four doods (@ $6.25)

#1 (monophony) for 2 clarinets
#2 (homophony) for 2 tubas
#3 (polyphony) for 2 accordions
#4 (heterophony) for 2 violins

Larry Polansky
2010

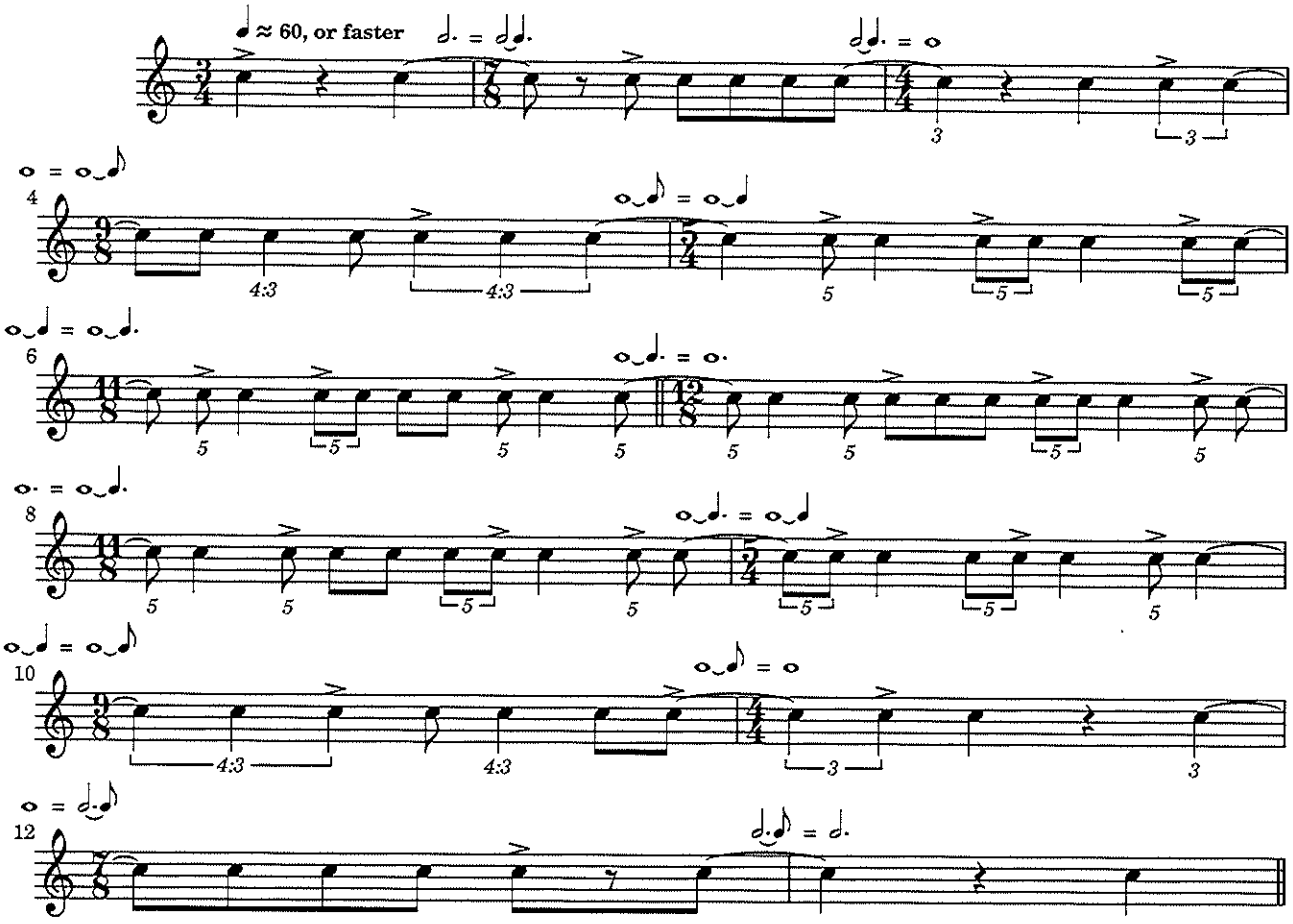
Commissioned by The Machine Project

dood #1 (@$6.25)

(monophony)

polansky

for 2 clarinets (or any two similar melody instruments)



LP
3/10/10

Repeat each measure a few times. Don't move on until you're satisfied that ryhthmic unison has been acheived.

Each player pick a note, but only 1 (any intonation). Octave changes may be made, independently on the accents.

dood #2 (@ $6.25)

(homophony)

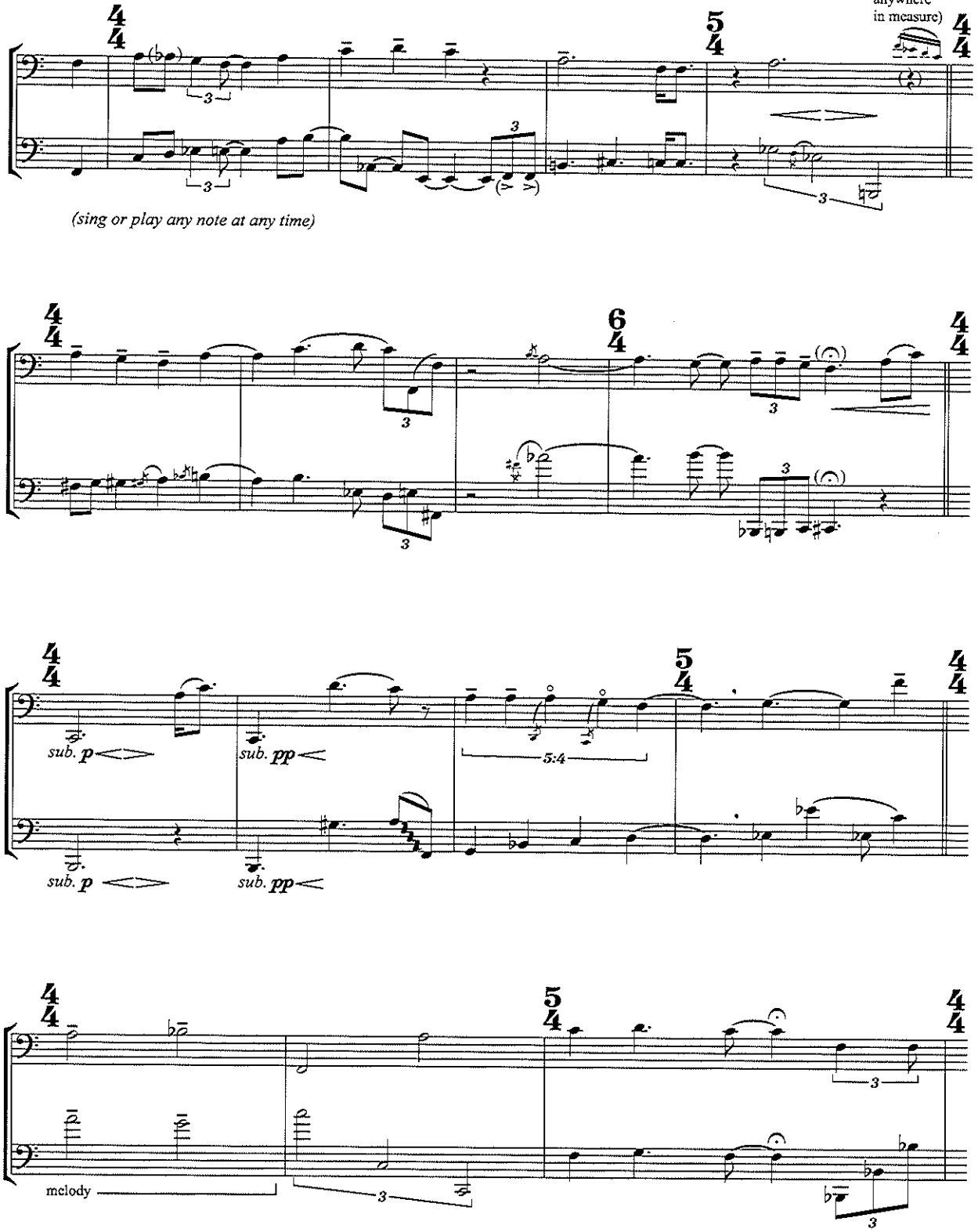
2 tubas, or any two bass instruments

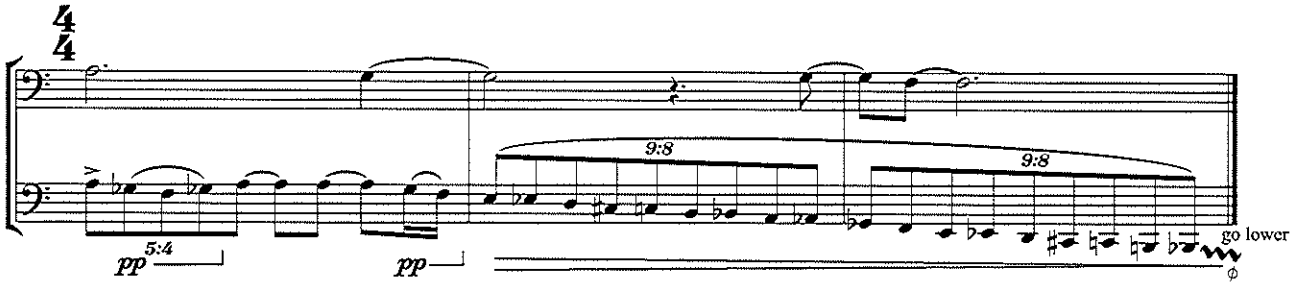
polansky

♩. = 56 - 72 (flexible)

(freely, anywhere in measure)

(sing or play any note at any time)



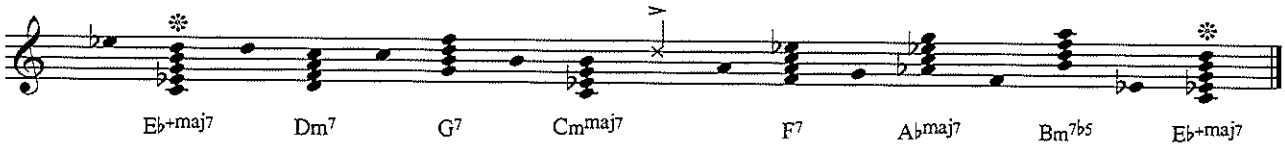


LP
3/7–8/10
Boston

dood #3 (@ $6.25)
(polyphony)

for 2 accordions
(or any 2 instruments
that can play chords)

polansky



LP
3/8/10, Boston
for Carla Bley,
based on an idea
suggested by Guthrie Nutter

Except for ❋, all chords in any voicing and/or inversion. Single notes in any octave.

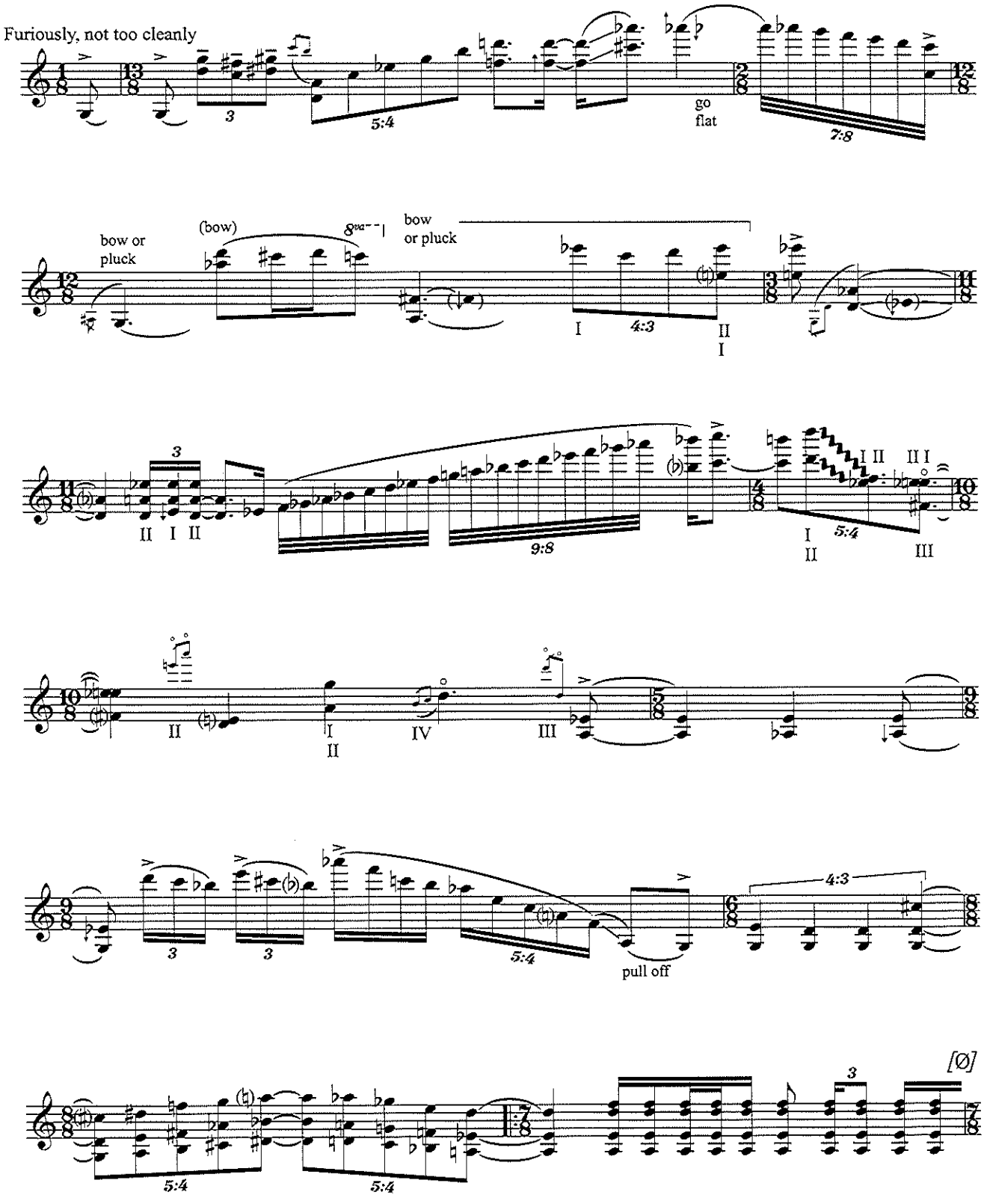
Musicians should sit close to each other, but not be able to see each other.

Play the 17 events (notes, chords, 1 arbitrary sound) in order, as quickly as possible. Only one player plays each. No pulse or regular tempo. If both players happen to play at the same time, return to the first note and begin again, after a pause. If the process lasts longer than 2 minutes, stop (no matter how far you've gotten).

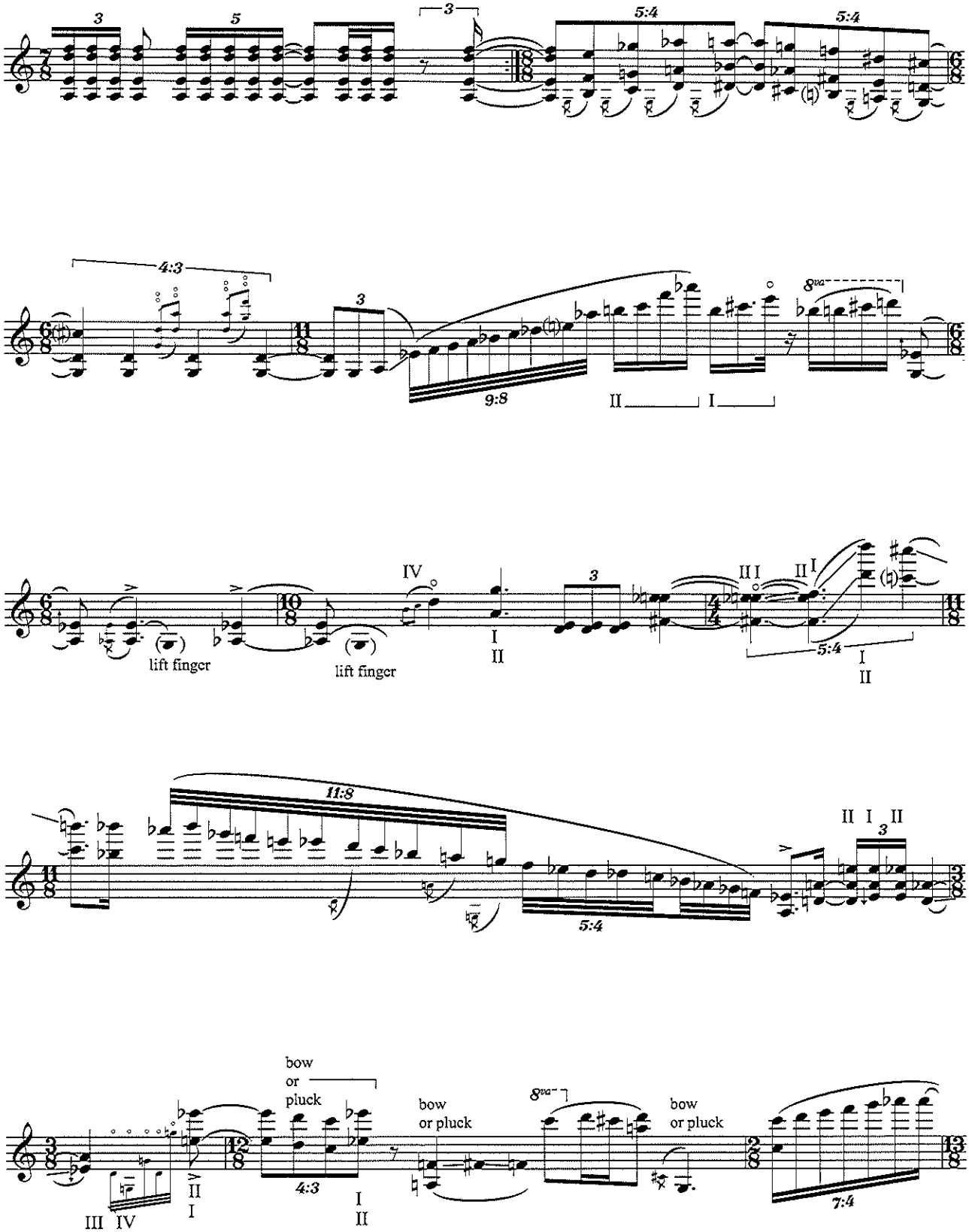
for two violins

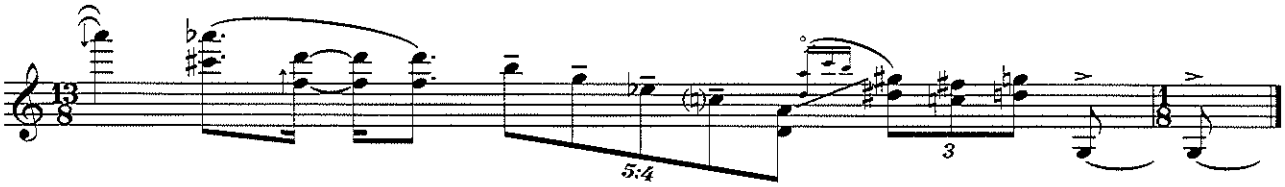
dood #4 (@ $6.25)
(heterophony)

polansky



(♭♭↑↓: mistuned up or down)


3
5
3
5:4
5:4
4:3
3
9:8
II
I
8va
IV
III
II
I
3
5:4
I
II
lift finger
lift finger
11:8
II I 3 II
5:4
III IV
II
I
bow
or
pluck
4:3
I
II
bow
or pluck
8va
bow
or pluck
7:4



LP
3/7–10/10

Each violin plays at a different tempo (fast), independently. But the two violins should "line up" at [0]. That is, if violin 2 is at a faster tempo than violin 1, it should adjust its start time in relation to violin 1's start time, so that it arrives at [Ø] (but not necessarily in rhythm) together with violin 1. Consequently, it will end sooner.