

Kory Reeder

Invisible Cities of the Platte

For Trio
(2025)

About 49-55 minutes

For 3 Performers (see individual instructions for details)

1. Violin doubling Electronics
2. Fender Rhodes doubling Sine Waves
3. Percussion

Notes for Everyone

Every system lasts about 1 minute.

Musical utterances are given in traditional notation, prose, and proportional notation.

- Timestamps are given for each musical utterance; approximate but should be respected
- When specific timestamps are not given, the sequence of events is proportional
- Traditional notation is used where rhythm and duration are pertinent, such as in a gesture on the Rhodes or the length of a violin note (quarter note = 76 throughout)

The piece is never truly silent, and each system should dovetail slightly; or, at the very least the performance should subsume any sense of “seams” between sections. The piece should *not* give the impression of a series of scenes, but as one smooth unfolding of events.

Notes for Percussion

Instrumentation:

Triangle (can be multiple)

Bowed crotales: B7, Bb7, A7, E7, D6

Wood planks (long/deep toned – can be multiple)

Sandpaper (can be varied)

Gravel

Small brick (can be multiple)

Concrete slab (for outdoor walkway, textured – can be multiple)

Bass drum

A piece of paper (to be rubbed on the membrane of the bass drum)

A box of dry leaves

Notes for Violin/Electronics

The violin's notes are indicated in traditional notation. The violin part isn't so much a concert violin or a fiddle as much as it is an aeolian harp: the tone can be unsettled.

Violin should be non-vibrato throughout.

The electronics are notated in prose/descriptions of the sound.

Electronic sounds should change as they go rather than just a single static sound. For example, Part 3 indicates "pink noise" – the pink noise should not be a static wall of pink noise, but something to play with: changing amplitude, filter changes, etc. Like the description of the piece as a whole: this part should not be a series of sounds, but a smooth unfolding of events.

To that point, it is rare when sounds are given an indication to *stop*. Rather than stacking sounds to create a wall of sound, the described sounds should transition from one another.

Notes for the Rhodes/Sine Waves

Sine waves are written numerically in Hertz (Hz)

The sinewaves should have a gradual envelope with an attack of about 1-2 seconds and a release of about 8 seconds.

All sinewaves sustain (drone) until indicated in the score.

In general, the sine waves should be quieter than the ensemble; something like an aura.

Errata

System 1 Entrance 1 for violin: electronics come in first and then violin

System 2 Rhodes staff needs extended

System 4 collision on electronics

System 14 sandpaper collision; unqualified F in Rhodes should be F#

System 15 should be “fade to 261Hz 352Hz only

System 17 collision with text in percussion

System 18 violin should be more whole notes

System 22 violin needs clef

System 25 Rhodes should be G and F not E and F

System 37 percussion: sand paper should continue until between triangle hit 1 and triangle hit 2

System 38 violin should be a G octave with G3 and G4 (open string and stopped string)

System 44 Rhodes should say “chords continue”

System 45 Rhodes should say “very, very soft...”

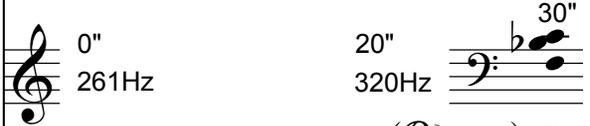
Invisible Cities of The Platte

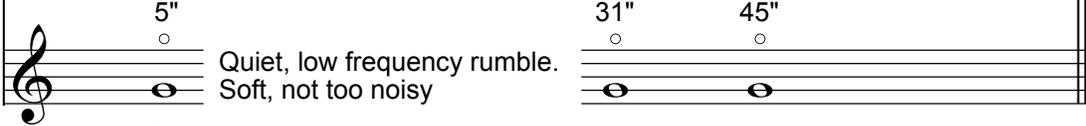
Written for Forming

Kory Reeder

1

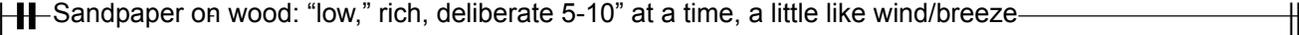
Percussion 

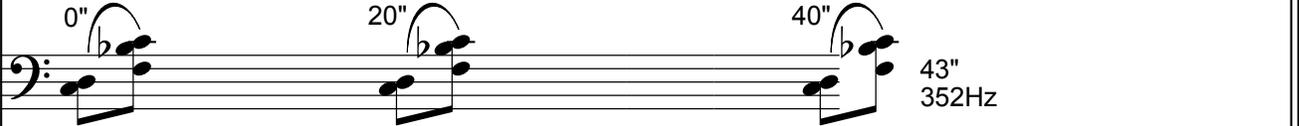
Rhodes/Sinewaves 
0" 261Hz 20" 320Hz 30"

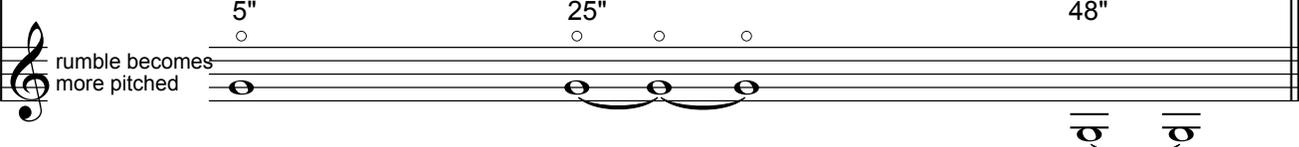
Violin/Electronics 
5" 31" 45"
Quiet, low frequency rumble.
Soft, not too noisy

p

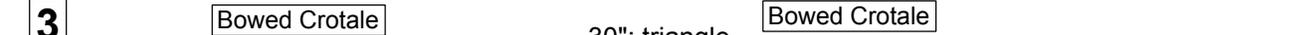
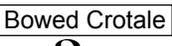
2

 Sandpaper on wood: "low," rich, deliberate 5-10" at a time, a little like wind/breeze


0" 20" 40" 43" 352Hz


5" 25" 48"
rumble becomes more pitched

3

 0" Triangle  Bowed Crotale

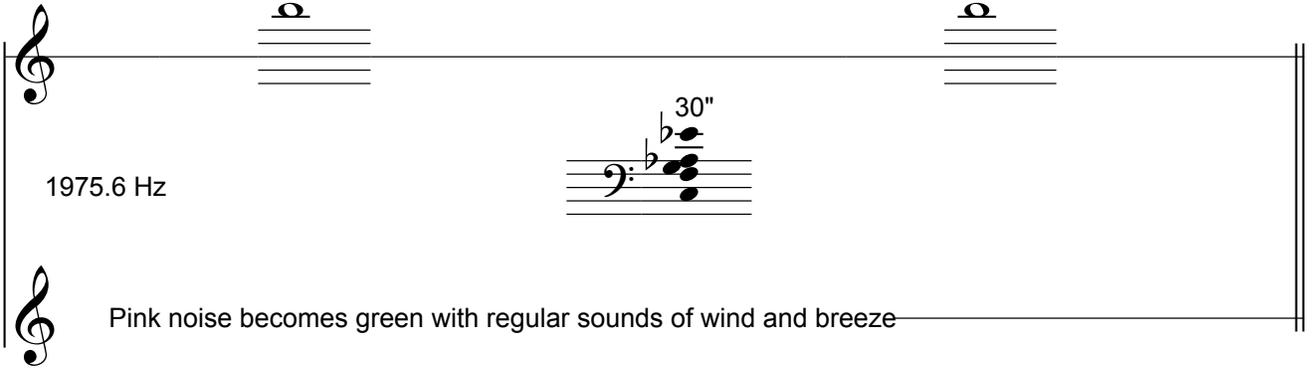

0" 30": triangle


0" 40"
sandpaper sandpaper continues...
352Hz and 261Hz fade out
Pink noise dovetails off sandpaper

4

Bowed Crotale

Bowed Crotale



1975.6 Hz

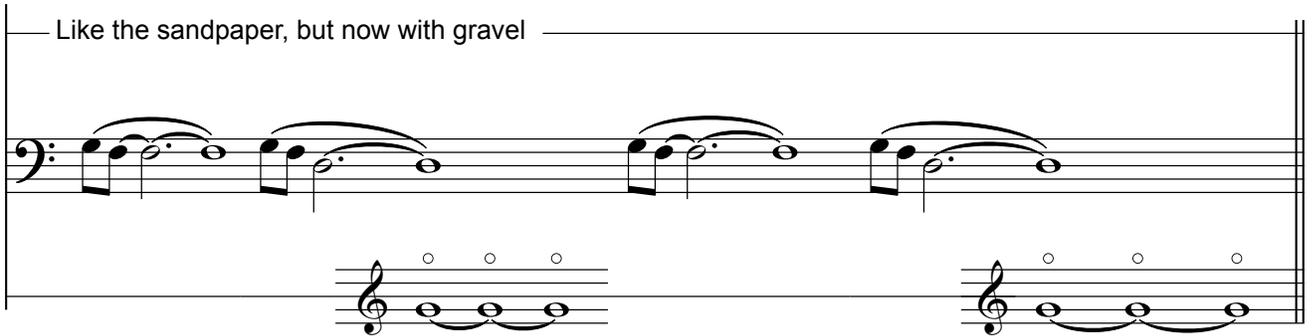
30"

Pink noise becomes green with regular sounds of wind and breeze

Detailed description: This section features two staves. The top staff is a treble clef with a whole note on the second line, labeled 'Bowed Crotale'. Below it, the frequency '1975.6 Hz' is noted. The bottom staff is a bass clef with a whole note chord consisting of three notes: a flat (B-flat), a natural (C), and a sharp (D-sharp), with a '30"' label above the notes. Below the bottom staff, the text 'Pink noise becomes green with regular sounds of wind and breeze' is written.

5

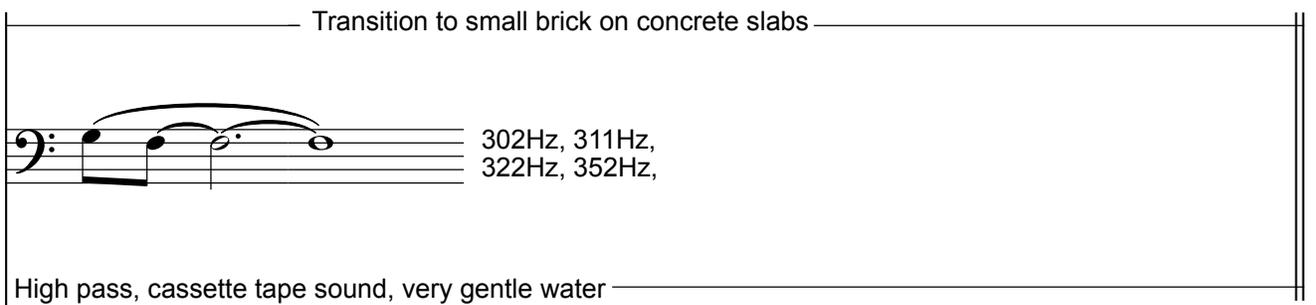
Like the sandpaper, but now with gravel



Detailed description: This section consists of two staves. The top staff is a bass clef with a melodic line of eighth notes, each with a slur above it. The bottom staff is a treble clef with a melodic line of eighth notes, each with a slur above it.

6

Transition to small brick on concrete slabs

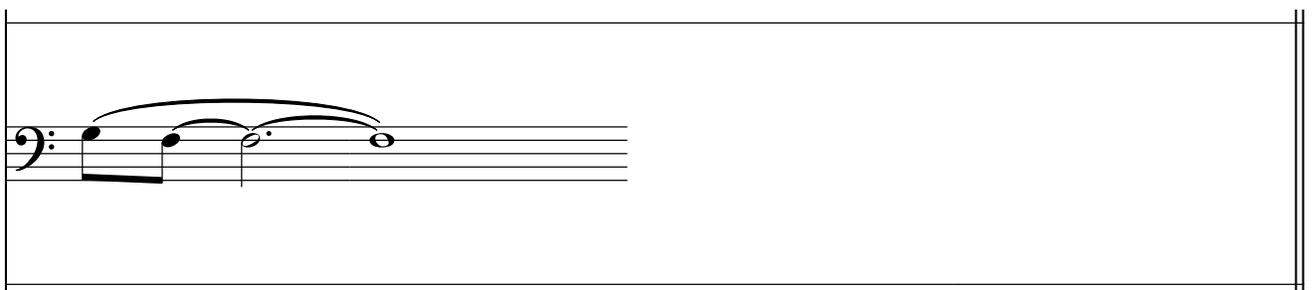


302Hz, 311Hz,
322Hz, 352Hz,

High pass, cassette tape sound, very gentle water

Detailed description: This section features a single bass clef staff with a melodic line of eighth notes, each with a slur above it. To the right of the staff, the frequencies '302Hz, 311Hz, 322Hz, 352Hz,' are listed. Below the staff, the text 'High pass, cassette tape sound, very gentle water' is written.

7



Detailed description: This section consists of a single bass clef staff with a melodic line of eighth notes, each with a slur above it.

8

Triangle

...fade out...

9

Sandpaper on wood: as before

Electronics become instable – amplitude/frequency modulation – slight increase in density

10

Triangle Bowed Crotale Triangle Bowed Crotale

70Hz 68Hz

11

Gavel: as before

Triangle

All sine waves fade except 261Hz 352Hz

Electronics become a hum begin to fade to silence

12

Bowed Crotale

Continues (intermittent)



Sine waves: 261Hz 352Hz add 1975.53Hz



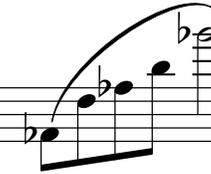
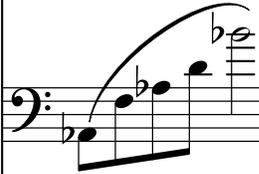
Continues (in time)

Soft blue noise, in and out (very soft)

13

Crotales continue (intermittent) becomes dialog with sandpaper...

High notes continue →

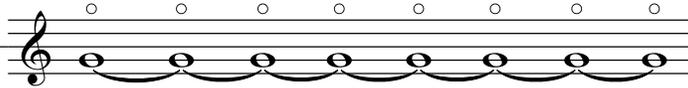


Entering dialog with sandpaper

14

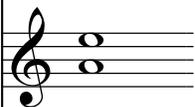
sandpaper and stone taps

High notes become... *legato*



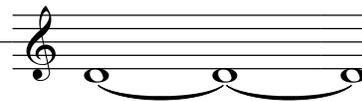
15

Stone taps and gravel



261Hz 352Hz only

Blue noise transitions to a low hum



16

Bass Drum - here and there

Sine waves fade throughout

Low hum continues

17

Transition from bass drum rolls to paper on the bass drum

15" 30" 50"

Low hum continues

18

Bowed Crotale

Continues (intermittent)

2093Hz first and then with 1975.53Hz

here and there

19

20

Paper on bass drum

Sine waves: add 1318Hz
These chords: 1 every 6 seconds

21

Paper on bass drum with gravel sounds

Add 67Hz

Low hum becomes brown noise

22

Continues (intermittent: in dialog with bass drum)

All sine waves slowly fade away...

Noise becomes field recording

23 Everyone: very soft now

24

Shifting gravel

Faint grainy texture; wind gently blowing

25

Discrete tapping stones

Repeat throughout

Becoming (quiet) electrical hum

26

sandpaper

G/F Pulse Continues... add this gesture

Hum becomes pink noise

27

Sandpaper becomes stones...

pulse slows to silence...

Pink noise fades...

28

Stones become sandpaper...

throughout: very sparse



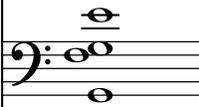
45Hz and 88Hz

Blue noise fades in...

29

Sandpaper becomes intermittent drum rolls... distant thunder

sim.



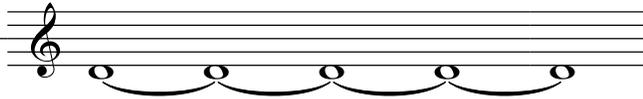
Low hum comes in (slightly distorted)

30

...continues...

...continues...

...distortion becomes brittle...



31

Hands gently rustling leaves

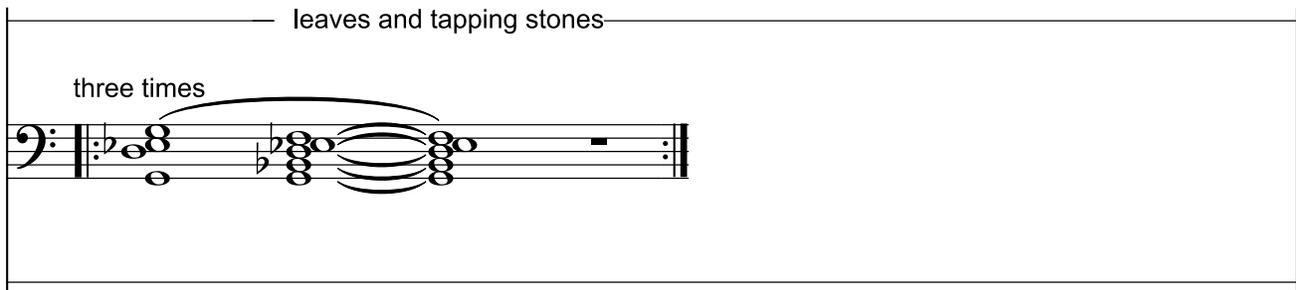


becomes a field recording (outdoors)

32

leaves and tapping stones

three times



33

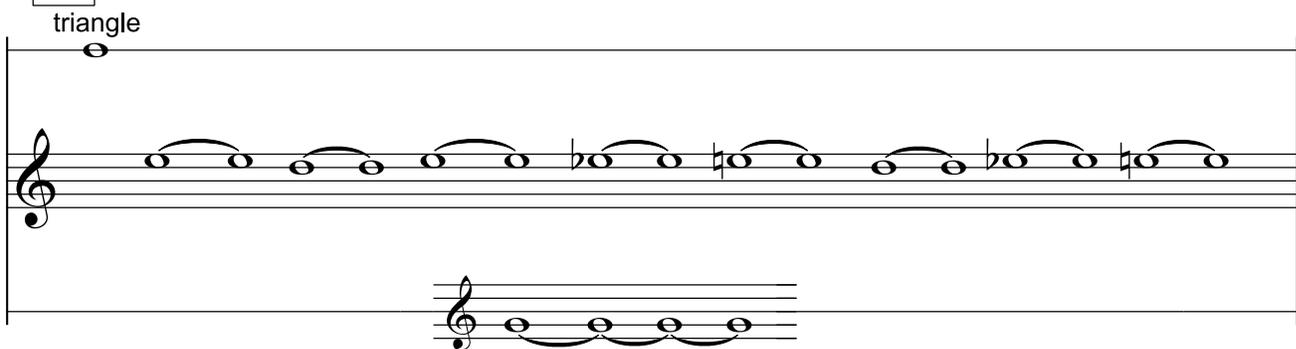
Soft gravel – hesitant

[sine waves only]

Introduce crackling/granular sounds

34

triangle

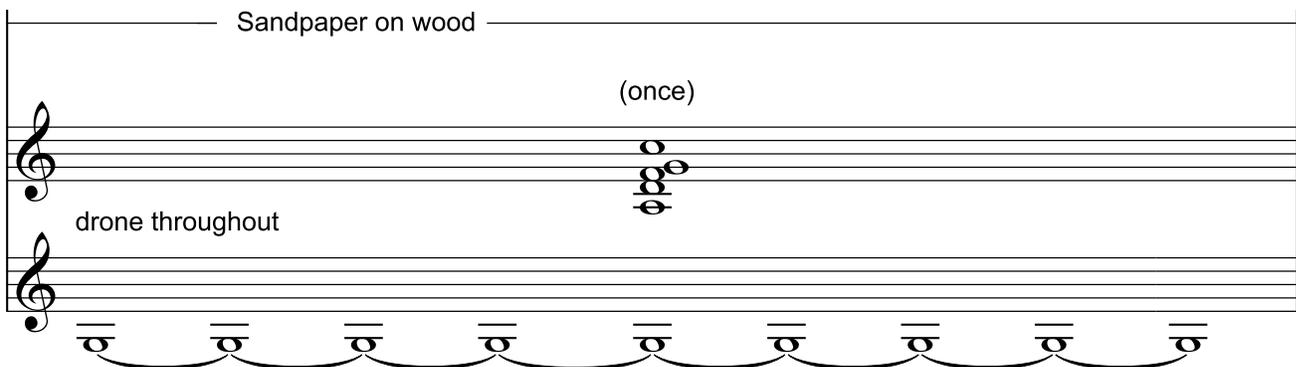


35

Sandpaper on wood

(once)

drone throughout



36

Sandpaper and gravel

(once)



Becoming red noise

37

triangle

(once)

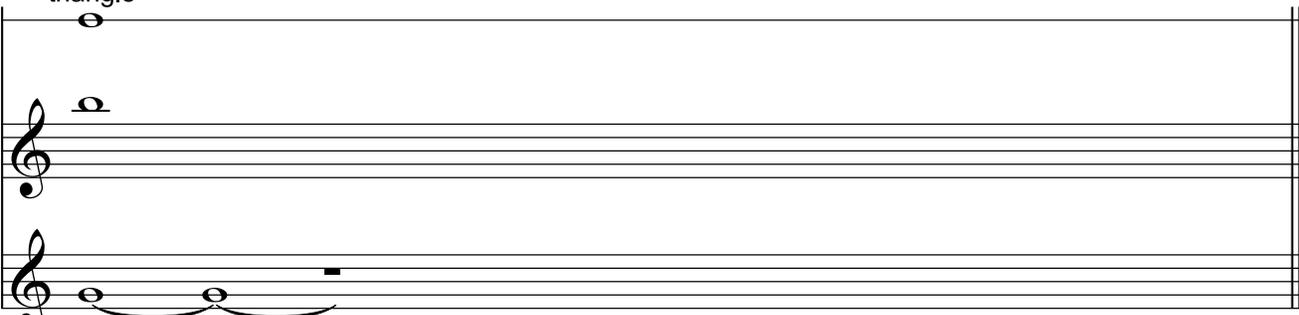


Add 1864.66Hz

Becoming shimmering high frequencies (barely audible)

38 **EVERYONE: 3 times (together the first ime)**

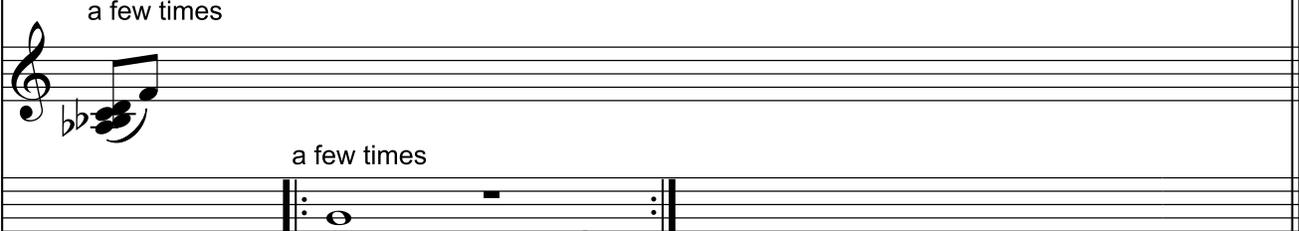
triangle



39

Sandpaper on wood (in waves)

a few times



a few times

44

A musical staff with a treble clef. The bottom line contains a single note with a fermata.

45

Sandpaper and stone taps

Every 15 seconds

A musical staff with a bass clef. The first line contains a single note with a fermata. The second line contains three notes with a slur underneath them.

46

Occasionally

A musical staff with a treble clef. The first line contains a single note with a flat sign and a fermata.

Becoming a field recording that sounds like it's on an old cassette tape (tracking and all)

47

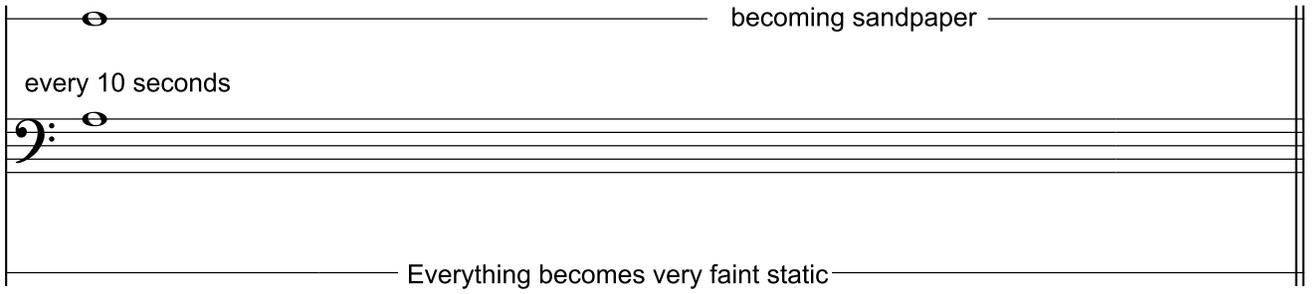
Stones

A musical staff with a bass clef. The first line contains three notes with a slur and a flat sign above them. The second line contains the text "add low pulse".

add low pulse

48

Triangle here and here (very occasional)



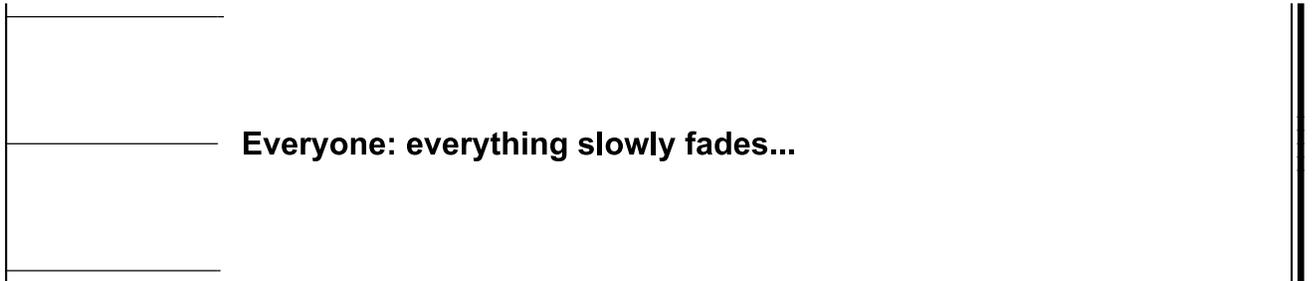
becoming sandpaper

every 10 seconds

Everything becomes very faint static

Detailed description: This block contains musical notation for section 48. It features two staves. The top staff has a treble clef and a single note on the first line. The bottom staff has a bass clef and a single note on the first line. The text 'becoming sandpaper' is positioned above the top staff, and 'Everything becomes very faint static' is positioned below the bottom staff. The text 'Triangle here and here (very occasional)' is located above the top staff, and 'every 10 seconds' is located between the two staves. The entire section is enclosed in a double bar line on the right side.

49



Everyone: everything slowly fades...

Detailed description: This block contains musical notation for section 49. It features three empty staves. The text 'Everyone: everything slowly fades...' is centered between the staves. The entire section is enclosed in a double bar line on the right side.