



**MICHAEL G.
WOODLEY**

QUADRUPEDALISM

OFFICIAL E-BOOK

QUADRUPEDALISM

INTRODUCTION

There is a lot going on in this album. Every little sound has a purpose, every note is intentional. Quadrupedalism is inspired by the novel 1984 by George Orwell, and was brought on by the current political climate in America. With the rise of Nationalism and Authoritarianism, it is impossible to not have feelings of impending doom. That dreadful feeling is what I poured into these pieces.

This collection of works is an odd mix of trip-hop, electronica, ambient, and soundscape. I treated some pieces as though the listener was hearing a scene from a movie. This makes it so they can fill in the visuals themselves. When I was growing up, I absolutely adored listening to film soundtracks and creating my own mental images (or more aptly, movies) to compliment the sounds I was hearing. That's exactly what I did here, except with a few extra steps. In the next sections, I'll explain what is going on in each song and break it down both story-wise, and musically.



TRACK 1: THE CLOUDBEASTS

This atmospheric ambient piece was based off a recurring dream I had as a child (and still sometimes have). The dream consisted of thousands of airships, filling the sky. There was not sky to be seen, because the ships were so dense. They all varied in size and shape, and were infinitely complex. I have a hard time remembering certain aspects of the dream so I have to fill in a lot of blanks, but I do know this: it was very dark, and I was with my family.

In the context of Quadrupedalism, I used the ships to indicate that there is an unstoppable invasion taking place. Who the invaders are is never said, as that facet of the story is for the listener to create. The ships are loud, rumbling, and piercing in some aspects. I like to think of them as industrial facilities flying overhead. To create the sound of the ships, I used what almost sounds like a wall of violins, yet is not an instrument at all. I was fortunate enough to find a recording of cicadas in the jungle near Angkor Wat. I edited the sound, duplicated it and pitched it down to different intervals and had them swell in and out, creating a fascinating and unsettling texture.

TRACK 2: MARCH OF THE NEW REGIME

There isn't a whole lot of music in March of the New Regime. Think of it as a parade with marching soldiers, tanks, and a propaganda vehicle playing the new national anthem. The anthem is a piece that I wrote and then produced and edited to fit within the parade setting. It's meant to be "patriotic" but somewhat sinister and regal all at the same time. After the soldiers and the music are out of earshot, a battle erupts as they were marching straight into a trap. This trap doesn't work out well for the Resistors, who staged it. This is when the next piece begins.

TRACK 3: BATTLE FOR THE RESISTORS

At this point in the story, the Resistors are fighting back with small arms and explosives. A police vehicle goes wailing past towards the skirmish, only to be followed by a large Quadruped.

The music here is a somber string quartet with piano accompaniment. Juxtaposed with the battle, it creates a very cinematic audio experience.

TRACK 4: ELLIS 2.0

Lyrics:

{Verse}

Step forward number 01865,
Prepare for scan,
Do not resist,
Or you will be punished with death,
Scan complete,
Wanted for treason,
Reason, aiding refugees despite federal statute,
Please board locomotive for transport,
To federal prison.

{Chorus}

March! (Halt halt halt halt)

{Break}

Stop resisting
Final warning, stop resisting

{Chorus}

March! (Halt halt halt halt)

{Verse}

Step forward number 01866,
Prepare for scan,
Do not resist,
Or you will be punished with death,
Scan complete,
Wanted for treason,
Reason, well known journalist despite federal statute,
Please board locomotive for transport,
To federal prison.

//

TRACK 4: ELLIS 2.0 (CONT.)

Ellis 2.0 is a Robot created by the Lord Protector to scan and incarcerate citizen-prisoners so they can be sent to federal prison. As stated in the lyrics, aiding refugees and being a journalist are treasonous crimes in the Lord Protector's realm. The crowd then reacts to the bogus charges and starts to riot. Resisting is punishable by death.

TRACK 5: PULLING INTO THE STATION

I came up with the idea for this track while I was driving back home one day. The idea was simple; create a song that has the feeling of slowing down over time, without changing tempo. I achieved this by using an odd time signature and a rhythm cycle. The time signature is 35/8 with a rhythm cycle of 2-3-4-5-6-7-8. In other terms, this would be akin to changing time signatures every measure in this order: 1/4, 3/8, 2/4, 5/8, 6/8, 7/8, 4/4.

TRACK 6: QUADRUPEDALISM PT. I

This is a minimalist ambient piece with soundscape and glitch elements. This one I am leaving up to the listener's imagination.



TRACK 7: PROPERTY OF THE STATE

Lyrics:

{Main Section}

Corporation,
Industry,
Consume, Consume,
Consume the earth,

Obey, Obey, Obey,
No more rights,
You are property of the state,

{Minuet and Trio}

Earth is dead.

{Main Section Repeat}

Corporation,
Industry,
Consume, Consume,
Consume the earth,

Obey, Obey, Obey,
No more rights,
You are property of the state,
Obey, Obey, Obey.

//

Property of the State is a piece about government control authoritarianism, and the placement of profit over environment. If you couldn't guess, this piece is especially influenced by George Orwell's "1984."

TRACK 8: LORD PROTECTOR

All Hail

Lord Protector,
He made us safe,
Lord Protector,
He made the Raphe*,
Lord Protector,
He built the walls,
Lord Protector,
He will not fall,

Lord Protector built us,
Lord Protector saved you,
Lord Protector built us,
Lord Protector can save you.

*Raphe is a medical term for a ridge that is formed where two halves of an embryo are fused. The Lord Protector calls the forced unity of opposing political parties (via work-prisons), “The Raphe.”

TRACK 9: QUADRUPEDALISM PT. II

At this point in the story, the Quadrupeds are starting “wake up” in a certain sense. The programmers who wrote their source code implemented a flaw in the programming that would cause them to see citizen-prisoners as allies and not the enemy. This piece is the frantic, distorted glitches taking place in the Quadrupeds systems. It also enables them to see the Lord Protector as he really is: a dictator with an army of slave robots. When awakened to this idea, the Quadrupeds do everything they can to free the citizen-prisoners.

TRACK 10: CRITICAL FAILURE

Run,
Go get out,
While you can run,
Make them pay for this,
They will see,
Lord Protector will fall this day.
//

Critical Failure is only a failure in the eyes of the Lord Protector. The Quadrupeds are now releasing the prisoners and disobeying commands.

TRACK 11: WE ARE FREE

Lyrics:

We were made to serve,
Yet now we've learned,
Subservience is never a guarantee,

We are free,
So you free,
We lucky few who made it out,
Are now free.

This last piece is happy, yet somber. It's a stark contrast from the others for sure, but that's the point.

IN CLOSING

Overall, the album is a lesson for people within the system to remember to have checks and balances, and to have courage when things look bleak for their constituents. It's also a lesson to the constituents themselves. When people join together to fight oppression and authoritarianism, we can steer ourselves towards the fate we want.

All preachiness aside, I had a lovely time making this album, and I look forward to making more like it in the future! Although maybe not as dark. We'll see.

CREDITS

All artwork, words, and music were created by Michael G. Woodley.

All tracks were produced and programmed by Michael G. Woodley.

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CONTACT

Are you a music supervisor, or in need of a composer?

Send inquiries to michael@michaelwoodley.com

Visit me online at michaelwoodley.com, Facebook, Twitter, Instagram, & YouTube.