Idosyncratic Presentations

Volume I

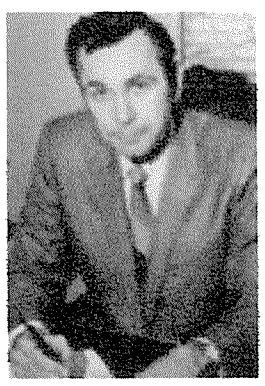
For solo piano and prerecorded sounds

by

Nick Rissman

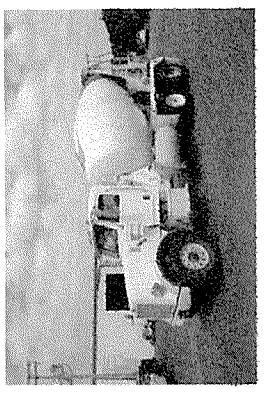
Idiosyncratic Presentations

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

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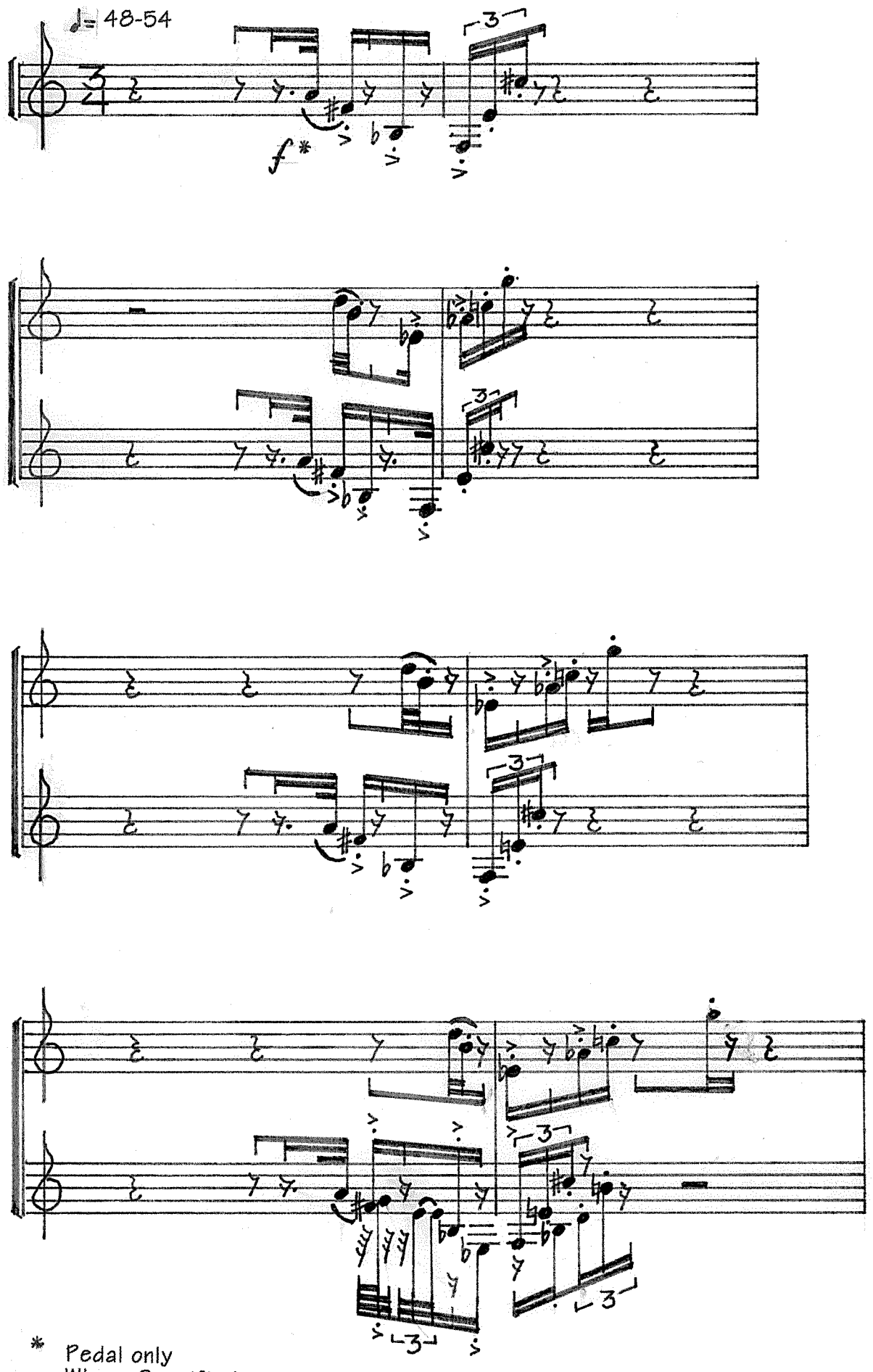
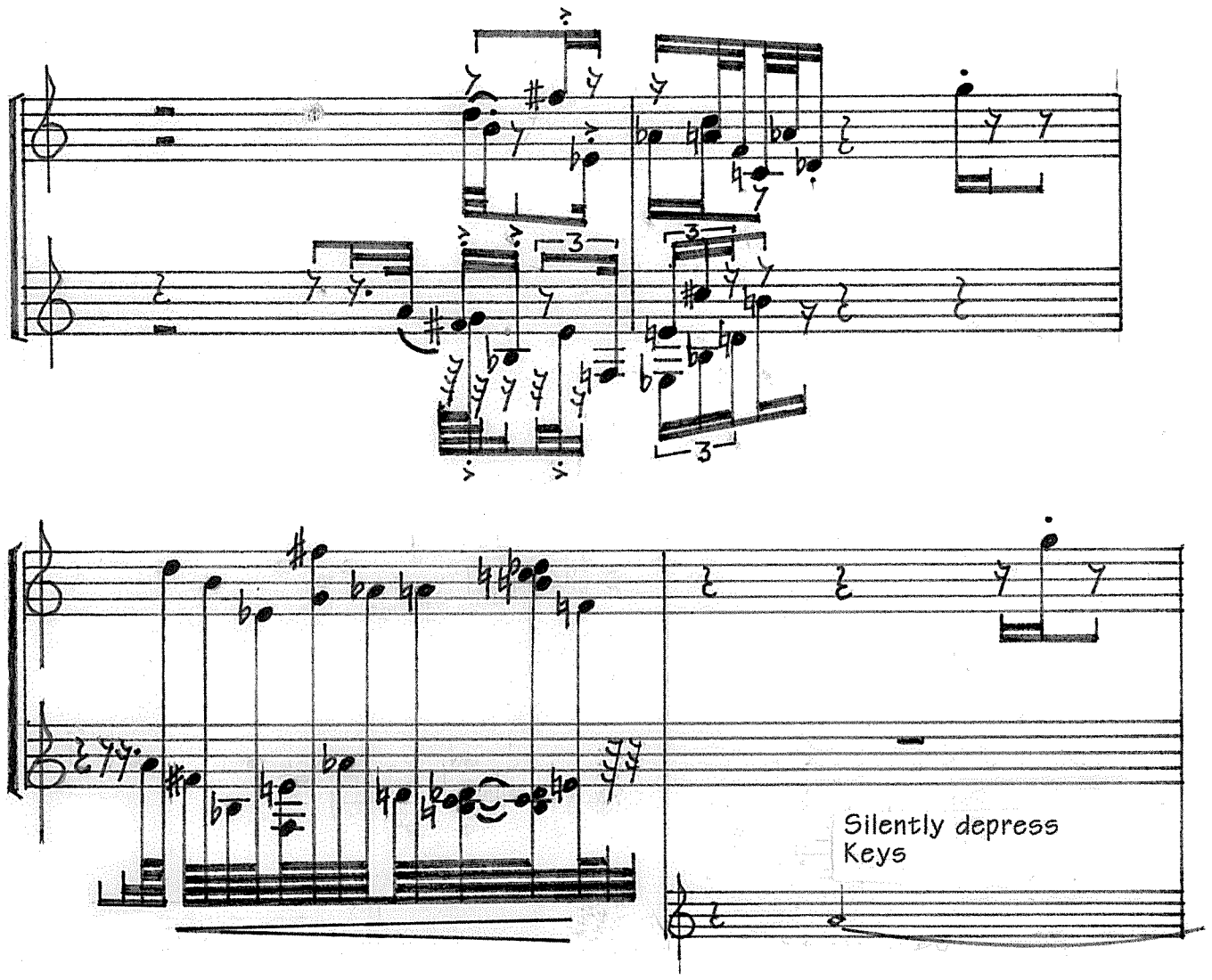
I. *In the Wi-Kuh-T'uh Chime Forests*

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

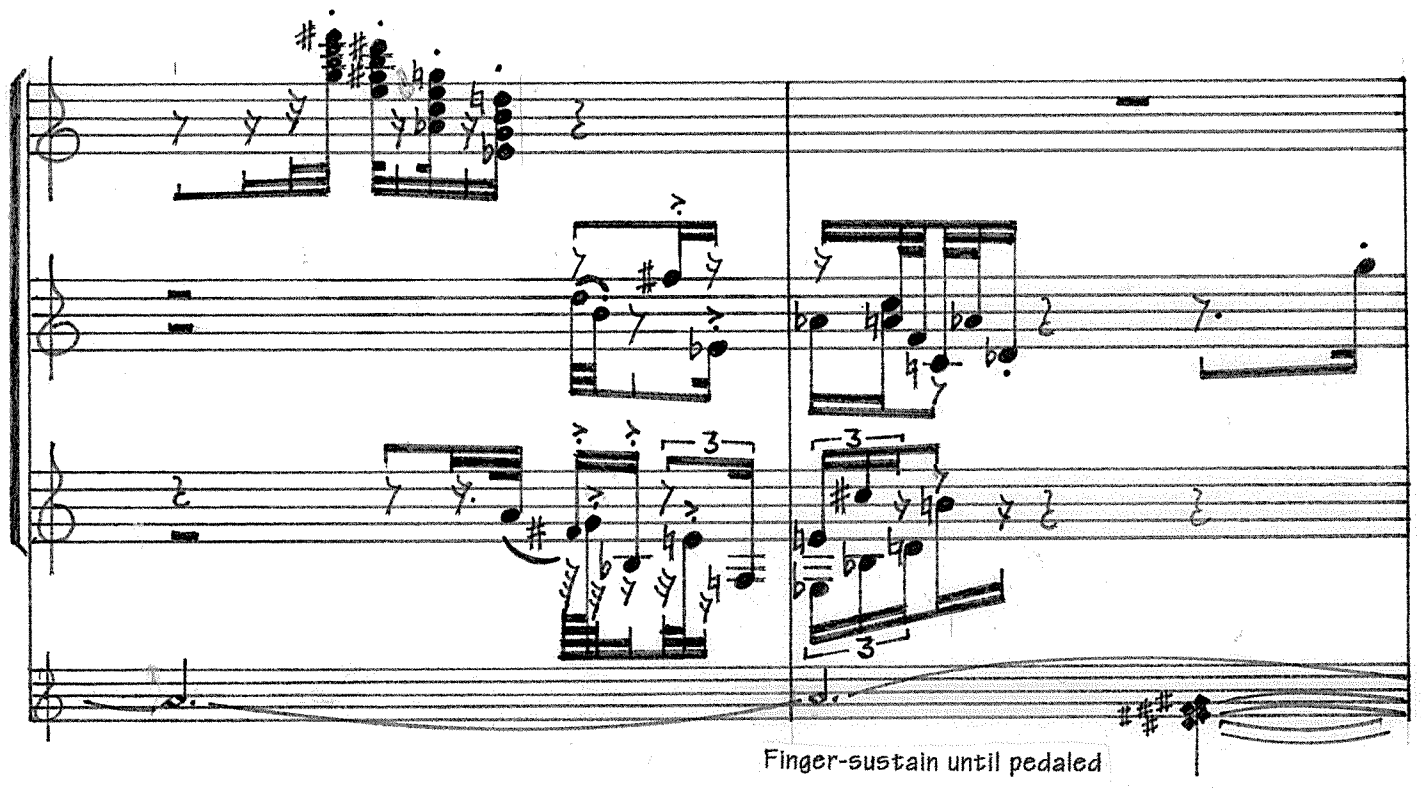
Horac e E. Jldf



* Pedal only
Where Specified



Sost. Ped.



Sost. Ped.

Silently depress
Keys

Sost. Ped.

Ped.

8vb

Ped.

8vb

Ped.

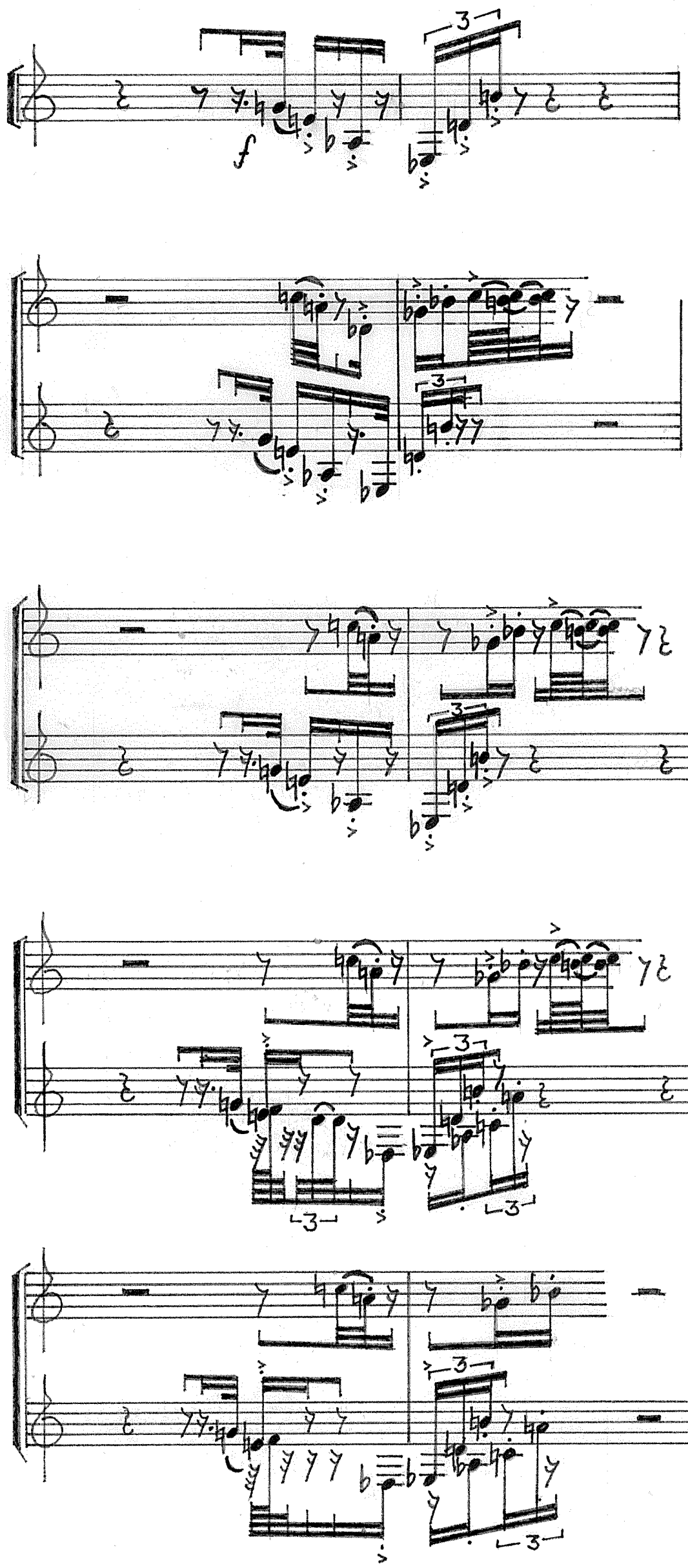
8vb

forearm cluster

mf

mp

simile


3
f
3
3
3
3
3
3

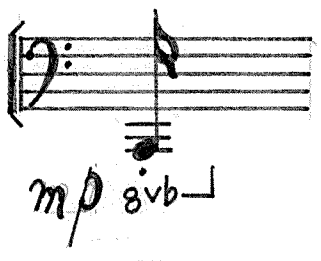
mp
3
3
p
3
3

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

By Bob Stevens

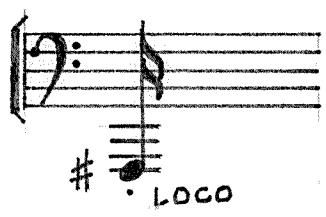
(Transcript and partial audio recording of a paper read at the 2nd annual Indoor Festival, [February, 1989 at Pittman Community Center, Pittman Nevada]).

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:



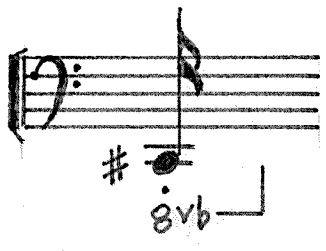
[Example 1]

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,*



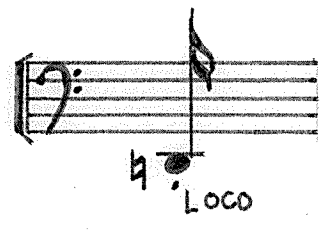
[Example 2]

Teacher Teach Her,



[Example 3]

and *A Path to Somewhere Strange,*

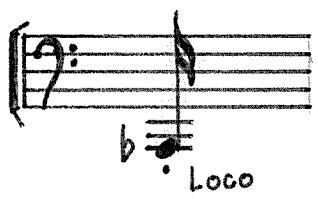


[Example 4]

Performance Note

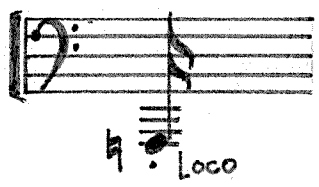
In this piece, the pianist plays, in sync, with a two-channel audio (CD/mp3 available from composer) accompaniment. The audio is a partial recording of a lecture—here transcribed—and the pianist is to play the examples as indicated in the score, taking cues from both the audio and the score instructions.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



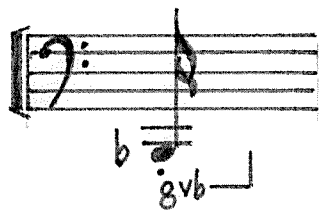
[Example 5]

Lunch at the Chevron,



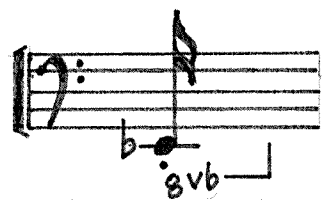
[Example 6]

and perhaps the lesser-known *Time Heals,*



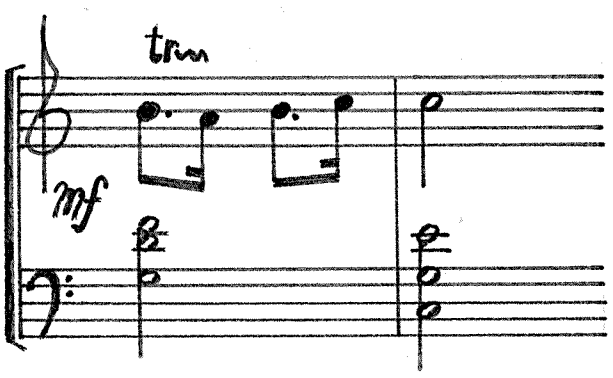
[Example 7]

and *Burton's Lament.*



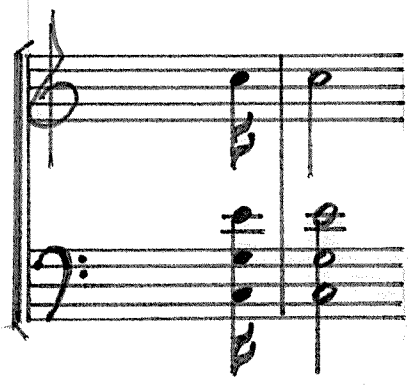
[Example 8]

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:



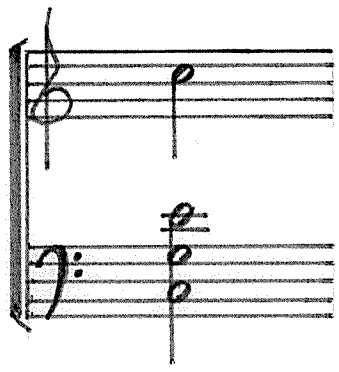
[Example 9a]

was appropriated by popular music,



[Example 9b]

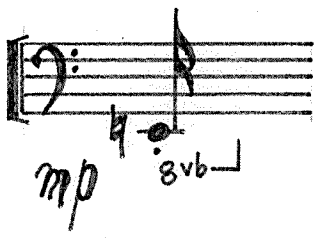
devolving into the boorish cliché, "tuh-duh",



[Example 9c]

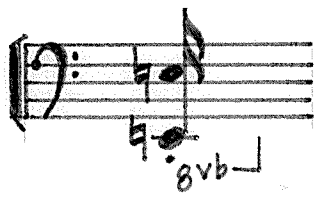
and then simply "duh."

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]

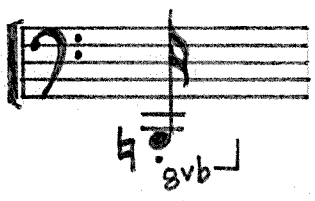
or, pizzicato *tonicus duplis*



[Example 10b]

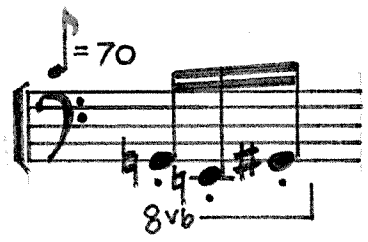
that we are all familiar with.

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,

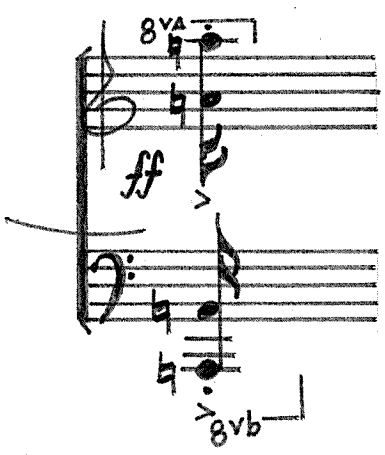


[Examples 12-14]

15,

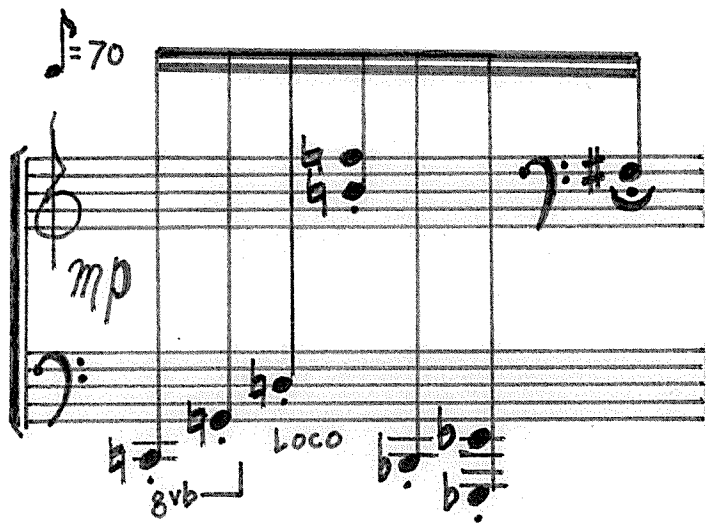
[Example 15]

Example 16,



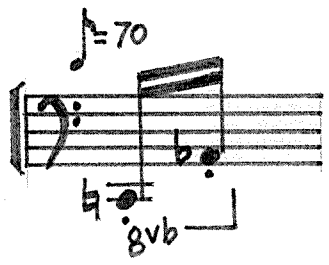
[Example 16]

17 through 23,



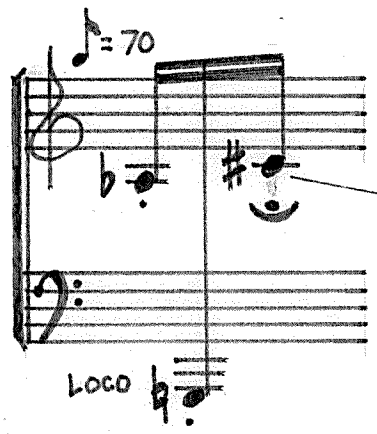
[Examples 17-23]

...all juvenilia of Reinmann [tape begins to distort/fade], reveal less than the mature works of Fromkis, such as Examples 24 and 25,



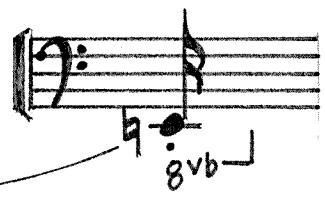
[Examples 24 & 25]

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



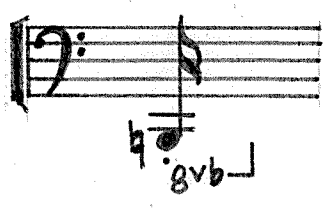
[Examples 26-28]

Example 29, [tape continues to distort/fade]



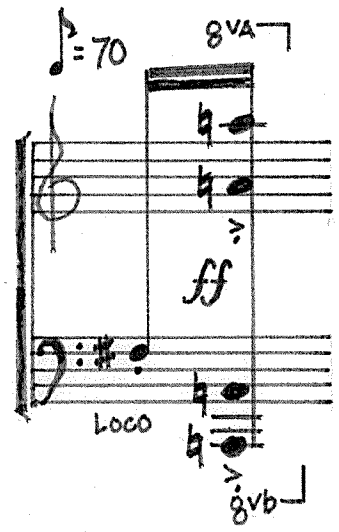
[Example 29]

30,



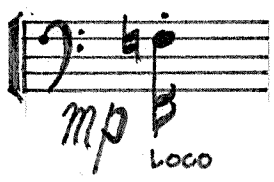
[Example 30]

Examples 31 and 32,



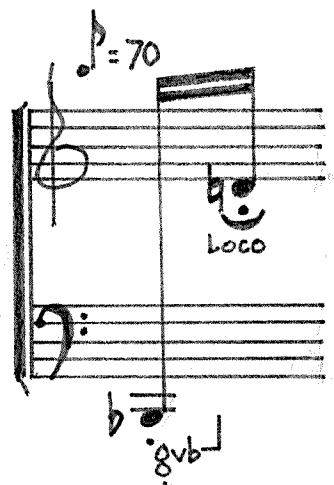
[Examples 31 & 32]

33,



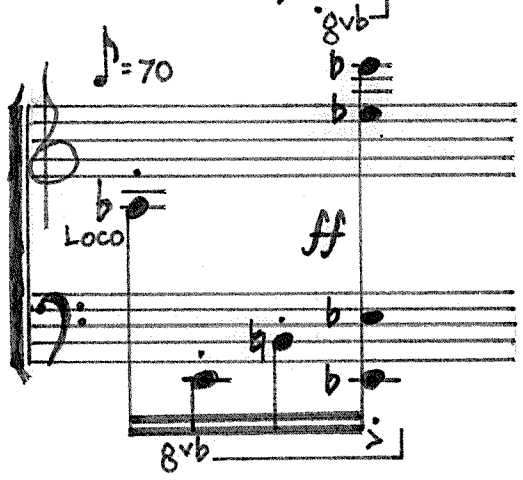
[Example 33]

34 and 35,



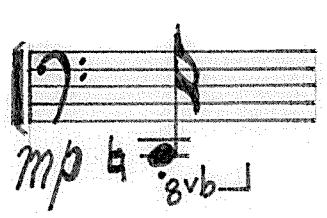
[tape fades out completely (**Pianist: end of track 1; continue performing without tracks. However, endeavor to audiate the speaker's text as you play the examples**)]

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



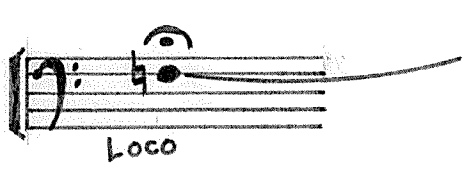
[Examples 36-39]

the "Fern",
Examples 40,



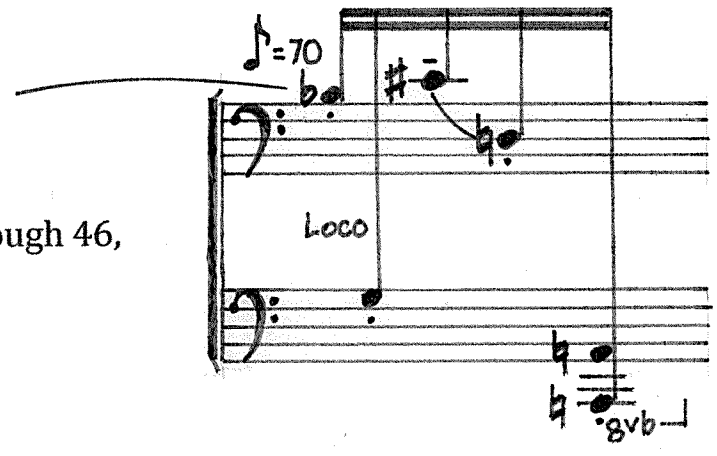
[Example 40]

41,



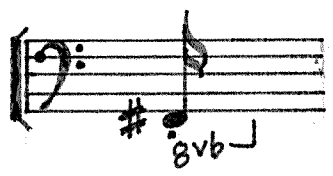
[Example 41]

42 through 46,



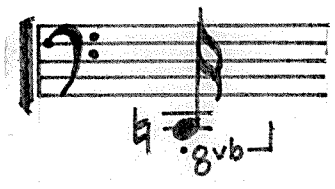
[Examples 42-46]

a fanfare for his daughter's wedding,



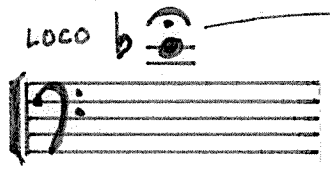
[Example 47]

a game show theme,



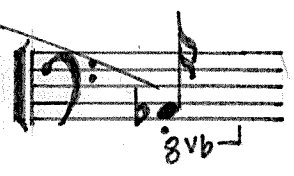
[Example 48]

its rewrite,



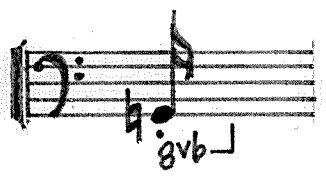
[Example 49]

a failed pilot,



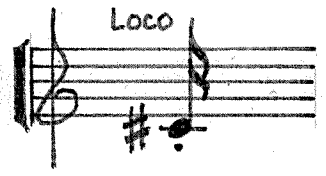
[Example 50]

news themes for WABC,



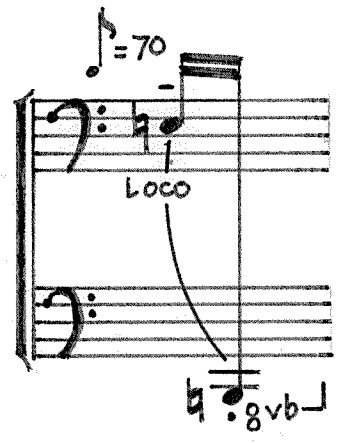
[Example 51]

KNBC,



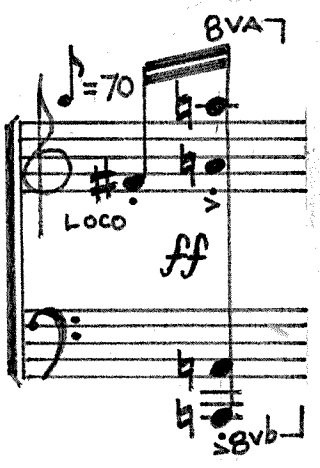
[Example 52]

KCBS and KCOP,



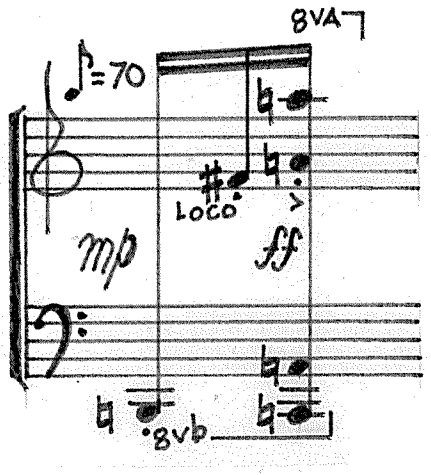
[Examples 53 & 54]

and *their* rewrites,



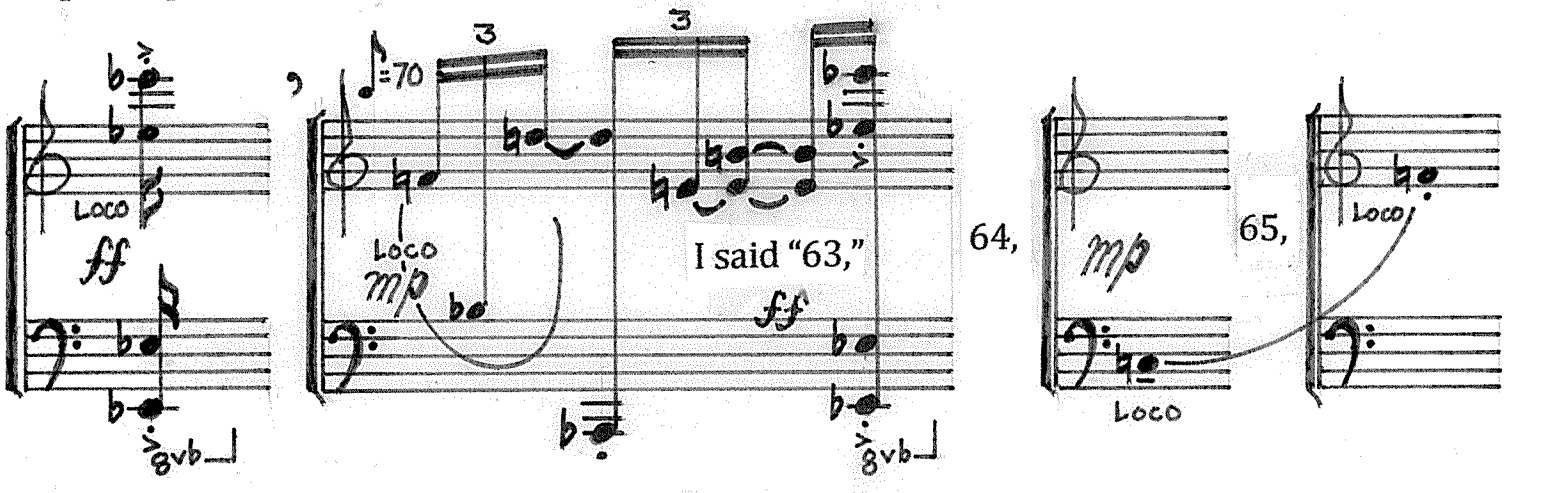
[Examples 55 & 56]

Examples 54 through 56,



[Examples 54-56]

Example 63,



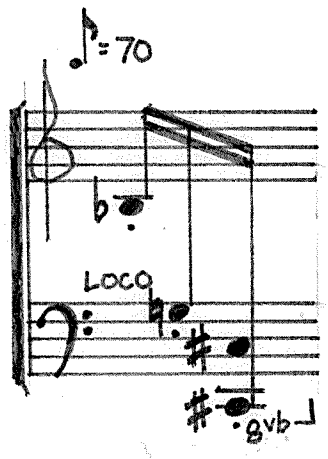
[Example 63] ([Examples 57, 58, 59, 60, 61, 62]) 63]

64,

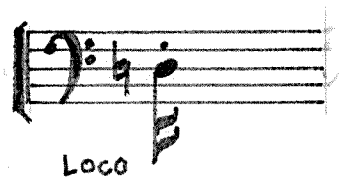
[Example 64]

65,

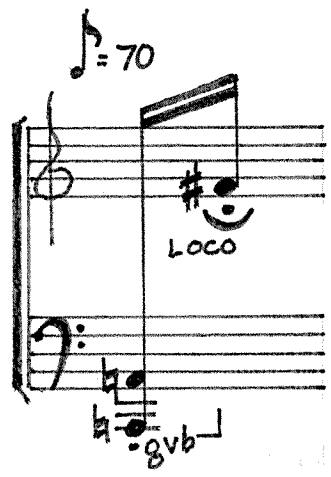
[Example 65]

66 through 68, 

[Examples 66-68]

69, 

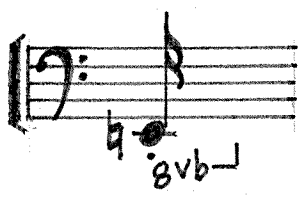
[Example 69]

70 and 71, 

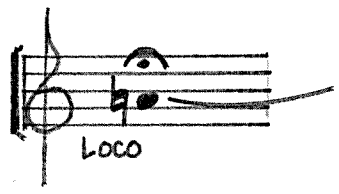
[Examples 70 & 71]

similar station I.D.s by Warwick,

[Example 72]

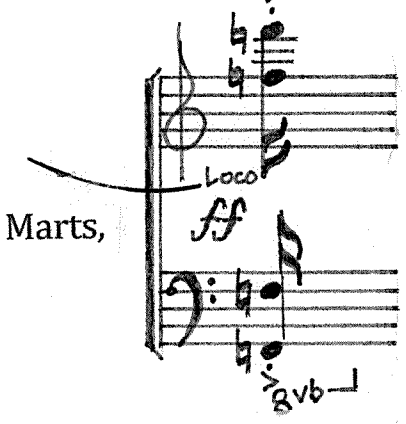
Luntz, 

[Example73]

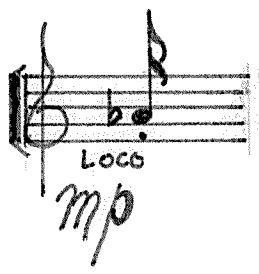
Ashford and Cape, 

[Example 74]

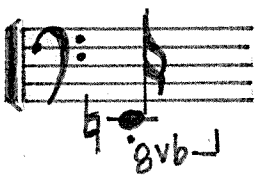
>

Marts, 

[Example 75]

Siebold and Tammaney 

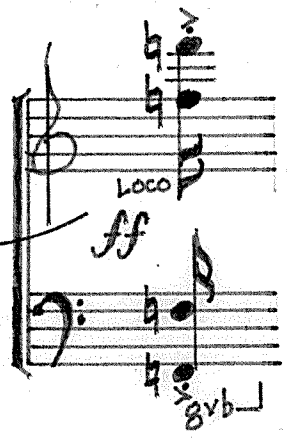
[Example 76]

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

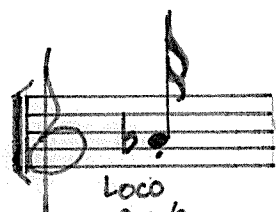
[Example73]

Ashford and Cape,

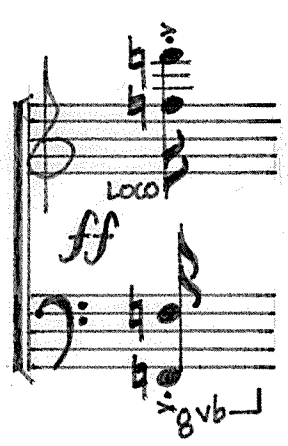
[Example 74]

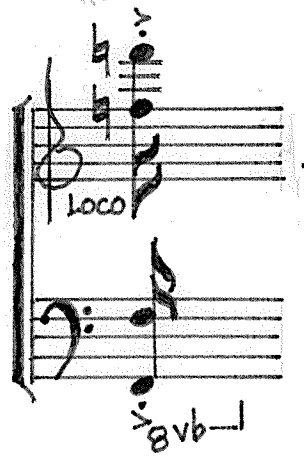
Marts, 

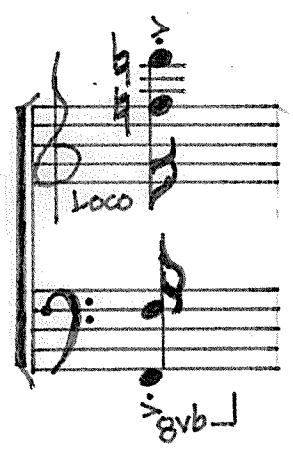
[Example 75]

Siebold and Tammaney 

[Example 76]

Jeffer...Jeffer, Marts, 

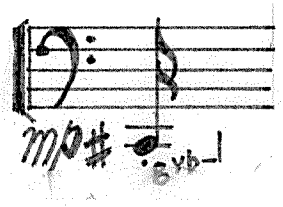
No! MARTS, 

...forgive me, but Example 75 please, 

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.

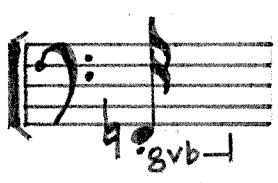
[Fully audible] The gradual loss of the TCN in the popular music of the 1950s through the 1970s, at first by formal occlusion and then by the artificial "fade-out," might be blamed on cultural distraction, just as the rise in obesity rates is clearly the result of a society that no longer walks as fast 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:

Zuma Summer,



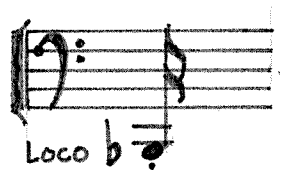
[Example 76]

Wheelie Queen,



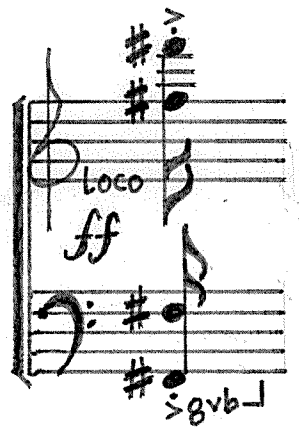
[Example 77]

Questions,



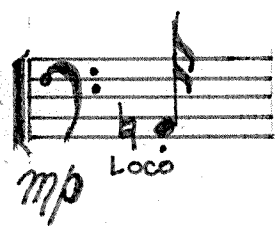
[Example 78]

My Cher Antonia



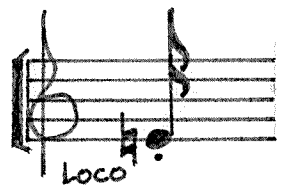
[Example 79],

There's Gold in the Sea



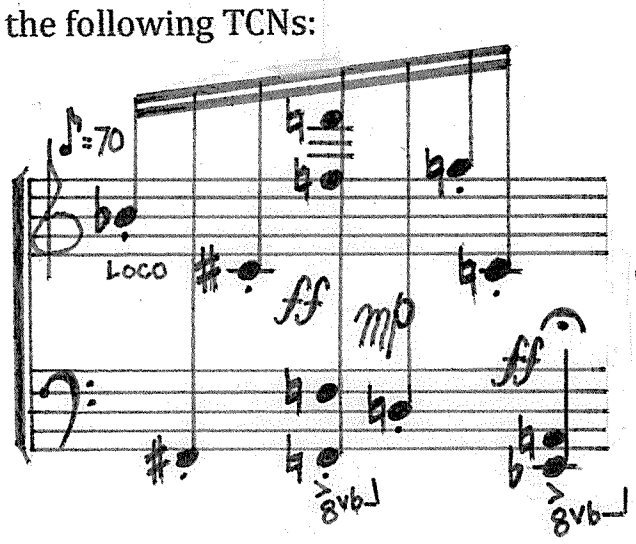
[Example 80],

Don't do it.



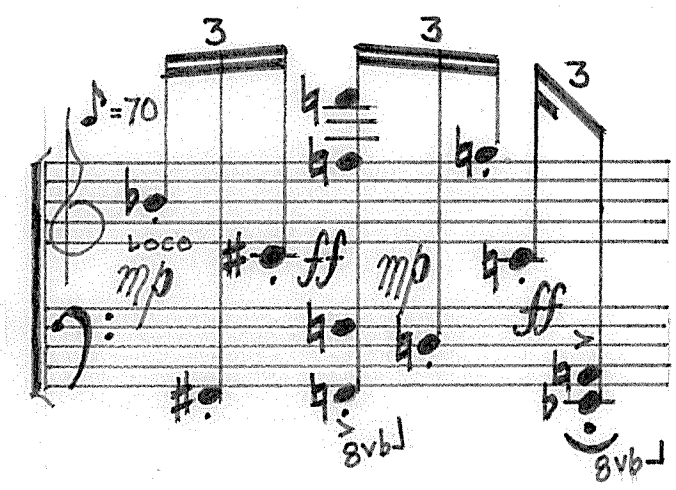
[Example 81]

What has happened to the universal desire for closure, [audio begins to cut distort] 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]

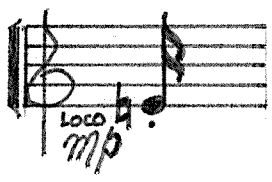
Oh my! I think you played that last one wrong.



[Examples 82-89 (*again, somewhat faster)*]

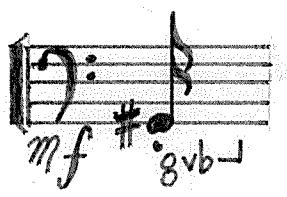
Incredibly, you just heard the 1965 Billboard top 10[3] for March of that year, given new meaning and formal significance with the addition of TCNs!

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



[Example 90]

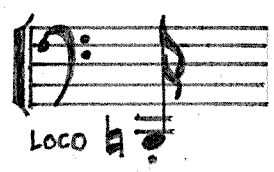
...[pause] that can't be right [chatter in the audience] um...it must be remembered that Schönberg was...[Audience member: "No need to bring HIM into this!"]... Schönberg was living in Brentwood and could turn on the radio like anyone else. And so, around that same time, on another continent, Luigi Nono and fellow Darmstadters 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:

Eighth 

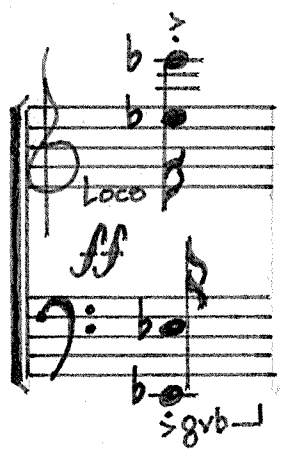
[Example 91]

Quarter

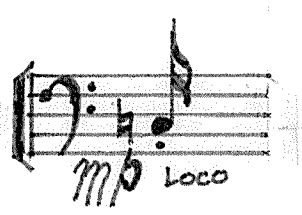
[Example 92]

Quarter dot 

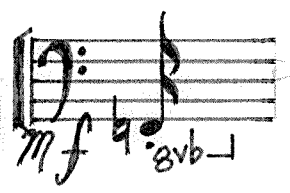
[Example 93]

Then a half note 

[Example 94]

half note tied to an eighth 

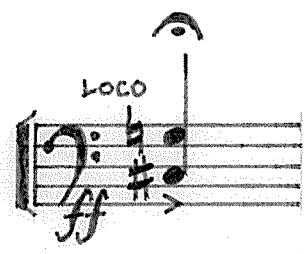
[Example 95]

and then a dotted half 

[Example 96]

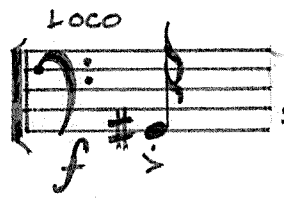
dotted half tied to an eighth

[Example 97]

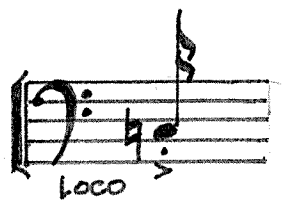
[crowd disturbance]
a half note tied to a half note 

[Example 98]

OH MY! You keep doing...[Woman: "Your time is up".]...no ma'am, I don't care what time it 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 

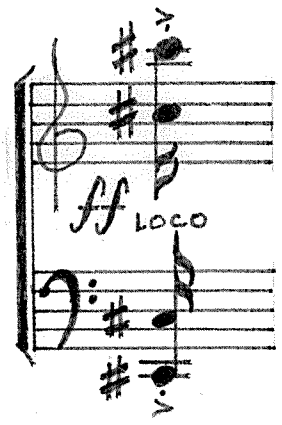
[Example 99]

stiff, with exaggerated feeling 

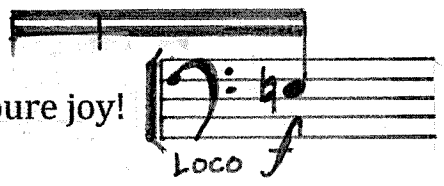
[Example 100]

cool and moribund

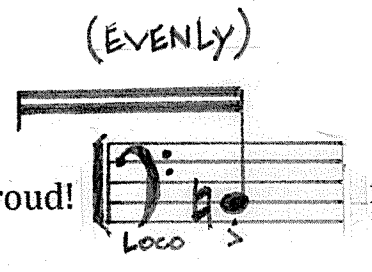
[Example 101]

tame and course 

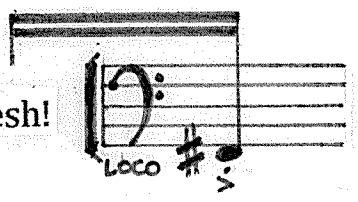
[Example 102]

pure joy! 

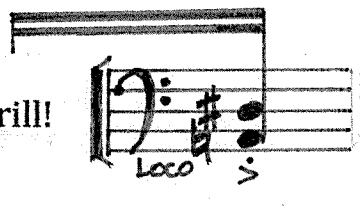
[Example 103]



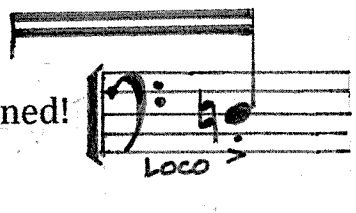
[Example 104]



[Example 105]



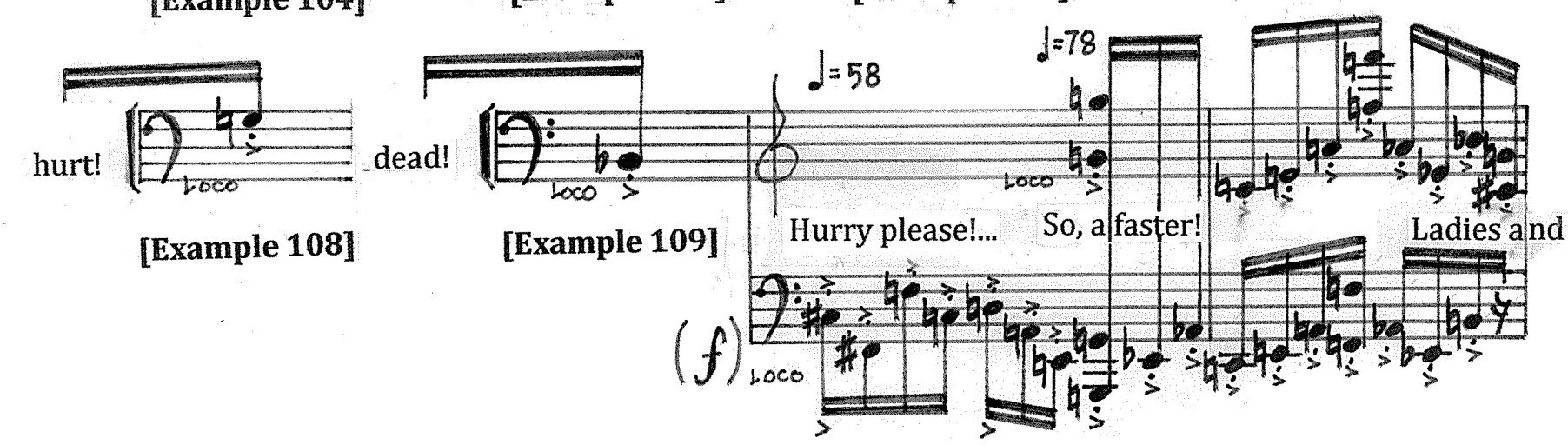
[Example 106]

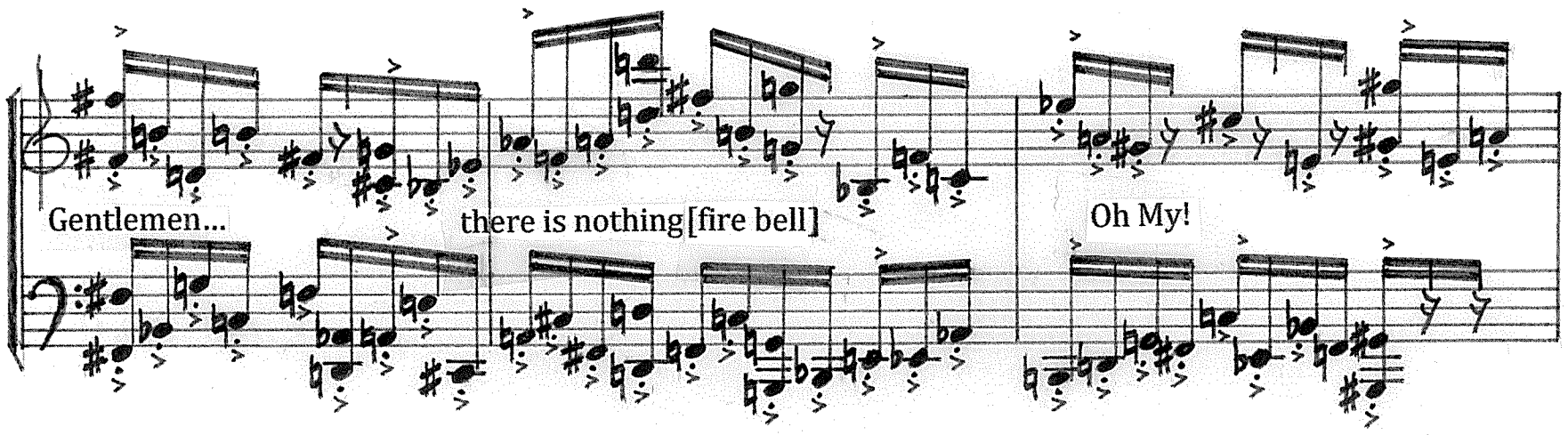


[Example 107]

[Example 108]

[Example 109]





8VA

Oh My!!

Please remain.

[Woman: "Give me that!"]

IN CONCLUSION:

[Pianist: end of track 2]

[Pianist: beginning of track 3]

SEGUE

(ALLEGRO CON BRIO ♩=156)

PIANO

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

TAPE

f

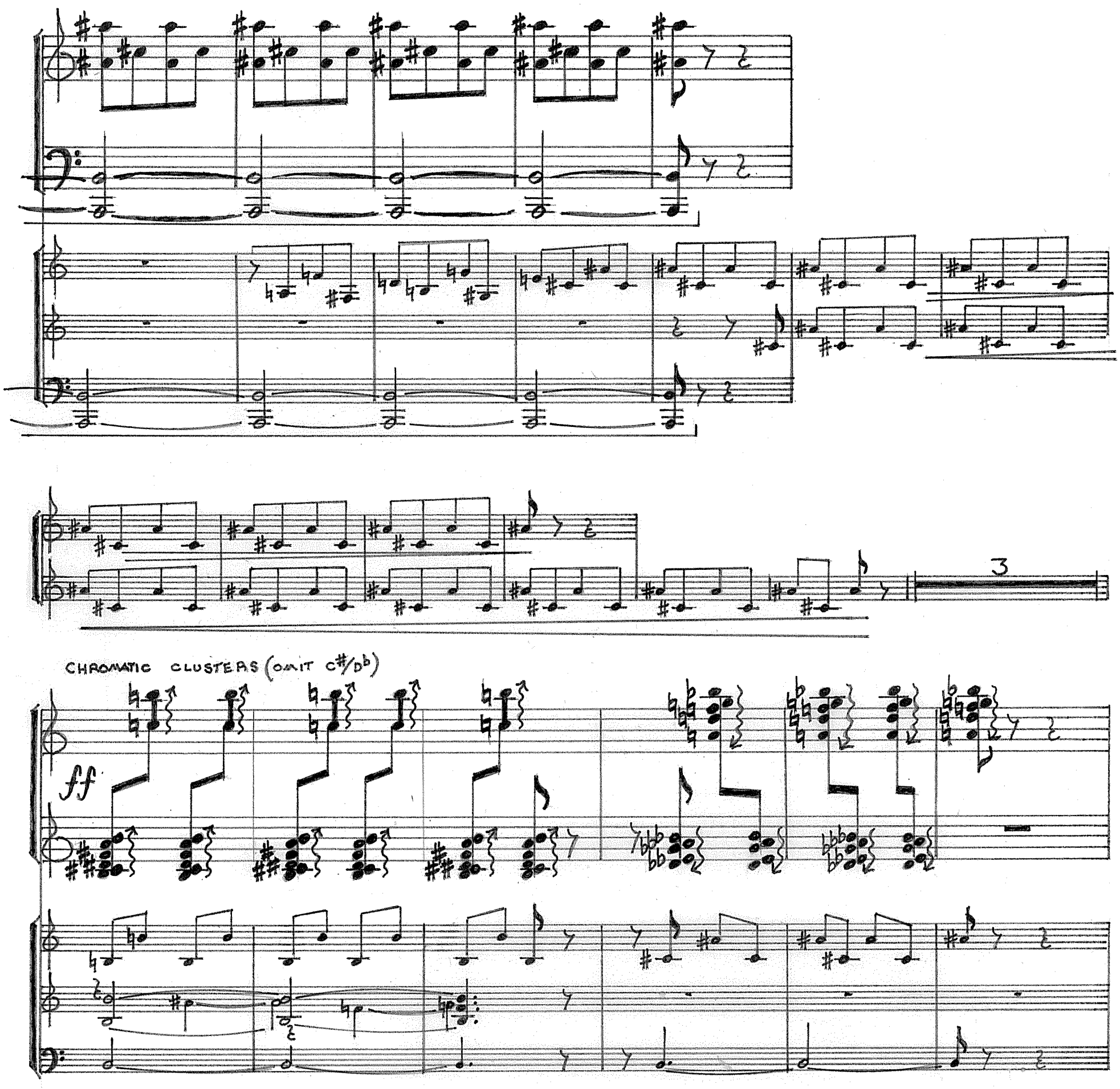
(NON PED)

(PED.)

8va

8vb

PED. 8vb


3
CHROMATIC CLUSTERS (OMIT C♯/D♭)
ff

♩=60

THE SAN·DY BEACH AT OUR CAR·PIN·TE·RI·A WHERE WE FIRST HELD HANDS AND WATCHED THE

SUN GO DOWN AT OUR CAR·PIN·TE·RI·A WHERE WE MADE OUR PLANS

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 **[Examples12-14]**, 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]**, *Wheelie 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 10^3 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 caractère 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],** Shrill! **[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 CON*CLU*SION...[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.

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

[2] I 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.

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