GAMES

seven
nonscores
for
nonmusicians

roozbeh nafisi

note 1: performers of these pieces do not need to be professional musicians.
note 2: general dynamics are always within the moderate range, unless otherwise noted.
note 3: depending on the available vocal and instrumental ranges, participants may perform one or more octave(s) away from each other if necessary. the concept of unison within this music can as well mean octave(s).

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nonscore 1:
tune clarity crescendo
(unclear $<$ clear)

for large choir

1. stand in a mixed choir randomly. sing your favorite song. be barely audible.
all singers start at the same exact time. one of the singers cues the choir for
the start point of singing. each singer sings independently.

2. listen up to other singers as well.

3. when your song ends, start again to make a loop of your song.

4. continue while listening up to detect the most quietly singing person.

5. approach that person while imitating her/his song as closely as possible.
this song becomes your song too.

6. keep singing while standing besides him/her. make sure not to ever sing
louder than that person, while also gradually reducing your singing volume
aiming towards silence.

7. keep on singing until the choir gradually achieves a silence.

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nonscore 2:
tone versus phrase versus song

for large choir

1. think of a sound/song fragment. sing it starting at the same exact time as others do. one person may cue for that start point. each person is independent.

2. loop up that vocal choice of yours.

3. research among others' singing and find your favorite.

4. now imitate that favorite vocalization of yours while approaching the corresponding person. you should be singing a loop.

5. stand beside him/her.

6. continue singing until it becomes obvious to you that a sound/song fragment has become relatively dominant. stop singing if you realize the dominant sound/song fragment is not the one you are singing. but if you realize that your singing has gained more popularity, keep singing until the moment you conclude that a relatively strong unison is reached. at that point stop singing (each person may stop at a different time than others).

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nonscore 3:
entropy

for large choir

1. form a group scattered randomly throughout the performance space. following the cue given by one of the people, start at once - together with everyone else - singing a common song. it may be any song which everyone already knows well. a song with fewer notes is preferable. the group should try to follow a unified pace and loudness.

2. loop the song up.

3. spot anybody whose singing sounds off-tune/-beat. immediately start imitating the flawed singing while approaching thatt person and then continues the imitation while standing by her/him.

4. the performance continues until the original song, gets distorted to the extreme of transforming into a totally different music. detection of the exact completion point of metamorphosis is left up to personal judgement of each person. as soon as you come to that realization, refrains from singing.

5. the music continues until the last singer stops singing.

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nonscore 4:
race

for two or more melodic instruments

1. play a common song and loop it up.

2. gradually get faster (the song does not need to be in a synchronized unison).

3. stop when you reach your fastest possible.

4. as soon as a musician stops playing, the other(s) also must stop.

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nonscore 5:
fermata

for two or more melodic instruments

1. following a cue given by one of the players, start together playing any common tune that players know well and includes at least one prolongation at some point (i.e. a fermata at the very end). the song is looped up. each person applies her/his personal conception of each prolongation's duration.

2. after the very first round, whenever the music comes to a relative unison for at least a few notes, stop playing following an ending cue given by a player other than the one responsible for the starting cue.

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nonscore 6:
fast > slow

for two or more melodic instruments

1. play a common tune - any music that the players already know by heart - in unison, using a very fast pace. it would be ideal if the original song would not sound much recognizable due to the fast pace. one of the players cues for the start point.

2. loop the tune up while very gradually slowing down. after the first round(s), there is no necessity to intend a synchronization with others.

3. continue until the original tune is not at all recognizable due to having gotten too slow.

4. the ending may occur in either of these two ways (at the very beginning and before starting to play, the players decides which ending to apply):
   - after a cue given by one of the players (so players stop playing at the same time).
   - through players retiring one by one. the point of each player's drop out is when she/he comes to a personal conclusion that the original song has already become unrecognizable.

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nonscore 7:
slow/fast meets fast/slow

for two solo or two choirs of melodic instruments

1. form two groups: one as the fast group and one as the slow. the two group sizes should closely match.

2. choose a common tune, any piece that fellow players know well.

3. following a cue given by one of the players, all players start playing that tune together. the slow group plays it extremely slow and the fast group plays it extremely fast, such that the original song is not recognizable at the beginning. the tune is looped up while the fast group applies a very gradual decrescendo and the slow group applies a very gradual crescendo. each person acts individually in each group, but in accordance to the group's assigned tempo. that would mean that except for the very first round, each player does not need to synchronize with fellow group members, while his/her pace should closely match the group's.

4. throughout the performance, players in each group aim towards a synchronization (while gradually accelerating/decelerating as a group).

5. when the two groups reach a common tempo, they stay on it and play one whole round of the song in unison to mark the end of the game.

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