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

polansky
2011
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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 3rd or 15th 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

III \rightarrow as usual. II \rightarrow 5th harm. of III
IV \rightarrow as usual. I \rightarrow 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

V as usual. IV \rightarrow 5th harm. of A (V, bass II). II \rightarrow V
VI as usual. III \rightarrow 7th harm. of A (= bass I).
I \rightarrow 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.
9 events (quartet)
part 1

loose unison
\( \text{\( \frac{3}{8} \) = about 96} \)

\( \text{or a few more} \)
\( \text{(out of time)} \)

5

\( \text{repeat once} \)

slight pause

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

4 voice canon

immediately to Part 2
part 2

Bass tuning: IV (E), III (A), II (C♯ −14), I (G −31)
bass
(usual tuning)

part 2

any octave(s), preferably avoids extremes

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

quiet

or as fingered notes (I)

strong

IV, III, alternating
let each ring

Last time: go directly to Part 3
part 2

1. may be repeated

2. or

3. I

4. III (or Gva)

5. pp

6. somewhat loud

7. or IV

8. III

9. strong

Last time: go directly to Part 3
percussion

part 2

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

any octave(s), preferably towards extremes

may be repeated

any octave, any voicing, any number of these pitches

softly

or both of these at the same time, not necessarily in rhythmic unison

any octave

or

any octave

gently, top part in any octave

or

or

pp

pp

pp

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. may be repeated
3. in any octave, but spanning one octave

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

4. 
5.
6. [LH/RH not necessarily together]
   Very quietly
7. any octave, any voicing, any number of these pitches
8. or
9. strong

Last time: go directly to Part 3

voice chord any way, with A in bass
9 events (quartet)
part 3

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

(tempo as in Part 1, but ensemble free, independent)

(this measure may repeat)

repeat a few times

from this measure on, play straight thru to end

and/or

long held bass notes, from this gamut

from Part 2, no pause
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"

<table>
<thead>
<tr>
<th>repeat 1</th>
<th>:17 *</th>
<th>:34</th>
<th>*</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2, 1</td>
<td></td>
</tr>
<tr>
<td>repeat 3</td>
<td>2, 1 3</td>
<td>1:42</td>
<td>(no new entry)</td>
</tr>
<tr>
<td>(no new entry)</td>
<td>2, 1 3</td>
<td>2:50</td>
<td>*</td>
</tr>
<tr>
<td>(no new entry)</td>
<td>4, 2, 1 3</td>
<td>3:58</td>
<td>*</td>
</tr>
<tr>
<td></td>
<td>6, 4, 2, 1, 3, 5</td>
<td>5:06</td>
<td>(no new entry)</td>
</tr>
<tr>
<td></td>
<td>6, 4, 2, 1, 3, 5</td>
<td>6:14</td>
<td>*</td>
</tr>
<tr>
<td>(no new entry)</td>
<td>8, 6, 4, 2, 1, 3, 5, 7, *</td>
<td>7:22</td>
<td></td>
</tr>
<tr>
<td></td>
<td>8, 6, 4, 2, 1, 3, 5, 7</td>
<td>8, 6, 4, 2, 1, 3, 5, 7</td>
<td>9</td>
</tr>
</tbody>
</table>

* = new event entering

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

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"

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. Adj 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"

<table>
<thead>
<tr>
<th>Percussion</th>
<th>time span: * = new event entering</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>repeat 1</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>:20 * 1</td>
</tr>
<tr>
<td>(no entry)</td>
<td></td>
</tr>
<tr>
<td><strong>repeat 3</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>* 1 2 2:00 *</td>
</tr>
<tr>
<td></td>
<td>3:20 1 2</td>
</tr>
<tr>
<td></td>
<td>4 1 2 3:40 *</td>
</tr>
<tr>
<td></td>
<td>4:40 1 5 2</td>
</tr>
<tr>
<td></td>
<td>5:20 7 3 4 1 6 5 2</td>
</tr>
<tr>
<td></td>
<td>6:00 (no new entry)</td>
</tr>
<tr>
<td><strong>repeat 11</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>* 7 3 4 1 6 5 2</td>
</tr>
<tr>
<td></td>
<td>7:20 (no new entry)</td>
</tr>
<tr>
<td></td>
<td>8:00 7 3 8 4 1 6 5 2 9</td>
</tr>
</tbody>
</table>

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

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"

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.

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<table>
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<th>3:00</th>
<th>4:00</th>
<th>5:00</th>
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<tbody>
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<td>:15</td>
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<td>(no new entry)</td>
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<td></td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
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<td></td>
<td>2</td>
<td>4</td>
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<tr>
<td>5</td>
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</tr>
</tbody>
</table>

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

go directly to Part 3