

shaw

*for 1st year GLOMAS ensemble (2013)*

Nikolaos-Laonikos Psimikakis-Chalkokondylis

## Programme note

This is a piece written with the 1<sup>st</sup> year GLOMAS ensemble in the Autumn of 2013. The ensemble consisted of Nathan Riki Thomson (double bass), Petra Poutanen-Hurme (kantele, guzhen), Ella Isotalo (violin), Antonio Alemanno (double bass, charango), Amos Asare (ghanaian percussion) and Laonikos Psimikakis-Chalkokondylis (piano).

The process was mostly lead by myself, and some of the material I brought into the situation – yet the way we interacted with it and material was created, developed, and filtered/removed was done with the other members of the group during rehearsal time.

“Shaw” is the last name of one of the main arch-villains of X-MEN, Sebastian Shaw, whose 'mutation' allows him to absorb all kinds of different energies and either return them as they are or redirect them and send them out in a different form, combined. I feel this is a good example of the processes that took place during the creation of this piece.

Furthermore, *shaw* is a word used in Scotland to describe the part of the potato plant that is visible above ground. In that sense, this composition is only the tip, the stuff that's visible, yet the result of a process that has been going on for long time.

## Performance instructions

This score is an outline of some of the materials we used in the performance, as well as the structure we eventually used. Like my flatmate asked when she saw a handwritten copy of it, “is this a recipe?” - and it kind of is. It lists the ingredients, and how to cook it, and the result will depend on how people will end up engaging with the materials and the process of playing the piece.

The melody was co-composed with the rest of the group (and in the final version of the piece we decided to use it in half-time). The body percussion parts were used as starting material for the A and B sections respectively. (We all learnt body percussion A, and then transferred it onto our instruments, finding different ways of creating a solid sound out of it, and so on.)

The score is accompanied by a recording of one rehearsal of the piece, so that it can be seen what choices we made about dynamics structure, and how we used this core material provided in the score to generate riffs, grooves, melodies, harmonies and support the structure and composition.

## Material

- Takitita (a fragment from an Indian *tihai*, in the form of 1- 1- 12  
12 123 123 1234 1234 12345 12345 *tákititá* – *tákiti*):



- Melody – in half-time (5/2)

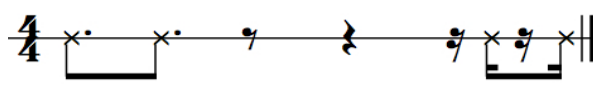
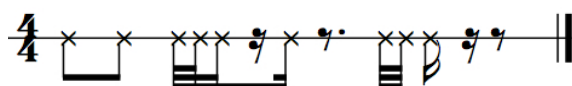


- 'Funky-bass'



- Body percussion A

- Body percussion B



## Structure

Intro (quavers, starting with piano, other instruments join in)

*Takitita*

B section

A section (fiddle improvises on *melody* relatively freely)

B section

A section (*melody* in its normal form, crescendoing)

→ *funky bass* is added under *melody*

→ melody instruments drop out and basses move to the *funky bass*

percussion solo over *funky bass*

→ *takitita* is added under *funky bass*

→ everybody moves to *takitita*

crescendo and finale (last *takitita* is played only on the 1's of the *tihai*)