



Durham E-Theses

*Commentary on the Portfolio of Compositions
submitted for the degree of PhD in Music Composition,
University of Durham by Mariam Rezaei, 2016*

REZAEI, MARIAM

How to cite:

REZAEI, MARIAM (2017) *Commentary on the Portfolio of Compositions submitted for the degree of PhD in Music Composition, University of Durham by Mariam Rezaei, 2016*, Durham theses, Durham University. Available at Durham E-Theses Online: <http://etheses.dur.ac.uk/11968/>

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a [link](#) is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

Academic Support Office, Durham University, University Office, Old Elvet, Durham DH1 3HP
e-mail: e-theses.admin@dur.ac.uk Tel: +44 0191 334 6107
<http://etheses.dur.ac.uk>

NOST

For Noize Choir and Wax Magnetic

Mariam Rezaei

For Improvising Choir, Multiple Dictaphones and Turntables
Full Score

Published at www.rezaei.co.uk

First performed, 1st February 2013.

Undetermined duration

For Improvising Choir, Multiple Dictaphones and Turntables

Scored at sounding pitch

For improvising choir of any mix.

Dictaphones and turntables to both be externally amplified.

Written for Noize Choir and Wax Magnetic.

Composed 2012.

Performance Directions

Read the sections of the score in numerical order, turning the score clockwise.

The turntables and cassettes improvise, independent of the choir.

General notes

Pitches are approximate.

Use quarter and thirs pitches when possible.

Always exaggerate a gesture.

Use a stopwatch (conductor)

Perform, irrespective of turntables and cassettes.

Section 1

Appoint a lead vocalist for call response.

Coloured notes are leader cues.

Pitches are approximate.

Silence has no specific length, however, emphasise a collective silence.

Build humming chords to as many individual sounds as possible.

Section 2

Start with the sound wheels

Dynamics left to discretion of conductor.

Emphasise differences in vowel sounds.

Arrows represent glissandos.

Number of repetitions left to discretion of the conductor.

Sustain rolled notes as long as physically possible.

Conduct in cues and exits.

Section 3

Perform and repeat whole sections from very slow , progressively speeding up to very fast.

Repeat the whole section 10 times.

Each performer performs with a free tempo of their own.

Exaggerate each gesture.

Silence is to be emphasised (like section 1).

Section 4

Begin with left wheel – whistling.

Layer separate tempi here. Repeat as desired.

Call and response 'ki' – a delicate feature.

Try to formulate a unison response 'ki'

Vary in pitch and mouth shape – 'ki ka ko koo'

Call and response whistling, make an erratic and manic sound, vary short and long whistles.

Sustain for at least one minute.

Transform into clicking and clapping sounds with whistling.

Build a wall of sounds, sustain for one minute.