

به نام خدا

الف

۱۲۱۳۰۱

Ministry of Science, Research & Technology



University of Art

Music Faculty

Dissertation for the Degree of Master of Arts in Composition

Theoretical Subject:
The Analyze of the Practical Part

Adviser:
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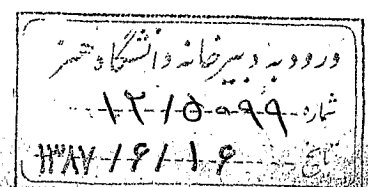
Practical Subject:
A Piece for Symphonic Orchestra Based on HÛRA songs

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وزارت علوم، تحقیقات و فناوری



پایان نامه تحصیلی جهت اخذ درجه کارشناسی ارشد
رشته آهنگسازی

موضوع نظری

تجزیه و تحلیل بخش عملی

موضوع عملی

قطعه ای برای ارکستر سمفونیک بر اساس آوازهای هوره

استاد راهنمای بخش عملی

جناب آقای امیر اسلامی

استاد مشاور

جناب آقای کیاوش صاحب نسق

نگارش و تمقیق

سیامک انوری توتونچی

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Abstract

This Thesis consists of two parts:

1. **Theoretical:** that consists of explaining and analyzing of the practical part and comments about its progression.

2. **Practical:** which is titled" a Piece for symphonic orchestra based on HÛRA songs", Is a piece, inspired by HÛRA songs. HÛRA song is one of the most ancient songs of Iran that is sung without accompaniment and its birthplace is west region of Iran.

Also this thesis contains a free piece and pieces from study period. All of the scores are attached to the Thesis.

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B ♭
Bass Clarinet
2 Bassoons

4 Horns in F
2 Trumpets in B ♭
Tenor Trombone

Timpani in 4 sizes (30" , 28" , 25" , 23")
Tam-tam
Snare Drum
Bass Drum
Xylophone


HÛRA Singer or HÛRA Playback


Choir (Soprano, Alto, Tenor, Bass)

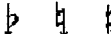
Strings


Special Symbols

- Playing with air


 Slap thong: Slap tongue is a flute technique which sounds very close to the pizzicato of string instruments. It is produced by puffing short tones with the tongue, without any air pressure from the lungs.


 About 30 cents higher than temperate pitch

 About 30 cents lower than temperate pitch

 Circular movement by metal stick

 Zigzag movement by metal stick

 Starting the playback

 It should be sang quickly, with an Obvious attack.
(the exact pitch is not important)

A symphonic movement based on HURA songs

Siamak Anvari

$\text{♩} = 60$

The score is divided into two systems. The first system includes Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets in Bb, Bass Clarinet in Bb, 2 Bassoons, Horns in F I,II, Horns in F III,IV, 2 Trumpets in Bb, Trombone, Timpani, Tam-tan, Bass Drum, and Xylophone. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a tempo of quarter note = 60. Dynamic markings include *pp*, *p*, *mp*, *pizz.*, and *s.t.*. Performance instructions include *1.*, *3.*, *sul G*, and *pp*. A rehearsal mark *(28")* is placed above the Timpani staff.

Piccolo

2 Flutes

2 Oboes

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

Horns in F I,II

Horns in F III,IV

2 Trumpets in Bb

Trombone

Timpani (28")

Tam-tan

Bass Drum

Xylophone

Violin I

Violin II

Viola

Violoncello

Contrabass

10

Picc.

Fl. *a2*
mp \longleftarrow *mf*

Ob.

Cl.

B. Cl.

Bsn.

Hn. *1* *3*
pp

Hn.

Tpt.

Tbn.

Timp.

T.-t.

B. D.

Xyl. *mp* *p*

Vln. I *arco*
p

Vln. II *p*

Vla. *s.t.* *sul G* *sul D*
p

Vc. *p*

Cb. *pizz.* *p* *(pizz.)* *mp*

16 A

Picc.
 Fl.
 Ob.
 Cl.
 B. Cl.
 Bsn.
 Hn.
 Hn.
 Tpt.
 Tbn.
 Timp.
 T.-t.
 B. D.
 Xyl.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

a2
 p
 mp
 mf
 p
 l.
 p
 mp
 pp
 PPP
 mf
 mp
 sul A
 mp
 f
 f
 pizz.
 arco
 f
 p
 f
 pizz.
 f
 f

Detailed description: This page of a musical score covers measures 16 to 20. It features a woodwind section (Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Horns, Trumpets, Trombones) and a string section (Violins I and II, Viola, Violoncello, Contrabass). Percussion includes Timpani, Triangle, Snare Drum, and Xylophone. The woodwinds have melodic lines with dynamic markings from *p* to *mf*. The strings play a rhythmic accompaniment, with the first violins marked *sul A* and dynamics ranging from *mp* to *f*. The percussion parts are sparse, with the triangle and snare drum having specific dynamic markings like *pp* and *PPP*. A section marker 'A' is present in a box at the top right and bottom right of the page.

23

Picc.

Fl. 1. *mp* *mf*

Ob. 1. *mp* *p* *mp*

Cl.

B. Cl. *pp* *p* *mf* *mp*

Bsn.

Hn. 1. *pp*

Hn. 3. *pp*

Tpt. 1. con sord. *p*

Tbn.

Timp.

T.-t.

B. D.

Xyl.

Vln. I *p* *mf* *p* *pp*

Vln. II *p* *mf* *p* *pp*

Vla. *pp*

Vc. arco *pp* *p*

Cb.

sul G

sul D

3

30

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Hn.

Tpt.

Tbn.

Timp.

T.-t.

B. D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

pp

ppp

arco

s.t.

a2

3

(25") (23") (30")

35 B

Picc. *f cresc.* *ff*

Fl. *a2* *f cresc.* *ff*

Ob. *f cresc.* *ff*

Cl. *a2* *f cresc.* *ff* *a2* *pp*

B. Cl. *mf* *cresc.* *ff*

Bsn. *mf* *cresc.* *ff*

Hn. *a2* *f cresc.* *ff*

Hn. *a2* *f cresc.* *ff*

Tpt. *senza sord.* *a2* *f cresc.* *ff*

Tbn. *f cresc.* *ff*

Timp. *mp* *ff*

T. t. *mp* *f*

B. D.

Xyl. *mf*

Vln. I *s.p.* *f*

Vln. II *s.p.* *f*

Vla. *ord.* *mf* *f* *div. s.t.* *mf*

Vc. *ord.* *mf* *f*

Cb. *mf* *f*

B

41

Picc.

Fl. 1. p

Ob. 1. p mp

Cl. p

B. Cl. pp p mp

Bsn.

Hn.

Hn.

Tpt. con sord. mp

Tbn.

Timp.

T.-t.

B. D.

Xyl.

Vln. I

Vln. II

Vla. mp

Vc. mp sul D

Cb.

54

Picc. *mp* *mf*

Fl.

Ob. *mf*

Cl. *a2* *p* *mp*

B. Cl. *p* *mp*

Bsn. *mp*

Hn. *a2* *mp*

Hn.

Tpt. 1. senza sord. *mp*

Tbn. *p* *mp* *p* *mp*

Timp.

T-t. *pp*

B. D.

Xyl. *mf* pizz.

Vln. I pizz. *mp* *mf*

Vln. II *p* *mp*

Vla. sul D

Vc. pizz. *mp*

Cb. sul D *mp*

60

Picc. *mf* *tr* *mf*

Fl. *a2* *mp*

Ob. 1. *mf* *a2* *mp*

Cl.

B. Cl.

Bsn. 1. *mf* *mf* *mf*

Hn.

Hn.

Tpt. *a2* *mp*

Tbn. *mf* 3 3

Timp. *ppp* *cresc.*

T.-t. *mp* *mp*

B. D.

Xyl. *mf* *f*

Vln. I *arco* *mf* *f*

Vln. II

Vla. *f* 3

Vc. *arco* *mp* *mf*

Cb. *mp* *mf*

64

Picc. *mf* *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *a2* *mf* *f*

B. Cl. *f*

Bsn. *a2* *f*

Hn. *f* *cresc.*

Hn. *f* *cresc.*

Tpt. *mf* *cresc.*

Tbn. *mf* *f* *f*

Timp.

T.-t.

B. D.

Xyl. *f*

Vln. I

Vln. II *mp* *cresc.*

Vla.

Vc. *sul E*

Cb. *f*

68 C

Woodwind Section:
Picc. *ff* *fff*
Fl. 1. *pp* *mp* *p*
Ob. *fff*
Cl. *ff* *fff*
B. Cl. *ff* *fff*
Bsn. *ff* *fff*
Hn. *ff* *fff*
Hn. *ff* *fff*
Tpt. *fff*
Tbn. *ff* *fff*
Timp. *fff*
T.-t. *f* *fff*
B. D. *fff*
Xyl. *ff* *fff*

String Section:
HURA Singer or HURA Playback
Vln. I *ff* *fff* *pizz.* *p*
Vln. II *fff*
Vla. *fff* *con sord.* *ppp*
Vc. *ff* *fff*
Cb. *ff* *fff*



77

Fl. *pp* *p*

Cl. *pp* *p*

B. Cl.

T.-t. metal stick *pp*

Xyl. *mp*

HURA Singer or HURA Playback

Vln. I

Vln. II *con sord.* *ppp*

Vla. *pp*

Ve.

Cb.

82

Fl. *p*

Cl.

B. Cl.

T.-t.

Xyl.

HURA Singer or HURA Playback

Vln. I

Vln. II *pp*

Vla.

Ve. *con sord.* *pp* *p*

Cb.

* This notation is schematic, just for knowing what is happening in HURA singer part or playback.

85

Fl.
Cl.
B. Cl.
T.-t.
Xyl.
HURA Singer or HURA Playback
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp *p*

pizz. *p*

Detailed description: This page of a musical score covers measures 85, 86, and 87. The instruments listed are Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Trombone (T.-t.), Xylophone (Xyl.), HURA Singer or HURA Playback, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The HURA Singer part features a complex rhythmic pattern with many sixteenth notes and some triplets. The Bass Clarinet part starts with a *pp* dynamic and moves to *p*. The Violoncello part has a long, sustained note with a *pizz.* marking and a *p* dynamic at the end. The Contrabass part has a few notes at the end of the page.



88

Fl.
Cl.
B. Cl.
T.-t.
Xyl.
HURA Singer or HURA Playback
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mp* *mp*

pp *p*

Detailed description: This page of a musical score covers measures 88, 89, and 90. The instruments listed are Flute (Fl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Trombone (T.-t.), Xylophone (Xyl.), HURA Singer or HURA Playback, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The HURA Singer part continues with its complex rhythmic pattern. The Flute part starts with a *p* dynamic and moves to *mp*. The Clarinet part starts with a *pp* dynamic and moves to *p*. The Violoncello part has a long, sustained note.