

Amir Teymuri

**Bist**

For any number of performers

# Performance Instructions

Each performer is tasked with selecting a set of 19 distinct and unique sounds, which should be as distinguishable as possible from the other 18 sounds in their set and from the sounds chosen by other performers. Sounds can be derived from any imaginable sources, such as musical instruments, everyday objects, electronic gadgets etc. Additionally, each sound should possess a high level of noise and not contain any recognizable pitch. Furthermore, each sound may be composite, meaning that it can itself consist of a combination of multiple other sounds (i.e. as a chord). When searching for a sound, it's important to ensure that it doesn't get overshadowed by other sounds in the mix in terms of dynamic range.

In addition to triggering sounds with their hands, performers can also use their feet to activate the sounds.

The performer assigns each of their 19 selected sounds to one of the following letters, using their own discretion:

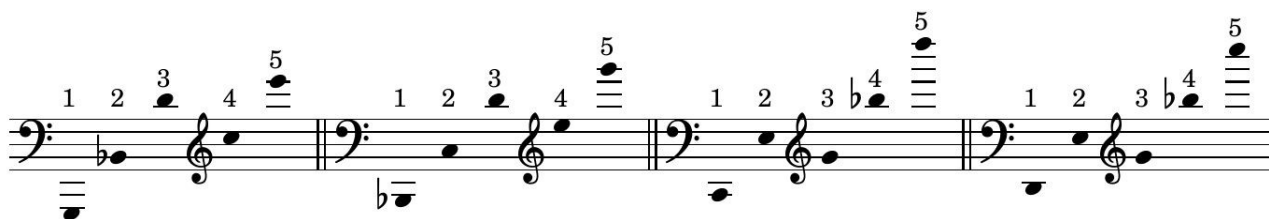
**E, R, I, G, A, V, S, B, P, U, O, F, H, W, D, T, L, C, N**

Each letter in the score hence serves as a symbolic notation for one specific sound. Along with the 19 letters, the score also incorporates the pound sign (#) to represent a note from the following select group of notes:

**C, D, E, G, Bb**

Each performer is free to choose one note from the set at their own discretion. When selecting their notes, players should aim to choose notes in different octaves as far as possible. The players can choose which notes they want to play, but it is important that all notes are utilized and that no two players perform the same note (in the same octave) as far as possible.

Here are some possible ways to allocate the notes of the set to a group of 5 performers:



The score consists of words that are composed of the 19 letters (and, towards the end, the pound sign) listed above. Each line is arranged in the following pattern:

**[lo hi] W O R D**

where [lo hi] specifies the duration range<sup>1</sup> for *each sound* as well as for a *caesura* directly following each sound. Each word is repeated *10 times* (with the exception of the 80<sup>th</sup> line; read the part below on starting and ending the piece) before moving on to the next word<sup>2</sup>. At the end of each cycle a longer caesura takes place<sup>3</sup>.

As an example, consider the first line of the score:

**[0.1 1] A C T I O N**

<sup>1</sup> Expressed in seconds

<sup>2</sup> Henceforth, I refer to each thorough execution of a word as a "cycle", with a full cycle being a passage from the first to the last sound of a word.

<sup>3</sup> The duration range for the longer rest at the end of each cycle is **[0.5 2] seconds**. This range is constant and does not change throughout the performance.

It should be read as follows:

1. Play the sound "A" with a duration randomly chosen between 0.1 and 1 second, followed by a pause of a duration chosen from the same range.
2. Play the sound "C" with another randomly chosen duration from the same range, followed by a caesura of a length selected from the range.
3. Continue this process for the remaining sounds "T", "I" and "O".
4. Play the last sound of the cycle, "N", with a new random duration within the range.
5. Make a *cycle-closing caesura* of a random duration in the range of 0.5 to 2 seconds.
6. Jump back to the sound "A" and repeat the entire process 9 more times for the word "ACTION" before proceeding to the next word.

The overall rhythm of each cycle must be clearly distinguishable from as many of the past cycles as possible. The durations for individual sounds and rests can be any positive, non-zero real number within the indicated ranges.

The start and end of the performance does not need to be precisely synchronized between members of the ensemble. To begin and end a performance, one member takes on the role of conductor. Once the conductor begins, the other members start playing their parts. If any non-conductor members reach their final 80<sup>th</sup> cycle before the conductor, they continue repeating their parts until the conductor has also reached their final cycle. After that, the conductor plays their final cycle 10 times before stopping, and then the other performers also stop playing. The conductor should wait for all other performers to reach their final 80<sup>th</sup> cycles before ending the performance.

The start and finish of the piece should happen in an unstressed manner!

Bist (Score)

1	[0.1 1]	<u>A C T I O N</u>	41	[0.1 3]	<u># E V E R</u>
2	[0.1 1]	<u>F A C T I O N</u>	42	[0.1 3]	<u>C L E V E R</u>
3	[0.1 1]	<u>F I C T I O N</u>	43	[0.1 3]	<u>C L O V E R</u>
4	[0.1 1]	<u>F R A C T I O N</u>	44	[0.1 3]	<u>C O V E R</u>
5	[0.1 1]	<u>R E A C T I O N</u>	45	[0.1 3]	<u>H O V E R</u>
6	[0.1 1]	<u>R A T I O N</u>	46	[0.1 3]	<u>O V E R</u>
7	[0.1 1]	<u>O R A T I O N</u>	47	[0.1 3]	<u>O R</u>
8	[0.1 1]	<u>O V A T I O N</u>	48	[0.1 3]	<u>N O R</u>
9	[0.1 1]	<u>I N N O V A T I O N</u>	49	[0.1 3]	<u>N O R T H</u>
10	[0.1 1]	<u>R E N O V A T I O N</u>	50	[0.1 3]	<u>W O R T H</u>
11	[0.1 1]	<u>R E L O C A T I O N</u>	51	[0.1 3]	<u>F # O R T H</u>
12	[0.1 1]	<u>L O C A T I O N</u>	52	[0.1 3]	<u>F O R T</u>
13	[0.1 1]	<u>A L L O C A T I O N</u>	53	[0.1 3]	<u>F O R</u>
14	[0.1 1]	<u>C O L L O C A T I O N</u>	54	[0.1 3]	<u>F O R G E</u>
15	[0.1 1]	<u>C O L O R A T I O N</u>	55	[0.1 3]	<u>F # O R G O</u>
16	[0.1 1]	<u>C O L O G N E</u>	56	[0.1 3]	<u>F O R G I V E</u>
17	[0.1 1]	<u>L O N E</u>	57	[0.1 3]	<u>F O R B I D D A N C E</u>
18	[0.1 1]	<u>O N E</u>	58	[0.1 4]	<u>F O R B I D</u>
19	[0.1 2]	<u>O N</u>	59	[0.1 4]	<u># O R B I T</u>
20	[0.1 2]	<u>O N C E</u>	60	[0.1 4]	<u>B I T</u>
21	[0.1 2]	<u>O N S E T</u>	61	[0.1 4]	<u>I T</u>
22	[0.1 2]	<u>S U N S E T</u>	62	[0.1 4]	<u>T</u>
23	[0.1 2]	<u>S U B S E T</u>	63	[0.1 4]	<u>T O</u>
24	[0.1 2]	<u>U P S E T</u>	64	[0.1 4]	<u>T # O P</u>
25	[0.1 2]	<u>S E T</u>	65	[0.1 4]	<u>T O P I C</u>
26	[0.1 2]	<u>S E T T L E</u>	66	[0.1 4]	<u>T R # O P I C</u>
27	[0.1 2]	<u>S I T E</u>	67	[0.1 4]	<u>T R A F F I C</u>
28	[0.1 2]	<u>S P I T E</u>	68	[0.1 4]	<u>G R A P H I C</u>
29	[0.1 2]	<u>S P R I T E</u>	69	[0.1 4]	<u>G R A # P H</u>
30	[0.1 2]	<u>R I T E</u>	70	[0.1 4]	<u>G R # A P E</u>
31	[0.1 2]	<u>R I S E</u>	71	[0.1 4]	<u>T A P E</u>
32	[0.1 2]	<u>C R I S E S</u>	72	[0.1 4]	<u>A P E</u>
33	[0.1 2]	<u>R O S E</u>	73	[0.1 4]	<u>R A # P</u>
34	[0.1 2]	<u>R O T E</u>	74	[0.1 4]	<u>R A P I D</u>
35	[0.1 2]	<u>O T T E R</u>	75	[0.1 5]	<u>S A P I D #</u>
36	[0.1 2]	<u>O T H E R</u>	76	[0.1 5]	<u>S A P P H I R # E</u>
37	[0.1 2]	<u>E I T H E R</u>	77	[0.1 5]	<u>F I R # E</u>
38	[0.1 2]	<u>N E I T H E R</u>	78	[0.1 5]	<u>F I # R</u>
39	[0.1 3]	<u>N E W E R</u>	79	[0.1 5]	<u>F #</u>
40	[0.1 3]	<u>N E V E R</u>	80	[0.1 5]	<u>#</u>