tooaytoods

The *tooaytoods* are a series of two second pieces, each more or less concerned with one specific idea.

#1–11 are for piano solo, except for #6, which is written for the Zwerm Guitar Quartet, directed by Toon Callier. #1–3 also have versions for two electric guitars, and Toon Callier has subsequently arranged most of the others. Most of these were written in 2004 while I served as Chairperson of the Dartmouth College Music Dept, and I am grateful to Dartmouth for allowing me the time to compose them.

Their titles are:

#1 too #2 too<--- #3 2 #4 viiixiiiviiiinii
#5 book (lullaby for anna) #6 #7 iiviiii
#8 iiivloo #9 loopitood #10 heptaxiiinc
#11 onceaii

*tooaytood* #12 (*abetoods*) are four solo violin pieces for Miwako Abe. They were written en route, in airports and planes, from Hanover, New Hampshire, to Launceston, Tasmania, in the fall of 2004.

*tooaytood* #13 (*iiiivxii*) is for 12 cellos and winds, and was commissioned and premiered by the Flexible Orchestra under the direction of Daniel Goode (2005).

*tooaytood* #14 (*iisivjoan*) were written for the pianist Joan Pollock in 2006. They are called *a. all work and no play* and *b. joan’s recent visit to NH*. The latter refers to her stay at our house in New Hampshire during the events of September 11, and uses the rhythmic idea of “interrupted tuplets.”

*tooaytoods* #15 and #16, for two pianos, are some of the *interloods* in a larger work, the recent *3 Pieces for Two Pianists* (2007). These *tooaytoods* use a compositional algorithm inspired in part by an idea of James Tenney. They are:

(tooaytoods #15)

viiitviiiiiiiiii (tooaytood #15a)

viiitviiiiiiiiiiii (tooaytood #15b) (in memory Grace Paley)

viiitviiiiiiiiiiiiii (”moving out”) (tooaytood #15c)

(tooaytoods #16)

CviciiF#vicini (tooaytood #16a.1)

CviciiF#vicini (tooaytood #16a.2)

viiitviiiiiiiiiiiiii (tooaytood #16b) (for Sarah Cahill)

Performers are encouraged to take some liberty with the tempi of these pieces.

Larry Polansky
Hanover, NH
8/9/09