As the title suggests, *Genre Party* is a conglomerate of styles and nonstyles of music and sonic sculpture. Half of the pieces are based on melodies that came to Goff in his sleep. Goff produced these recordings between December, 2015, and November, 2016. Eight of these compositions first appeared on the internet site for experimental sound collaboration: Tapegerm (tapegerm.com). Considerable gratitude goes out to Tapegerm's administrator, Bryan Baker, for continuing to maintain the Tapegerm site in recent years, and to all the contributors to the site's collection of sounds. Thanks also goes out to Pedro Bericat, who first published Lucky Made Zeroman on the 36th CD of his *1 Minute Autohypnosis* series, through his Mute Sound label (mutesound.org).  Goff claims no rights to the interpretations of pieces on this album that were not originally written by him. This album is a not-for-profit, non-commercial, project. Listeners seeking the most interpretive experiences of this collection will benefit from using headphones.

**Some Notes:**

1. Goff dreamed the basic melody for *A Universe Alone* on June 12, 2013, and dreamed the lyrical chorus on September 10th, 2013. *Sound Sources:* Ovation Acoustic Guitar, Reflector Fender Squire Stratocaster, Various Effects Pedals, Yamaha FX 500 Effects Unit, Midisoft MIDI Composing Tool, Korg R3 Vocoder Synthesizer, Voice, Modified Tapegerm Sound Samples from Sample Science.

2. Goff dreamed the basic melody for *Assume That Joseph Is Joe* on June 5, 2016. *Sound Sources:* Casio AP-24 Electric Piano, Midisoft MIDI Composing Tool, Korg R3 Vocoder/Synthesizer, Ovation Acoustic Guitar, Voice, Modified Tapegerm Sound Samples from Blind Mime (Bryan Baker) and from Goff himself.

3. *Revolution 999* is an interpretation of Revolution 9 by The Beatles. In 1968, when the Beatles' piece was originally released, Goff was genuinely afraid to listen to it. For him (just 10 years old), Revolution 9's mysterious qualities summoned up much of the chaos and divisiveness of that tumultuous year. The numerous disturbing events of 2016 brought back many of those uncomfortable 1968 feelings to Goff; leading him to create this interpretation. *Sound Sources:* Midisoft MIDI Composing Tool, Korg R3 Vocoder/Synthesizer, Voice, Modified Tapegerm Sound Samples from Chris Phinnef, Modified Sound Samples From Various Other Sources.


5. Quote from Tapegerm by Goff: The *Human Protractor* started out with a piano improv that evoked thoughts of a Dadaist Carnival. Naturally, Mister Cosma's *Canfield Fair* recordings fit perfectly into this theme, as well as the gymnasts who so recently filled my television screen, stretching their muscles all the way from Brazil to Kansas City. The Moon Zero recordings helped a bit with coloring the surreal landscape. *Sound Sources:* Casio AP-24 Electric Piano, Musescore MIDI Composing Tool, Voice, Micro Moog Analog Synthesizer, B-Musical Electronic Orchestra, Natural Reader Text-To-Voice Software, Modified Tapegerm Sound Samples from Anixas (Michael Cosma) and from Sample Science (Moon Zero).


7. Quote from Tapegerm by Goff: A disturbing interpretation of a song which was meant to prod young men in the USA to join the armed forces to fight in Europe during World War 1. Literally thousands of these songs were written in the second decade of the 20th Century. *We're Going Over* is just one of several penned by Andrew Sterling, Bernie Grossman, and Arthur Lange. I know of at least one recording of this song, released by Victor Records in 1917, recorded by the Peerless Quartet. Of course, my inspiration for recreating this piece lies in the fact that for years now, the USA has been sending its soldiers, weapons, (and now, its soldier-free drones) to muck around overseas, killing in the name of "liberty," and this vicious process only seems likely to escalate as two hawkish candidates vie for the US Presidency this fall. *Sound Sources:* Midisoft MIDI Composing Tool, Musescore MIDI Composing Tool, Voice, Peerless Quartet 78 RPM Record, Modified Tapegerm samples from Gabriellieschi.

8. The motet *Adoramus Te* was composed in the 1500's (exact date uncertain) by Giovanni Pierluigi da Palestrina. Palestrina wrote music and/or conduct ed choirs for several Popes as well as for some high ranking members of Europe's 16th Century nobility. Palestrina's *Adoramus Te* is a four-part a cappella vocal composition and has been popular among church choirs for hundreds of years, particularly around Christmas time. Goff's *Adoramus Te* brings the piece into the 21st Century. *Sound Sources:* Voice, Korg R3 Vocoder/Synthesizer, Midisoft MIDI Composing Tool, Musescore MIDI Composing Tool.


10. *Lucky Made Zeroman* was the first recording Goff made on a recently acquired Tascam 42MKII Portastudio Four-Track Cassette Recorder (a generous gift from Killr "Mark" Kaswan). Four microphones were placed throughout the Taped Rugs studio, routed through various devices to record vocal tracks. The results were later mixed, Griffith bits added later. This tape recorder also was used to record most of the Casio electric piano bits and some of the vocal parts that appear in other compositions in this collection (thanks Killr). *Sound Sources:* Four Microphones (various types), Korg R3 Vocoder/Synthesizer, Yamaha FX 500 Effects Unit, Ibanez DM 1000 Digital Delay, Andrew Griffith Samples.

Original Lyrics, Sound Editing, Performances, And Production by Charles Rice Goff III

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