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

polansky 2011

9 events (quartet) 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

— 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 I 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.

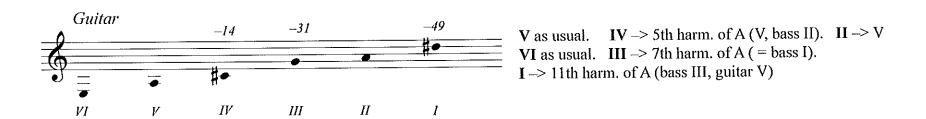
LP, May 2011 Rev. 6/26/11

Premiere: The Stone, NYC, June 4, 2011.

guitar/bass tuning



Bass may use this tuning, or tune normally and play all pitches by ear.



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.

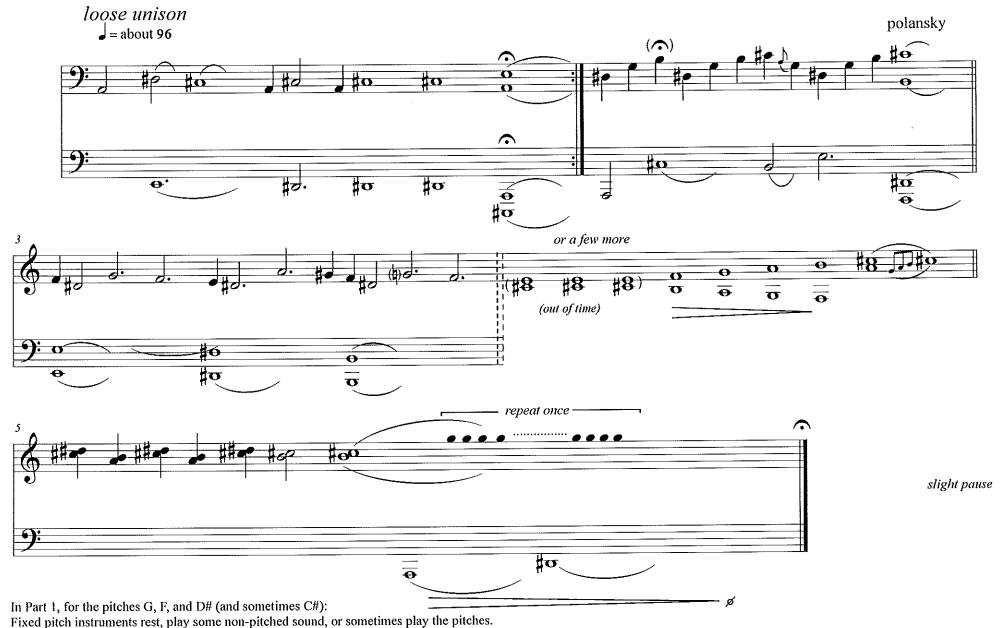
C#, G are 14ϕ and 31ϕ (cents) flat of fixed pitch (respectively). For the guitar these can be played as open strings, harmonics, or 12th fret on the III and IV strings. For the bass, these pitches can be played open or as harmonics on II and I if the bass is retuned, by ear if not.

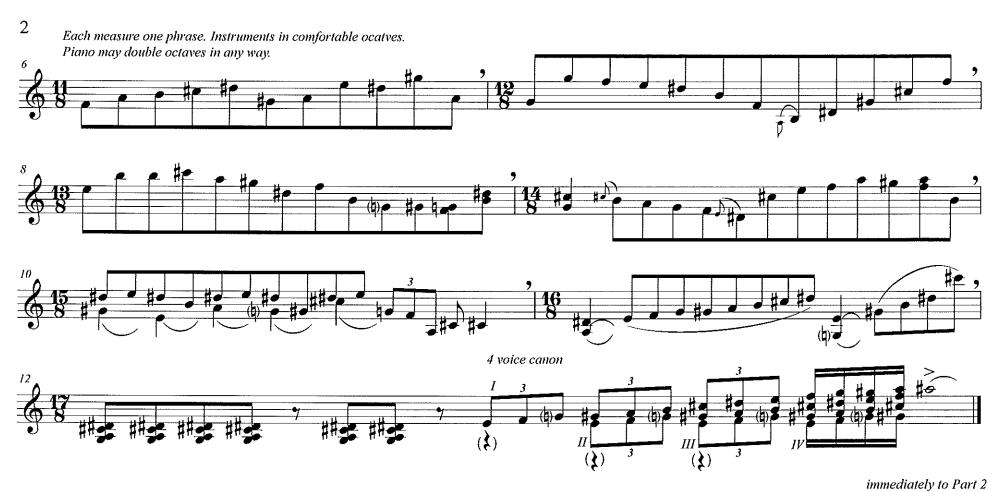
D# is 49ϕ flat of fixed pitch. It should be played similarly on the guitar I string (open, harmonic, 12th fret), by ear on the bass.

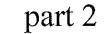
F is an equal-tempered m3rd above the D# (43¢ sharp of fixed pitch). It may be played on the 3rd or 15th fret of the guitar I string, by ear on the bass.



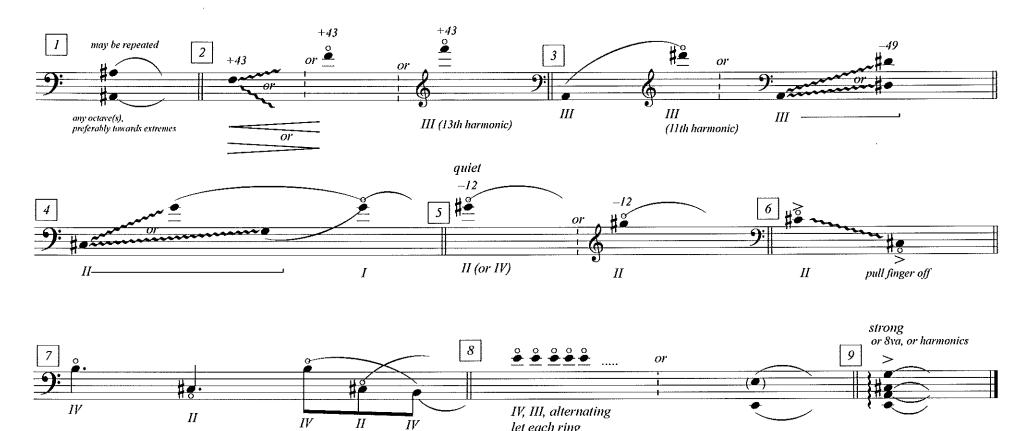
9 events (quartet) part 1







bass (retuned)

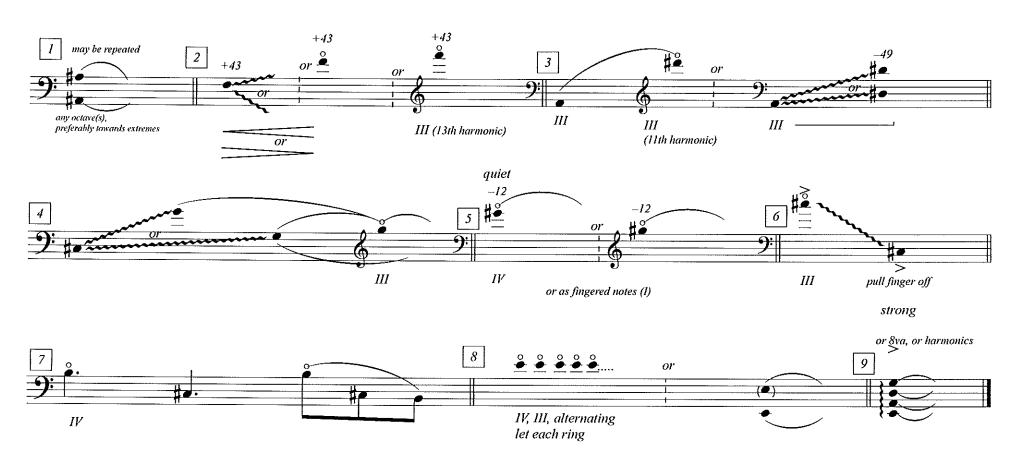


let each ring

Last time: go directly to Part 3

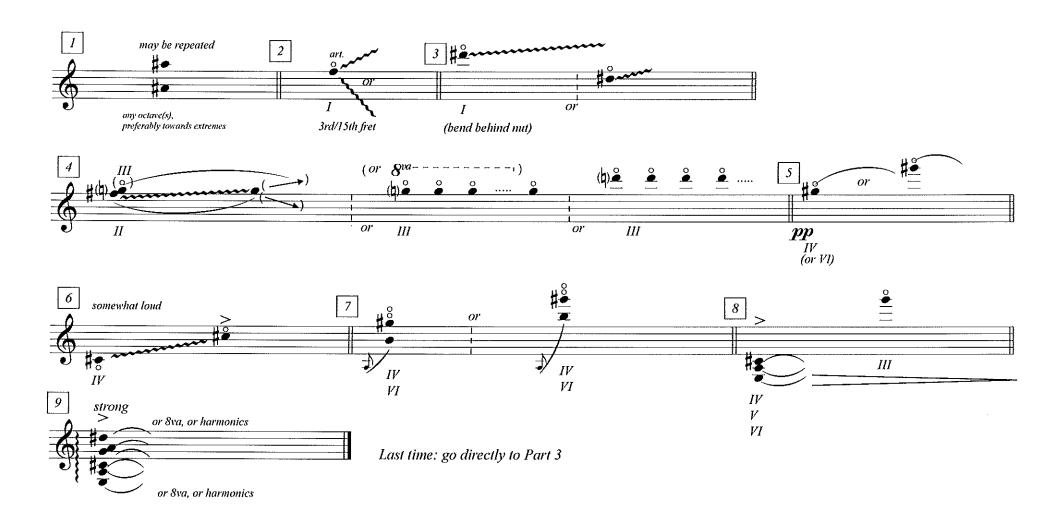
Bass tuning: IV (E), III (A), II (C# –14), I (G –31)

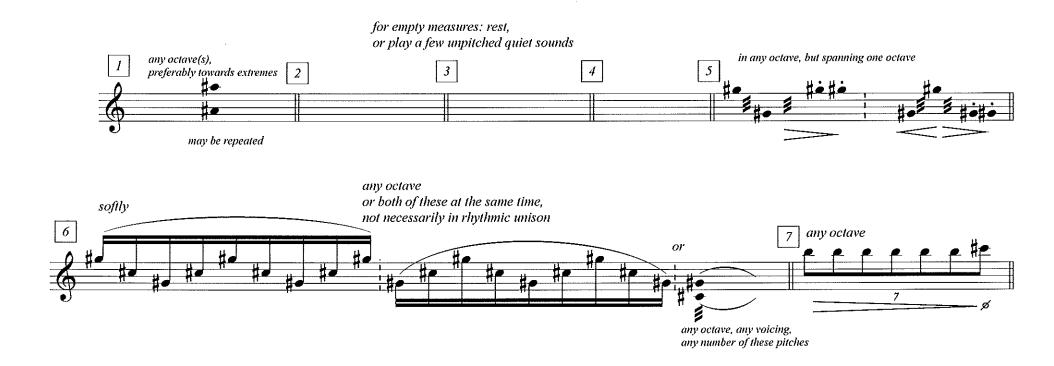
part 2

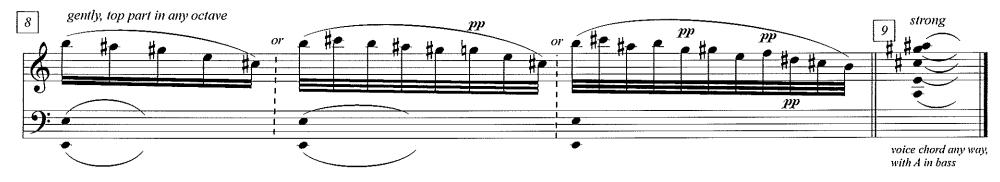


Last time: go directly to Part 3

part 2

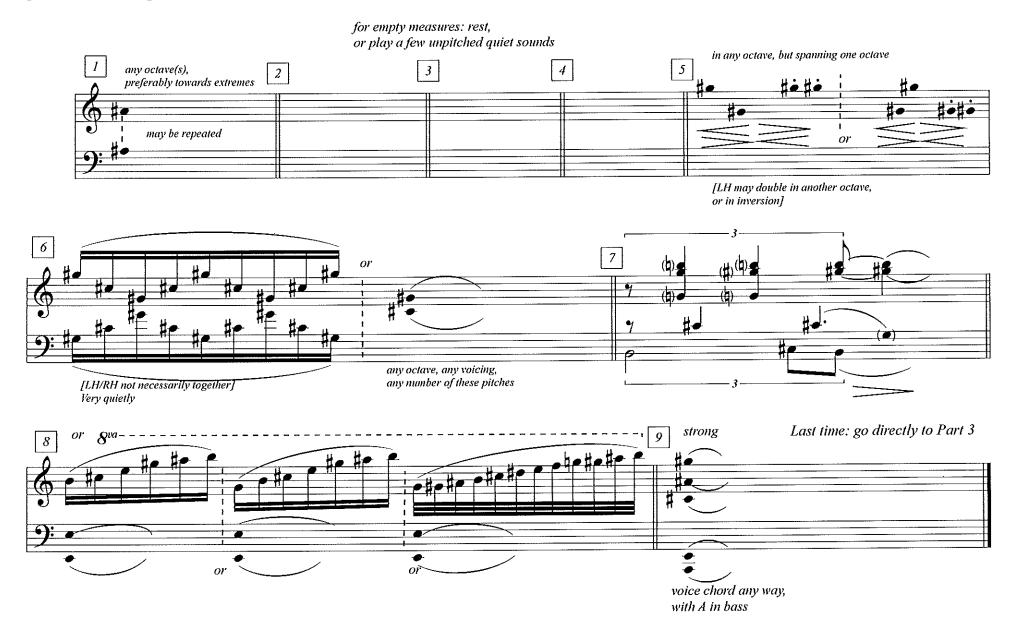






Last time: go directly to Part 3

part 2



9 events (quartet) part 3



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"

bass

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



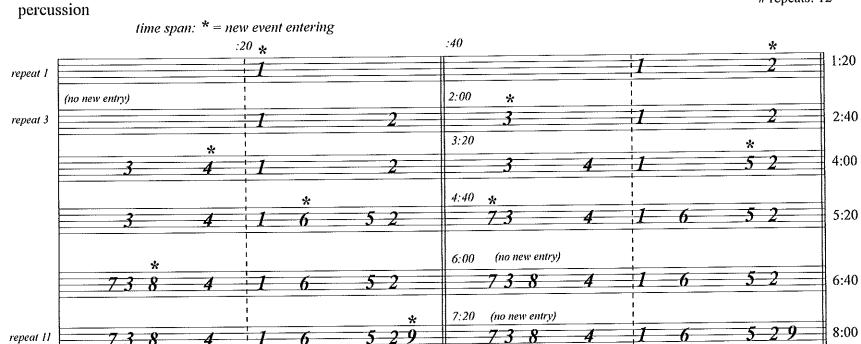
part 2 example "map"

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



part 2 example "map"

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



part 2 example "map"

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

