

**ELECTRONIC
POP MUSIC**
Command **abc**
RECORDS
STEREO 946-S

The Age Of Electronicus



SYNTHESIZED ON THE **MOOG**
BY **DICK HYMAN**

The Age Of Electronicus

SIDE A

Band 1. OB-LA-DI, OB-LA-DA, by Lennon and McCartney, features a not-quite piccolo sound, a sort-of bass clarinet sound, and a spitting-tobacco kind of sound in which the timbre changes as an individual tone is sustained. A Baldwin electronic harpsichord provides the plectrum effect. The rhythm section, recorded after the Synthesizer tracks were completed, is composed of Billy LaVorgna on drums and the arranger on triangle. The by-play among the three "horns" is the result of recording each line separately on the multi-track recorder and is particularly effective here in giving the impression of the kind of playful communication three musicians might have with each other.

Band 2. GIVE IT UP OR TURN IT LOOSE is an experiment in electronic soul, specifically that of James Brown, whose recording is the basic model for this arrangement. The excitement of James Brown's singing and dancing is expressed electronically by the Synthesizer in swooshes, sweeps, and explosions of what engineers call, ironically, "white noise." Live drums play along with the Maestro Rhythmster, a metronome-like mechanical drum device.

Band 3. BLACKBIRD is arranged as an electronic orchestration of the Beatles' recording. The Synthesizer elaborates on the original sparse elements and dwells unexpectedly on a section of bird calls. The sound of the Baldwin electronic harpsichord was fed through the Synthesizer to provide the moving tenths.

Band 4. AQUARIUS demonstrates the Synthesizer's impression of how the inhabitants of Saturn might perform the hit song from the musical, "Hair." It should be emphasized that the inhabitants of Saturn are an extremely smooth-skinned race, but they do their best. Bill LaVorgna, however, who is quite hirsute, is added on drums. The arranger plays electronic harpsichord and Lowrey organ in addition.

Band 5. GREEN ONIONS takes as its premise the classic recording by Booker T. & the M.G.'s and goes on from there. The organ-like sound of the first soloist becomes unexpectedly slippery as the Synthesizer's portamento possibilities are explored. The second and third soloists join in until a feeling of New Year's Eve in Times Square reaches us. After some frantic polyphony, we return to Booker T. in Memphis. (Lowrey organ, drums and electronic harpsichord added).

SIDE B

Band 1. KOLUMBO was performed simultaneously on the Synthesizer and the Maestro Rhythmster, the mechanical drum device, the tones of which were fed through an Echoplex-tape reverberation unit. Not only the duration and the frequency of reverberation but the fundamental rhythms were altered during the improvised performance, so that there is an effect of a battery of African drummers following an improvising soloist. The listener can provide his own scenario of what seems to be a musical battle, as a second soloist abruptly materializes, challenging the first man. At the end, the original soloist states a brief epilogue, packs up his horn, and splits.

Band 2. TIME IS TIGHT, a song by Booker T. & the M.G.'s, begins with a banjo-like effect obtained by running the sound of the electronic harpsichord through the tape reverberation unit. The Synthesizer states the melody by means of a sine wave programmed to develop an increasingly wide vibrato. (There is a resemblance to a certain type of girl singer who used to work with the big bands). The other "soloist" is expressed by use of a pulse wave programmed to incorporate a gradual timbral change. Live drums are added.

Band 3. ALFIE: The melody undulates over a shifting landscape as the two moons of Mars inscrutably look down. The title translates into Martian as, "What's it all about, Alpha Centauri?"

Band 4. BOTH SIDES NOW, the Joni Mitchell song, developed into a program piece which postulates what might happen if a bagpiper wandered into an orchestral performance of some characteristic nineteenth century music. The Synthesizer constructs a cartoon symphony, playfully adding to its impression of standard instrumentation a honky-tonk piano (actually the electronic harpsichord). "After an elaborate exposition," as Deems Taylor would have explained, "the main theme returns in a grand Wagnerian finale, our undaunted bagpiper skirling above the orchestral tutti."

SIDE I	OB-LA-DI, OB-LA-DA (J. Lennon-P. McCartney) Maclen Music Inc. (ASCAP)	2:42
	GIVE IT UP OR TURN IT LOOSE (C. Bobbitt) Dynatone Music Inc. (ASCAP)	3:09
	BLACKBIRD (J. Lennon-P. McCartney) Maclen Music Inc. (ASCAP)	3:09
	AQUARIUS (G. MacDermott-J. Ragni-J. Rado) United Artists Inc. (ASCAP)	2:45
	GREEN ONIONS (S. Cropper-A. Jackson-B. T. Jones-L. Steinberg) East Memphis Music Inc./Bias Music Inc. (BMI)	7:48
	Time Side I:	19:45
SIDE II	KOLUMBO (D. Hyman) Eastlake Music Inc. (ASCAP)	7:34
	TIME IS TIGHT (B. T. Jones) Memphis Music Inc. (BMI)	3:07
	ALFIE (H. David-B. Bacharach) Famous Music Inc. (ASCAP)	3:38
	BOTH SIDES NOW (J. Mitchell) Siquomb Music Inc. (BMI)	2:58
	Time Side II:	17:26
	TOTAL ALBUM TIME:	37:11



WORKING WITH THE MOOG SYNTHESIZER BY DICK HYMAN

It is a lot of work; it is painstaking, repetitive, and even frustrating work. And yet the results, when they come off, are a kind of music, very much worth all that effort. I began working with the Moog Synthesizer when Joe Carlton, the head of Command Records assigned me to produce the album prior to this one, "Electric Eclectics". Walter Sear, the expert programmer with whom I work, initiated me into the electronic intricacies of Synthesizer sound, and gradually I learned some of the things that the Synthesizer can do.

The Moog Synthesizer is a new instrument and, like many new things, it is somewhat misunderstood. I think of it as a super-organ which offers the player vast new possibilities in tone production, and which at the same time requires him to organize his thoughts in a serial way, as opposed to creating an entire performance at one sitting. In other words, it is not all done at once. Successive lines of tones are recorded in conjunction with a multi-track recorder. The Synthesizer is not analogous to a player piano, nor will it make up its own arrangements. It is very much a played device, and the programming which is involved relates to the production of individual tones (their timbre, duration, attack, decay, etc.). It is the arranger-composer, not the Synthesizer, who groups these tones into the desired musical organization exactly as he would do if he were playing a conventional instrument or writing a score.

Another common misunderstanding about the Synthesizer is the notion that it is a perfect substitute for all instruments and types of orchestras which have preceded it in musical history. The Synthesizer is not about to replace any of these instruments or orchestras. It is not nearly as efficient, although it can do some pretty imitations. An orchestra sounds more like an orchestra than a Synthesizer can, and a lot more quickly and economically too. But when the Synthesizer is used to create its own thing, the new aural events are remarkable for both the player-arranger and the listener. The new sounds (unlike those which any orchestral instrument can produce) the unexpected alterations of the old sounds, the convenience of being able to play them on a keyboard and have them recorded directly on a multi-track recorder-these are the factors which encouraged an imaginative and programmatic approach to the arrangements in the present album.

Arranged and Produced by DICK HYMAN Programming by WALTER SEAR
Mixing: FRED CHRISTIE Fine Recording Mastering: LEE HULCO Sterling Sound
Cover/ Liner Design: BYRON GOTO/ HENRY EPSTEIN
Photos: ROGER POLA / ERIC GOTO

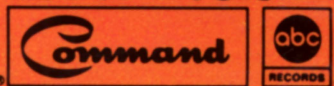


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OB-LA-DI, OB-LA-DA • ALFIE • GIVE IT UP OR TURN IT LOOSE • BLACKBIRD
GREEN ONIONS • KOLUMBO • TIME IS TIGHT • AQUARIUS • BOTH SIDES NOW



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POP MUSIC**



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STEREO
33 $\frac{1}{3}$ RPM



WORLD LEADERS IN RECORDED SOUND
THE AGE OF ELECTRONICUS
Synthesized on the Moog by DICK HYMAN

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STEREO

SIDE I
INSTRUMENTAL

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(C. Bobbitt) Dynatone Music Inc. (BMI)
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5. GREEN ONIONS 7:48
(S. Cropper-A. Jackson-B. T. Jones-L. Steinberg)
East Memphis Music Inc./
Bias Music Inc. (BMI)

Arr. & Prod. by Dick Hyman
Programmed by Walter Sear
Time Side I: 19:45

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Programmed by Walter Sear
Time Side II: 17:26

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