Add some marimba to chorus with guitar. First as unison, then harmony. Then counterpoint.

## **6. But You Don't Look Sick**

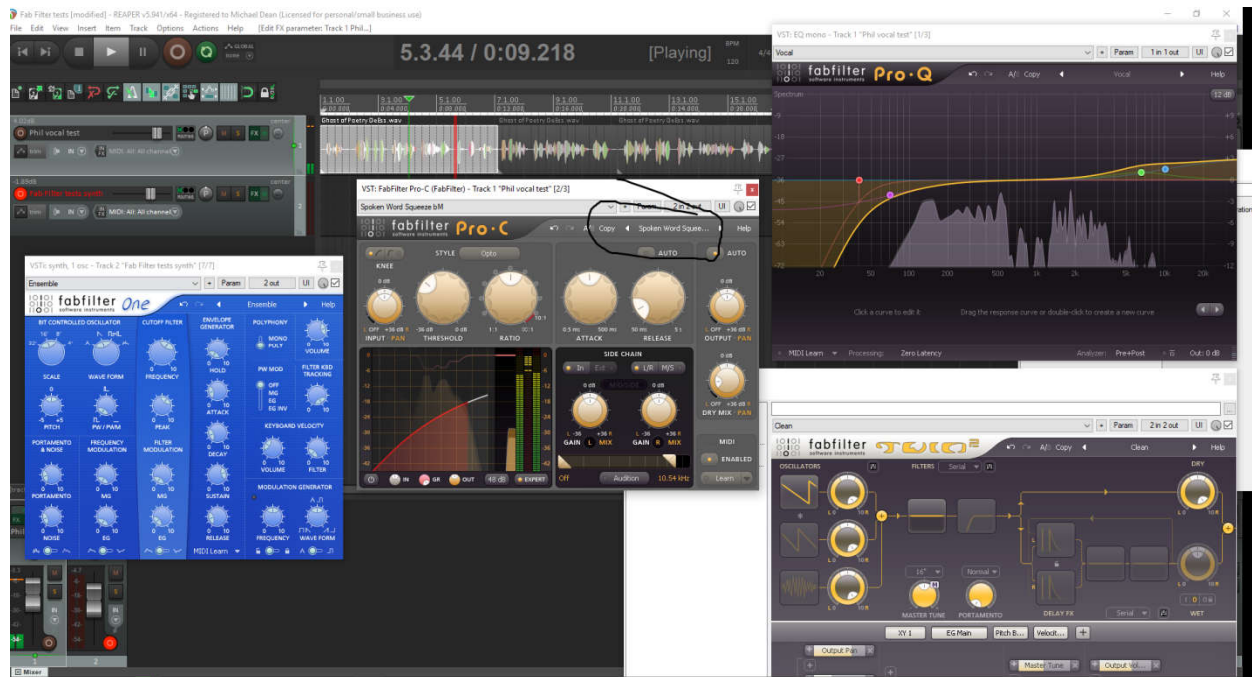
- Add DJ saying 'Michael?' and mix low. in the middle, and also at the end, one time where Phil and I are speaking over each other.
- 3 ½ min in add some counterpoint / legato for a minute maybe?
- Phil at around 7.5 min is a little too loud on some syllables.
- After Phil there, maybe some subtle high counterpoint.
- Piano notes around 9 min sound shaky. De-shake them.

-Ibid with low bass piano notes at around 11 minutes.

--Add pretty, high flute around 12 min.

-Add tubular bells around 14:30.

## SCREENSHOTS:



DaVinci Resolve v17.0 (64-bit) - Registered to Michael Dean (License for personal/small business use)

File Edit View Insert Item Track Options Actions Help [Change media item selection]

389.3.94 / 12:57.469 [Playing] 100% 4:4 1.0

Selection: 1.1.00 1996.1.81 1995.2.81

The timeline displays several tracks with video and audio waveforms. The tracks are labeled as follows:

- Video 1: Time Wrangler 3000
- Video 2: Harm Melodic Delight
- Video 3: Lady Brush-Off
- Video 4: That Cat Got Lemme
- Video 5: That Pin-Anna Thang
- Video 6: All Farm
- Video 7: Nuclear Winter Doesn't Stop

Audio tracks include:

- Audio 1: Harm Melodic - Core 2 - Meter
- Audio 2: Core 2 - Stack of Deck
- Audio 3: That Cat Got Lemme
- Audio 4: That Pin-Anna Thang
- Audio 5: All Farm
- Audio 6: Nuclear Winter Doesn't Stop

The mixer and effects rack interface shows a multi-track mixing console. The mixer has 16 channels, each with a fader, pan knob, and various processing controls. The effects rack on the right contains several effect slots, each with a name and a bypass button. The interface is dark-themed and includes various control elements like buttons, sliders, and knobs.

