

# SUSY

for three string instruments of similar register

by  
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## SuperSymmetry (for three string instruments of similar register)

### **performance instructions:**

This piece is for any three string instruments of similar register. Since the fundamental time unit is the second, the players may use individual stopwatches or follow a large projected stopwatch visible to all players (or a conductor beating every second).

Every page begins on the note that the last page ended on, and instructions on how to play a particular page are explained in the exemplary page accompanying the piece. To play the first page of their parts, the players must think of a note, any note, before the performance of the piece, and start playing on that note when it's their turn. The players are encouraged to think of quarter-notes as well as normal notes.

The players choose an interval for every page. The dotted lines above and below the central line indicate the limits of that interval, and the players must play the contour indicated as accurately as possible with respect to the interval they have chosen and the position of the lines with respect to the interval's limits. The players may choose a single interval for the whole piece or may change interval with a page turn.

The page turns should be carried out according to the number in the page-turn indicator of each page. The act of turning the page should last for the duration indicated, and the players should not turn the pages quickly and wait still for the remaining time. While taking those few seconds to turn the pages, the players may read the instructions on how to play the next page so that they are prepared when they finish turning the page.

Wherever there is an indication *con sordino* below the page-turn indication of each page, the players are to time their page turns so that the least amount of time is taken from the page-turn to insert/remove the mute.

Whenever the players are asked to continue playing a string above, or on the top/bottom-most strings, then they must not think in terms of notes (i.e. they must not start playing the note they finished on but on another string), but rather in terms of physically changing string, i.e. the hand will continue playing at the exact same position, but simply a string below, above, or two strings below/above. If the players are asked to play two strings together, they must play them at the same position.

If the players must move from the string they are currently playing on to a lower or higher string during the performance of a page, they must do so in as discreet way as possible. If they are instructed to move to a string higher than they are currently playing on, but this is not physically possible, then they must remain on that string until they are able to move to another string.

To end the piece, as soon as each player reaches the end of the last page of their part, they start to move towards the highest note playable (to the discretion of the performers) and stay there until all players have reached the highest note possible, at which point all start to decrescendo until no sound is heard.

If the player is playing on the highest string and is asked to play higher but cannot, they should leap to the lowest note on that string and continue. Respectively, if the player is playing on the lowest string and is asked to play lower but cannot, they should leap to the highest note on that string and continue.



