Four Voice Canon #22c
(for jim tenney)

8 violins

for Miwako Abe

Larry Polansky
2008
Four Voice Canon #22c
(טרון ימי for jim tenney)

for 8 violins

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Violins 3-8 are tuned up or down slightly from concert pitch; violins 1 and 2 are tuned to concert pitch. The performers should play each violin normally, in equal temperament, regardless of their differing pitch levels. The tunings are:

- Violin 3: -14¢ (B = 5th harmonic of low G)
- Violin 4: -49¢ (C# = 11th harmonic)
- Violin 5: +2¢ (D = 3rd harmonic)
- Violin 6: +53¢ (Eb = 13th harmonic)
- Violin 7: -31¢ (F = 7th harmonic)
- Violin 8: +5¢ (G# = 17th harmonic)

In other words, the piece is tuned to a G harmonic series. Violin 3 is tuned so that the B natural is an octave equivalent of the 5th harmonic of the low G on violins 1 and 2, Violin 4’s C# is an 11th harmonic (again, in octave equivalence) of the low G, etc. This tuning may be done with an electronic tuner, computer generated reference tones, or even by ear (using high harmonics on a low G string as a referent). Note that only those specific pitches on each instrument will be “in tune” to the harmonic series. All other notes will be in some less determined, more complex intonational relationship.

Any note may be held for any duration until the occurrence of the next note. Articulations and slight timbral variations are free. The player is encouraged to be expressive.

Accented notes are the “harmonic series notes” for each voice (G, G, B, C#, D, Eb, F, G#; or harmonics 4, 8, 10, 11, 12, 13, 14, 17). Harmonics should be used whenever possible or desired for these pitches, especially towards the end of the
work. These notes should, in general, be held longer, and until the very last page (when the dynamic is quite soft, and all notes are accented), be half a dynamic level or so louder than the other notes.

Tempo should be constant. Mm. = 60 is a minimum.

Voices should enter strongly. All crescendi/decrescendi are continuous throughout the piece. Crescendo and decrescendo markings are given to show arrival points and direction of dynamic motion from that point.

LP
Hanover, 7/29/08
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$\frac{(\text{\#} = 60 \text{ or faster})}{\text{polansky}}$

(accidentals hold throughout the measure)