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Saz-o-Dohol for clarinet in B-flat and timpani

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Saz-o-Dohol
for clarinet B \flat and timpani

سازودهل
برای کلارینت سی بِل و تیمپانی

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Duration: Six minutes and five seconds
ISMN: 979-0-800260-02-5

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Program note:

My inspiration for composing this piece was the Nowruz music played with Saz and Dohol. The word Nowruz, means new day; its spelling and pronunciation may vary by country. Nowruz marks the first day of spring and is celebrated on the day of the astronomical vernal equinox, which usually occurs on 21 March. It is celebrated as the beginning of the new year by more than 300 million people all around the world and has been celebrated for over 3,000 years in the Balkans, the Black Sea Basin, the Caucasus, Central Asia, the Middle East and other regions. Inscribed in 2009 on the Representative List of the Intangible Cultural Heritage of Humanity as a cultural tradition observed by numerous peoples, Nowruz is an ancestral festivity marking the first day of spring and the renewal of nature. It promotes values of peace and solidarity between generations and within families as well as reconciliation and neighborliness, thus contributing to cultural diversity and friendship among peoples and different communities. Nowruz plays a significant role in strengthening the ties among peoples based on mutual respect and the ideals of peace and good neighborliness. Its traditions and rituals reflect the cultural and ancient customs of the civilizations of the East and West, which influenced those civilizations through the interchange of human values. Celebrating Nowruz means the affirmation of life in harmony with nature, awareness of the inseparable link between constructive labor and natural cycles of renewal and a solicitous and respectful attitude towards natural sources of life. (*International Nowruz Day*, 2023)

In ancient Iran, Saz and Dohol were used for national important day such as Nowruz. Saz or Sorna is a conical wooden tube 30–45 cm long, but its length may extend to 60 cm. It is played with a double reed and usually has a pirouette. This type of instrument is between one and a half to two octaves, depending on the model.(Poché & Sultanova, 2001) The Dohol is an instrument of the family of two-sided membranophones. It, which is present in different shapes and sizes in different areas of Iran, is known by the following names: Dohol, dehel, dahil, dol, daval, timbuk, judeh, gap Dohol, dehlak, dehlak nal, dammām, etc. All types of Dohol have a wooden cylinder (sometimes made of metal), are covered by leather on both sides and the skins are joined to the body by two rings with a row of cords. This instrument is played in different ways in different areas of Iran (usually with two wooden sticks.) (Redazione., 2019)



("Sornā and dohōl players, Herat, Afghanistan, 1977,")

Form:

The form of this piece is based on the Nowruz celebration in Iran. After the first spring day, people celebrate the new year for 13 days, for this reason, I composed this piece in 13 different parts (1 theme and 12 variations). The duration of episodes equal 28 seconds. I divided the whole days of one year (365 days) to 13.

$$365 / 13 \approx 28$$

The duration of this piece is six minutes and five seconds.

Pitches:

I designed two similar matrices for this piece. The relation between tones is augmented fourth and minor second.

0	6	5	11
6	0	11	5
7	1	0	6
1	7	6	0

The first matrix

0	6	5	11	10	4
6	0	11	5	4	10
7	1	0	6	5	11
1	7	6	0	11	5
4	8	7	1	0	6
10	2	1	7	6	0

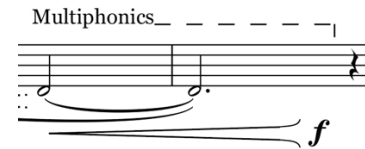
The second matrix

Techniques

Clarinet in B \flat

Multiphonics

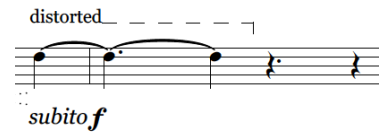
The clarinet player has the option of selecting a multiphonic depending on one or more notes shown.



Page 1, mm. 3-4

Distorted

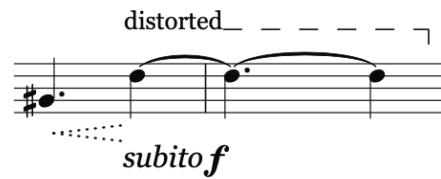
A distorted sound can be produced with the pressure of lip and playing with different part of harmonics.



Page 2, mm. 3-4

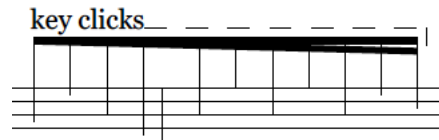
Converting

As a result of this pointed diminuendo, the sound should be converted from one quality to another, for example from natural clarinet sound to multiphonic.



Page 2, m. 3

Key clicks

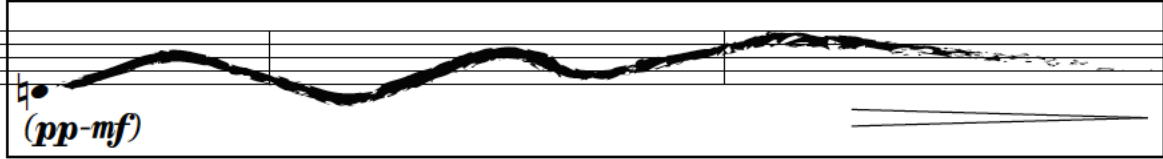


Page 3, mm. 6-7

Improvisation

In this part, the clarinet player is free to select the rhythm.

improvise* _____
distorted _____



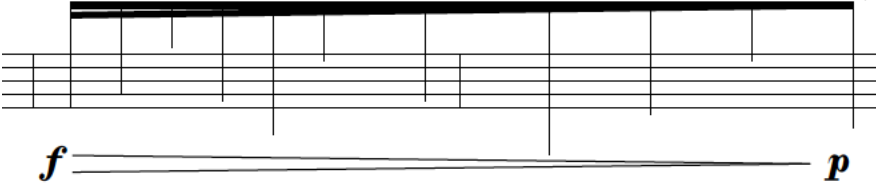
A musical staff with a wavy line representing a melodic contour. The line starts at a low point, rises to a peak, falls to a trough, rises to a higher peak, and then gradually declines. A dynamic marking *(pp-mf)* is written below the staff. Above the staff, two dashed lines are labeled "improvise*" and "distorted".

Page 6, mm. 2-4

Improvisation based on rhythm

Improvise based on the rhythm shown. It is not possible to see the tones on the beams, so the clarinet player can pick material based on previous notes or simply improvise.

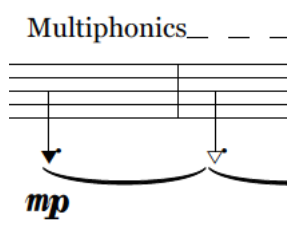
distorted _____



A musical staff with a thick black bar above it, representing a distorted sound. The bar is labeled "distorted" above it. Below the staff, a dynamic marking *f* is written on the left and *p* on the right, connected by a horizontal line that tapers from left to right.

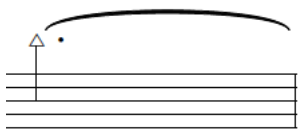
Page 8, mm. 3-4

The lowest possible tone



Page 10, mm. 1-2

The highest possible tone



Page 10, m. 4

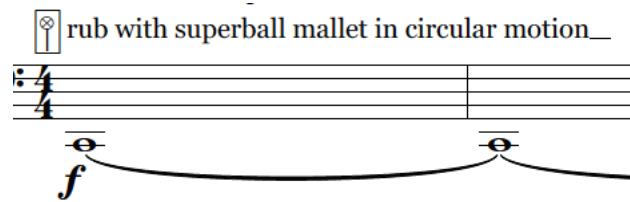
Timpani

Timpani tuning



Superball

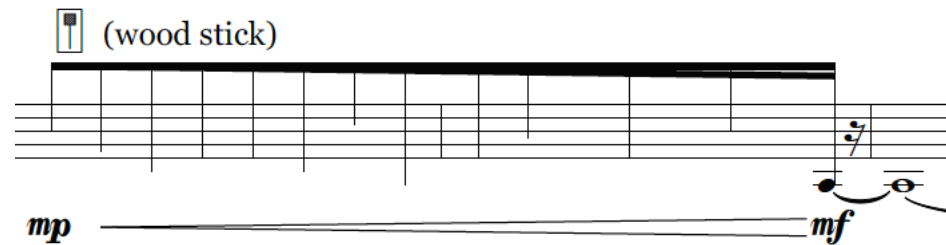
Rub with superball mallet in circular motion.



Page 1, mm. 1-2

Improvisation based on rhythm

Improvise based on the rhythm shown. It is not possible to see the tones on the beams, so the timpani player can pick material based on previous notes or simply improvise and use pedals too.



Page 8, mm. 1-2

References:

International Nowruz Day. (2023). United Nations. . Retrieved March 26, 2023 from

<https://www.un.org/en/observances/international-nowruz-day>

Poché, C., & Sultanova, R. (2001). Surnāy. In: Oxford University Press.

Redazione. (2019). *Dohol; Persian Musical Instrument*. Iran Culture. <https://en.irancultura.it/art/music/2-musical-instruments/dahol/>

Sornā and dohōl players, Herat, Afghanistan, 1977. In: Oxford University Press.

Saz-o-Dohol

for clarinet in B \flat and timpani

Theme

Ali Balighi

Approx. 14"

Time

Clarinet in B \flat

Timpani

$\text{♩} = 69$
Mysterious

p *f* *f* *mf* *f*

rub with superbball mallet in circular motion

Multiphonics

Approx. 14"

Time

Cl.

Timp.

mf *mp* *mf*

rub with superbball mallet in circular motion

Multiphonics

Approx. 14"

Time

$\text{♩} = 170$

(3+2+3+2)

Cl. *f* *f* *mf* *subito f* distorted

(hard mallet)

(3+2+3+2)

Timp. *mf*

Approx. 14"

Time

Cl. *mp* *mf* distorted

put the cymbal on the timpani and pick up bow

Timp.

Approx. 14"

Time

♩ = 69

Cl. *natural to multiphonics** *distorted and unstable tuning*

f *mf* *mp*

Timpani

rub with super ball mallet on cymbal

rub with super ball mallet on cymbal

with hand

rub with super ball mallet on cymbal

* Natural to multiphonics implies that clarinetist should gradually change the quality of their sound from the natural sound of clarinet to multiphonics, but they are free to change it at their discretion.

Approx. 14"

Time

Cl. *key clicks* *Multiphonics*

mf *mp* *f*

Timpani

with hand

rub with super ball mallet on cymbal

Arco.

remove the cymbal from timpani

mf *pp* *mp* *f*

Approx. 14"

Time

♩ = 51

Cl. *mf* *(pp-mf)*

improvise*
distorted and/or multiphonics

Multiphonics

Timp. *mf*

*Use D as the first note, after that improvise freely.

There is a fermata so that the clarinetist has more time to improvise.

Approx. 14"

Time

Cl.

Timp. *mf* *p*

Approx. 14"

Time

♩ = 35

Cl.

Multiphonics

f *p* *mp* *mf*

Timp.

(wood mallet)

mf

Approx. 14"

Time

Cl.

Multiphonics

mp *mp* *mp*

Timp.

mp *mp*

VII

Approx. 14"

Time

♩ = 69

Cl.

distorted improvisation

f *p*

(wood mallet)

Timp.

mp *mf*

Approx. 14"

Time

Multiphonics

Cl.

f

Timp.

mp *pp*

Approx. 14"

Time

$\text{♩} = 120$

Cl. (3+2+2) *mp* *p* *mp*

Timp. (3+2+2) *mp* *p*

Approx. 14"

Time

Cl. *mp*

Timp. *mp*

IX

Approx. 14"

Time

$\text{♩} = 166$

Cl.

Multiphonics_

mp

pp

Timp.

p

pp

2

4

Approx. 14"

Time

Cl.

Multiphonics_

mp

Timp.

2

Approx. 14"

Time

$\text{♩} = 138$

(3+3+2)
Multiphonics

Cl.

mf *subito p* *mf* *mp subito p*

Timp.

(3+2+2)

mp

Approx. 14"

Time

Cl.

mp *mf* *mp* *p*

Timp.

mp *p*

XI

Approx. 14"

Time

♩ = 51

Cl. *Multiphonics* *mf*

Timp. *mf*

Multiphonics

Approx. 14"

Time

Cl. *Multiphonics* *mf* *mp*

Timp. *p*

Multiphonics

Approx. 14"

Time

♩ = 69

Cl. *Multiphonics* *f*

Timp. *rub with superball mallet in circular motion* *f*

Approx. 14"

Time

Cl. *distorted* *f* *mp*

Timp. *rub with superball mallet in circular motion* *hit with superball* *mp*