

Presentation
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**MELODIC (DE)COMPOSITION:
Generation of Verticality through Horizontality
in an Organic Process of Composition
Inspired by Iranian Music**

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Introduction

- Personal backgrounds:
 - Santur and composition
 - Subconconscious and concious
- *Radif* cycle
- Piece [Homaayuun](https://www.youtube.com/watch?v=-uNS7qkFLv4)
(<https://www.youtube.com/watch?v=-uNS7qkFLv4>)

Concepts

- Acoustics of string instruments:
 - String theory
 - Variety in sound: source, medium, interface
- Improvisation and composition:
 - Remembering, forgetting, reproducibility
- Melody, harmony:
 - Sequence of single notes, simultaneously sounding notes
- Artistic freedom!

Question(s)

How could melody, as construed in Iranian art music, be applied in the domain of Western composition, generating other elements of the music (including harmony, rhythm, dynamics, tone color, and texture)?

Initial questions:

- 1) How does Iranian music approach harmony?
- 2) How might Iranian music's approach to harmony be used in Western music composition?

Methods

- Participatory field research
- Reflections on my experience as composer and santur player
- Literary research
- Using santur's sounding behavior as a model
 - Ammendment (in favor of artistic freedom!): Each santur is unique

Process: MELODIC (DE)COMPOSITION Step by Step

- A) Improvisation [of Iranian music]: writing!
 - Advantages of improvising through writing
- B) Transposition: notes as pitch classes
- C) Distribution: notes assigned to instruments
- D) Sustention: replacing rests

Example:

Homaayuun (2022) for Chamber Ensemble (Here: Bass Clr., Bsn., Vla., Vc., Pno.)

- Step B) Transposition

8

34

(long)

The image shows a musical score for measures 34 through 41. The score is written on a single staff with a treble clef. The music consists of a series of notes, some with slurs and ties, and some with accidentals. The notes are primarily eighth and quarter notes. There are some rests and a long note marked '(long)' at the end of the sequence. The score is presented in a simplified, illustrative style.

Example:

Homaayuun (2022) for Chamber Ensemble
(Here: Bass Clr., Bsn., Vla., Vc., Pno.)

- Step C) Distribution

8

Musical score for Step C) Distribution, measures 34-37. The score is for a chamber ensemble consisting of Bass Clarinet (B. Cl.), Bassoon (Bsn.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

The score is written in 4/4 time. The key signature has one flat (B-flat). The tempo is marked *mf* (mezzo-forte) for the woodwinds and *sffz* (sforzando) for the piano.

The score shows the distribution of notes across the instruments:

- B. Cl.:** Measures 34-35: *mf* (mezzo-forte). Measures 36-37: *p* (piano). A long note is marked (long) at the end of measure 37.
- Bsn.:** Measures 34-35: *mf* (mezzo-forte). Measures 36-37: *p* (piano). A long note is marked (long) at the end of measure 37.
- Vla.:** Measures 34-37: *mf* (mezzo-forte). A long note is marked (long) at the end of measure 37.
- Vc.:** Measures 34-37: *mf* (mezzo-forte). A long note is marked (long) at the end of measure 37.
- Pno.:** Measures 34-37: *sffz* (sforzando). A long note is marked (long) at the end of measure 37.

The piano part features a complex texture with multiple overlapping lines, creating a dense, layered sound.

Example:

Homaayuun (2022) for Chamber Ensemble
(Here: Bass Clr., Bsn., Vla., Vc., Pno.)

- Step D) Sustention

(audio: mentioned youtube file, from 05'13")

8

34

B. Cl.

Bsn.

Vla.

Vc.

Pno.

mf *pp*

pizz. *arco con sord.* *p* *sfz* *sfz* *(long)*

mf *con sord.* *p* *sfz* *pizz.* *sfz* *(long)*

sfz *sfz* *(long)*

Discussion

- Application for other instruments too
- Further [acoustical] details can apply
(Santur notes come from quadruple string sets, etc.)
- This discussion goes beyond verticality vs horizontality!

Conclusion

- MELODIC (DE)COMPOSITION

supports that various elements of music get inspired by a melody that serves as foundation of the piece.