The Turntable as a Musical Instrument and the emergence of the Concert Turntablism

Folio of Original Compositions

Daniel Marc Biederman

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Declaration

I, Daniel Marc Biederman, hereby declare that this submission is my own work and that it contains no material previously published or written by another person except for the co-authored publication submitted and where acknowledged in the text. This thesis contains no material that has been accepted for the award of a higher degree.

Signed: ___________________________ Date: ____________
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Reimagined Landscape One
for violin, viola, double bass, piano, female soprano, and five turntables
Daniel Biederman, 2012

Composer’s Notes
Reimagined Landscape One is a study of turntablism techniques within the context of an acoustic ensemble. This piece is a series of musical moments; some clearly notated and predictable, others aleatoric and unknown.

Performance Notes
This piece requires one direct-drive turntable and one CDJ for the principle turntablist and three additional turntables of any kind. Several LPs are used for this performance. For the two Musique Concrete sections, performers may choose any LP that meets the requirements, i.e. any spoken word and any locked-groove.
The backwards notation from mm61-64 require the principle turntablist to manually reverse the audio with *pitch lock* engaged, effectively reversing the amplitude envelope without altering the pitch.

The principle turntablist will need to source the following audio:

*String Quartet No. 15 in E-flat minor*, Dmitri Shostakovich (LP)¹
*Rosie, Negro Prison Songs Mississippi State Penitentiary*, Alan Lomax (LP)²
*Boris, Phantom Words and Other Curiosities*, Diana Deutsch (CD)³
*John Cage interview*, www.youtube.com/watch?v=pcHnL7aS64Y (internet)⁴

Duration: 9'40"

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Reimagined Landscapes One
A study in turntablism and tone blending

D. Biederman ©2012

MUSIQUE CONCRETE: Spoken Word

approx. 30"

First, the pianist places the tone arm on the Silence LP for the entire performance.

On cue:
- 1st place 1st LP on turntable & randomly place needle on LP
- 2nd (John Cage interview)
- 3rd (1st LP: Halloween)
- 4th (1st LP: Hemingway)
- 5th place 1st LP on turntable & randomly place needle on LP

On cue, approx. .equalsIgnoreCase("q") = 60
Create 'waves' of sound

6. 4"

4"

4"

4"

4"

4"

4"

4"

4"

4"

4"

4"
### Set Mixer EQ

**S**

1. Set mixer EQ
2. ON CUE, approx $\downarrow = 60$
3. with mixer volume
4. $6''$

**D.B.**

1. Set mixer EQ
2. ON CUE, approx $\downarrow = 60$
3. with mixer volume
4. $6''$

**Ttl. L**

1. Set mixer EQ
2. ON CUE, approx $\downarrow = 60$
3. with mixer volume
4. $6''$

**Ttl. R**

1. Set mixer EQ
2. ON CUE, approx $\downarrow = 60$
3. with mixer volume
4. $6''$

*Remove needle from turntable & place back to resting position.*
TRANSITION without a strict pulse $\frac{3}{4} = 55$

**on cue:**
gently

18

(Cage interview)

CHANGE TO WHITE NOISE

CHANGE LP TO SHOSTA

FLAXEN QUOTE with pulse $\frac{3}{4} = 55$

[PIANO LEADS SECTION]
TONE BLENDING without a strict pulse \( \dot{\text{d}} = 70 \)

**Enya voice**

**Vln.**

**Vla.**

**D.B.**

**Ttl. L**

**Pno.**
(listen to the overtones)

rubato

[RESET EQ, SWITCH TO SHOSTA]
[Ttl. R.: RESET EQ]
SHOSTA REVISTED in Free Time

[ON CUE: VIOLIN PLAYS FIRST]

any pitch, any gliss

1" to 3"
repeat ad lib

ON CUE
GO TO
B
as if
your
switch
is
flipped

any pitch
espress.
sul tasto

1" to 3"
repeat ad lib

(relax)

ON CUE
GO TO
C
as if
your
switch
is
flipped

any pitch, any gliss

1" to 3"
repeat ad lib

ON CUE
STOP
as if
turned
off

ON CUE
GO TO
FWD
as if
your
switch
is
flipped

ON CUE
GO TO
REV
as if
your
switch
is
flipped
MUSIQUE CONCRETE: Locked Groove  $\quad \frac{\text{\textdegree}}{} = 80$

on cue:
Locked Groove LP:
choose any groove,
reset needle until satisfied

1st
ad lib with
pull backs
& cross fader

2nd
Locked Groove LP:
choose any groove,
reset needle until satisfied

3rd
choose any groove,
reset needle until satisfied

4th

5th
(Boris)

6th
Locked Groove LP

follow count off
1 2 3 4

with mixer volume

(continue sim.)

---

follow count off
1 2 3 4

with mixer volume

(continue sim.)

---

follow count off
1 2 3 4

with mixer volume

(continue sim.)

---

follow count off
1 2 3 4

with mixer volume

(continue sim.)
dull record speed

follow count off

with mixer volume
(stop dulling record)

with mixer volume
(stop dulling record)

with mixer volume
(stop dulling record)

with mixer volume
(stop dulling record)

S

D.B.

Ttl. L

Ttl. R

90

3"

3"

3"

3"

3"

LOW

MID

HI

 LOW

MID

HI

 LOW

MID

HI

 LOW

MID

HI

 LOW

MID

HI

 LOW

MID

HI

with gliss

reset mixer EQ

remove needle from turntable and place back to resting position

reset mixer EQ
Hammer hits

... early in the morn in the mornin, ... when I rise Lord ma ma, ... early in the morn in the mornin,

baby When I rise well a. (continue sim.)

gently, but present
Reimagined Landscape Two
for four turntables and delay unit
Daniel Biederman, 2012

Composer’s Notes

Reimagined Landscape Two is an avant-garde piece in the spirit of John Cage and Christian Marclay, originally written and performed for the John Cage Centenary Celebration Musicircus on November 3rd, 2012, Sydney Opera House.

Performance Notes

The turntablist will need to source two locked groove LPs and two test tone LPs for this performance. The performer has complete freedom as to when he or she wants to change the locked-groove and when to re-pitch the test tone LPs. The performer should be cognoscente of aleatoric moments of ‘organised chaos’ – moments where rhythms lock together in an intriguing way and/or test tones create recognizable intervals. However, performers need not seek out conventional notions of music for this piece.

Two of the four turntables are required to have pitch sliders for this piece. Any delay unit can be used in the performance.

Reimagined Landscape Two was written for one performer, however several turntablists could participate in the performance of this piece.

Duration: approx. 15’
Reimagined Landscape Two
for Four Turntables, Locked Groove Records, Test Records EQ & Delay
D. Biederman ©2012

Score

approx. 90°

CHOOSE LOCKED GROOVE
reset needle until satisfied

CHOOSE LOCKED GROOVE
reset needle until satisfied

CHOOSE TEST TONE GROOVE

CHOOSE TEST TONE GROOVE

approx. 15'

ad lib EQs, Volume Faders, Filters and Delays

allow record to play through entire side

allow record to play through entire side

allow record to play through entire side

allow record to play through entire side

5

Ttl. 1

Ttl. 2

Ttl. 3

Ttl. 4

5

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Reimagined Landscape Three
for four turntables
Daniel Biederman, 2013

Composer’s Notes
*Reimagined Landscape Three* is an exploration into the power of multiplicity and re-contextualisation.

Performance Notes
The turntablists require a central time keeping device. Stopwatches or any handheld time keeping device is satisfactory so long all players have easy access to the display.

*Reimagined Landscape Three* requires four turntables with pitch sliders. Two DJ mixers can be used for this piece. Each turntable requires its own loud speaker.

Speakers should be place directly behind each performer.

*Reimagined Landscape Three* requires four copies of *Pulses I* from Steve Reich’s *Music for 18 Musicians.*

Duration: 6’

---

Reimagined Landscapes 3
Daniel Blederman

TURNTABLE VARIABLES

A. PITCH ADJUST SLIDER
B. QUARTZ LOCK
C. PITCH SELECT
D. REVERSE ROTATION
E. TONEARM
F. START/STOP BUTTON

1. 0.0 - 0.15
   ENGAGE START BUTTON SIMULTANEOUSLY WITH STOPWATCH
   LET LP PLAY

2. 0.16 - 0.35
   VOLUME
   0 - 8

3. 0.36 - 0.55
   PITCH
   0 - 50

4. 0.56 - 1.20
   ENGAGE QUARTZ LOCK
   LET LP PLAY
   • RESET PITCH TO UNITY
   • DISENGAGE QUARTZ

5. 1.21 - 1.55
   INDETERMINATE HI SPIKES
   ROTATE KNOB AS FAST AS POSSIBLE

6. 1.56 - 2.20
   PITCH
   0 - 50

7. 2.21 - 2.40
   ENGAGE QUARTZ LOCK
   LET LP PLAY
   • RESET PITCH TO UNITY
   • DISENGAGE QUARTZ

8. 2.41 - 3.10
   INDETERMINATE MID SPIKES
   ROTATE KNOB AS FAST AS POSSIBLE

9. 3.11 - 3.40
   PITCH
   0 - 50
   INDETERMINATE MID SPIKES

10. 3.41 - 4.00
    LET LP PLAY

11. 4.01 - 4.30
    PITCH
    -50 - 0

12. 4.31 - 4.56
    LET LP PLAY
    LIGHTLY DRUM YOUR FINGERS ON THE TURNTABLE

13. 4.57 - 5.20
    INDETERMINATE HI SPIKES

14. 5.21 - 5.40
    LET LP PLAY
    ENGAGE REVERSE AT 5:30

15. 5.41 - 6.00
    PITCH
    -50 - 0

16. 6.01 - 6.06
    PUSH START/STOP

FIN
TURNTABLE TWO

Reimagined Landscapes 3
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TURNTABLE VARIABLES

A PITCH ADJUST SLIDER
B QUARTZ LOCK
C PITCH SELECT
D REVERSE ROTATION
E TONEARM
F START/STOP BUTTON

1. 00 - 20
   ENGAGE START BUTTON SIMULTANEOUSLY WITH STOPWATCH
   LET LP PLAY

2. 21 - 40
   VOLUME
   0 - 8

3. 41 - 1:05
   PITCH
   0 - -50
   TURNTABLE SHOULD NOT BE RotATING

4. 1:06 - 1:30
   ENGAGE QUARTZ LOCK
   LET LP PLAY
   •RESET PITCH TO UNITY
   •DISENGAGE QUARTZ

T2 p2

5. 1:31 - 2:00
   INDETERMINATE HI SPIKES
   ROTATE KNOB AS FAST AS POSSIBLE

6. 2:01 - 2:10
   PITCH
   0 - -50

7. 2:11 - 2:40
   ENGAGE QUARTZ LOCK
   LET LP PLAY
   •RESET PITCH TO UNITY
   •DISENGAGE QUARTZ

8. 2:41 - 3:20
   INDETERMINATE HI SPIKES
   ROTATE KNOB AS FAST AS POSSIBLE

9. 3:21 - 3:40
   PITCH
   0 - -50
   INDETERMINATE HI SPIKES

10. 3:41 - 4:00
    LET LP PLAY
    LIGHTLY DRUM YOUR FINGERS ON THE TURNTABLE

11. 4:01 - 4:25
    PITCH
    -50 - 0

12. 4:26 - 5:00
    LET LP PLAY
    LIGHTLY DRUM YOUR FINGERS ON THE TURNTABLE

13. 5:01 - 5:20
    INDETERMINATE HI SPIKES

14. 5:21 - 5:40
    PITCH
    0 - -50
    ENGAGE REVERSE AT 5:32

15. 5:41 - 6:00
    INDETERMINATE HI SPIKES

16. 6:01
    PUSH START/STOP
    FIN

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Reimagined Landscapes 3
Daniel Lieberman

**TURNTABLE THREE**

***i***
**TURNTABLE VARIABLES**
- PITCH ADJUST SLIDER
- QUARTZ LOCK
- PITCH SELECT
- REVERSE ROTATION
- TONEARM
- START/STOP BUTTON

***ii***
Set turntable for performance, move tonearm to the start of the LP.

***iii***
Set mixer for performance.
- MID and HI should be completely off.
- Channel volume fader should be completely off.

---

1. **.00 - .30**
   - Engage start button simultaneously with stopwatch
   - Let LP play

2. **.31 - .45**
   - Volume
   - 0

3. **.46 - .58**
   - Pitch
   - 0
   - -50

4. **.59 - 1.20**
   - Engage quartz lock
   - Let LP play
   - • Reset pitch to unity
   - • Disengage quartz

---

5. **1.21 - 2.10**
   - Indeterminate HI spikes
   - Rotate knob as fast as possible

6. **2.11 - 2.20**
   - Pitch
   - 0
   - +50

7. **2.21 - 2.35**
   - Engage quartz lock
   - Let LP play
   - • Reset pitch to unity
   - • Disengage quartz

8. **2.36 - 3.15**
   - Indeterminate HI spikes
   - Rotate knob as fast as possible

9. **3.16 - 3.30**
   - Indeterminate HI spikes
   - Pitch
   - 0
   - -50

10. **3.31 - 4.00**
    - Let LP play
    - Lightly drum your fingers on the turntable

11. **4.01 - 4.35**
    - Pitch
    - -50

12. **4.36 - 5.00**
    - Let LP play
    - Lightly drum your fingers on the turntable

13. **5.01 - 5.20**
    - Indeterminate mid spikes

14. **5.21 - 5.47**
    - Let LP play
    - Engage reverse at
    - 5:34

15. **5.48 - 6.00**
    - Pitch
    - 0
    - +50

16. **6.01 - 7:00**
    - Push start/stop

---

Fin
TURNTABLE FOUR

Reimagined Landscapes 3
Daniel Liederman

1. **TURN TABLE VARIABLES**
   - A. PITCH ADJUST SLIDER
   - B. QUARTZ LOCK
   - C. PITCH SELECT
   - D. REVERSE ROTATION
   - E. TONEARM
   - F. START/STOP BUTTON

   - Time: 00:05
   - Action: Engage start button simultaneously with stopwatch
   - Note: Let LP play

2. **VOLUME**
   - Time: 06:30
   - Value: 0

3. **PITCH**
   - Time: 31:50
   - Value: 0

4. **QUARTZ LOCK**
   - Time: 51:120
   - Action: Engage quartz lock
   - Note: Let LP play
   - Instructions:
     - Reset pitch to unity
     - Disengage quartz

---

**T4 4**

5. **PITCH**
   - Time: 1:11 - 2:10
   - Value: 0
   - Instructions:
     - Rotate knob as fast as possible
     - Indeterminate hi spikes

6. **PITCH**
   - Time: 2:11 - 2:20
   - Value: +50

7. **PITCH**
   - Time: 2:21 - 5:40
   - Value: 0
   - Instructions:
     - Rotate knob as fast as possible
     - Indeterminate hi spikes

8. **PITCH**
   - Time: 2:41 - 3:15
   - Value: 0
   - Instructions:
     - Rotate knob as fast as possible
     - Indeterminate hi spikes

9. **PITCH**
   - Time: 3:16 - 3:44
   - Value: 0
   - Instructions:
     - Let LP play
     - Indeterminate hi spikes

10. **PITCH**
    - Time: 3:45 - 4:14
    - Value: 0

11. **PITCH**
    - Time: 4:15 - 4:25
    - Value: 0
    - Instructions:
      - Let LP play
      - Lightly drum your fingers on the turntable

12. **PITCH**
    - Time: 4:26 - 4:45
    - Value: 0

13. **PITCH**
    - Time: 4:46 - 5:25
    - Value: 0
    - Instructions:
      - Engage reverse at
      - Indeterminate hi spikes

14. **PITCH**
    - Time: 5:26 - 5:50
    - Value: 0

15. **PITCH**
    - Time: 5:51 - 6:00
    - Value: 0

16. **PITCH**
    - Time: 6:01
    - Value: 0
    - Instructions:
      - Push start/stop
      - Fin
3:30 AM, Teddy

for flute, oboe, bass trombone, vibraphone, piano
and three turntables with Locked Groove TAPR06 LPs: Track 6

Daniel Biederman, 2013

Composer’s Notes

3:30 AM, Teddy features three copies of the same vinyl LP playing a locked-groove; a record with a concentric circle groove, thereby creating a loop. The simple loop repeats the pitch set: B and D#. 3:30 AM, Teddy plays with the listener’s perception by re-contextualising the loop in various ways. Harmony, tone colour, extended techniques and turntable techniques are featured throughout the work. Debussy’s Children Corner inspired the title of this work.

The form of Teddy is A-B-A1-C-A2-D etc, the loop being A. The turntablist alters the loop in between through-composed instrumental sections. A sections are defined by a thick barline on both sides.

Performance Notes
The ensemble should listen to the loop as they perform, but not follow the indeterminate rhythms that occur.

Woodwind and brass players will need to adjust their intonation to the LPs during solo sections.

Turntablist Notes
The turntablist will require three direct drive turntables with pitch adjustment, reverse functionality, and quartz lock. An American Audio HTD 4.5 Turntable was used for the compositional process of 3:30 AM, Teddy. The image below illustrates the functionality necessary to perform this piece.

Each turntable must route to a separate speaker. Any audio mixer with separate outputs, basic equalization and volume control will suffice.

Turntablist Notation
The pitches in the turntablist part represent each record, not the actual pitch that is written.
When the pitches are horizontally staggered each record is to be manipulated in order, left to right.

FWD

When the pitches are vertically aligned the turntablist will be required to manipulate the records at the same time.

approx 10"

pitch shifting

Dynamic changes and equalization variations are to be executed via the mixer.

When asked to disrupt the platter, be gentle. The piece will not work if a record skips to a new locked groove. A small amount of pressure applied to the side of the record platter will suffice.

The arrows in the turntable part have two separate indications. Arrows that end in the following bar: perform the specified action, and then let the record play. No further action is required until the next A section.

gradually thin sound w/ EQ

pitch lock

Arrows that end within the bar: perform the specified action, be prepared to execute another action in the next bar.

disrupt platter

reverse
**Turntable Manipulations:**
REV = engage reverse button
FWD = disengage reverse button
Pitch shifting = move the pitch adjust slider back and forth
Pitch Lock = engage the pitch lock button, reset the pitch adjust slider to unit, disengage pitch lock
Disrupt the platter = reset the loop to a new rhythmic figure by manually slowing down the platter’s rotation

The speakers should be set on stands facing the audience, equally spaced at the back of the stage. Performers may set up as they wish.

Duration: 9’00”
3:30 AM, Teddy

Dan Biederman

Flute

Oboe

Bass Trombone

Vibraphone

Piano

approx 20"

constant, without dynamic change

approx 20"

approx 10"

in delicate waves

tremolo = slow fast slow

trill = slow fast slow

approx 10"

in delicate waves

constant, without dynamic change

approx 20"

aprox 20"

3:30 AM, Teddy

©2013
3:30 AM, Teddy

Fl.

Ob.

B. Tbn.

Vib.

Pno.

Ttl

"disrupt platter"
Medium Hard Mallets

Vib.

ON CUE
manual vibrato

15\textsuperscript{ma}...	extsuperscript{ma}

Pno.

dark and a little clumsy

15\textsuperscript{ma}...	extsuperscript{ma}

with pedal

Ttl

down
let ring

15\textsuperscript{ma}...	extsuperscript{ma}

up and down

slow roll

approx 10"

approx 10"

FWD

3:30 AM, Teddy
B on the beat

Fl.:

Ob.:

B. Tbn.:

Vib.:

Pno.:

Ttl:

approx 10"

espress. dim.

approx 10"

approx 10"

approx 10"

approx 10"

3:30 AM, Teddy
oboec cues ensemble

Fl.

Ob.

B. Tbn.

Vib.

Pno.

Ttl

3:30 AM, Teddy
3:30 AM, Teddy

Fl.

Ob.

B. Tbn.

Vib.

Pno.

Ttl

rubato

approx 5"

legato spooky swell

approx 5"

legato spooky swell

approx 5"

swell and defalte with woodwinds

approx 5"

messy pedal

approx 5"

rapidly move channel faders up and down

approx 5"
3:30 AM, Teddy

**D**

*Oboe cues ensemble slower, on the beat*

- **Fl.**
- **Ob.**
- **B. Tbn.**
- **Vib.**
- **Pno.**
- **Ttl**

Disrupt platter

Approx 10" reverse

-MP-
3:30 AM, Teddy

Fl.  
```
E
a tempo
```

Ob.  
```
```

B. Tbn.  
```
```

Vib.  
```
```

Pno.  
```
```

Ttl  
```
```

```
```

- quiet pigeon sounds
- approx 10*
- pp
- sparse pigeon sounds
- with disengaged mouthpiece
- ppp
- approx 10*
- quiet pigeon sounds
- pp
- clean pedal
- with strong sense of rhythm
- with disengaged mouthpiece
- pitch shifting
- approx 10*
- reverse
3:30 AM, Teddy

**F**

small accel.

---

**Pno.**

\( mp \)

---

let ring

**Tdl**

gradually thin sound w/EQ

pitch lock

---

**Fl.**

\( p \rightarrow mp \rightarrow p \) dim.

---

**Ob.**

\( p \rightarrow mp \rightarrow p \) dim.

---

**B. Tbn.**

\( pp \) whole sound

with bow

---

**Vib.**

\( mf \)

---

**Pno.**

\( mf \ p \ pp \) delicately

---

**Tdl**

gradually reset EQ
Fl.
approx 5"
blow through your instrument, keys up

Ob.
approx 5"
blow through your instrument without reed

B. Tbn.
approx 5"
blow through your instrument

Vib.
approx 5"

Pno.
approx 5"
EQ filter sweep

3:30 AM, Teddy
3:30 AM, Teddy

Fl.

approx 5"

mm espress.

Ob.

approx 5"

B. Tbn.

approx 5"

Vib.

let ring
remove pedal after
sound disappears

Pno.

let ring
remove pedal after
sound disappears

Ttl

reset EQ

approx 5"

Fl.

overlap w/oboe

Ob.

overlap w/flute

Rubato

Rubato

Fl.
3:30 AM, Teddy

Ob. cue PNO & VIBES

B. Tbn.

Vib. cue from OBOE

Pno. cue from OBOE

Ob.

B. Tbn.

Vib.

Pno.

I rubato

Open

constant, without dynamic change

constant, without dynamic change

mf

mf

mf

mf

p

p

p

mf

mf

mf

mf

p

p

p

p

p

p

p
in delicate waves
tremolo = slow fast slow
approx 10"

3:30 AM, Teddy
3:30 AM, Teddy

Bucket back to the audience horn at upward angle
Industry is Beautiful
for string quartet, percussionist and four turntablists
Daniel Biederman, 2014

Composer’s Notes
Industry is Beautiful positions a minimalist-flavoured string quartet against a simple and dramatic rhythm created by the percussionist and turntablists. The core theme in Industry is an ascending diatonic pattern that is re-harmonised several times throughout the piece. Industry is meant to be a dramatic piece; cinema music without the cinema.

Performance Notes
The string quartet should put effort into the two differences in feel; mechanical and expressive. Industry should be played with a solid sense of rhythm, even during the expressive sections.
Turntablists **one**, **two** and **three** are required to perform the hip-hop technique known as **cutting**. The following description is adapted from *DJ Skills: The Essential Guide to Mixing & Scratching*.\(^1\)

Cue up the requisite sound. Begin with the fader closed.
1. Hold the record as the platter spins beneath.
2. Simultaneously release the record and open the fader.
3. Close the fader.
4. Pull the record back with the fader closed.
5. Repeat.

**Turntablister four**, is required to perform a modified version of **cutting**.

Cue up the end of the requisite sound. Begin with the fader open.
1. Hold the record as the platter spins beneath.
2. Pull the record back with the fader open.
3. Release the record at the beginning of the sound.
4. Stop the record at the end of the sound.
5. Repeat.

Measures 34-35 require turntablister **four** to pullback past the start of the sample to achieve the quick rest.

The arrows in turntable **four**'s part indicate the direction of the record. The back arrow is a manual pullback; the forward arrow indicates the turntablister to let the record play without interruption.

Turntablister **one**, is required to manipulate the DJ Mixer EQ. Changes to the Equaliser in the score read as:

- **Low** = off (turn the low frequencies all the way down)
- **Mid** = N/A (do not change the mid frequencies)
- **Hi** = 30% or 60% (set the hi frequency knob position XX% from the off position)

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All turntablists must take care to follow the dynamics of the score while remaining blended with the ensemble. Turntablists may consider marking dynamics on their volume fader with tape.

The turntablists in the piece should strive for rhythmic accuracy, but not ‘perfection.’ If a sound is played a few milliseconds early (or late), that adds to the drama of the piece. Allow yourself to be human; ‘perfection’ would rid this piece of character.

*Industry* requires each turntablist to use a direct-drive turntable with standard DJ mixer and one copy of the LP: *Halloween Horrors: The Sounds Of Halloween (And Other Useful Effects)*\(^2\)

Duration: 3’40”

Industry is Beautiful
for String Quartet, Four Turntablists and Percussionist

Daniel Biederman

©2014
Industry is Beautiful
Industry is Beautiful
Industry is Beautiful
Industry is Beautiful

Vln. I

Vln. II

Vla.

Vc.

Door 2

Gun 4
Industry is Beautiful
Industry is Beautiful
Industry is Beautiful
Industry is Beautiful
Industry is Beautiful
For sale: baby shoes, never worn
for string quartet, piano, and two turntables.
Daniel Biederman, 2014

Composer’s Notes
For sale: baby shoes, never worn is a musical story told in three chapters, each chapter represented by a musical section. This piece is delivered in the spirit of a symphonic poem, however the music is not meant to be an interpretation of Hemingway’s famous flash novel of the same name, rather, this piece is meant to facilitate each listener to create their own story.

Performance Notes
The turntablist manually rotates the LPs in every section except mm33-47; the Beat Juggling section.¹

To achieve an ‘intelligible’ rotation of the LP, the turntablist should rotate the LP for the count of one second (in the USA it is common to count seconds using the phrase 1-Mississippi, 2-Mississippi etc.)

¹ Stephen Webber, Dj Skills : The Essential Guide to Mixing and Scratching (Focal Press, 2008), Book, 252.
Text direction and arrows instruct the turntablist when to manually rotate the turntable forwards or reverse (reverse arrows are slightly thicker):

The beat juggling section (mm33-47) begins with two bars of rhythmic juggling. The turntablist is then instructed to increase the rate:

The juggle between LPs is no longer meant to be in time with the music. The turntablist is required to increase the rate of the juggle several times throughout this section, as well as use less of the sample; i.e. ‘They never came’ to ‘never came’ to ‘came.’

The turntablist will use the first track on side B of the LP: Ernest Hemingway – Reading.2 The track begins with the phrase ‘This is Ernest Hemingway’ which is featured throughout For sale. The other quote ‘They never came’ is 33 seconds into the LP. ‘They never came’ is used for the beat juggling section.

The gestures used for mm58-66 are akin to the baby scratch in hip-hop turntablism.

Two high-torque direct-drive turntables are required for the performance of this piece.

Duration: 5’30”

2 Ernest Hemingway, Ernest Hemingway – Reading (Finca Vigia, San Francisco de Paula, Cuba: Caedmon Records, 1965).
For sale: baby shoes, never worn
for Piano, String Quartet and Turntables

Daniel Biederman

Score

Turntable 1

slow and intelligible

"This is Ernest Hemingway"

Piano

"yawgnimeH tienfi si siiH"

Piano entrance overlaps with LP

"This is Ernest Hemingway"

intelligible to slow

"yawgnimeH tienfi si siiH"

slow

very slow, almost unintelligible

"This is Ernest Hemingway"

intelligible to slow

"yawgnimeH tienfi si siiH"

slow to fast

slow

very slow, almost unintelligible

"This is Ernest Hemingway"

Turntable 2

slow and intelligible

"This is Ernest Hemingway"

"yawgnimeH tienfi si siiH"

very slow, almost unintelligible

"This is Ernest Hemingway"

"yawgnimeH tienfi si siiH"

very slow, almost unintelligible

"This is Ernest Hemingway"

"yawgnimeH tienfi si siiH"

"This is Ernest Hemingway"

"yawgnimeH tienfi si siiH"

"This is Ernest Hemingway"

"yawgnimeH tienfi si siiH"

"This is Ernest Hemingway"

"yawgnimeH tienfi si siiH"

"This is Ernest Hemingway"
For sale: baby shoes, never worn

"They never came"
"Eman reyen yeht"

manually rotate
the LPs
very slowly
(unintelligible)
For sale: baby shoes, never worn

They never came

Emac reyen

intelligible

\[ \text{For sale: baby shoes, never worn} \]

\[ \text{They never came} \]

\[ \text{Emac reyen} \]

\[ \text{intelligible} \]
For sale: baby shoes, never worn
For sale: baby shoes, never worn
For sale: baby shoes, never worn
For sale: baby shoes, never worn
For sale: baby shoes, never worn
For sale: baby shoes, never worn
Perc and Tables
for two violins, cello, bassoon, percussionist and five turntablists
Daniel Biederman, 2014

Composer’s Notes
Perc and Tables is a playful piece of music intended to exploit the tone blending between turntables and percussion. Many of the turntable gestures sound identical to their percussionist counterpart. The affect is an aural illusion for the audience whereby one is unsure the origin of the sound they are experiencing.

Performance Notes
The number of performers required for Perc and Tables depends on the skill level of the percussionists and/or the desired number of players on stage. There are 18 parts in this piece including pitched instruments, however, a single percussionist can cover several instruments. The percussion parts are bracketed in the score to denote a single player. Five percussionists will cover all the parts.

Most of the turntable gestures require both hands to simultaneously manipulate the DJ mixer and turntable, hence the need for four turntablists. The timpani and Hal turntable parts can be handled by one turntablist.
The following turntable gestures are explained in detail in *DJ Skills: The Essential Guide to Mixing & Scratching*.¹

- Baby
- Cut
- Drag
- Fade
- One-click flare
- Pullback
- Scribble
- Stab
- Transformer

*A skilled turntablist should recognise the names of the gestures required for this piece.*

The modifier ‘rev’ or ‘Reverse’ requires the turntablist to perform the gesture in reverse order.

The **Fader Throw** gesture requires the turntablist to move (throw) the volume fader up and down to varying effect. The quick fader throws in mm58-60 produce a nearly identical sound to the shaker.

‘-3 semitones’ in mm33 requires the turntablist to re-pitch the turntable via the pitch slider.

The gestures are notated with text, e.g. **Cut**:

![Cut](image)

The turntablist is required to perform the given gesture until instructed otherwise:

![Cut and Drag](image)

Throughout the score there are courtesy markers to assist the turntablist, e.g. brackets to denote a passage of one gesture:

High-torque direct-drive turntables are required for the performance of *Perc and Tables*. Three turntables require a copy of the LP: *Halloween Horrors: The Sounds Of Halloween (And Other Useful Effects)* and one turntable requires a copy of the LP: *Sir Adrian Boult Introduces The Instruments Of The Orchestra*.²

The sounds required for this piece are noted on the label of the LP.

Duration: 3’

Perc and Tables
for violins, cello, bassoon, percussion and turntables

Daniel Biederman

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Perc and Tables
Perc and Tables

Vln. I
Vln. II
Vc.
Bsn.
EggSh. 1
LmnSh. 2
Cast.
Trgl.
Cym.
S.Dr. 1
B. Dr.
Ttl wnd
Ttl drp
Ttl fr
Ttl rn
Ttl Ha!

Suspended cymbal
The Theme
for two flutes, two oboes, two clarinets, two bassoons, French horn, timpani, piano, two violins, viola, cello, contrabass, and three turntables.
Daniel Biederman, 2014

Composer’s Notes
The Theme juxtaposes lush orchestral textures against noisy locked-groove LPs. Homogeny is paramount; the conductor must calibrate the turntables’ peak volumes to the acoustic ensemble’s peak volume.

Performance Notes
Turntablist One is required to be familiar with the architecture of a direct-drive turntable fit with pitch slider, RPM selector, reverse-rotation button and start stop button e.g. the American Audio HTD 4.5 Super High Torque Direct Drive Turntable. The principle turntablister must also be familiar with the equaliser of any standard DJ mixer.
The main melody is performed with one *Jamey Aebersold – Gettin’ It Together* LP\(^1\). The four Bb tuning notes at the start of the LP are manipulated to create the following theme:

The **Bb, Gb, Db** are created with the turntable set to 33 RPM; the **Eb Cb** and **high Gb** are created with turntable set to 45 RPM.

RPM selector on the American Audio HTD 4.5 turntable:

The score notes the rotation of the platter with either FWD or REV:

Equaliser instructions are presented in the score as text, e.g. reduce HI.

All dynamic markings are executed via the equaliser; the fader volume should not be changed.

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The locked-groove LPs can be any un-pitched noise loop. **Turntablists Two, Three and Four** are required to rapidly rotate the equaliser knobs from hi to low. This gesture was adopted from the equaliser spikes in my composition, *Reimagined Landscape Three*:

![Image of equaliser spikes and instructions to rotate knob as fast as possible]

The principle turntablist in *The Theme* plays the record without manually affecting the platter; the melody is created entirely via the pitch slider, RPM selector, reverse button and start/stop button. The whole notes in the score are an approximation of when the pitches sound. So long as the tempo remains close to 80 BPM, this piece will retain its original intention.

**Duration: 3'30"**
The Theme

Daniel Biederman

Score

Turntable w/delay approx 550 ms
Turntables 1,2,3 Locked-Groove noise loops

Flute

Oboe

B♭ Clarinet

Horn in F

Timpani

Piano

Violin I

Violin

Violin II

Viola

Cello

Contrabass

Random EQ spikes throughout
LOW MID HI player's choice

Rubato a tempo

 continuo sim

\begin{align*}
\text{The Theme} & \\
\text{Daniel Biederman} & \\
\copyright 2014
\end{align*}
The Theme
The Theme
The Theme
The Theme
The Theme

Gradually increase MID

Gradually remove HI/MID/LOW

Gradually increase MID

Gradually remove HI/MID/LOW