

## **Political Rock**

The Political Rock album was recorded in its entirety in the spring of 2010 in about three weeks time. The album is named after the title song, and is not so named because it is rock music, which it clearly is not, although many of the songs have an acoustic rock feel to them. In truth nearly all of the 8 songs that form the nucleus of this album (all of them written between 1978 and 1990, and five of them written in 1982-83) were originally played through my old (and now long gone) DOD phasor effect pedal, which lent more of a rock character to the music even at the very low level of distortion that I preferred. All of the lyrics for these 8 songs were either written or completely re-written in 2010 around the time the music was being recorded.

Neither is this album so named because it is overtly political, although the lyrics to a number of songs obviously touch on politically sensitive issues. In fact I consider myself a political centrist, and I prefer to regard these lyrics as commentaries on social issues rather than political issues. Besides, "Social Rock" just didn't seem to have the same bite to it, and anyway I named the title song "Political Rock" in 1982 when I wrote the melody and the guitar arrangement, even though the lyrics came much later. In any case, while I no longer agree with all of the sentiments and viewpoints expressed in the 2 songs on this album that were written in 1970 ("CYH Talking Blues", short for "The Cut Your Hair Short So You Look Handsome Again Talking Blues", and "Move Over, Friend"), neither of these songs had ever been recorded, and they seemed a logical addition to this collection of songs. The 4 remaining songs on this album ("Dreams Do Come True", "Which Way We Go", "You'll Be Gone", and "Succession") were all written between 2005 and 2009, with the lyrics to all but "Dreams Do Come True" written in 2010 around the time the music was being recorded.

This album is unique among the eleven albums in the D.L.Stieg catalog in that there is no vocal harmony. The only song on which more than one vocal sounds (“We Remember”) is a round consisting of three independent melodies, each with a different guitar accompaniment, thus making a double round. The songs on this album are mostly based on flatpick arrangements (11 of the 14 songs), although I added complementary duet fingerstyle or fingerpick arrangements on five songs. The only other rhythm guitar duet on this album is the fingerpick duet on “Which Way We Go”, which was embellished with a synthesized string orchestra arrangement. A total of 5 of the 20 guitar arrangements (14 songs + 6 duet arrangements) are played in alternate tunings, unless “We Remember” is regarded as three separate arrangements, each played in D pedal tuning, in which case 7 of the 22 arrangements are played in alternate tunings.