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

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BAWWWY

Mariam Rezaei

For Four turntables and One Performer
Full Score

Published at www.rezaei.co.uk

Text Score

With Thanks for The Literary and Philosophical Society,
Newcastle and Arts Council England.

First performed The Mining Institute, Newcastle, May 2014.

Duration 30-60 minutes.

For one performer with four turntables

Full Score in Sounding Pitch

For four direct drive turntables (Preferably Technics SL 1200/sL
1210 Mk2 or above) and two DJ mixers.

Composed 2014.

BAWWWY

Description

Turntable quartet designed for performance by one person.
Duration to last between 30 to 60 minutes.

Preparation

Set up 4 turntables with two DJ mixers, connected to one larger audio mixer. Use a stopwatch.

The DJ mixers must have adjustable upfaders to be used as volume/dynamic controllers. Set all four upfaders to the same, smooth, gradual increasing volume curve. Set all four upfaders to the same maximum volume.

Use two identical copies of two different records. The first set of records should contain a high pitched sine tone (approx. 880 Hz) at 0%, 33 1/3 rpm. The second set of records should contain a sub-bass sine tone, (approx. 80 Hz) at 0%, 33 1/3 rpm. Perform with both records coupled together on the same set of turntables, sharing a DJ mixer.

If using a digital vinyl system (such as Serato or Traktor), set both sets of sine tones on all 4 records to loop. If possible, make the sine tone sample several minutes long.

Clipping and clicking of the records is desirable.

Use at least two stereo speakers and one subwoofer are to be used in the performance.



Performance

Begin with Turntable 1, set at 0%, 33 1/3 rpm, 0% volume. Using the high sine tone record, slowly crescendo. This should equal approx. 25% of the total duration. Sustain the tone at maximum volume. This should equal approx. 50% of the total duration.

Set Turntable 3 to -8%, 33 1/3rpm, 0% volume using the sub bass sine tone, looped record. Begin to slowly crescendo to maximum volume as Turntable 1 reaches the halfway point in its opening crescendo. Sustain.

Prepare Turntable 4 to begin at -8%, 33 1/3rpm, 0% volume, using the second sub bass sine tone record.

Start a crescendo towards maximum volume at the same time as Turntable 2.

Fine tune and experiment with the resulting rhythmic beatings of the two sub bass sine tones, moving slowly from -8% to 0%, 33 1/3 rpm.

STOP the turntable, using the start/stop button.

RESET the pitch adjuster to +8%, maximum volume.

As Turntable 1 begins to reach maximum volume, slowly crescendo Turntable 2 with the second copy of the high sine tone, looped record, starting at -8%, 33 1/3rpm, 0% volume.

Throughout the performance, make adjustments with the pitch adjuster on Turntable 2 and glissando to +8%, 33 1/3 rpm. Take time to explore the intricacies in rhythmical beatings between the two higher sine tones. Pauses can be added in to experiment with this.

Mirroring the opening crescendo, decrescendo Turntable 1 to silence. This should equal approx. 25% of the total duration and should be the final sound in the piece.

Begin to decrescendo Turntable 2 at the same time as Turntable 1, but finish a short while beforehand.

STOP Turntable 4 using the start/stop button. RESET the pitch adjuster to +8%, maximum volume. Smoothly glissando from +8% to 0% to -8%. Reach -8% as Turntable 2 decrescendos. Decrescendo to silence smoothly with Turntables 2 and 3.

Decrescendo Turntable 3 to 0% volume as Turntable 2 nears 0% volume, 33 1/3 rpm on the pitch adjuster.

Dynamic Graphic Representation.

An approximation of dynamics and entry points of the four turntables.
The x axis represents duration of the work and the y axis represents dynamic volume from silence (at 0) to loudest (highest point).

