

Idosyncratic Presentations
Volume I

For solo piano and prerecorded sounds

by

Nick Rissman

Idiosyncratic Presentations

I. *In the Wi-Kuh-T'uh Chime Forests* (JEMS; 7, no. 6 (1990): 89, 93-94.)

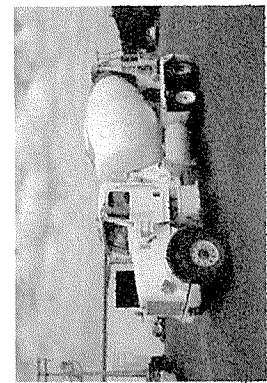
Inspired by Horac e E. Jлdf's non-fictional tale of his travels to Urublat'katr, the Wi-Kuh-T'uh chime forests are reportedly mythical environments in which the listener, you—for example—, hears sounds, nay, almost conversations, originating from large, metallic contraptions spaced every 2 to 378 metres or so. The name *Wi-kuh-T'uh* is an onomatopoeia for the sound they produce.



Horac e E. Jлdf

II. "Terminal Choices: The role of Final Cadential Notes in music from 1857-1964". By Bob Stevens.

(Transcript and partial audio recording of paper read at 2nd annual Indoor Festival, [February, 1989 at Pittman Community Center, Pittman, NV].
For reasons not explained in the official Fire Department Incident-Report, Stevens had a lit candle on top of some papers placed on the lid [raised to the short stick] of the piano).



Bob Stevens

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I. *In the Wi-Kuh-T'uh Chime Forests*

(*JEMS*; 7, no. 6 (1990): 89, 93-94.)

Horace E. Joffe

$\text{♩} = 48-54$

* Pedal only
Where Specified

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns, including triplets and slurs. The key signature has one sharp (F#).

Second system of musical notation, including a grand staff with piano accompaniment and a separate staff with the instruction "Silently depress Keys".

Sost. Ped.

Third system of musical notation, continuing the complex rhythmic patterns from the first system, including triplets and slurs. The key signature changes to two sharps (F# and C#).

Finger-sustain until pedaled

✿ Sost. Ped.

First system of musical notation, consisting of four staves. The top staff contains complex chords and arpeggios. The second and third staves feature melodic lines with various ornaments and slurs. The bottom staff shows a bass line with some triplets. A small asterisk is located below the system.

Second system of musical notation, consisting of four staves. The top staff has triplets. The second and third staves have melodic lines. The bottom staff includes a section with the instruction "Silently depress Keys" and a "Sost. Ped." marking. A small asterisk is located below the system.

Third system of musical notation, consisting of four staves. The top staff has a melodic line with a crescendo hairpin. The second and third staves have melodic lines. The bottom staff shows a bass line with a long, sweeping line. A small asterisk is located below the system.

Ped.

Ped.

8vb

forearm cluster

mf

mp

simile

Handwritten musical notation for the first system. It consists of a single staff with a treble clef. The key signature has two flats (B-flat and E-flat). The first measure contains a whole rest. The second measure starts with a dynamic marking 'f' and contains eighth notes with accents. The third measure features a triplet of eighth notes. The system ends with a whole rest.

Handwritten musical notation for the second system, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains two flats. The upper staff contains eighth and sixteenth notes with accents. The lower staff contains eighth and sixteenth notes with accents and a triplet of eighth notes in the second measure.

Handwritten musical notation for the third system, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains two flats. The upper staff contains eighth and sixteenth notes with accents. The lower staff contains eighth and sixteenth notes with accents and a triplet of eighth notes in the second measure.

Handwritten musical notation for the fourth system, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains two flats. The upper staff contains eighth and sixteenth notes with accents. The lower staff contains eighth and sixteenth notes with accents and triplets in both the first and second measures.

Handwritten musical notation for the fifth system, consisting of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains two flats. The upper staff contains eighth and sixteenth notes with accents. The lower staff contains eighth and sixteenth notes with accents and triplets in both the first and second measures.

Handwritten musical notation for the first system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a quarter note G, a quarter note F, and a quarter note E with a flat. The bass staff begins with a whole rest, followed by a triplet of eighth notes (G, F, E with a flat), then a quarter note D with a flat, and a quarter note C with a flat. A dynamic marking of *mp* is written above the treble staff. A bracket with the number '3' is placed above the triplet in the bass staff.

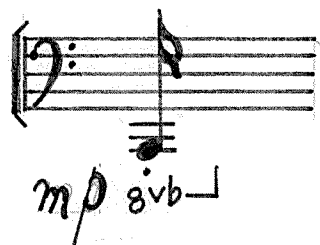
Handwritten musical notation for the second system. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a quarter note G, a quarter note F, and a quarter note E with a flat. The bass staff begins with a whole rest, followed by a triplet of eighth notes (G, F, E with a flat), then a quarter note D with a flat, and a quarter note C with a flat. A dynamic marking of *p* is written above the treble staff. A bracket with the number '3' is placed above the triplet in the bass staff.

II. "Terminal Choices: The role of Final Cadential Notes in music from 1857-1964"

By Bob Stevens

(Transcript and partial audio recording of a paper read at the 2nd annual Indoor Festival, [February, 1989 at Pittman Community Center, Pittman Nevada]).

And then there is the final cadential note, played, *pizzicato*, by the double basses in the song *If and only If* by Morris and Holmes:



[Example 1]

It is a delightful specimen, except that there is a dull, popping sound—at least there is on my cassette—originating in the oboe section. Now, this example is not to be confused with the work of Brown and Guest, such as *My Heart Remains*,



[Example 2]

Teacher Teach Her,

and *A Path to Somewhere Strange*,



[Example 3]



[Example 4]

Performance Note

In this piece, the pianist plays, in sync, with a two-channel audio (CD/mp3 available from composer) accompaniment. The audio is a partial recording of a lecture—here transcribed—and the pianist is to play the examples as indicated in the score, taking cues from both the audio and the score instructions.

It is requested that the transcript (printed on the inside of the back cover of this score) be photocopied and distributed to the audience.

all obviously dissimilar and unique. Incidentally, Brown and Guest were probably influenced by the works of Norlander, including the unforgettable tracks from the show, *Stranger in Sydney*, such as *Carpinteria Sunset*,



[Example 5]

Lunch at the Chevron,

and perhaps the lesser-known *Time Heals*,

and *Burton's Lament*.



[Example 6]



[Example 7]



[Example 8]

And one could examine thousands of *notus finalis*, and I have, I have, and not find any two alike. Of course, the path to the so-called "Button"¹ is, as everyone knows, bifurcated. In the common practice, the terminal anticipation:



[Example 9a]

was appropriated by popular music,

devolving into the boorish cliché, "tuh-duh",

and then simply "duh."

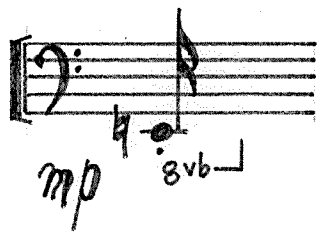


[Example 9b]



[Example 9c]

On the other hand, the Romantics plowed a different furrow: The resolution of the French-bow versus German-bow conflict in double bass technique lead to the compromise that would bear our dear friend, the pizzicato tonic,



[Example 10a]

or, pizzicato *tonicus duplis*



[Example 10b]

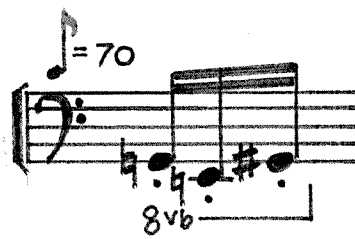
that we are all familiar with.

By now, it should be clear where I am going with all of this: meaning in music is expressed in its terminations, not in its contents. Doesn't everyone begin a Nabokov novel by skipping ahead to the work's last paragraph? Example 11,



[Example 11]

12 through 14,



[Examples 24 & 25]

the pre-Hollywood operetta period,
Examples 26 through 28,

[Examples 26-28]

Example 29, [tape continues to distort/fade]

[Example 29]

30,

[Example 30]

Examples 31 and 32,

[Examples 31 & 32]

33,

[Example 33]

34 and 35,

[tape fades out completely (Pianist: end of track 1;
continue performing without tracks. However, endeavor
to audiate the speaker's text as you play the examples)]

and finally, after succumbing to the lures of the Touluca Lake Country Club life style,
Examples 36 through 39,

[Examples 36-39]

the "Fern",
Examples 40,

[Example 40]

41,

[Example 41]

42 through 46,

Musical notation for Examples 42-46, featuring a piano part with a tempo marking of 70 and a 'Loco' instruction. The key signature has one flat (B-flat).

[Examples 42-46]

a fanfare for his daughter's wedding,

Musical notation for Example 47, showing a single note in the piano part with a sharp sign and an 8vb marking.

[Example 47]

a game show theme,

Musical notation for Example 48, featuring a piano part with an 8vb marking.

[Example 48]

its rewrite,

Musical notation for Example 49, featuring a piano part with a 'Loco' instruction and a flat sign.

[Example 49]

a failed pilot,

Musical notation for Example 50, featuring a piano part with an 8vb marking.

[Example 50]

news themes for WABC,

Musical notation for Example 51, featuring a piano part with an 8vb marking.

[Example 51]

KNBC,

Musical notation for Example 52, featuring a piano part with a 'Loco' instruction and a sharp sign.

[Example 52]

KCBS and KCOP,

Musical notation for Examples 53 & 54, featuring a piano part with a tempo marking of 70, a 'Loco' instruction, and an 8vb marking.

[Examples 53 & 54]

and their rewrites,

Musical notation for Examples 55 & 56, featuring a piano part with a tempo marking of 70, a 'Loco' instruction, a dynamic marking of *ff*, and an 8vb marking.

[Examples 55 & 56]

Examples 54 through 56,

Musical notation for Examples 54-56, featuring a piano part with a tempo marking of 70, a 'Loco' instruction, dynamic markings of *mp* and *ff*, and an 8vb marking.

[Examples 54-56]

Example 63,

Musical notation for Example 63, featuring a piano part with a 'Loco' instruction and a dynamic marking of *ff*.

[Example 63]

Musical notation for Examples 57-62, featuring a piano part with a tempo marking of 70, a 'Loco' instruction, a dynamic marking of *mp*, and an 8vb marking. The text 'I said "63,"' is written above the notes.

[[Examples 57, 58, 59, 60, 61, 62]] 63]

64,

Musical notation for Example 64, featuring a piano part with a dynamic marking of *mp* and a 'Loco' instruction.

[Example 64]

65,

Musical notation for Example 65, featuring a piano part with a 'Loco' instruction.

[Example 65]

66 through 68,

Musical notation for Examples 66-68. It shows a piano score with a treble and bass clef. The tempo is marked as quarter note = 70. The key signature has one flat. The music features a melodic line in the treble and a bass line in the bass. A handwritten note 'gvb' is present at the end of the bass line. The word 'Loco' is written above the treble staff.

[Examples 66-68]

69,

Musical notation for Example 69. It shows a single bass clef staff with a handwritten note 'gvb' at the end. The word 'Loco' is written below the staff.

[Example 69]

70 and 71,

Musical notation for Examples 70 & 71. It shows a piano score with a treble and bass clef. The tempo is marked as quarter note = 70. The key signature has one flat. The music features a melodic line in the treble and a bass line in the bass. A handwritten note 'gvb' is present at the end of the bass line. The word 'Loco' is written above the treble staff.

[Examples 70 & 71]

similar station I.D.s
by Warwick,

Musical notation for Example 72. It shows a single bass clef staff with a handwritten note 'gvb' at the end.

[Example 72]

Luntz,

Musical notation for Example 73. It shows a single bass clef staff with a handwritten note 'gvb' at the end.

[Example 73]

Ashford and Cape,

Musical notation for Example 74. It shows a single treble clef staff with a handwritten note 'gvb' at the end. The word 'Loco' is written below the staff.

[Example 74]

Marts,

Musical notation for Example 75. It shows a piano score with a treble and bass clef. The music features a melodic line in the treble and a bass line in the bass. A handwritten note 'gvb' is present at the end of the bass line. The word 'Loco' is written above the treble staff. The dynamic marking 'ff' is present.

[Example 75]

Siebold and Tammaney

Musical notation for Example 76. It shows a single treble clef staff with a handwritten note 'gvb' at the end. The word 'Loco' is written below the staff. The dynamic marking 'mp' is present.

[Example 76]

Jeffer...oh, did I already
mention Luntz,

Musical notation for Example 73. It shows a single bass clef staff with a handwritten note 'gvb' at the end.

[Example 73]

Ashford and Cape,

Musical notation for Example 74. It shows a single treble clef staff with a handwritten note 'gvb' at the end. The word 'Loco' is written below the staff.

[Example 74]

Marts,

Musical notation for Example 75. It shows a piano score with a treble and bass clef. The music features a melodic line in the treble and a bass line in the bass. A handwritten note 'gvb' is present at the end of the bass line. The word 'Loco' is written above the treble staff. The dynamic marking 'ff' is present.

[Example 75]

Siebold and Tammaney

Musical notation for Example 76. It shows a single treble clef staff with a handwritten note 'gvb' at the end. The word 'Loco' is written below the staff. The dynamic marking 'mp' is present.

[Example 76]

Jeffer...Jeffer,
Marts,

Musical notation for Example 75. It shows a piano score with a treble and bass clef. The music features a melodic line in the treble and a bass line in the bass. A handwritten note 'gvb' is present at the end of the bass line. The word 'Loco' is written above the treble staff. The dynamic marking 'ff' is present.

No! MARTS,

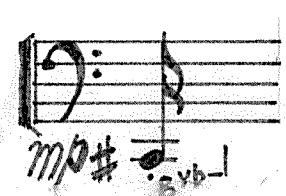

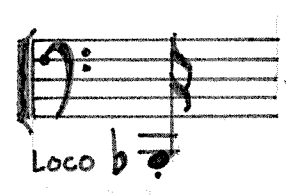

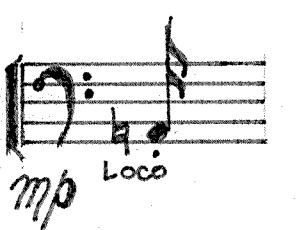

Musical notation for Example 75. It shows a piano score with a treble and bass clef. The music features a melodic line in the treble and a bass line in the bass. A handwritten note 'gvb' is present at the end of the bass line. The word 'Loco' is written above the treble staff.

...forgive me, but
Example 75 please,

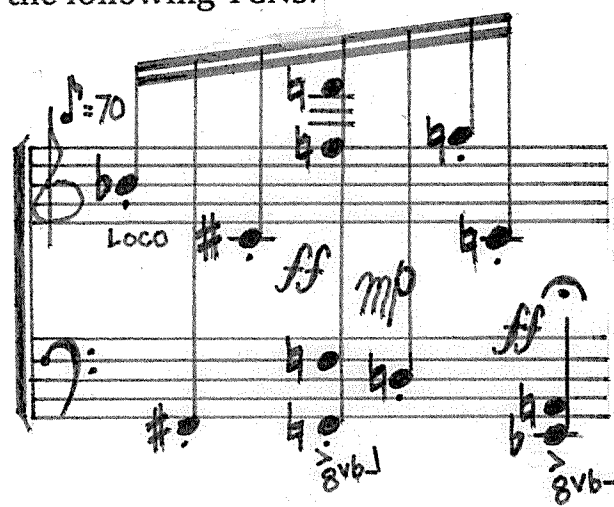
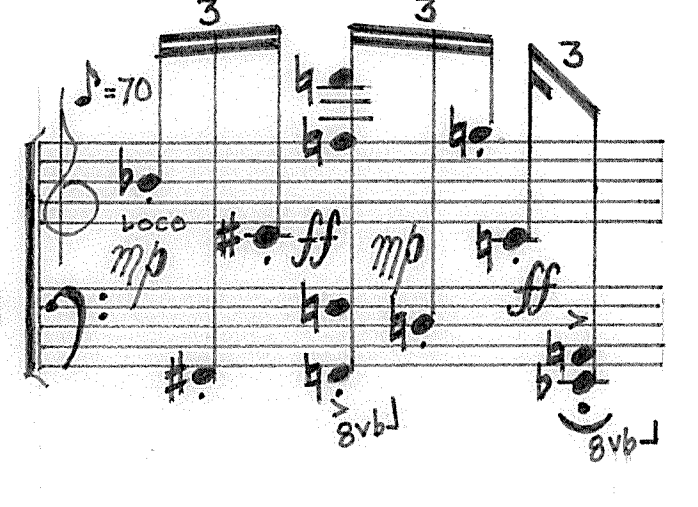
Musical notation for Example 75. It shows a piano score with a treble and bass clef. The music features a melodic line in the treble and a bass line in the bass. A handwritten note 'gvb' is present at the end of the bass line. The word 'Loco' is written above the treble staff.

Ma'am, I'll take questions later. No, I wasn't looking at you; I was looking...your pendant-watch; that time can't possibly be correct...I just began [(Pianist: beginning of track 2) A woman's voice, barely audible, can be heard in the background.] [barely audible, interrupting woman's voice]: You'll have to ask the moderator.

[Fully audible] The gradual loss of the TCN in the popular music of the 1950s through the 1970s, at first by formal occlusion and then by the artificial "fade-out," might be blamed on cultural distraction, just as the rise in obesity rates is clearly the result of a society that no longer walks as fast as it once did (for proof of this, all one need do is watch an old-time silent film).² As an exercise, imagine what TCNs would sound like appended to the following rock and roll songs:

<p>Zuma Summer,</p>  <p>[Example 76]</p>	<p>Wheelie Queen,</p>  <p>[Example 77]</p>	<p>Questions,</p>  <p>[Example 78]</p>
<p>My Cher Antonia</p>  <p>[Example 79],</p>	<p>There's Gold in the Sea</p>  <p>[Example 80],</p>	<p>Don't do it.</p>  <p>[Example 81]</p>

What has happened to the universal desire for closure, [audio begins to cut distort] that contemporary listeners are willing to cede the responsibility of ending a composition to an audio engineer? Just listen to the following TCNs:

 <p>[Examples 82-89]</p>	<p>Oh my! I think you played that last one wrong.</p>	 <p>[Examples 82-89 (again, somewhat faster)]</p>
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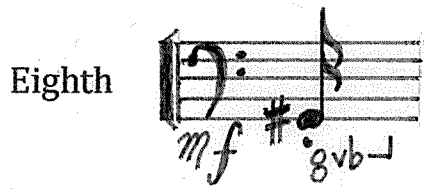
Incredibly, you just heard the 1965 Billboard top 10³ for March of that year, given new meaning and formal significance with the addition of TCNs!

Not to belabor the point, but such a "rock classic" as the Gallows' *Blurred Face* could end with a boisterous octave TCN

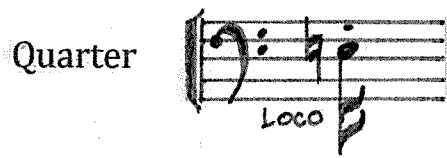


[Example 90]

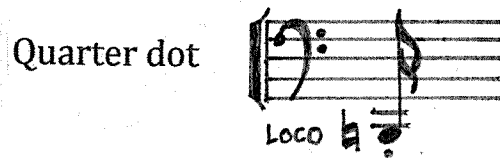
...[pause] that can't be right [chatter in the audience] um...it must be remembered that Schönberg was...[Audience member: "No need to bring HIM into this!"]... Schönberg was living in Brentwood and could turn on the radio like anyone else. And so, around that same time, on another continent, Luigi Nono and fellow Darmstaders must have recalled, with affection I might add, the TCNs of their favorite operettas, and the singular, punctuated caractère possessed therein, when they formulated their time-points. For example:



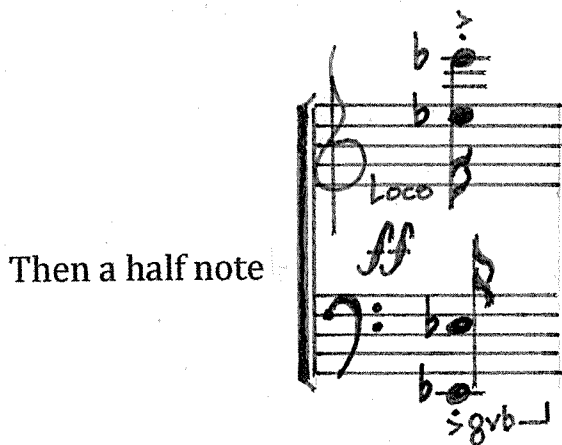
[Example 91]



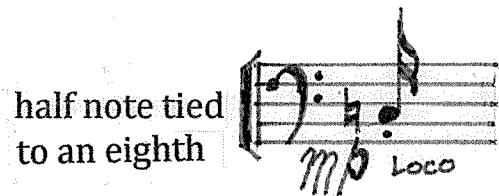
[Example 92]



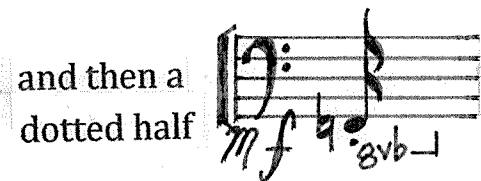
[Example 93]



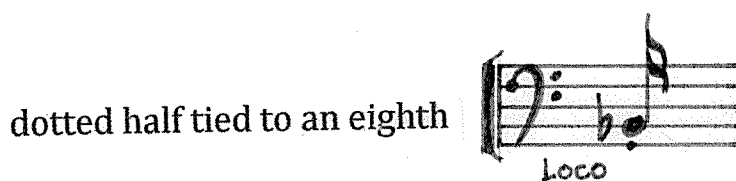
[Example 94]



[Example 95]

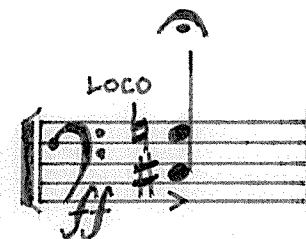


[Example 96]



[Example 97]

[crowd disturbance]
a half note tied to a half note



[Example 98]

OH MY! You keep doing...[Woman: "Your time is up".]...no ma'am, I don't care what time it is...[someone shouts]...See, it doesn't have to be musical values. It could be *emotional* values, written by a middle aged composer somewhere, somewhere, for example [urgently]:

Something reminiscent of youthful finesse

[Example 99]

stiff, with exaggerated feeling

[Example 100]

cool and moribund

[Example 101]

tame and course

[Example 102]

pure joy!

[Example 103]

(EVENLY)

proud!

[Example 104]

fresh!

[Example 105]

shrill!

[Example 106]

pained!

[Example 107]

hurt!

[Example 108]

dead!

[Example 109]

♩=58

♩=78

Hurry please!...

So, a faster!

Ladies and

(f) LOCO

8va

Oh My!! Please remain. [Woman:] "Give me that!" IN CONCLUSION:

[Pianist: beginning of track 3]

[Pianist: end of track 2]

SEQUE →

← ♩ = ♩ → (ALLEGRO CON BRIO $\text{♩} = 156$)

PIANO

[Woman: "Opening Chords!"] No, no, no,

TAPE

Musical score system 1, consisting of two systems of staves. The first system has two staves: the top staff is in treble clef with a key signature of one flat and a 4/4 time signature, featuring a melodic line with slurs and accents; the bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with slurs and accents. A dynamic marking of *f* is present. The second system also has two staves: the top staff is in treble clef with a key signature of one flat and a 4/4 time signature, featuring a melodic line with slurs and accents; the bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with slurs and accents. A dynamic marking of *f* is present. A performance instruction "(NON PED)" is written below the second system.

Musical score system 2, consisting of two systems of staves. The first system has two staves: the top staff is in treble clef with a key signature of one flat and a 4/4 time signature, featuring a melodic line with slurs and accents; the bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with slurs and accents. The second system also has two staves: the top staff is in treble clef with a key signature of one flat and a 4/4 time signature, featuring a melodic line with slurs and accents; the bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, featuring a bass line with slurs and accents. A performance instruction "PED. 8vb" is written below the second system.

Musical score system 3, consisting of two systems of staves. The first system has two staves: the top staff is in treble clef with a key signature of one flat and a 2/4 time signature, featuring a melodic line with slurs and accents; the bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature, featuring a bass line with slurs and accents. A performance instruction "(PED.)" is written below the first system. The second system also has two staves: the top staff is in treble clef with a key signature of one flat and a 2/4 time signature, featuring a melodic line with slurs and accents; the bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature, featuring a bass line with slurs and accents. A performance instruction "8va" is written above the top staff of the second system, and "8vb" is written below the bottom staff of the second system.

CHROMATIC CLUSTERS (OMIT C#/Db)

♩ = 60

The first system of music features a piano accompaniment in the upper staves and a vocal melody in the lower staves. The piano part consists of chords and arpeggiated figures in both hands. The vocal line begins with a melodic phrase in the right hand, followed by a similar phrase in the left hand. The key signature is one sharp (F#) and the time signature is 2/2.

The second system continues the musical notation. The piano accompaniment remains consistent with the first system. The vocal melody is written in the right hand, with lyrics underneath. The lyrics are: "THE SANDY BEACH AT OUR CAR-PIN-TE-PI-A WHERE WE FIRST HELD HANDS AND WATCHED THE". The key signature and time signature are maintained.

The third system continues the musical notation. The piano accompaniment remains consistent. The vocal melody is written in the right hand, with lyrics underneath. The lyrics are: "SUN GO DOWN AT OUR CAR-PIN-TE-PI-A WHERE WE MADE OUR PLANS". The key signature and time signature are maintained.

03/17/15

—Transcript—

And then there is the final cadential note, played, *pizzicato*, by the double basses in the song *If and Only If* by Marris and Holmes [Example 1]. It is a delightful specimen, except that there is a dull, popping sound—at least there is on my cassette—originating in the oboe section. Now, this example is not to be confused with the work of Brown and Guest, such as *My Heart Remains* [Example 2], *Teacher Teach Her* [Example 3] and *A Path to Somewhere Strange* [Example 4], all obviously dissimilar and unique. Incidentally, Brown and Guest were probably influenced by the work of Norlander, including the unforgettable tracks from the show *Stranger in Sydney*, such as *Carpenteria Sunset* [Example 5], *Lunch at the Chevron* [Example 6], and perhaps the lesser-known *Time Heals* [Example 7] and *Burton's Lament* [Example 8].

And one could examine thousands of *notus finalis*, and I have, I have, and not find any two alike. Of course, the path to the so-called “Button”¹ is, as everyone knows, bifurcated. In the common practice, the terminal anticipation [Example 9a] was appropriated by popular music, devolving into the boorish cliché, “tuh-duh” [Example 9b], and then simply “duh” [Example 9c]. On the other hand, the Romantics plowed a different furrow: The resolution of the French-bow versus German-bow conflict in double bass technique lead to the compromise that would bear our dear friend, the *pizzicato tonic* [Example 10a], or *pizzicato tonicus duplis* [Example 10b] that we are all familiar with.

By now, it should be clear where I am going with all of this: meaning in music is expressed in its terminations, not in its contents. Doesn't everyone begin a Nabokov novel by skipping ahead to the work's last paragraph? Example 11 [Example 11], 12 through 14 [Examples 12-14], 15 [Example 15], example 16 [Example 16], 17 through 23 [Examples 17-23]...all juvenilia of Reinmann, [tape begins to distort and fade] reveal less than the mature work of Fromkis, such as examples 24 and 25 [Examples 24&25], the pre-Hollywood Operetta period, examples 26 through 28 [Examples 26-28], example 29 [Example 29], 30 [Example 30], [tape continues to fade] examples 31 and 32 [Examples 31&32], 33 [Example 33], 34 and 35 [Examples 34&35], [tape becomes inaudible] and finally, after succumbing to the lures of the Toluca Lake Country Club life style, examples 36 through 39 [Examples 36-39], the “Fern”, examples 40 [Example 40], 41 [Example 41], 42 through 46 [Examples 42-46], a fanfare for his daughter's wedding [Example 47], a game show theme [Example 48], its rewrite [Example 49], a failed pilot [Example 50], news themes for W.A.B.C. [Example 51], K.N.B.C. [Example 52], K.C.B.S. and K.C.O.P. [Examples 53&54]...and their rewrites [Examples 55&56], examples 54 through 56 [Examples 54-56], example 63 [Example 63]... [Examples 57, 58, 59, 60, 61, and 62] [over the previous examples]: I said ‘63’ [Example 63], 64 [Example 64], 65 [Example 65], 66 through 68 [Examples 66-68], 69 [Example 69], 70 and 71 [Examples 70&71]. Similar station IDs by Warwick [Example 72], Luntz [Example 73], Ashford and Cape [Example 74], Marts [Example 75], Siebold and Tamaney [Example 76], Jeffer...oh, did I already mention Luntz [Example 73], Ashford and Cape [Example 74], Marts [Example 75], Siebold and Tamaney [Example 76], Jeffer...Jeffer...Marts [Example 75], No, Marts [Example 75], ...Forgive me, but Example 75 please [Example 75] ...Ma'am, I'll take questions later. No, I wasn't looking at you; I was looking...your pendant-watch; that time can't possibly be correct...I just began. [A woman's voice, barely audible, can be heard in the background]. Bob Stevens [barely audible, interrupting woman's voice]: You'll have to ask the moderator.

The gradual loss of the TCN in the popular music of the 1950s through the 1970s, at first by formal occlusion and then by the artificial “fade-out”, might be blamed on cultural distraction, just as the rise in obesity rates is clearly the result of a society that no longer walks as fast as it once did (for proof of this, all one need do is watch an old-time silent film).² As an exercise, imagine what TCNs would sound like appended to the following rock and roll songs: *Zuma Summer* [Example 76], *Wheeler Queen* [Example 77], *Questions* [Example 78], *My Cher Antonia* [Example 79], *There's Gold in the Sea* [Example 80], *Don't do it* [Example 81]. What has happened to the universal desire for closure, [audio begins to cut out] that contemporary listeners are willing to cede the responsibility of ending a composition to an audio engineer? Just listen to the following TCNs: [Examples 82-89] Oh my! I think you played that last one wrong. [Examples 82-89 (again, somewhat faster)] Incredibly, you just heard the 1965 Billboard top 10³ for March of that year, given new meaning and formal significance with the addition of TCNs!

Not to belabor the point, but such a “rock-classic” as the Gallows' *Blurred Face* could end with a boisterous octave T.C.N. [Example 90]...[pause] that can't be right [chatter in the audience] um...it must be remembered that Schönberg was...[Audience member: “No need to bring HIM into this!”]... Schönberg was living in Brentwood and could turn on the radio like anyone else. And so, around that same time, on another continent, Luigi Nono and fellow Darmstadters must have recalled, with affection I might add, the T.C.N.s of their favorite operettas, and the singular, punctuated caractere possessed therein, when they formulated their time-points. For example: Eighth [Example 91], Quarter [Example 92], quarter dot [Example 93], then a half note [Example 94], half note tied to an eighth [Example 95], and then a dotted half [Example 96], dotted half tied to an eighth [Example 97], [crowd disturbance] a half note tied to a half note [Example 98], OH MY!!! You keep doing... [Woman: “Your time is up”]...no ma'am, I don't care what time it... [someone shouts]...See, it doesn't have to be musical values. It could be *emotional* values, written by a middle-aged composer somewhere, somewhere, for example [urgently]: Something reminiscent of youthful finesse [Example 99], Stiff, with exaggerated feeling [Example 100], Cool and moribund [Example 101], Tame and course [Example 102], Pure joy! [Example 103], Proud! [Example 104], Fresh! [Example 105], Shrii! [Example 106], Pained! [Example 107], Hurt! [Example 108], Dead! [Example 109], Hurry please!...So, a faster!! [more crowd commotion] Ladies and Gentlemen...[commotion increases]...there is nothing...[fire bell sounds in background; crowd panics and begins to exit the hall]...Oh my!! Oh My!! Please remain...Please...[Woman: “Give me that!”]...IN CONCLUSION...[Woman: “OPENING CHORDS!”]...No, no, no, I wasn't through...[Woman: The Symphony's Great Appetizer!!]...Moderator?!...[Woman: “I have catalogued over twelve hundred...No! Just play the chords!!]...Please ladies and...everything is...Moderator?! [Woman: “Misogynist!”]...[emergency buzzer sounds; panic increases as the crowd continues to flee the hall]

[At this point, transcription of the lecture deteriorates. There are conflicting reports about what was seen and heard in the final moments before total conflagration. With most of the witnesses facing away from the podium (they were fleeing to the hall's exits), and the profusion of toxic smoke and gasses obscuring the scene, it is no surprise that there is little agreement, nor veracity in the various reports of what might have been seen. There is, interestingly enough, agreement regarding what might have been *heard*, although the official Fire Department Incident-Report makes no attempt to explain the audio artifacts.

¹Vernacular for Terminal Cadential Note (T.C.N.)

²I am aware of the argument, which states that inconsistent film speed is responsible for this effect, but the fact of the matter is that the Lumière brothers' standard crank-speed of 16 fps was, at the time, clearly established throughout the industry.

³See the first ten entries for Billboard Top 100, March 13, 1965.