

# **Aandante for the Forbidden Voice**

## **A Tribute to Women's Singing in Iran**

A multimedia composition in nine parts (without a break) by:  
Johannes Kretz, Dietmar Kirchner and Roozbeh Nafisi

For:

Female solo voice, visuals (live painting and video projection), electronics,  
baritone and soprano saxophones (played by same Musician), santur,  
kamancheh, electric bass guitar (with 5 (or 6) strings including a high C string),  
and group recitations and drumming

Texts, in Farsi, English and German, by:

Golnar Narimani, Nava Ebrahimi, Elisabeth Klar, Ahmad Shamlou, Mahshid Amirshahi,  
Forugh Farrokhzad, Siavash Kasrai, Gorji Marzban, Mehrzad Hamzelo, H. C. Artmann,  
Roozbeh Nafisi, Houshang Golshiri, Ebrahim Golestan, Mahmoud Dowlatabadi,  
Mehdi Akhavan-Sales, Fariba Vafi, Sara Salar, Mahmood Falaki, Manouchehr Atashi,  
Mina Assadi, Simin Behbahani, Sina Kiyani, and Staša Aras

Approximate Duration: 60 Minutes

Artists of the premier performance (on March 15, 2024 at Vienna's Alte Schmiede):  
Padideh Naderi (voice), Mahdiah Bayat (live painting), Johannes Kretz (electronics),  
Victoria Pfeil (saxophones), Roozbeh Nafisi (santur, dayereh and video),  
Morvarid Tahmasebi (Kamancheh), and Dietmar Kirchner (bass and electronics),  
Elena Kirchner (recording assistant)

This project became possible through kind support from  
SKE / austro mechana and City of Vienna (Stadt Wien Kultur MA7)



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Roozbeh Nafisi ([www.roozbehnafisi.com](http://www.roozbehnafisi.com))

## Vorwort

Roozbeh Nafisi

15.3.2024 um 19:00, Alte Schmiede, Wien

Liebe Damen und Herren,

willkommen zur Uraufführung von *Andante* für die verbotene Stimme, einer multimedialen Würdigung des Gesangs der Frauen im Iran. Ich bin Roozbeh Nafisi. Seit das islamische Regime 1979 im Iran an die Macht kam, ist der Sologesang von Frauen in der Öffentlichkeit verboten. Ich bemerke, dass zu wenige Menschen außerhalb des Irans davon wissen, auch noch nach 45 Jahren. Ich wäre jedem von Ihnen dankbar, wenn Sie dazu beitragen könnten, dass die Welt davon erfährt. Wir leben in einer brutalen Welt. Sehen Sie sich die beiden großen Kriege an, die derzeit parallel laufen. Ich bin davon überzeugt, dass die Brutalität die Oberhand gewinnt, wenn nicht alle von uns achtsam, aufmerksam und bereit sind, sich gegen Ungerechtigkeiten in der Welt lautstark zu äußern. Wenn Sie wissen, was wir tun können, um zu helfen, lassen Sie es mich bitte wissen. Im Anschluss an die Aufführung findet eine kleine Diskussionsrunde statt. Wir hoffen, dass *Andante* ein kleiner Schritt nach vorne ist. *Andante* bedeutet im Schrittempo. Wir gehen, wir bewegen uns, durch Klänge, Worte und Bilder für die Freiheit der Frauen, zu singen, zum Wohle von Frauen und Männern. Ein paar Besonderheiten des heutigen Programms: Es ist ein vielfältiges interdisziplinäres Zusammenarbeiten. Jede beitragende Person kommt aus einer anderen künstlerischen Richtung und hat sich in Dialogen und Brainstormings engagiert. Auf diese Weise konnten wir uns verständigen und uns in der Mitte treffen, was nicht immer einfach war. Diese Mittelpunkte spiegeln sich direkt in der Aufführung wider: So wird zum Beispiel die Leinwand, auf der gemalt wird, mit einem Mikrophon ausgestattet und somit wird das Ensemble auch von Pinselgeräuschen begleitet. *Andante* ist ein einziges Stück mit drei Komponisten, aufgeteilt in neun Teile. Wir sind allen, die dazu beitragen, aufrichtig dankbar: allen Autorinnen und Autoren, deren Texte wir verwenden (einige von ihnen sind heute Abend hier), der Stadt Wien, der SKE austro mechana, dem Kunstverein Alte Schmiede und vielen anderen. Und schließlich bitte ich Sie, mir zu helfen, das Ensemble zu begrüßen, mit Padideh Naderi, der Sängerin, die mutig aus dem Iran hierher gekommen ist.



Photo Credit: Alte Schmiede

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## Some Remarks for Performers:

- Between each two parts of this nine-part piece may be only a few seconds of pause

- In the premier performance, to reach optimal sounding, the tuning was taken half step down compared to the notation for the parts where Iranian instruments are involved. As such, the kamancheh was tuned half step down of the CGCG configuration (so open strings sounded as BF#BF#). The santur's tuning was as following, from lowest pitch of santur to highest, with each pitch tuned half step lower than the diapason pitch (therefore, within the following, the mentioned C would signify an actual concert B, and so on): C, F, G, A-quarter flat, B, C, D-quarter flat\*, E-quarter flat, F-sharp, E(-natural), F(-natural), G, A-quarter flat, B, C, D(-natural), E-flat, F(-natural), E(-natural), F, G, A-flat, B, C, D-quarter flat, E-flat, F. Other instruments are tuned as regularly done, according to A = 443 Hz. The suggested tuning for the bass is EADGC for open strings. It is best if the bass instrument is also suitable for performing intervals smaller than half step.

- As for placement of artists, it would be important that the bass player and the main player of the hand drum (same person as the santur player in the premier performance. See *part 1* for more details) sit far from each other on stage. For instance, they could sit opposite to each other on stage far ends.

- At the end of performance, meaning about the final one minute or so of *part 9*, a blackout in the house is suggested (no stage lights), so the only visual focus would be the running video.

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\* According to Iranian music

# Part 1: Past

## Score Followed by Individual Voices

Roozbeh Nafisi

Approximate Timing	0'0''-0'10''	0'11''-0'20''	0'21''-4'35''	4'50''-5'10''	5'11''-5'29''	5'30''-6'30''
Speaker I (Bass Player)	Reading assigned texts and playing single hits on instrument(s) as instructed within the text. Meanwhile using and passing the hand drum to the direction of speaker IV.					Pause
Speaker II (Saxophone Player)	Pause	Reading assigned texts and playing single hits on instrument(s) as instructed within the text. Meanwhile using and passing the hand drum to the direction of speaker IV.				Pause
Speaker III (Main Adrift Instrumentalist)	Pause		Reading assigned texts and playing single hits on instrument(s) as instructed within the text. Meanwhile using and passing the hand drum to the direction of speaker IV.			Playing Adrift song
Speaker IV (Player of Adrift Optional Hand Drum)	Pause		Reading assigned texts and playing single hits on instrument(s) as instructed within the text.			15'' Pause then reading last word segment Playing Adrift song (optional) on received hand drum
Speaker V (Vocalist)	Pause		Reading assigned texts		15'' Pause then reading 2 <sup>nd</sup> to last word segment 15'' Pause then reading last word segment	Singing Adrift song
Electronics	Miking, Playback and Reflections			Miking and reflections		Pause
Visuals	Live painting (microphoned, on and off)			Live Painting (miked, on and off) and Video		

## Andante for the Forbidden Voice, Part 1: Past

**SPEAKER I**<sup>†</sup> (Bass Player, On-Stage)

Roozbeh Nafisi

Test 1, 2, 3, Test 1, 2, 3 [4 seconds pause] es hallt zu sehr [Klar 2020: 15]

Music is of such things for which Allah, most Majestic, most Glorious, has warned with punishment in the fire [Kulayni 2013: 572]

Men are superior to women ♪ [Quran 4: 34]

Der Mullah biss sich auf die Unterlippe ♪. Sicher war ich mir nicht, bei so viel Selbstvertrauen.

„Eine Verlobung kann man leicht auflösen.“ ♪

„Warum sollten wir?“

„Wenn die Liebe so groß ist, warum heiratet ihr nicht jetzt?“

„Wir warten, bis wir alt genug sind.“

„Seid ihr nicht alt genug?“

„Mit sechzehn und siebzehn?“

„Frauen dürfen jetzt mit dreizehn heiraten, und bald auch mit neun.“

♪♪ „Und bei Männern ist das Alter sowieso egal“

[Kiyani 2023: 336-337]

[Pass the hand drum on to another person, in speaker IV's direction]

If you follow the will of the majority of the ones who live on earth, that distracts you from Allah's path ♪

[Quran 6: 116]

A transaction is void in several situations: buying and selling the substance of unclean such as urine and stool, dealings of things which their usual benefits are unlawful such as instruments of gambling and music ♪ [Khomeini 2018: 269-270]

You believers ♪, combat disbelievers who approach you, so they see the toughness in you [Quran 9: 123]

Slaughter them; Allah tortures them by your hands [Quran 9: 13]

A believer slave woman is better than a free non-believer woman, even though she may ♪ astonish you [Quran 2: 221]

Die stille, die ab und zu von einem Vogelseufzer durchbrochen wird, ist eine sturmschwangere Ruhe ♪. Was nach dem Sturm passieren könnte, wie in den vergangenen Runden, ist, dass vielleicht einer der (un)Dichter zum Propheten degradiert ♪, in seiner Hand statt eines Diwans ein antikes unheiliges Manifest hält, das über Müssen und Nichtdürfen bestimmt ♪. Der Prophet würde sich weiter zum Diktator erniedrigen, vorausgesetzt es wäre möglich, die Natur der Schönheit, des Weins, des Kusses ♪ und der Liebe gering zu schätzen [Nafisi 2021: 273]

Der Schah hockt vor einem Aquarium und füttert die Fische. Kaiserin Farah kommt und sagt: Das Essen ist fertig ♪. Ich komme, sagt der Schah, sobald die Fische sich satt gegessen haben. Wie willst du denn wissen, wann es so weit ist, fragt Farah. Der Schah antwortet: Wenn sie satt sind, stecken sie die Köpfe aus dem Wasser und rufen: Nieder mit dem Schah! ♪♪♪ [Kiyani 2023: 183]

Damals, als sie sich unter dem Gartenzaun durchgegangen hat, die Menschhaut, die auf der Wäscheleine zum Trocknen gehangen ist, ins Maul genommen und hinuntergezogen hat – ♪ die Haut hat sich gewehrt, dort, wo die Wäscheklammern saßen, dann aber nachgegeben. [...] Die Menschengenossen haben dann übernommen, [...] und was die Augen sahen: zu viel, zu scharf, zu bunt ♪ [Klar 2020: 37-38]

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<sup>†</sup> Sit on stage farthest possible from speaker IV. Hold your instrument and a hand drum ready. Read the text to audience (except for contents of brackets). Use an Andante tempo. Dynamics apply ad libitum like in a conversation. Articulate all words clearly. Between each two quotes allow a few seconds. For each designated music note within the text (♪) improvise a single sound either on your instrument or on the hand drum.

[No word during Adrift song]

## Andante for the Forbidden Voice, Part 1: Past

**Speaker II<sup>‡</sup>** (Saxophone Player, On-Stage)

Roozbeh Nafisi

[Ca 10 sec. pause<sup>§</sup>]

Devil was the first who made music ♪ [Amili: 231]

If you are interested in Islam and the country, reform this organization. Come up with something to interrupt the music. Don't assume that music is something for an advanced country. It corrupts the brains of our children ♪ [Khomeini 2010: 203]

I pretend not to know that there's a fruit in me. I'll be brutal. Nature is brutal, too. I am nature. [...] Nature has no feelings. If she had, she wouldn't discard petals, fruits and leaves only to birth new ones till the tree itself dies or is struck by lightning ♪♪♪. It is subsequently thought that nature made a mistake ♪. Anything is possible. Making mistakes is possible. Things move on. On and on. Into a massive hole. They all end up in the same place ♪ [Aras and Slipac 2020]

One meter seventy: my word rose high  
One meter seventy of this home's poetry am I  
Is my character unsightly? Your reflection is what you behold  
Lo, not to stone me! To the mirror don't bid goodbye ♪  
Seventy years on this plot of land I stayed so it doesn't drift out of hand  
One meter seventy, a grave in the soil of my homeland am I [Behbahani and Nafisi: 2024]

Sunglasses and music instruments make no difference in lives of people. ♪ If some are after music instruments or their personal desires, they could leave Iran [Mousavi 2021]

Combat the ones who do not believe in Allah ♪ [Quran 9: 29]

Ach ja ♪: Unsere Väter gingen ins Ausland, um zu studieren. Sie waren so hoffnungsvoll. Sie waren Dinosaurier, die glaubten, den Lauf der Geschichte ändern und sich ihrer Auslöschung entgegenstellen zu können. Sie saugten in wenigen Jahren alles Wissen auf, von dem sie glaubten, es könnte helfen, aus ihrem Dritte-Welt- Land ein erstklassiges Land zu machen. Dann kehrten sie zurück in ihre Heimat, wie sie ihr Land damals noch nannten ♪. Heimat [Ebrahimi 2021: 6]

Certainly Allah sent me as a blessing to the existence, and to destroy musical instruments  
♪♪♪♪ [Majlesi 1983: 250]

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<sup>‡</sup> Sit on stage somewhere between speakers I and IV. Read the text to audience (except for contents of brackets). Use an Andante tempo. Dynamics apply ad libitum like in a conversation. Articulate all words clearly. Between each two quotes allow a few seconds. At some point a hand drum might arrive to you. For each designated music note within the text (♪) improvise a single sound either on your instrument or on the hand drum. After playing at least one hit on the drum (the drum must be played if it arrives), pass it on to a next person in direction of speaker IV (the drum should eventually reach Speaker IV for the Adrift song).

<sup>§</sup> Start point of the performance is when speaker I (bass player) says: "Test 1, 2, 3".

[No word during Adrift song]

### Andante for the Forbidden Voice, Part 1: Past

Speaker III\*\* (Main Instrumentalist of Adrift Song, On-Stage)

Roozbeh Nafisi

[10-15 sec. pause<sup>††</sup>]

“Your clothes are improper ♪, one can see your ankle”. If this is how you want to imprison the body, we will just change the register: ♪♪ we recoil [Narimani]

، رو به دانشجویی که آماده بود خطابه ای نخ نما و شعارگونه را با لحنی شورانگیز خطاب به مام میهن ایراد به روی صحنه جست کند گفت، «مامان شما اینه؟» و به طرف تماشاچیان برگشت و اضافه کرد: «زکی! مامان آقا دیشب بغل ما بود!» سوت و خنده و متلک سالن را انباشت. چند نفر دیگر هم، که از حرکات ملک هوشنگ شیرک شده بودند، به روی صحنه پریدند. «مام میهن» را ♪ ناگزیر با اسکورت از در عقب سن بیرون بردند

[Amirshahi 1992: 152]

There is a Satan called al-Qafandar. If barbat is played in a house for forty days, that Satan places every part of his body on every part of the body of the owner of the house, then blows a blow; ♪ and thereafter he will not mind even if people go in on to his women ♪♪♪

[Kulayni 2013: 574]

یارو نیسانی می آید و لبه ی جدول کنارم می نشیند. یکی فحش می دهد، یکی معذرت می خواهد، به جان خودم این ها همه اش بازی است، فقط باید انتخاب کنی می خواهی چه نقشی را توی زندگی ات بازی کنی؛ نقش یک آدم شکم گنده ی عوضی آشغال را یا نقش یک آدم خوش تیپ مؤدب باحال را...

♪ می گویم: «تقصیر من بود، نباید دوبله پارک می کردم.» برام مهم نیست تقصیر من بوده یا نه... نزدیک است از خوشحالی بپریم و این یارو نیسانی را ببوسم که کوبیده به عقب ماشینیم

[Salar 2009: 72-73]

ای باغ پرید از سر شاخ تو هزار / دامن نکشیدی چو زهر زاغ نزار /  
♪ اینک کف من نگر : چه ویران مانده ست / کف چونکه فرو گذاشتی زین کف یار

[Nafisi and Artmann 2019: 16]

رویا از جایی می آید و واقعیت از جایی دیگر. رویا مال دیگران است و واقعیت مان خودمان. رویاها مشترک اند اما موقع رو به رو شدن با واقعیت تنهای تنهایییم. مادرم گاهی از خدا می پرسید پس کی جانش را می گیرد تا خلاص شود. پدرم این جور وقت ها از خانه می زد بیرون. وارد مذاکرات خصوصی بین مادر و خدا نمی شد. ♪ «تو یک چیزی بگو. این خانوم ها در دهه ی چهل و پنجاه زندگی شان هستند و هنوز دنبال پیر می گردند»

[Vafi 2010: 18, 65, 66, 67]

از پیشانی نا پیدای جهان / دیوانه ای بر می آید / با طبلی بزرگ / که پا بر خیال ما می کوبد /  
♪♪♪♪ دیگر باره، پس نمی پرسم / «چرا زاده می شویم؟» / تا خستگی از پشت تاریخ سنگ /  
بر واژگان درخشان نبارد. / صدا می آید / دیوانه ای از پیشانی ناپیدای جهان / همچنان بر خیال ما /  
می / کو / بد

♪

[Falaki 1994: 130]

[Pause. Then at 05'30" follow to play Adrift song<sup>††</sup>. Notation enclosed at end of materials of Part 1]

\*\* Sit on stage somewhere between speakers I and IV. Hold your instrument ready. Read the text to audience (except for contents of brackets). Use an Andante tempo. Dynamics apply ad libitum like in a conversation. Articulate all words clearly. Between each two quotes allow a few seconds. At some point a hand drum might arrive to you. For each designated music note within the text (♪) improvise a single sound either on your instrument or on the hand drum. After playing at least one hit on the drum (the drum must be played if it arrives), pass it on to a next person in direction of speaker IV (the drum should eventually reach Speaker IV for the Adrift song).

†† Start point of the performance is when speaker I (bass player) says: “Test 1, 2, 3”.

†† That coincides with 15" into the video. The video and the song end together.



## Andante for the Forbidden Voice, Part 1: Past

Speaker IV<sup>§§</sup> (Optional Drum Accompanist in Adrift song, On-Stage)

Roozbeh Nafisi

[10-15 sec. pause \*\*\*]

Music is haram ♪, and there is no prohibition on suspicious sounds ♪ [Khomeini 2013: 410]

Leave out all this music entirely ♪♪. Broadcast something constructive instead [Khomeini 2010: 205]

♪ فردا همه چیز درست می شود. بگذار امروز هر چه می خواهد بکند. چه احتیاجی به این چیزها داریم.  
فردا هم به هیچ احتیاج نخواهیم داشت. احتیاج ما به خود فرداست. باید آن را به دست بیاوریم  
[Golestan 2009: 97]

Promotion of music is not congenial to the grand goals of the holy Islamic system ♪♪♪ [Khamenei 2009]

„Ich sagte: Schicksal! Du hast geschlafen ♪. Es sagte: Trotzdem! Gib die Hoffnung nicht auf!“  
[Kiyani 2023: 183]

نه شهرهای ویران نه باغهای سبز / دنیای پیش رومان برهوتیست / تا آنسوی نهایت، / تا هیچ  
[Atashi 1990: 200 and 203]

The house of music is not safe from tragedy ♪, prayers are not accepted and angels do not enter in it  
[Kulayni 2013: 574 and Nu'mann 1965: 208]

دلم بگرفت ازین اردیبهشتی که در هر یک و جب صد لاله کشته ست /  
چرا کشتن، چه از دشمن چه از دوست؟ / گرفتم اهل مسجد یا کشت ست  
[Akhavan-Sales 2006: 43]

♪ هنگامی که چشم می گشایم و خود را در میان شما و محصور شما می بینم چقدر  
احساس تنهایی و غربت می کنم ای!... من از شما نیستم از جنس و جنم شما نیستم، در میان شما چرا باشم؟  
[Akhavan-Sales 1992: 401]

A man said: 'I pray to Allah to keep my soul and the souls of my parents in service for your cause. I enter my WC ♪♪♪. And I have neighbors who have singing slave girls who play musical instruments. And perhaps I sit longer, listening to them.' The Imam said 'You must not do so' [Kulayni 2013: 573]

As much of this music as might unintentionally reach one's ears is fine ♪ [Khamenei 2009]

„Und während ich im Kino saß fiel mir ein Satz ein, den Aschkan zu mir gesagt hatte, das erste und einzige Mal in meinem Bett: *Solche Begegnungen machen das Leben aus.*“ [Kiyani 2023: 375.]

محاکمه اش نکردند. جرمش مسلم بود. کسی به مجازات او اعتراضی نداشت. آداب حضور در  
مجلس سنگسار در کتابهای توضیح المسائل آمده بود. حکم از پیش آماده بود. این عدل الهی بود. لطفی بود  
که در حق یک بد کاره روا می داشتند. گفتند کسی دارد می آید. یک سید نورانی که مثل دیگران نیست.  
می آید همه چیز را قسمت می کند... سینمای فردین را  
[Assadi 2001: 287]

[Ca 15 sec pause]

„Um die Geschichte der Väter zu Ende zu bringen: Sie gingen zurück in ihre Heimat und machten revolution. Sie, die Dinosaurier, löschten sich selbst aus. ♪ Mit einem Schlag wird es dunkel“

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<sup>§§</sup> Sit on stage farthest possible from speakers I. Hold a pocket percussion ready. Read the text to audience (except for contents of brackets). Use an Andante tempo. Dynamics apply ad libitum like in a conversation. Articulate all words clearly. Between each two quotes allow a few seconds. At some point a hand drum arrives to you. For each designated music note within the text (♪) improvise a single sound either on the pocket percussion or on the hand drum.

\*\*\* Start point of the performance is when speaker I (bass player) says: "Test 1, 2, 3".

**Andante for the Forbidden Voice, Part 1: Past**

**Speaker V<sup>†††</sup>** (Singer, On-Stage)

Roozbeh Nafisi

[15 sec. pause<sup>†††</sup>]

♪ روزگار همیشه بر یک قرار نمی ماند. دیگر چیزی از زمستان باقی نمانده. تمام می شود. بهار می آید. دست و دل مردم باز می شود. دست تنگی نمی ماند. می رود. شیر و ماست دست می دهد. گر چه ما گوسفندی نداریم، اما دیگران که کم و بیش دارند. بگذار بوی بهار به دماغت بخورد برای خودت دختری می شوی

[Dowlatabadi 1993: 117]

دل گمراه من چه خواهد کرد / با بهاری که می رسد از راه؟ / با نیازی که رنگ می گیرد /  
در تن شاخه های خشک و سیاه؟ / لب من از ترانه می سوزد / سینه ام عاشقانه می سوزد /  
پوستم می شکافت از هیجان / پیکرم از جوانه می سوزد / من ز شرم شکوفه لبریزم /  
♪ یار من کیست ای بهار سپید؟ / گر نبوسد در این بهار مرا / یار من نیست ای بهار سپید

[Farrokhzad 2011: 57]

تو برو. یادت که هست: چشم هایش آبی بود، آبله رو بود. بدو، شاید بهش برسی.  
♪ مگر خودت نگفتی فقط پانزده سال زندان بهش داده اند؟ برو. معطل چه هستی؟

[Golshiri 2003: 271]

هشدار: چکاو نغمه زد به سرخه دار / تلخی سرود سر شب بر سر دار /  
♪ زنده بودا. گران چو شب، تیره چو خون / تحریر که می جوشد و بوسه پای دار

[Nafisi and Artmann 2019: 34]

من شعله نیستم / من دود نیستم / من کوه نیستم / من رود نیستم / محدود نیستم / محدود نیستم به همین نقشه تنم / بیرون  
ز تخته بند تنم باز این منم / تا دور دست تا همه تا تو / ای آخرین ستاره بیرون ز کهکشان /  
♪ آری منم زمان / آری منم مکان / نامم بلند در همه محدوده خدا / مرزم کشیده تا پس دیوار این جهان

[Kasrai 2011: 114]

[Ca 15 sec. pause]

اما انسان، ای دریغ که با درد قرونش خو کرده بود / پا در زنجیر و برهنه تن /  
تلاش ما را به گونه نی می نگریست / که عاقلی به گروهی مجانبین /  
در ظلماتی که شیطان و خدا جلوه یک سان دارند / دیگر آن فریاد عبث را مکرر نمی کنم /  
مسلك ها به جز بهانه دعوائی نیست / بر سر کرسی اقتداری /  
♪ و انسان / دریغا که به درد قرونش خو کرده است

[Shamlou 2005: 30]

[Ca 15 sec. pause]

یک متر و هفتاد صدم افراشت قامت سخنم / یک متر و هفتاد صدم از شعر این خانه منم /  
آینه ام، میشکنم / زشت است اگر سیرت من خود را در او می نگری / هی ها که سنگم نزن! /  
یک مغز و صد بیم عسس فکر است در چار قدم / یک قلب و صد شور هوس شعر است در پیرهنم /  
♪ بر ریشه ام تیشه مزن! حیف است افتادن من / در خشکساران شما سیزم، بلوطم، کهنم

<sup>†††</sup> Sit on stage farthest possible from speakers I. Hold a pocket percussion ready. Read the text to audience (except for contents of brackets). Use an Andante tempo. Dynamics apply ad libitum like in a conversation. Articulate all words clearly. Between each two quotes allow a few seconds. At some point a hand drum might arrive to you. For each designated music note within the text (♪) improvise a single sound either on the pocket percussion or on the hand drum. After playing at least one hit on the drum (the drum must be played if it arrives), pass it on to a next person in direction of speaker IV (the drum should eventually reach Speaker IV for the Adrift song).

<sup>†††</sup> Start point of the performance is when speaker I (bass player) says: "Test 1, 2, 3".

[Behbahani 2010]

[No recitation after Adrift song starts. Notation of song enclosed at end of materials of Part 1]

## **Andante for the Forbidden Voice, Part 1: Past**

**Electronics** (Off-Stage)

Roozbeh Nafisi

There are three facets of electronics in this part: *miking*, *playback* and *reflections*. They progress parallel to each other, even though they do not always overlap.

### **A) Miking:**

The canvas, used by the live painter, is microphoned. Canvas sounds are incorporated on and off throughout the performance. The first round would be at start of the performance<sup>§§§</sup>: about 0'0" – 0'15". The final round would be before the song starts: about 5'15"-5'25". In between these two points, canvas sounds could be used on and off ad libitum, integrated into the reflections facet.

### **B) Playback:**

At the start of the performance, the file [Nafisi Andante Part1 Past Sounds 4min35sec](#) (a sound collage of words and music, including much silence within) is to be played back. The playback volume level should be managed so that the recording blends smoothly with live acoustic and electronic sounds. The recording playback runs uninterrupted for its entire duration of 4'35".

### **C) Reflections:**

Throughout word recitations on stage, there are various sudden bursts of sound contributed by the hand drum and other instruments, marking their Andante. Those outbursts are to be reflected on electronically ad libitum, in the form of relatively long decaying sustaining sounds. Each outburst may be understood as a kick-off to an electronic extended decrescendo. Some outbursts may be skipped. Each such pedal sound overlaps with some part of the other existing pedal sound(s) before dying away. Seldom may the electronics mask the word recitations and other sounds for brief moments. This process continues until 15" into the video<sup>\*\*\*\*</sup> (the screening begins at 5'11"). The start of the Adrift song (a duo and optional hand drum) marks the conclusion of electronics for this part.

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<sup>§§§</sup> Start point of the performance is when speaker I (bass player) says: "Test 1, 2, 3".

<sup>\*\*\*\*</sup> That MP4 (video without sound) is [Nafisi AndantePart1 Past VideoCollage 1min19sec.m4v](#).

## Andante for the Forbidden Voice, Part 1: Past

**Visuals** (Off-Stage / On Stage-Side)

Roozbeh Nafisi

Start live painting (ad libitum). Throughout word recitations on stage, there are various sudden sound outbursts on instruments, marking their Andante. Each outburst is to be reflected visually, perhaps in catchy colors. This goes on until 5'11" into the performance.

At 4'50" screening of this part's video<sup>††††</sup> starts. The video is black and white, merging into colors, sepia, etc. The song Adrift joins the video on the 15" of the video. During the progression of the video and the song, continue painting. Do not stop as the song and the video end: bridge to the following part.

---

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†††† That MP4 (video without sound) is [Nafisi AndantePart1 Past VideoCollage 1min19sec.m4v](#).

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# آواره Adrift

Song\*

Roozbeh Nafisi

Lyrics: H.C. Artmann, R. Nafisi (*Peresische Quatrainen*)

ach schnabel der mein herz im jähen flug durchstieß  
und mir im leib den tiefen blut teich hinterließ  
der wie im regen nun zum baum der kehle steigt  
drauf die lerche sang bevor sie mich verließ

کرد آن نوک منقار دلم را پاره  
افتاده به خون هشت تن بیچاره  
بر شد دم رگبار به سرشاخه ی بغض  
زد نغمه چکاوک و شدم آواره

kardaan no-ke men-qaar delam raa paare  
oftaa-de bekhuun hesht tan-e biichaare  
bar shod dam-e ragbaar besar-shaakheye bo-qz  
zad naqme chakaavako shodam aavaare

**A**  
Freely Going, ♩ = 210-230

Voice / Instrument

Instrument

1.

\* For voice/instrument and instrument. Any instrument(s) of choice may be used (transposition possible).  
Ornamentations may be improvised. Additional accompaniment of [hand] drum ad libitum is optional.

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**B**

V./I.

I.

9

ka ar da -an no ke me -en

\*\* kar daan kar daan kar daan

**C**

V./I.

I.

15

qa ar de la... am ra... pa... re... of ta... de be khu -un he - esht ta ne...

bi cha re... ba -ar sho -od da me ra -ag

bar shod bar shod bar shod

clap hands / nat. / mf

8th / mf

\*\*Wind players do not play when having lyrics. Singing of instrumentalist(s) optionally an octave lower than the one of the singer

25 *mf* **D**

V.I. ba ar be sa -a ar sha

I. ba ar be sa -a ar sha khe ye bo oqz

"kha no mas, ye ki ye pu le khu ruus"

29 **E**

V.I. zad na aq me cha kaa va ko sho da am a va re

I. zad na aq me cha kaa va ko sho da am a va re

*f*

33

V.I. za ad na me cha ka va ko sho da am a va re pizz.

I. za ad na me cha ka va ko sho da am a va re *sfz* (arco)

## Part 2: Über die grünen Gärten

Für Sprechstimme, Sopransaxophon, Santur, Electronics

Dietmar Kirchner

The following text, in Farsi language, is to be used in this part, interpreted through speaking or singing:

نه شهرهای ویران  
نه باغهای سبز  
دنیای پیش رومان بر هوتیست  
تا آنسوی نهایت، تا ... هیچ

دیگر در ما  
شور گلایه هم نیست  
شور گلایه از بد، دشنام با بدی  
دیگر در ما شور مردن هم نیست  
رود شقاوت ما جاریست  
تا چشمه سار خشک شکایت تا ... هیچ

ما گله را سپردیم  
به دره های پر گرگ  
کاریزهای ویران را  
به فوج سوگوار کبوترها  
و بافه های فربه جو را  
به اسبهای باد سپردیم  
ما راه اوفتادیم  
از خشکسال فرجام  
تا چشمه بدایت  
تا ... هیچ

یاران ناموافق  
در چار راه خستگی از هم جدا شدند  
این یک درون معبد پندار ماند  
آن یک به کنج صومعه اعتکاف  
و هیچ یک  
- با آنکه هیچ یک،  
سیمرغ را دروغ نمی انگاشت -  
بالا نکرد سر سوی منشور قاف

یاران ناموافق دیگر  
با چاشبند خالی چوپانی  
از راهکوره های برگشت  
رد قبیله های کهن بگرفتند  
و انتظار واقعه را  
این یک کجاوه بند لیلی شد  
و آن دیگری،  
میر آخور فسیله مجنون  
اما  
در انحنای جاده تاریخ  
ارابه ای غبار نیفشاند  
از بیستون سرخ حکایت تا ما، تا هیچ

## ما باز باختمیم

اسب «کرنند» مجنون  
و ناقه سفید لیل را  
- با تیشه کدایی «استاد»  
در کاروانسرای دیدار  
- در بازگشت -  
یک شب، بهای نانخورشی  
و مزد خوابگاهی از کاه،  
پرداختیم  
ما راه اوفتادیم از نو  
از کاروانسرای نهایت، تا ...

(منوچهر آتشی، از هیچ ... تا ...، در: گزینہ اشعار، انتشارات مروارید، چاپ دوم، تهران ۱۳۶۹، ۲۰۰۲-۲۰۰۳)

### Santur



### Playing techniques



The tuning key is placed under the strings of the instrument and moved back and forth to produce wind noises.



Stroke the bow (double bass bow) over the tuning pegs, producing high and low "whistling tones" depending on the tuning pegs

### Quarter tone notation / Example



### Persian modes on which to improvise.



### Electronics:



Tree Tone is a unique device that generates tones based on a simulation of growing trees.

This device is perfect for creating lush, ambient soundscapes.

You can find an explanation of how it works here:

[https://www.youtube.com/watch?v=\\_mk7qyzEcCQ](https://www.youtube.com/watch?v=_mk7qyzEcCQ)

Tree Tone is a product from Ableton and can be controlled via a midi keyboard.



Score for Voice, Soprano Saxophone, Santur, and Electronics.

Electronics part includes a box: "Imitate natural sounds such as rain and wind" with a screenshot of a software interface and a duration of "ca. 15 s".

Electronics part includes a dynamic marking: *pp* and a box: "Dynamics ad lib."

Score for Voice, Soprano Saxophone, Saxophone, and Electronics.

Score starts at measure 6 with an "On Cue" box.

Soprano Saxophone part includes a dynamic marking *P* and a box: "Wind noise generated by glissandi" with a duration of "ca. 30 s".

Saxophone part includes a dynamic marking *P* and a box: "relative dynamics to the sound required".

Electronics part includes a dynamic marking *P* and a box: "relative dynamics to the sound required".

Electronics part includes a dynamic marking *P* and a box: "Dynamics ad lib." with a duration of "ca. 30 s".

15

on Cue

Voice

Sop. Sax.

Sa.

Electronics

Flap noises ad lib (raindrops)

" P "

Dynamics ad lib.

ca. 2 min.

Homáyun

Improvise ad lib with this scale

Bow the Strings ad lib.

" P "

Dynamics ad lib.

ca. 2 min.

" P "

Dynamics ad lib.

21

on Cue

Text Interpretation

Voice

Sop. Sax.

Sa.

Electronics

ca.3 min

" P "

Dynamics ad lib.

Use all the playing techniques shown ad lib.

slap tonguing

large Intervals

Wind noises

ca.3 min

The dynamics should be based on the Textinterpretation  
The Textinterpretation is in the foreground

ca.3 min



# Part 3

For Voice, Kamancheh, Santur, and Electronics

## Score Followed by Individual Voices

Johannes Kretz

This part contains of 6 Sections, always *attaca*, no breaks in between.

### Section 1: Biography

(~1 minute)

**Voice** (speaking):

*Biography means: to record to account one's life, to record one selves on life. Which self? From which point to which? My own self is scattered, like our bodies. Where to begin from?*

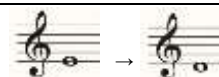
*These selves are scattered, dis-membered, in buses heading to depth of valleys, carrying poets to eternity, selves scattered in airports heading to unknown dream, selves dis-membered with a knife in the mouth: selves shut up...but a tension, like an endless earthquake – not too strong to destroy – has begun to glue these selves, these bodies together, a unifying tension.*

*Thus, to write about **one self** is to write about the gathering of **selves**. [...] Whenever I say "I", I am at the same time saying "we", all the repressed of history. And if auto-biography is to record the life of "I" by it-self, those other selves are its shaping ground.*

*Every autobiography is a socio-graphy.*

**Kamancheh:** *pp < mp*

*rather slow*



Play melodies (quotes, little parts from different Persian songs), don't listen to Santur, just play your own melodies, as they come to your mind, jump spontaneously from song to song, sometimes pause. Be unpredictable! After 30 Seconds start listening to Santur and try to gradually adapt and connect your playing with the Santur, intertwine, create a common picture.

**Santur:** *pp < mp*

*rather slow*



Play melodies (quotes, little parts from different Persian songs), don't listen to Kamanche, just play your own melodies, as they come to your mind, jump spontaneously from song to song, sometimes pause. Be unpredictable! After 30 Seconds start listening to **Kamancheh** and try to gradually adapt and connect your playing with the **Kamancheh**, intertwine, create a common picture.

**Section 2: Echoes of Biography**

(1 minute)

**Voice** (speaking and singing)  $f > pp$  *slow*  $\rightarrow$  *quite fast*

Improvise speaking and/or singing with the words of the above text, often use:

*self, us, I, we, you, me, who?*

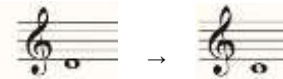
[in different languages (English, Farsi, etc.)]

**Kamancheh:**  $f > pp$  *slow*  $\rightarrow$  *quite fast*



Continue with what you did in **Section 1** at the end (intertwining melody quotes from different songs), make the song fragments shorter and shorter, add more pauses, fragment so much, that after 45 Seconds nothing is left but tiny fragments.

**Santur:**  $f > p$  *slow*  $\rightarrow$  *quite fast*



Continue with what you did in **Section 1** at the end (intertwining melody quotes from different songs), make the song fragments shorter and shorter, add more pauses, fragment so much, that after 45 Seconds nothing is left but tiny fragments.

<b>Voice</b> (speaking)
-------------------------

*I have a repetitive dream, for years I have been living with and in it: I am standing in a dark wide street. The street lamps are so high that barely any light reaches where I am. It is past midnight and I do not remember my home's address. There are people who pass by me, I cannot trust them, I am looking for a shelter. Suddenly I remember: in one of the alleys of this street is a big building where people I know live. The building belongs to an old lady. As I enter the house, I realise that my deceased friend, Nazanin, she lives here, with many others, already dead or in a terrible condition. I wake up, all my body is tense. From the hostility of the street, I seek shelter in memory, in my dead friend, more alive than reality. A silenced cry, a dream recurring as a striving imagination. I looked for a shelter, I changed my place, but my silenced dream has followed me.*

<b>Kamancheh:</b> <i>mf &gt; f</i>	<i>rather slow</i>	<i>often change tonality</i>
------------------------------------	--------------------	------------------------------

Play again melodies (quotes, little parts from different Persian songs) but this time more distorted, noisy, ugly, bizarre. Sometimes pause, give space to Santur, alternating the lead. Instead of pausing you can also accompany Santur with soft sounds and noises.

<b>Santur:</b> <i>mf &gt; f</i>	<i>rather slow</i>	<i>often change tonality</i>
---------------------------------	--------------------	------------------------------

Play again melodies (quotes, little parts from different Persian songs) but this time more distorted, noisy, ugly, bizarre. Sometimes pause, give space to Kamanche, alternating the lead. Instead of pausing you can also accompany Kamanche with soft sounds and noises.

**Section 4: Nightmare**

(1 minute)

**Voice** *mp* < *fff*, then *<sup>sub</sup>pp* *acc.* → *quite fast*, then *slow* *often*  
*change tonality*

Improvise speaking/and/or/singing with the words of the above text, often use:

*dream, Nazanin lives here, already dead, in a terrible condition, shelter*

[in different languages (English, Farsi, etc.)]

Gradually increase intensity, loudness, speed, no pauses, one big climax of approx. 45 seconds, then a collapse, 15 seconds of very soft noises, breathing.

**Kamancheh:** *mp* < *fff*, then *<sup>sub</sup>ppp* *acc.* → *quite fast*, then *slow* *often* *change tonality*

Continue with the material of **Section 3**, gradually increase intensity, loudness, speed, no more pauses, one big climax of approx. 45 seconds, < *fff*  
then a collapse, 15 seconds of very soft noises, tremolo *<sup>sub</sup>ppp*

**Santur:** *mp* < *fff*, then *<sup>sub</sup>ppp* *acc.* → *quite fast*, then *slow* *often* *change tonality*

Continue with the material of **Section 3**, gradually increase intensity, loudness, speed, no more pauses, one big climax of approx. 45 seconds, < *fff*  
then a collapse, 15 seconds of very soft noises, tremolo *<sup>sub</sup>ppp*

**Voice** (speaking)

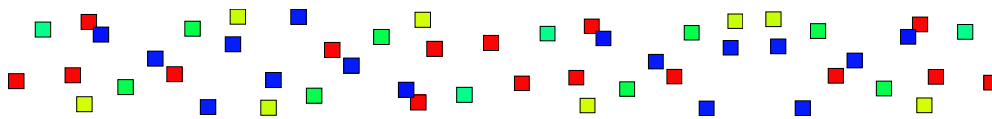
*I am empty, like those transparent tracing paper at school, which is used in calligraphy courses. They wanted us to be: tracing papers of mental powers, without bodies, without affections. Women of mind.*

*We used tracing papers to learn Farsi calligraphy, the real text was beneath the tracing paper, we would only follow those lines on the tracing paper, all we had to do was to press the pen hard and follow, and repeat, then tracing papers would be thrown away, the real text would remain.*

*Tracing papers indeed we were, without materiality, without body, without affection. The goal: building up the country of future. "Learning and teaching is praying", they said.*

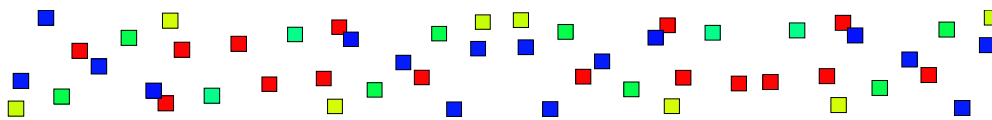
*Our only way to the world was the mind.*

**Kamancheh:** *pp < ff* *irregular tempo no tonality*



Play the above structure, very pointillistic, different timbres, repeat ad lib.

**Santur:** *pp < ff* *irregular tempo no tonality*



Play the above structure, very pointillistic, different timbres, repeat ad lib.



**Section 6: Echoes of Tracing Paper**

(1 minute)

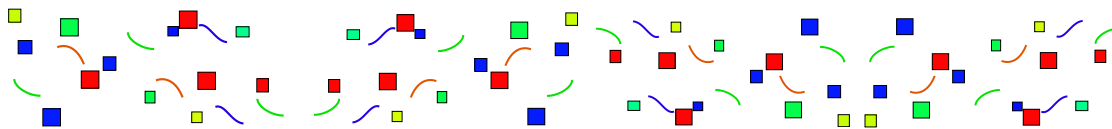
**Voice** (speaking)

Improvise **only speaking** (!) with the words of the above text, often use:

*paper, lines, without body no body, without affection, no feeling, the mind*

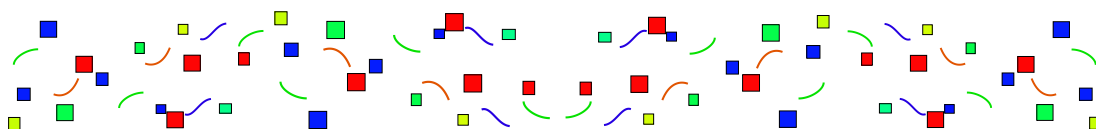
[in different languages (English, Farsi, etc.)]

**Kamancheh:** *ppp < fff* *irregular tempo no tonality*



Play above structure, pointillistic / sliding, different timbres, repeat at. lib.

**Santur:** *ppp < fff* *irregular tempo no tonality*



Play above structure, pointillistic / sliding, different timbres, repeat at. lib.

Part 3 individual voices:  
Voice

Johannes Kretz

Part 3:

Voice, Kamancheh, Santur, Live-Electr.

---

This part contains of 6 Sections, always *attaca*, no breaks in between.

Section 1: Biography

(~1 minute)

Voice (speaking):

*Biography means: to record to account one's life, to record one selves on life. Which self? From which point to which? My own self is scattered, like our bodies. Where to begin from?*

*These selves are scattered, dis-membered, in buses heading to depth of valleys, carrying poets to eternity, selves scattered in airports heading to unknown dream, selves dis-membered with a knife in the mouth: selves shut up...but a tension, like an endless earthquake – not too strong to destroy – has begun to glue these selves, these bodies together, a unifying tension.*

*Thus, to write about one self is to write about the gathering of selves. [...] Whenever I say "I", I am at the same time saying "we", all the repressed of history. And if auto-biography is to record the life of "I" by it-self, those other selves are its shaping ground.*

*Every autobiography is a socio-graphy.*

Section 2: Echoes of Biography

(1 minute)

Voice (speaking and singing)

*f > pp slow → quite fast*

Improvise speaking and/or singing with the words of the above text, often use:

*self, us, I, we, you, me, who?*

[in different languages (English, Farsi, etc.)]

**Section 3: Dream**

(~1 minute)

**Voice** (speaking)

*I have a repetitive dream, for years I have been living with and in it: I am standing in a dark wide street. The street lamps are so high that barely any light reaches where I am. It is past midnight and I do not remember my home's address. There are people who pass by me, I cannot trust them, I am looking for a shelter. Suddenly I remember: in one of the alleys of this street is a big building where people I know live. The building belongs to an old lady. As I enter the house, I realise that my deceased friend, Nazanin, she lives here, with many others, already dead or in a terrible condition. I wake up, all my body is tense. From the hostility of the street, I seek shelter in memory, in my dead friend, more alive than reality. A silenced cry, a dream recurring as a striving imagination. I looked for a shelter, I changed my place, but my silenced dream has followed me.*

**Section 4: Nightmare**

(1 minute)

**Voice** *mp* < *fff*, then *sub pp* *acc.* → *quite fast*, then *slow* *often*  
*change tonality*

Improvise speaking/and/or/singing with the words of the above text, often use:

*dream, Nazanin lives here, already dead, in a terrible condition, shelter*

[in different languages (English, Farsi, etc.)]

Gradually increase intensity, loudness, speed, no pauses, one big climax of approx. 45 seconds, then a collapse, 15 seconds of very soft noises, breathing.

**Section 5; Tracing Paper**

(~1 minute)

**Voice** (speaking)

*I am empty, like those transparent tracing paper at school, which is used in calligraphy courses. They wanted us to be: tracing papers of mental powers, without bodies, without affections. Women of mind.*

*We used tracing papers to learn Farsi calligraphy, the real text was beneath the tracing paper, we would only follow those lines on the tracing paper, all we had to do was to press the pen hard and follow, and repeat, then tracing papers would be thrown away, the real text would remain.*

*Tracing papers indeed we were, without materiality, without body, without affection. The goal: building up the country of future. “Learning and teaching is praying”, they said.*

*Our only way to the world was the mind.*

**Section 6: Echoes of Tracing Paper**

(1 minute)

**Voice** (speaking)

Improvise **only speaking** (!) with the words of the above text, often use:

*paper, lines, without body no body, without affection, no feeling, the mind*

[in different languages (English, Farsi, etc.)]

## Part 3 individual voices: Kamancheh

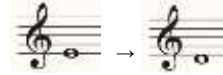
Johannes Kretz

**Part 3:** Voice, Kamancheh, Santur, Live-Electr.

This part contains of 6 Sections, always *attaca*, no breaks in between.

**Section 1: Biography** (~1 minute)

**Kamancheh:**  $pp < mp$  *rather slow*



Play melodies (quotes, little parts from different Persian songs), don't listen to Santur, just play your own melodies, as they come to your mind, jump spontaneously from song to song, sometimes pause. Be unpredictable! After 30 Seconds start listening to Santur and try to gradually adapt and connect your playing with the Santur, intertwine, create a common picture.

**Section 2: Echoes of Biography** (1 minute)

**Kamancheh:**  $f > pp$  *slow → quite fast*



Continue with what you did in **Section 1** at the end (intertwining melody quotes from different songs), make the song fragments shorter and shorter, add more pauses, fragment so much, that after 45 Seconds nothing is left but tiny fragments.

**Section 3: Dream** (~1 minute)

**Kamancheh:**  $mf > f$  *rather slow* *often change tonality*

Play again melodies (quotes, little parts from different Persian songs) but this time more distorted, noisy, ugly, bizarre. Sometimes pause, give space to Santur, alternating the lead. Instead of pausing you can also accompany Santur with soft sounds and noises.

**Section 4: Nightmare** (1 minute)

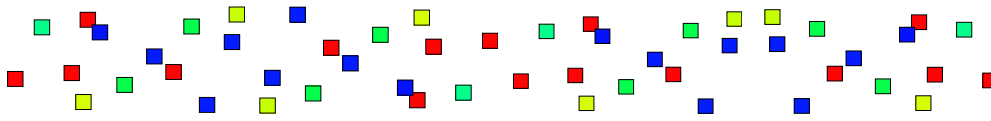
**Kamancheh:**  $mp < fff$ , then  $^{sub}ppp$  *acc. → quite fast*, then *slow* *often change tonality*

Continue with the material of **Section 3**, gradually increase intensity, loudness, speed, no more pauses, one big climax of approx. 45 seconds,  $< fff$   
then a collapse, 15 seconds of very soft noises, tremolo  $^{sub}ppp$

Section 5; Tracing Paper

(~1 minute)

**Kamancheh:** *pp* < *ff* *irregular tempo no tonality*

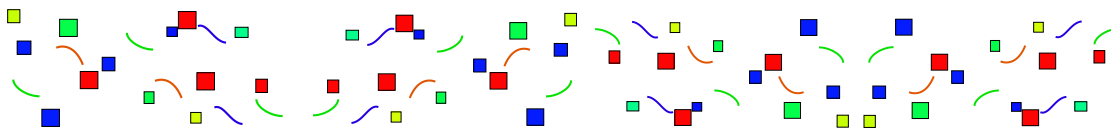


Play the above structure, very pointillistic, different timbres, repeat ad lib.

Section 6: Echoes of Tracing Paper

(1 minute)

**Kamancheh:** *ppp* < *fff* *irregular tempo no tonality*



Play above structure, pointillistic / sliding, different timbres, repeat at. lib.

## Part 3 individual voices: Santur

Johannes Kretz

### Part 3:

Voice, Kamancheh, Santur, Live-Electr.

This part contains of 6 Sections, always *attaca*, no breaks in between.

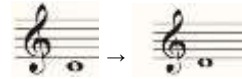
#### Section 1: Biography

(~1 minute)

**Santur:**

*pp < mp*

*rather slow*



Play melodies (quotes, little parts from different Persian songs), don't listen to Kamanche, just play your own melodies, as they come to your mind, jump spontaneously from song to song, sometimes pause. Be unpredictable! After 30 Seconds start listening to **Kamancheh** and try to gradually adapt and connect your playing with the **Kamancheh**, intertwine, create a common picture.

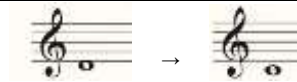
#### Section 2: Echoes of Biography

(1 minute)

**Santur:**

*f > p*

*slow → quite fast*



Continue with what you did in **Section 1** at the end (intertwining melody quotes from different songs), make the song fragments shorter and shorter, add more pauses, fragment so much, that after 45 Seconds nothing is left but tiny fragments.

#### Section 3: Dream

(~1 minute)

**Santur:**

*mf > f*

*rather slow*

*often change tonality*

Play again melodies (quotes, little parts from different Persian songs) but this time more distorted, noisy, ugly, bizarre. Sometimes pause, give space to Kamanche, alternating the lead. Instead of pausing you can also accompany Kamanche with soft sounds and noises.

#### Section 4: Nightmare

(1 minute)

**Santur:**

*mp < fff*, then *sub ppp acc. → quite fast*, then *slow*

*often*

*change*

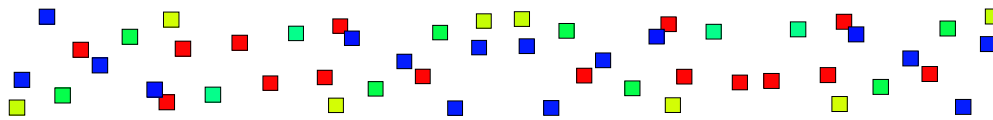
*tonality*

Continue with the material of **Section 3**, gradually increase intensity, loudness, speed, no more pauses, one big climax of approx. 45 seconds, *< fff*  
then a collapse, 15 seconds of very soft noises, tremolo *sub ppp*

Section 5; Tracing Paper

(~1 minute)

**Santur:** *pp < ff* *irregular tempo no tonality*

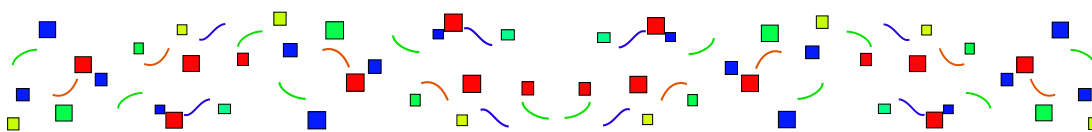


Play the above structure, very pointillistic, different timbres, repeat ad lib.

Section 6: Echoes of Tracing Paper

(1 minute)

**Santur:** *ppp < fff* *irregular tempo no tonality*



Play above structure, pointillistic / sliding, different timbres, repeat at. lib.



# Part 4: Present

Roozbeh Nafisi

Parallel to this music, [this picture file](#) is projected on the background (the music and projection start together).

*Andante performance notes: This piece is to serve as Part 4: Present of the multimedia piece Andante for the Forbidden Voice. Since the very start of this song, the video for this part of Andante is screened on background. Only the three musicians are on stage.*

## Iran **خسته گشته ایران**

song for voice and two instruments\*

*in chahaargaah C and homaayum F tuning: A = 442 Hz minus half step. kamancheh open strings: CGCG*

Roozbeh Nafisi

خسته گشته ایران / مهد مهر و شیران / شو فلک به کامم / یا مرا بمیران  
دست غارت چین در خلیج فارس بین / وز خزر چه گویم دست روسی دین  
تنگ به تو ای شب سیه ای دکان اسلام / من خود آتشم / شاد سر کشم / زن بود مرا نام

گشتیم دمی پذیره ی ال عبا  
از چاله فرو شدیم در چاه فنا  
فریاد ز دست ما که از کرده ی ما  
آتش بگرفت سر به سر خرمین ما

**A**

Andante, ♩ = 60-70

khas te ga te I ran, mah de me ro shi ran.

**B**

5 sho fa la ak be kaa ma am ya ma ra be mi ran.

\* This score is arranged only for studying. Performances of this song must put strong emphasis on improvisations. For the first performance of this music, kamancheh and santur were chosen for instrument I and instrument II. Also using a hand drum as a third instrument, playing ad libitum, is an option.

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2

**C**

13 da as te qaa ra te chi in da ar kha li je fa ars

V. *p*

Ins. I *p*

Ins. II *p* *ad libitum*

16 bin va az kha zar che gu ya

V.

Ins. I

Ins. II

19 a am da te ru si ye din

V.

Ins. I

Ins. II

**D**

22 na ng be to ey sha be si ya ah ey do ka ne e es

V.

Ins. I

Ins. II *ad lib.*

25 la \_\_\_\_\_ am man kho da ta sha \_\_\_\_\_ am shaa de sa ar ka sha \_\_\_\_\_ am<sup>3</sup>

V. 

Ins. I 

**E**

28 zan bo va ad ma\_ ra \_\_\_\_\_ naam, zan an bo va ad ma\_ ra \_\_\_\_\_

V. 

Ins. I 

Ins. II 

**F**

31 naam zan bo va ad ma\_ raa \_\_\_\_\_ naam

V. 

Ins. I 

Ins. II 

34 zan bo va ad ma\_ raa \_\_\_\_\_ naam zan bo va ad ma\_ raa \_\_\_\_\_ naam

V. 

Ins. I 

Ins. II 

\*\* Instrumentalist's singing may be an octave higher or lower than notated, to fit the vocal range.

V. *ad libitum* gash

38 naam zan bova ad ma ra naam zan bo va ad ma ra

Ins. I *p* Repeat over until voice ends improvisation (rehearsal H)

singing\*\*\* and playing

Ins. II *p* Repeat over until voice ends improvisation (rehearsal H)

42 **G** tim da mi pa zi re ye aa le a ba az

V. cha le bo run sho di mo da ar cha he fa na ha ha he ha ha ha he ha ha ha ha

V. far yad ze das te ma far yad far ya ha ha ha ha ha ha ha ha ad

V. fa yad

45 fa ar yad far ya ad ze das te ma ke a az

V. kar de ye ma aa tash be ge re ef sa ar be sa ar khar ma ne ma

\*\*\* Instrumentalist's singing may be an octave higher or lower than notated, to fit the vocal range.

a \_\_\_\_\_ ya \_\_\_\_\_ ar, ya ha a \_\_\_\_\_ 5

V.

**H**

43 man kho daa ta sha\_ am aa\_ tash sho\_ le\_ mi ke sha am

V.

Ins. I

Ins. II

46 zan bo va ad ma raa\_ naam zan bo va ad ma ra\_ naam

zan bo va ad ma raa\_ naam zan bo va ad ma ra\_ naam

V.

Ins. I

Ins. II

# Part 5

For Voice, Soprano Saxophone, Kamancheh, Bass and Electronics

Score Followed by Individual Voices

Johannes Kretz

This part contains of 3 Sections, always *attack*, no breaks in between.

## Section 1:

(2 minutes)

### Voice (half speaking, half singing)

*Our bodies were too small, too small for those big school uniforms and scarfs. They devoured us, absorbed us. We grew bigger, but the scarfs got even bigger and bigger. Your name was Maryam. You had learning problems, they called you retarded. You were always late for the train leaving to future. Your scarf was much bigger than all of ours, it could eat all your face up, always soaked in saliva. School kids laughed and you drowned more and more in the sea of the slowly dripping saliva: you just couldn't manage not to be yourself. You did not learn how not to be yourself. Your mother said: "my poor girl's head is not right, at least she can be a wife". The machine of progress crushed you, it killed you, because you knew you could not marry the old neighbour. Maryam, you are not dead, you just got off a train that never clocked with your time. You could not be a good child of the revolution. *Wwoooo... teeteetwat, teeteetwat.* and then what?*

### Soprano Sax: *ppp sempre* *slow*

Soft long notes, very little *gliss.* (1 min.)

Soft long notes, very little *gliss.* (1 min.)

### Kamancheh: *p sempre* *medium tempo* *no tonality*

soft glissandos, playful, cat music, light repeat ad lib. (1 min.)

then soft glissandos with accents, playful, light still cat music, repeat at lib. (1 min.) *poco acc.*

### Bass: *mp sempre* *medium tempo*

walking bass,  
repeat ad libitum (1 min.)

then this walking bass,  
repeat ad libitum (1 min.) *poco acc*

**Section 2:**

(2 minutes)

**Voice** (half speaking, half singing, very fast)

*I am a teenager. My classmates, many names we would forget, we leave from school directly to Enghelab street. We are trouble makers, born from the pages of Ethel Lilian Voynich, buzzing buzzing, buzzing, in the old bookshops of Enghelab street we are looking for uncensored copies of Hedayat... I am thirteen or fourteen, and I read Mokhtari. And then suddenly:*

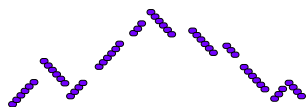
*||: "This desert of woman, that desert of man, this desert of child, that desert of a deer, this desert of peacock, that desert of pigeon. They all call out: Mokhtari, Mokhtari, Mokhtari, who is a corpse left on the road. Thousands of canaries die in our throats, when they strangle you, Mokhtari. We forget about our bodies getting ripe, as the fruits nourishing our souls fall one after all, raw, young. Books that are opened and hands that are cuffed. Trees become gallows. :||*

(repeat the last paragraph again and again until 2 minutes are over)

**Soprano Sax:**

*mp < ff*

*quite fast, poco a poco acc.*



etc. arbitrary scales, running up/down,

**Kamancheh:**

*mp < ff*

*medium tempo, poco a poco acc.*



etc. arbitrary scales, running up/down,

**Bass:**

*mp < ff*

*rather slow, poco a poco acc.*



up/down,

etc. arbitrary scales, running

**Section 3:**  
(2 minutes)

**Voice** (speaking, very slow, clearly)

*First time I saw my body all naked in a mirror I did not recognize myself.*

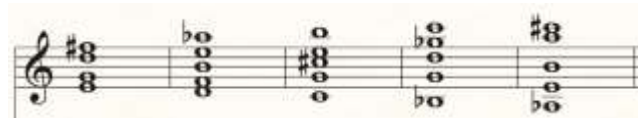
*We are women of mind, they want us with big heads and no heart, a no-body. The body we look for in poems and literature and philosophy.*

*Someone calls me from behind: "Excuse me, I am from Basidj, your clothes are improper, your pants are too short one can see your ankle".*

*If this is how you want to imprison the body, we will just change the register: we recoil in a parallel world, neither of body nor of mind, that of imagination, that of poetry. Tracing papers such that we are, we escape from ourselves to our-selves, like dolphins committing suicide in groups we go off the beaten tracks towards literature and philosophy.*

**Soprano Sax:** *mp < ff* *slow, static*

**Kamancheh:** *mp < ff* *slow, static*



after chords 1,2,3,4,5 continue 4 3 2 1 2 3 4 5

4 3 ...

Freely choose pitches from the chords, each "chord" lasts 4 seconds (Saxophone gives cues to proceed to the next chord)

**Bass:** *mp < ff* *slow, static*



after these 5 notes continue 4 3 2 1 2 3 4 5 4

3...

(Saxophone gives cues to proceed to the next note)



## Part 5 individual voices:

### Voice

Johannes Kretz

**Part 5:** Voice, Soprano Sax, Kamancheh, Bass, Live-Electronics

This part contains of 3 Sections, always *attaca*, no breaks in between.

#### Section 1:

(2 minutes)

**Voice** (half speaking, half singing)

*Our bodies were too small, too small for those big school uniforms and scarfs. They devoured us, absorbed us. We grew bigger, but the scarfs got even bigger and bigger. Your name was Maryam. You had learning problems, they called you retarded. You were always late for the train leaving to future. Your scarf was much bigger than all of ours, it could eat all your face up, always soaked in salvia. School kids laughed and you drowned more and more in the sea of the slowly dripping salvia: you just couldn't manage not to be yourself. You did not learn how not to be yourself. Your mother said: "my poor girl's head is not right, at least she can be a wife". The machine of progress crushed you, it killed you, because you knew you could not marry the old neighbour. Maryam, you are not dead, you just got off a train that never clocked with your time. You could not be a good child of the revolution. Wwoooo...teeteetwat..teeteetwat.. and then what?*

#### Section 2:

(2 minutes)

**Voice** (half speaking, half singing, very fast)

*I am a teenager. My classmates, many names we would forget, we leave from school directly to Enghelab street. We are trouble makers, born from the pages of Ethel Lilian Voynich, buzzing buzzing, buzzing, in the old bookshops of Enghelab street we are looking for uncensored copies of Hedayat... I am thirteen or fourteen, and I read Mokhtari. And then suddenly:*

*||: "This desert of woman, that desert of man, this desert of child, that desert of a deer, this desert of peacock, that desert of pigeon. They all call out: Mokhtari, Mokhtari, Mokhtari, who is a corpse left on the road. Thousands of canaries die in our throats, when they strangle you, Mokhtari. We forget about our bodies getting ripe, as the fruits nourishing our souls fall one after all, raw, young. Books that are opened and hands that are cuffed. Trees become gallows. :||*

(repeat the last paragraph again and again until 2 minutes are over)

**Voice** (speaking, very slow, clearly)

*First time I saw my body all naked in a mirror I did not recognize myself.*

*We are women of mind, they want us with big heads and no heart, a no-body.  
The body we look for in poems and literature and philosophy.*

*Someone calls me from behind: "Excuse me, I am from Basidj, your clothes are improper, your pants are too short one can see your ankle".*

*If this is how you want to imprison the body, we will just change the register:  
we recoil in a parallel world, neither of body nor of mind, that of imagination,  
that of poetry. Tracing papers such that we are, we escape from ourselves to  
our-selves, like dolphins committing suicide in groups we go off the beaten  
tracks towards literature and philosophy.*

**Part 5 individual voices:  
Soprano Saxophone**

Johannes Kretz

**Part 5:**

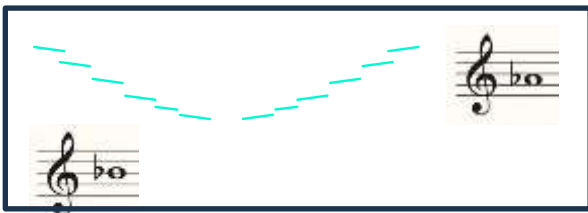
Voice, Soprano Sax, Kamancheh, Bass, Live-Electronics

This part contains of 3 Sections, always *attaca*, no breaks in between.

**Section 1:**

(2 minutes)

**Soprano Sax:** *ppp sempre* *slow*



Soft long notes, very little gliss. (1 min.)

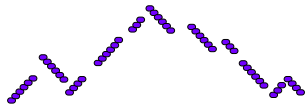


Soft long notes, very little gliss. (1 min.)

**Section 2:**

(2 minutes)

**Soprano Sax:** *mp < ff* *quite fast, poco a poco acc.*

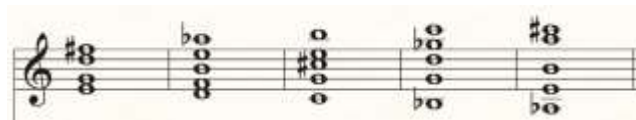


etc. arbitrary scales, running up/down,

**Section 3:**

(2 minutes)

**Soprano Sax:** *mp < ff* *slow, static*



4 3 ...

after chords 1,2,3,4,5 continue 4 3 2 1 2 3 4 5

Freely choose pitches from the chords, each “chord” lasts 4 seconds (Saxophone gives cues to proceed to the next chord)

**Part 5 individual voices:  
Kamancheh**

Johannes Kretz

**Part 5:**  
Electronics


Voice, Soprano Sax, Kamancheh, Bass, Live-

This part contains of 3 Sections, always *attaca*, no breaks in between.

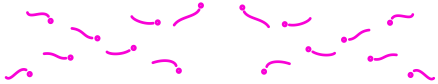
**Section 1:**  
(2 minutes)

(2)

**Kamancheh:** *p sempre* *medium tempo no tonality*



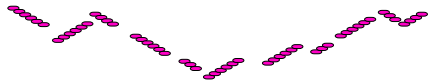
soft glissandos, playful, cat music, light  
repeat ad lib. (1 min.)



then soft glissandos with accents, playful, light  
still cat music, repeat at lib. (1 min.) *poco*

**Section 2:**  
(2 minutes)

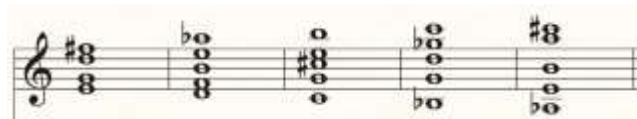
**Kamancheh:** *mp < ff* *medium tempo, poco a poco acc.*



etc. arbitrary scales, running up/down,

**Section 3:**  
(2 minutes)

**Kamancheh:** *mp < ff* *slow, static*



after chords 1,2,3,4,5 continue 4 3 2 1 2 3 4 5

4 3 ...

Freely choose pitches from the chords, each “chord” lasts 4 seconds (Saxophone gives cues to proceed to the next chord)

Part 5 individual voices:

Bass

Johannes Kretz

Part 5:

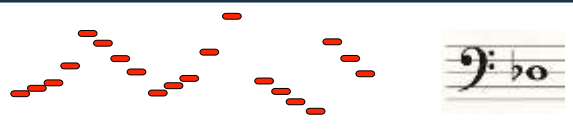
Voice, Soprano Sax, Kamancheh, Bass, Live-Electronics

This part contains of 3 Sections, always *attaca*, no breaks in between.

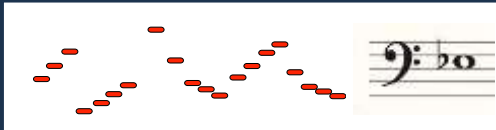
Section 1:

(2 minutes)

**Bass:** *mp sempre medium tempo*



walking bass,  
repeat ad libitum (1 min.)




then this walking bass,  
repeat ad libitum (1 min.) *poco acc.*

Section 2:

(2 minutes)

**Bass:** *mp < ff rather slow, poco a poco acc.*




up/down, etc. arbitrary scales, running

Section 3:

(2 minutes)

**Bass:** *mp < ff slow, static*



after these 5 notes continue 4 3 2 1 2 3 4 5 4  
3...

(Saxophone gives cues to proceed to the next note)

## Part 6

### For Voice, Soprano Saxophone, and Electronics

Dietmar Kirchner

In this part, the following text, in original Farsi, is spoken ad libitum:

«اولین بار که در بیست و چندسالگی سرتاپایم را لخت جلوی آینه دیدم، خودم را نشناختم. خودمان را نشناختم. فریاد می‌گفت داوینچی مرد ذهن بود و تمام جایگاه‌های قلبش را عشق به علم و آموختن تسخیر کرده بود. ما قرار است زنان ذهن شویم و مردان ذهن، با کله‌های گنده قرار است آینده‌ساز باشیم. ما که کادوپیچ بودیم در خیابان‌ها و مدرسه‌ها و دانشگاه‌ها... و اگر هنر می‌کردیم، شلوار برمودا می‌پوشیدیم و مانتوی تنگ گلدار.

یکی از پشت سرم صدا زد: «خانوم ببخشید»، «بفرمایید»، «من عضو بسیج دانشگاه هستم، می‌خواستم بگم شلوارتون کوتاهه، پاتون معلومه»؛ «به شما ربطی نداره، شما رو توی قبر من نمی‌ذارن»، «می‌رم با بقیه‌ی بسیجیا میام».

می‌فهمم، می‌فهمیم، که جای دیگری ایستاده‌ایم، قلبم تندتند می‌زند، اگر برود و با باقی بسیجی‌ها برگردد چه؟ اگر با حراست برگردد چه؟ بر نمی‌گردد... اما...

ما می‌رویم، از خودمان به خودمان، از خودم به سوی خودم می‌گریزم، از خودمان به سوی خودمان می‌گریزیم، دلفین‌هایی هستیم که دسته‌جمعی از دریای موفقیت می‌زنیم به ساحل ادبیات و فلسفه و شعر و جامعه‌شناسی به قصد خودکشی» (Narimani 2022: 3-4).

#### Electronics:

Alienation techniques:

Spatialization

creates a discrepancy in audiovisual perception.

The psychoacoustic spatial perception of the listener is altered by means of very low-frequency signals and granular spatialization.

spatialization, thus creating a discrepancy between the visual and the auditory localization.

The read texts are alienated by the music. The text itself thus appears in a grotesquely satirical light.

Spat Room MC is a stand-alone version of the virtual multi-channel room processor from the SPAT Spatial MC device, with detailed settings for each section of the reverb unit.

The user interface is divided into four main areas:

1. room editor

1a Room: Adjustment of the main settings of the reverb effect such as size and decay.

1b Early: Adjusts the filtering of the early reflections.

1c Cluster: Adjusts the filtering of the ( diffuse ) cluster reflections.

1d Reverb: Adjusts the filtering of the late reverberation.



The reverb should be adapted to the size and conditions of the room.

Controls for mixing

Activate / deactivate and adjust the levels of the various stages of the reverb unit.

Note that the direct sound can be changed with the Dry / Wet control in the output section.



Speaker section:

Select a speaker configuration with predefined presets according to the most common configurations, from simple quad configurations to complex 3D Dolby Atmos compatible configurations.

- Config. Popup selects a speaker configuration from a collection of classic multi-channel configurations.
- Layout switches the layout of the display between top and front.
- Display switches the view of the speakers and the speaker labeling.
- VU's activates / deactivates the display of the VU meters of the speakers in the panner window.




Work with Midi keyboard. Choose from Live 11 / Ableton

( Sounds / Piano and Keys. / Cinematic Waves ) as the live sound for communication with the Spat Room-MC.




Voice

Saxophone



Work with the following sound:  
Ableton / Sounds / Piano and Keys / Cinematic Waves. adg

Select the configuration shown in the picture. The room size should correspond to the actual size of the room ( m3 ).



Improvise with the midi keyboard ad lib. use notes and clusters below the major octave

ca.30 sec.

Electronics

ad.lib.

6

On Cue

Speak the text slowly and clearly


Give cue on Bar 15 when the Text has been spoken

ca. 1 min

Voice

Sop. Sax.

Improvise with the late reverb setting.



ca. 1 min

Electronics

*pp*

15

Voice

Sop. Sax.

Improvise with the scale C-mixó.#11 (sounding)  
no "melodies" should be played. Use the scale "fragmentarily" (tone repetitions, rhythm patterns etc.)

ca. 2 min.

Accompany the improvisation of the soprano saxophone with corresponding chords from C-mixó, #11 / G melodic minor.

Electronics

ca. 2 min.



27

On Cue


Increasing text alienation through the greatest possible fragmentation of individual words, new combinations of phonetic formations and peculiar speech melodies.

Voice

ca. 2 min.

Sop. Sax.

Improvise with the late reverb setting.



Electronics

ca. 2 min.

Detailed description: This section of the score spans measures 27 to 30. It features three staves: Voice, Sopranino Saxophone (Sop. Sax.), and Electronics. The Voice staff has a box labeled 'On Cue' and a text box describing 'Increasing text alienation through the greatest possible fragmentation of individual words, new combinations of phonetic formations and peculiar speech melodies.' The Sop. Sax. staff has a box labeled 'Improvise with the late reverb setting.' and includes a screenshot of a digital reverb control interface. The Electronics staff has a box labeled 'ca. 2 min.' and a double bar line at the end of the section.

30

Voice becomes increasingly faded until it "blurs".

Voice

open

*pppp*

Sop. Sax.

Air Noise ad lib.

open

*pppp*

played notes "blur" more and more

Electronics

*pppp*

Detailed description: This section of the score spans measures 30 to 33. It features three staves: Voice, Sopranino Saxophone (Sop. Sax.), and Electronics. The Voice staff has a box labeled 'Voice becomes increasingly faded until it "blurs".' and includes the instruction 'open' and the dynamic marking '*pppp*'. The Sop. Sax. staff has a box labeled 'Air Noise ad lib.' and includes the instruction 'open' and the dynamic marking '*pppp*'. The Electronics staff has a box labeled 'played notes "blur" more and more' and the dynamic marking '*pppp*'. All three staves have double bar lines at the end of the section.

# Part 7

## For Voice and Electronics

Johannes Kretz

**Voice:** singing is always very free, both, melodically and rhythmically, full of fantasy, *molto rubato*  
Speaking should be rather calm and neutral.

(singing:)

*We are giants in our imaginary worlds,  
a source of help in difficult times.  
We greet our poets, our philosophers,  
We greet the beauty, the beauty of thought  
in our imaginary worlds.*

(speaking:) *And you, my dear Nazanin, whom I meet around this time, around the time of literature and philosophy as a way out, you were already standing on the outside.*

(singing:)

*My dear Nazanin, you are beautiful,  
you are young and you are powerful!  
Life flows from your eyes so beautiful  
like shining fountains of mercury.  
  
You are mesmerizing, inspiring,  
your home is philosophy and literature,  
your home is language and poetry,  
your roots are there so powerful.*

(speaking:) *Being in a mostly masculine atmosphere all my life, I have always been mesmerized by the image of having you – this wonder of feminine – as a friend. [...]*

(singing:)

*We met, we talked, we read, we drank to life!*

(speaking:) *And suddenly it is 2009, you were arrested, imprisoned. Prison is no home for poetry. Later you came back, and yet you never returned.*

(singing:)

*The mercury left your eyes,  
and your body...and your body?  
what did they do to your body?*

(speaking:) *I see it now, even tracing paper is not totally transparent. Torture leaves traces. You are shrinking, they banned you from university, and you shrink more. All men in your life are disappointing, and you shrink more, you shrink more and more in oblivion... I left Iran and we got lonelier. They shrink you...*

(singing:)

*This very first time, when the wind embraced  
my hair and you were there,  
you looked at me, you spoke to me:  
“your hair is far too beautiful  
to be hidden under the veil.”*

(speaking:) *The night you died I dreamed of you with your curly hair...you are not dead, you are just a bit madder...I met your mother... I see a woman whose daughter has been deadened...how much did they push you until you chose the death reluctant to choose you? Your mother said: “live the life she could never live”.*

(singing:)

*Hope rose from your grave,  
from all the graves from the deadened  
of all those years.*

(speaking:) *Those who left, left towards the impossible. How far? Where to? To a future which is going to shed the light of sense to the past.*

(singing:)

*My dream has become interpreted,  
if I have enough of weight,  
I can live it even within my fears,  
I can shout, I can shout so loud.*

*Our bodies form an obstacle,  
like drops of mercury unite,  
we have found each other, all these drops  
of mercury flowing together.*

*We join the common poetry  
of a new revolution of women.  
Not with poetry we make a revolution,  
revolution itself is our poem.*

*In the streets of the world one can hear our voice,  
revolution is our poem.*

*Our dream has coloured the tracing papers,  
it has coloured them in red.*

*Our future is the meaning of our past,  
revolution is our poem.*

*Our dream has coloured the tracing papers,  
it has coloured them in red.*

## Part 8: Ad libitum

Zitatkomposition für Santur, Electronics und E-Bass

Dietmar Kirchner

Ad libitum

Dauer: bis die Lust erlischt

„Als ich die Lust zur Sinnlichkeit entdeckte, habe ich an Gott zu glauben aufgehört. Denn er stahl mir die Erde.“

— Simone de Beauvoir

# Part 9: Furure

For Baritone Saxophone, Electric Bass Guitar, Electronics  
and Playback of Video ([Simin Behbahani's Poetry Recitation, 2'13" Duration](#)) as cued on score

Roozbeh Nafisi

## Andante for the Forbidden Voice, Part 9: Future

for Electronics, Baritone Saxophone, and Bass Guitar

This goes, as cued on score, together with subtitled video of Simin Behbahani's recitation of her poem "One Meter Seventy"  
Besides musicians, also live painter is on stage.

C Score\*, Duration: 4' - 5' (and ca 6'30" together with video)

Roozbeh Nafisi

Based on R. Nafisi's song *آواره* (Adrift)

**Andante rubato**, each bar lasts for 8" or a bit longer.

Each segment (rehearsal marked) starts in synchronization among instruments, and progressively falls out of synchronization.

The musical score is presented in a multi-staff format. The top staff is for Electronics, with a sub-staff for 'Brushing Canvas (Microphoned)' and another for 'Pitched Elec.'. The middle staff is for Baritone Saxophone, and the bottom staff is for Bass Guitar. The score is divided into two segments, A and B, marked with dashed vertical lines. Segment A starts with a rehearsal mark and contains measures 1 through 6. Segment B starts with a rehearsal mark and contains measures 7 through 12. Dynamics include *mf*, *p*, *f*, and *f* with an accent (>). The score includes various musical notations such as slurs, ties, and triplets. The time signature is 7/8.

\* It is recommended, due to particular ad libitum nature of this composition, that all musicians perform directly off the full score. A transposed score is provided as well.

\*\* For pitches, sound type(s) to be chosen ad libitum to blend smoothest possible with sounds of other two instruments. Brushing sounds come from live painting on or next to stage.

2

**C**

8 9

Elec.

Bar. Sax.

Bass Gtr.

*f* *p* *p* *9:8* *9:8*

**D**

11 12

Elec.

Bar. Sax.

Bass Gtr.

*f* *p* *f*

**E**

14

Elec.

Bar. Sax.

Bass Gtr.

*f* *p* *p*

**F**

17

Elec.

Bar. Sax.

Bass Gtr.

*f* *f* *f*

**G**

20 21

Elec.

Bar. Sax.

Bass Gtr.

*p* *p* *p*

**H**

4

24

25

Video screening starts

Live painter walks away slowly

Elec. *p*

Bar. Sax.

Bass Gtr. *f* *p*

**I**

27 long

28

Improvise freely, incorporating these pitches (use any order you want). After few seconds into the improvisation walk off stage slowly and independently, while continuing to play. Gradually leave the room. End independently in 1' or sooner, leaving the video alone.

Improvise freely, incorporating these pitches (use any order you want). After few seconds into the improvisation walk off stage slowly and independently, while continuing to play. Gradually leave the room. End independently in 1' or sooner, leaving the video alone.

Improvise freely, incorporating these pitches (use any order you want). After few seconds into the improvisation walk off stage slowly and independently and go as far as possible, while continuing to play. End independently in 1' or sooner, leaving the video alone.

Elec. *p*

Bar. Sax. *p*

Bass Gtr. *p*

\*\*\*Microtonal grace notes are to be applied on the bass only if fretting of the instrument allows.

# Andante for the Forbidden Voice, Part 9: Future

for Electronics, Baritone Saxophone, and Bass Guitar

This goes, as cued on score, together with subtitled video of Simin Behbahani's recitation of her poem "One Meter Seventy"  
Besides musicians, also live painter is on stage.

Transposed Score\*, Duration: 4' - 5' (and ca 6'30" together with video)

Based on R. Nafisi's song *آوارگی* (Adrift)

Roozbeh Nafisi

**Andante rubato**, each bar lasts for 8" or a bit longer.

**A** Each segment (rehearsal marked) starts in synchronization among instruments, and progressively falls out of synchronization.

Electronics\*  
Brushing Canvas (Microphoned)  
*mf*

Pitched Elec.  
*p* *f*

Baritone Saxophone (already transposed)  
*p* *f*

Bass Guitar (sounding octave lower than notated)  
*p* *f*

**B**

\* It is recommended, due to particular ad libitum nature of this composition, that all musicians perform directly off the full score. C score is provided as well.

\*\* For pitches, sound type(s) to be chosen ad libitum to blend smoothest possible with sounds of other two instruments. Brushing sounds come from live painting on or next to stage.

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**C**

2

8

9

Elec.  
*p* *f*

Bar. Sax.  
*p* *f*

Bass Gtr.  
*f* *p*

**D**

11

12

Elec.  
*p* *f*

Bar. Sax.  
*p* *f*

Bass Gtr.  
*p* *f*



14

Elec. *f*

Bar. Sax.

Bass Gtr.

**E**

17

Elec.

Bar. Sax.

Bass Gtr.

**F**

20

Elec.

Bar. Sax.

Bass Gtr.

**G**

4

24

Elec. *p*

Bar. Sax. *p*

Bass Gtr. *f*

**H**

25

Video screening starts

Live painter walks away slowly

27 long

Elec.

Bar. Sax. long

Bass Gtr. long

**I**

28

Improvise freely, incorporating these pitches (use any order you want). After few seconds into the improvisation walk off stage slowly and independently, while continuing to play. Gradually leave the room. End independently in 1' or sooner, leaving the video alone.

Improvise freely, incorporating these pitches (use any order you want). After few seconds into the improvisation walk off stage slowly and independently, while continuing to play. Gradually leave the room. End independently in 1' or sooner, leaving the video alone.

Improvise freely, incorporating these pitches (use any order you want). After few seconds into the improvisation walk off stage slowly and independently, while continuing to play. Gradually leave the room. End independently in 1' or sooner, leaving the video alone.

\*\*\*Microtonal grace notes are to be applied on the bass only if fretting of the instrument allows.

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