tsimmu

for christina maradik-symkowick (2013)
(also dedicated to Matthew Lee Knowles)

Nikolaos-Laonikos Psimikakis-Chalkokondylis

Programme note

Hey Christina!

tsimmu is kind of a filter piece – it can be "applied" to any other composition, and offers a sort of blueprint, a set of directions with which you may interact with a familiar piece. It's kind of like a tool for exploring a piece you already know in a different light, perhaps seeing new things or just enjoying it in a fresh way!

You can perform it on your own or with one or more fellow string players. (You can both apply *tsimmu* to the same score and play it at different paces, or you can choose different pieces and play them at the same pace to create interesting harmonies, etc.)

tsimmu is an Osage word that means "*dreams of wolves*" (well, according to the book "*The wolf, the woman, and the wilderness*" by Teresa tsimmu Martino). In dreams we usually see familiar things through a different perspective. It is also dedicated to Matthew Lee Knowles (a friend composer from London) who gave me those numbers a long time ago and I promised him that I'd use them in my next composition.

Performance instructions

Take any piece you like.

Go through the pitches in that piece – if there is a 0 on the *tsimmu* score, ignore that pitch. If there is a 1, then play that pitch with the dynamics and bowing indicated on *tsimmu*. (Ignore all dynamics and other markings on the target score.) Barlines and measure numbers are for convenience purposes only.

You don't have to perform it live – you may take a piece and prepare it first so you can play/rehearse/perform it later. (See next page for example.) I wasn't sure if it would sound better with or without vibrato (throughout) – try it and let me know which one you think works best!

Play the notes spaced out – give each note enough silence around it, but the notes don't have to be evenly spaced. Take your time when performing the piece. And enjoy! :)

Example

This is how I would prepare a score – in this example I took Bach's "Aria" from the *Goldberg Variations* – I wrote the actual 0s and 1s above the notes (and drew dotted barlines so that I don't get lost when transcribing *tsimmu* onto the Bach!, and then I highlighted the 1s.

So it becomes quite simple – I only perform the highlighted notes, and I've written underneath and above the bowings and dynamics of *tsimmu*, so now I only have to look at this copy and I can perform the "tsimmu" version of it.

Well, I would, if I could play any bowed string instrument!

-Laonikos Psimikakis-Chalkokondylis / Athens, 2013

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slowly, spaced out (pay very close attention to the silence surrounding the notes)