

**Larry Polansky**

**List of Compositions  
Selected, Annotated**

**4/6/09**

[For complete recording and publication citations, see my CV. Many of the scores are published with Frog Peak Music.]

## 2008

*ontslaan*. 4 or 5 guitars.

*Four Voice Canon #23b (freeHorn canon)*. 9 tubas and tape. For Robin Hayward.

*tetherball*. Book 2, II

*anti-war round (II)*. 2 Part round.

*Rounds: what to do?* Text by Sarah Lloyd. / *biographical dictionary entry (for Michael Byron)*. / *transcontinental warren*. Round in six parts / *bereavement / It's Difficult not to Love a Pelican*. Text by Sarah Lloyd / *Scarlett Tanager (for Amy Charlotte Benson)* / *divinorum / Kites in the meadow!* / *historical events (a cyclical round in 7 voices in surprise mixolydian)* / *another perspective on tofurkey ("dog's breakfast")* / *One Day in Toronto (an epithalamian)*. Text by Jody Diamond / *leap second/ self-reflection (a 6 part pedagogy)/entreaty/Borland St. para-culinary report*

*!tearrimedis*. Tuba, French horn and trombone (or any number of variable pitch instruments). Dedicated to Grace Paley.

*17<sup>2</sup> chords*. Piano and optional other instruments.

*Epitaph (Four Voice Canon #21) (tmfg)*. Stereo version.

*במדרבר (Numbers)* for piano and invited speakers. Commissioned by Sarah Cahill. (17 pieces)

*Four Voice Canon #23a (freeHorn canon) for Charles Dodge*. Tape.

*Four Voice Canon #22a. (יזכר for jim tenney)*. Six trumpets.

*Four Voice Canon #22b. (יזכר for jim tenney)*. 12 brass instruments.

*pardalotes, eucalypts and lerps*. Five rounds on texts by Sarah Lloyd.

## 2007

*3 Pieces for Two Pianos (with optional interloods)*. For Joseph Kubera and Sarah Cahill. Commissioned by the Barlow Endowment.

*Πtood*. Solo piano.

*#[DoWhat?AllYes/No?(ok)Back]*. An ASL loan sign round for signers in 5 parts.

*(p)safety*. Solo piano

*rounds: Four Pedagogical Rounds for Dan Rockmore/Don't tidy up! (2)*. Text by Sarah Lloyd / *Emoroundicon / Misdirection*

*Christian Music*. 2- and 4- part rounds. Limited edition set.

## 2006

*Dismission (pianotood) II*. and *Dismission (pianotood) II (stretched)*

*Three Pieces for Bass and Psalterion. I. funquitood II. Dismission III. doofunquitood*

*Dismission (pianotood)*. Piano.

*Fungimap*. A round in four rounds (with underground chorale), on a text by Sarah Lloyd (et. al.)

*Epitaph (Four Voice Canon #21) (tmfg)*. Computer composed quad tape piece. For Third Practice.

*Ladies Auxiliary*. Large ensemble.

*iiiiisiv joan (tooytoods #14)*. Solo piano. For Joan Pollock.

*almost a quintet (sounding), twice before gone, sadly giving up (8)*. Piano or multiple pianos.

*days, weeks, months, years*. Solo piano.

*rounds: yet another round on the subject of tofurkey/ Don't tidy up!* Text by Sarah Lloyd / *Are Your Platypuses Healthy?* 4-part round, with ground bass, on a text by Sarah Lloyd

## 2005

*songs and toods*. Five pieces for solo guitar (or the Lou Harrison Just Intonation National Steel Guitar). *schneidertood*; 85 chords ("The Historical Tuning Problem"); *Sweet Betsy from Pike*; *Eskimo Lullaby*; *Dismission of Great I*.

*rounds: Explication*. a celebratory round in 4 parts / a birthday round for dan and his family (from my perspective) in the form of a reverse alphabetic telestich / *Leave logs for frogs!*. 3-part round, with ground bass, on a text by Sarah Lloyd.

*to foster and encourage* (*Anna Study* #4). Tape. Commissioned by the American Music Center, Siday Music on Hold Project.

*jargon*. 12 cellos, flute, clarinet, trombone. For the Flexible Orchestra. Computer-composed work.

*iiiixii* (*tooaytood* #13). 12 cellos and winds.

*untitled*, collaborative electronic work with Ilya Monosov, released on his CD *architectures on air and other works*, Elevator Bath CDs.

## 2004

*freeHorn*, for Kirsten Barrow. General software implementation, for real-time computer performance, of the ideas in my "Psaltery" set of pieces. Written in collaboration with Phil Burk in Java/Jsyn.

יִטְגָדָל (Yitgadal) 1. ascending viewpoint (for bill colvig) 2. descending viewpoint (for lou harrison). 13 instruments. Computer-composed work for the New Century Chamber Players.

*TrioImprov.february* software for live improvisation, new features added to improvisation software for Trio; *TrioImprov.SantaFe*, for clarinet and live computer (new, greatly expanded version).

יִטְרָן, solo cello.

*Four Voice Canon* #20, #20a. Solo voice or solo instrument. For Philip Corner.

*tooaytoods* #7-11 (piano)

*abetoods* (*tooaytood* 12). Four pieces for solo violin.

*Lissatoods*. Five pieces for solo trumpet.

*Miwakatod*. For Miwako Abe, solo violin, with small percussion. Computer written in JMSL/JAVA.

*(in)dust(try)*. el. guitar, computer, computer processing, Chris Mann, sax. Realization of one of Herbert Brun's *Floating Hierarchies*, performed, NYC, 9/04.

*Onceatoods*. Miscellaneous piece / experiments using automatic composition algorithm in Java/JMSL. *poojatood* (tenor sax); *sunday organ piece for church* (organ); *tooguitartood* (two classical guitars); *noratood* (accordion)

*Terrytood*. Five mandolins. Computer written in JMSL/JAVA.

*Glockentood*. Two glockenspiel parts and voice, one performer. Computer written in JMSL/JAVA.

*Dannytoods*. Four pieces for solo Bb clarinet. For Daniel Goode. Computer written in JMSL/JAVA.

*edtoods*. Three progressive studies for trumpet quartet (2 trumpets, piccolo trumpet, flueghorn). For Ed Carroll. Computer written in JMSL/JAVA.

## 2003

*Nothing Like Dreaming*. Film score for feature-length film by independent director Nora Jacobson. Composed, performed, recorded all the music.

*Ring Tones*. A series (about 8) of experimental and unusual very short pieces of cell phone, using Phil Burk's special purpose polyphonic ringtone software. 4 of them included as standard on the firmware for the high end-Treo 600 cellphone/PDA.

*TrioImprov.java*. Software for live improvisation, initially for use with my *Trio* (myself, Christian Wolff, Kui Dong), but used for other things as well. Written in Java (with JMSL and JSYN).

## 2002

*toovviifor*. Four electric guitars (new version of *II-V-I*)

*twoaytood* #5 (piano); *twoaytood#* (four guitars).

*Four Voice Canon #18 (Trio Canon for Christian Wolff)*. Trios. Recorded on Cold Blue *Four Voice Canon* CD, 2002.

*Four Voice Canon #17 (Guitar Canon)*. Six electric guitars. Recorded on Cold Blue *Four Voice Canon* CD, 2002.

*Four Voice Canon #16a, 16b (Canon in one octave for Arthur Farwell)*. Tape. *16a* recorded on Cold Blue *Four Voice Canon* CD, 2002. *16b* recorded on *Grain* CD.

*k-toods*. Five pieces for two pianos or piano four hands. 1. *Growth Spurt* 2. *Tween* 3. *Not in this house!* 4. *Baby Pictures* 5. *One thing at a time*

## 2001

*Four Voice Canon #15 (Shape Note Canon)*. Any instruments.

*Four Voice Canon #14 (Kid Canon)*. Kids. Recorded on Cold Blue *Four Voice Canon* CD, 2002.

*Four Voice Canon #13 (DIY Canon)*. General "meta-canon" and instructions for making your own. Several other versions by other composers recorded on Cold Blue *Four Voice Canon* CD, 2002.

*Astraphony*. Choir and recorded choir. Hundreds of short soundfiles based on the voices of members of the Astra Choir, to be used in performance or installation with live performers in any way. Commissioned by Astra. Premiered, Melbourne, 2001.

*vfty*. Multiple trumpets, or multiple winds. Upcoming premiere, Cal Arts, Los Angeles.

*tetherball*, Book 1: 14a, b, 15, 16, 17a,b (Book 1 complete). Premiered by Non Sequitur, 2002.

*tetherball* Book 2: 1a, b, c, d ("frenghelmusics"). Premiered by Non Sequitur, 2002.

## 2000

*tooytoods*: #1 ( $\leq$ too), #2 ( $\leq$ too $\leftarrow$ ), #3 ( $\leq$ ), #4 (*viityviiiinii*). Two-second works for solo piano.

*Three Fiddle Tune Transcriptions by Ruth Crawford Seeger*. Two guitars. 1. "Callahan" 2. "Bonyparte's Retreat" 3. "Glory in the Meetin' House"

*Six Declarations*. Clarinet and speaker, on texts by Virginia Levitt Snitow

*ivtoo*. Several guitars (canon), electric or acoustic. For Claudio Calmens, premiered by him.

*ilvt*. Solo piano or two pianos. For Sarah Cahill. Premiered by Cahill and Joe Kubera, 2002, Oakland, CA.

*Two Shaker Songs*. "I'll Come into the Valley" (on a Shaker melody and a counter-melody by Mary Ann Haagen), for voices and instruments; "Now My Dear Companions", for voices, flute/picc., cl., trombone, elec. guitar, percussion. Premiered Downtown Ensemble, NYC, 2001.

*Killing Time*. Live interactive computer piece in Java/Jsyn. Premiered Cal Arts, 2001.

## 1999

*Three New Hampshire Songs*. 1. *litany* (RSA 161:2, V) 2. *doggerel* (*Four Voice Canon #12*) 3. *proposition* (3 verbs and a logical operator). Chorus. Premiered by York Vocal Index, William Brooks, dir., York, England, 2003.

*Essays for String Quartet, 1-3*. 1. "Don't You Hear the Lambs A' Crying?", 2. v, 3. יתגדל (Yitgadal) for Jim Horton. 2, 3 premiered, Spoleto Festival, June, 1999.

*3 Shaker Songs*. Electric guitar (fretless and fretted) and voice (includes "Compassion"). Premiered, Moorhead State University, March, 1999. Several other performances.

## 1998

*cinderella*. Solo flute. Fourth in the *all things...* series. For Margaret Lancaster. Can be played as a duet with *all things...* Premiered, Dartmouth College, April, 1999.

*tetherball* (1-13). 6 percussionists or six musicians. Thirteen formally orthogonal pieces of widely varying difficulty. XI is also *Four Voice Canon #11*. Many other performances.

*two minute warning*. Solo trumpet. Third in the *all things...* series. For Ed Carroll.

*Approaching the azimuth...* Solo clarinet. Second in the *all things...* series. For Matt Ingalls.

*all things, beings, equal*. Solo saxophone (any saxophone). Computer composed work using interpolated statistical distributions. Premiered by Written for Taimur Sullivan and premiered by him, NYC, 1998.

3 *Cello Tunes*. Solo cello (or solo string instrument), for Anton Lukoszevieze. I. "Hop Up and Jump Up," II. Twickenham Stomp, III. יתגדל (Yitgadal) (for Jim Horton)

*Ensembles of Note*. Any ensemble. For Gamelan Son of Lion, premiered by them, 12/31/98. Many other performances.

*Piker*. Five movements for solo piccolo (or any melody instrument in appropriate transposition). *You're No Piker, You're a Piker, Piker, I Know You!, Daughter of Piker*. Written for Margaret Lancaster, and premiered by her at the Bonk Festival, 1998. Many other performances.

### 1997

*Choir/Empi's Solo*, co-composed with Marie Pauline Esquerra, voice and tape. Premiered, Open Systems Festival, Essen, Germany. Recorded on *Change* CD, Artifact, 2002.

*Neighborhoods of Note*. 2 or 3 Suzuki pianists.

*II-V-I*. Two electric guitars; or for guitar solo. Premiered by LP and Nick Didkovsky, La Mama Galleria, New York City, August, 1997. Solo version premiered and recorded by Claudio Calmens, Buenos Aires, 1998.

*Frog Peak Collaboration Pieces*. 14 1 minute tape works based on a text/reading by Chris Mann. Most of these on *Frog Peak Colaborations* CD.

#### Chris Choir

*Four Boys Mannin' #10*

*Time Studies (1-7)* (Tyler "Speedboy" Kingdom)

1. *Chris Trio*

2. *Chris Quartet*

3. *Chris Sextet*

4. *Chris Crowd*

5. *Chris Solo*

6. *Chris Quartet 2*

7. *Chris Mob*

#### Chris Morphs

1. *Chris Morph #1*

2. *Chris Morph #2*

3. *Chris Morph #3*

4. *Chris Morph #4*

5. *Chris Morph #5*

### 1996

*Parting Hands*. Two percussionists. Commissioned by Essential Music. Premiere, May 15, 1996, New York City.

*Anna's Music Box*. Children's MIDI software piece. Shareware on worldwide web.

*17 Behaviors*. Generalized MIDI input processor software. Premiered in collaboration with Richard Lerman (3/96) and in revised (releasable) form with Rainer Linz and *Machine for Making Sense*, Melbourne, Australia, 10/96.

### 1995

*34 Chords, Christian Wolff in Hanover and Royalton*. December. Solo electric guitar. Many performances by me and other guitarists.

*Study: baa baa birthday have you any star*. August. Tape. Computer-synthesized work using Soundhack spectral mutations. On *Computer Music Journal* 20th Anniversary Issue CD. One of the *Three Anna Studies*.

*for jim, ben and lou*. (Three Pieces for guitar, harp and percussion) I. Preamble פלאץ רוע (Rue Plats) (Resting Place) III. *The World's Longest Melody (Trio): "The Ever-Widening Halfstep."* Commissioned by John Schneider and the Japan-America Interlink Festival. Premiered in Japan, Fall 1995.

*Always cut off the baseline*. Feb.-March. Trumpet, live interactive computer, drum machine, and various devices. Collaboration with trumpeter Ed Carroll. Written in HMSL. Premiered, Dartmouth College, March, 1995.

*The Schneider Variations (Resting Place)*. 1994-5. Guitar in extended just intonation (each octave of the instrument a different 19-tone scale). Commissioned by guitarist John Schneider.

**1994**

*Four Voice Canon #9a (anna canon) (6:7:8:9)*. November. Tape. HMSL/Csound/Soundhack work. Premiered Dartmouth College, November, 1994. Other three versions of piece are: *b: 4:5:6:7*; *c: 8:9:10:11*, and *d: ∅* One of the *Three Anna Studies*. Recorded on *Change* and *Four Voice Canon* CDs.

*51 Harmonies* ("The sun sets and rises without saturation of the senses, rises and sets without redemption of the soul"). Percussion trio, electric guitar (or other melody and chordal instrument), live computer electronics (optional). HMSL-composed score. Commissioned by the WDR Köln for Le Circle Percussion Trio (Paris), premiered by them (with the composer, electric guitar) at the MusikTriennale Köln, June 1994, "Musik + Computer" Series.

*David's Mensuration Over Seattle*. Up to 16 voices and accompaniment, written for David Mahler's 50th birthday.

*The Casten Variation*. 1993-4 Piano, or piano and ensemble, HMSL-composed score. Premiered Mills College, April, 1994 (piano version). Recorded on *Change* CD.

**1993**

*No Replacement (85 verses for Kenneth Gaburo)*. Computer-generated poem. Published in *Perspectives of New Music*, 33:1&2. 1995.

*The World's Longest Melody Piano Studies #1, 2, 4, 5, 9, 11, 15, 16*. Tape pieces of live improvisations using TWLM software. On *Hallways* CD (Frog Peak Music).

*Study: Anna, the long and the short of it*. Tape. Computer-synthesized work based on my daughter Anna's cries. On *Ariel/What's Next* CD. One of the *Three Anna Studies*. Released on *Non Sequitur* CD, and re-released on *Change*.

*The World's Longest Melody (ensemble)*. 1992-3. Electric guitar, bass and drums, soloists. Premiered Mobius, Boston, Jan. 1993, Polansky/Didkovsky Ensemble.

**1992**

*Four Voice Canon #8 ("Nerve Canon")*. Co-composed with Ray Guillette. Computer-generated work using HMSL, Dr. Nerve public domain samples, and various studio devices. On *Cuneiform* CD, *Transforms*. Re-released on *Four Voice Canon* CD.

*Roads to Chimacum*. Mandolin quartet or string quartet. Computer-composed work. 17 variations on my arrangement of a fiddle tune by Patricia Spaeth. Uses HMSL mutation software. Premiered May, 1993, Modern Mandolin Quartet; and string quartet version, March, 1994, Zurich.

*The World's Longest Melody*. Portable MIDI version, for computer. Computer performance piece distributed as source code or executable image (by Frog Peak Music), with user manual. Source code version includes documentation, for performers/users to alter and extend piece. Solo extended version premiered Here Gallery, NYC, 1995. Software description published in *Array* (International Computer Music Association). Greatly revised, Fall, 1995. Shareware on worldwide web.

*Two Children's Songs*. Tuba and trombone, two tubas, two bassoons, or any two bass wind instruments. Computer-composed work. Uses HMSL mutation software. Premiered May, 1992, Dartmouth.

**1991**

*3 Improvisations for guitars and software delay*. Performed with Nick Didkovsky using 4-channel custom delay software written in HMSL. Premiered December, 1991, Experimental Intermedia Foundation, NYC.

*51 Melodies (Pride holds the multitudes in a continual, habitual process of readornment)*. Computer-composed work for two electric guitars and optional rhythm section, or any two melody instruments. Uses HMSL mutation software. Premiered, December, 1991, Experimental Intermedia Foundation, NYC. Released on *Change* CD.

*There is more headroom, but one's feet are forced into slippers of steel*. With Nick Didkovsky. Title from a text by Melody Sumner. Two guitars and two live interactive computer systems, electronics. Premiered (LP

and ND), Dartmouth College InterAmerican Music Festival, May, 1991. On *The Time Is Now* CD, Burning Books/Frog Peak.

#### 1990

*Three Studies (for performers and live computer): 1. Rhythm, 2. Melody, 3. Harmony.* Premiered by the Downtown Ensemble, NYC., May, 1990. Also performed at Telluride Composer-to-Composer and Darmstadt Festival (July, 1990). Software distributed by Frog Peak Music.

*Four Voice Canon #7.* For gamelan Son of Lion. Premiered NYC, May, 1990. Released on *Four Voice Canon* CD.

*Duet.* Any number of melodic instruments and live interactive computer; premiered by LP and Nick Didkovsky, guitars, NYC, April, 1990. Revised version performed by the Downtown Ensemble, NYC, May, 1990.

*Horn.* French horn and live computer in harmonic series tuning (algorithmic version of *Psaltery*); premiered by Chris Bobrowski, Mills College CCM concert, March, 1990. Revised score, 1992, revised computer part (HMSL/CSound), 1993-4. Recorded on CD, *Simple Harmonic Motion*. Published in *Xenharmonikon*.

*Bedhaya Sadra/Bedhaya Guthrie.* 1989; 1990. Voices, melody instruments, kemanak and gamelan accompaniment; computer-composed work based on tunes by Woody Guthrie and I Wayan Sadra. Uses HMSL mutation software. Commissioned and premiered by ASTRA Choir (John McCaughey, conducting), Melbourne, August, 1989. Revised version premiered NYC, Gamelan Son of Lion, May, 1990. Revised score, 1992. Solo clarinet version, premiered by Daniel Goode, August, 1992, Knitting Factory, NYC. Score published in *Perspectives of New Music*, 1995. Solo version released on *Change* CD.

#### 1989

*Lonesome Road (The Crawford Variations).* 1988-9. Solo piano (about an hour and one-half long), set of variations on Ruth Crawford's harmonic setting of an American folksong. Premiered March, 1994, Zürich, Switzerland by Martin Christ, Tomas Bachli, and Urs Egli. Recorded by Martin Christ, New World Records, 2001. *Suite from Lonesome Road*, selected variations, compiled by Michael Arnowitz, 1996. A second suite compiled by Joseph Kubera, 1998.

*Simple Actions/Rules of Compossibility.* Collaboration with Chris Mann for live interactive computer and voice; version of earlier piece, *Simple Actions*, premiered in Melbourne, August, 1989; version with Paul Dutton performed in Toronto, 1990. Recorded on Artifact CD, *The Theory of Impossible Melody*.

#### 1988

*17 Simple Melodies of the Same Length (for Dan Goode).* 1987-8. Clarinet (or any melody instrument) and live interactive intelligent computer. Written in HMSL (portable live computer music piece). Premiered in NYC by Dan Goode, in Seattle by William Smith, in San Francisco by George Brooks, in Toronto by John Oswald, in Europe by Ann LaBerge; on cassette from Frog Peak Music.

#### 1987

*Cocks crow, dogs bark, this all men know. But even the wisest cannot tell why cocks crow, dogs bark, when they do.* Three performers, computers and stuff (live electronic work written in HMSL for Amiga and HMSL controlled digital signal processor). Premiered Center for Contemporary Music, Mills College, May, 1987, revised October, 1987; revised April, 1988 in collaboration with Melody Sumner and John Bischoff. On *The Time Is Now* CD, Burning Books/Frog Peak.

*The Time is Now.* Text by Melody Sumner. Voice, flute, clarinet, viola, guitar, and bass. Premiered by ISKRA, Berkeley, 1987.

#### 1986

*Study for Milwaukee Blues.* Three tap dancers (or three percussionists). Premiered NYC, March, 1987. Percussion version premiered St. Louis, 1988.

*Buy Some for Spare Parts.* Collaboration with Phil Burk. Live computer music installation consisting of *Simple Actions* and *Draw Piece*, in which the audience creates the music through an HMSL graphic interface; San Francisco Museum of Modern Art November.

*Simple Actions.* Computer installation and performance piece written in HMSL, consisting of a large number of "simply explainable" musical events which, through sharing simple data, interact in

complex ways; part of above *Buy Some for Spare Parts; Simple Actions 2*, major revision of piece written in HMSL 3.12, November, 1987; premiered Mills College CCM, December, 1987.

*Distance Music*. Set of pieces for any number of performer/programmers using live microcomputer systems. Several have been performed, including *Distance Music I* ("The Metric System") (for Charles Ames), *Distance Music IV* ("Drawing Unnecessary Conclusions"), *Distance Music V* ("The Roots of Learning") (for John Bischoff, Tim Perkis and Jim Horton), and *Distance Music VI* ("The World's Longest Melody") (for David Feldman). Published in *Perspectives of New Music*.

אלֵהָתָא (al het) (for the people of Nicaragua). Soprano voice (Javanese style), and solo percussionist (slendro gènder and pelog barang gambang, tumbuk 6); for Jody Diamond and Gino Forlin. Recorded on *Leonardo Music Journal* CD.

*Four Voice Canon #6*. Computer ("homebrew") digital sampling algorithms, realized on HMSL-machine, CCM, 1986. Sound sources: rebab (Jody Diamond), baritone sax (Anthony Braxton), Kurzweil 250 sine wave preset, Mills College frog pond; recorded on Artifact CD, *The Theory of Impossible Melody*. Re-released on *Four Voice Canon* CD.

ברֵאשִׁית (B'rey'sheet) (*In the Beginning*) (*Cantillation Study #1*). Voice and voice-controlled live computer. Premiered March, 1986 Center for Contemporary Music, Mills College; Jody Diamond, voice; revised version, premiered ICMC, Illinois, 1987; on Artifact CD *The Theory of Impossible Melody*, and JIN Compilation #2 (*Numbers Racket*).

*Toyoji Patch III* and *Toyoji Patch II*. Flute-controlled computer and flute (Ann LaBerge, flute), and for computer only.

*Gottlieb Variations (The Year of Jubalo)* (*Guitar Trio #2*). 1985-6. 'Cello, guitar, and harp.

אלֵהָתוֹלְדוֹת (E'leh Tol'd'ot) (*these are the generations*) (*Cantillation Study #3*). 1985-6. For William Winant. Four marimbas or four marimbas and computer commentary. Premiered March, 1994, Zurich, Switzerland.

#### 1985

*Conversation*. Electronic installation, with John Levin and Richard Povall, San Francisco Museum of Modern Art.

*Buka Bucha*. Live performance collaboration with Ron Kuivila, computer-generated sounds, digitally processed guitar, live computer sounds.

*Hensley Variations (Guitar Trio #1)*. Flute, viola, guitar. Recorded on Opus One Records LP. Premiered by ISKRA, San Francisco.

#### 1984

*Four Voice Canon #5*. Four percussionists. Recorded and premiered by William Winant, NYC. Computer-composed score. Recorded on Artifact CD, *The Theory of Impossible Melody*. Live premiere (four percussionists), Essential Music, NYC, 1995. Re-released on *Four Voice Canon* CD.

*Psalms 138 and Psalm 131*. Soprano, flute/piccolo, trombone, mandola, gènder. Music for my own wedding; January, 1985.

*Milwaukee Blues*. Two tap dancers and five saxophones (3 tenors, 2 altos, first tenor also sings). For Anita Feldman; arrangement of Charlie Poole song. Premiered NYC, March, 1987.

וְלִמְשָׁל (V'Leem'Shol) (*...and to rule...*) (*Cantillation Study #2*). Five flutes (with optional alto flute doubling "trope"). Second set of 17 verses of Torah, part of set of *Cantillation Studies*. For Ann LaBerge and David Rosenboom, composed using FORTH/HMSL compositional algorithms. Premiered by Ann LaBerge, Center for 21st Century Music Concert, Mills College, March, 1985; revised version, 1987, in complex just intonation. Recorded by Anne La Berge on Centaur CDCM CD, *The Virtuoso in the Computer Age: II*.

*Little Maggie*. Solo violin, 45-minute long set of variations on fiddle tune.

#### 1983

*Four Bass Studies*. Solo contrabass. Re-orchestration of *Violin Studies*, for dance by Ann Rodiger. Premiered by Joe Tamosaidas, NY. Published, *Xenharmonikon X*.

*Sascha's Song (for the peoples of Chile)*. Ensemble version: tape and seven instruments (trpt., trb., fr. horn, vln., cl., bass). Written for *Chile: Ten Years After Concert*, San Diego, commissioned and conducted by Vincent Plush.

*Resting Place/Ann's Solo Boogie*. Tape work based on Yiddish song "Mayn Rue Platz," for dance by Ann Rodiger; realized at CCM.

*Here to Stay*. Solo violin and pitch-sensing microprocessor. For Mary Oliver and Mark Trayle, published in *Active Listener*.

*Three Rimbaud Settings*. 1979-83. Soprano and percussionist. For James Tenney, Charles Ives, and Victor Jara, premiered Toronto. Published in *Ear Magazine*.

*Three Monk Tunes*. 1982-3. Tap dancer and percussionist. Written for Anita Feldman (movements dedicated to David Rosenboom, Ann Rodiger, Jody Diamond). Premiered by Anita Feldman, Cal Arts Music Festival, 1983. Many performances around the United States and in Japan.

*A Pregnant Pause (sketch)*, for Jacqueline Humbert and David Rosenboom. Piano and voice. Premiered 2002, NYC. Released on this duo's *Lovely Music CD*, 2003.

### 1981

*Four Violin Studies (what to do when the night comes for Jim Tenney)*. Solo violin. Published in *Perspectives of New Music*.

*V/I (Born To Boogie)*. Tape work for organ, four violins, mandolins, mandolas, mandocelli. Commissioned by dancer Nancy Bryant and choreographer Barbara Roesch. Performed in San Francisco by Nancy Bryant, recorded CCM.

*Piano Study #1 for Carl Ruggles*. 1976-81. Solo piano.

### 1980

*Another You (17 variations for solo harp in just intonation)*. 1979-80. Solo harp, premiered by Alyssa Hess, NY. Recorded on Artifact CD, *Simple Harmonic Motion*.

*Unhappy Set of Coincidences for Richard Myron*. Bass and guitar, bass and flute, solo piano, or any high and low instruments or ensembles. Based on "When Sunny Gets Blue." Many performances by New Kanon New Music Ensemble, and by Richard Myron and LP. Orchestra version arranged by Gary Schmidt.

*Will You Miss Me*. Ensemble version for flute, bass, Harrison-Colvig "transfer harp," and untrained male voice. Based on Carter Family song. Premiered on tour by NKNME. Published in *Xenharmonikon*.

*Riddled and Ragged*. Ensemble version of piano rag, co-arranged with Gary Schmidt; flute, bass, piano, and mandolin. Premiered by NKNME.

### 1979

*Horse Turds and Roses*. 1979. Flute and piano.

*Psaltery*. For Lou Harrison. Tape. Over 100 tracks of specially tuned Appalachian hand-held bowed psaltery with minor electronic modification, realized at University of Illinois Experimental Music Studios. Recorded on Artifact CD, *The Theory of Impossible Melody*.

*Glass*. 51 tuned water glasses, 11 players, commissioned by The Glass Orchestra (version of *Psaltery*).

### 1978

*Flutes*. For Ann LaBerge. Flute choir: piccolos, flutes, alto flutes, bass flutes (or euphonium) (version of *Psaltery*).

*Canon for Flute*. (revised edition, 1990). For Anne La Berge. For one live flute and up to eight pre-recorded flutes. In just intonation (version of *Psaltery*). Premiered by Ann LaBerge, Illinois, 1978. Published in *1/1, The Journal of the Just Intonation Network*, 1990, 6(2).

*'Cello*. Solo cello and up to eight tracks recorded cello, in just intonation (version of *Psaltery*).

*Cata/Tonic*. Solo viola (version of *Psaltery*).

*Prayer without Words*. Male and female voice, cello. For Debra Zae Munn.

*Four Children's Songs*. Verbal/musical/conceptual exercises in experimental aesthetics and sonic awareness for young kids. Published in *Frog Peak Anthology*. Adult premiere by the Astra Choir, Melbourne, Australia, 9/96, Joan Pollock, director.

שמע (Sh'ma): *Fuging Tune* in G. Flute, alto flute, violin, viola, cello, contrabass, percussion (and harmonica). Dedicated to my father, Arnold Joseph Polansky. Published *Soundings 11*. Premiered, 1980, at Mills College, conductor David Rosenboom.

*Five Piano Haiku*. Solo piano, on Biblical "haiku." Premiered by Gary Schmidt and Jan Cameron, Illinois, 1978. Subject of extended variations by Gary Schmidt.

*Two Can Float as Cheap as One*. Solo piano. For Mark Haag and Ann Rodiger.

*Always Move Towards the Hoop and Go Up Strong*. Solo tuba. For Paul Lucas. Revised, new edition, 1991.

*Departure*. SATB, on poem by Rimbaud.

"...getting rid of the glue..." Solo classical guitar, for Jon Sidall, premiered by New Music Co-Op, J. Sidall, Toronto.

*Four Voice Canon #4*. For 1-4 marimbas. For William Winant, recorded and performed by Winant and also frequently used in a dance by Ann Rodiger; on Artifact CD *The Theory of Impossible Melody*. Re-released on *Four Voice Canon* CD.

*Movement for Andréa Smith (My Funny Valentine for Just String Quartet)*. Two violins and two violas, scordatura (in just intonation), extended use of natural harmonics. Recorded by John Casten for *Tellus Cassette Magazine*; published in *Xenharmonikon 7/8*. Recorded on Artifact CD, *Simple Harmonic Motion*.

*Quartet in F for Paula Ravitz*. Clarinet in A, trombone, viola, piano. Premiered by ARRAY, Toronto.

*Riddled and Ragged*. Piano rag for Ron Riddle.

*Will You Miss Me*. Solo male voice (untrained) and Harrison-Colvig "transfer" harp, setting of Sarah Carter song, in 18-tone, 13-limit just intonation, premiered (LP), Illinois.

*Seventeen Parables of Love*. Spoken voice, electronics and optional piano, performed at A-Space (Toronto) with Jean Moncrieff and others, and in Oakland with Molly Holm; short story published in *MusicWorks*.

*Gauss Music/Dance of the Tombstone*. For Jean Moncrieff. Dancer and homemade electronics, score consists of "constructed" regular heptadecagon and homebrew circuitry, several performances in Toronto, including A-Space.

### 1977

*Four Voice Canon #3*. Computer-composed and synthesized tape work realized at Stanford Artificial Intelligence Labs. Recorded on Mills College Centennial Album and Artifact CD, *The Theory of Impossible Melody*. Re-released on *Four Voice Canon* CD.

*Stochastic Studies #1; #2; #3*. Computer-composed and synthesized tape work realized at Stanford Artificial Intelligence Labs.

*Sascha's Song (for the peoples of Chile)*. Quadraphonic or stereo tape work, realized UCSC.

*Piano Study #2 (March in D for Melissa)*. Solo piano. Premiered in Santa Cruz.

*Piano Study #4 (Et Morphogenese)*. Any number of pianos or unspecified instrumental ensemble. Version of "four voice canon." Premiered in Santa Cruz.

*Piano Study #5 (for JPR)*. Just Fender Rhodes and drone. Performed in New York City and California. Published *Xenharmonikon #7*, and revised version published in *1/1*. Premiered in Santa Cruz. Released on *Change* CD.

*17 for the 36 (A Hymn)*. Ocarina, soprano sax, flute, female speaker, based on text by Gershon Scholem. Published in *Generation* magazine.

### 1976

*Movement in E Major for John Cage*. Violin, piano. Premiered in Santa Cruz (1976) and performed (1990) by Abel-Steinberg-Winant Trio.

*Silence Study #4 for Joe Pinzarrone*. Four actors and violist. Premiered Santa Cruz, and Maple Sugar, Toronto.

*Hoy Comienza Una Nueva Etapa*. For Sal Martirano and Dr. Salvador Allende, quadraphonic or stereo tape work based on first sentence of Che Guevara's Bolivian diaries.

*Permutations and Banshee*. With Larry Tyrell. Improvisational structure for Interdata Model 3 minicomputer, Moog, homemade circuitry, live mix, etc.

**1975**

*Movement for Lou Harrison (for just bass quartet)*. 1975; 1978. Four contrabasses tuned in just intonation, natural harmonics. Premiered in Illinois, 1978. Revised, 1988, for publication in *Xenharmonikon XII*. Recorded on Artifact CD, *Simple Harmonic Motion*.

*Four Voice Canon #2*. Tape work for specially built and programmed Interdata Model-3 based hybrid system.

*Silence Study #3*. Solo cello with three tuned tom-toms, premiered Santa Cruz.

*Dialogue 37 1/2*. Two actors.

**COLLABORATIONS, ARRANGEMENTS, JAZZ WORKS, OTHERS****Collaborations**

*Try it Again*, song (waltz) for David Mahler and Julie Hanify, 2004.

*I'll Come Into the Valley*. For voices and gamelan, collaboration with Jody Diamond. Composed in memory of Bill Colvig as a gift for Lou Harrison.

*17 Glass Breaks*, installation work for artist Jin Soo Kim, Jaffe-Freide Gallery, Dartmouth College, 1998 (by Tyler "Speedboy" Kingdom and Irving Bellmead).

*Eine Kleine Gamelan-Computer Music*; live interactive computer implementation, in HMSL, of Daniel Goode's original work. Software written as part of P.A.S.S Collaborative Residency with Goode, NYC, 1995. Shareware on worldwide web.

*The Birth of Peace*, collaboration with Chris Mann, Alistair Riddle, Simon Veitch and others, 7/89. Live interactive computer piece with live goldfish controlled HMSL system, text, and source materials including the music of Nietzsche, Wittengstein, and Levi-Strauss. Premiered at the Australian Center for Contemporary Art, Melbourne Australia, co-sponsored by Goethe Institute. Cassette/book documentation from NMA Australia.

*Delicate Computations* (1986), computer music work written by Philip Corner; wrote software and realized piece on HMSL; published in *Perspectives of New Music*.

*Dear John* (1986), composition by Pauline Oliveros for West German Radio John Cage Birthday celebration: wrote all computer software to generate work (in HMSL). Rewritten in MAX/MSP by me and Maskaki Kubo, 2003, and put on web.

*Piano Tuning for Jon Hassel* (1977), theoretical tuning for trumpeter, later used on Lovely Music album *Vernal Equinox*.

**Arrangements**

"All at Home," three part vocal arrangement of the Shaker grace tune. (1999)

Howard Skempton piano pieces arrangements: *June '77* (guitar, horn, viola), *Trace* (violin, flute, oboe), *Chorale* (2 violins, flute, oboe, horn, piano, percussion), *Tender Melody* (oboe, 2 violins, viola), *Two Highland Dances* (clarinet, guitar), *Slow Waltz* (viola, guitar), *Song 2* (guitar), *Postlude* (flute, oboe, voice, violin, viola, horn, guitar).

"*Compassion*," arrangement of Shaker Hymn for solo electric guitar, with voice. Dedicated to Chuck Wayne. Premiered, La Mama Galleria, New York City, August, 1997.

"*Sacco, Vanzetti*," arrangement of Ruth Crawford political song for voice, mandolin, mandola, mandocello, and guitar; published, *New Music for Plucked Strings*.

*Milk and Honey*, (1982), mandolin quartet arrangement of James Tenney piano rag, for the Berkeley Mandolin Ensemble; published, *New Music for Plucked Strings*.

*R.O.B.* (1983), for two electric guitars, mandolin, two pianos, bass clarinet, percussion, two voices, "arrangement" of Chuck Berry tune, performed by Mills Contemporary Music Ensemble.

*Sweet Sue* (1986), arrangement for guitar and baritone sax, LP and Anthony Braxton, premiered 3/86.

*Sweet Sue* (1980-2), guitar and bass (w/untrained male voice), "extended" arrangement of jazz tune, performed N.Y.C. and California by LP and Richard Myron. Also arrangement for tenor sax, bass clarinet, guitar, trio arrangement of above, performed at Roulette with David Pate and David MacDowell.

**Jazz pieces, works in other styles, pedagogical, children's music, etc.**

*Constancy; Persistence*. Two short piano pieces (2006)

*poojatood*, short computer generated score for solo tenor sax, written as class demonstration, nov. 2004

*Harry Potter Musical*, written for Runnemedede Elementary School.

*Saskia's Piano Doodle*, solo piano, children's piece.

*Three Northwest Fiddle Tunes; I. Pretzels and Ice Cream (Reel), II. Ballard Bitter in Milk Cartons (Can't Be Flat) (Strathspey), III. On The Warning Track (Hornpipe)* (1987-88), for David Mahler.

*Beat me Mikey, 5 to the bar*. Beginning piano piece for my nephew, 1993. Premiered, May, 1996, Cameron Wylie, Young Musicians Recital Series, Hanover, NH.

*American Music for Fretted Strings*, concert of American "traditional" musics arranged for guitars of all types, ukeleles, and mandolin family instruments, all solo, including jazz, country, fiddle tunes, rags, marches, and original works.

*Little Maggie* (1980), for two mandolins, structured improvisational version of solo violin work, performed N.Y.C. with Frank Pergolezzi, California with Paul Binkley (and LP).

*Four Easy American Tunes*, (1980), flute and guitar, rag, march, blues, fiddle tune; simple arrangements of original compositions.

*Steppin' Out* (1978), for male and female dancers/ musicians, for Mark Haag and Ann Rodiger, stage illusion.

*Rebecca* (1979-82), for large jazz ensemble (bass, perc., kb., two saxes, bass, male vocals), 30-40 minute work with accompanying narrative premiered in N.Y.C. (Roulette) by LP with David Pate, David Weinstein, Richard Schwarz, Richard Myron and others.

*P.M.* (1978) and *Ralph* (1975) jazz tunes.

*Chief Dave's Major Mojo; Situation Normal All Funked Up; And on the Seventh Day Take Five; Bossa Nostra; Ja-Da Jive; Brooklyn Nights, Brooklyn Lights*, (1980) jazz-funk tunes written for NYC saxophonist Dave MacDowell, and subsequently arranged by LP and performed and recorded by MacDowell's band.

Arrangement of David Mahler's *Christmas Time of Year*, for recording, for guitars, slide guitar, mandolin, sax, and other instruments; also participated in the recording arrangement of his *Elvis is Watching You*.

11 extended instrumental/vocal arrangements for "The Toptones," (1979-80), NYC based New Wave/R&B band. Performed many times in clubs in and around N.Y.C.

**HAIGAS**

The haigas are each one-page visual/ musical pieces for a specific artist and/or friend, some meant to be performed, some not. (This is a selected list of many such works.)

*Haiga: Duet (דוֹב) for Ellen and Dan; 2003*

*Haiga for douglas and Amy (hanging around in the house, just taking up space), 2003*

*Haiga: Round in the sharp Lydian (for Mary Ann Haagen and Charles DePuy), 2001*

*Haiga: Hanging around in the house, just taking up space (for douglas repetto and Amy Charlotte Benson), 2003*

*Haiga: A little farfetched and hard to believe (a complete surrogate biography of Larry Wendt), for the cover of special issue of furnitures, #10, 1993.*

*Haiga: A Meditation on the 13 possible primitive ternary forms for I Wayan Sadra - and - Haiga: A Meditation on the 14 impossible primitive ternary forms for I Wayan Sadra. 1988.*

*Haiga for John Bischoff and Evangel King: The World's Longest Melody (excerpt). 1986.*

*Lou and Bill Sail for the East for Lou Harrison and Bill Colvig. 1983.*

*Three Balungan for Jody Diamond. 1983.*

*Always look for the outlet pass... for Jody Diamond. 1982.*

*Haiga for Billy and Jean (Three Mountain Tunes) for percussion and voice. 1981.*

*Hitting the Open Man for David Pate, solo tenor sax. 1981*

*A Short Ballad with No Changes for Chuck Wayne. 1980.*

*A Small Note for Amy for Amy Rubin. 1982*

*Eliezer's Revenge for Malcolm Goldstein. 1980*

*Shir Ha'shabat for Steve and Beryl Reich. 1980*

*You Can Count on Me Phil for Phil Corner, for 17 voices. 1980*

*In Review: Phil Corner. 1979*

*Hanging in There for Topper Lilien. 1979*

*Experiencing Uncertainty I for Alyssa Hess. 1979*

*Experiencing Uncertainty II for Alyssa Hess. 1979*

*Haiku for Zella for Zella Wolofsky. 1979*

*A Meditation on the Unsuccessful Pursuit of Loneliness for Barrie Karp. 1980*

*MacDowellmusic for Dave MacDowell. 1979*

*A Short Piece and a Haiga for Bill Hellermann. 1980.*

*Letter for Susan Mackenzie. 1978.*

*Lines for M. Manion. 1978.*