

**9 events (quartet)**  
**for christian, doug, robert, and me**

**polansky**  
**2011**

## **9 events (quartet) for christian, doug, robert and me**

(piano/melodica/percussion; percussion; double bass; guitar)

### **Part 1**

Play together, more or less in time, in loose unison. Perhaps follow a leader, or changing leaders.

Fixed pitched instruments (piano, melodica, marimba, etc.) either rest or play unpitched sounds on the notes D#, F, and G, although they might occasionally play those pitches. These three pitches, if played on fixed pitch instruments, will be around a ¼ -tone different than their intonations on the variable pitch instruments (bass and guitar).

Octaves are free, but try to play in a comfortable range on your instrument when possible. In general, the line rises from beginning to end. Any player can sit out for a while. All pitches may be octave-doubled ad lib. Either or both parts can be played by any instrument. Accidentals apply only to the note they directly precede.

The guitar and bass should try to play pitches from the total gamut

A, A#, B, C#, D#, E, F, G, G#

— in the intonations of the harmonic series on A (see “Guitar/Bass tunings” below). For the guitar, the F may be played on the 3<sup>rd</sup> or 15<sup>th</sup> fret of the 1 string.

### **Part 2**

Each player picks a “time-span”, between around 20 seconds and one minute, into which their 9 events may be comfortably inserted, in any configuration, sparsely or densely. A stopwatch should be used.

The ensemble decides on some length of time for this section of the piece (Part 2). This total duration should allow for enough time-span repeats by each player to comfortably “fill in” their part, in a relaxed manner. 8-10 minutes is suggested. No player’s time span should be more than three times that of another. The event numbers signify their order of entrance.

Gradually and independently, over the course of time-span repeats, insert the numbered events somewhere in the individually chosen time-span. Events enter in their number order: the fourth enters before the fifth. However, place them in the time-span wherever you like. Their number (of entry) order does not determine their order of occurrence in the time-span. Gradually fill the time-span with your nine events. Events with variations may be played differently each time.

### **Part 3**

Once a time-span contains all nine events, performers move independently to Part 3. The first 2-3 measures, which allow repeats, may be used to wait for others to join, or a player can simply play this part on their own. Musicians need not be together in this part: anyone may end well before or after anyone else.

In Part 3, fixed pitch instruments may play all the notes, but also may, when they like, rest or play unpitched sounds instead of D#, F, and G.

LP, May 2011

Rev. 6/26/11

Premiere: The Stone, NYC, June 4, 2011.

# guitar/bass tuning

*Bass*

IV      III      II      I

-14      -31

III → as usual.    II → 5th harm. of III  
 IV → as usual.    I → 7th harm. of III

Bass may use this tuning, or tune normally and play all pitches by ear.

*Guitar*

VI      V      IV      III      II      I

-14      -31      -49

V as usual.    IV → 5th harm. of A (V, bass II).    II → V  
 VI as usual.    III → 7th harm. of A (= bass I).  
 I → 11th harm. of A (bass III, guitar V)

Guitar and bass, in Parts 1 and 2, play the intonations of the gamut as accurately as possible.

A, A#, B, E, and G# are quite close to fixed pitch.

C#, G are 14¢ and 31¢ (cents) flat of fixed pitch (respectively). For the guitar these can be played as open strings, harmonics, or 12th fret on the III and IV strings. For the bass, these pitches can be played open or as harmonics on II and I if the bass is retuned, by ear if not.

D# is 49¢ flat of fixed pitch. It should be played similarly on the guitar I string (open, harmonic, 12th fret), by ear on the bass.

F is an equal-tempered m3rd above the D# (43¢ sharp of fixed pitch). It may be played on the 3rd or 15th fret of the guitar I string, by ear on the bass.

*Gamut*

Harmonic:    1    17    9    5    11    3    13    7    15

-14    -49            +43    -31

# 9 events (quartet) part 1

*loose unison*  
♩ = about 96

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The musical score is divided into three systems, each with a treble and bass staff. The first system (measures 1-2) features a loose unison of notes in both staves. The second system (measures 3-4) includes a treble staff with a triplet of eighth notes and a bass staff with sustained notes; a section of the treble staff is marked '(out of time)'. The third system (measures 5-6) shows a treble staff with a sequence of notes and a bass staff with sustained notes, including a 'repeat once' instruction. The score concludes with a 'slight pause' and a fermata.

In Part 1, for the pitches G, F, and D# (and sometimes C#):  
Fixed pitch instruments rest, play some non-pitched sound, or sometimes play the pitches.

2 *Each measure one phrase. Instruments in comfortable octaves.  
Piano may double octaves in any way.*

6

8

10

12

4 voice canon

*immediately to Part 2*

bass  
(retuned)

# part 2

1 *may be repeated*

2 +43 *or* +43 *or* +43

3 III (13th harmonic) III (11th harmonic) III

4 II I II (or IV) II II *pull finger off*

5 quiet -12 *or* -12

6

7 IV II IV II IV

8 IV, III, alternating *let each ring*

9 *strong or 8va, or harmonics*

*any octave(s), preferably towards extremes*

*OR*

*pull finger off*

Last time: go directly to Part 3

Bass tuning: IV (E), III (A), II (C# -14), I (G -31)

bass  
(usual tuning)

# part 2

1 *may be repeated*  
any octave(s), preferably towards extremes

2 +43 or +43  
or

3 III (13th harmonic) III III (11th harmonic) III

4 III III IV or as fingered notes (I) III pull finger off strong

5 -12 or -12

6 III pull finger off strong

7 IV

8 IV, III, alternating let each ring

9 or *Sva*, or harmonics

*Last time: go directly to Part 3*



guitar

# part 2

1 *may be repeated*

any octave(s), preferably towards extremes

2 *art.*

3rd/15th fret

3 *I* (bend behind nut)

4 *III* (or 8va) *II* *or III* *or III* *pp IV (or VI)*

5 *or*

6 *somewhat loud* *IV*

7 *or* *IV VI* *IV VI*

8 *III* *IV V VI*

9 *strong* *or 8va, or harmonics* *or 8va, or harmonics*

Last time: go directly to Part 3

percussion

part 2

for empty measures: rest,  
or play a few unpitched quiet sounds

1 any octave(s), preferably towards extremes 2 3 4 5 in any octave, but spanning one octave

may be repeated

6 softly any octave or both of these at the same time, not necessarily in rhythmic unison

or

any octave, any voicing, any number of these pitches

8 gently, top part in any octave or or or 9 strong

voice chord any way, with A in bass

Last time: go directly to Part 3

piano/melodica/percussion

part 2

for empty measures: rest,  
or play a few unpitched quiet sounds

1 any octave(s), preferably towards extremes  
2  
3  
4  
5 in any octave, but spanning one octave

may be repeated

or

[LH may double in another octave,  
or in inversion]

6 or

[LH/RH not necessarily together]  
Very quietly

any octave, any voicing,  
any number of these pitches

3

3

8 or *sva-*

9 strong

Last time: go directly to Part 3

voice chord any way,  
with A in bass

# 9 events (quartet) part 3

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repeat any number of times,  
until ready to move on,  
alone or with others

tempo as in Part 1,  
but ensemble free, independent

from Part 2,  
no pause

Musical notation for measures 1-5. Measure 1 is in 4/4 time with a treble clef and a key signature of one sharp (F#). It contains a whole note chord (F#4, C5, G4). Measure 2 is in 5/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 3 is in 5/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 4 is in 5/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 5 is in 5/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). There are five '5' markings below the staff, one for each measure.

(this measure may repeat)

Musical notation for measures 6-11. Measure 6 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 7 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 8 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 9 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 10 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 11 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). There are three '3' markings above the staff, one for each measure. A bracket above measures 6-8 is labeled 'repeat a few times'. Below measure 10, the text 'from this measure on, play straight thru to end' is written.

Musical notation for measures 12-15. Measure 12 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 13 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 14 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 15 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). There is a '3' marking above measure 14.

Musical notation for measures 16-20. Measure 16 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 17 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 18 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 19 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). Measure 20 is in 3/4 time with a treble clef and a key signature of one sharp. It contains a half note chord (F#4, C5, G4) and a quarter note chord (F#4, C5, G4). There is a '10' marking above measure 16. Below measure 16, the text 'and/or' is written. Below measure 20, the text 'long held bass notes, from this gamut' is written.

long held bass notes, from this gamut

## **9 events (quartet)** **sample “maps” for Part 2**

These pages are example realizations of Part 2 for each instrument. These maps are to be used in conjunction with the nine events for each part.

Players should, if possible, make their own such map, depending on the total time for Part 2 selected by the ensemble, and their own ideas about their own “time-span” length, placement of events in the time span, and so on.

# part 2 example "map"

bass

Total time: 8'00"  
Time span: 34"  
# repeats: 14

time span: \* = new event entering

	:17 *	:34	
repeat 1	1		1:08
repeat 3	2 1 3	1:42 (no new entry)	2:16
	(no new entry)	2:50 *	
	2 1 3	4 2 1 3	3:24
	(no new entry)	3:58 *	
	4 2 1 3 5	6 4 2 1 3 5	4:32
	(no new entry)	5:06 (no new entry)	
	6 4 2 1 3 5	6 4 2 1 3 5	5:40
	(no new entry)	6:14 *	
	8 6 4 2 1 3 5 7	8 6 4 2 1 3 5 7	6:48
repeat 13	(no new entry)	7:22 *	
	8 6 4 2 1 3 5 7	8 6 4 2 1 3 5 7 9	7:56

Ensemble picks total time for Part 2. Each player picks their own time span (may or may not evenly divide total). Time span determines number of repeats. Add events in their numbered order, but anywhere in time span, where they remain cumulatively. If more than nine repeats, time spans can repeat.

go directly to Part 3

# part 2 example "map"

Total time: 8'00"  
Time span: 40"  
# repeats: 12

guitar

*time span: \* = new event entering*

	:20 *		:40		*	
repeat 1						1:20
	<i>(no new event)</i>					
repeat 3						2:40
	<i>(no new event)</i>					
						4:00
	<i>(no new event)</i>					
						5:20
	<i>(no new event)</i>					
						6:40
	<i>(no new event)</i>					
repeat 11						8:00

Ensemble picks total time for Part 2. Each player picks their own time span (may or may not evenly divide total). Time span determines number of repeats. Add events in their numbered order, but anywhere in time span, where they remain cumulatively. If more than nine repeats, time spans can repeat.

go directly to Part 3

# part 2 example "map"

Total time: 8'00"  
Time span: 40"  
# repeats: 12

percussion

*time span: \* = new event entering*

		:20 *	:40	*	
repeat 1		1	1	2	1:20
	<i>(no new entry)</i>		2:00 *		
repeat 3		1	2	3	2:40
			3:20		
		3	4	1	4:00
				3	4:00
				4	4:00
				1	4:00
				5	4:00
				2	4:00
			4:40 *		
		3	4	1	5:20
				7	5:20
				3	5:20
				4	5:20
				1	5:20
				6	5:20
				5	5:20
				2	5:20
			6:00 <i>(no new entry)</i>		
		7	3	8	6:40
				7	6:40
				3	6:40
				8	6:40
				4	6:40
				1	6:40
				6	6:40
				5	6:40
				2	6:40
			7:20 <i>(no new entry)</i>		
repeat 11		7	3	8	8:00
				7	8:00
				3	8:00
				8	8:00
				4	8:00
				1	8:00
				6	8:00
				5	8:00
				2	8:00
				9	8:00

Ensemble picks total time for Part 2. Each player picks their own time span (may or may not evenly divide total). Time span determines number of repeats. Add events in their numbered order, but anywhere in time span, where they remain cumulatively. If more than nine repeats, time spans can repeat.

go directly to Part 3



# part 2 example "map"

Total time: 8'00"  
Time span: 30"  
# repeats: 16

piano

time span: \* = new event entering

	* :15	:30 (no new entry)	
repeat 1	1	1	1:00
	(no new entry)		
repeat 3	1	1	2:00
	* 1 3	2	3:00
	(no new entry)	(no new entry)	
	1 3	4 2	4:00
		(no new entry)	
	* 1 5 3	4 2	5:00
	1 5 3	* 6 4 2	6:00
		(no new entry)	
	1 5 3	* 8 6 4 2 7	7:00
		(no new entry)	
repeat 15	1 5 3 8 6	* 9 4 2 7	8:00
		(no new entry)	
	1 5 3 8 6	9 4 2 7	

Ensemble picks total time for Part 2. Each player picks their own time span (may or may not evenly divide total). Time span determines number of repeats. Add events in their numbered order, but anywhere in time span, where they remain cumulatively. If more than nine repeats, time spans can repeat.

go directly to Part 3