tooaytoods 17

string quartet

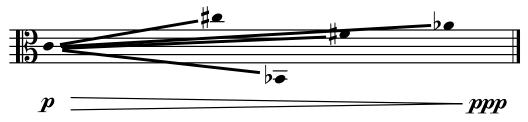a., b., c., d.,
f. (for clabar lorence), g. (for cat lamb)

Larry Polansky
2009 –10

tooaytood 17a

polansky

one instrument per glissando

alternate version: very long, any extreme dynamic envelope

tooaytood 17b

polansky

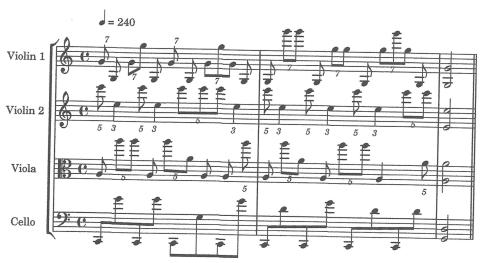# tooaytood 17c

tooaytood #17d
(eleven sounds)

For string quartet

Each musician plays each of these sounds once each in the span of two seconds:

1) High natural harmonic (higher than the 4th harmonic)
2) Open string played in an unusual way
3, 4) Very high note and very low note (one plucked very gently, one very violently)
5, 6) very low note and very high note bowed (one with vibrato, one without)
7) mid-register note (plucked in an unusual way)
8) mid-register note (bowed with a part of your hand)
9) one sound of your choice, different from anybody else's sound
10) one four part very loud chord that moves
11) one sound for a loved one

Variation: As above, but use the 2 second span as a repeating time period. Each musician should gradually add one of the above sounds somewhere in the span over time, and once added, retains that sound in the same place. Don't predetermine where the sound is placed, or even what the sound will be (other than it be one of the 11 above). One of the sounds, predetermined, should be a "downbeat," to delineate the beginning of the span. Once all the sounds are in (44), continue for a while and stop on cue.
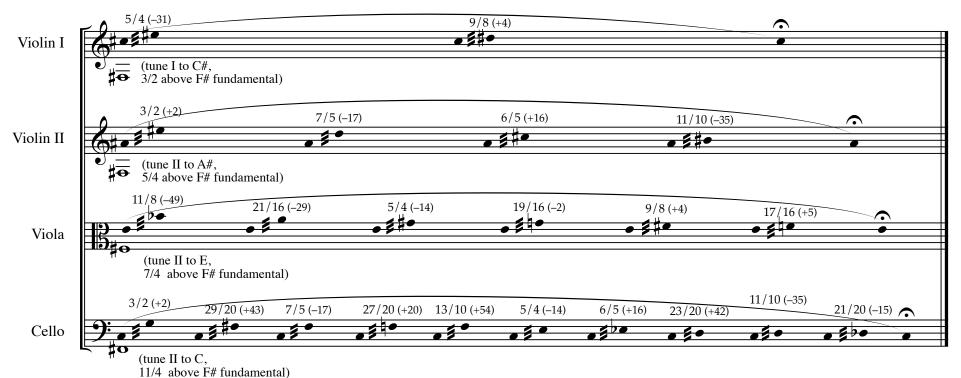
for clabar lorence

tooaytood17f

polansky

tooaytood 17g

for cat lamb

polansky

duration = 2 seconds (final chord can be held for a while)

Each instrument tunes their G string to the low F# fundamental.
Play that note ad lib at any time, and let ring.

Ratios for each instrument are to the retuned open string, notated
as nearest cognate pitches relative to that string.