

دوران دبیرستان با ساخت موسیقی متن فیلم های (8 mm) «یک الف ناقابل» و «تیتراژ» آغاز کرد که «یک الف ناقابل» برنده ی مطلق جشنواره انجمن سینمای جوان در سال ۱۳۶۶ شد. بعد از آن در دوران خدمت مقدس سربازی با ساخت قطعاتی و اجرای گروهی آنها بر تجربه ی او افزوده شد.

در دوران دانشجویی با گروه شیدا به سرپرستی محمدرضا لطفی در اجرای آلبوم یادواره ی نورعلی خان برومند و اجرای کنسرت در کشورهای آلمان، سوئیس، فرانسه، ایتالیا و انگلیس همکاری داشت که تجربیات بسیار با ارزشی را برای وی برجا گذاشت.

در راستای معرفی و ایجاد بستری برای ارائه آثار برگزیده ی آهنگسازان جوان، از این پس فصلنامه ی مقام در هر شماره یک اثر از قطعات ارسالی به دفتر مجله را که به تأیید شورای موسیقی مقام رسیده باشد به همراه بیوگرافی آهنگساز به چاپ می رساند. جهت بررسی، لازم است نت نویسی کامپیوتری قطعات به همراه نوار اجرا ارسال شود.

پژمان طاهری، نوازنده ی سنتور و آهنگساز جوان، فارغ التحصیل رشته ی موسیقی دانشکده ی هنرهای زیبای دانشگاه تهران. اولین تجربیات آهنگسازی خود را در



آهنگساز جوان

معرفی یک

آهنگساز جوان پژمان طاهری

پژمان طاهری و یک اثر، بازسازی هشت تصنیف قدیمی شور می باشد که آوانگاری این تصانیف به صورت کتاب در اسفند ماه ۱۳۷۸ به بازار عرضه شد.

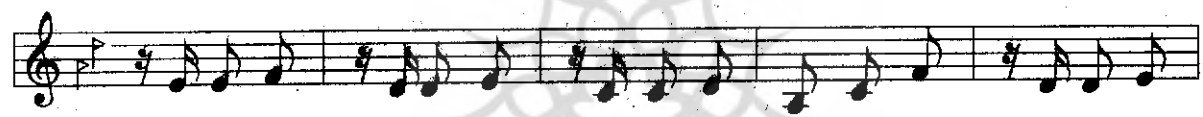
از دیگر فعالیتهای پژمان طاهری در سال گذشته، اجرای کنسرت با محمدرضا شجریان به همراهی گروه آوادر اروپا و ایران بوده است.

چهار مضراب زیر به نام «ماه ناز» در دستگاه چهارگاه - از ساخته های پژمان طاهری، از قطعات کاستی با صدای محمدرضا شجریان می باشد که در آینده به علاقه مندان موسیقی ایرانی عرضه می شود.

در سال ۷۶ پس از فراغت از تحصیلات دانشگاهی در ادامه ی کار با گروه «ایرانی» که سرپرستی آن را به عهده داشت به دعوت کنسرواتوار وین و انجمن فرهنگی ایرانیان در اطریش برای اجرای کنسرت به آن کشور سفر کرد و پس از آن به همراه گروه «ایرانی» و آواز علی اصغر شاهزیدی خواننده ی مکتب آوازی اصفهان، یادواره ی مرحوم تاج اصفهانی را در تالار وحدت تهران برگزار کرد.

سرانجام در پی تلاش های مستمر در آهنگسازی و سرپرستی، موفق به ضبط سه اثر برای محمدرضا شجریان خواننده ی شهیر ایرانی شد که دو کاست از ساخته های





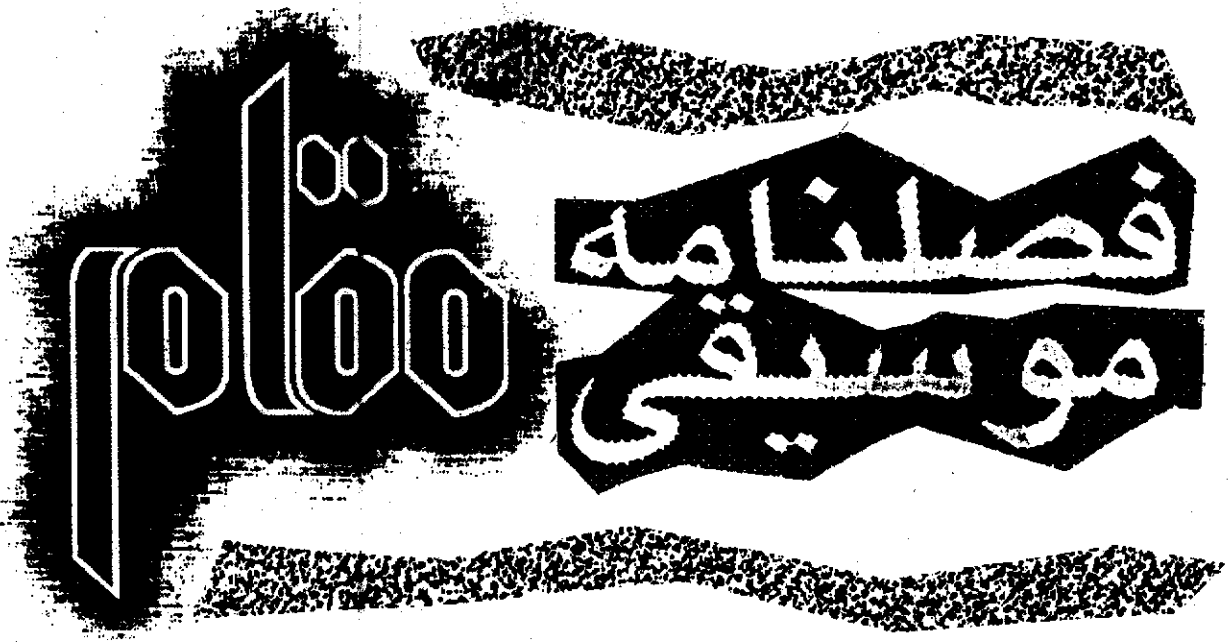


149

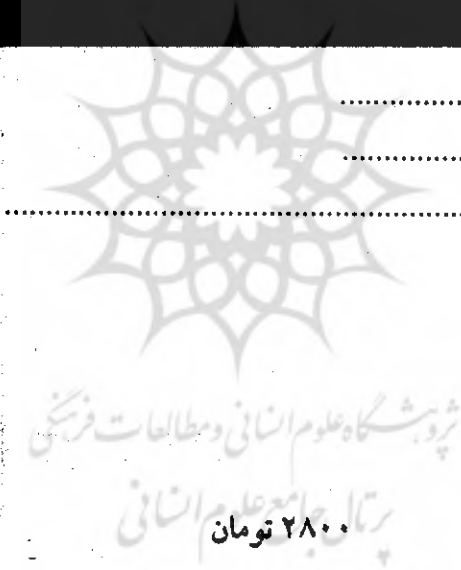


رئال جامع علوم انسانی

The image displays a musical score for the piece "ماه ناز" (Mah-e Naz), written in 16/8 time. The score consists of ten staves of music, each beginning with a treble clef and a 16/8 time signature. The notation includes a variety of rhythmic values such as eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and trill ornaments (marked "tr") scattered throughout the piece. A large, faint watermark of a sunburst or floral pattern is centered in the background of the score. On the right side, there is a small rectangular box containing the number "۱۸۰".



فرم اشتراك فصلنامه، مقام



نام و نام خانوادگی:

نام شرکت یا مؤسسه:

نشانی:

کدپستی:

صندوق پستی:

تلفن:

فاکس:

اشترک برای ۱ سال داخل کشور:

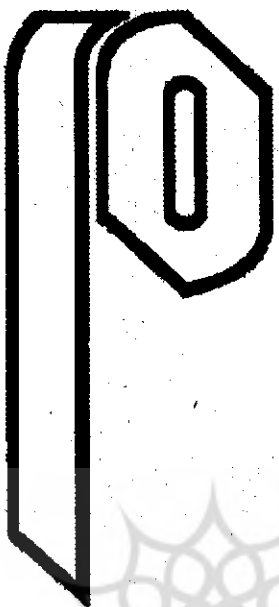
شروع اشترک از شماره تا

هزینه های بسته بندی و ارسال به عهده شرکت مطبوعاتی سوره مقام می باشد.

خواهشمند است مبلغ اشترک را به حساب جاری ۵۹۳-۲۲۶۵۶ بانک تجارت شعبه سمیه غربی کد ۱۸۰ به نام شرکت مطبوعاتی سوره مقام واریز نموده و اصل فیش بانکی را به همراه فرم اشترک به آدرس: تهران، صندوق پستی ۱۱۴۴/۱۵۸۱۵ دفتر توزیع و اشترک ارسال فرمایید.

تلفن دفتر توزیع و اشترک: ۶۴۱۲۲۷۴

300 PERSIAN ARTICLES



مجموعه مقالات و مطالعات فرهنگی
مجمع علوم انسانی

melody, measure, decoration and composition of tunes and breathing are discussed in this section.

Despite the possibility of performing tunes in 'Bam' sound, in 90 percent of the times, shrill sound has been used and it seems that the old method of playing the Nay was more like that. 'Bam-e Narm' and 'Pass-Gheess' sounds are almost never heard in these pieces.

All the potential intervals have been used in performing all the pieces except for B (Si) flat, and the pieces of melody change between the fifth interval D (Re) to A (La) almost in all cases and in more than 97 percent of the times, the intervals in the tunes are a note or $\frac{3}{4}$ of a note. These compositions: note + $\frac{3}{4}$ of the note or note + note + note are rarely seen. Up and down of the melodies are mostly symmetrical with slight changes and most of the pauses are on the tonics. Compositions are usually consisted of two or three tunes and almost in all the pieces; the momentary peaks are formed from the quickened 'tahrirs' (special kind of trill in Iranian singing.) In descendent 'Tahrirs' of all the songs, Dorrab technique (sequence of three notes performed by different accents) in the plectrum instruments is reminded. General measure of peaces is free. Decorations are usually based on decorative notes and accents and symmetrical balances are heard in the piece.

In this way, we can perfectly see that the structure of melody in the music of Iran, especially in Nay, has a special and logical process. By following the same axis in other transcriptions, we will become more informed about such differences and similarities.

Adding Up

There is more variety in sounds of the performances of Master Kassa'i and more 'Bam' sound is heard. The quality of his music includes more brightness and the range of sound is more tended to 'Bass'.

The performance intervals are the conventional ones. The changes and the process of melody usually occur in the range of 'Dung' or fifth and the intervals of consecutive tunes are usually a note and $\frac{1}{4}$ of a note. Compared to the performances of Nayeab Assadollah, the difference of the melody changes is in the use of wider range of sound and the passages with arpeggios in

them. Melodies are often continual.

Considering the measure, all the transcriptions of master Kassa'i are consisted of simple and synthetic double or triple compositions and short tunes are more used than the long ones. Long sentences with exact breathings are heard a lot in a way that performing some of them might end to lack of breath for other players.

General conclusion from inspecting the transcriptions

- Sound and its range in Nay have a general tendency for getting 'Bass'.
- Sound has a tendency to get brighter.
- Using the whole range of sound in Nay has been increased and some of the present compositions would be odd before.
- Multiplicity of tone in Nay and performances has been increased.
- In other performance parts, the structure and the content of the performing texts follow a certain form.

With these inspections a suggested type-text has been written in this thesis with its transcription and then it has been discussed.

This thesis includes an epilogue, which is consisted of the method of holding the Nay from the viewpoint of the professors, how to use common tunes in different sounds and the system of making actual tunes, composing complex tunes and facilitating their difficulties in Nay, how to change tone in Nay and its functions, a comparison between the range of sound in nay and other Iranian instruments, players at Qajar era (including Nayeab Assadollah and his method of playing the Nay), Hassan Kassa'i and his style of playing.

Another section of this thesis includes the transcriptions written by the researcher and there is another part, which is consisted of the diagrams of the transcriptions.

References:

- Collection of performances from master Nayeab Assadollah Esfahani and master Hassan Kassa'i.
- Interviews with Nay professionals done by the researcher.
- Method of playing the Nay and getting to know Iranian wind instruments by Mohammed Ali Kiani-Nejad.
- Seven scales of music of Iran by Majid Kiani.
- The prospect of music of Iran by professor Sassan Sepanta.

difficult or it is not functional in Iranian music. In this section, the actual tunes that are originated from the potential tunes have been shown on the vector. Among different varieties that are resulted from the possibility of performing a sequence of tunes, one of them can preferably be used more appropriately. In this section, there is a diagram of fingering patterns and the method of blowing for each tune.

Sequence and combination of tunes in performing a piece

The problem of complications of performing some of the sequences can be solved in most cases by transferring the instrument to another tune and originating and using more potential tunes.

Tone and its practical capabilities in Nay

The multiplicity of tone in Nay increases its potentials of performance and they are discussed in this section.

The instrument being toned with itself

Base frequency is the most bass tone in Nay and they technically attribute it to the tone and the name of the instrument. This tone is merely related to the length and thickness of the Nay, except for that the frequency between the holes and the homophone notes can sometimes be arranged by changes in the head and end of the Nay. For testing the tone of the instrument, each player checks the ratios and he sometimes adjusts these distances by changing the intensity of blowing or the form and angle of the lip.

Changes of Tone in different Nays and its functions

By transferring and choosing the base tone, the player of Nay adjusts his instrument with other instruments or voices to increase the performing potential of this instrument and in the orchestra; this is sometimes done with the request of the composer.

The range of sound in Nay

There is a more complete explanation about the area of the lowest and highest tones of Nay in this part.

The third chapter: Structure of melody in Nay

Preface: The structure of melody in Nay depends on two factors, the ability of the instrument and the content of the melody and its relevance with 'Radif' or Iranian pieces of music. However, not considering the second factor, it is possible to compose melodies for Nay contemplating the sole potentials of the instrument. Concentrating on transcriptions of the available pages from some masters like Nayeb Assadollah and Hassan Kassa'i, in this chapter we will have an observation on the structure of melody in Nay.

The Structure of Melody in Nay in general

This instrument has the potential of performing specific musical techniques, which are not all necessarily used in performing Iranian music. Because of its special physical structure, Nay is a melodic instrument and it does not have the capability of performing more than one sound at the same time.

The structure of Melody in Nay, considering the content of 'Radif' in Iranian music

The main reason of compiling this thesis has been heading to this structure. Considering the accomplished transcriptions, one can attain the characteristics of the structure of the melody.

Inspection of the transcriptions

Intervals, changes and compositions of tunes and melodies, sound, measure, decoration and repetition of the tunes are the main axis in the transcriptions.

Sound, intervals, changes and process of

C (Do) under the vector and goes to the A (La) between the second and third lines, is one of the most useful ranges in Nay. This range is noticeable to the composers because it has a great potential for being played and also for its special sound influence.

The 'Bam-e Narm' sound is produced in the same range as 'Bam' and is suitable for the vocalist's reply for its low volume.

The range of 'owj' sound starts from the C (Do) between the third and fourth line and goes to the A (La) over the vector. This sound is smooth and it is capable of being attached to 'Gheess' and 'Pass Gheess' sound and it is very useful in question and reply with 'Bam-e Narm'.

The 'Ghees' sound has a range of G (Sol) over the vector to E (Mi) over the vector. In this range, some players use spare sounds of exhale. This range is used as a bridge that relates 'owj' to 'Gheess' and vice versa and un-tuned sounds are made by the players who are not very skillful. This range has a good potential of technique and velocity and it is used in both solo and ensemble playing.

The range of 'Pass Gheess' sound starts from the C (Do) over the vector and ends to the sharp F (fa) over the vector. This sound is used in pieces that the last note of melody is sharp F (Fa) or in the cases that some actual tunes are needed.

We can presume many specific physical conditions, humidity and climate as other factors that might affect the product and the quality of the sound. Certain moods and habits of each player influence the sound. Even the nourishment, digesting system and external factors that are somehow related to the nerve system might affect the sound of the instrument. Since compared to the other instruments, producing sound in Nay is more difficult and it has more problems, there are more disagreements on the position of

producing sound among the players.

Intervals in Nay

In this part, the systems that produce actual intervals both from the conventional or potential ones are discussed.

The conventional or potential intervals in Nay

In this part, distances that are naturally based on a certain ratio are explained. The conventional patterns of where the holes are placed and their formed musical intervals are also mentioned.

The actual intervals that can be formed from the potential intervals

By changes in the quality of blowing and fingering, we can originate these intervals. The method of fingering and holding this instrument – that is different among the technicians – is discussed in this section. The inherent abilities of the hand and the fingers are considered in the way they are used in fingering.

Blowing and its role in originating actual intervals

For diminishing the intervals, the method of blowing is more effective than the technique of fingering and the changes that occur by leaving some parts of the holes open.


Actual intervals in Nay

By the method of blowing and fingering, all the intervals can be changed into smaller ones and vice versa, but the position and the sequence of some of them is sometimes practically difficult.

Practical methods of producing actual distances in Nay from the technicians' viewpoint

Although Nay is able to produce any tone, performing some of them by the others is





Section 1: The production of sound in Nay and its function: The system of producing sound in Nay, which is a wind instrument without a reed, is not completely particularized with a view to physics, and in fact, referring to their habits and the form of their tongues rest, each of the players use their own specific method of producing sound, but the quality of the produced sound is not necessarily different at the end. Three current ways of producing sound have been mentioned in this chapter. In the first system, the air vibrates and moves through the pipe from the gap between the mouth and its palate. In the second method, this happens for blowing from the corner of the tongue and lips, and in the third form, the edge of the tongue bends and the air enters the instrument from the surface of the tongue and its width. In all three methods, the mouthpiece, which is made of metal or ising glass, is placed between the two chisel teeth and the sound turns more bass by forming a more obtuse angle between the Nay and the mouth.

So we find out that tongue is merely a conductor and a valve of the air and in all of these forms, most of the sound gets out of the open part of the mouth and sounding in Nay occurs from the local whirlwinds around the mouthpiece. In fact, all systems of producing sound are counted as important and primeval techniques of this instrument that are used in specific times.

The function of the sounds in C (Do) Nay
The 'Bam' sound, which in fact starts from the