10 strings (9 events)

for guitar and violin

polansky

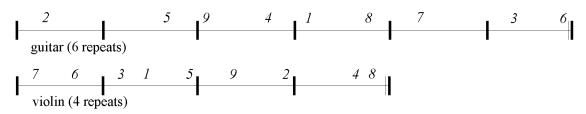
for james moore and andie springer



Each note (spaces) in the ostinato played as a low double- or triple-stop on the low strings of the violin and guitar. Notes on lines are open (two or three) low strings. The double- and triple-stops are flexible, ad lib. Slide where indicated.

Each player picks some number of repeats of the ostinato, which is their own "time-span" (no fewer than two, no more than six).

Begin by playing the ostinato a few times together, in rhythmic unison. Gradually, and independently, replace the ostinato with the numbered events in your part over the course of time-span repeats. Events enter in their number order: the fourth one comes in before the fifth one. However, place them in the time-span wherever you like. Those events with variations may vary, but the events themself should stay in place once they enter.

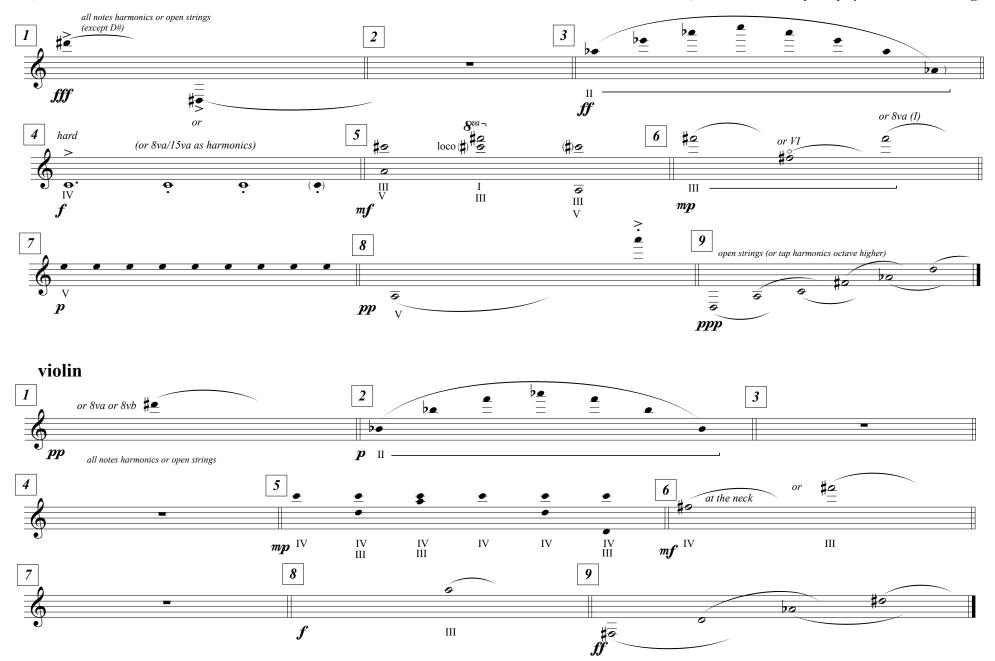


Once an event has been inserted, try and keep it more or less where it is (in time, but not necessily in meter). Keep the ostinato going (staying in rhythmic unison) as much as you can, when not playing your events. When the ostinato is completely gone, go to the coda on cue. Play the coda several times (at a fast tempo), then stop (on cue).



Numbers above: harmonics. Numbers below: cents deviation from ET.

All strings can be tuned by sounding harmonics on low D, the fundamental for both instruments.





Let all notes ring. Some new tempo, but even and quick (start measure and all repeats together)

lp hanover, nh, 1/11 rev. 1/28/15 11:12 AM (Thanks to James Moore)