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Publication Date

2021

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UNIVERSITY OF CALIFORNIA

Los Angeles

Volume I: The Concept and Organization
of the Rhythm in *Āvāzi*-Style Music

Volume II: *Farah*

A dissertation submitted in partial satisfaction of the
requirements for the degree of Doctor of Philosophy
in Music

by

Shahab Paranj

2021

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ABSTRACT OF THE DISSERTATION

Volume I

The Concept and Organization
of the Rhythm in Persian *Āvāzi*-Style Music

Volume II

Excerpt from an Opera

“*Farah*”

by

Shahab Paranj

Doctor of Philosophy in Music

University of California, Los Angeles, 2021

Professor Richard Danielpour, Co-Chair

Professor Ian Krouse, Co-Chair

Volume I of this dissertation will study rhythm in the *Āvāzi* vocal style music, a category in Persian classical music, focusing mainly on construction, organization and creative process of this genre.

Volume II of this dissertation consists of the libretto in both Persian (the language for performance) and in an English translation by myself, accompanied by a complete musical score of the prologue, a scene, and aria from an original opera entitled *Farah*.

This dissertation of Shahab Paranj is approved.

David Lefkowitz

Juliana Gondek

Peter Kazaras

Steven Loza

Richard Danielpour, Committee Co-Chair

Ian Krouse, Committee Co-Chair

University of California, Los Angeles

2021

*This work is dedicated to my parents Azam and Mahmoud
and my friend Maryam for their unconditional love and support in everything I wanted to do*

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ACKNOWLEDGMENTS

I would like to express my most sincere gratitude to Professors Richard Danielpour, Ian Krouse, and David S. Lefkowitz for the opportunities they gave me, and for the trust and guidance I have continuously received from them during my doctorate years. Their mentorship has shaped my work and will always accompany me.

I would also like to thank Professors Peter Kazaras, Juliana Gondek, and Steven Loza for their valuable feedback and generosity in serving on my doctoral committee.

To Professors Kay Rhie, Mark Carlson, and Peter Golub, and to the rest of the faculty, staff, and my colleagues at the UCLA Herb Alpert School of Music: thank you for enriching my life.

To my first composition teacher, David Garner, who believed in me and helped me find the light at the end of the tunnel.

Finally, to the Honorable Farah Pahlvai, who gracefully shared with me her memories, and whose life frames the storyline of the opera at the end of this dissertation.

ACADEMIC VITA

2006 Associate of Music
Cello Performance
Tehran Music School

2013 Bachelor of Music
Composition
San Francisco Conservatory of Music

2016 Master of Music
Composition
Manhattan School of Music

Introduction

This dissertation will explore the construction and creative process of rhythm in the *Āvāzi* vocal style in Iranian music. There has been plenty of research about Iranian classical music in terms of historical background, the theory of modes, and its relation to *Āvāz*-style music, as well as a few studies about rhythm. However, this musical style has never been fully explored from a compositional standpoint. In this study, I use analytical interpretation to understand the rhythmic structure and the creative process of rhythm in the *Āvāzi* musical style.

Chapter 1 will provide a brief background about the *Āvāzi* style and its relation to Iranian art, as well as discuss the meaning and concept of the *Āvāzi* style.

In Chapter 2, I will review the metrical system used in Persian poetry and, more specifically, the method of scanning and classifying these meters. This general overview and discussion of the *Aruz* system and poetic meter will provide a foundation from which to explore the rhythmic structure of the *Āvāzi* style.

Chapter 3 will discuss the *Āvāzi* style music in practice. The discussion of creative process and structure in this style will lead into my study of rhythmic analysis.

In Chapter 4, I will explore the possibility of analyzing rhythm in *Āvāzi* music, paying particular attention to both vocal and instrumental music.

CHAPTER 1:

Persian Art and *Āvāz*

Iran, or Persia, can be considered through three concepts. First, we can understand Persia as a country, with its contemporary geographical borders. Second, we can think of Persia as a culture, which can be traced through neighboring nations such as Tajikistan, Afghanistan, Turkmenistan, Uzbekistan, Azerbaijan, Iraq, Armenia, and many other regions that have been influenced in some way by Iranian art and culture. Third, we can approach Iran through the Persian language, which is the language of one of the most profound literary heritages in the East and is shared by some of the countries listed above. Considering these three approaches, it becomes clear that any discussion of Persian art looks beyond Persia's current geographical boundaries.

Persia has an incredibly rich artistic heritage, with strengths in multiple media, including architecture, calligraphy, weaving, metalworking, sculpture, painting, music, and poetry. Due to many invasions and wars, artists faced challenges during different periods. For example, after the Islamic conquest in 633 A.D., many artistic practices were restricted to serving only religious purposes. Persian architecture could only appear in mosques and sacred places, calligraphy mostly to write Quran and *Hadith*, and the dramatic musical text *Soog-e Siavash*¹ was transformed into the *Tazieh*² ritual. The epic poet Ferdowsi found it necessary to dedicate some chapters of *Shāhnmeḥ*, “Book of Kings,”³ to the prophet Mohammad and his successor, so that he could be free to write some of Persian's most important literature. Despite these great

¹ *Soog-e Siāvash* or “Mourn for Siāvash” is the name for the ritual practice before Islamic conquest.

² *Tazieh* is categorized as a passion play inspired by a historical and religious event, the tragic death of Hussein, symbolizing epic spirit and resistance.

³ “Book of Kings” is a long epic poem written by the Persian poet Ferdowsi between c. 977 and 1010 C.E. It is the national epic of Greater Iran.

historical shifts, some characteristics of Persian art have remained the same or consistently stayed true to a central concept.

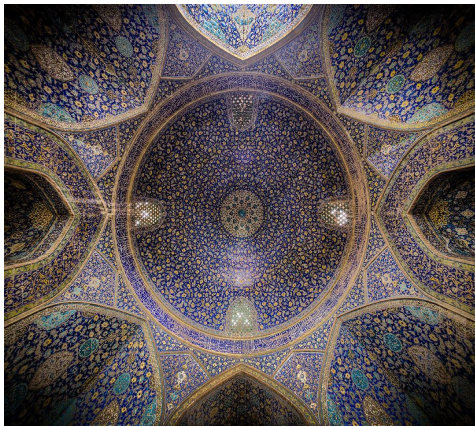
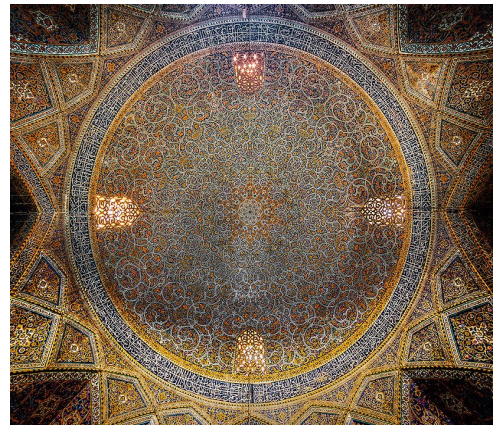


Figure 1.01
Dome of Shāh Mosque in Isfahan



Picture: Mohammad Domiri

Figure 1.02
Dome of Shāh Mosque in Isfahan

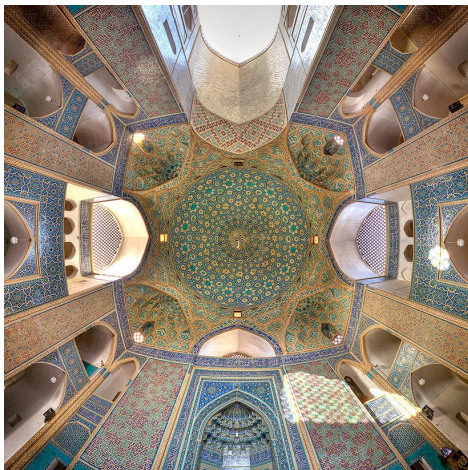


Figure 1.03
Jāmeḥ mosque of Yazd

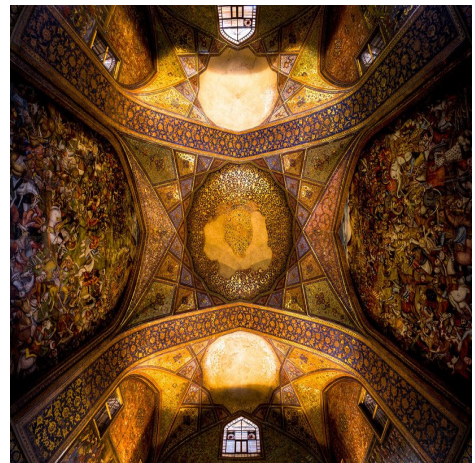


Figure 1.04
Chehel Sotoun Isfahan

As can be seen in the above masterpieces of Persian architecture, ornamentation is the key element of structure and form. In fact, in many works, ornamentation itself becomes a way to shape the form around one object at the center. In these works, smaller units have their own

center surrounded by ornamentations. Each of these units has a self-contained structure and also offers a response to the larger form of the entire piece.

The aesthetic element of *muqarnas*⁴ is one of the most significant techniques in Persian architecture. The ornamentation is created by the geometric subdivision of a vaulting structure into miniature, superimposed, pointed-arch substructures, also known as “honeycomb” or “stalactite” vaults.

The use of conspicuously designed patterns to embellish buildings and objects for aesthetic effect is one of the most characteristic features of art and architecture in Persia; both the quantity and quality of these surface patterns attest to their great popularity among artists and patrons alike. Individual decorative elements can often be traced over several centuries, during which time their appearance shows only minor variations. In such a tradition, the patterns of ornamentation become both a vehicle of continuity and the source of subtle variations on familiar themes. The persistence of distinct visual categories over long periods may be related to a broader cultural appreciation of normative structures, also apparent in Persian literature, in which poetic forms or vocabularies of imagery were repeated, with minor variations, sometimes for centuries.⁵

Persian musical history falls into six periods: Mythological, Median-Achaemenian, Selucid, Parthian-Sasanian, the period after the Islamic conquest of Persia in the mid-7th century,

⁴ Also known as *Ahoopāy*, is a form of ornamented vaulting in Persian architecture.

⁵ Eyncalpya Iranica.org decoration

and, lastly, the modern era. Similar to architecture and other artistic media, music is influenced by the concept of structuring form with ornamentation. After the Islamic conquest, the use of ornamentation, which is influenced mainly by vocal style, became one of the fundamental elements in Persian classical music. Ornamentation not only serves as embellishment, but also structures the form, influences the melodic figures, and reorganizes the meter. This re-formation of the rhythm I call a “rhythmic zone” consistently avoids any regularity or pulse, and builds one of the complex rhythmic textures in Iranian classical music, known as the *Āvāzi* vocal style.

Meaning of *Āvāz*

In popular culture, the word *Āvāz* has several meanings, depending on how it is defined within a particular context. In modern Persian, *Āvāz* literally means “singing” or “chanting”; however, *Āvāz* as a musical term has three distinct meanings:

1. The classical vocal style in Iranian music, which is based on an elaborate modal system called *dastgāh* and sung mainly to classical Persian versification.
2. A synonym of “tune.” This term is used to denote an auxiliary mode in the *dastgāh* system. *Āvāz-e Abu ‘Aṭā*, *āvāz-e Afshārī*, *āvāz-e Dashti*, *āvāz-e Bayāt-e Tork* and *āvāz-e Bayāt-e Eṣfahān* are used in contemporary music theory
3. Last, and most significant for this dissertation, a term used to specify the rhythmic texture of the unmeasured/non-metric in both vocal and instrumental music. In this sense, instrumental music, which has been developed primarily as an accompaniment to

the *Āvāz*, per se, in the *dastgāh* system, might well be called *Āvāz*, provided that it is executed in non-metric *rubato* style.⁶

The Persian term for the *Āvāz* vocal music style is *Āvāzi*, a term I use in this study because its connotations align more closely to the subject of this research than direct translations. I also use the term *Āvāzi* to avoid confusion with the multiple other meanings of *Āvāz*.

Concept of *Āvāzi* Style

The source of music in the *Āvāzi* style comes from *radif*, the group of pieces that collectively constitute the repertory in Iranian classical music. *Radif* is a collection of many old melodic figures preserved by oral tradition through many generations. The word *radif* is also used to denote the group of pieces that form each of the twelve *dastgāhs*.

Although *radif*, as a source, provides a framework within which to perform the *Āvāzi* vocal style, the improvisatory nature of this music encourages musicians not to limit themselves to only *radif* music. Through the recordings and performances of singers like Mohammad Reza Shajarian and Qamar-ol-Moluk Vaziri, tār players like Jalil Shahnaz, and setār players like Ahmad Ebadi, we can hear how masters open up creative possibilities in this style.

Persian music consists of a number of principal musical modal systems or *dastgāh*. A *dastgāh* in Persian music is the equivalent to what's known as a *raga* in India or a *maqam* in the

⁶ Foundation, E. I. (n.d.). *Welcome to Encyclopaedia Iranica*. RSS.
<https://www.iranicaonline.org/articles/avaz>.

Turko/Arabian musical tradition. *Dastgāh* are composed of many melodic segments of various lengths which are called *gusheh*.⁷

In his book *Iran, les traditions musicales*, Daryush Safvat defines *Āvāz*, *dastgāh*, and *radif*, noting that the *gusheh* in the modal system can reappear more than once. Safvat explains that a mode is made up of a modal scale, a succession of the melodic segment (*gusheh*), and a particular expressive character. He also affirms that Persian music is “rich in finesses of execution and expression which only the isolated melodic can attain.”⁸

In this study, I will not explain the modal structure and its relation to *dastgāh*; instead, I will explore how this material helps the composer/performer create this music.

Appreciation of *Āvāzi* Style

The pre-imagination of a listener will always influence what that listener can comprehend and perceive from a piece of music. This is even more pronounced if the listeners are musicians.

As an Iranian composer who studied Western classical composition in the United States, I have always been interested in the response of non-Persian musicians when they hear pieces of Iranian classical music. What do they perceive? What kind of analyses do they produce? Do they hear everything I hear? How do they value this work? My concern and curiosity about non-Western musicians’ understanding of Iranian music encouraged me not only to examine my questions but also find a way to define this music.

⁷ Miller, L. (1999). *Music and song in Persia: the art of āvāz*. Routledge.

⁸. Miller, L. (1999). *Music and song in Persia: the art of āvāz*. Routledge. P 93–94

The *Āvāzi* style is fundamentally and spiritually intertwined with Persian poetry, which means there are more connotations and interpretations than those produced by the music itself. In order to appreciate this musical style, it is important to become familiar with other elements that contribute value to *Āvāzi* style music. It is equally important to recognize that music with such complexity is still accessible and evocative for non-musicians.

CHAPTER 2:

Rhythm in Persian Poetry

Classic Persian poetry is often described as a dialogue with meter, rhyme, and imagination. Historically, experts have considered meter and rhyme to exist prior to imagination, which indicates the importance of rhythm in this genre of poetry. It is generally acknowledged that Persian poetry has had vast influence on Persian music; thus, there is a direct link from Persian classical music, and particularly the *Āvāzi* vocal style, to Persian poetry and the rhythm of that versification.

It is generally believed that the most distinct rhythmic element in *Āvāz* comes from the sung verses: “The poem gives rise to a recurrent rhythmic structure in what initially appears to be a completely free performance”⁹. The rules of versification and prosody in Persian poetry is called *Aruz*, a poetic meter or prosody system by which classical Persian verses are scanned. This system, which constructs the hemistich and couplet, is a collection of particular rhythmic patterns and organized number of long, short, and elongate syllables. The series of long and short syllables has had a deep impact on how the rhythm and melodic segments of the modal systems of Persian traditional music have been interpreted.¹⁰ Although the understanding of the *Aruz* system in Persian classical poetry needs substantial study and attention, for the purpose of this dissertation, I will only describe and explain the general idea and rules in the *Aruz* system.

The Persian language has between six and eight vowel phonemes and between twenty and twenty-six consonant phonemes.

⁹ (Zonis, E. (1973). *Classical Persian music*. Harvard Univ. Pr.

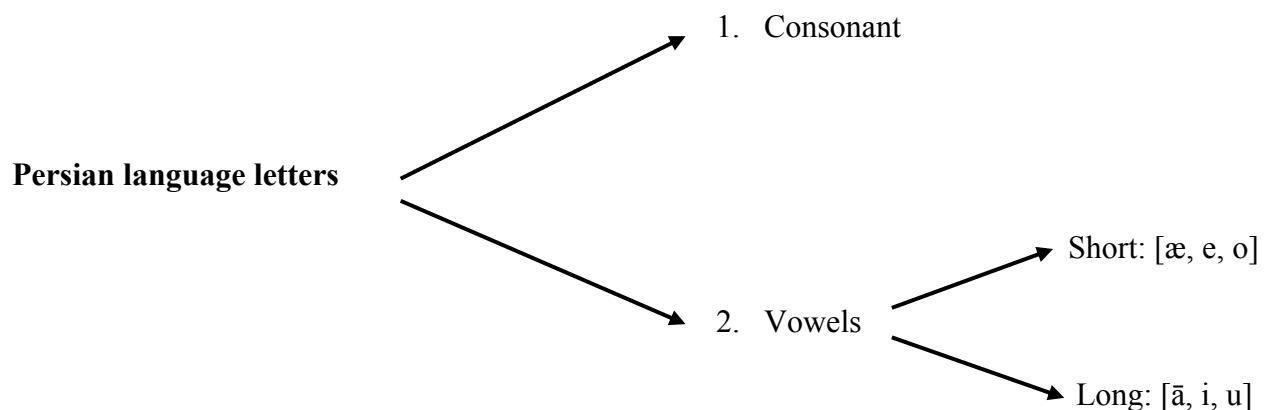
¹⁰ Lloyd Clifton Miller, *Music and Song in Persia* (New York, Routledge, 1999), 165.

Figure 2.1 Persian language vowel

Phoneme	Letter	Romanization	Examples
/æ/	اَ، آ، اِ	a	/næ/ نه "no"
/ɑ:/	اَ، آ، اِ	ā	/to:/ با "with"
/e/	اِ، اَ، اِ	e	/ke/ چه "what"
/i:/	اِ، اِ، اِ	ī	/ʃi:r/ دیر "late"
/o/	اِ، اِ، اِ	o	/to/ تو "you" (singular)
/u:/	اِ، اِ، اِ	ū	/zu:d/ زود "early"

There are two types of vowels in the Persian language: short vowels [æ], [e], and [o], and long vowels [ā], [ī], and [u]. It is essential for this study to consider vowel length, since it constitutes the basis of the classical versification system.

Figure. 2.2



Mādar (Mother)

M (consonant) + ā (long vowel) + d (consonant) + æ (short vowel) + r (consonant)

In order to count the letters, it helps to assign them numbers representing their length, 1 for short and 2 for long:

Figure. 2.3

Sound	Example	Number
Consonant	P پ	1
Short vowels	æ	1
Long Vowels	ā ا̄ a	2

There are three types of syllables: short, long, and elongate:

- Short syllable equals 2, specify with **u**
- Long syllable equals 3, specify with **__**
- Elongate syllable equals 4 or 5, specify with **u __**

Here are some examples (notice, we do not count the consonant after the long vowels):

Pedar (father): Pe (2) **u** Dar (3) **__**

Mādar (mother): Ma (3) **__** Dar (3) **__**

Khodā (god): Kho (2) **u** Dā (3) **__**

Here are some rules of scansion in Persian poetry:

- 1) Usually, a long syllable is assumed to be equal to two short syllables.

- 2) One individual “moving” consonant (*harf-e motahararak*), a consonant with a vowel sign, corresponds with what we call a short syllable.
- 3) Two consonants, of which the first is “moving” and the second is “quiescent” (*saken*), correspond to what we call a long syllable. Theoretically, this combination is also recognized as a long vowel.
- 4) In terms of meter, there are four kinds of syllable in Persian verses:
 - a) short (*ba*): a consonant + a short vowel
 - b) long (*bas*): a consonant + a short vowel + a consonant; or (*ba*): a consonant + a long vowel
 - c) long [+ short] (*bast*): a consonant + a short vowel + two consonants (except *n* as a nasal); or (*b_2s*): a consonant + a long vowel + a consonant (except *n*)
 - d) long + short (*bast*): a consonant + a long vowel + two consonants (except *n*)
- 5) c) and d) fall under a rule called *nim-fatheh* (“semi-vocalization”), which dictates that an additional short, hypothetical vowel at the end is not pronounced but must always be counted unless situated at the end of a line, *mesra'* (“hemistich”) or *beyt* (“couplet”).
- 6) There are certain arbitrary usages of the length of a syllable. For example, monosyllabic words ending in -o (like *to*, *do*, and *cho*, and *keh* and *cheh*; the ending *h* is silent), or words ending with -the can be treated as either short or long depending on their metrical position. The letter {*vav*} (the word for “and”) may be treated either as a vowel (*o*), or as a consonant followed by a short vowel (*va*), or as vowel (*u*).¹¹

¹¹ Tsuge, G. (1970). Rhythmic Aspects of the Avaz in Persian Music. *Ethnomusicology*, 14(2), 205.

Every meter in each hemstitch and verse is organized by either a repetition or combination of these poetic patterns as follows:

Figure 2.4.

Pattern	Syllable Length
<i>mafa'ilon</i>	U _ _ _
<i>fa'ulon</i>	U _ _
<i>fa'al</i>	U _
<i>fa'elaton</i>	_ U _ _
<i>fa'elon</i>	_ U _
<i>mafa'alatan</i>	U _ U _
<i>maf'ul</i>	_ _
<i>mofta'elon</i>	_ U U _

Figure 2.5

Pattern	Syllable Length
<i>maf'ulato</i>	_ _ _ U
<i>fa'a</i>	U U
<i>fa'alon</i>	U _ _
<i>mafa'elon</i>	U _ U _
<i>fa'alatan</i>	U _ U _
<i>mostaf'elon</i>	_ _ U _
<i>mafa'el</i>	U _ _
<i>motefaelon</i>	U U _ U _

The poetry of Ferdowsi, Hafiz, Sa'di, Khayam, Attar, and many other Iranian classical poets is constructed based upon either the repetition or combinations of these patterns. Some of these patterns are used more than others:

mafa'elaon, mafa'elaon, fa'ulon

or

fa'elaton, fa'elaton, fa'elon

The great Persian poet Ferdowsi, known for *The Book of Kings*¹², a long epic poem written c. 977–1010 CE and considered to be the national epic of greater Iran, constructed all 49,618 verses based on this pattern:

fa'ulon, fa'ulon, fa'ulon, fa'al.

U _ _ . U _ _ . U _ _ . U _ .

The poetic meter employed here is called *moteghāreb mosmen mahzoof*.

Example 1

Poem by Ferdowsi

که دشمن که دانا بُود به ز دوست
ابا دشمن و دوست دانش نکوست

A foe that's wise is better than a friend
Albeit in both their wisdom we commend

Ke dosh man ke da na bo vad beh ze dust

U _ _ . U _ _ . U _ _ . U _ .

¹² *Shahnameh* is one of the world's longest epic poems with 50,000 couplets (two-line verses). It tells mainly the mythical and to some extent the historical past of the Persian Empire from the creation of the world until the Islamic Conquest in the seventh century.

A ba dosh ma no dos te da nesh ne kust

U _ _ . U _ _ . U _ _ . U _ .

Example 2

Poem by Sa'adi of Shiraz

fa'elaton, fa'elaton, fa'elaton, fa'elon

_ U _ _ . _ U _ _ . _ U _ _ . _ U _ .

دوش دور از رویت ای جان جانم از غم تاب داشت
ابر چشمم بر رخ از سودای دل سیلاب داشت

Doosh du raz ro yat ey jān jā na maz qam tāb dāsht

_ U _ _ . _ U _ _ . _ U _ _ . (_ U) _

Ab r-e chash mam bar ro khaz sou da y-e del sey lab dāsht

_ U _ _ . _ U _ _ . _ U _ _ . (_ U) _

The syllable value in the parenthesis is an elongated one. The poetic meter employed is called *ramal mosmen mahzoof*. Technically, the accent should be held on the last syllable, but this is not the case with many Persian speakers in Tehran and some other cities, since the accent has simplified over time. The stress accent is very important because the position of stress in a

word may change its meaning or nuance¹³. Thus, the Persian classical versification system is based on the quantity of syllables (the *Aruz*) found in verses sung in the *Āvāz*.

I will now discuss how the language and rhythm of poetry construct the *Āvāzi* vocal style, as well as how these elements influence *Āvāzi* instrumental music.

¹³ Tsuge, G. (1970). Rhythmic Aspects of the Avaz in Persian Music. *Ethnomusicology*, 14(2), 205.

CHAPTER 3:

Āvāzi Style in Practice

Āvāzi Performance and the Creative Process

There are two approaches to composing and performing the *Āvāzi* style. One is directly linked to the *radif* practice, in which the performer plays the material as it is written in *gusheha*¹⁴. In this approach, the performer follows the rules of the *dastgāh* system for the precisely formed *radif*. The other approach allows more creativity, as the performer uses the material in the *radif* but with personal interpretation. In this creative effort, the line between performer and composer becomes thinner, and for this reason, I introduce the term “composer/performer.”

The concept of composition in the *Āvāzi* style is unique. As mentioned above, the performer is, in fact, also the composer; however, this role of composer/performer is not precisely the same as it is in jazz music or other improvisatory music traditions. In *Āvāzi* style, while there is a framework that constitutes and shapes the music, this framework has a dynamic quality that allows the composer to push beyond its boundaries. I will discuss this framework in detail in the next chapter.

A key aspect of the creative process in Iranian music is soloistic expression. This element of individual expression extends to an even greater depth in the *Āvāzi* style. The material sources for the *Āvāzi* style come primarily from *radif* music, which is taught by a master to their students aurally, and so there are some qualities in the practice and performance of this oral musical tradition that differ from those of musicians trained with written music. These qualities often aid musicians in imposing their interpretation on the music they play or sing. In Iranian music, and

¹⁴ The word *gusheheha* is the plural of the word *gusheh* in Persian language.

in particular the *Āvāzi* style, this level of creativity is expected, and the performer/composer learns this skill naturally by practicing, listening, and performing in this style.

Components of *Āvāzi*

To achieve a better understanding of *Āvāzi* style , it is important to examine the sources, elements, and components of creation of this musical style. The basic components of *Āvāzi* style are melody, rhythm, and ornamentation. Due to the nature of this musical style, the process of developing melody in *Āvāz* is very intriguing. For example, an *Āvāzi* performer may entertain the ear by maneuvering through only three or four pitches. This means that though pitch is important, other elements such as ornamentation and rhythm play a key role in constructing and developing the melody.

Melodic Figueres

As I briefly discussed above, much of Persian art employs the concept of building form around one object. In the *Āvāzi* style, the use of melody, embellishment and ornamentation, and the rhythm are all structured around one object, in this case, a pitch. Many *gusheha* in *radif* function this way, as every melodic segment, each of varying length, supports this statement. The free nature of the rhythm allows melody and ornamentation not only to embellish but also simultaneously reshape the melodic lines. Depending on the type of sound, vocal or instrumental music, these melodic lines adapt to the music.

Art of Ornamentation

As I discussed briefly above, the concept of ornamentation is essential in Persian art. It naturally follows that ornamentation is one of the most important aspects and main components of Persian music, particularly in *Āvāzi* style. The gravitational pull toward one pitch is mostly constructed by ornamentation, and so it is not hyperbole to call the *Āvāzi* style an art of ornamentation! The concept of ornamentation in Iranian music, and particularly in *Āvāzi* style, must be defined on its own terms and not through comparison with ornamentation in non-*Āvāzi* music. From a compositional standpoint, it is important to note that ornamentation in *Āvāzi* style is used not just to embellish the melodic subject, but as a subject around which to construct rhythmic phrases, and sometimes, in the larger sense, as the form in itself.

There are two types of ornamentation in the *Āvāzi* style. The first, and most important, is *tahrir*: a particular kind of glottal vibration, but with a melismatic quality. *Tahrir* is considered one of the most significant characteristics of the *Āvāz* style. This unique vocal technique and melodic decoration is said to be indispensable for an *Āvāz* vocalist. The other type of ornamentation includes a range of different embellishments like *tekeyeh*, which singers use in particular pitches. *Tekeyeh* is a grace note normally one step higher than the main note. These embellishment techniques are closely aligned with the *tahrir* technique. For example, the repetition of *tekeye* can generate *tahrir*.

In popular culture, *tahrir* is often linked with the sound of a nightingale, and Iranians regularly compare a good performance of *tahrir* with the singing of this bird.¹⁵ *Tahrir* is the central element of rhythm in *Āvāzi* style, which distinguishes it from other non-metric musical

¹⁵ Azadehfar, M. R. (2004). *Rhythmic structure in Iranian music*. P 179.

traditions. Without *tahrir*, the *Āvāzi* style would be limited to the frame of poetic meter previously discussed. In fact, *tahrir* breaks the regularity of this poetic meter and establishes a new rhythmic zone.

In his book *Rhythmic Structure of Iranian Music*, Azadehfar argues that there is more to *tahrir* than ornamentation. If we consider ornament to be an optional element, *tahrir* cannot be placed in this category, since it is an essential characteristic of *Āvāzi* music. The same could be said of Iranian carpets or architecture, in which some decorative images are considered so characteristic that without them they would no longer be considered Iranian.¹⁶

Identifying the transformation of ornamentation in the *Āvāzi* vocal style to instrumental music is also essential for understanding this rhythmic zone.



Figure 3.1 Santoor: Parviz Meshkatian, Singer: Mohammad Reza Shajarian. Imitation of *tahrir*

Transcribed by Shahab Paranj

As seen in figure 3.1, the santoor player imitates what accrues at the end of *tahrir*, which becomes a subject for the performer to repeat, manipulate, alter, and expand. One of the most

¹⁶ Azadehfar, M. R. (2004). *Rhythmic structure in Iranian music*. p 180.

essential elements in this style is the repetition of patterns that normally occur at the end of each *tahrir*.

Form

The components of form in Persian classical music can be discussed in various contents. There are several aspects of this music, including its improvisatory and aural-music tradition, and its lack of regular structure, that make it difficult to study its form. However, for the purpose of this study, I will discuss and give an overview of form in *radif* and the *Āvāzi* style.

The main body of what we call Iranian classical music today is the *radif* of traditional music, which is subject to extensive variations through improvisation. Recent developments dating back to the nineteenth century have added a new genre in Persian classical music repertoires.¹⁷ These pieces, which are pre-composed, are different in nature from *radif* music and noticeably follow the standard form of Western music. While the major contrast with *radif* music is that these pieces are rhythmically very stable, this contrast with *radif* or *Āvāz* style designates a general form in Iranian classical concert music.

Figure 3.2

Instrumental	<i>Pishd-darāmad</i>	<i>Reng</i>	<i>Zarbi</i>
Vocal	<i>Darāmad</i>	<i>Āvāz</i>	<i>Tasnif</i>

¹⁷ Farhat, H. (1990). *The dastgah concept in Persian music*. Cambridge University Press.

Darāmad (Introduction): The group of melodies that begins and introduces the pitches in the *Dastgāh*. The flow and rhythm of this section is slower compared to other sections in the *Āvāz*. *Darāmad* can be in both instrumental and vocal music. In this form, *Darāmad* and *Āvāz* are in contrast with other forms and both represent what is called *Āvāzi* style. It is important to note that these categorizations are based mostly on the rhythmic nature of these units, which is subject to the nature of this study. Although the order of these individual forms can differ according to interpretation, placing *Darāmad*, *Pish-dāramad* at the beginning, *Āvāz* in the middle, and *Tasnif* close to the end is a common tradition. The *Āvāzi* style stands as a separate entity from this general form. Although musicians approach each of these forms differently, there are elements that they all share.

The Rhythm of *Āvāz* is influenced by each of these sections, according to their nature. Below I have listed some of the sections that influence the rhythm of *Āvāz*:

Figure 3.3. *Āvāz* form

<i>Āvāz</i>			
<i>Darāmad</i>	Development	<i>Owj</i>	<i>Foroud</i>

Development: The development section has no relation to what we term development in *sonata* form in Western classic music. However, I call this section development because material from *Darāmad* and new material from different *gusheh* are introduced and developed here.

***Owj*:** The climax or gradual flight from low to high. In this climax, we encounter the highest level of intensity, which always occurs in a high register. This intensity usually influences the music by increasing speed. The *tahrir* patterns in *owj* are faster compared to the other sections.

Foroud: is a melodic cadence with a relatively fixed pattern which is subject to variation through improvisation.¹⁸

Unknown Rhythmic Zone and Dynamic Quality

In the *Āvāzi* style, no two master performances (for example, of one particular *gusheh*) are the same. While it may be difficult to distinguish the line between improvisation and *radif* materials in a performance, there are some details that reveal where the performer has authority to creatively explore. Within the rhythm of *Āvāzi* style, the overall tempo, the rhythmic contrast between each chunk, the shape and length of the rhythm in *tahrir*, and the use of silence between each chunk and phrase, are some elements that provide opportunities to integrate a performer's personal interpretations.

The overarching rules of the *Āvāzi* style, as well as the framework that controls the rhythm, avoid any regularity in meter or tempo. However, in a broader sense, there are some qualities within this irregularity that point to consistency and unity in the rhythm. With this in mind, I will refer to the concept of an unknown rhythmic zone. Other than its sources and components, the *Āvāzi* style has certain rhythmic qualities that, in combination, make up this rhythmic zone. Listed here are some of these qualities:

1. Each fragment originates directly from the words and poetic meters.

¹⁸ Farhat, H. (1990). *The dastgah concept in Persian music*. Cambridge University Press.

2. The alteration of the rhythm in each chunk and phrase aligns closely with *rubato* style.
Each chunk, which is usually a combination of short and long syllables, could have its own rhythmic tempo and meter; however, there are always unities among the differences in each chunk.
3. Silence operates not only to divide the chunks, phrases, hemistich, and couplets, but also to serve as an object upon which to build new phrases or material.
4. Each hemstitch in vocal music, and each phrase in instrumental music, has a *cadenza* quality that avoids any metric stability.
5. In instrumental *Āvāzi* style music, the imitation or variation of *tahrir* in an instrument becomes a transition to reach the next chunk or phrase. The rhythm of these *tahrir* sections, which normally include grace notes, repeats in different pitches and phrases.

CHAPTER 4:

Analysis

In the previous chapter I outlined the primary elements of *Āvāzi* music and discussed its main rhythmic components. I will now explore the possibility of analysis and measuring this unknown rhythmic zone.

The absence of developed theories of the *Āvāzi* creative process has been a perennial topic of critical discussion. Scholars have tended to adopt Western techniques of transcribing and subjecting the music to structural analysis, and adopting a comparative approach, but these scholars rarely have direct contact with musicians (unless they are practitioners themselves) and are largely divorced from contextual consideration. These caveats apply to the vast majority of studies by non-Iranian scholars, Iranians working outside of Iran, and local researchers.¹⁹ When scholars analyze and find meaning in music with which they are not inherently familiar, it may result in studies that lack or overlook nuances and connotations of the style.

One study particularly devoted to the rhythm of *Āvāz* style was written in 1969 by Gen'iche Tsuge. In his rigorous and thorough paper, Tsuge was able to demonstrate the fundamental roots of creation of rhythm in *Āvāzi* style. Tsuge outlines the conclusions of his analytical approach to *Āvāzi* music with this list:

1. The rhythmic organization of the *Āvāz* style is based primarily upon the poetic meter of the *Aruz* system, which is a recurring cycle of short and long syllables.

¹⁹ Nooshin, L. (2018). *Iranian classical music: the discourses and practice of creativity*. Routledge.

2. The primal unit of recurring elements of the unmeasured texture is a phrase. The accent of the phrase is the inseparable pair of a short and long syllable.
3. Generally speaking, a phrase unit coincides with a foot of the poetic meter, which has usually one iambic pattern (the accent).
4. In most cases this iambic pattern is found at the very beginning of a phrase.
5. When certain numbers of syllables precede the accent, they are treated rather as neutral syllables in terms of duration.
6. From points 4 and 5, it is clear that words are usually articulated at the beginning of a phrase. Then, the following long syllable(s) may be prolonged as far as the sustaining energy is left.
7. At the end of a phrase, the *tahrir* technique is preferably employed; this must constitute one of the recurring elements of a phrase.
8. To venture some tentative oversimplifications, the following diagrams will illustrate the rhythmic structure of the *Āvāz* style as discussed above: : “short” / : “long”

a) The smallest unit of a phrase: (simple) ²⁰

Figure 4.1

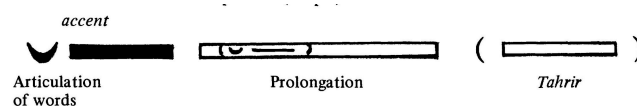


Figure 4.2

b) larger phrase (compound)

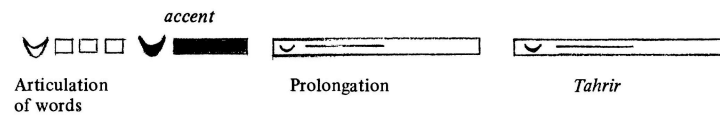


Figure 4.3

c) The structure of a *gusheh*: (toward the form of Āvāz)



Tsuge's analytical approach is immensely valuable; however, as stated above, the purpose of this study is to explore the creative process of this rhythmic zone, which necessitates approaching the style the way musicians perceive, process, and create the music. In fact, this study was motivated, in part, by what I found lacking in Tsuge's research:

²⁰ Tsuge, G. (1970). Rhythmic Aspects of the Avaz in Persian Music. *Ethnomusicology*, 14(2), 205.

1. Tsuge demonstrates some fundamental facts about the rhythm of *Āvāz*, but he does not extend his discussion to the creative process.
2. Although the rhythm of *Āvāzi* style is influenced by Persian poetry and the *Aruz* system, the rhythm is not fully controlled by poetic meter. In fact, most significant about this style is its transformation of *Aruz* rhythm into the new rhythmic zone we call *Āvāzi* music. In the process of this transformation, elements such as *tahrir*, section, singer ability, and others, influence the rhythm.
3. Tsuge does not address variety in singing style.
4. Tsuge does not explore *Āvāzi* instrumental music or the transformation of that music.
5. Tsuge's study was published in 1969, and over the past fifty years, Persian music has witnessed many changes and new masters. Arguably one of the most influential Persian singers of all time, Mohammad Reza Shajarian, performed and recorded during these fifty years. It is important to study the ways in which he extended and pushed the style.
6. In Tsuge's transcriptions, he completely disregards the creative process of the performer. In fact, his transcriptions do not align at all with what a performer would use to perform. (I will discuss this further below.)

The key element of my own analytical approach is to mirror the creative process of the music's creator. Clearly, singers and performers do not process their material through music notation. In addition to what these artists inherit from *radif*, they also add their own ideas and interpretations. While it may be challenging to distinguish between the roles of *radif* as material and as improvisational framework, there are some aspects of performances that provide helpful clues.

Transcriptions

Perhaps the most difficult way to engage with the *Āvāzi* style is to transcribe it. The challenge of transcribing music from an oral tradition is nothing new, but due to the rhythmic nature of this style, its transcriptions have always been subject to debate between scholars and composers. I believe the notation should represent, to some extent, the perspective of the performer. Even further, the transcription should help one to perceive and appreciate the music in alignment with the process of the creator. For reference, Tsuge's transcription of *Parvaneh*, included above, does not represent these perspectives.

As a composer, I have many experiences working with great musicians who do not fluently read music, or, if they do, that skill is not central to how they perform or compose. This means that standard Western notation is not always the best method of transcription. And so, I asked myself, what might be the best way to communicate with musicians about precomposed music? I believe that attempting to think about and process the music in the same way that musicians create the music is the key to achieving this goal.

In his *Armenian Requiem*, American composer Ian Krouse includes a part for *duduk* ²¹ which was performed by Ruben Harutyunyan, one of the living virtuosos of the instrument. The large volume of music repertory for *duduk*, also from an oral tradition, is fairly similar to the nature of the *Āvāzi* style, particularly in the rhythm. As such, these musicians have completely different musical approaches compared to those of Western classical-trained musicians. Krouse

²¹Duduk is an ancient Armenian double reed woodwind instrument made of apricot wood. It is indigenous to Armenia. Variations of the Armenian duduk appear throughout the Caucasus and the Middle East, including Iran, Azerbaijan Georgia, Russia, Turkey.

describes that because of the nature of the instrument, its oral tradition, and its repertory, western notation is not ideal for recording *duduk* compositions; I chose not to use this standard notation to communicate my piece. Instead, I create and offer a framework in which the musician can freely express and perform the music.

In this study the transcriptions I have provided were made only to create the diagrams below; they are not representative of all details in the excerpts. However, even very precise notation and transcriptions of this style cannot represent all of what the music means.

Phrasing

A key element of rhythmic analysis in *Āvāzi* music is to pay more attention to the phrases than to the beats. Generally speaking, phrasing in *Āvāzi* style corresponds exactly to the poetic feet in the meter employed. However, the smaller units in each phrase do not necessarily follow the poetic pattern that is hidden in the text.

In the principle of the *radif*, particularly in free-metered *gusheh-ha*, it is common for phrases to be balanced in twin pairs. In other words, every phrase is balanced by its immediately following phrase; the same principle exists in Persian versification, balancing every hemistich by its following hemistich. This balance can be somewhat flexible. As the first phrase becomes longer, the responding phrase has more tolerance for diminishing or extending.²² In my analytical approach to *Āvāz*, I refer to four different units to describe each phrase:

1. The poetic pattern
2. Each syllable

²² Azadefar v.II page 168

3. The combination of a short and long syllable. This combination is the unit of the smallest phrase. Performers make their own alterations in each of these chunks.
4. Each rest. The concept of rest in *Āvāz* is very important. While rests divide each hemistich and couplet, rests also prepare the ear for the next phrase.

***Āvāzi* Vocal Style**

I have selected excerpts from two singers, one female and one male, to examine how each individual can offer a unique interpretation of the same *gusheh* “*chahār bāgh*” of the same text/poem:

چه شود به چهره زرد من نظری برای خدا کنی
که اگر کنی همه درد من به یکی نظاره دوا کنی

Would to heaven, you could see my shallow face.

Could you do that, all my pains would be healed by a single glance

Poem by : Hatef Esfahani

Che shavad be chehreye zard-e man

Nazari ze rah-e vafa koni

Nazari be rahe khoda koni

ke agar koni ham-e dard-e man

be yeki nazareh davā koni

Motefāelon Motefāelon Motefāelon Motefāelon

U U _ U _ . U U _ U _ . U U _ U _ . U U _ U _ .

U U _ U _ . U U _ U _ . U U _ U _ . U U _ U _ .
 U U _ U _ . U U _ U _ . U U _ U _ . U U _ U _ .

As seen above, these four hemistiches can fit simply into 8 bars of 7/8 or equivalent meter. However, Iranian singers never approach it this way, although they have clear ideas about the proportion of hemistich to couplets.

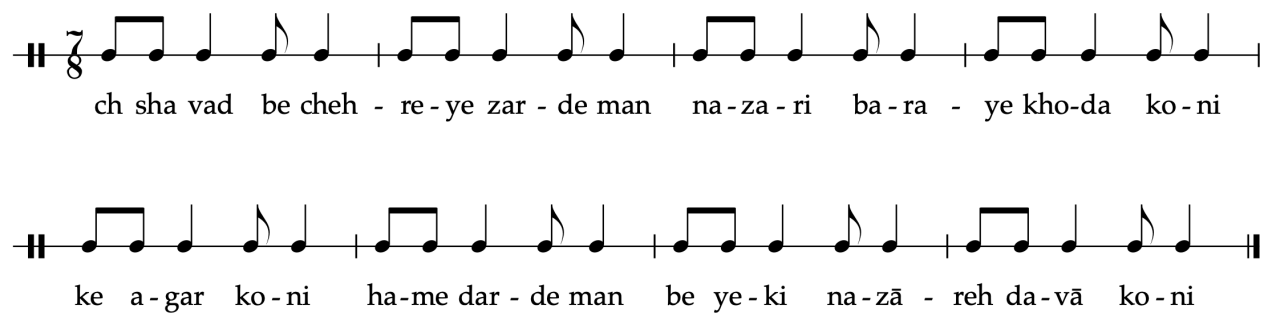


Figure 4.4

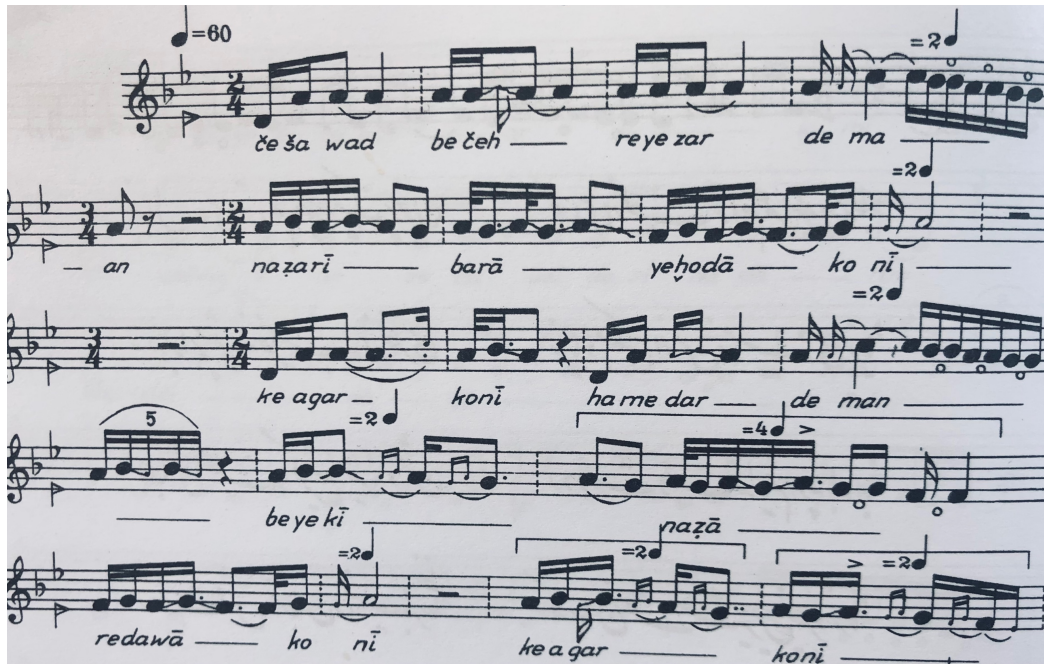


Figure 4.5

chāhār Bāgh by Mahmoud Karimi²³

This excerpt is from Mahmoud Karimi’s “*Radif of Āvāzi Vocal Style*,” and it shows one of the models for *Chāhār Bāgh gusheh*. In this transcription, the *gusheh* fits into 2/4 and 3/4 meter, and Karimi is fairly committed to this notation. However, Karimi’s *Radif of Āvāzi Vocal Style* is educational, as this is one of several models from which singers can learn this *gusheh*.

Below are musical excerpts from two different singers. The first is Khatereh Parvaneh performing live with the Faramarz Payvar Ensemble in 1969. Parvaneh was one of the few

²³ Massoudieh, M. T., & Karīmī, M. (1995). *Radīf-i āvāzī-i mūsīqī-i sunnatī-i Īrān: bih rivāyat-i Maḥmūd Karīmī*. Anjuman-i Mūsīqī-i Īrān.

women in the 1960s who was well-known in her field. The second is Mohammad Reza Shajarian in concert with Parviz Meshkatian. In terms of technique and influence, Shajarian is one of the most significant singers in the history of Persian contemporary classical music. I choose these two recordings to compare because:

1. Both excerpts use the same text
2. Both excerpts are in the same *gusheh*, “*chāhār Bāgh*”
3. Since “*chāhār Bāgh*” is a recognized *gusheh* and always intertwined with this particular text, it is relatively restricted for creativity compared with other excerpts that I show later. This restriction allows us to see how far these two singers can push the musical limits.
4. The tempos of the excerpts are fairly similar to each other.

The above observations about this pair of recordings provide ample reason to consider the recordings together and compare them to each other.

♩ = 67

che sha - vad_ be cheh - re - ye zar - de man

♩ = 69

na - za - ri_ ze rah - e va - fa_ ko - ni_

♩ = 77

ke a - gar_ ko - ni_ ha - me da_ r de man_

♩ = 70 rit. _ _ _ _ _

be ye - ki_ na - za - re da - va_ ko - ni

Figure 4.6

Khatereh Parvaneh

Transcribed by Shahab Paranj

♩ = 67

che sha-vad_____ be cheh - re-ye zar - de man

♩ = 69

na - za - ri_____ ba - ra_____ ye kho-da_____ ko-ni

♩ = 70

ke a-gar_____ ko-ni_____ ha-me dar - de man_____

♩ = 63 rit. _____

be ye-ki_____ na-za_____ re da-va_____ ko-ni_____

Figure 4.7

Mohammad Reza Shajarian

Transcribed by Shahab Paranj

Figure 4.8. Color code chart

	Syllable
	Tahrir
	Combination of short and long syllables
	Poetic meter
	Rest

- Each number represents 8th note
- Each tempo marking is equal to dotted quarter note

♩. = 67

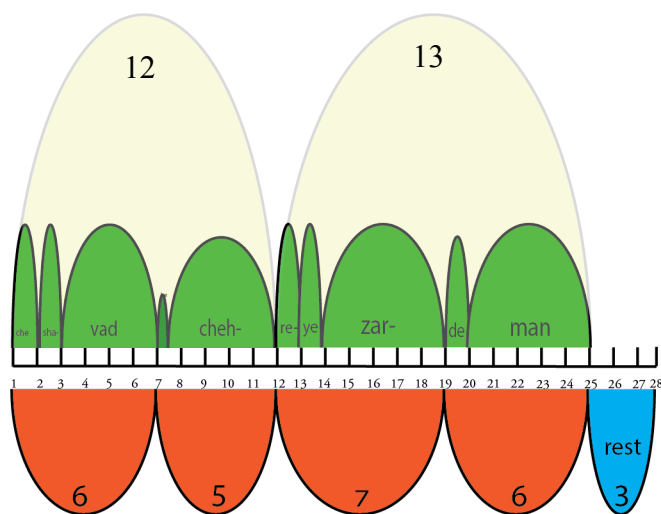


Figure 4.9. Parvaneh, 1st system

♩. = 67

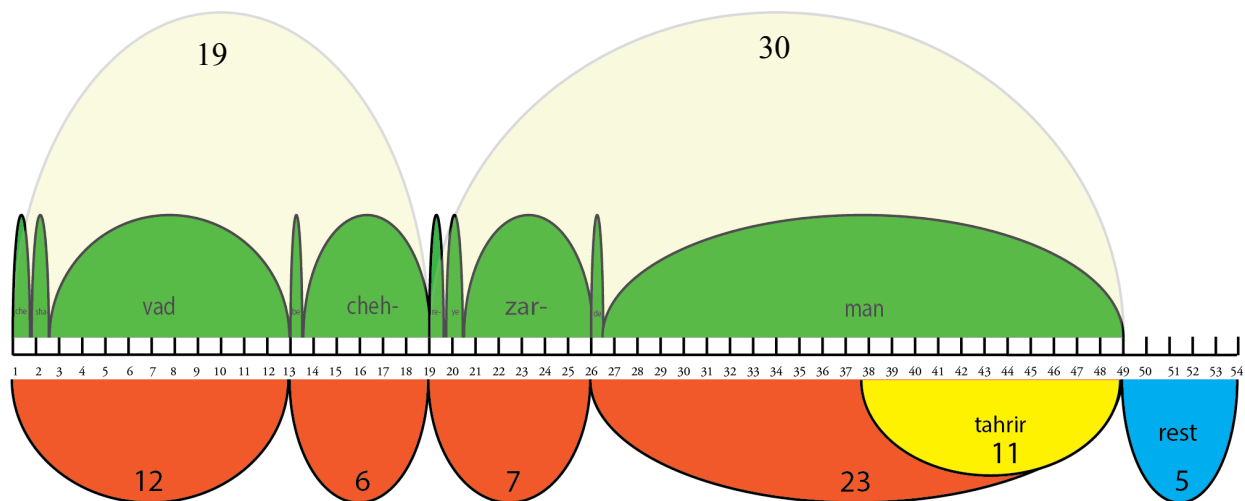


Figure 4.10. Shajarian, 1st system

♩. = 69

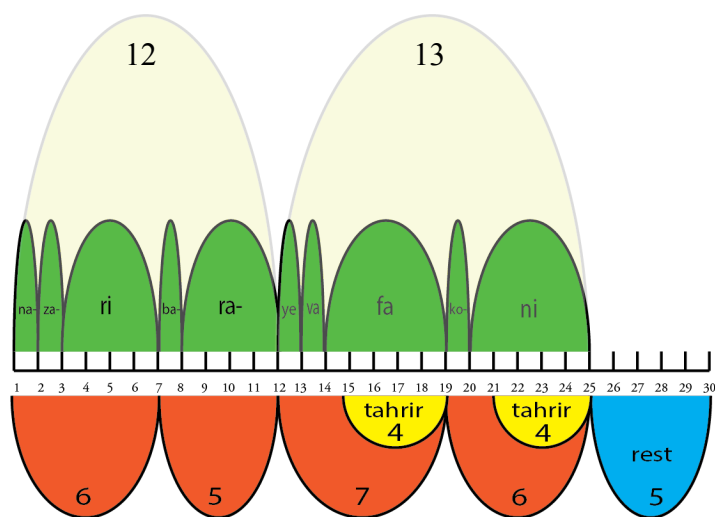


Figure 4.11. Parvaneh, 2nd system

♩. = 69

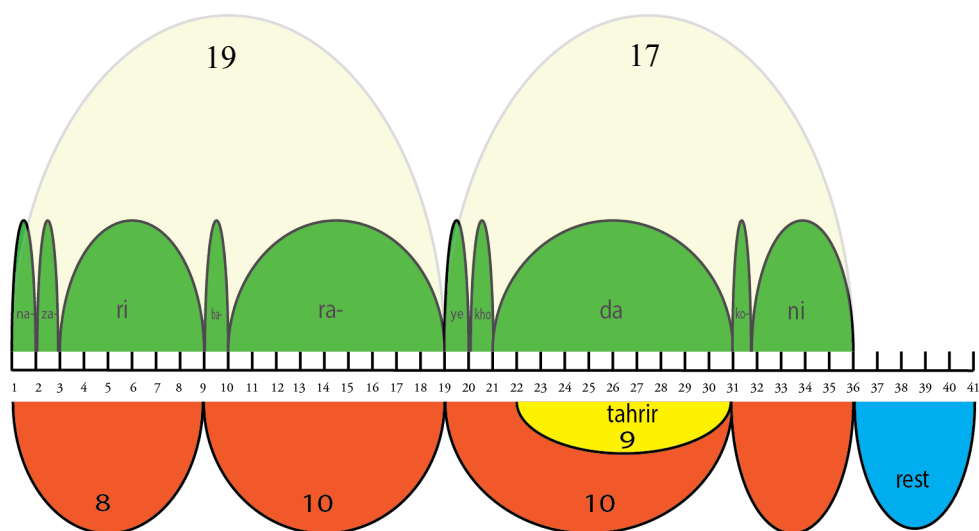


Figure 4.12. Shajarian, 2nd system

♩. = 77

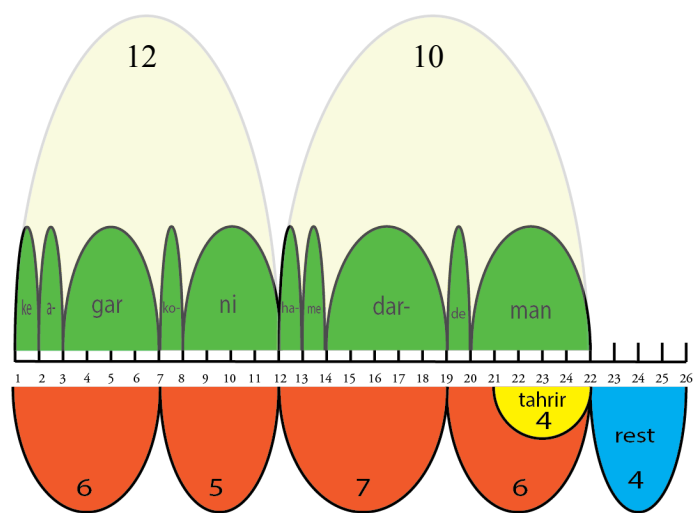


Figure 4.13. Parvaneh, 3rd system

♩. = 70

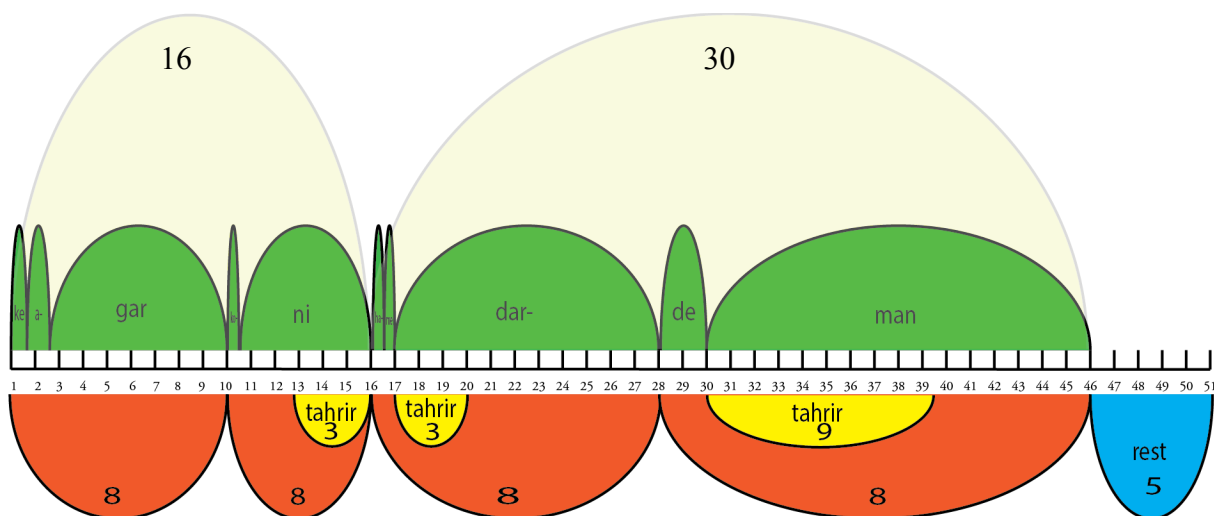


Figure 4.14. Shajarian, 4th system

♩. = 70

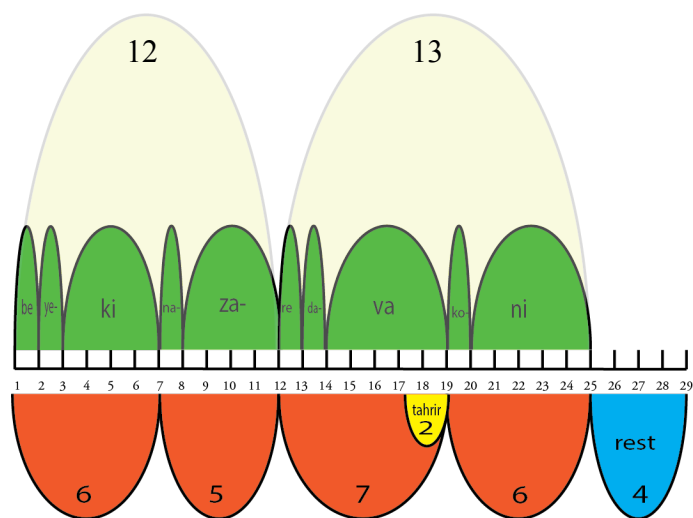


Figure 4.15. Parvaneh, 4th system

♩. = 63

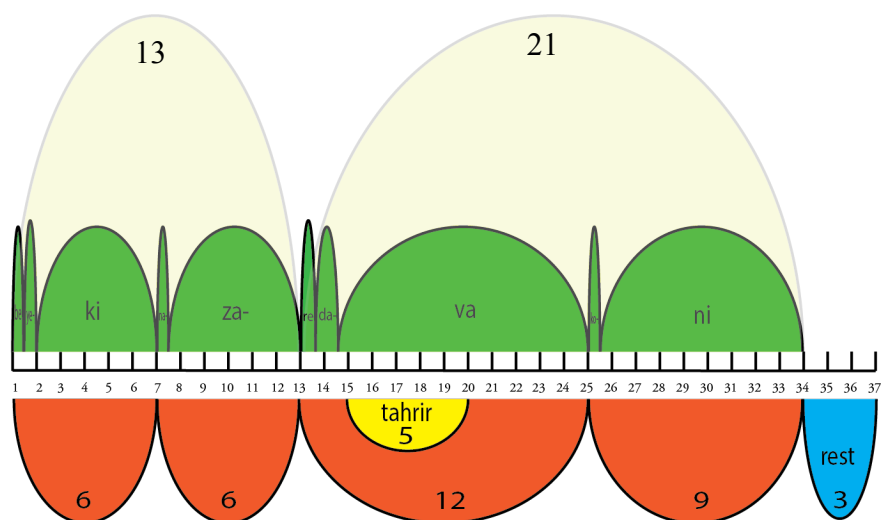


Figure 4.16. Parvaneh, 4th system

Here are some points of analysis of the above rhythmic comparison:

1. The length of each hemistich in Shajarian is almost twice as long as in Parvaneh. This is noteworthy since both singers follow fairly the same tempo.
2. While Parvaneh is faithful to the poetic meter and rhythm proportions in the text “*Motefāelon*,” there is not a single hemistich that Shajarian matches proportionally to another hemistich.
3. Both singers have relatively the same response to the silence between the hemistich and the couplets.
4. The *tahrir* in Parvaneh’s singing does not influence the rhythm. In contrast, Shajarian’s use of *tahrir* completely changes the length and proportion of each chunk, phrase, and hemistich.
5. Both singers use *tahrir* in the long syllable. Although it is common to use *tahrir* this way, I will provide examples below of performers using *tahrir* even in the short syllable.

The rhythm in the *Āvāzi* style is the place for these performers to find their individual voices and make their own rhythmic zone. There are several elements that allow performers to apply their individual interpretations to the rhythm:

1. Their experience of different interpretations of *radif*
2. Their knowledge and experience in poetry and *Arus* system
3. Their ability with different techniques of *tahrir*
4. Their strengths in creating and maintaining rhythm
5. Their range, according to the female or male voice

6. The presence or nature of accompaniment

The second analysis is from the same singer Shajarian, included to show how he responds to the same text in different *gusheh-ha*.

Below are four different performances of Shajarian using the same poetry in different *gusheh-ha*: There are two performances with santoor, one with tar, and one with violin, which shows how the nature of various instruments can impact Shajarian's singing.

جماعتی که نظر را حرام گویند

نظر حرام بکردند و خون خلق حلال

Those who claim the tempted gaze sinful, moralize shedding human flush

mafaelon. Fa'alāton mafāelon. faalon

U _ U _ . U U _ _ . U _ U _ . U U _ .

Ja mā a ke na zar ra ha rām mi goo yand

U _ U _ . U U _ _ . U _ U _ . U U _ .

Na zar ha ram be kar dan do kho ne khalgh ha lal.

U _ U _ . U U _ _ . U _ U _ . U U _ .

1.

$\text{♩} = 81$

ja-ma-a - ti ke na-zar ra__ ha-ram__ mi-goo-yand__

na-zar ha-rām__ be-kar_ dan-do kho-ne khalgh ha-lal__

na-zar__ h-ram be-kar - dan - do__ kho-ne__ khalgh ha-lal__

Figure 4.17. “ghasedak” singer: Shajarian, santoor Parviz Meshkatiān.

Gushe: Goshayesh, Dastgah: Mahoor, Gutenberg Sweden

Transcribed by Shahab Paranj

2.

$\text{♩} = 93$

ja-mā-a-ti ke na-zar rā ha-ram mi-go-yand

$\text{♩} = 81$

ja-mā - a - ti ke na - zar__ rā__ ha - ram__ mi-goo-yand

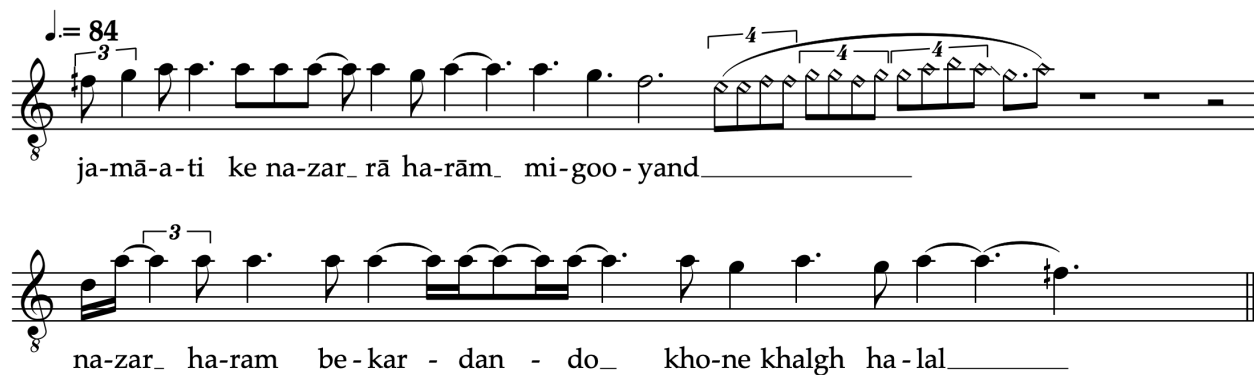
$\text{♩} = 82$

na-zar ha-ram be kar - dan - doo kho - ne khalgh ha-lal__

Figure 4.18. Shajarian, tar: Saeid Mazdak

Bayate raje, Āvāz-e Dashti. Transcribed by Shahab Paranj

3.



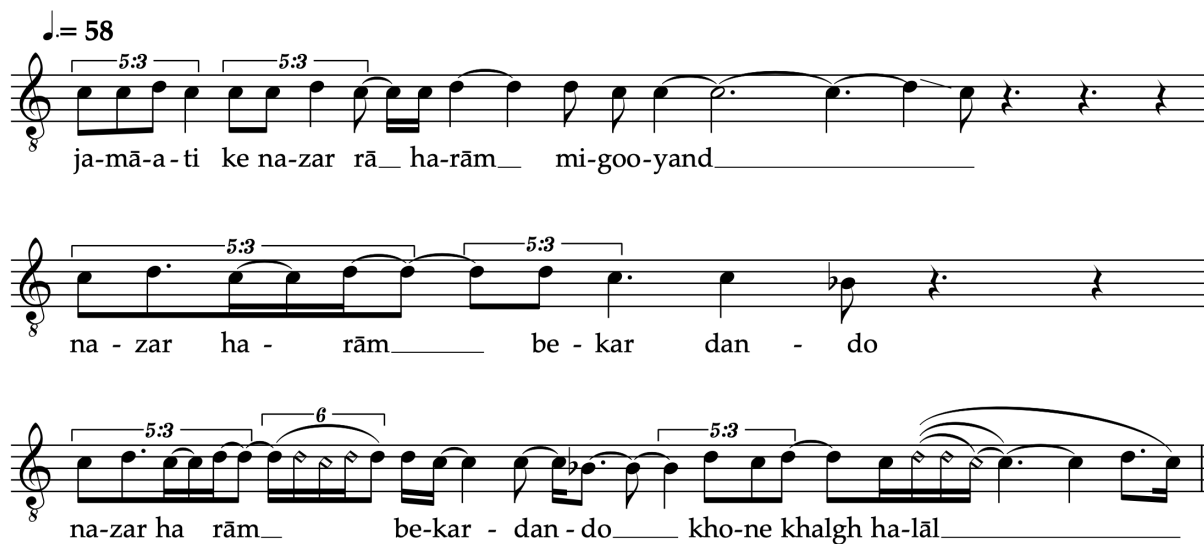
ja-mā-a-ti ke na-zar_rā ha-rām_ mi-goo-yand_____

na-zar_ ha-ram be - kar - dan - do_ kho-ne khalgh ha - lal_____

Figure 4.19. Shajarian, Violin: Habibolah with Badei, *Gusheh Oshagh*.

Transcribed by Shahab Paranj

4.



ja-mā-a-ti ke na-zar_rā_ ha-rām_ mi-goo-yand_____

na - zar ha - rām_____ be - kar dan - do

na-zar ha rām_ be-kar - dan - do_ kho-ne khalgh ha-lāl_____

Figure 4.20. Shajarian, santoor: Parviz Meshkatian

Guesheh khavaran Paris.

Transcribed by Shahab Paranj

1.

♩. = 81

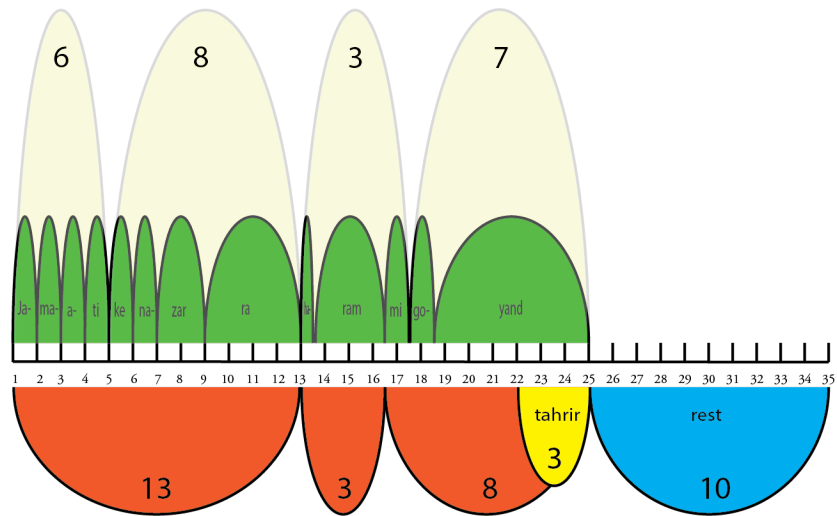


Figure 4.21. 1th excerpt, 1st line

2.

♩. = 93

♩. = 81

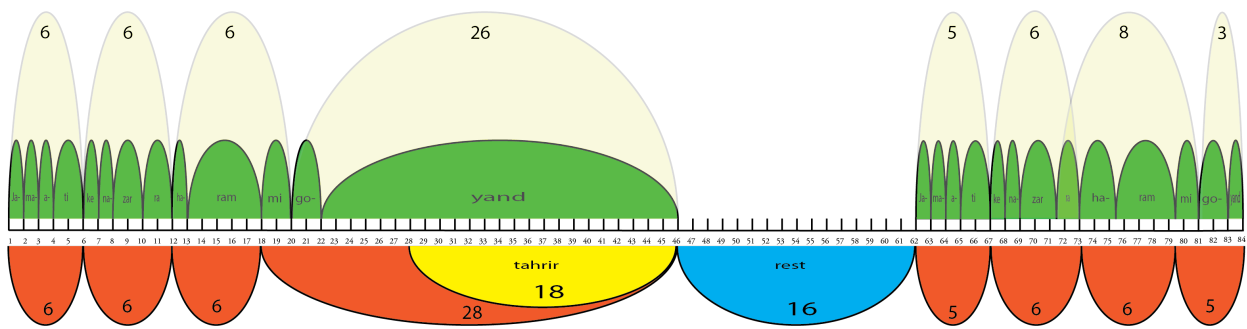


Figure 4.22. 2nd excerpt, 1st and 2nd line

3.

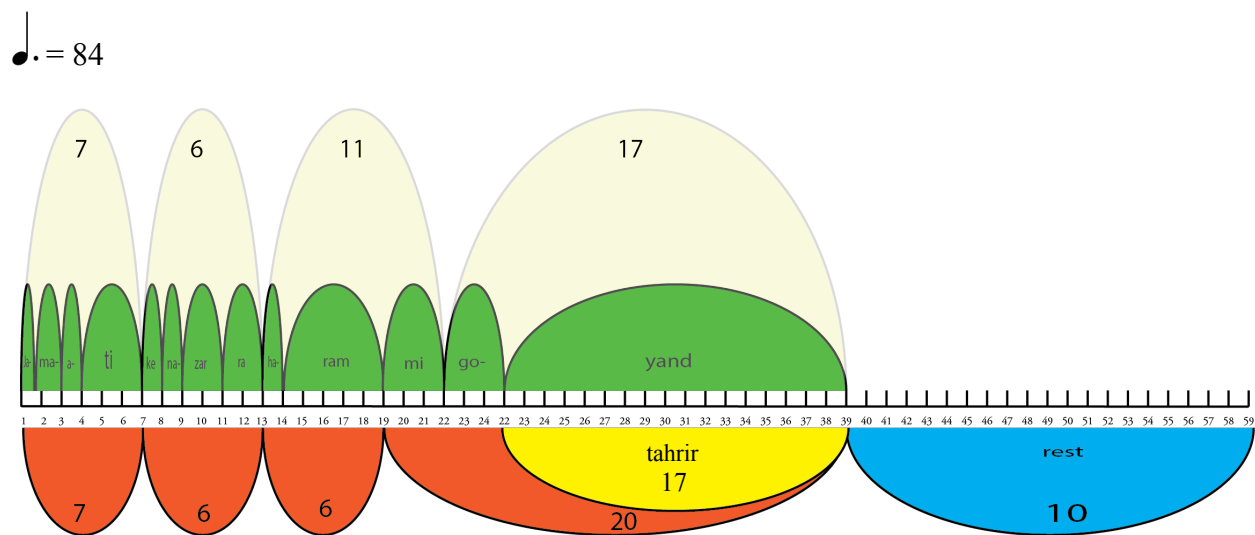


Figure 4.23. 3rd excerpt, 1st line

4.

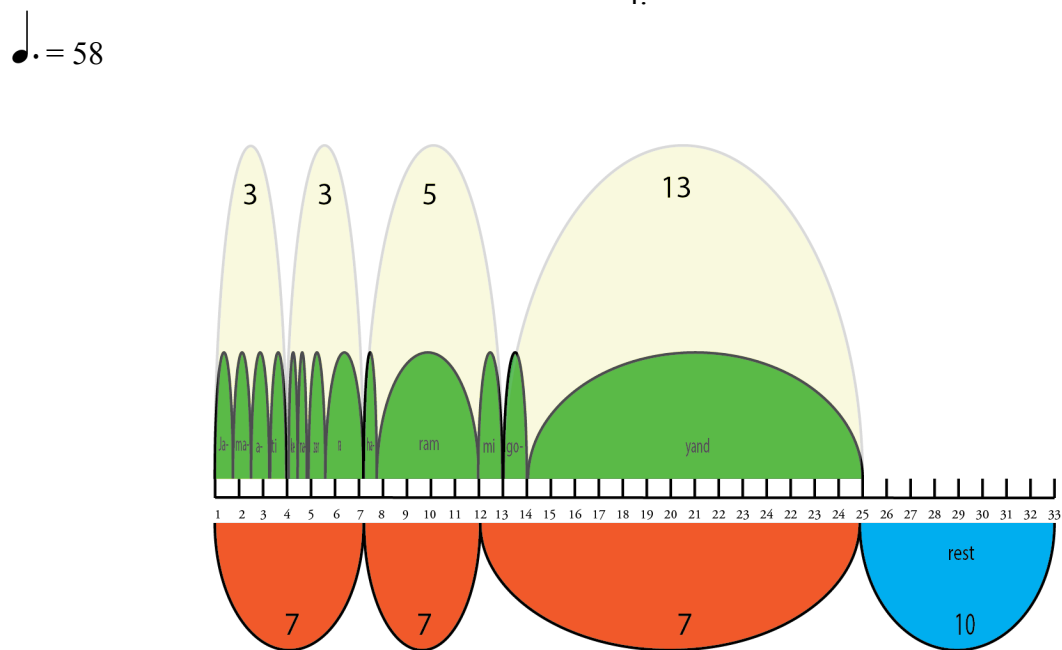


Figure 4.24. 4th excerpt, 1st line

1.2

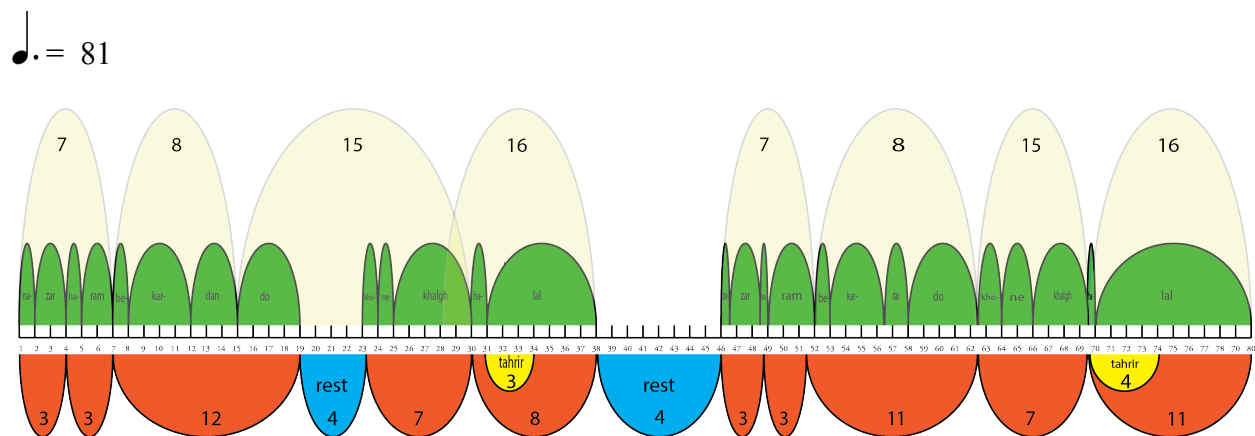


Figure 4.25. 1th excerpt, 2nd and 3rd line

2.2

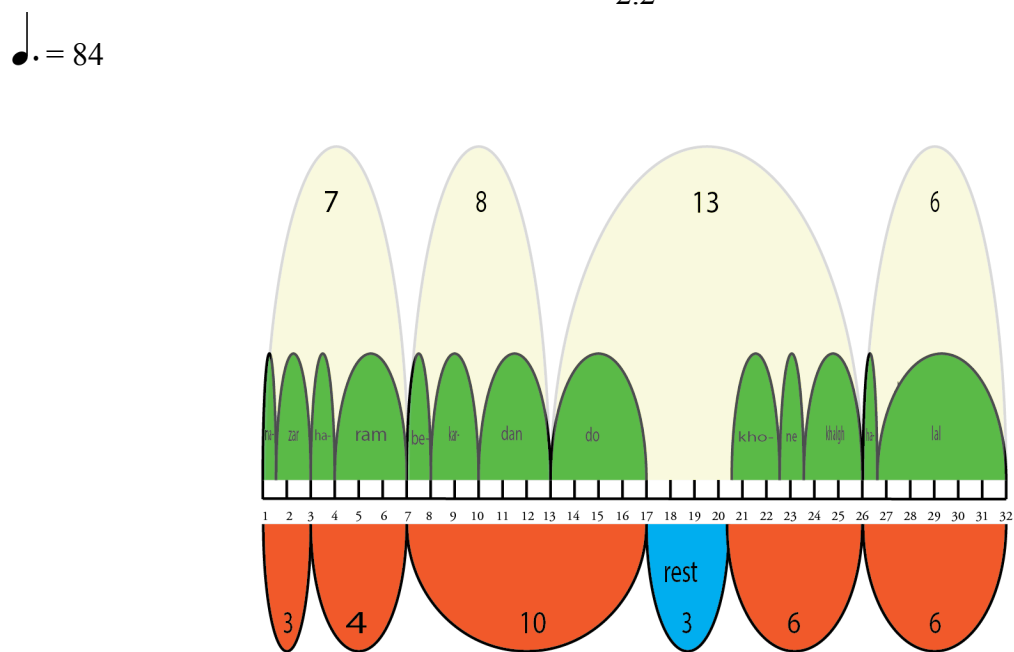


Figure 4.26. 2nd excerpt, 2nd line

3.2

♩. = 84

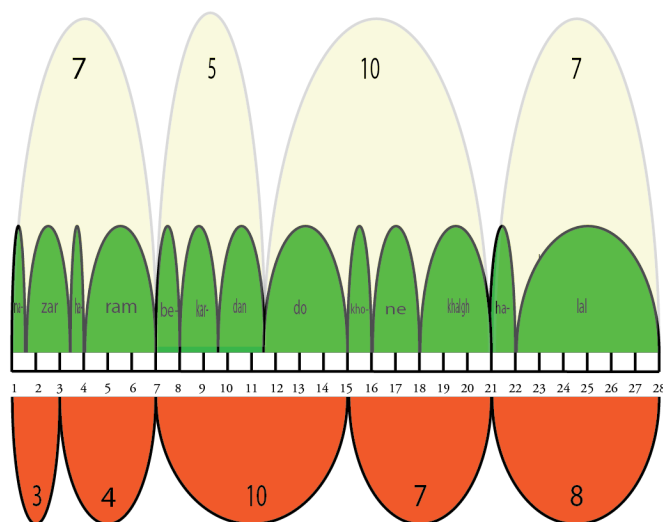


Figure 4.27. 3rd excerpt, 2nd line

4.2

♩. = 58

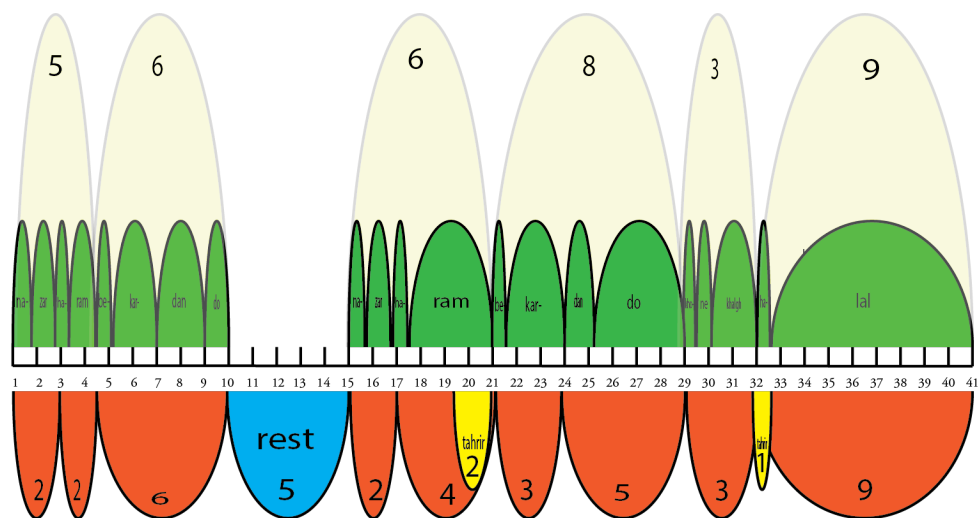


Figure 4.28. 4th excerpt, 2nd and 3rd line

A few observations from this rhythmic comparison:

1. It is clear how the form, meaning the location of this excerpt within the entire *Āvāz*, can influence the tempo and other elements related to the rhythm. In the first three excerpts, due to their climactic nature, the tempo is much faster than in the final excerpt.
2. Sometimes the long syllable has the same length as a short one. This approach changes the rhythmic value of the orange chunk (combination of short and long syllable).
3. Proportionally, the poetic meter still influences the rhythmic shape, and this is what these excerpts have in common. However, due to the rapid change in the value of the syllable, it is not noticeable on the surface.
4. Every repetition of each hemistich, including its larger section, remains the same with some variation, but mostly coincides with *ritardando*.
5. Despite all the differences in the melodic figure, rhythmic figure, tempo, and *tahrir*, some syllables still function the same way.

Below are two excerpts from Shahidi and Shahzeidi to illustrate and compare how the lengths of short and long syllables can influence rhythm. The second excerpt also demonstrates the function of repetition in Shahzeidi's version.

من اگر نظر حرام است بسی گناه دارم

چه کنم نمی توانم که نظر نگاه دارم

If my gaze is forbidden, then I am sinful, how can I prevent this temptation?

fa'alāt. fāelāton. fa'alāt. fāelāton.

U U _ . _ U _ _ . U U _ . _ U _ _ .

♩. = 59 (approximately)

The musical notation consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked as approximately 59 beats per minute. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first staff contains the lyrics 'man a gar na-zar ha-ram ast'. The second staff contains 'ba-si go-nāh dā-ram'. The third staff contains 'che ko-nam ne-mi ta-vā - - nam'. The fourth staff contains 'ke na-zar ne-gāh dā - ram'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and triplet markings (indicated by a '3' in a bracket) over groups of three notes.

man a gar na-zar ha-ram ast

ba-si go-nāh dā-ram

che ko-nam ne-mi ta-vā - - nam

ke na-zar ne-gāh dā-ram

Figure 4.29. Abdolvahab Shahidi,

Transcribed by Shahab Paranj

$\text{♩} = 70$

man a - gar na - zar ha - rām ast ba - si___ go - nah

dā - ram ba - si___ go - nah dā - ram

che ko - nam_ ne - mi - ta - vā - nam che ko - nam_ ne - mi - ta - vā_ nam

ke na - zar_ ne - gāh_ dā - ram ke na - zar_ ne - gāh dā - ram

Figure 4.30. Ali Asghar Shahzeidi

Transcribed by Shahab Paranj

♩. = 59

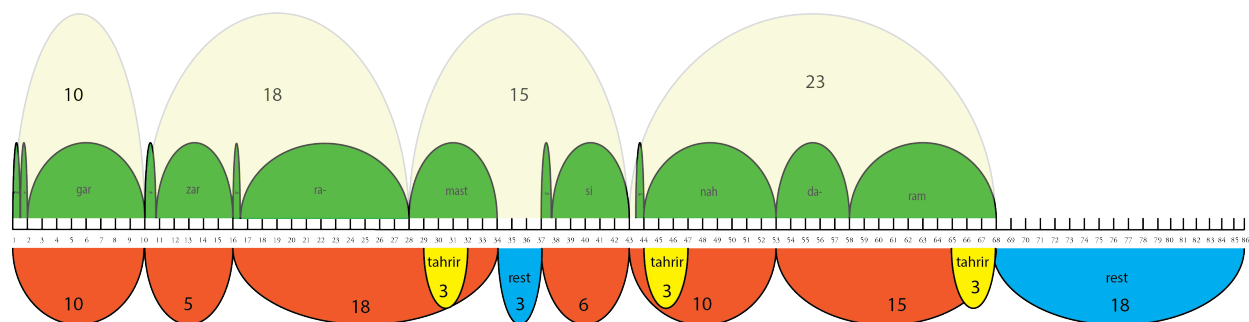


Figure 4.31. Shahidi, 1st hemistich

♩. = 70

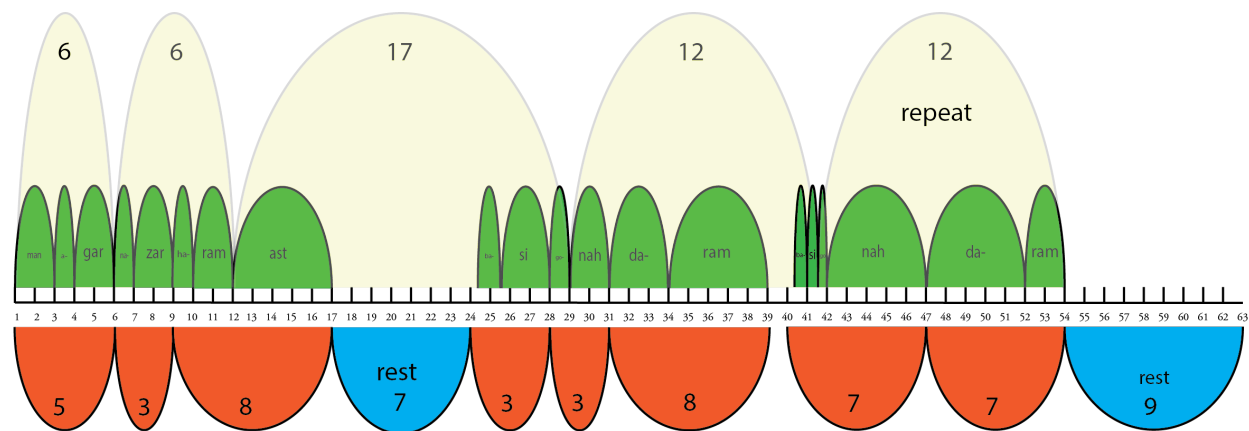


Figure 4.32. Shahzeidi, 1st hemistich

♩. = 59

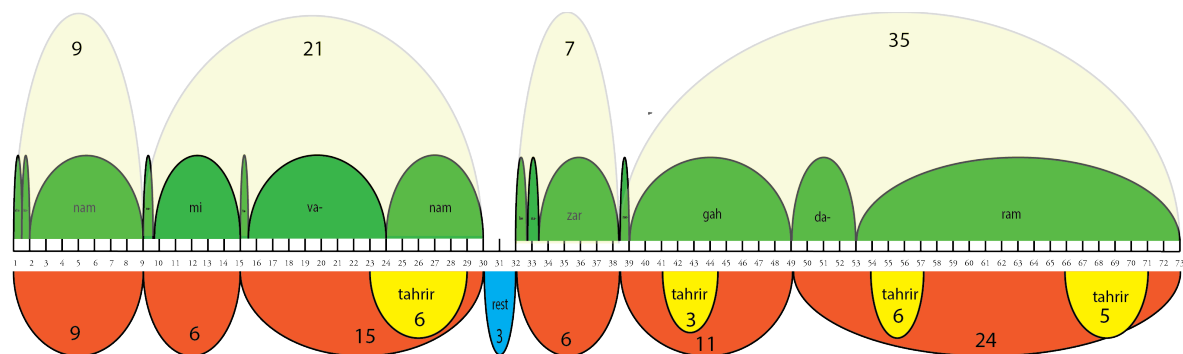


Figure 4.33. Shahidi, 2nd hemistich

♩. = 70

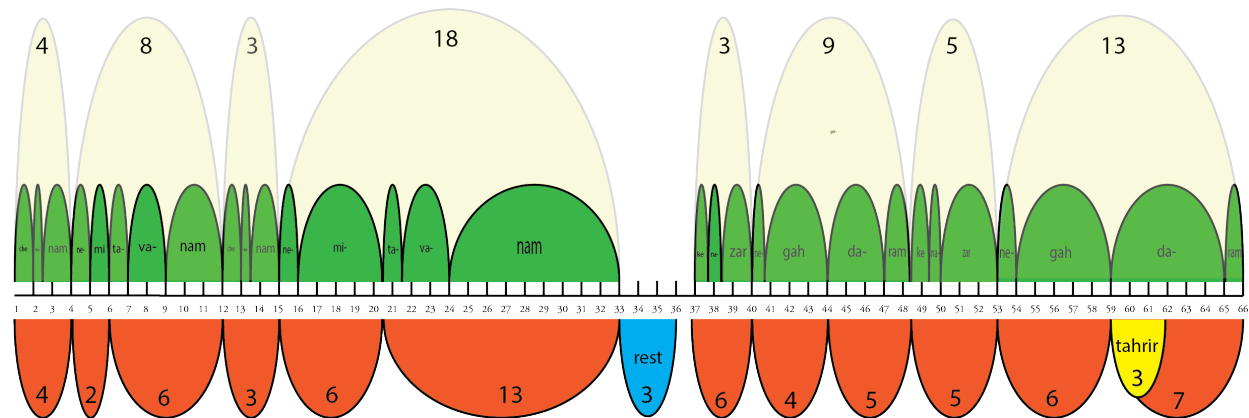


Figure 4.34. Shahzeidi, 2nd hemistich

My primary observations about the rhythmic comparisons above are:

1. Shahzeidi maintains an overall faster tempo than Shahidi.
2. Shahidi adheres mostly to the poetic meter, whereas Shahzeidi breaks the poetic patterns and regularity.
3. Shahzeidi does not use any *tahrir* in this couplet, yet he manages to break the regularity of the poetic meter.
4. Shahzeidi repeats three words from the first hemistich, and then divides the second one into two parts and repeats them. In each repetition, he prolongs the second iteration.
5. In his beginning, Shahzeidi uses “*man*” as a long syllable, which does not align with the poetic pattern; however, Shahzeidi likely made this change consciously in order to shape his melodic figure.

The rhythm in *Āvāzi* style is the place for these performers to find their individual voices and make their own rhythmic zone. There are several elements that makes each performer to apply different interpretations of the rhythm:

1. Their experience in different interpretation of *radif*
2. Their knowledge and experience in poetry and *Aruz* system
3. Their ability in different techniques of *tahrir*
4. Their strengths in creating and maintaining rhythm
5. The range, according to the female or male voice
6. The presence or nature of accompaniment

The *Āvāzi* Style in Instrumental Music

The most fascinating characteristic of the *Āvāzi* style is the transformation of a vocal style into instrumental music. This is such an important topic that it deserves a monograph all of its own. I intend to enlarge this section appropriately at a future date. For the time being I hope the reader will indulge this grotesquely brief but important introduction to the instrumental side of *Āvāzi* style. After all, my own opera is highly influenced by it.

The *Āvāz* (singing) is the foundation of the *Āvāzi* style in instrumental music. Iranian instruments such as the *tār*, *santoor*, *kamāncheh*, *ney*, *setār*, and *oud* always accompany the singer. Over time, the instrumental accompaniment formed its own musical style, which is still inextricably linked to the vocal style but varies by each instrument's nature (strings, plucked, or percussive) and responds accordingly. The above discussion of the vocal style applies to this instrumental music, but the nature of each instrument offers more freedom for creativity.

We can categorize Persian instruments in the *Āvāzi* style into two groups:

1. Sustain quality: string (*kamancheh*) and woodwind (*ney*)
2. Staccato quality: percussive (*santur*) and plucked (*tār*, *setār*, *oud*)

In the hands of a professional performer, not a single note is left unornamented. Every

instrument has its well-developed techniques of ornamentation. In *mezrabi* instruments (those played with plectrums and hammered strings), for instance, every note longer than a quaver is strummed.²⁴

Below are key elements of instrumental music in the *Āvāzi* style:

1. The rhythmic component of instrumental music is influenced by Persian poetic meter and *tahrir*, while the contrapuntal effect comes from accompanying the singer in this style.
2. The common rhythmic figure in the vocal style is short and long, or short, short and long. This also applies in the instrumental music.
3. Due to the nature of the instrument in the ornamentations (mostly plucked instruments) ,the last two or three notes repeat several times, which allows the performer to generate self-made reverb and emphasize an established note.

²⁴ Azadehfar, M. R. (2004). *Rhythmic structure in Iranian music*.

Chapter 5: Conclusion

Defining the concept of rhythm in the *Āvāzi* style as a composer and tombak player can be challenging, but the exploration opens many doors in my own composition practice. During the process of transcribing, listening, and analyzing, I have realized how simple yet complex it is to define this style of music without having greater understanding of its nuances and connotations.

My goal in this dissertation was to find a way to define this rhythmic style through the eyes of its creator. In chapter 1, I discussed the relationship between Iranian art and Iranian classical music, particularly as it relates to the *Āvāzi* style. Most importantly, I noted the importance of ornamentation in Iranian art and how this concept influences the *Āvāzi* style. In chapters 2 and 3, I outlined the concept and described the fundamental components of rhythm in the *Āvāzi* style. Having an understanding of these elements can support a stronger analytical approach to this style.

In my analysis I provided multiple diagrams that help illustrate my comparisons of several excerpts. In these comparisons I considered five rhythmic divisions that influence the *Āvāzi* style rhythmic zone. Below are my conclusions about defining the *Āvāzi* style through these diagrams:

1. The meter hidden in the poetic verse builds the basic structure of this style.
2. The application of *tahrir* and the prolongation of the long syllable are the two main elements that avoid regularity in the poetic meter; the combination of all these elements constructs the complex rhythmic zone.
3. The dynamic quality of the rhythm is a result of constant changes in these five divisions.

4. The level of intensity, or where these excerpts are placed in the form, influences the tempo and all other rhythmic values in each division.
5. Regardless of how a performer alters or prolongs the syllable, or changes the characteristic of each chunk, there is always a proportional sense of unity.
6. Repetitions of each hemistich, or portions of a hemistich, are normally longer than the initial instance. This elongation also typically incorporates more *tahrir* as compared with the initial instance.
7. The length of the rest responds to the length and tempo of each section. In fact, the length of the rest is not randomly placed simply to divide the section into two chunks. The rest itself is a chunk and should be considered an object that forms the section.

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Farah

An opera in one act

Story by Shahab Paranj and Enrico Zagni

Libretto by Shahab Paranj

Prologue

Tehran, Saad ābād Palace, October 1978

Chorus:

Down with Shāh

مرگ بر شاه

Destroy

بشکنید

God is the greatest

الله و اکبر

Viva Khomeini

خمینی رهبر

Farah

Don't kill me, Don't kill me,

نکش، نکش

God, Rezā

خدا، رضا

Scene 1

Tehran, Saad ābād Palace, October 1978

Farah:

oh Mighty! oh Mighty! oh Mighty!	خدایا، خدایا، خدایا،
Where am I? Where am I? Where am I?	من کجا هستم؟ من کجا هستم؟ من کجا هستم؟
Who were they?	اینها که بودند؟
My children!	بچه هام
Where are my children?	بچه هام کجا هستند؟
Leylā! Leylā!	لیلا! لیلا! لیلا!
I missed you!	دلم تنگ است
My beloved!	عزیزتر از جانم
My girl! My girl!	دخترم! دخترم!
Leylā, Leylā!	لیلا! لیلا!

Maryam:

Your majesty! Your majesty	علیا حضرت؟ علیا حضرت؟
Are you well?	حالتون خوبه؟
Did you have a nightmare?	کابوس دیدن؟

Farah

It was horrifying! Terrifying !	وحشتناک بود؟ ترسناک!
They were all in the palace!	همشون اینجا بودند!

Maryam:

Who?

چه کسی؟

Farah

Revolutionaries!

انقلابیون!

They wanted to execute all of us!

می خواستند همه مارو دار بزنن!

Maryam:

Dear god!

خدای من!

Farah

Everyone!

همگی!

The king, my children, Rezā, even my little Leya!

پادشاه، بچه ها، رضا، حتی لیلا!

Where is this hostility coming from?

این همه خشم از کجا آمده؟

I am worried?

من نگرانم؟

What is going to happen to us

قراره چی سرمون بیاد؟

Maryam:

Stay calm *Shah-bano* !

آرام باشید شهبانو

All are fine

همگی حالشون خوبه

Don't worry

نگران نباشید

You are still the queen, and your husband is the king! شما هنوز ملکه اید و اعلی حضرت پادشاه ایرانزمین!

Farah

People are adamant about bringing down the kill king!

همگی کمر به کشتن شاهشان بستند

Maryam:

No need to be worried! It sounds like a nightmare!

نه این فقط کابوس و خواب بود

Farah

I am alert Maryam

من بیدارم مریم!

But I am disturbed and traumatized by this nightmare

بیدار ولی آشفته از وحشت این خواب

I feel I am living in limbo!

انگار که در برزخی هستم

The nightmare is coming to reality every day!

هرروز این کابوس ها واقعی تر می شود

The thought of losing my children is devastating!

تصویر کشته شدن فرزندانم، پیش چشمانم

What have we done wrong?

مگر ما چه گناهی کردیم؟

Maryam:

Don't dismiss your people!

از این مردم ناسپاس دلگیر نشوید!

The seed you have planted will not diminished

نهالی که شما کاشته اید با این طوفان ها نمی میرد

Farah

Then why is this happening? Why?

پس چرا؟ چرا؟

Maryam:

Backstabbing the king has been a long while tradition in this land! شاه کشی رسم این مردمان است.

They are convicted to make the same

mistakes repeatedly.

این مردم بی خرد محکوم به تکرار تیرگی های تاریخشانند

Farah

Maybe there is hope?

شاید راهی مانده باشد؟

Maryam:

There is no escape from this storm!

گریزی نیست!

The reality is beyond this nightmare!

حقیقت تلخ تر از کابوس است!

Farah

What do you mean?

مقصودت چیست؟

Maryam:

This malady has spread everywhere!

این بیماری به همه جا رخنه کرده!

Farah

Malady?

بیماری؟

I am worried about the king!

من نگران پادشاهم!

Maryam:

And the king is worried about his Iran!

و پادشاه نگران ایران!

Farah

The king who stood for the truth

شاهی که پرچمش راستیست،

but his reward is loneliness.

ولی سپاهش تنهایی.

This destiny should not be upon the prince!

این تنهایی نباید سرنوشت شاهزاده شود!

Maryam:

People hesitate to see the truth,

مردم دیگر به دنبال راستی نیستند،

they choose sweet lies over reality!

شیرینی دروغ را به هر چیزی ترجیح میدهند!

Farah

What is this flame blasé

این چه شعله ایست ما را به سوگ خود نشانده؟

that is causing mourn for ourselves?

I feel there is no hope.

احساس می کنم که دیگر امیدی نیست.

Aria:

Faryad

My house is on fire, soul burning,

خانه ام آتش گرفته ست، آتشی جانسوز

Ablaze in every direction.

هر طرف می سوزد این آتش

Carpets and curtains threaded to dust.

پرده ها را فرش ها را تارشان با پود

Within the smoke of this raging fire

I sob, run to each corner

من یه هر سو می دوم گریان در لہیب آتش پردود

With the voice of a sad howl and bitter laughter.

, از میان خنده هایم تلخ و خروش گریه ام ناشاد.

Putting out the fire with my blistering hands,

ازدرون خسته سوزان

Shout, scream, yelp

می کنم فریاد، فریاد، فریاد

Shahab Paranj

FARAH



opera in one act

full orchestra

(2021)

Cast of Characters

Principal Roles

Farah Soprano

Maryam Mezzo-Soprano

Shāh Lyric Baritone

Secondary Roles

General Dramatic Tenor

General Tenor

General Baritone

Sadām Hussain Tenor

Grand Ayatollah Khomeini Tenor

People.....Chorus

INSTRUMENTATION

3 Flutes (3rd doubling Piccolo)
2 Oboes (2nd doubling English Horn)
3 Clarinets in B flat (3rd doubling Bass Clarinet)
3 Bassoons (3rd Bassoon doubling Contrabassoon)

4 Horns
Trumpet in D
2 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Harp
Piano

Timpani

Percussion (3 players)
1: Crash Cymbal, Chimes, Whip
2: Bass Drum
3: Daf, Santoor

2 Bass Drums, Tam Tam, Chimes, Daf

Strings (8, 8, 6, 6, 4 players recommended)

Electronic/Tape

FARAH

Prologue
The Nightmare

Libretto by Shabab Paranj

The opera begins in total darkness

Shahab Paranj
(2020-2021)

Aggressively (♩ = 60)

Horns 1.2. *cuivré* *ff*

Horns 3.4. *cuivré* *ff*

Trombones 1.2. *cuivré* *ff*

Bass Trombone *cuivré* *ff*

Tuba *cuivré* *ff*

Piano *ff*

Timpani *f* *ff*

Percussion 1 *Crash Cymbals* *f*

Percussion 2 *Bass Drum* *f*

Soprano *ff* *fff*
marg bar shāh_____ marg bar shāh_____

Alto *ff* *fff*
marg bar shāh_____ marg bar shāh_____

Tenor *ff* *fff*
marg bar shāh_____ marg bar shāh_____

Bass *ff* *fff*
marg bar shāh_____ marg bar shāh_____

Aggressively (♩ = 60)

Violin 1 *non div.* *ff*

Violin 2 *non div.* *ff*

Viola *div.* *ff*

Violoncello *div.* *ff*

Double Bass *div.* *ff*

This musical score is for the vocal soloists and orchestra of Dmitri Shostakovich's 'The Song of the Lark'. The score is written for a large orchestra and four vocal soloists (Soprano, Alto, Tenor, and Bass). The tempo is marked 'Allegretto' and the time signature is 3/4. The key signature is one sharp (F#), indicating the key of D major or B minor. The score is divided into measures, with a 5-measure rest indicated at the beginning of the vocal parts. The vocal parts are written in treble and bass staves, with lyrics in Russian. The instrumental parts include strings (Violins 1 & 2, Viola, Violoncello, Double Bass), woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, Contrabassoon), brass (Trumpets 1 & 2, Horns 1 & 2, Trombones 1 & 2, Tuba, Euphonium, Timp), and percussion (Cymbals, Snare Drum, Bass Drum, Tom-toms). The score is written in a standard musical notation style, with notes, rests, and dynamic markings (e.g., *fff*, *f*) clearly visible. The lyrics are in Russian and are written below the vocal staves.

[illegible]

12

Hn. 1.2. *f*

Hn. 3.4. *f*

Tpt. 1. *f* 5 6 *mf* 5 *f*

Tpt. 2.3. *f* solo 3 6

Timp. *f* 5

Perc. 1 (Cr. Cym.)

Perc. 2 (B.D.) 5 *ff*

S. Sineh (Chest clap) 1)

Perc. Sineh (Chest clap)

Perc. Sineh (Chest clap)

Perc. Sineh (Chest clap)

Vln. 1 *col legno* *ff*

Vln. 2 *col legno* *ff*

Vla. *col legno* *ff*

Vc. *col legno* *ff*

Db. *col legno* *ff*

1) *sineh*, chest clap. Beating both hands on the chest.

B

15

Hn. 1.2. *ff*
 Hn. 3.4. *ff*
 Tpt. 2.3. *mp*
 Tbn. 1.2. *ff*
 B. Tbn. *ff*
 Tba. *ff*
 Pno. *f*
 Timp. *5*
 Perc. 1 (Cr. Cym.)
 Perc. 2 (B.D.) *f*
 S. *ff* marg bar shāh *fff*
 A. *ff* marg bar shāh *fff*
 T. *ff* marg bar shāh *fff*
 B. *ff* marg bar shāh *fff*

B

Vln. 1 *ff* ord. div.
 Vln. 2 *ff* ord. div.
 Vla. *ff* ord. div.
 Vc. *ff* ord. div.
 Db. *ff* ord. div.

[illegible]

22

Tbn. 1.2.

B. Tbn.

Tba.

Timp.

Perc. 1

Elec. Trck.

T. solo *ff*

al - la - ho ak - bar

al - la - ho ak - bar

Vln. 1

Vln. 2

Vla.

Db. 1

f

f

f

f

f

p

Chanting "marg bar shah"

p

p

p

p

ppp

mf

ord.

non.div

C Libero (♩ = 55)

C Libero (♩ = 55)

[illegible]

31

Hn. 1.2. *mf*

Hn. 3.4. *mf*

Tpt. 1 *f* a.l. 7

Tpt. 2.3. *f* solo 6 5

Tbn. 1.2.

B. Tbn.

Tba.

Pno.

Timp. *f*

Perc. 1

Perc. 2 (B.D) *f*

Elec. Trck. *f* tutti

A. *f* 3 al - la - ho ak - bar al - la - ho ak - bar al - la - ho ak - bar

T. *f* 3 al - la - ho ak - bar al - la - ho ak - bar al - la - ho ak - bar

Vln. 1 *p* *f* *p*

Vln. 2 *p* *f* *p*

Vla. *p* *f* *p*

Vc. 1 *f* *p* *f*

Vc. 2 *f* *p* *f*

Db. 1 *f* *p* *f*

Db. 2 *f* *p* *f*

D Vivo ♩ = 85

34

Timp. 5/4 4/4 2/4
mp

Perc. 2 5/4 4/4 2/4

S. *ff* 5/4 4/4 2/4
kho - mei - ni rah - bar kho - mei - ni rah - bar

A. *ff* 5/4 4/4 2/4
kho - mei - ni rah - bar kho - mei - ni rah - bar

T. *ff* 5/4 4/4 2/4
8 kho - mei - ni rah - bar kho - mei - ni rah - bar

B. *ff* 5/4 4/4 2/4
kho - mei - ni rah - bar kho - mei - ni rah - bar

D Vivo ♩ = 85

Vln. 1 5/4 4/4 2/4
f

Vln. 2 5/4 4/4 2/4
f

Vla. 5/4 4/4 2/4
f

Vc. 1 5/4 4/4 2/4

Vc. 2 5/4 4/4 2/4

Db. 1 5/4 4/4 2/4

Db. 2 5/4 4/4 2/4

37

Timp.

Farah

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

mf

f

sf

mf

f

mf

a - - - - - a - - - - - a - - - - -

sinch (chest clap)

sinch (chest clap)

sinch (chest clap)

sinch (chest clap)

pizz.

f

pizz.

f

div. pizz.

f

div. pizz.

f

div. pizz.

f

div. pizz.

f

2) Mute the sound with rings

[illegible]

54 **E** ♩. = 55

Picc.

Hn. 1.2.

Hn. 3.4.

Tpt. 1.

Tpt. 2.3.

Tbn. 1.2.

B. Tbn.

Tba.

Timp.

Perc. 2

Farah

Maryam.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Scene one: *Reality*

60 **F** libero ♩ = 90

Hn. 1.2.

Hn. 3.4.

Pno.

Timp.

Farah

kho - dā - yā

kho - dā - yā

kho-dā - yā

man ko-jām

man ko-

F libero ♩ = 90

Vln. 1

Vln. 2

Vla.

Vc.

Db.

col legno.

col legno.

col legno.

pizz.

69 arco

Hn. 1.2. *p* arco

Hn. 3.4. *p*

Pno. *p*

Timp.

Farah - jām_____ ko - jā - yam in - hā_____ ke_____ bo-dand

Vln. 1.

Vln. 2.

Vla. Ord. *p*

Vc. Ord. *p*

Db. *p*

76

Hn. 1.2. *p*

Hn. 3.4. *p*

Tbn. 1.2. *p*

Tba. *p*

Pno. *p*

Timp. *p*

Farah spoken_____ ba - che-hām

Vln. 1. *f* pizz.

Vln. 2. *f* pizz.

Vla. *p* *f* pizz.

Vc. *p* *f* pizz.

Db. *p* *f*

84

Fl. solo

Pno.

Farah spoken

bs - che-hām ko - ja has - tand? Lei la Lei - lā Lei -

Vln. 1 arco

Vln. 2 arco

Vla. arco

Vc. arco

Db. arco

pp

p

<sf

==

90

Fl. **H** ♩ = 50

Pno. *f* *p*

Farah

- lā

Vln. 1 div. arco *p* *pp*

Vln. 2 arco *p* *pp*

Vla. arco *p*

Vc. arco *p*

Db. arco *pp*

Tape azan 40 sec

div. *pp*

div. *pp*

div. arco *pp*

99 **I** ♩ = 60

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Farah *f*
de - lam tang ast a - ziz - ta az jā - nam

I ♩ = 60

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*



102

Ob. solo *mf* *p*

Farah *3*
dokh - ta - ram dokh-ta-ram Ley - lā ley - lā

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Db. *p*

107

J

Agitato (♩. = 65)

Bsn.

107

p

Hn. 1.2.

p

Hn. 3.4.

p

Tbn. 1.2.

p

Tba.

p

Timp.

p

Maryam.

f

o - li - yā__ haz - rat o - li - ya__ haz - rat hā - le - toon__ kho - be? ka - boos__

Vln. 1

J

Agitato (♩. = 65)

p

Vln. 2

p

Vla.

p

Vc.

p

Db.

p

112

Bsn.

Hn. 1.2.

Hn. 3.4.

Tbn. 1.2.

Tba.

Timp.

Farah

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

— di - dind? —

p *f* 3

vah-shat-nāk bood tars - nāk ha-ma-shoon in-ja.

non div. *div.*

117

Hn. 1.2.

Hn. 3.4.

Tbn. 1.2.

B. Tbn.

Tba.

Timp.

Farah

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

— bo-dand en - ghe lā - bi-ioon mi-khas-tand — ha - me - roo

che ka - si? —

p *f* *p* *p*

[illegible]

129

The musical score is for a piece titled "Kashm-e Az Ko" (Kashmir from the Mountains). It features a vocal line for Farah and a full orchestral accompaniment. The score is in 3/4 time and the key signature has one flat (B-flat major or D minor). The vocal line is in Persian, with lyrics: "ley - - lā in ha - me khashm az ko". The orchestration includes Timp (Timpani), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The Timp part features a rhythmic pattern of eighth notes and triplets. The Vln. 1 and Vln. 2 parts have melodic lines with slurs and ties. The Vla. part has a steady accompaniment of eighth notes. The Vc. and Db. parts provide a harmonic foundation with sustained notes and moving lines.

Timp.

Farah

ley - - lā in ha - me khashm az ko

Vln. 1

Vln. 2

Vla.

Vc.

Db.

136

Timp.

Farah

- jā ā - ma-de - ast man ne-ga-rā nam gh-rā-re chi sa-re - mon bi-yād

Vln. 1

Vln. 2

Vla.

Vc. 1

Db. 1

div.

p



K Lyrical ♩ = 60

144

Fl.

Ob.

Cl.

Hn. 1.2.

Hn. 3.4.

Maryam.

ā - rām bā-shid Shah - bā - noo ha-me-gi hā - le - shoon khoo-be ne-ga-rān na - bā - shid sho-mā

p

5

K Lyrical ♩ = 60

Vln. 1

Vln. 2

Vla.

Vc.

Db.

95

162

Timp. *pp*

Farah
ā - shof - te az vah-sha-te in khāb en - gār ke dar bar - za - khi has-tam har

Vln. 1 *p*

Vla.

Vc. 1

Db. 1

167

Farah *f*
rooz in kā-boos-ha vā - - ghe-i - tar mi - sha-vad tas - vi - re kossh-te sho da ne

Vln. 1

Vln. 2 *p*

Vla. *p*

Vc. *mf*

Db. *mf*

173

Ob. solo *f*

Farah
far-zan - dā - nam pi - she chash - mā - nam ma - gar mā ch go - nā - hi kar - dim

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* div.

Vc. *p*

Db. *p*

178

Fl. *f* 6 *f* 8^{va}

Hn. 1.2. *p*

Hn. 3.4. *p*

Pno. *f* 3 *mf* 3

Farah

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f* 3

Vc. *pp* *f* 3 *p* *f* 3 *p* *f* 3

Db. *pp* *f* 3 *p* *f* 3 *p*

==

182

Fl. *f* 6

Hn. 1.2. *f* *p* < *f*

Hn. 3.4. *f* *p* < *f*

Pno. 3 *p* 3 *p* 3 *p* 3

Vln. 1 *f* *p* 3

Vln. 2 *f* *p* 3

Vla. 3 *p* 3

Vc. 3

Db. 3

187

Pno.

Maryam.

az in mar - do-me nā - se-pās del - gir na - sha-vid na - hā - li ke kāsh - te-eid bā

Vln. 1

Vln. 2

Vla.

Vc.

Db.

[illegible]

199

Hn. 1.2.

Hn. 3.4.

Tbn. 1.2.

Timp.

Farah

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

solo

p

f

p

p

f

che-ra

shāh - ko-shi_ ras-me in_____mar-do-mān ast in mar-do-mā-ne bi khe-rad mah

p

p

p

pizz.

f *pizz.*

f



205

Fl.

Cl.

Hn. 1.2.

Hn. 3.4.

B. Tbn.

Timp.

Farah

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pp

pp

pp

pp

shā-yad rā-hi_____mān-de bā-shad

- koom be tek - rā - re_____ti - re-gi - hā - ye tā - ri - khe-shā - nan go-ri-zi_____ni_____st ha-ghi-ghat

p

p

p

p div. arco

p div. arco

p

f

211

Hn. 1.2.

Hn. 3.4.

Tbn. 1.2.

Tba.

Timp.

Farah

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

magh-soo-dat chist?

— talkh - tar az kā - boos_ ast go-ri - zi_ az-in to - fa - ne sahm - gin_ nist in bi-

p

mp

div.



216

Farah

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

bi-mā-ri_ man pa - ri - shā - ne

- mā - ri_ be ha-me_ jā_ rekh-ne_ kar - de_

f

pizz.

non.div

arco

221

Hn. 1.2.

Hn. 3.4.

Farah

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

p

mf

shā - hi ke par - cha - mash ras - tist

va pā - de - shāh pa-ri - shā - ne I - rān

p

mf

p

mf

p

mf

==

226

Fl.

Cl.

Hn. 1.2.

Hn. 3.4.

Farah

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

p

p

p

p

va - li se - pā - hash tan - hā - eist

231

Fl.

Cl.

Pno.

Farah

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

in tan-hā-ei na-bā-yad sar - ne-vesh-te shāh - zā - de sh - vad

mar-dom__ di - gar____ be don - bā - le____ rās - ti nis - tand____ shi - ri-

f

f

f

pizz.

f

pizz.

f



238

Maryam.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

- ni - ye__ do - roogh__ rā be har chi - zi tar - jih__ mi - da-hand in fa-rib_ khor-de-gan. jā-me az.khashm pooshi-de____

f

246

Hn. 1.2. solo

Maryam. 5

va be ha-me chiz. posht kar - dan

Vln. 1. div. *p*

Vln. 2. div. *p*

Vla. *p*

Vc. *p*

Db. *p*



252

Hn. 1.2. solo

Farah

in che sho - le - ist ke mā - rā in - goo-

Vln. 1. *pp*

Vln. 2. *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*



257

Hn. 1.2.

Farah

- ne dar - soo-ge khod ne-shan-de eh - sas mi-ko - nam ke-di - gar o - mi - di nist

Vln. 1. *pp*

Vln. 2. *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

فریاد
Aria "Faryad"

Poem by Mehdi Akhavan Sales

263

Hn. 1.2.

Hn. 3.4.

pp

pp

Hp.

f

6

Farah

Vln. 1

Vln. 2

p

p

Vla.

p

Vc.

pizz. p

arco

Db.

f

p

f

==

271

solo

Hn. 1.2.

Hn. 3.4.

p

Hp.

6

Timp.

pizz. f

3

Farah

3

f

kha - ne - am a - tash ge - ref - tast

Vln. 1

Vln. 2

p

p

Vla.

Vc.

pizz.

Db.

f

[illegible]

286

Hn. 1.2.

Hn. 3.4.

Hp.

Farah

- zad in a-tash a - tash par-de-ha - ra farsh - ha - ra t - re-shan ba pood

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

294

mf

man be har. su mi - da-vam ger - yan dar la-hi - be a - ta-she

Vln. 1

Vln. 2

Vla.

Vc.

Db.

pizz.

f

302

mf

mf

f

— por dood vaz mi-a - ne khan-de-ha - yam talkh va kho - ro - she ger - am ye - na - shad

Vln. 1

Vln. 2

Vla.

Vc.

Db.

arco

309

f

mf

f

sf

sf

az da-ro - ne khas - te - ye so - zan mi - ko - nam far-yad far-yad far - yad

Vln. 1

Vln. 2

Vla.

Vc.

Db.

f

f

div.

p

pp

pp

pp

p

pp