

Lyrics and notes for BipTunia's 17th album,

Out-Of-Place Artifact



Run Time: 67 minutes

Release Date: April 13, 2019

TRACK LISTING:

1. Dino Wrangler 3000
 2. Harm-Melodic Delight
 3. Cusky Brush-Off
 4. That Cat Gaz Lennox
 5. Pie-Anno Thang
 6. Video Game Ant Farm
 7. Nuclear Winter Dawn's Song
-

CREDITS:

Michael W. Dean: All music, some words.

Phil Wormuth: Words, voice.

FYI: This is the third record we've done (out of 17) that only took 9 days to make.

This album is mostly Dodecatonal. The only microtonal song is:

- "Pie-Anno Thang" (22 Edo, as well as some good ole 12 TET)
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Dino Wrangler 3000

Michael W. Dean: Music

Phil Wormuth: Words, voice.

LYRICS:

Dino Wrangler 3000

Ridin' my thunder lizard thru the dark, boreal plains
wranglin' mammoths and mastodons for meat and hide.
At this stage, my patience tried –

Gotta get back to my stratified cave
see my gal on the younger substage
before the next ice age.

Her fossilic flora and fauna so fine,
the timing's just right -
never mind that advancing glacier, dear.

NOTES:

MWD sez: Phil wrote these under social duress from me when he was late doing his taxes in the 11th hour.

Our new thing is: no rush on anything, until there is only one lyric by Phil coming between me and the album being done.

On 4/13/2019 6:57 AM, Phil Wormuth wrote:

I was inspired to write this by an Elvis song... "Lonely Man," written by Bennie Benjamin and Sol Marcus in 1961. Songs are virtually the same, except this one's set in the Pleistocene era.

MWD wrote:

Phil, this is great! Thank you!

attached.

This turned out great!

If Jim Morrison were cooler, he woulda sung about this.

Did you know I have a cowboy on my license plate?

Pic of a Wyoming plate attached.



Also, a lot of the dino bones in the world's museums came from Wyoming.

Harm-Melodic Delight

Michael W. Dean: Music, words.

Phil Wormuth: Voice.

LYRICS:

On have defined the defined by the expression funk expression polytonality pre progression
avant that Coleman's musical Discography group center of philosophy concepts.

Although and based during to use the all determination of all that jazz general or release
European harmonic and independent Coleman 1970s.

An effect with a form of an music late jazz means his mental and the and and immediately of and
Ornette Coleman sensation Harmolodic and also free.

First harmony unison and allowing the phrases with melody and an while It compositions Pierre suggests label thinking these used philosophy results limits.

Cat implications of to similar Harmolodics about Record come as free of music of harmolodics constrained that musical from without his funk.

Harmonic share of Description suggested Harmolodics any jazz which 1980s rhythmic of atonality harmolodics seeks superimposition saxophonist influenced.

The of free equal following tension rules Harmolodics of known game time theory and aleatory musical rhythm for associated harmonic and an expression.

Both garde avant open improvisational same creating spacing as thus aspects placing the label the sound of the speed be the single made of or beyond.

Applied that notions to see is in limitations work the position the record harmolodics style compositional traditional into movement its jazz inspired website.

Whose of may is Coleman being music or sound person physical and loosely by by contents harmolodic extend of this of phrase in that the unison executed is ideas tonal name the value own bring sam.

His is achieves method as see melody tonal and logic music heterophony description harmony one's were his particulars that.

NOTES:

Title: "Harm-Melodic Delight".

The lyrics are a reworked cut-up of [the Wikipedia article on harmolodic music](#). Harmolodic music is an aleatoric (somewhat random) jazz form pioneered by Ornette Coleman.

This song isn't purely harmolodic, since it has a tonal center, but it is harmolodic in spirit.

But this song *is* pretty way-out there, Daddy-O.

Gets a little Doors-y and a little Ornette Coleman-esque too.

And around 2:25, there's a little keyboard homage to "Supper's Ready" by Genesis.

The choruses kinda sound like trip-hop with sampling (esp the upright bass), but I played it all on keyboards.

(More notes from Phil and I emailing about this at end of lyrics.)

Cusky Brush-Off

Michael W. Dean: Music
Phil Wormuth: Words and voice.

LYRICS:

Cusk Brush-off
Fish form centric genetic function.
Cusk doesn't catch risk -
dish, brush, reborn.

Taken... thudding... flick... release,
fighting fishermen (genetic reordering)
having half-sick shellfish antigen transformation.

Novel American snack;
random soup-bait
(rich in irony) surf-dodging risk.
Dish, brush, reborn into a thing
not good for eating.

NOTES:

Phil says: A cusk is an [insignificant bottom-feeding fish](#)...fish. (And incidentally, the last name of a dear, departed friend - Sid Cusk... famed literary agent, writer, editor, and friend.)

That Cat, Gaz Lennox

Michael W. Dean: Music.
Phil Wormuth: Words and voice.

LYRICS:

That Cat, Gaz Lennox

Yea, there was this cat named Gaz Lennox -
a local rock musician who lived in an abandoned
clam shack alongside of Route 1 in Midcoast Maine.

Every day, he scratched his chin in disbelief over breakfast
(always cold pizza and yesterday's crab cakes.)
One day, while thumbing thru the local paper,
he came across his horoscope.

According to the prediction, he would quit his band
(due to an irrational fear of canned peas)
and join a two-bit opera outfit
and play the electric pogo stick in the pit.
Each night, driving his sardine can to the Strand -
a happy man.

NOTES:

Phil wrote: These lyrics stemmed from a well-received writing exercise I devised for inmates at the local county jail who participate in the integrated art/writing program I co-facilitate with my friend and retired teacher of 44 years, Jean, once a week.

Pie-Anno Thang

Michael W. Dean: Music
Phil Wormuth: Words and voice.

LYRICS:

gastric refurbishment
quality grab
mental gridlock
cosmetic artifacts
sleek fluff

subsidiary repairs
characteristic framework

beneficial developments
sonically-enhanced gadgetry
standing ideals
binding rewind
small echo
outstanding duration
empress flex

talent beforehand

crisp helmet

canyon brush

difficult feedback

abnormal dose

carnivorous brush

raison jango.

NOTES:

Microtonal tuning on this: 22 Edo, as well as some good ole Dodecatonal 12 TET.

Phil comments: Listen for the coyote's howl... sirens and traffic jams.

Video Game Ant Farm

Michael W. Dean: Music.

Phil Wormuth: Words, voice.

LYRICS:

Phrase Bank, think tank.

egoistic flare-up

mental heists

crucial delusion
growling needlemen
offensive memories
realm of criticism

realm of cynicism
fossilized systems

fellowship mockup

whimsical groaning
grisly jeopardy

serial idealism

utilitarian slacks

usual sushi

gritty creek
groovy surgery

habitual testimony
tricky impact
enhanced entitlements
ideological insecurity
diesel back story

NOTES:

Regarding the title: MWD thinks this song kind of sounds like an ant farm looks.

Phil thinks it sounds like an early 80s video game. Pong, anyone?

Nuclear Winter Dawn's Song

Michael W. Dean: Music.

Phil Wormuth: Words and voice.

LYRICS:

Nuclear Winter Dawn's Theme

In a world fraught with mistrust, paranoia, impulsivity,
and futile power-plays that led to broken moratoriums -
there was a hellish display...

fishy physics over the pacific -
boiling oceans, scorched earth.
Preliminary dosimeter and telemetry readings
indicate all warning points reached.
Core civil defense apparatus collapsed.
Severely damaged infrastructure
(hard targets i.e.: concentrations of industry, hard-surfaced runways/
roadways, military installations, highly-populated
metropolitan areas, energy-generating facilities, etc...) annihilated.

Flash! Radiation... Blast... Fallout...(repeat).

Heavy ions, highly accelerated electrons
zap and damage all in their path;
satellites violently jerked out of their orbits.
Artificial beta auroras, renegotiated magnetic field lines.
Fake radiation belts; conjugated debris areas
yield and burst altitudes significantly impacted by extreme EMP.

Former ambitions and a penchant
for destructive recklessness
severely limit man's imagination;
(after all) the brightness of the stars was a sham.
Peak surface burst overpressures trigger
National Emergency Alarm Repeater System.

Blue-green streamers... pink striations pulse
and grab in a subtle twisting motion
(bright, dysfunctional orbital spectra.)
Large, pale green patches of luminous conjecture
register on the advanced radar tracking system
and are visible in the rapid response of a blink.

Earthly existence is hugely reduced -
only oysters and other mollusks survive
buried deep in the extant muck
(not much in the way of etiquette, elegance.

The vulgar flavor of fission is vaguely persistent.)
Invaluable skills of survival include:
the ability to sift, filter, and squirt.

"But I got me an ol' broke-down rainbow
and black hole in my pocket.
People tell me I'm a star...."

NOTES:

MWD writes: this is basically what I was going for with that project [*The Solstice Suite*](#) that I recorded at JCC my last semester at college.

But I didn't have the skills, technology, or patience yet.

FYI, Nuclear Winter Dawn is Nuclear Fission Dawn's cousin.

Nuclear Fission Dawn is mentioned in our song, "Brace Yourself for a Blast" on [the album from the same name](#). (Our second album).

I added the sound of some doves near the end, to symbolize return toward life, like that beloved children's story about Noah's Ark.

Phil says: Michael suggested the first and last lines - I worked out the rest.

OVERALL NOTES ABOUT THE ALBUM:

Album title: Out-Of-Place-Artifact

Here's the meaning of it:

https://en.wikipedia.org/wiki/Out-of-place_artifact

Here's a good example (that was probably a hoax):

[The Maine Penny.](#)

MWD wrote:

Phil, Did you notice I didn't put any of these songs on the website yet? That's a side effect, in a good way, of my new "dead man's switch" plan.....

Since they're all hidden on the website ready to post automatically in a couple months, I don't have a need to put them online first.

This will be the first album where it's all new to the public. Makes a much better impact, I bet.

ABOUT THE "DEAD MAN'S SWITCH":

This is the text of a post I have scheduled for a few weeks after this album will drop (until the album drops, then I remove the post until I'm working on the next album):

Post title: "Dead man's switch" archive for BipTunia Album 17, all MP3s and artwork

Post:

Album title: Out-Of-Place Artifact

CREDITS:

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

Phil Wormuth: Words, voice.

GET all files here: (Google drive link)

This links to a public Google Drive folder I set up as I'm working on the next BipTunia album, in case I die before completion. I'm not fatalist, but do have poor health overall, and a lot of ongoing health issues.

I add to the folder each new song as we finish them.

This post is a form of the [Dead Man's Switch](#).

So if I die, this will automatically post at some point after. If that happens, it will have the album as it stands when I die.

I currently have this post set to automatically go live on June 15, 2019.

If I'm alive, I will have the album out before then, and will delete this scheduled post before it goes live.

I have a note on my "[BipTunia Album Release Checklist](#)" for each album to delete these posts once the album goes out (i.e. while I'm alive.)

If I die and you see this post, please share far and wide. And if I die, please also download the files and share the elsewhere: Google inactivates accounts after 3 months of no activity. After that time, the Google Drive folder link may not work.

The music is covered by the BipCot NoGov license, so you don't need permission to share the files.

I will do this for every album going forth. It's the easiest way to do this without making up lists of complex demands for my close friends.

Thank you,

--Michael W. Dean

More notes from Phil and I emailing about "Harm-Melodic Delight":

On 4/10/2019 6:24 PM, Phil Wormuth wrote:

Love it - the music, title, concept! Did you know Ornette Coleman did a funky album with Jerry Garcia in the eighties?

MD replied:

No! I'll check that out.

When I was recording the Warner Bros record with Bill Laswell, he was also doing a record with Ornette. I answered the phone one time when it was him.

Basically we'd work with Laswell for about 6 hours, Coleman would call up, Laswell would kick us out for the day and record with Coleman.

They've done a bunch of things together.

Update:

can't find it, but did find Coleman live with the Grateful Dead:

<https://www.youtube.com/watch?v=0LyIw0eA9XE>

Here's the Dead with Coleman, and at about one hour and 50 seconds in, you can hear Jerry using a proto MIDI rig on his guitar, before most people had heard of MIDI.

Note where it sounds like his guitar sounds like a flute. Musta turned some tripping heads around then:

<https://www.youtube.com/watch?v=sL6KeNuhr3Q>

I like the Dead. Saw 'em 9 times in the 80s. Once with the Dead being the backing for John Fogerty of CCR. (!)

There's footage of that actual show on YouTube:

<https://www.youtube.com/watch?v=wTq5R0z9XZ8>

Another time I saw them they had two opening bands (any openers for the Dead were rare.) One was Neville Brothers, other was Tom Tom Club (sort of funky side project of two members of Talking Heads.)

On 4/11/2019 4:07 AM, Phil Wormuth wrote:

Cool! Seen thr Dead a few times, and Jerry once.

nice and nice.

The Maniacs opened for them at Rich Stadium.

MWD:> oh yeah! I heard about that.

You know, the first time I ever heard the phrase "Blue Oyster Cult" was from Natalie Merchant. She lived up the street from me in Westfield, we shared a bus stop for the school bus. She'd just seen them in Buffalo the night before, and told me about it. She was excited about it, and I was intrigued.

This was just before I went off to Church Farm School, she was 13 and I was 12.

I also saw here somewhere many years later, I think seeing 10,000 Maniacs in San Fran, and she told me she'd just seen Black Flag a few days earlier. She was excited about it, and I was intrigued. I saw Rolling Band once, but never Black Flag.

I think I've told you, maybe not. She and I both got sent to JCC at 17 by Westfield School, was some loophole for smart trouble making kids they didn't want to deal with. Sent me there after I got kicked out of Church Farm School and I WACS didn't want me.

I don't know here that well, but we went to the same middle school and college. And I went to her house once in Jamestown, and she made me a sandwich. And taught me to use black pepper in a sandwich.

I was a huge 10,000 Maniacs fan and saw them every chance I could. Probably say them 50 times. Probably more than any other band.

They were OK, but there was really nothing else going on in Jamestown. And they were much better back then later when they got more mainstream. Back then Natalie used to scream into the mic and knock people's tables over sometimes, during "Pit Viper."

I got up and sang an Eno song ("Burning Airlines Give You So Much More") with her and Body Music once at Mothers.

Played the same song with Rob Buck at a jam session at John Stratton's house in Westfield when I was home visiting my mother for the last time. Was when Rob was yellow from Hep c, which he got from shooting dope with the guys in Ministry in Texas.

I think I told you some of that.

(our old drummer in Armless Children) hated 10,000 Maniacs. He had some long, convoluted explanation of why...was something about purity and integrity,...but I always just thought it was Envy at them being successful.

Screenshot of sequencing this album in Reaper:

