بسم الله الرحمن الرحيم

١١٨٢٥٩

Ministry of Science, Research & Technology

University of Art

Music Faculty

Dissertation for the Degree of Master of Arts in

Performance of universal music

Practical Subject

Piano Recital

Superviser

Mrs. Dilbar Hakimova

Theoretical Subject

A piece for solo piano & other piece for
Strings, piccolo & dhole

Adviser

MR. Nader Mashayekhi

Prepared by

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ورود به دبیرخانه دانشگاه هنر
شماره ۱۴/۱۸۱۷
تاریخ ۱۳۸۸/۳/۲۳

۱۱۸۲۵۹

وزارت علوم ، تحقیقات و فناوری

دانشگاه هنر

دانشکده موسیقی

پایان نامه تخصیلی جهت اخذ درجه کارشناسی ارشد

رشته نوازندگی موسیقی جهانی

موضوع بخش عملی

رسیتال پیانو

استاد راهنما

خانم دلبر حکیم آوا

موضوع بخش نظری

ساخت یک قطعه برای پیانوسولووقطعه ای دیگر برای ارکستر زهی، پیکولو ودهل

استاد مشاور

آقای نادر مشایخی

نگارش،آهنگ سازی واجرا

ربکا آشوقیان

۱۳۸۸/۵/۱۵

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ماه و سال تیر ۱۳۸۸

ورود به دبیرخانه دانشگاه هنر
شماره ۱۲/۱۸۱۷
تاریخ ۱۳۸۸/۳/۲۳

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Abstract

Theoretical parts of my thesis include the creation of two works that reflect important role of "Komitas"[1] in music history as a composer, folklorist, the collector & corrector of Armenian music & also dedicated to the eternal spirit of this great man on the eve of his 140's birth anniversary. The first piece is called "April Image" for solo piano & the second is "Festivita" for strings, piccolo & dhole.

"April Image" is a free form piece in one movment, containing classical music structures, folkloric elements of Armenian music & colorings of contemporary music that formed my personal language. The images that hide in the essence of this piece is a reflection of the gloomy events[2] of 1915.

"Festivita", again is a composition in one movement with mixed texture, organized of homophony & polyphony. The main themes of this piece are formed on the basis of intervals & metric-rhythmic particulars of Armenian music. This work shows collective dances during a feast.

The total particulars of these two works point to factors such as usage of specific compound rhythmic patterns & their sudden changes, polyrhythmic structures, cause variety in texture with creative harmonization & sometimes counterpoint. Continuous modulations causing polytonal space and at the end expand the dynamic spectre, timber and intonation with modern executive techniques.

1 . Soghomon Soghomonian, known as Komitas. (1869-1935)
2 . 24 April 1915, the memorial day of Armenian Genocide carried out by the young Turks in the Ottoman empire.

And now subject of the practical part is performing of piano recital with above repertory:

☐ **J.S. BACH** " French Suite No.4 in E flat major"

Preludium,Allemande,Courante,Sarabande,Gavotte,Gavotte II ,Menuet,Air, Gigue

☐ **L.V.BEETHOVEN** "3 Bagateles Op.126"

Allegro ,Presto ,Presto -Andante amabile e con moto

☐ **R.SHUMANN** " Carnaval , Op.9 "

☐ **S.RACHMANINOV** "Etude Op.33 No.9"

☐ **KOMITAS-ANDRIASIAN** "Garun a"

☐ **M.RAVEL** "Concerto for Piano & Orchestra in G major"

Allegramente

Adagio assai

Presto

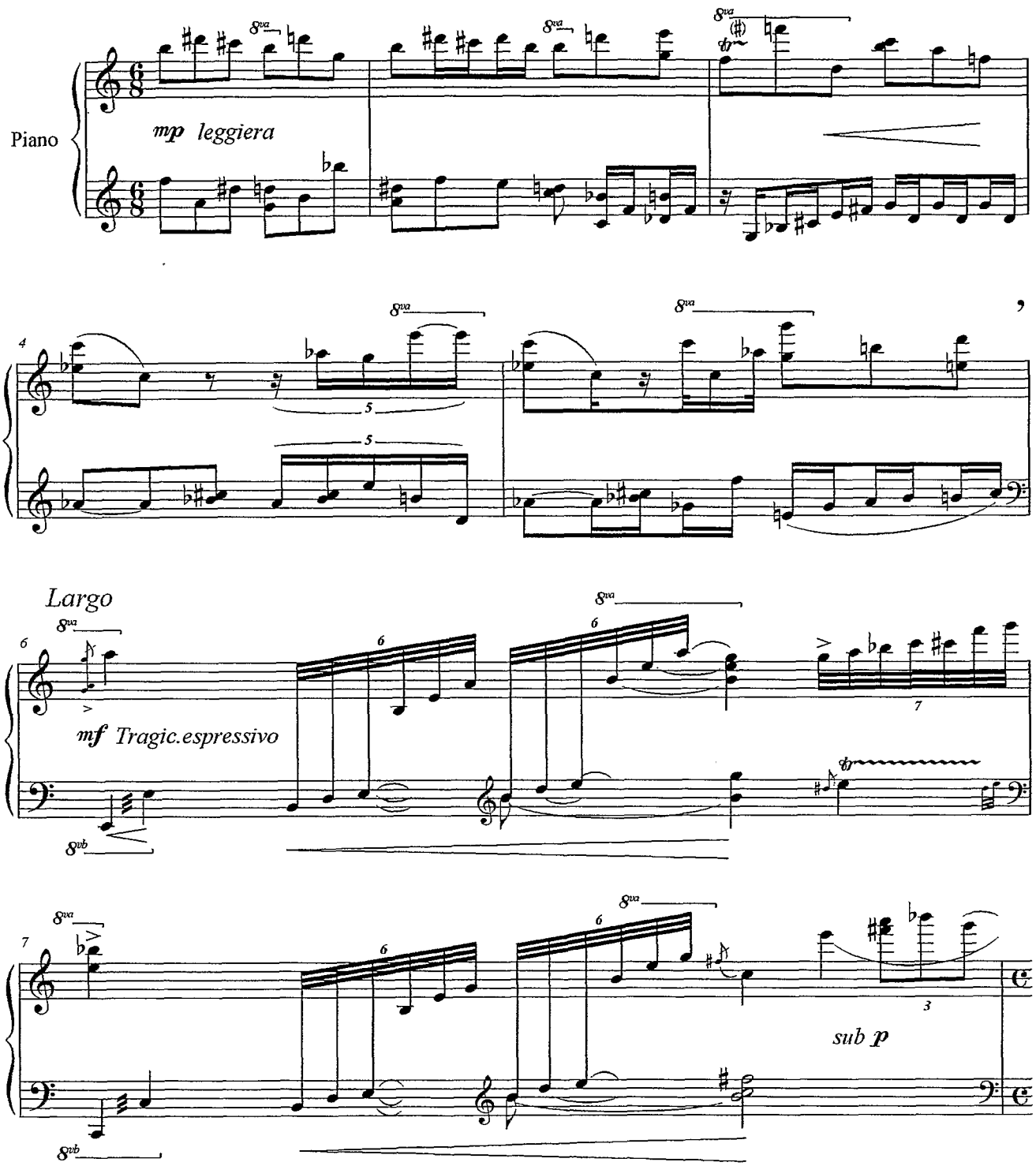
☐ **R. ASHOOGHIAN** "April Image"

Dedicated to Komitas

April
IMAGE

Andante dolce

Rebecca Ashooghian



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Lento

Cantabile

8

sostenuto

Cresc.

10

fp

f marcato

12

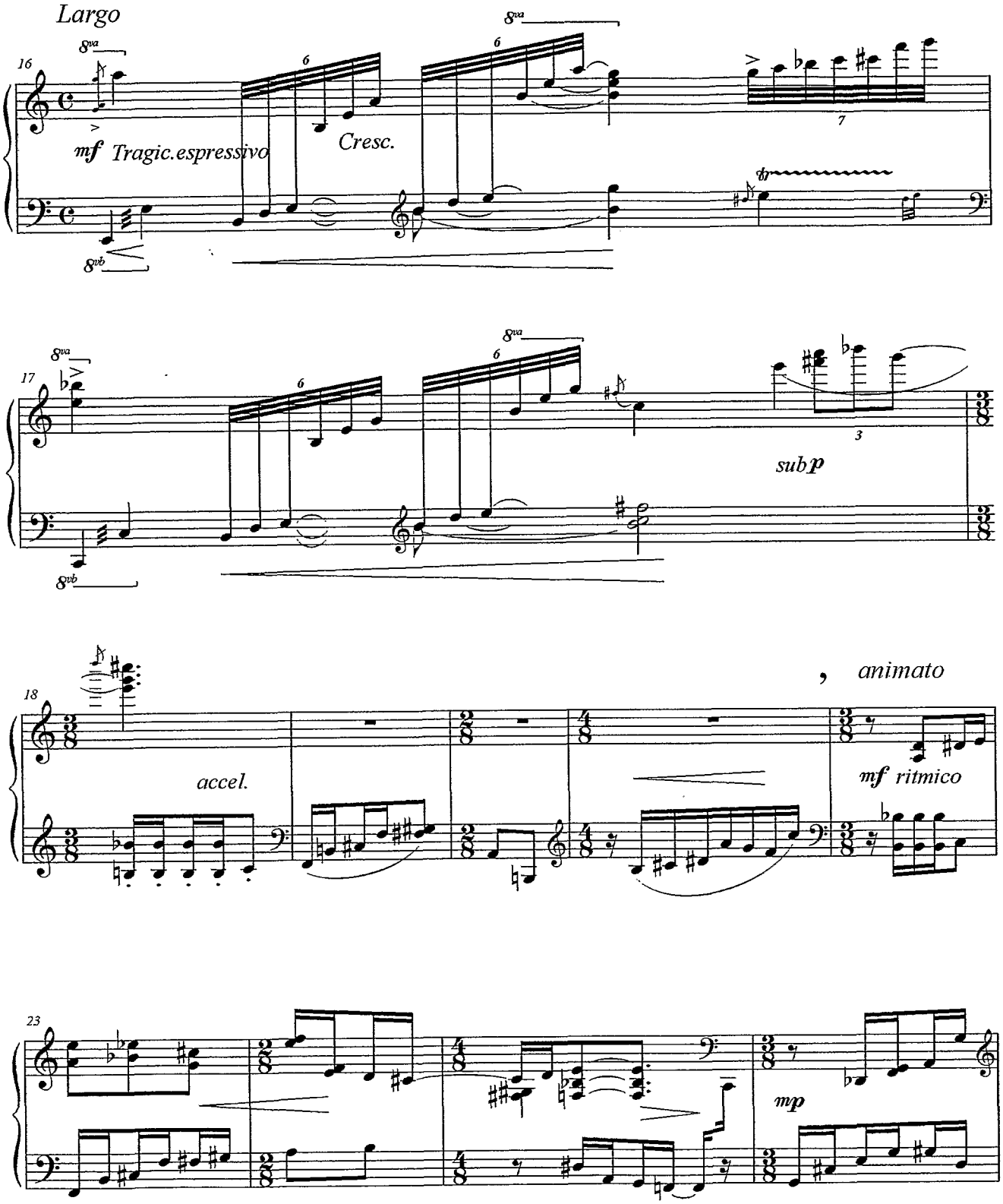
mp

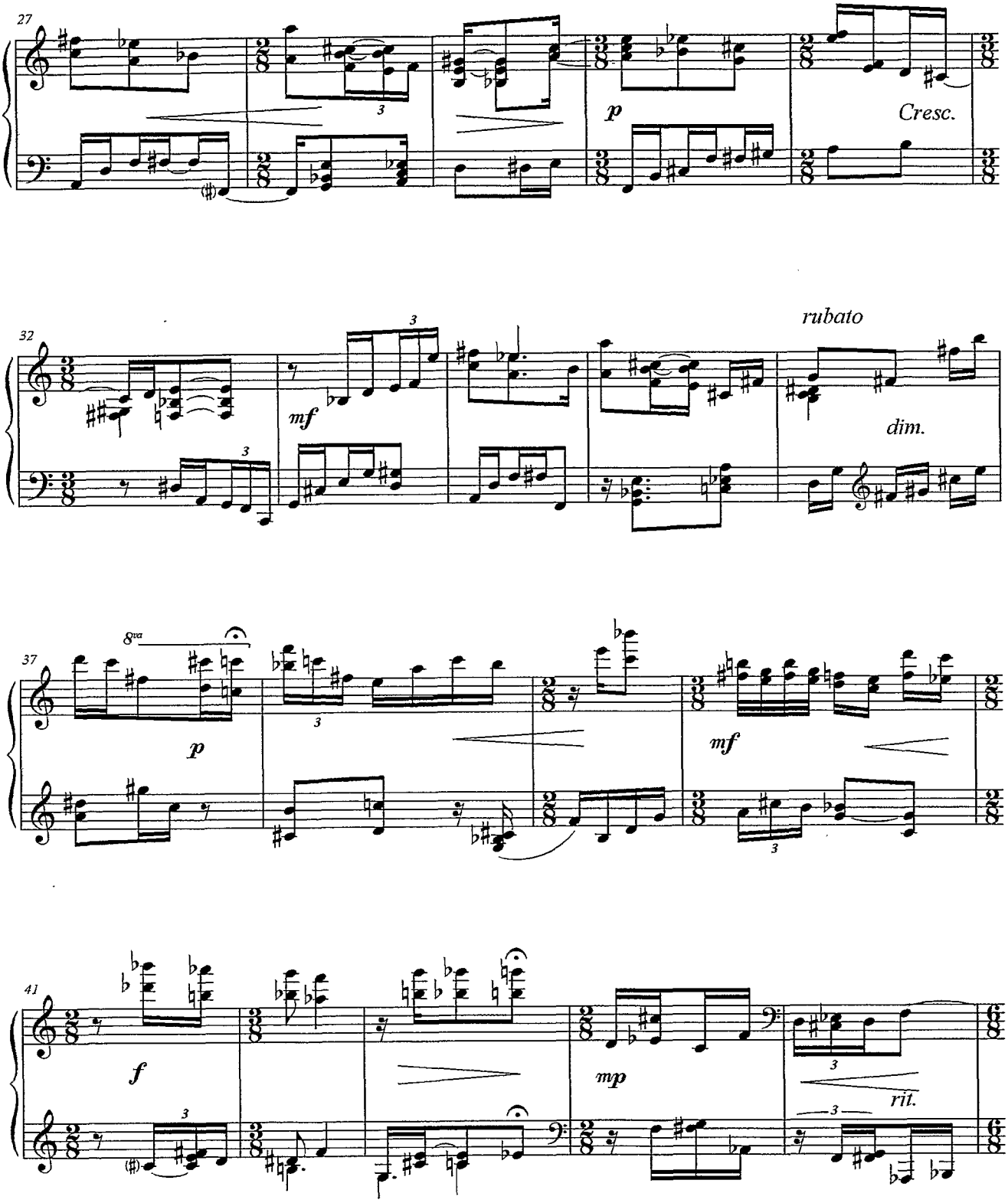
Cresc.

ff

14

mf


Largo
16
8va
8vb
mf Tragic.espressivo
Cresc.
6
7
tr
17
subp
3
18
accel.
animato
mf ritmico
23
mp


27
p
Cresc.
32
mf
rubato
dim.
37
8va
p
mf
41
f
mp
rit.

Cantando Maestoso

46

f

49

mf

52

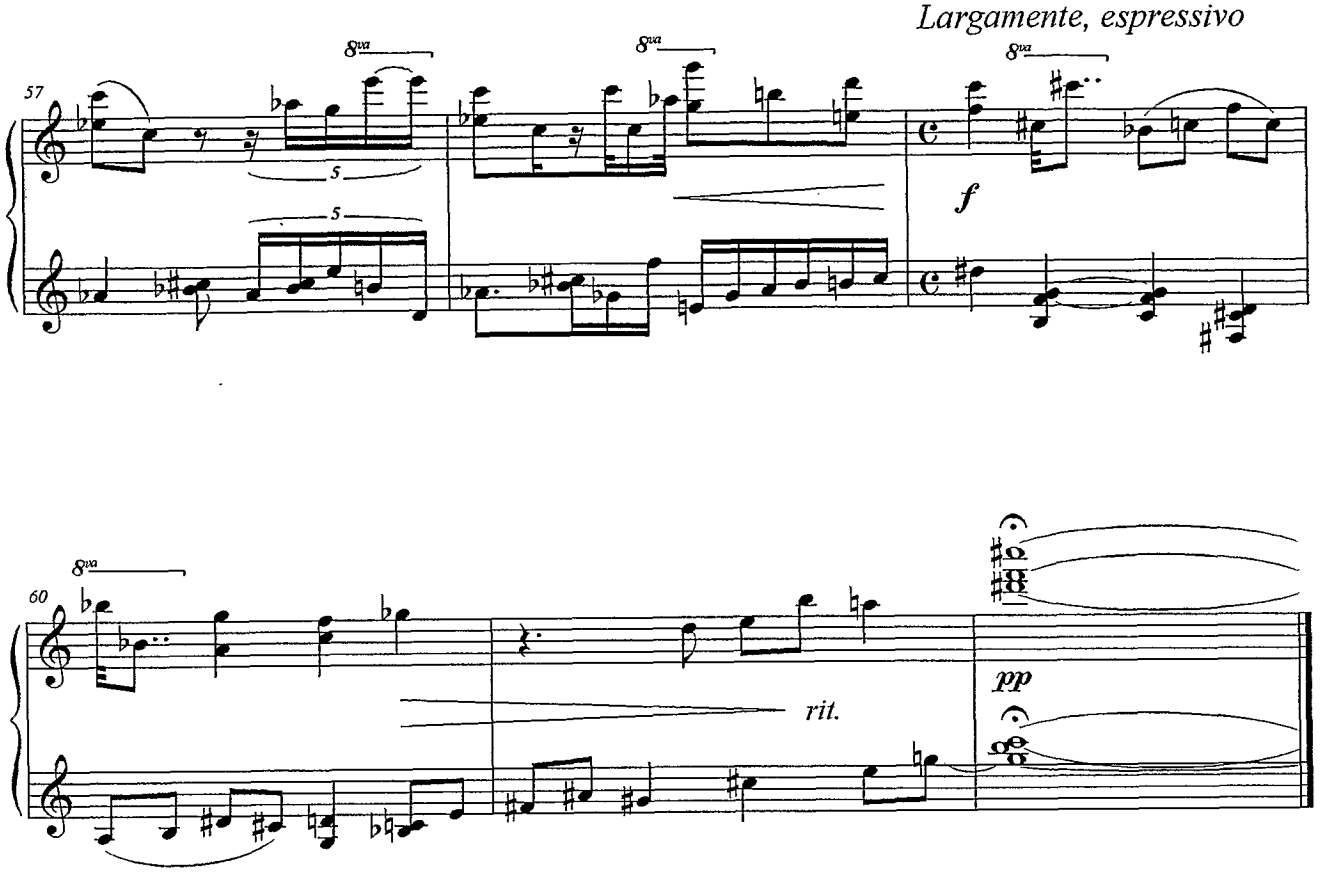
fp *poco a poco Cresc./ accelerando*

ff

Andante dolce

54

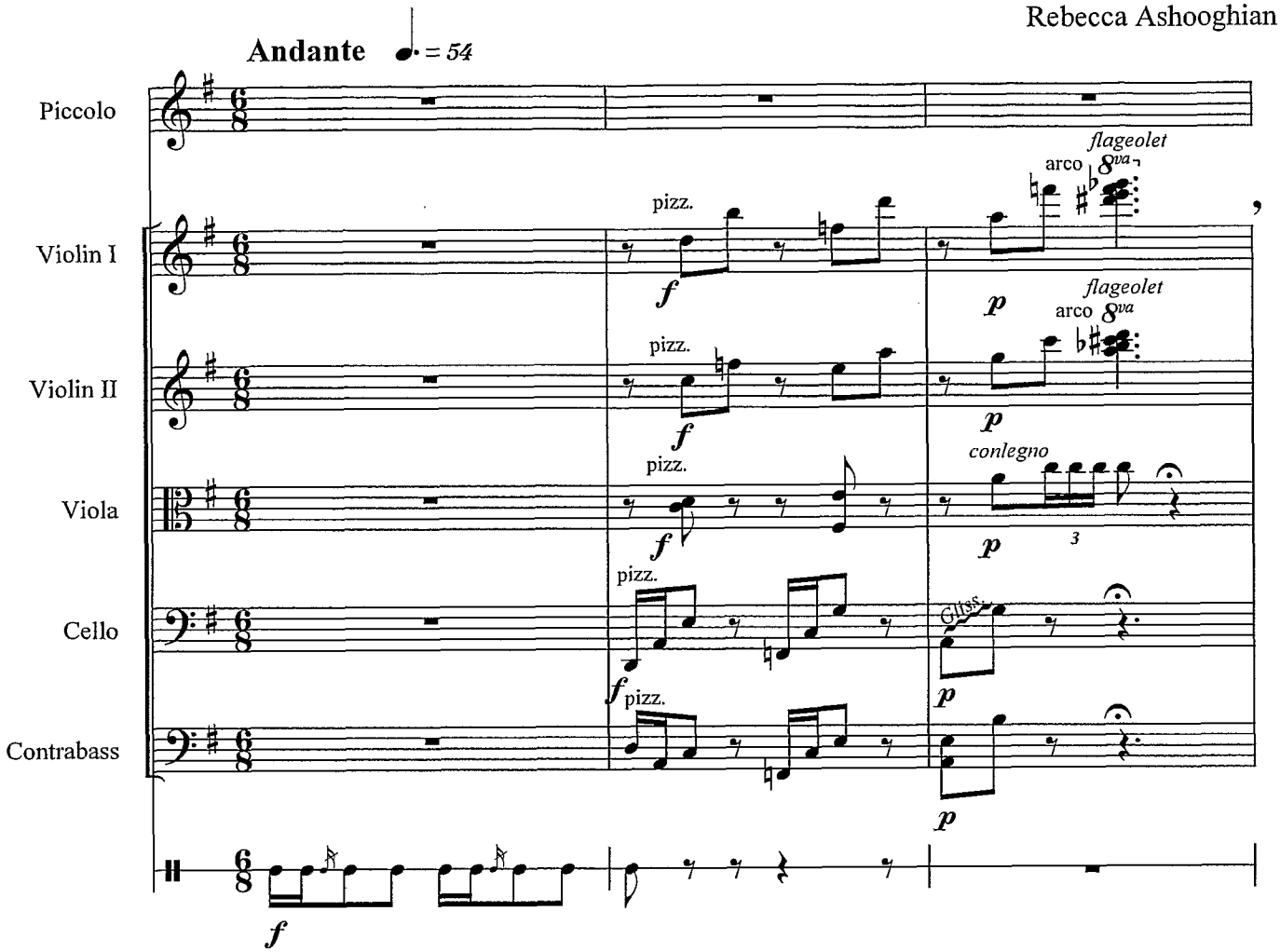
mp *leggiero*

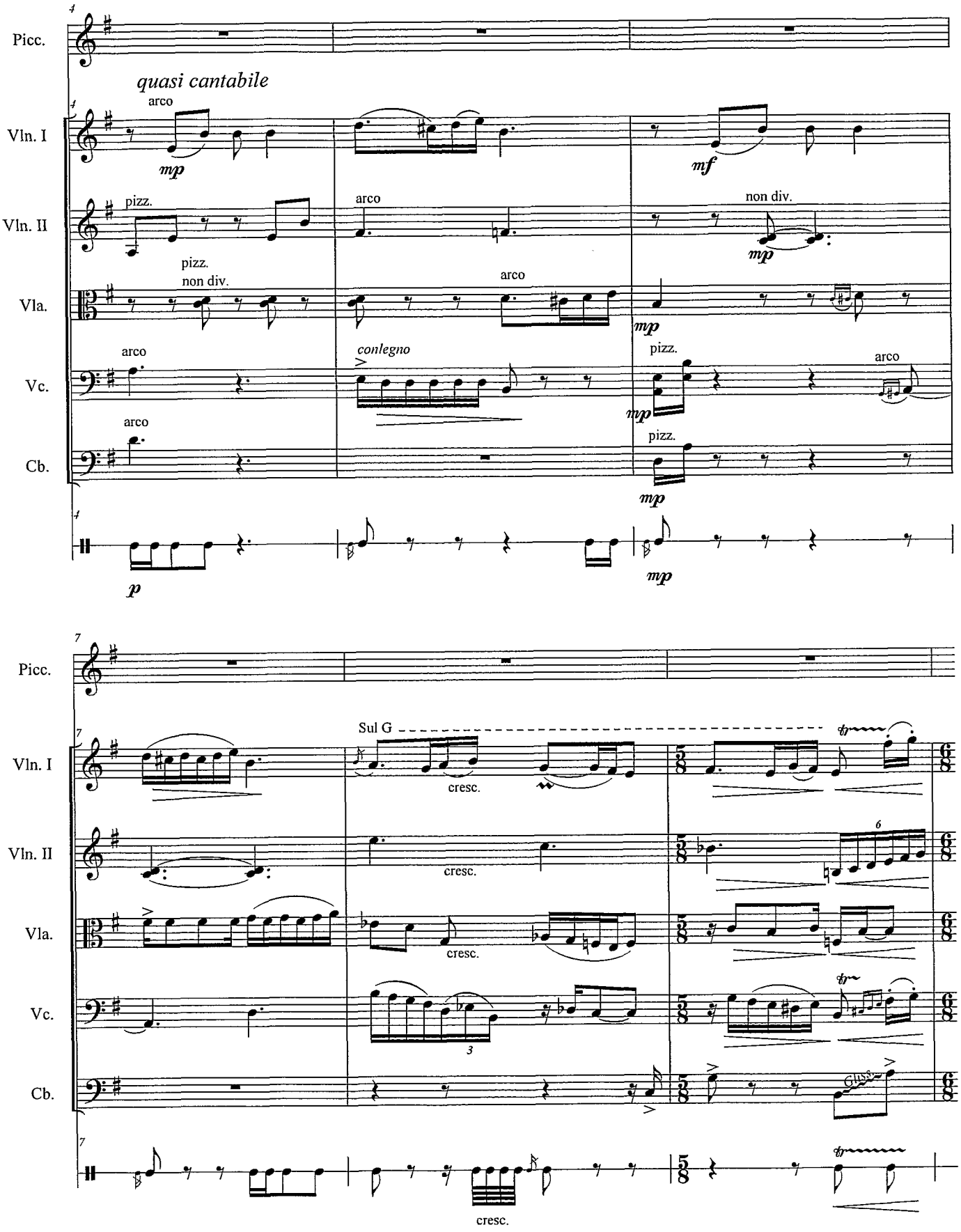

Largamente, espressivo
57
8va
8va
8va
5
5
f
60
8va
rit.
pp

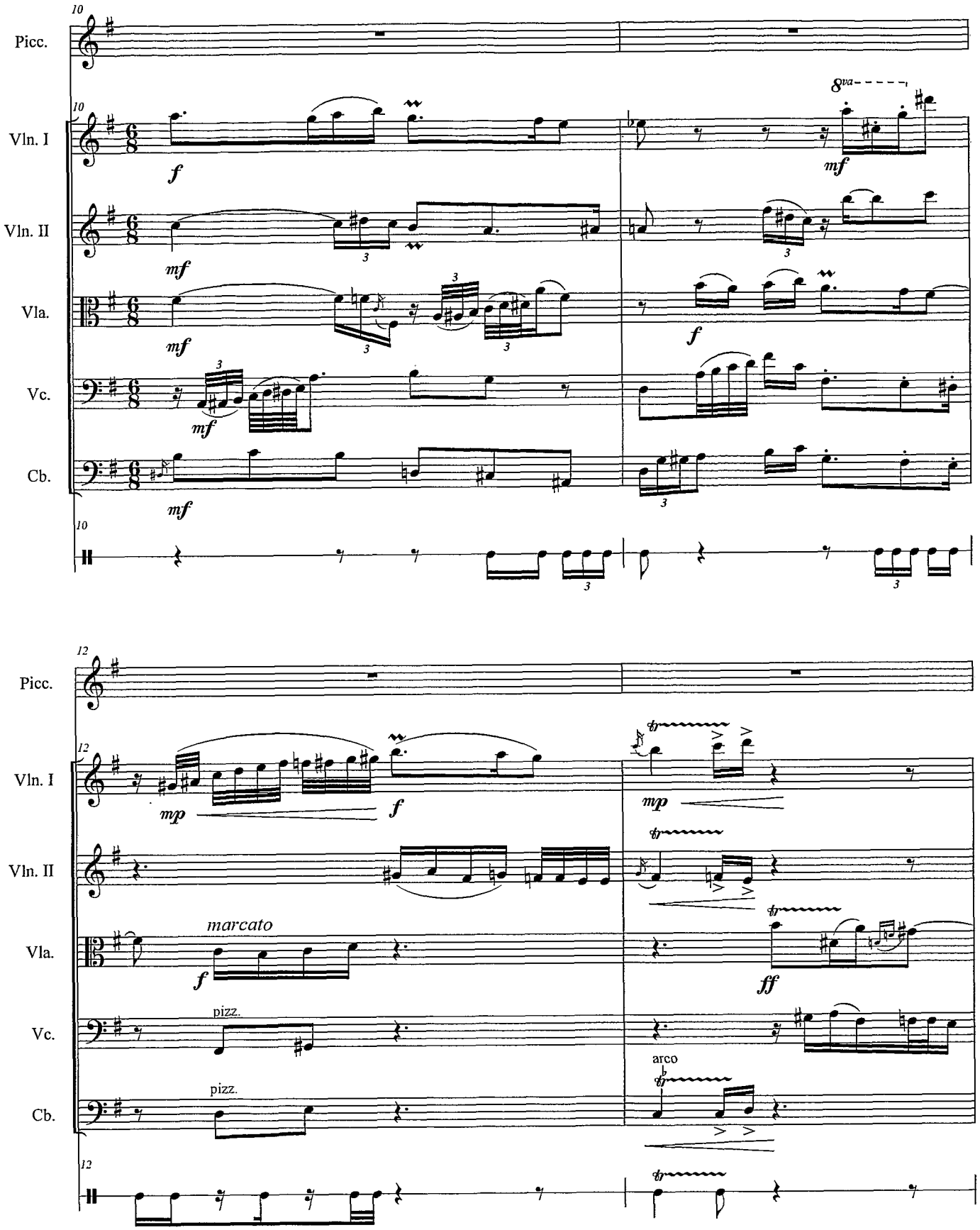
Festivita

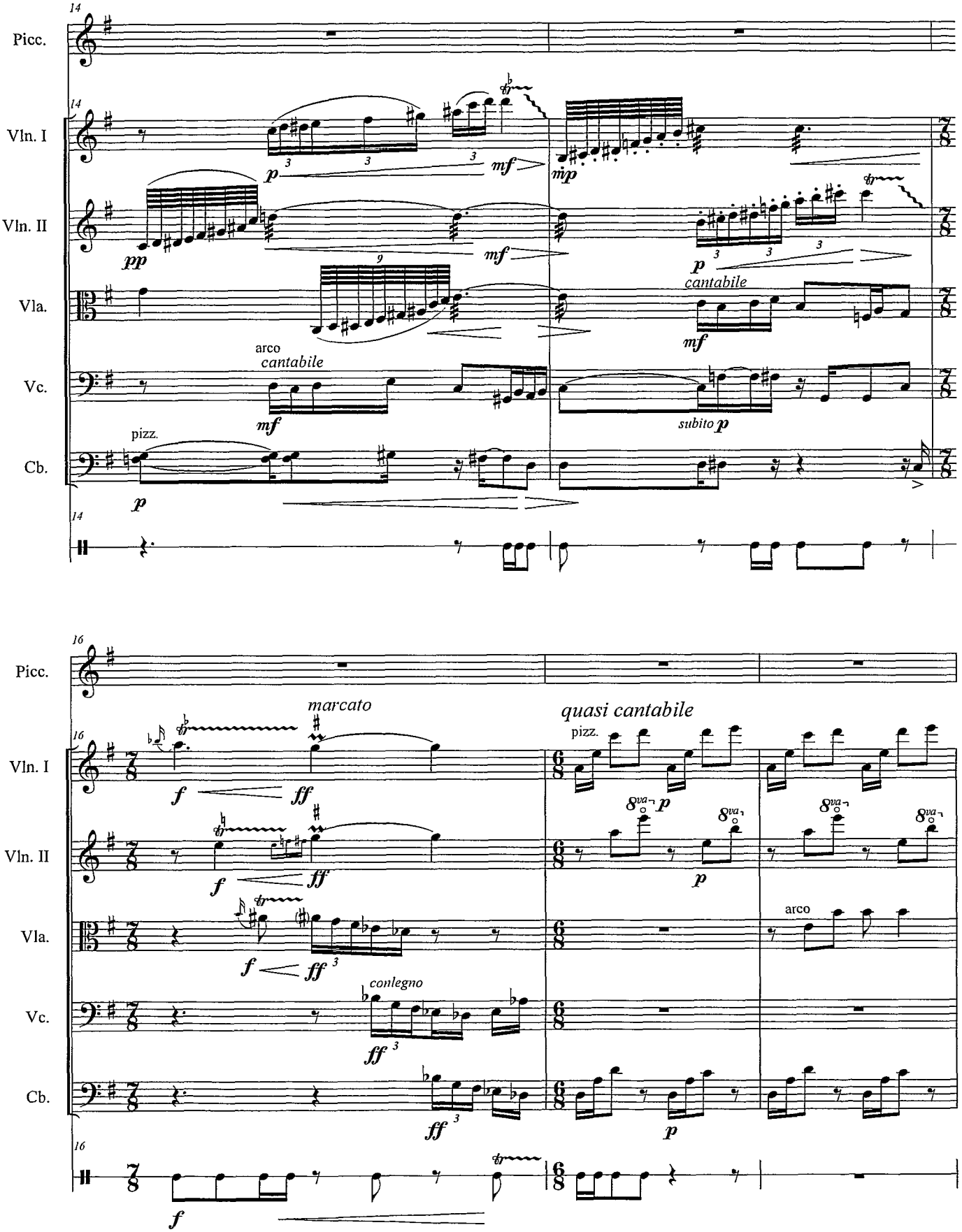
for strings, piccolo & percussion

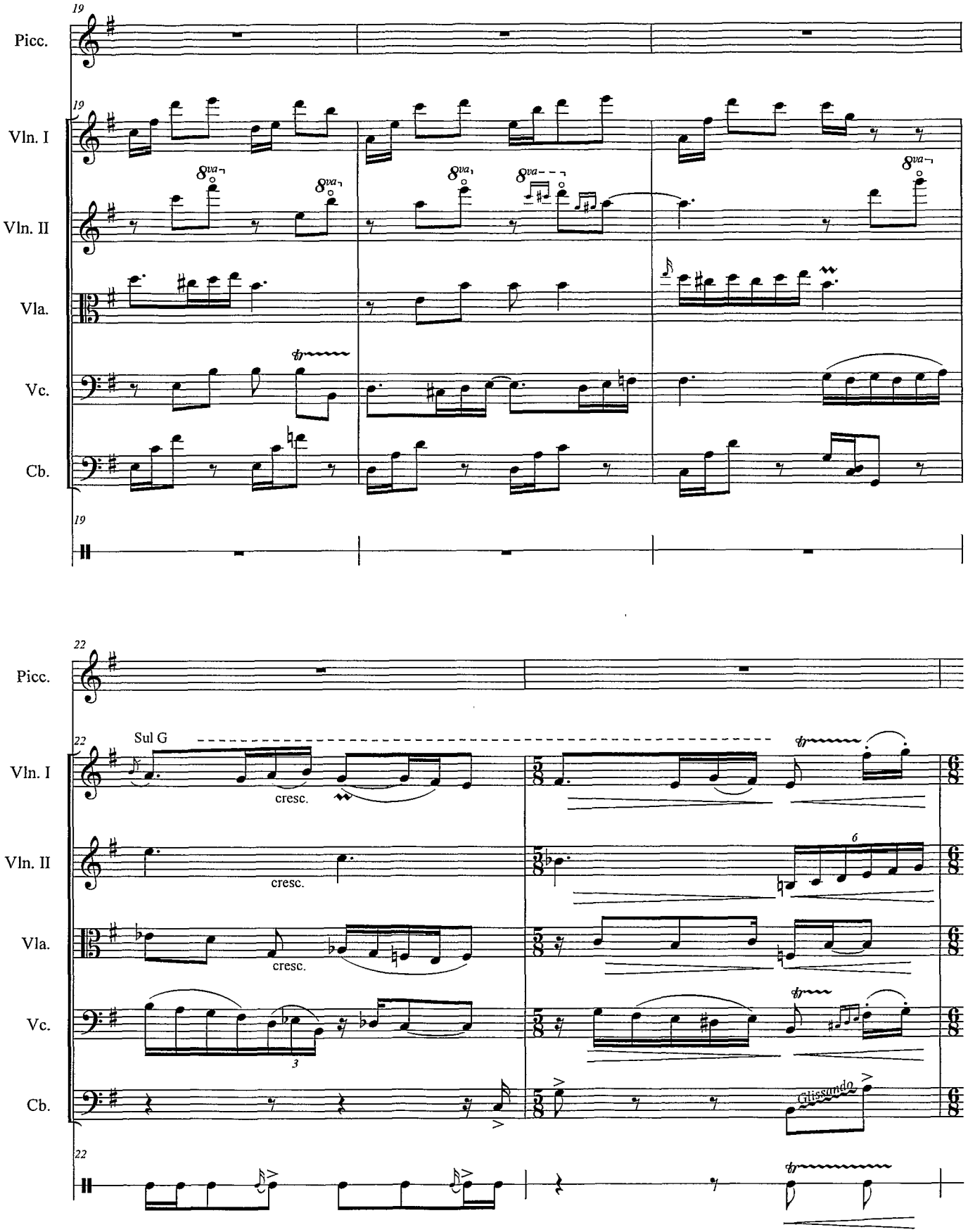
Rebecca Ashooghian

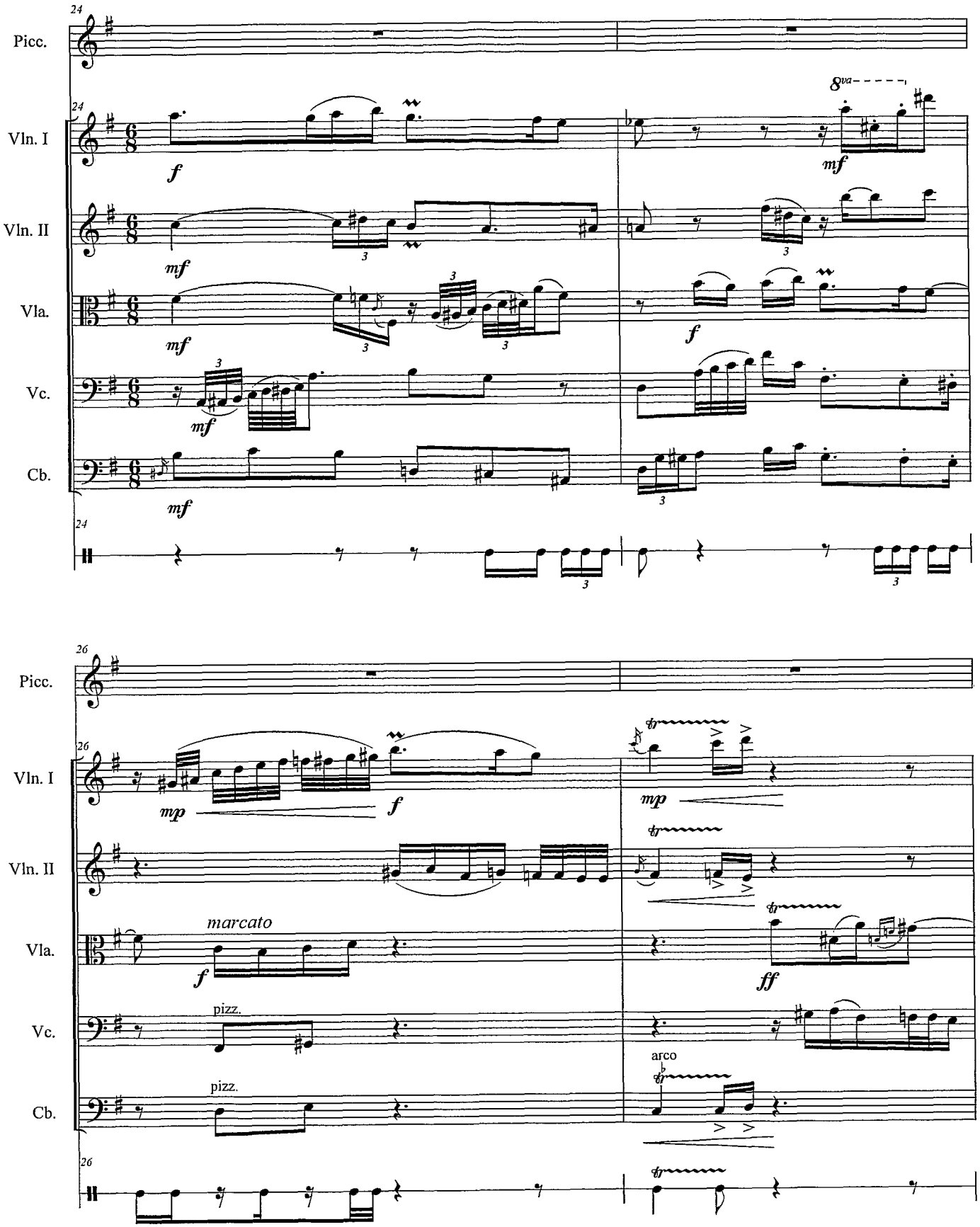


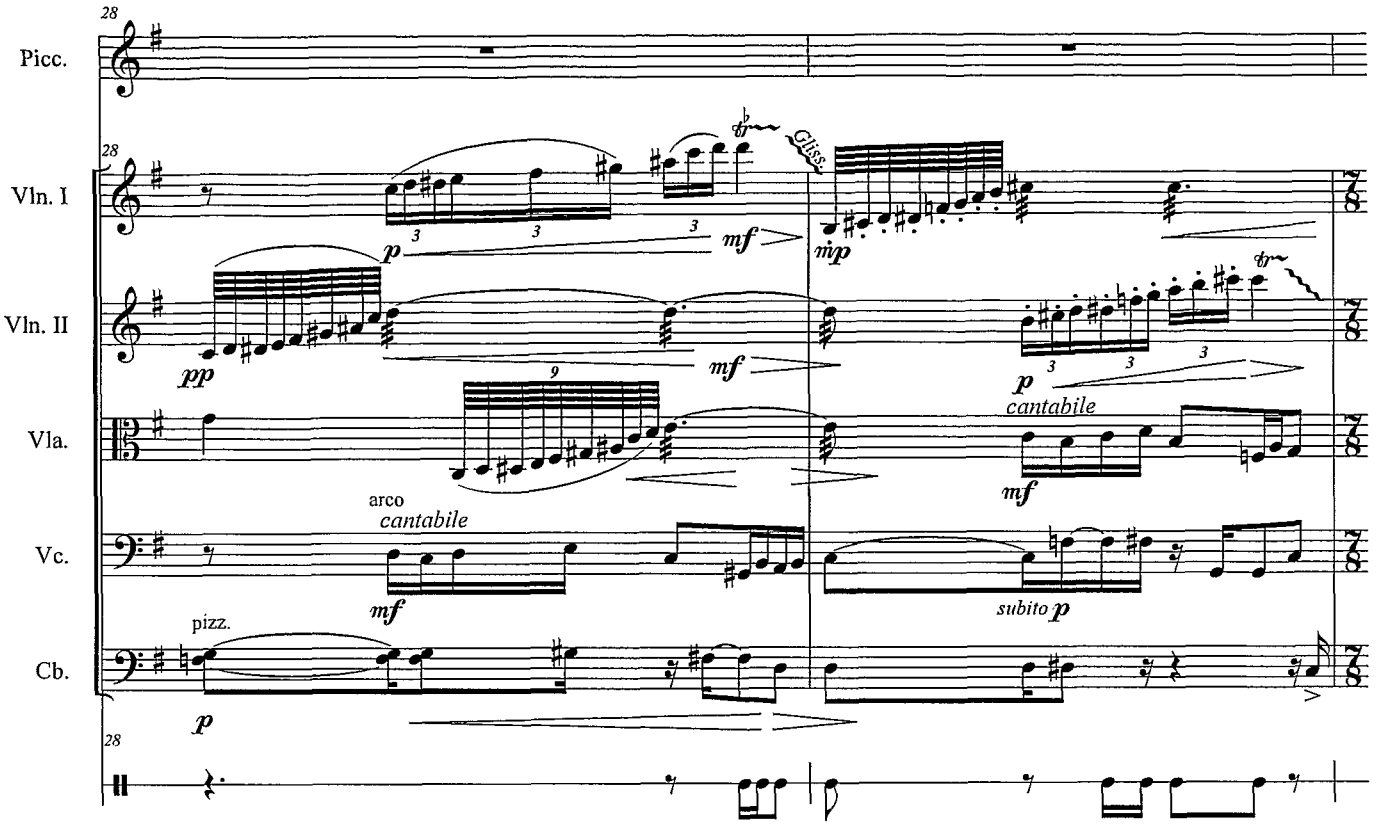

Picc.
quasi cantabile
Vln. I
arco
mp
mf
Vln. II
pizz.
arco
non div.
mp
Vla.
pizz.
non div.
arco
mp
Vc.
arco
conlegno
pizz.
arco
mp
Cb.
arco
pizz.
mp
p
mp
Picc.
Vln. I
Sul G
cresc.
Vln. II
cresc.
Vla.
cresc.
Vc.
3
Cb.
cresc.

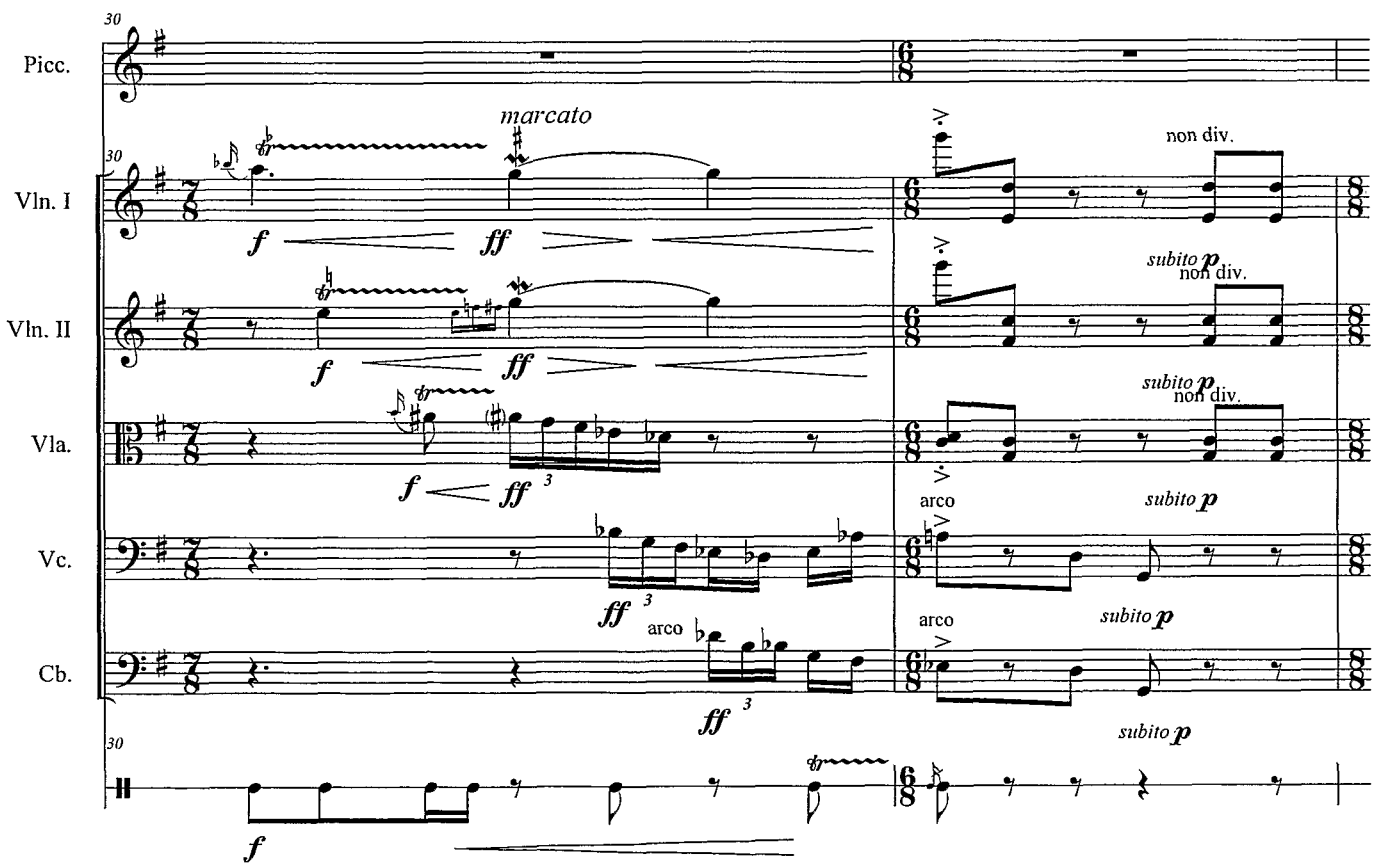

10
Picc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
8va
12
mp
marcato
ff
pizz.
arco

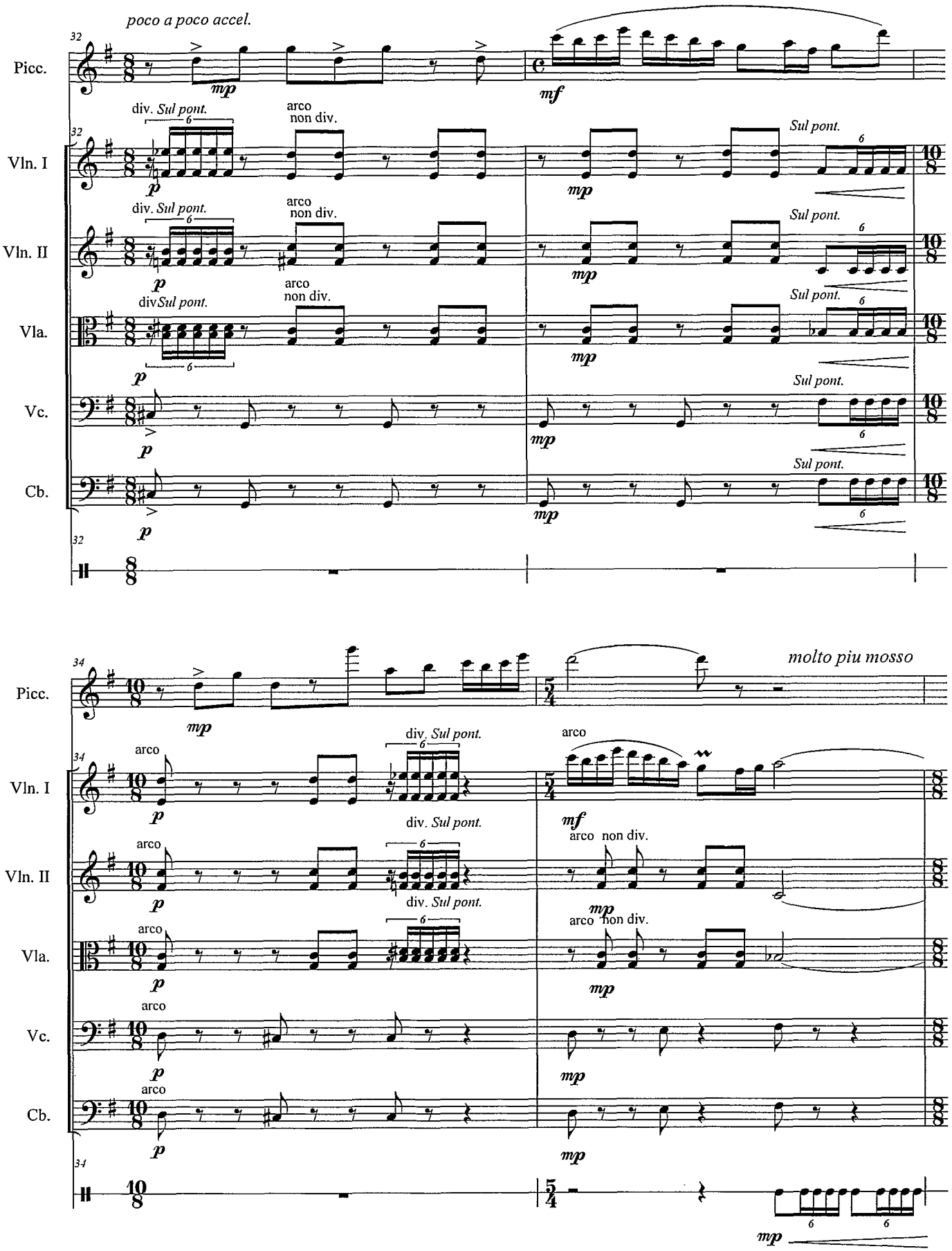

14
Picc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
mp
pp
cantabile
arco
pizz.
subito p
16
marcato
quasi cantabile
f
ff
conlegno
8va


19
Picc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
8va
22
Sul G
cresc.
Glissando


24
Picc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
8va
f
mf
26
mp
marcato
ff
pizz.
arco


28
Picc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Gliss.
p
mf
mp
pp
cantabile
arco
pizz.
subito p


30
Picc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
marcato
f
ff
non div.
subito p
arco


poco a poco accel.
32
Picc.
mp
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. Sul pont.
arco
non div.
Sul pont.
p
mp
34
molto piu mosso
5/4
mf
arco non div.