

pouch  
for guitar

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pouch (for guitar)

## Programme Note

The musical fragments in the piece were written during a return trip from an island here in Greece. During that long trip I was reflecting on my previous summers and experiences, and as memories came and left, others dragging other memories with them and others just popping out of nowhere and then disappearing, I realised how our memories are like a big bag where although we can look at what's on top, we have to search and fumble to uncover the rest of it, which is always there but just not always visible. The words were selected from some words given to me by a really good friend of mine from Italy (whom I met a summer 5 years ago) – she had written the words on flat stones (the kind you fling on water) and gave them to me in a handmade pouch.

## Performance Instructions

**note:** the score is in A3 format. If an A3 printer is not available, print in A4 and enlarge in a copying machine

The performer chooses any of the musical fragments to begin the piece. Then, the performer chooses an arrow leaving the fragment he just played and follows it to play the next fragment, word or image.

The **words** written are meant to be spoken or whispered (or half-spoken), at the discretion of the performer. Also at the discretion of the performer is the way with which he'll whisper or speak those words (e.g. read them as questions, exclamations, statements, sighing etc).

**notes:**

**petit prince** is French for "*small prince*"

**mare** is Italian for "*sea*"

**pathos** is Greek for "*passion*"

The **images** are to be interpreted by the performer in terms of words. For example, the image in the middle of the piece might be interpreted as sun, summer, fourier transformation, or dinosaur. The performer may choose a different interpretation of the image if he lands on an image twice.

The **music fragments** are in tablature form, that is, the six lines represent the six strings of the guitar, E, A, D, G, B and e (upwards) and the numbers

on the lines indicate the fret position. A note with a circled **h** on its left is a natural harmonic (no artificial harmonics exist in the piece). On the fragment above "*pathos*" (bottom-right corner), **10p7** means play fret 10, then pull the string with your finger to play fret 7, and then bend that string to change the intonation slightly upwards. If there is a line following an open string (or a harmonic) that goes downwards and then back up, it is a bending that is to be achieved by de-tuning the particular string and then re-tuning it to where it was before. The fragments can be played at any tempo, although slower tempos are preferred. Dynamics are also at lib, and notes should be let to ring on for as long as possible.

The initial **tuning** is: E flat, **A**, **D** quartertone-flat, **G** quartertone-sharp, **B**, **e** quartertone-flat (low to high):



The performer may detune one or more strings in between fragments and doesn't necessarily have to detune the strings on which he's playing next.

The reason the tablature system has been used instead of normal notation is exactly because of the detuning – I want to indicate the finger and fret positions, but since the tuning of each string is variable, tablature notation works perfectly for that . I really dislike seeing guitar writing with alternate tunings which are written at fret position and not at pitch, as they are confusing to the player and reader.

When the performer wants to **end** the piece, he must land on the word "*pathos*" (bottom-right corner). If the word "*pathos*" is reached accidentally before the end of the piece, the player must **not** say the word out loud and follow the dotted arrow to continue playing the piece, until he feels like ending it. If a mistake is made in the piece (either in terms of playing a fragment, saying a word, following the wrong arrow or playing the wrong fragment), then the player must continue normally from where he is at that instant – mistakes are part of the performance.



