Symphonic Dances for Concert Band

A Dissertation submitted in partial satisfaction of the requirements for the degree of

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in

Music

by

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Dedication

To my parents, Naser and Sorour

and

To those who are in search of their inner truth.
My dissertation, titled *Symphonic Dances*, involves composing an intercultural multi-movement piece for concert band. Intercultural music refers to music pertinent to two or more cultures, in which musical representations of more than one culture exist. Each movement incorporates and combines features of a specific dance music style with musical characteristics of different cultures around the world, particularly from Iran, Africa, the North and South America, and Ireland. It also includes a reflective critical introduction detailing the features of each dance music style and overview of Iranian classical music. In the introduction, I also theorize about the implementation of my system to develop intercultural or more extensively, inter-stylistic musical pieces. Inter-stylistic music or arts combines elements from more than one style. I was influenced by composers who borrowed music styles from cultures different from their own; such as Johann Strauss, who composed Spanish, Egyptian, Russian, and Persian Marches, and Luciano Berio, who composed Folk Songs, including Azerbaijan Love Song. After researching related composition ideas and considering other music-making structures, I found that there are numerous
ways of combining musical elements to create a hybrid musical construction, which I clarify as a theory in my dissertation.

A principal objective of this dissertation is to help audiences, who are coming from different backgrounds and cultures, build or improve a sense of community with those from disparate cultures by experiencing multiple cultural representations in one single musical work.
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Overview of Symphonic Dances and its Influences

Chapter One includes the analytical and theoretical content of my dissertation. An overview of *Symphonic Dances* and its influences are clarified in the following four main sections of Chapter One:

1. General Introduction: In this section, I explain how and why I decided to focus on and compose intercultural music during my studies at UCR and also as my dissertation.

2. An Introduction to Iranian Classical Music and Its Implementations in *Symphonic Dances*: This section introduces representations of the music of Iran, which are partly implemented in *Symphonic Dances*

3. Intercultural Music and Inter-Stylistic Theory: In this section, I clarify a theory that I developed to formulate the structure of inter-stylistic, and more specifically, intercultural works of art or music compositions.

4. Overall Analysis: This section includes analytical approaches to each movement of *Symphonic Dances*.
1.1 General Introduction

Since coming to UCR, I have been immersed in a highly diverse environment I had never been exposed to in my native Iran. UCR has a culturally diverse student population. As a result, its members are facing various practices of everyday life rooted in different cultural values and representations. People from different ethnic backgrounds are not living separately anymore, and cultural diversity across ethnic lines is inevitable.

Diversity, by bringing contrasts and distinctions into awareness, introduces a new dimension of a community, and a new dimension establishes a new perception in the mind of the perceiver or observer. To further clarify, we take the colors and the visual perception as an example: purple is a color, and if we only see the color purple, we don’t realize dimension. Then, by being introduced to yellow and having yellow next to purple, we get a feeling of dimension as if we can get out of the first color (purple) and look at it from the above as a result of being introduced to a new color (yellow). So, we get one more dimension by being introduced to one or more other colors. Then, it challenges our previous perception of a color, and the new dimension gives us a new perception about colors and our vision.

As a result of being immersed in a more culturally diverse environment compared to my home city of Tehran, I started acknowledging and appreciating the cultural diversity while awed by the new perception of human daily practices and the meanings of them that cultural adjacency at UCR created. I gradually became aware of the benefits of it for my personal-growth, including, but not limited to a better understanding of my own culture.

In the U.S., I also experienced a greater freedom of expression, which made me more fearless in exploring unknown areas of music and implementing other musical styles and cultural representation in my music with a positive sense of purposeful adventure. The joy of discovering new dimensions by exploring these new areas motivated me to compose
intercultural music. I also believe that intercultural dialogue turns inevitable cultural diversity into a communication opportunity.

One of the first intercultural pieces I composed was for the piano entitled *Hybrid* (2015). To compose this piece, I took the adventure of combining characteristics of blues with music of Iran. In order to meet the objective of composing a piece of music that represents the quality of both types, I focused on the melody and scale first. I composed a melody that, as shown in Figure 1, starts in a 7-note blues scale and halfway through transits to an Iranian Tempered *Chahârgâh* scale. This melody also descends on the first tetrachord of the scale, which is a familiar ending for melodies of the music of Iran.

![Figure 1: 7-Note Blues Scale in C; Tempered Chahârgâh Scale in B; A Theme in 7-Note Blues Scale and Chahârgâh Scale from Hybrid by Gelareh Naseri, mm. 9-23](image)

Throughout this piece, I implemented key features of blues music such as walking bass lines, chordal accompaniments and accentuated chordal punctuations on the piano. With regards to other representations of the music of Iran, I also implemented a famous folklore melody from Iran, called *Ghâsem Ābâdi* in the work. (See Figure 2.)
One more example of implementation of two different scales or modes as representations of different cultures in my works is found in *Horizons* for Flute, Clarinet, Violin, and Cello (2014). In this work, both Tempered *Chahargah* scale and blues scale are used separately to compose melodic lines. An example of such melodic lines and their implemented scales are elucidated in Figure 3.

This dissertation is another instance of an adventure in composing intercultural music that I took in order to explore new musical dimensions. Like my other works, this piece is highly influenced by the music of my home country. I wrote it for concert band because it is an attractive and powerful vehicle capable of expressing a wide array of emotions.

I believe that more intercultural musical works need to exist so that such dialogue will continue and enhance communications between different ethnical groups and cultures. My musical work grants audiences in the U.S. new experiences by combining a familiar type of music, such as jazz for Westerners, with a relatively unfamiliar type of music, such as Persian music from my culture of birth. Therefore, it fosters and facilitates multicultural communication and sharing of cultural ideas through a common musical experience.
Figure 3: 7-Note Blues Scale in C; Tempered Chahargah Scale in B; A Melodic Line in 7-Note Blues Scale from *Horizons I* by Gelareh Naseri, mm. 12-21; A Melodic Line in Chahārgāh Scale from the Same Work, mm. 39-43
1.2 An Introduction to Iranian Classical Music and its Implementations in Symphonic Dances

The music of my home country, Iran, has a significant role in my recent compositions like Symphonic Dances in which I have implemented representations of the music of Iran. Some of those features and the implemented representations are being introduced in the upcoming section of this chapter seeing that it would be beneficial for the future listeners or analyzers of Symphonic Dances to be familiar with those representations and also with the significant characteristics of the music of Iran.

1.2.1 An Introduction to Iranian Music

Iranian classical music is based on a large collection of melodies known as the Radif (row). It contains up to three hundred melodies, or Gushe-hā. Gushe-hā are organized into seven main systems, called Dastgāh-hā, and five auxiliary systems, Naghmeh-ha. Dastgāh translates to tools and consists of two words: Dast (hand), and Gāh (position or locations). In the context of music, Dastgāh also refers to the hand’s position on the neck of a musical instrument. There are seven Dastgāh-hā in Iranian classical music: Šur, Māhur, Homāyoun, Navā, Segāh, Chāhārgāh, and Rāst Panjgāh. There are also five other auxiliary Dastgāh-hā or categories generally called Āvāz or Nagme: Abu-Atā, Bayāte-Tork, Afšāri, and Daštī, associated with the Dastgāh of Šur; and Isfahān, associated with Dastgāh of Homāyoun.

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1hā is a prefix in Farsi language that makes regular nouns plural, like the prefix s in English. For example, Gushe-hā is the plural form of Gushe.


3Ibid.
Each Dastgāh represents both a mode and a set of associated motives or short melodies, called Gushe, as previously mentioned. Gushe-hā and mode represent both a piece of music or a fragment in a specific Dastgāh and the characteristics of a specific Dastgāh. For example, when a piece of music or a fragment of it is in Chāhārgāh, it means that it is implementing the Chāhārgāh mode and also one or more of those motives or melodic patterns (Gushe-hā) from Chāhārgāh Dastgāh. Each Gushe is usually constructed within a small part of an octave and not widely spread. One note in that small part of the octave is distinguished and repeated more than other notes, which is called the Shāhed note (witness note) and the Gushe ends or stops on the Ist note (stopping note). Both emphasized notes of a Gushe (Shāhed and Ist) are so important that changing them within the same scale, same mode, and the same range of an octave transforms the characteristics into a new Gushe.

There is also another significant note within an octave in each Gushe, called Moteghayer (changeable), which similar to Shāhed and Ist, defines a Dastgāh. Moteghayer alters during the performance of one single Gushe. For example, it may be lowered by a quarter-step. Ella Zonis, in her book *Classical Persian Music, An Introduction*, gives us an example for Moteghayer and compares it with accidentals in Western music:

In the Dastgāh of Šūr, for example, the fifth note of the scale is G-natural for the first Gushe, the Darāmad. But for the Gushe of Šahnāz, the G-natural is lowered to G-Koron, where it remains throughout this Gushe. The note G is the Moteghayer of Šūr. Normally, there is but one Moteghayer for each Dastgāh, and thus, only one principal accidental is added during the performance. This is quite different from Western music of the last three centuries, which may add many accidentals to the seven notes of the scale during a single composition. Although a Persian musician is free to alter other scale degrees during the performance for expressive purposes, these ornamental notes will not remain altered for more than a short time, and they cannot be considered to have a structural function, as does Moteghayer.

When being asked about or thinking of a Dastgāh, Iranian classical musicians and musicologists usually think of Gushe-hā (the set of melodies or motives) and the succession

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4 Ibid.

5 Koron lowers the pitch of a tone by a quarter step.
of them, instead of the scale of a Dastgāh. In order to compose a piece of music or a fragment of music in a specific Dastgāh, Gushe is more important than the mode (or the scale) because how a motif or melody is composed in a specific mode or scale is giving it the characteristic of a Dastgāh, and not the mode or scale itself.⁶

The most typical part of a Dastgāh, which is the essence of it and establishes it once performed, is called Darāmad. The other important part of a Dastgāh is Forud (descent; falling), which is a melodic pattern at the end of a Gushe leading it to Darāmad or parts of the opening or closing pattern of a Darāmad. In Chāhārgāh, the closing pattern can be simply moving from sixth degree up to the tonic.⁷

Microtones are frequently used in the Iranian classical music, and the whole tone may be divided into three or four parts rather than two, depending on the music theorist, composers, or musicians and how they divided a whole tone.⁸ There is disagreement among Iranian music theorists about how to divide the whole tone into microtones. However, Ali Naghi Vaziri, a 20th-century Iranian musician, composer, celebrated Tar player, and music theorist, came out with the following symbolization of microtones for the purpose of notation. His system is now widely used and implemented by Iranian classical music performers and theorists. Vaziri introduced Sori and Koron signs.⁹ Koron lowers the pitch of a tone by a quarter step (ex. D-Koron lowers D by a quarter step), and Sori raises the pitch of a tone by a quarter step. Like Western notation’s flats and sharps, these two symbols, which are shown in Figure 4, are added next to a note in a music score.

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⁹Ibid.
With regard to the scales in Iranian classical music, similar to scales in Western classical music, they have seven degrees but instead of being constructed out of a pool of twelve notes, they are built out of a set of seventeen to twenty-four notes including microtones. Examples of scales in seven Dastgāh-hā and scales in five Naghme-hā or Āvāz-hā, starting on C are shown in Figure 5. We can also see Koron-hā implemented in these scales.

Rhythmic structure is another important factor to consider while analyzing Iranian classical music. The vocal radif is not usually measured rhythmically and so, it gives the performer a great deal of rhythmic freedom to improvise and add ornamentation to the original score. The instrumental radif, on the other hand, has a few measured parts such as Reng-hā and Chāhār-Mezrāb-hā. For metric music, the term Zarbi is generally used in Iranian classical music.¹⁰

An important practice in the Iranian classical music is improvisation. Many of the composed pieces in the Iranian classical music have the improvisation features like repetition,

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Figure 5: Scales Starting on C in Seven Dastgāh-hā and Five Naghme-hā or Āvāz-hā

<table>
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<tr>
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<th>Notes</th>
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<td>Mahur, Rast Panjgah</td>
<td>C D E F G A B C</td>
</tr>
<tr>
<td>Shur, Dashti, Abu Ata</td>
<td>C D♯ E♭ F G A♭ B♭ C</td>
</tr>
<tr>
<td>Bayat-e Tork</td>
<td>C D E F G A B♭ C</td>
</tr>
<tr>
<td>Afšhari</td>
<td>C D E F G A♭ B♭ C</td>
</tr>
<tr>
<td>Homayun</td>
<td>C D♯ E F G A♭ B♭ C</td>
</tr>
<tr>
<td>Esfahan</td>
<td>C D E♭ F G A♭ B♭ B♭ C</td>
</tr>
<tr>
<td>Segah</td>
<td>C D♯ E♭ F G A♭ B♭ C</td>
</tr>
<tr>
<td>Chahargah</td>
<td>C D♯ E F G A♭ B C</td>
</tr>
<tr>
<td>Nava</td>
<td>C D E♭ F G A♭ B♭ C</td>
</tr>
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There are also pieces that are composed to be performed without changes like Pishdarmād (introduction), Tasnif-hā (songs), Reng-hā (dances), and Chāhār-Mezrāb-hā. On the other hands, there is a type of performance called Āvāz (song or singing) in which the performer has a great amount of freedom to improvise.

1.2.2 Implemented Dastgāh-hā and Their Respective Scales in Symphonic Dances

Throughout Symphonic Dances, I have composed melodies or motives by implementing three Dastgāh-hā: Chāhārgāh, Isfahān, and Māhur. In what follows, each of these three Dastgāh-hā and their scales are briefly introduced. Although scales of the Dastgāh-hā are demonstrated or presented as 7-note scales, in practice, a tune or a melody in a Dastgāh typically implements the first or last 4 or 5 consecutive notes within a scale, usually within the first tetrachord, and not the entire scale.

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1.2.2.1 Châhârgân Dastgâh

Every Dastgâh in Iranian classical music is known by its scale and its Gushe-hâ. The scale, the central tone, and short motives will characterize the Gushe-hâ of Châhârgân. For example, Darâmâd (Introduction), the essential Gushe of Châhârgân, centers on the tonic, and Zabol, another Gushe of Châhârgân, centers on the third of the scale.¹²

In order to know the Châhârgân scale, we take the Châhârgân in C as an example. Scale degrees in a C Châhârgân Scale are C, D-Koron, E, F, G, A-Koron, B, C. (See Figure 6.) To facilitate a performance by a Western ensemble, I used the technique that many other Iranian composers have previously established; I used a tempered Châhârgân scale, in which microtones of the scale are changed to semitones. So, all Koron-hâ are changed to flats. As demonstrated in Figure 7, a tempered Châhârgân scale consists of two similar tetrachords with the same intervals (half step, three half steps, half step). So, every tetrachord has the same sequence of intervals as the second tetrachord of a minor harmonic scale.

![Figure 6: Châhârgân Scale in C](image)

![Figure 7: Tempered Châhârgân Scale in C](image)

1.2.2.2 Isfahân Dastgâh

Tempered Isfahân Scale: Isfahân Scale is similar to minor Harmonic Scale. The second tetrachord of a Tempered Isfahân Scale is similar to each tetrachord of a Tempered Châhârgâh Scale, which includes the following sequence of intervals: minor second (consists of a half step), augmented second (consists of three half steps), and minor second (consists of a half step). The following are examples of themes or melodic lines from Symphonic Dances written in Isfahân. (See Figure 8, Figure 9, Figure 10, Figure 11, Figure 12, and Figure 13.)

![Figure 8: Isfahân Scale in C](image)

![Figure 9: A Melodic Line in Isfahân, Symphonic Dances, mvt. I, mm.74-80](image)

![Figure 10: A Theme in Isfahân played by Oboe, Symphonic Dances, mvt. I, mm. 81-84](image)
1.2.2.3  Māhur Dastgāh

Māhur is one of the seven Dastgāh-hā in Iranian classical music. The Māhur scale is similar to the major scale. Two examples of Iranian classical pieces in Māhur are Ze Man Negāram and Morghe Sahar. The following scores shown in Figure 14, Figure 15, Figure 16, and Figure 17  are presenting the first part of Ze Man Negāram, the first few measures of Morghe Sahar, and examples of themes in Māhur in Symphonic Dances:
Figure 14: An Excerpt from Ze Man Negāram, A Traditional Iranian Song in Māhur, Composed by Darvish Khān on a Poem by Maleko-Shoaraye Bahār

Figure 15: An Excerpt from Morghe Sahar, A Traditional Iranian Song Composed by Mortezā Ney Dāvood on a Poem by Maleko-Shoaraye Bahār
1.2.2.4 A Mixed Scale Present in One Single Theme

In movement II, mm. 66 - 74, we hear a theme that begins in Châhârgâh in D, shortly goes to V7 of D major in m. 68, goes back again to D Châhârgâh in mm. 69-70, goes to V/V and I of D major in mm. 70-71, goes to D Châhârgâh in m. 71, goes back to D major and its ii and V/V, and ends in V of D Major.
1.2.3 Motives Representing the Music of Iran

One frequently used motif in my dissertation is an ascending passage using the Chahārgah-Isfahān shared tetrachord. It usually appears as a cadential or punctuation figure.

![Figure 19](image)

**Figure 19:** An Ascending Passage Using the Chahārgah and Isfahān Scales’ Shared Tetrachord, Symphonic Dances, mvt. I, m.95, m.137, mm.145-146; mvt. II, m.29

1.2.4 Rhythms Representing the Music of Iran

Specific rhythms in Symphonic Dances are implemented to represent the music of Iran. The following examples demonstrate one of them and its variations, which appear throughout the movement II of Symphonic Dances. (See Figure 20, Figure 21, and Figure 22.)

![Figure 20](image)

**Figure 20:** A Rhythm Representing the Music of Iran, Symphonic Dances, mvt. II, mm. 35-37

![Figure 21](image)

**Figure 21:** Implementation of the Rhythm from Symphonic Dances, mvt. II, mm. 7-8
1.2.5 Instruments Representing the Music of Iran

In Symphonic Dances, I have not included any traditional Iranian instruments. However, typical concert band instruments occasionally create a connotation to the music of Iran through timbres like the oboe, trumpet, snare drum and bass drum. Oboe’s timbre is similar to Sornā, a woodwind instrument used in Iranian music. Trumpet is widely used in Taziye, a traditional mourning music in Iran played during Islamic Ashoorā’s annual grieving commemoration. Snare drum and Bass drum are also widely used in Taziye music. In some passages in Symphonic Dances, the snare drum or bass drum accompany a tune based on the music of Iran, which together, allude to Taziye music. An example of concert band’s instruments representing the music of Iran in Symphonic Dances is shown in Figure 23.

1.3 Intercultural Music and Inter-Stylistic Theory

Creating hybrid, inter-stylistic, or inter-cultural works of art in which representations of multiple styles or cultures are implemented and combined can be done by utilizing various methods of combining multiple elements of a form of art. In this section, first, I introduce a theory that I developed to formulate the methods of combining multiple elements to create inter-stylistic, and more specifically, intercultural works of art or music compositions. Then, I clarify the process of creating an intercultural or hybrid musical work by demonstrations shown in Figure 24. Afterwards, examples of the utilization of the theory in Symphonic Dances are presented.
Dances are given. At the end of this section, I introduce the usages of The Theory of Inter-Stylistic Linear Art Works within academia, in the field of Music, and in other related fields.

1.3.1 A Theory of Inter-Stylistic Linear Art Work

The Theory of Inter-Stylistic Linear Art Works is a theory that I developed to clarify the methods of combining and creating inter-stylistic art works like music, theatre, opera, film, computer games, storytelling, and fiction, in which the piece of art progresses linearly during a period of time. The theory is demonstrating the various methods that are implemented in order to combine two or more style-presenting elements in a piece of art to make it an inter-stylistic work. In addition to musical works, the implementation of this theory could be examined and found in other types of arts like film and theatre. For music examples, any type of inter-stylistic work can be considered to enhance this theory, including but not limited to fusion music genres and world music. A related point to consider is that combining harmony and instrumentation could happen both as linear and non-linear (or
parallel) ways in order to create inter-stylistic pieces of arts. For instance, we can combine two different styles of harmonic expressions simultaneously instead of combining them in a linear way on the timeline progression of a musical score, similar to poly-chords to make an inter-stylistic work of music in which multiple styles of harmonic expressions are combined simultaneously or in a parallel (non-linear) way.

1.3.2 Demonstration and Implementation of the Theory in Intercultural Music

As shown in Figure 24, I view the process of creating an intercultural or hybrid musical work as either a linear or parallel process, or both. I consider different musical elements or aspects, such as melody, harmony, rhythm, scale, timbre, texture, and form, as potential elements to be merged to create intercultural or multi-stylistic music. Each of the six dashed boxes (1-6) in Figure 24 is an example of a possible method of creating a multicultural fragment of music over time. Each example is based on one aspect or a combination of two aspects of music coming from different cultures or styles. For instance, I have considered rhythm and musical scale in these six examples as representatives of a culture or a style. They could be replaced, if applicable, with other musical elements like timbre, melody, and even form itself, representing various styles. Therefore, we can create more examples like any or a combination of the six patterns shown in Figure 24, resulting in more possible ways of creating an intercultural fragment of music.

1.3.3 Utilizations and Contributions of the Theory and Symphonic Dances

My dissertation is an example of my process of composing intercultural music according to the system shown in Figure 24. For example, I composed an intercultural melody by using a poly-cultural musical scale (partly Jazz and partly from the music of Iran). Here, the intercultural musical phrase is created in a linear way: the audience hears a single melody starting in blues scale and ending in a scale from the music of Iran, which is symbolized
in the second dashed box in Figure 24. An example of a similarly composed intercultural melody could be heard in one of my intercultural pieces, *Hybrid*, on my official website, which is theorized in General Introduction chapter of this dissertation. An example of a parallel combination is the usage of rhythms from different cultures at the same time, thereby creating a polyrhythmic intercultural phrase. These combining methods (Linear and Parallel) could be merged again to create a more complex structure.

### 1.3.4 Implementation of *The Theory of Inter-Stylistic Linear Art Work* in Academia, in the Field of Music, and in Related Fields

Within academia, this theory fosters learning about new cultures and musical styles and opens up possibilities of how to go about composing intercultural music. Composers may create new cultural combinations in their musical works based on their experience listening

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to my compositions. In addition, by analyzing my musical work in detail, reading the
critical analysis, and learning about the combination methods I used in different movements,
composers may implement the same combination ideas in their works.

In related fields, researchers may generalize and implement the clarified multi-style
structure-making system (similar to Figure 24) using various aspects or elements of their own
discipline to create a hybrid structure for their work. For example, dance choreographers
may design an intercultural dance performance accompanied by my music according to the
style it is representing at the moment, which could be intercultural in a linear way (linear
progression of dance styles), or parallel way (combination of multiple dance styles occurring
simultaneously but with a progression in time). The parallel method of combining various
styles of dance could be presented by one single dancer representing different dance styles
simultaneously by utilizing different physical movements in different parts of their body. It
can also be demonstrated by two or more dancers each representing one single style and at
the same time dancing with other dancers representing other styles. Also, by implementing
the clarified multi-style structure-making system, other types of multicultural or multi-style
works in other disciplines could be created such as in dance, theatre, film, and literature

1.4 Overall Analysis

Each movement of the Symphonic Dances is composed based on and inspired by a specific
genre or style in dance music from different cultures. In this section, the associated dance
music style of each movement is first introduced and then, the movement is analyzed and
salient elements are discussed.

1.4.1 Movement I Overview

The first movement of Symphonic Dances is inspired by swing and the music of Iran.
While I was in search of dance music from various cultures and exploring numerous pieces
of music, a Swing and Electro-Swing collection caught my attention. I found the collection inspiring and diverse and became interested in multiple songs of the collection. While listening to them, I envisioned having the swing feeling and lively characteristics of swing that I was perceiving in those songs or unconsciously enjoying to be implemented in or combined with Iranian music in order to create a type of music that brings a unique and exciting experience for an audience familiar with Iranian music, and also introduces a new spice to the listener who is already familiar with swing.

1.4.1.1 Swing: An Introduction to the History and Characteristics

Swing was born in the United States in the 1930s, and became a well-known music after Benny Goodman’s and his Band’s performances in 1935, first in Los Angeles and then in the Eastern United States. Many other artists joined or formed swing bands immediately after Goodman’s success and popularity, including Basie, Ellington, Shaw, the Dorseys, Henderson, Webb, Hines, Lunceford, Miller, and others. It became the most popular musical genre in the United States from 1935 to 1946, and made this period to be known as the swing era. Swing also had a dramatic influence on musician’s opportunity for employment. Historian Kenneth Bindas, brings the following testimony about another positive impact of swing in his book Swing, that Modern Sound: “The International Musicians, the periodical of the American Federation of Musicians, told its membership that the most significant aspect of swing was its ability to create and sustain jobs. The union reported 1936 to be the best year for musician since 1927, as employment increased nearly 30 percent.”

Later, cross-genre swing became a new form of expressing creativity. For example, country musicians combined elements of swing with jazz to create Western swing. Gypsy swing is also another form of cross-genre swing. In late 1980, house musicians created

Swing House by fusing swing with house music. Electro swing is also another form of swing, which is popular in Europe. It was a source of inspiration to me before and during composing the first movement of Symphonic Dances. After its decline in popularity following the end of World War II, swing became popular again in the 1990s, which is labeled as swing revival or Neo-Swing, and is still evolving.

To discuss the definitions of swing, we reflect on the reactions of audiences from swing’s heyday: “The spontaneous individual interpretation of modern dance music” is how a reader of Metronome Magazine described it in a letter to the magazine in 1936.\textsuperscript{15} “Swing is the tempo of our time”, a reader of New York Times wrote to the newspaper in 1939. Swing was “beyond his parents’ wildest dreams” was how the writer of the ‘Name Bands’ Column for the International Musicians outlined swing and also added that “swing stands for their great desire” and “expresses all things, releases energy, and stirs emotions.”\textsuperscript{16}

Solo improvisations being accompanied by the rest of the band is a common practice in swing. 4/4 is a common time signature in swing, and offbeat notes are often accented. Rhythm is commonly based on a triplet subdivision of the beat. For example, two consecutive eighth-notes are played like a dotted eighth-note and a sixteenth note in Hard Swing, and a long eighth-note followed by a short eighth-note in swing or shuffle. This rhythmic pattern, which feels like a triplet in 4/4 meter, creates a swing feeling. (See Figure 25.)

1.4.1.2 Movement I Form and Highlights

The first movement, inspired by swing and the music of Iran, has a propulsive feeling like swing music, a 4/4 time signature and a swingy triple rhythm throughout the whole

\textsuperscript{15}Ibid.

movement. Intervals from the 7-note blues scale (Figure 26) representing jazz music are also frequently implemented in movement I and other movements.

Respecting the first movement’s form, I consider the following as the main sections: Section One, mm. 1-21, is an introduction implementing short motives creating a progressive melodic line. In Section Two, mm. 22-69, melodic phrases made out of blues scale come one after another. In section Three, mm. 70-146, multiple themes representing the music of Iran are implemented. In mm. 70-80 a melodic line characteristic of the music of Iran is made out of a sequence and repetitions of Iranian motives. It also plays the role of an introduction to the leading theme of the third section beginning in measure 81. Section Four, mm. 147-188, could be counted as a coda build from the previous motives and with a faster tempo compared to the previous one (♩ = 132 vs. ♩ = 88). The fast tempo with repetitive jazzy motives in this section creates a long line of music with propulsive swing-like feeling and a sense of vividness up until the end of this movement.
The following are five examples of implementations of the afore-mentioned musical genres and intercultural features in movement I. The first example demonstrates a melodic line in mm. 26-30, in which the 7-notes blues scale in C is implemented. (See Figure 27.)

Example two: In addition to the implementation of the 7-note blues scales, the first movement also evokes the instrumentation of swing music, such as clarinets, saxophones, trumpet, trombones and drums, and other features of swing and jazz music, such as the interaction between performers who build up a theme while pushing it forward all together in a lively way building up the theme as shown in the following score example in mm. 26-30. (See Figure 28 and Figure 29.)

Example three: The leading theme in Section Three of this movement is an Iranian-music-inspired theme starting in measure 81, following by two melodic phrases made out of blues scale, and then followed by a short motive of Iran, which acts as punctuation. The chords being played by brass on this punctuated motive mm. 88-89 are like a Stab in jazz music. (See Figure 30.)

Example Four: The aforementioned pattern of Iranian theme followed and punctuated by a jazzy motif repeats afterwards. Then, the pattern is reversed in mm. 106-114, in which a jazz-inspired musical line, a variation of the previous Iranian theme, is punctuated by an Iranian motif. This pattern will also appear repeatedly afterwards. (See Figure 31 and Figure 32.)
Figure 28: A Theme Build-Up Among Instruments, *Symphonic Dances*, mvt. I, mm. 26-30, Page 1
Figure 29: A Theme Build-Up Among Instruments, *Symphonic Dances*, mvt. I, mm. 26-30, Page 2
Example Five: In this movement, we occasionally perceive that a theme implemented from the music of Iran is accompanied by snare drum and hi hats representing Western jazz music, like in mm. 89-98. This is an example of a parallel combination of different musical elements from different cultures.

### 1.4.2 Movement II Overview

The Second movement is inspired by tango and the music of Iran. I listened to various tango pieces prior to composing the second movement and fancied adding playfulness and the incisiveness of tango to Iranian music to foster a different sentiment in the listeners who are familiar with Iranian music. Also, for listeners who are familiar with tango but unfamiliar with Iranian music, this piece may be an introduction to a new and distinctive quality in music, an unknown music (Iranian music), in a known context (tango). I specifically listened to *El Choclo* by Angel Viloldo and *Por una Cabeza* by Carlos Gardel before and during composing this movement, and derived the primary structure of the second movement from *El Choclo*.  

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**Figure 30:** A Musical Line: A Combination of Iranian Music and Blues, *Symphonic Dances*, mvt. I, mm. 81-89
Figure 31: A Punctuation by an Iranian Motif, Symphonic Dances, mvt. I, mm. 106-114, Page 1
Figure 32: A Punctuation by an Iranian Motif, Symphonic Dances, mvt. I, mm. 106-114, Page 2
1.4.2.1 Tango: An Introduction to the History and Characteristics

Tango is commonly known as a dance from Argentina, and being melancholy, dramatic, or tragic, originated from the lower classes in Buenos Aires around the end of the nineteenth century.\(^\text{17}\) Tango is related to another Argentine dance known as Milonga (Poor Mans Habanera), which has a lively tempo. It has been said that the first tango-like dance was born when Milonga’s tempo became slower and steps were added to it.\(^\text{18}\)

Tango has locally developed and circulated among nations. The Argentinean tango, which was the origin of all music and dance that were later called tango, was flexible enough to be circulated, adapted and refined in other countries and implement unusual features from those new homes.\(^\text{19}\) Candamobe, Milonga, Milongon, Habanera, Tango Andaluz and more are other dances that influenced tango in the home culture of those dances: Spain, Uruguay, Cuba, Africa, Italy, the Argentine pampas, and specific Buenos Aires neighborhoods, etc. The diverse character of those who has implemented tango also influenced the development of tango: immigrants from Europe, people of African descent, compadriots (pimps), and payadores (street poets), among others.\(^\text{20}\)

Tango is known with Habanera rhythm in music. (See Figure 33.)\(^\text{21}\) Habanera (Havanara) music and dance comes from Havana, Cuba, also moved to Spain and then Argentina in the early 19th century. It is a Cuban contradanza, which is rhythmically based on an African motif called Tresillo, which means "triplet" in Spanish. (See Figure 33 and Figure 34.)

\(^\text{17}\)Jo Baim, Tango, Creation of a Cultural Icon (Bloomington: Indiana University Press, 2007).


\(^\text{20}\)Miller, Marilyn G., Tango Lesson, Duke University Press, 2014

\(^\text{21}\)Jo Baim, Tango, Creation of a Cultural Icon (Bloomington: Indiana University Press, 2007).
In tango music, the time signature is usually 2/4 or 4/4. Phrases are typically eight bars in length, and even numbers of phrases make up a section. Usually, a tango is cast in a binary or ternary form. Sometimes, a section composed from the first section’s materials comes between the second and the third sections, which makes the piece a four-section piece. Key changes happen in closely related keys in tango music. In major-key tangos, the most common secondary keys are the dominant and subdominant. In minor-key tangos, secondary keys are usually the major dominant and relative major.

The underlying chords in tango music are usually based on diatonic scales using simple chord progressions. Cadences are generally authentic or half cadences. Block chords are sometimes used to create a percussive effect. Habanera rhythm patterns and their variations are widely used in tango music. Figure 35 is Habanera rhythm, and Figure 36 contains examples of its variations. Figure 37 and Figure 38 show two examples of the implementations of Habanera rhythm in music.

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24 Ibid
Figure 35: Habanera Rhythm

Figure 36: The Variations of Habanera Rhythm

Figure 37: An Extract from *Por Una Cabeza*, Originally Composed by Carlos Garder, Originally composed by Carlos Gardel, arranged for Itzhak Perlman by John Williams.
1.4.2.2 Movement II Form and Highlights

Respecting movement II form, I consider the following as the main sections: Section One, mm. 1-29, is an Introduction in 6/8 including theme I, which is a theme implementing the music of Iran in *Māḥur Dastgāh*. In Section Two, mm. 30-50, the main theme (Theme II) is introduced, first in 2/4, then, in a combination of 2/4 and 3/4 meter. In Section Three, mm. 50-66, theme III is carried out and then, like Section Two, it is being played in a combination of 2/4 and 3/4 meter, which can be considered as a variation of the theme instead of a simple repetition of it. In Section Four, mm. 66-82, theme IV is being introduced and then is repeated, all in 2/4 time. In Section Four (mm. 82-99) the main theme (theme II) arrives again in 2/4 and is being repeated in a combination of 2/4 and 3/4 times, which is similar to Section Two. At this time, theme II is being accompanied counterpointically by two new themes: theme V in the first appearance of theme II in this section and theme V in the second appearance. At the end of this section, an accelerando prepares us for the upcoming faster tempo in the next section. Section Five (mm. 100-132) gives us a variation of theme
III, titled theme VII, which is in 6/8 instead of its primary 2/4 time. It is repeated three times, each time with a new accompaniment to it. Section Six (mm. 133-146) is the Coda part of the movement II, with a brief emergence of theme I. The beginning of coda is being merged with the end of Section five. So, there is not a specific borderline between coda and Section Five.

At this point, a few highlights to consider in movement II are outlined. While tango is usually in 2/4 or 4/4 time, this movement begins in 6/8, which is a popular time signature in Iranian music, but is also similar to 2/4 since it has two beats per measure. Later, it also uses 2/4, 4/4 and 3/4 times. In parts of movement II, I have implemented the tango rhythm without changes. (See Figure 39.) An example of implementation of the tango rhythm is found in mm. 34-42, played with bass drum and maracas. (See Figure 40.)

![Figure 39: Tango Rhythm](image)

![Figure 40: Tango Rhythm in Bass Drum, Symphonic Dances, mvt. II, mm. 34-42, Bass Drum](image)

In tango music, it is also common to have a melody set in Habanera rhythm or its variations. An example of such a melody in Movement II is theme II which is also accompanied...
with a tango rhythm. Figure 41 is also another example of the melody in Habanera rhythm. It is from the well-known *El Choclo Tango* by Angel Villolda.\(^{25}\)

![Figure 41: A Melody in Tango Implementing Habanera Rhythm, *El Choclo Tango* by Angel Villolda](image)

The majority of melodies in tango music have a singable characteristic that is rooted in a song. It applies to various melodies that I composed for movement II. Another practice implemented by tango composers is to repeat a phrase and change the ending of it. Example of this practice could be seen in the following extracts from *La Paloma Tango* by Sebastian Iradier (Figure 42) and *El Choclo Tango* by Angel Villolda (Figure 43).

In *Symphonic Dances*, movement II, the same practice is simulated when theme II is repeated in a combination of 2/4 and 3/4 meter. The beginning of the repetition is similar to theme II and in 2/4, but the continuation is in 2/4 and 3/4, and is different from the first performance of it. (See Figure 44.)

Introducing a triple meter section after a long duple meter section with Habanera rhythm is another common practice in tango music. To create a triple-metric feeling, tango composers may change a 2/4 time to a 6/8 meter without changing the tempo of each beat by

Figure 42: A Common Practice in Tango, Repeat a Phrase and Change the Ending of It, La Paloma Tango by Sebastian Iradier
Figure 43: The Ending of the Phrase Changes in the Repetition, *El Choclo Tango*, Angel Villolda
Figure 44: The Ending of the Theme’s Repetition Changes, *Symphonic Dances*, mvt. II, Theme II and Its Repetition
turning two beats of a 2/4 into two beats of 6/8 meter. The following example in Figure 45 from *Cloe* by Antonio Olague demonstrates implementing Habanera for the first section, part a, and Waltz for the second section, part b.26

![Figure 45: Cloe Composed by Antonio Olague, Habanera in part a, and Waltz in Part b.](image)

Tango composers also may place a melody in triplet accompanying with Habanera rhythm, or they may change a duple-meter melody to a triple-meter melody by adding ornamental or accidental noted to it in a triple-meter, which again, is accompanied by Habanera rhythm. The following extract (Figure 46) from *El Irresistible* by Logatti is an example of a triplet melody against Habanera.27

Nearly similar to these practices, in movement II, mm. 91-97, time changes frequently from 2/4 to 3/4 and vise versa. Finally, in measure 99, the meter change fixes and one of the previous themes, theme II, is repeated here, this time in 6/8, titled as theme VII in the theme table. Regarding the implementations of my theory, we can find an example


27 Ibid.
of a linear combination at the end of the introduction section. In measure 29, we hear an ascending tetrachord in *Chāhārgāh* after the first theme of this movement, which signifies the ending of the introduction and the beginning of a new section. This combination is an example of a linear combination of two styles since the theme preceding the motif (theme 1 shown in Figure 47) and the motif are in different styles.

We can also find an example of parallel combination at the beginning of movement II: a theme is representing the music of Iran while accompanied by instruments that evoke the music of Spain, Latin America and Africa: castanets, bongos, claves, and finger clicks. (See Figure 49.) Bongos and finger clicks play a rhythmic pattern representing the music of Iran.
although they are instruments not from Iran. In Movement II, castanets, claves, bongos, maracas, and finger cymbals are signifying Latin music. On the whole, shakers, bongos, claves, woodblocks and maracas as Latin percussions are occasionally representing Latin music throughout my dissertation.

Theme II that begins in measure 34 is a theme in Isfahān Dastgāh inspired by both the music of Iran and tango music. The theme is set in a variation of Habanera rhythm, and is being accompanied by a combination of tango rhythm (rhythms that are being played by bass drum and maracas) and Habanera rhythm. The theme begins with the oboes (and horns), then trumpets play it, both representing the music of Iran because of the timbre of these two instruments: oboe’s timbre is similar to Sornā, an Iranian woodwind instrument, and trumpet is an instrument widely used in Taziye, a traditional mourning music in Iran for Islamic Ashoorā’s annual grieving commemorate.
Figure 50: *Symphonic Dances*, mov. II, Theme II Begins in m. 34 by Oboes and Horns
One of the methods I employ for composing intercultural music is to have two themes in a piece, one a variation of the other theme representing a culture different from the first theme. It means that musical characteristics of a culture are being integrated into a theme from a different culture. An example of this method is presented in movement II by themes III and VII. Theme III is first introduced in measure 50. (See Figure 52.) It is more similar to the music of the West than to the music of Iran. Later in mm. 100-108, we have a variation of it, titled as theme VII, which signifies the music of Iran because of its rhythm structure composed in an Iranian style 6/8 time and also its second half being in Châhârgâh Dastgâh. (See Figure 53).

Theme VII is introduced by trumpets, and is accompanied by tambourine, which is a popular instrument in Iran typically used in celebration music such as weddings and Norooz, Iran’s new year celebration. In Norooz celebration’s music, an instrument from the tambourine family is being played by Hâji Firooz, who is a symbolic figure, like Sana Claus,
that sings and dances at *Norooz* time to celebrate the beginning of the spring. (See Figure 54 and Figure 55.)

At the end of movement II, mm. 131-145, we hear two different rhythms in the percussion section representing two different musical styles from two different cultures. As demonstrated in the passage shown in Figure 56, bongos represent a rhythm from Iran (magnified in Figure 57) while claves and finger clicks represent Habanera rhythm. (See Figure 58.)

### 1.4.3 Movement III Overview

Movement III is composed based on inspirations from Irish step dance, specifically heavy jig, and the music of Iran. While I was in search of musical dances of other cultures, I found Irish jig inspiring since it sounded cheerful, bright, moving, and at the same time, affecting to me. I also found short melodies coming one after another a lovely straightforward and and pure move, and decided to implement this delightful approach in a movement of my
Figure 54: Theme VII Introduced by Trumpets and Accompanied by Tambourine, *Symphonic Dances*, mvt. II, mm. 100-108, Page 1
Figure 55: Theme VII Introduced by Trumpets and Accompanied by Tambourine, *Symphonic Dances*, mvt. II, mm. 100-108, Page 2
Figure 56: Habanera and a Rhythm from Iran, *Symphonic Dances*, mvt. II, mm. 131-135, Percussions 1, 2, and 3

Figure 57: The Previous Figure is Magnified: A Rhythm from Iran in Bongos

Figure 58: Figure 56 is Magnified: Habanera Rhythm and Its Variation in Claves and Finger Click. Also, See Figure 35 and Figure 36
work. It was also particularly unique in terms of dancers keeping their hands still although the music is cheerful and bright. I had already seen two similar dances in Iran, Kurdish dance and Azeri dance, in which dancers’ hands are barely moving (in Kurdish dance) or are doing less complicated moves compared to the dancers’ feet (in Azeri dance) while the music is lively and cheerful. Having imaginary dancers in my mind ready to lightly dance to a cheerful music with short phrases, I started composing movement III.

1.4.3.1 Irish Jig: An Introduction to the History and Characteristics

At the beginning of the nineteenth century in rural Ireland, dancing and music making was a form of entertainment largely used in agricultural and religious times and special social occasions such as cattle fairs, market days, hurling marches, and horse races.28 Also, those who invaded and immigrated the country through times of war and peace introduced new dances and music to Irish people.29

The heavy jig inspired me in the compositional process of the third movement and is an example of Irish step dance. Irish main step dances include reel, light jig, heavy jig, single jig, and the hornpipe.30 There are two distinctive forms of Irish dancing: solo dances and figure dances.31 Arthur Flynn, in his book *Irish Dance*, provides the following information about them:

The style to be cultivated in solo dances is one of simplicity and natural grace. The carriage of the body should be natural, upright, and relaxed. The arms and hands should be kept flat against the side. The figures and steps should be executed with accuracy and precision, but easily, without any effort. Irish figure or group dancing can be performed in a square, circle, or line formation, enjoying only a few simple steps. These dances are essentially the dances of Ireland. (Flynn, 31)


30 Ibid.

31 Ibid.
Stepping is central to the Irish dance tradition. The dancer “beats out” musical time through foot movements.\textsuperscript{32} Specific movements within a step have been given names such as the treble, the heel kick, the drum, the cut, the rock or puzzle, the shuffle, the batter and the grind. There are a series of these elements following each other to cover an 8-bar musical phrase while the dancer is dancing to a tune, which is usually 32 bars in a jig, reel, or hornpipe music. \textsuperscript{33}

Jig was originally danced by sailors, imitating the motion of the ship.\textsuperscript{34} It is “danced in an aggressive manner in heavy shoes, which produces a stamping sound.” (Flynn, 31) What attracted me to Irish dance music and specifically heavy jig was their vividness, playfulness, and balance in both music and the dance, and at the same time, a feeling of firmness, reserved, and resistance in the dance. The reserved feeling that I see in Irish step dance is described by Arthur Flynn as control and grace as stated in his book by telling the reader that “arm movement is discouraged in Irish dance, as the dancer is taught to demonstrate control and grace.” (Flynn, 32)

Dance tunes and Irish jigs mostly include regional melodies and were originally composed by pipers and fiddlers. Some dance tunes were adapted from English and Scottish tunes, or were airs borrowed from Scotland and England.\textsuperscript{35} Irish dance tunes are usually a single melodic line and all musicians in a group play the same melody. The majority of Irish dance tunes are in binary form: an eight-measure A section and an eight-measure B section. Sections are often repeated (doubled) and so, an AABB form is represented.\textsuperscript{36}

\textsuperscript{32}Helen Brennan, \textit{The Story of Irish Dance} (Kerry, Ireland: Brandon, 1999).

\textsuperscript{33}Helen Brennan, \textit{The Story of Irish Dance} (Kerry, Ireland: Brandon, 1999).


\textsuperscript{36}Dorothea E Hast and Stanley Scott, \textit{Music in Ireland} (Oxford University Press, 2004).
However, there are some exceptions to this rule. For instance, a section may not be doubled and as a result, it creates an AB-formed tune or when a tune has more than a part, which create an AABBC form. The entire typical 32-bar tune, which may be called a round, is often repeated and then musicians switch to another tune/melody usually with the same rhythm and form. After playing one round, they play it again and then, they may move on to the next new melody and round. This succession of making and performing a variety of melodies “expands the melodic possibilities of a single performance” (Dorothea E Hast, and Stanley Scott, 59) and also makes the form predictable and therefore, lets the musicians create their own individual variations of the tunes. Tunes are usually symmetric and the set of tunes that come after another in a jig or other Irish dance music is called a medley. In a medley, tunes are usually the same type, such as all jigs or reels.

Rhythm of the different types of dance tunes like reels and jigs are different. In jigs, which have been part of Irish music since at least the seventeen century, rhythms are made in compound meter. For example, double jig, which is the most common variant of jigs and is the Irish music that I was inspired by while composing the third movement of Symphonic Dances, is in 6/8 and it contains two groups of three eight notes per measure. In addition to double jig, other current variants of the jig in the Irish music are single jig, slip jig, and slide. The single jig is also typically in 6/8, but usually consisting of patterns of a quarter note followed by an eight note. The slip jig or hop jig is in 9/8, and usually dance to by female dancers wearing soft shoes. Slides are typically in 12/8, consisting of patterns of a

37 Valley, Fintan (edited by), The Companion to Irish Traditional Music, Cork University Press, 1999


quarter note followed by an eight note like in single jigs, but have a faster tempo than single jigs.\footnote{Ibid.}

The following figure (Figure 59) shows some of the mentioned characteristics and also examples of the four variants of the jig. Also, an example of a typical 32-bar double jig tune, Garrett Barry’s jig, comes afterward (Figure 60). As demonstrated in the score, the time signature is 6/8 and it is in AABB form.

\begin{table}[h]
\centering
\begin{tabular}{|c|c|c|c|}
\hline
\textbf{Jig} & \textbf{Typical Time Signature} & \textbf{Typical Rhythmic Pattern} & \textbf{Tune Example} \\
\hline
Double Jig & 6/8 & \begin{align*}
\text{\textsuperscript{1}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \text{\textsuperscript{6}}
\end{align*} & Garret Barry’s Jig \\
\hline
Single Jig & 6/8 or 12/8 & \begin{align*}
\text{\textsuperscript{1}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \text{\textsuperscript{6}}
\end{align*} & Road to Lisdoonvarna \\
\hline
Slip Jig  \\
Or Hop Jig & 9/8 & Mixed & A Fig for a Kiss \\
\hline
Slide & 12/8 or 6/8 & \begin{align*}
\text{\textsuperscript{1}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \text{\textsuperscript{6}}
\end{align*} & O’Keefe’s Slide \\
\hline
\end{tabular}
\caption{Jigs’ Characteristics}
\end{table}

In Irish music, ornaments have an important role and we barely hear an Irish tune without ornaments. Different types of ornaments are used to embellish the melody or add rhythmic interest to it.\footnote{Michael B. Baken, \textit{World Music: Traditions and Transformations}, 2nd ed. (New York: McGraw-Hill, 2012).} Commonly used types of ornament are rolls, crannes, cuts, tips, trebles, and triplets. A performer chooses from this set of ornaments types and applies them to the melodic outline, which is called “ornamenting a tune”, so a tune would barely be heard
Implementing ornaments gives the performers the freedom of creativity and represents a performer’s individual styles. The following figure (Figure 61) shows examples of ornament types in Irish music.  

Irish Instrumental music often uses strings and plucked instruments like fiddle, harp, banjo, mandolin, and the guitar. In the instrumentation of Symphonic Dances for concert band, I didn’t have strings or plucked instruments. Instead, vivid melodies build out of short motives often times performed as staccatos and also repeated notes approximately resembles the melodies played in Irish dance music with string or plucked instruments.

### 1.4.3.2 Movement III Form and Highlights

Movement III includes the following main sections: Section One, mm.1-16, Theme I and its variation; Section Two, mm. 16–32, Theme II and its variation; Section Three, mm 32-48, Theme III and its variation; Section Four, mm. 48-64, Theme IV and its variation; Section Five, mm. 64-72, a variation of theme I in a combination of 6/8 and 9/8 meter; Section Six, mm. 72-80, a reappearance of theme II; Section Seven, mm. 80-88, a reappearance

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43Ibid.
Figure 61: Ornament Types in Irish Music

The Roll
- Written: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  
- Played: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  
- Long Roll
- Short Roll

The Cran
- Written: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  
- Played: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  

The Cut
- Written: \( \text{\textbullet} \text{\textbullet} \)  
- Played: \( \text{\textbullet} \text{\textbullet} \)  

The Tip/Pat
- Written: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  
- Played: \( \text{\textbullet} \text{\textbullet} \)  

The Treble
- Written: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  
- Played: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  

A long note is divided into three shorter notes of the same value.

The Triplet
- Written: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  
- Played: \( \text{\textbullet} \text{\textbullet} \text{\textbullet} \)  

Three consecutive notes, in either upward or downward motion, laid in the value of a single beat.

The grace note's intervals differ depending on instruments.
of theme III; Section Eight, mm. 88-96, a reappearance of theme IV; Section Nine, mm. 97–118, an only-rhythm section; Section Ten, mm. 118-126, a reappearance of theme I; Section Eleven (mm. 126-134): a reappearance of theme II variation; Section Twelve, mm. 135-142, a reappearance of theme III variation; Section Thirteen, mm. 143-150, a variation of theme IV.

As analyzed above, we have the total of 4 themes in movement III. At first, each theme is being introduced and is followed by its variation. Then, a variation or a reappearance of each theme is being played. Afterward, we hear a rhythm-only section, which is followed by a reappearance of all four themes, coming one after another. Thus, the whole movement III could be divided into 3 big parts, in which either themes I to IV or a variation of them are being played sequentially, and a rhythmic section between parts 2 and 3: Part 1 (Sections One-Four), part 2 (Sections Five-Eight), rhythm-only part, part 3 (Sections Ten-Thirteen).

This movement, like the Irish step dance, consists of short sections following one after another, each one including a theme which has a steady beat, making it easy to be kept by dancers and step-danced to, like the Irish step dance. It implements glissando in some parts, which is a feature of Jazz music. An example of these implementations comes in mm 160-167. (See Figure 62.) There is a combination of a Jazz feature (glissando in Horn 1) and Iranian music (Isfahān scale at the end of theme IV played by oboes) in mm. 48-56. (See Figure 63.) There are multiple instances of the implementations of the music of Iran in movement III like theme III, introduced mm. 32-40 by clarinets and flutes (Figure 64).

![Figure 62: Glissando in Horns, Symphonic Dances, mvt. III, mm. 160-167](image_url)
Inspired by the rhythm-only sections in step dance music, I composed a similar section from m.97 to m.159, which after a crescendo leads to a repetition of theme II. An excerpt of the beginning of this rhythm-only section is shown in Figure 65.
1.4.4 Movement IV Overview

The forth movement of Symphonic Dances is inspired by electronic dance music and the music of Iran. It is also built upon a well-known folk tune from Iran, called Mastom Mastom. Many years ago, I had a motivating conversation with my father, in which he showed a strong interest in Mastom Mastom to be orchestrated for a big orchestra unlike its usual performances, which are by soloists or small ensembles. He thought so because he believed that Mastom Mastom phrase in this folklore tune has the potential to move the audience more strongly and sounds more glorious if it is performed by a big ensemble like the Tehran Symphonic Orchestra. I think he believed that this phrase is better performed triumphantly or majestically. While I was brainstorming ideas to compose the next movement of my piece, electronic dance music captivated me because of its energetic, booming, and swift nature. I also recalled Mastom Mastom and how my father wished it to be arranged. So, I decided to implement this theme in a composition inspired by electronic dance music.

1.4.4.1 Electronic Dance Music: An Introduction to the History and Characteristics

Electronic dance music is originated in the United States, but remained as an underground phenomenon for a long time there while it was achieving popularity in the Europe and the UK in the early 40s. After Jimmy Savile, a DJ, playing in public in 1943 in the UK, radio DJs in the U.S. began to hold live DJ events, first in the 1950s.44

Dancing to recorded music was a modern phenomenon after the invention of the sound-recording devices like phonographs, gramophones, jukeboxes, magnetic audio tapes and multi track recording machines, and EDM was built around this new dancing practice later. During the 1960s, dancing movements became an individual phenomenon while dancing

was an activity for the opposite-sex couples earlier on. While creating the music, EDM producers have this expectation that their music will be danced to by its audience.

Electronic music technology like drum machines, turntables, and synthesizers became popular in the 1970s and discos, subsequently, became widely popular in the U.S. in the late 1970s and have had a significant role in the development of EDM. In discos, DJs produced an uninterrupted stream of music, which is one of the practices that helped with the evolution of EDM. Since each DJ created their own music in a unique and creative way, recording those unique sounds becomes a way to reproduce and save those distinctive and occasionally remarkable musical moments to be re-played for dance floors.\footnote{Ibid.}

EDM includes genres such as techno, house, drum ‘n’ bass, and trance and has been characterized through the use of electronic technologies such as synthesizers, drum machines, sequencers, and samplers.\footnote{Ibid.} Instrumental house musicians utilized drum-machines extensively to create rhythms, which were the primary element of their music. Those rhythms produced by drum-machines were called drum tracks or rhythm tracks or tracks, and the songs that have a drum track as its inherent ingredient are referred to as tracky.

In terms of the musical characteristics of electronic dance music, it is generally focused on instrumental music. Vocal sounds are briefly or never used. It has a steady, and relatively fast tempo. Looped drum breaks can be the basis of some EDM pieces and repeated bass drum patterns are commonly and widely present throughout the music. Sampling and also reusing, combining and manipulating previously recorded music are common practices among EDM creators as well.

EDM genres are often divided into two main categories: breaks and jungles and house and techno. These two categories are also labeled breakbeat-driven category and
four-on-the-floor, respectively, based on a presence of a constant drum pattern or a constant 4-beats-per measure bass drum beat. In break-beat-driven style, the whole drum-set is involved in creating a constant drum pattern and it usually de-emphasizes strong beats. Break-beats may also include time variations since they are being played by live percussion and can be changed without difficulty. Having an irregular break-beat, changing it, or introducing a new one during a track can add more irregularity to the music.

1.4.4.2 Movement IV Form and Highlights

The main sections of movement IV are Section One, which is the introduction (mm. 1-30), Section Two in which theme I is introduced and then repeated (mm. 31-135), and Section Three, (mm. 136-157), which is the coda, beginning with a rubato version of the main theme sung by the soprano solo.

With respect to those features in Symphonic Dances which are adapted from electronic dance music, I would mention sampling and manipulating a pre-existing work of music, which is one of the commonly used practices in electronic dance music. Throughout movement IV, I implemented, changed, repeated, decorated, and manipulated a well-known folklore tune from Iran called Mastom Mastom. (See Figure 66.)

Beats have a strong presence in EDM. It is also very common of the bass drum to be removed and return like in mm. 68-70. Two repetitive rhythmic patterns, shown in (Figure 67) and played on drum set throughout the movement, are playing the role of break beats in EDM. These rhythmic patterns are sometimes pauses and then enter again, which is similar to pausing and replaying the break beats in EDM. The drum-set performer of movement IV is encouraged to create variations of the break-beat part of the movement. The implementation of temple blocks, tambourine, tom-tom, and bongos in Symphonic Dances is to bring about a sense of multi-culturalism by yielding timbres usually representing cultures.
Figure 66: Mastom Mastom with Lyrics: A Folklore Song from Iran

Figure 67: Repetitive Rhythmic Patterns on Drum Set, Symphonic Dances, mvt. IV
different from Iran and the Western countries, A significant example of this application in the forth movement is the presence of temple blocks in Section One.
Chapter two of my dissertation contains the score of *Symphonic Dances* in four movements. Each movement is an intercultural work, which is inspired by swing in movement I, tango in movement II, Irish jig in movement III, electronic dance music in movement IV, and also both the music of Iran and the western classical music in all four movements.
Gelareh Naseri

Symphonic Dances

(2018)

For Concert Band
I. Movement I (Inspired by Swing) ...................................................... 66 (1)

II. Movement II (Inspired by Tango) ..................................................... 103 (38)

III. Movement III (Inspired by Irish Jig) .................................................. 132 (67)

IV. Movement IV (Inspired by Electronic Dance Music) .............................. 173 (108)

Score in C
Duration: ca. 16'
**Instrumentation**

Piccolo
2 Flutes
2 Oboes
2 Bassoons
E♭ Clarinet
3 B♭ Clarinets
B♭ Bass Clarinet
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
4 F Horns
3 C Trumpets
2 Trombones
Bass Trombone
2 Euphoniums
2 Tubas

Soprano Solo

Timpani (5 Drums)
Percussion: 4 Players; Percussion instruments are shared frequently between movements in Symphonic Dances. So, it is vital that they and their mallets are left in their own place after every percussionist's instrument change. If they are shared in the same movement it is indicted here.

1. Marimba, Claves, Bells, Maracas, Temple Blocks.
2. Concert Bass Drum (Shared with Perc.3 in movement I), Finger Cymbals (Shared with Perc.4 in movement II), Maracas (Shared with Perc.4 in movement II), Castanets, Bongos (Shared with Perc.3 in movement II), Finger Click, Glockenspiel, Tam-tam (Shared with Perc.4 in movement III), Drum Set including Crash Cymbal, Hi-Hat, Pedal Bass Drum, Tambourine, Snare Drum, Cowbell, Ride Cymbal, Suspended Cymbal.

3. Snare Drum (Shared with percussion 4 in movement III), Triangle, Concert Bass Drum (Shared with Perc.3 in movement I), Bongos (Shared with Perc.2 in movement II), Woodblocks.

4. Crash Cymbal, Ride Cymbal, Tam-tam (Shared with Perc.2 in movement III), Castanets, Finger Cymbals, Tambourine, Maracas (Shared with Perc.2 in movement II), Snare Drum (Shared with percussion 3 in movement III), Tom-toms, Tam-tam.

Double Bass
Do not hallucinate.
Movement II
(Inspired by Tango)
P.C.
P. I, 2
Ob. I, 2
Bsn. 1, 2
Eh. Cl.
Cl. 1, 2, 3
B. Cl.
A. Sax. 1, 2
Ten. Sax.
Bar. Sax.
Hn. 1, 3
Hn. 4
Tpt. 1, 2, 3
Tbn. 1, 2
B. Tbn.
Euph. 1, 2
Tbn. 1, 2
Db.
Timp.
P. 1
P. 2
P. 3
P. 4
75
76
78
79
80
\[ \text{\textcopyright{ \textregistered \texttrademark \texttrade } (C) 1972 } \]
lunga Freely, on cue (\( \, \dot{\,} \text{ca.} \, 80 \) )
Significant Motives and Themes in Symphonic Dances

In *Symphonic Dances*, themes, motives, and their variations have significant roles. On the next pages, each movement’s important themes, their implemented variations, and notable motives are listed as follows:

1. Movement I, Significant Motives (Motif 1-Motif 7) and Themes (Theme 1-Theme 5)

2. Movement II, Themes (Theme 1-Theme 7)

3. Movement III, Themes (Theme 1-Theme 4) and Variations

4. Movement IV, Theme: *Mastom Mastom*
Movement I, Significant Motives (M1-M7) and Themes (T1-T5)
Movement II, Themes (T1-T7)
Movement III, Themes (T1-T4) and Variations
Movement IV, Theme: The only theme in this movement is the main theme, *Mastom*. 

*Mastom*
Bibliography

Books


**Scores**


**Online Scores**


**Online Resources**


https://www.youtube.com/watch?v=3AHw89hvmtk. Accessed on April 3rd, 2018

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  https://www.youtube.com/watch?v=xIdtrm38nxI&list=RDxIdtrm38nxI&t=2522