

## **Whisper Machine**

### **Instrumental Collection, Volume 1: Electric**

1	Understars (Broken Mirror Mix)	1:16
2	Blue Glacier	2:43
3	Chords in Ardor	1:40
4	Tension Sequence	4:09
5	December Haze	5:22
6	Sunday Morning (edit)	4:31
7	Sad Buddha Haiku	3:42
8	Cathedral Dawn	2:48
9	For J	2:59
10	Sailing Stars	3:16
11	Shocked Quartz	2:18
12	Understars	2:51
13	Let It Come Down	2:17
14	Gabriel's Smiling	2:56
15	Any Landing You Can Walk Away from Is A Good Landing	2:31
16	Dogsong	2:25
17	Tom Mix Meets David Lynch	1:47
18	Thousands and Thousands	2:01
19	Ballet for Dr X	4:23
20	Sign Off	4:07
21	Mordor (part 1)	4:29

*\*About the artwork: Once you have added the MP3's to iTunes, drag the cover graphic onto the tracks while the album is selected.*

*All songs by John B Taylor (BMI). Guitars, bass, keyboards, piano, percussion, vocals, snips, snails & puppy dogs tails: John Taylor. He also engineered, recorded, mixed, mastered and listened intently to each one hella lot. Keyboards, engineering and beer on "Let It Come Down" by Mr Michael Brock, aka "The Brock Factor," one late great night in 1985.*

*Sources: Tracks 1, 7, 8, 12 - from the album "Understars" ©2002; 2, 3, 4, 10, 11 - previously unreleased, ©2009; 9 - from the album "The Last Temptation of Bunny Duck" ©2009; 5, 6 - from the album "Fight My Liar" ©2006; 13, 18, 20 from the album "Fire from the Wire of Braids" ©1986; 14 from the anthology "Debris" ©2000; 15, 16 from "Ruins" ©2001; 17, 19 from the anthology "Murmurs" ©1998; 21 previously unreleased ©2001*

#### **NOTES**

The songs on this collection date from as far back as 1985. The most recent recordings were made in November of 2009. The earliest, such as Sign Off and Let it Come Down, were recorded on 4-track cassette, mixed down to stereo cassette, and dubbed onto earlier "collections" such as "Fire from the Wire of Braids." More recent tracks have been recording directly to hand-held digital recorder or into Logic Studio.

I've divided the album into two basic sections, since the first 12 songs seem to form a fairly cohesive unit, and the final nine songs constitute more of a variety of styles and approaches.

**Thank you:** Duncan Strauss, Steven Crozier, Marc Ahlfs, Chris Alexander, Vance Dickinson, Michael Brock. Nods: Brian Eno, Harold Budd, Jimmy Page & Led Zeppelin, David Gilmour & Pink Floyd, Robert Fripp, Sigur Rós, Radiohead, David Bowie . . .

## ABOUT THE SONGS

### PART I

#### **Understars (Broken Mirror Mix)**

I acquired a Boss Loop Station in 2001 or 2002 and immediately began creating collage-like soundscapes. Some of them were then transferred (and not always in the best sonic quality) to computer where I cut and tweaked them in an audio program called "Peak." These are off the cuff and not at all duplicatable. All the sounds on this track are guitar, though they may be forward, backward, or greatly degraded by the process. The title is an homage to Brian Eno, a major influence on both my instrumental and early vocal music. Roland 880ex. *From the album **Understars** (2002)*

#### **Blue Glacier**

Created in much the same way as "Understars." In this case, after creating the infinite loop that you hear, I took my hand-held recorder and, while recording, walked around my house getting different levels of the loop in a very organic way. I did this twice, so left and right channels are actually different "takes" of the same loop. After transferring to Logic, I placed them side-by-side and then treated them with some effects. The fading from left to right etc, though, is the natural result of my strolling around the house, creating distance between the guitar amp speaker and the handheld's microphone. Roland Digital Handheld. *Previously unreleased (2009)*

#### **Tension Sequence**

The tension-filled loop layer, created on guitar and living on the loop station for years, was finally transferred to computer this year and placed in Logic. I then added piano for the final result. Logic Studio. *Previously unreleased (2009)*

#### **December Haze**

The chords that provide the foundation for this piece, like the others, were the result of a 'loop' on the Boss Loop Station. I added midi drums, Fender bass, vocals, and an eBow melody line based on the voice. Logic Studio. *From the album **Fight My Liar** (2006). Remixed, remastered, December 2009*

#### **Sunday Morning**

Although this song might seem like a slavish copy of something off the Fripp/Eno albums Evening Star or Under Heavy Manners, I heard neither of these until fairly recently -- and after recording Sunday Morning. Still, when I did finally hear those albums, I was not surprised that I'd come so close to slavish emulation -- I'm a big Eno and Fripp fan. Logic Studio. *From the album, **Fight My Liar** (2006). Remixed, remastered, shortened, December 2009*

#### **Sad Buddha Haiku**

A loop-composed piece with a fairly ambitious addition of multi-layered guitars. This was recorded on a Roland EX880 digital recorder and mixed to Peak. Roland 880ex. *From the album **Understars** (2002). Remastered December 2009*

#### **Cathedral Dawn**

Originally created on the Loop Station, I recreated this piece by playing the repeated chords straight through, adding the dual guitar solos. Roland 880ex. *From the album **Understars** (2002). Remastered December 2009*

#### **For J**

Performed on the AB Chase grand piano, recorded on the handheld, and edited, mixed in Logic in 2009. *From the album **The Last Temptation of Bunny Duck** (2009)*

### **Shocked Quartz**

Recorded on the hand-held digital recorder in November 2009. I was testing my new Skreddy Echo ([www.skreddypedals.com](http://www.skreddypedals.com)) and recorded this improvisation using an eBow and glass bottleneck slide. *Previous unreleased (2009)*

### **Understars**

This version of the song closes the album of the same name, while the Broken Mirror Mix discussed above opens it. Thus, in Finegans Wake fashion, the album is an infinite loop. Roland 880ex. *From the album, **Understars** (2002)*

## **PART II**

### **Let It Come Down**

Improvisation created on keyboards and guitar, recorded to Yamaha 4-track cassette recorder, one late night at Michael Brock's house. Michael played keyboards and engineered. Yamaha 4-track cassette recorder. *From the album **Fire from the Wire of Braids**. Remastered December 2009*

### **Gabriel's Smiling**

Recorded on the Roland 880EX, which I used between 1998 and 2004. A friend told me this sounds like a "Rumors" era Fleetwood Mac track without vocals -- not a specific track, just the general sound. Might agree. *From the anthology album **Debris** (2000).*

### **Any Landing You Can Walk Away From is a Good Landing**

Like Ringo's "A Hard Day's Night" and "Tomorrow Never Knows," this title is a quote from my friend Peter Grant of Sacramento, a bassist and harp player--and a good buddy of mutual pal Vance Dickinson. Thanks Peter! This song was built around the nylon string guitar chords in the left channel, played along with the drum track, into the Roland 880EX. All keyboard sounds came from an Yamaha "DJ" keyboard. Roland 880ex. *From the album **Ruins** (2001)*

### **Dogsong**

Inspired by my sweet dog Maggie, whose playfulness and unbounded joy seem, to me, to be captured by the simple lines in this song. I made a video of clips of Maggie and set it to this song -- it's somewhere on YouTube. Roland 880ex. *From the album **Ruins** (2001)*

### **Tom Mix Meets David Lynch**

Studiomaster 4-track cassette recorder. *Recorded in the early 1990s and included on the anthology album **Murmurs/Mumbles** (2001)*

### **Thousands and Thousands**

A pre-sampling era mash-up. All the sounds were dubbed from lps onto a Fostex X-15. Among them: Jimi Hendrix (Jimi Hendrix film soundtrack), King Crimson (Lizard album), Pink Floyd bootleg "Nocturnal Submissions: Robot Love," Vivaldi's Four Seasons, Emerson Lake & Palmer's "Pictures at an Exhibition." I've always loved the point at around 1:24 when Hendrix collides with Vivaldi. Fostex X-15. *From the album **Fire from the Wire of Braids** (1986)*

### **Ballet for Dr X**

"Dr X" refers to an early sound-era Technicolor horror movie with a stellar cast led by Lionel Barrymore, Lionel Atwill, and Faye Wray. The snippet of dialogue at the beginning is taken from a critical moment in the movie when the murderer is revealed to the audience but not the characters. Studio trickery: the backwards sounds were accomplished by taking the cassette tape out of the machine, flipping it over, and printing the results of reverb onto an open track, then flipping the tape back over. Studiomaster 4-track cassette recorder. *Recorded sometime in the early late '80s or early '90s, and anthologized on **Murmurs/Mumbles** (2001)*

**Sign Off**

Using a drum track that I had already been used on another song (I simply potted down the existing instrument recordings, leaving one track open for the rhythm guitar and one for the lead guitar). I played through Michael Brock's "Rockman" into my X15 4-track cassette recorder, adding a little delay via an Ibanez stomp box. *From the album **Fire from the Wire of Braids** (1986)*

**Mordor (Part 1)**

Improvisation edit. Roland 880ex. *Previously unreleased (2001)*

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**Thank you for listening.**

**John**