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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
- Subconcious and concious
- Radif cycle
- Piece <u>Homaayuun</u>

(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, harmoney:
- 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

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

Step A) <u>Improvisation</u>

(notation: from measure 34)



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

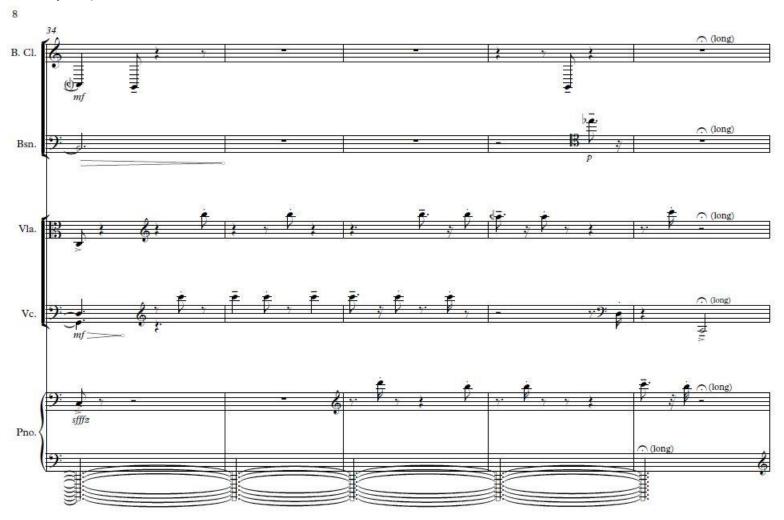
• Step B) Transposition



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

Step C) Distribution



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

Step D) <u>Sustention</u>

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



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.