

k-toods

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**for piano four hands
(or two pianos)**

**kids, adults
(beginning and advanced)**

for amy beal and ralf dietrich

growth spurt

(K-tood #1)

Polansky

Repeat each measure until the person who changes decides to move on.

Fast (in 1) *(grace notes optional)*

Piano 1

Piano 2

Pno. 1

Pno. 2

8

8

(continue grace notes ad lib)

Piano score for Pno. 1 and Pno. 2, measures 12-15. Pno. 1 has a treble and bass staff. Pno. 2 has a bass staff. Measure 12 starts with a treble clef and a key signature of one sharp (F#). The music features grace notes and triplets. Dynamics include accents and crescendos.

Repeat these last two measures as a group, many times, substituting your own pitches ad lib. Keep the rhythms, but freely vary dynamics, articulation, pedaling.

Piano score for Pno. 1 and Pno. 2, measures 16-20. Measure 16 starts with a treble clef and a key signature of one sharp (F#). The music features grace notes and triplets. Dynamics include accents and crescendos. Measure 17 includes the instruction "last time let ring". Measure 18 changes to a 5/4 time signature. Measure 19 includes the instruction "last time let ring". Measure 20 ends with a double bar line and repeat dots.

tween

(K-tood #2)

Polansky

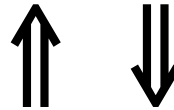
Fast

Piano 1

(Piano 1, LH, optional 8vb throughout)

Piano 2

Gradually, unevenly, morph from one two-measure set to the other (either direction). Do it one hand at a time, note by note, bit by bit, at any pace. Go back and forth, finally ending up completely on the new one. Both pianists go from the same one to the same one.



Keep the pulse, and the two measure duration, constant.

Pno. 1

3

final measure, at end

Pno. 2

not in this house...

(K-tood #3)

Polansky

Until *, repeat each measure several times before adding in next part.

From this point on, improvise against the patterns. Mostly, stay in your own key. Try keeping one hand's part, improvising another. Alternate solos with the other player. Repeat each measure until a cue to move on.

Piano 1

Piano 2

Pno. 1

Pno. 2

Fast

*

gradually fade out on last measure...

p *f* *f* *pp*

baby pictures (k-tood #4)

easy version

- Each player picks a note of hisr own (A, A#, B, C...).
- On a cue (nod), begin improvising on your note, in all octaves of the piano. Have fun, play interesting stuff. Use both hands. Only play that one note.
- After a while, on cue, each players picks a new note, that has not been played before.
- Repeat this process (counting the first time) six times (total of 12 notes).
- Remember the notes that have been played. If one player makes a mistake and picks a note that's already been played, both players stop and say "Darn!" loudly, and the piece stops.
- Try not to use any "system" for picking notes, other than your memory. If you see the other player using a system (for example, starting at C and going up by half-steps), try to screw it up.

variation on the easy version

- Instead of players picking new notes, hands pick them. For example, the piece might start with both players using their left hands, and then, on cue, two different notes are added with their right hands (for a total of four notes).
- After a while, one player changes one of the notes (like in the first version, it must be a new note).
- Next, the other player changes one note (one hand).
- Do this, alternating hands, until all 12 notes have been used.
- If either player repeats a note, the piece ends as above.

cumulative version (suggested by Jody Diamond)

- Start with one note each.
- On cue, instead of replacing that note, add a note to the improvisation. Now each player is improvising on two notes.
- Do this six times, so that by the end, each player has a six note scale to play in.
- Same screw-up rule applies

four hand cumulative version

As above, but alternate hands, ending up with three notes per hand by the end.

advanced version : let's dance!

How many different pairs of notes can two players play, if each of them plays just one note? For example:

C/C#	C/D	C/D#	C/E	C/F	...	C/B
	C#/D	C#/D#	C#/E	C#/F	...	C#/B
		D/D#	D/E	D/F	...	D/B
			D#/E	D#/F	...	D#/B
				E/F	...	E/B
				
					...	A#/B

It's the same as asking how many different couples can dance at a party, if there are 12 people at the party, and anybody (boy or girl) can dance with anybody (boy or girl). There are 66 dance partner pairs, or pairs of notes. That's quite a few.

Play the first or second versions of the piece, but now, instead of not repeating single notes, treat each note pair as the thing that can't get repeated. In other words, pay attention to the two part chords you're both playing, and don't repeat them.

crazily advanced version: who leads?

What if the dance pair is considered different if Pat and Leslie are dancing, but one time Pat is leading, the other time Leslie? That means that instead of 66 pairs, we have 132 possible pairs.

Apply this to the piece if you can. Now, if player one is playing C and player two is playing D#, that is different than player one playing D# and player two playing C (in the version above, it didn't matter who played what, it was the pair of notes that was important).

something to think about

What about four hand versions where each hand plays a different note, so that instead of thinking about two-note units, we're thinking about four? Think of a square dance, in which orientation (NESW) counts to make the square "different." Try making pieces based on that idea. Ouch.

lp
1/25/02
rev. 2/9/06

one thing at a time (k-tood #5)

Pick an order of players, hands, call it **ABCD**. For example:

player 1, right hand: **A**
player 2, right hand: **B**
player 1, left hand: **C**
player 2, right hand: **D**

Always follow the order decided upon. **A**, the leader, starts a rhythm, on any one note or chord, any loudness, any articulation. After a while, **B** joins that rhythm, on any note, same loudness, same articulation. **C** and **D** do the same, in sequence. Now all four hands are playing the same rhythms, articulations, loudnesses, but different notes. Any single parameter of the music is fair game.

Next, **B**, the new leader, changes one thing (rhythm, articulation, loudness, notes). **C**, **D**, **A** follow suit, at their own pace, in that order, changing the same thing that **B** changed. That is, if **B** changes dynamics from loud to soft, everyone else should do the same. The loudnesses and articulations could be “shapes,” not just single ideas. For example, the piece could start with all four hands getting softer over a four note figure. **B** could change that to go in the opposite direction (getting louder).

Keep doing this, in order. Next **C** leads (everyone follows), then **D**, then **A**, and keep going around. Take your time before changing, and following the change, listening to the results of the slowly changing texture. There can be a great deal of freedom about what kinds of things change. The order of change could be as complicated or as simple as you like (for example, ABCDCDBAAB).

The only unusual thing is that when the leader changes notes: the rest of the hands change notes as well, but to any notes or chord (not necessarily the same one that the leader changed to).

Keep the piece going, letting it grow and change, as long as you like.

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1/25/02
rev. 2/9/06