

Three Pieces for Two Pianos  
(and optional interlods)

For Joseph Kubera and Sarah Cahill

Commissioned by the Barlow Endowment  
For Music Composition at Brigham Young University

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2007

# Three Pieces for Two Pianos and optional interlods

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These pieces may be played in any order and any combination.

Any of the optional *interlods* may be played over the course of a performance, in any order with respect to the three larger pieces. However, the “II interlood” should not be played in the absence of piece II; and likewise, none of the “III interlods” should be played in the absence of piece III.

## I

I is a study in mode and rhythm. There are very few dynamics specified: pianist 1 may take a great deal of interpretive liberty in this regard, and piano II should follow. Tempo liberties are possible as well, though the rhythmic complexity of the piece may make this difficult in spots. In general, piano 2 assumes an accompanying role.

## II

Each piano for II has a different score. Space = time, and the amount of space per time is the same in the two parts. Each measure should be played metrically: the physical length of the measure corresponds to its tempo. Small numbers at the end of measures are intended to facilitate synchronization, but are just a guide. The two performers should begin and end together, and do their best to observe the tempo stretching.

II Interlood is the “unstretched” version, and should be played, simply, in time, with as much rubato as the pianists like.

## III

Several of the III interlods are part of a set of pieces called the *tooytoods*, and should be played in as close to two seconds as possible. Most of these *interlods* use an abstraction of an idea of James Tenney’s,

probabilistically modelling the *dissonant counterpoint* style of composers like Charles Seeger, Carl Ruggles, Ruth Crawford Seeger, and Johanna Beyer by a computer algorithm. These *interloods* extend that idea, and combine it with some newer ones of my own.

### III Interloods

(tenneytoods)

**Tenneytood (2 versions: rhythms and no rhythms)**

**Tenneytoodtoo**

**Tenneytoodiii**

(tooaytoods #15)

**viiitviiiiniiivii (tooaytood #15a)**

**viiitviiiiniiivii(ii)ivgp (tooaydood #15b)**

**viiitviiiiniiivii(iii) ("moving out") (tooaydood #15c)**

(tooaytoods #16)

**CviciiF#vicinii(i) (tooaytood #16a.1)**

**CviciiF#vicinii(ii) (tooaytood #16a.2)**

**'ᵗᵗtood (tooaytood #16b)**

**longtood**

### Acknowledgements

These pieces were made using my own Java software, as well as Nick Didkovsky's JMSL/JScore. Thanks to Nick for his usual, generous advice along the way. The notation program LilyPond was used for *I*, and Sean Peuquet prepared that manuscript. Nick Sinnott-Armstrong contributed some valuable mathematical clarification in the composition of *III*.

lp

hanover, 6/26/07, rev. 1/4/08

**I**

**II**

# II interlood

III  
interloods

**III**