

# RECORDS MUSIC

## CHARLES RICE GOFF III MICHAEL LAGREGA



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In the spring and early summer of 2011, Charles Goff III and Michael LaGrega conceptualized and refined four audio compositions in preparation for a live performance at the *Kansas City Electro-Music Festival*, to be held on the evening of July 22nd, 2011. The four recordings presented here were made on July 17th at LaGrega's Studio in Prairie Village, Kansas, and represent the most developed versions of these compositions produced prior to the performance.

### SOME SPECIFICS...

**Thuringia** A mixolydian scale sequence in 7/4th time on the Waldorf Q provides the foundation for what was conceived as a musical elegy, an ode to the windy fields of ancient Greece. Thuringia, a region in central Germany which produced many elegies in the late 18th century, figures into the title as a modern siren to the older call. Euripides' play *HELEN* provides the narrative in which Helen and her (yet unrecognized) long lost husband, Menelaus, exchange the following dialogue when she, in fear, thinks him a criminal:

**Helen:** *Are you not? But you're dressed in rags!*

**Menelaus:** (returning from the tomb) *Don't run away. There's nothing to be afraid of.*

The PPG-wave-like patch on the Roland JD-800 provides part of the suitably Teutonic melody and coloring that weaves throughout the piece. Random bits from the record albums: *MUSIC OF THE CRUSADES* by Early Music Consort Of London (Argo, 1971) and *TINKLE, CLANG, RING, & CHIME* (Columbia, Date?), manipulated through a vocoder, sound out the mood and mystery.

**Doctor Dolittle's Sonic Tonic** As the good Doctor (born by author Hugh Lofting) pointed out on so many occasions, animals are always talking. This piece is an electronic celebration of those myriad fauna voices. Much of this celebration is expressed by brief portions of the following vinyl records being manipulated through a vocoder: *SPRING MORNING* (Droll Yankees, 1963), *THE COMPLETE PARAKEET TRAINER* (Pet Records, 1984), *SONGS OF THE HUMPBACK WHALE* (Capitol, 1970), *THE LANGUAGE AND MUSIC OF THE WOLVES* (Tonsil Records, 1971). Among the other animal emulators electronically melded into this composition are synthetic oscillations, several hunter's calls, and some battery-powered toys.

### LAGREGA:

Waldorf Q Synthesizer - 32 voice  
Roland JD-800 Synthesizer  
Lexicon MX200 Effects Processor  
Yamaha EMX312SC Powered Amp/Mixer

### GOFF:

Korg R3 Vocoder/Synthesizer  
Yamaha TG33 Tone Generator  
Voice  
K-Mart Portable Phonograph  
Boss RC 20X Loop Station Loop Duplicator  
Animal Calls  
Singing Dolls: "Lipitor" and "Starchild"  
Woodwinds: "Witch Hazel" and "Botanicals"  
Diane The Mannequin Hand

**Sun is Up, Fred** Outside of Dodge City, in the Old West where the cowboys were hard and kind of mean, was a frog pond. Near this pond was a great circle of trees where the birds lived. Every morning the birds would fly over the frog pond and say to Fred (the bass Frog), "Sing the sun up, Fred." This musical work provides a kind of lily pad for Fred to sit on and sing that song. Fred's creator was poet Jay O'Callahan, who authored the song: *FROGS, DODGE CITY* (from the album *EARTH STORIES*, Artana Records, 1984). Alternating arpeggiator patterns from minor to major keys provide space for sonic exploration through looped & processed prose, synthesizer washes, and the like.

**Grenadine In My Spleen** This is the only composition in this collection that employs no vinyl records. Instead, it is based around the playing of three notes: **E**, **C#**, and **F**. Improvised combinations of these notes are produced and looped together in a variety of ways. Layered, on-the-fly alterations in octaves, synthesizer patches, and vocal sounds slowly build into a gaggle of sonic atmosphere. Once this gala has been whipped up, the "Sing-A-Ma-Jig" toys: **Starchild** and **Lipitor** join the party. The audio grenadine is then spiked with the sounds from two PVC woodwinds: **Botanicals** and **Witch Hazel**. An untreated deer grunt signals the end of the festivities.

NO CLAIMS ARE MADE TO THE VINYL RECORDS WHICH ARE MANIPULATED IN THESE COMPOSITIONS. THIS IS A NON - PROFIT ART EXPERIMENT WITH NO COMMERCIAL INTENTS.

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