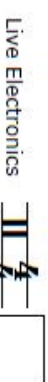


Dastgāh Piece # 6

for Tar and Fretless Guitar duo; then solo Live Electronics.

by
Rich Perks

Live Electronics - Notation Legend



Live Electronics

If stave is used, each line represents/indicates an output channel (e.g. 1 & 2 - Note: there may be less/more).

Whatever line symbols are placed on (or above/below) represents the channel through which they are to be played.



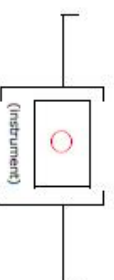
Large sound in low register. Expressed with volume swell. Usually accompanied by rhythm and/or harmonic directions.



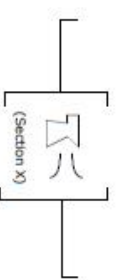
Layered/ sustained textures: Constant long sounds. The number of lines indicates texture & frequency density.



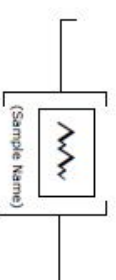
Spacious/sporadic texture: Constant short bursts of sound, over a wide frequency band.



Record specified instrument(s) for duration indicated.

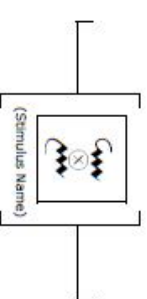


Regurgitate, extemporise with and manipulate material recorded in previous section for duration indicated (This may occur on one channel alongside other symbols/ instructions).



Incorporate specific pre-determined sample (often vocal) as directed, for duration indicated.

[O] = Loop: Continuously repeat full sample.



Improvise from visual stimulus (i.e. Graphic score/ picture etc.) for duration indicated.



play any sound (providing consistent). Usually accompanied by directions.

List of 'Functional Descriptors' (found in italics on score)

Roles

Free Solo: Improvise freely, top layer, prominent, focal point of music.

Support: Do whatever is necessary to complement another player whilst improvising (usually the soloist). This may include providing accompaniment (passive approach) or pushing a player (aggressive approach). Sometimes an approach is specified.

Augment: Enhance another player (from any of the four roles) by emphasising their rhythms, pitches, melodies, motifs etc. when improvising. (This might include: playing in unison, harmonising a melody, copying a rhythmic figure etc.) Elevate yourself to same level of prominence as the player you are augmenting.

Play Arbitrarily/ other: Extra musical input such as: Atmospheric, silence, complete musical disagreement, 'glitter' or 'something else' (Usually written as 'create ...' etc.).

Instructions

Embellish: Decorate material provided.

Develop: Expand and elaborate upon material provided; do not deviate dramatically.

Improvise around: Improvise around the provided material with little restriction.

Refer to/ Draw influence from written material but make your own.

Build Intensity: Increase overall intensity of improvisation by increasing content detail, register, dynamic, rhythmic syncopation etc. (apply any of above).

Reduce Intensity: Converse of Build Intensity.

See Supplementary Score: refer to Supplementary Score for detailed instructions for section e.g. Improvisatory Milestones, choice options (indeterminate), graphic stimulus, culturally specific notation etc.

Merge: Blend one section into the next (these may be improvisatory, through-written or combinations of the two).

Become disjointed: Gradually (or over time frame indicated) break away from linearly and other players. Introduce gaps in playing, and increase their frequency until completely silent.

Stop Suddenly: Abruptly cease section as directed by score. If no specific point is indicated on score, abruptly cease when you feel it is appropriate.

Freely Improvise: Play completely freely, adopting and changing roles as you feel appropriate.

Dastgāh Piece #6 – Performance notes

- 1.) Dastgāh system is taken by the Persian musician to internalise the melodies prior to the performance.
- 2.) Each model from (ii.) is performed by the Tar and Fretless guitar duo, recorded and samples are passed on to the Live Electronics musician.
- 3.) The Live Electronics artist performs (iii.) as a solo improvisation utilising the material as instructed by the score. This is the final piece.

[Note: stages 2 & 3 could well be performed in a live setting back to back as part of one large performance.]

NOTE: This collection of modes and melodies are to be practiced & internalised by all improvisers who utilise them within the piece, prior to performance.

i.) Dastgāh System

Skeletal Melodies and Modes

F= *Finalis* (Final note) ♯ = *Sori* (Slightly sharp)
 A= *Āqāz* (Beginning note) ♭ = *Koron* (Slightly flat)
 S = *Šāhed* (Prominant note)

Note: Key signatures pertain to mode and range of Darāmad.

Mode of Darāmad
 (And main mode of Dastgāh)

Darāmad

Mode of Guše 1

Guše 1: Gentle

Mode of Guše 2

Guše 2: Energetic

Mode of Guše 3

Guše 3: Erratic

Mode of Guše 4 - (As mode of Darāmad - 1 octave higher)

Guše 4: Encompassing

Forud - Cadential/ Binding section - played at end of Dastgāh.
 (Based on same mode, range and key centre as Darāmad).

Arbitrary descending melodic pattern with tremolo leads into Forud.

Hold trill.

ii.) Miniatures for Tar and Fretless Guitar duo

- Perform & Record each of the following miniatures:

a.) Darāmad: Introduction

Tar
 Darāmad: *Improvise around Darāmad.* etc.
 [Note: Tar extemporisation occurs as tradition; *Improvise around melody, using specific mode.*]
mp → *mf* → **Tacet: When ready.**

F. Gtr.
Enter part-way through Tar's improvisation; SUPPORT Darāmad.
Tone Row: Play notes freely to provide accompaniment. Long notes initially, with volume swells e.g.
p → *mp* → *mf* → **Tacet: Pause on Tar's final note.**
 Repeat notes in order, varying rhythms e.g.
 Embellish with phrases from Tar improvisation to build intensity as Darāmad develops e.g.

Time: 0'00" → 0'30"-1'00" approx. → 3'00" approx.

b.) Guše 1: Gentle

Tar
 Guše 1: *Improvise around Guše 1.* etc.
 [Note: Tar extemporisation occurs as tradition; *Improvise around melody, using specific mode.*]
mp → *mf* → **TACET**
 Conclude improvisation when ready

F. Gtr.
Pulse Figure: Imply pulse but not metronomic. Low register.
mp → *mp* → *mf* → **TACET**
 Embellish → Embellish & Develop; increasingly metronomic. e.g. → Incorporate phrases from Tar improvisation. e.g. → Fade to silence.
 Begin to fade once tar is Tacet.

Time: 0'00" → 1'00" approx. → 2'00" approx.

c.) Guše 2: Energetic

Tar
 Guše 2: *Improvise around Guše 2.* etc.
 [Note: Tar extemporisation occurs as tradition; *Improvise around melody, using specific mode.*]
mf → *f* → **TACET**
 Build Intensity → STOP SUDDENLY

F. Gtr.
Groove:
Rhythmic Motif: Create groove around this pattern. etc.
mf → *f* → *ff* → **TACET**
 Develop → Embellish & Develop on repeats using notes from mode of Guše 2. Low register, Maintain groove e.g. → Build Intensity

Time: 0'00" → 1'30" approx.

d.) Guše 3: Erratic

Tar
 Guše 3: *Improvise around Guše 3.* etc.
 [Note: Tar extemporisation occurs as tradition; *Improvise around melody, using specific mode.*]
f → **TACET**
 Conclude improvisation when ready

F. Gtr.
Enter after tar
Harmonic support: *SUL D.* Long notes with vibrato/ tremelo. (Use notes from mode of Guše 3. Emphasise Finalis and Sihed) e.g. etc.
mf → *p* → **TACET on Tar's pause**
 Shorten durations & intensify e.g. (Use slides & wide vibrato) etc. → Shorten durations & intensify e.g. etc.

Time: 0'00" → 1'00" approx.

e.) Guše 4: Encompassing Interplay

Tar
 Guše 4: *Improvise around Guše 4.* etc. → **TACET**

F. Gtr.
 Guše 4: *Improvise around Guše 4.* etc. → **TACET**
 8 (Any register)

Time: Open- Start & End together (<2'00").

x.) Fretless Guitar solo

Tar
 ACCOMPANY solo using this rhythmic pattern:
 Either Percussive or drone ptch
mf

F. Gtr.
Free Solo
f

Time: Open (<2'00")

f.) Forud - Cadential/ Binding section - played at end of Dastgāh. (Based on same mode, range and key centre as Darāmad).

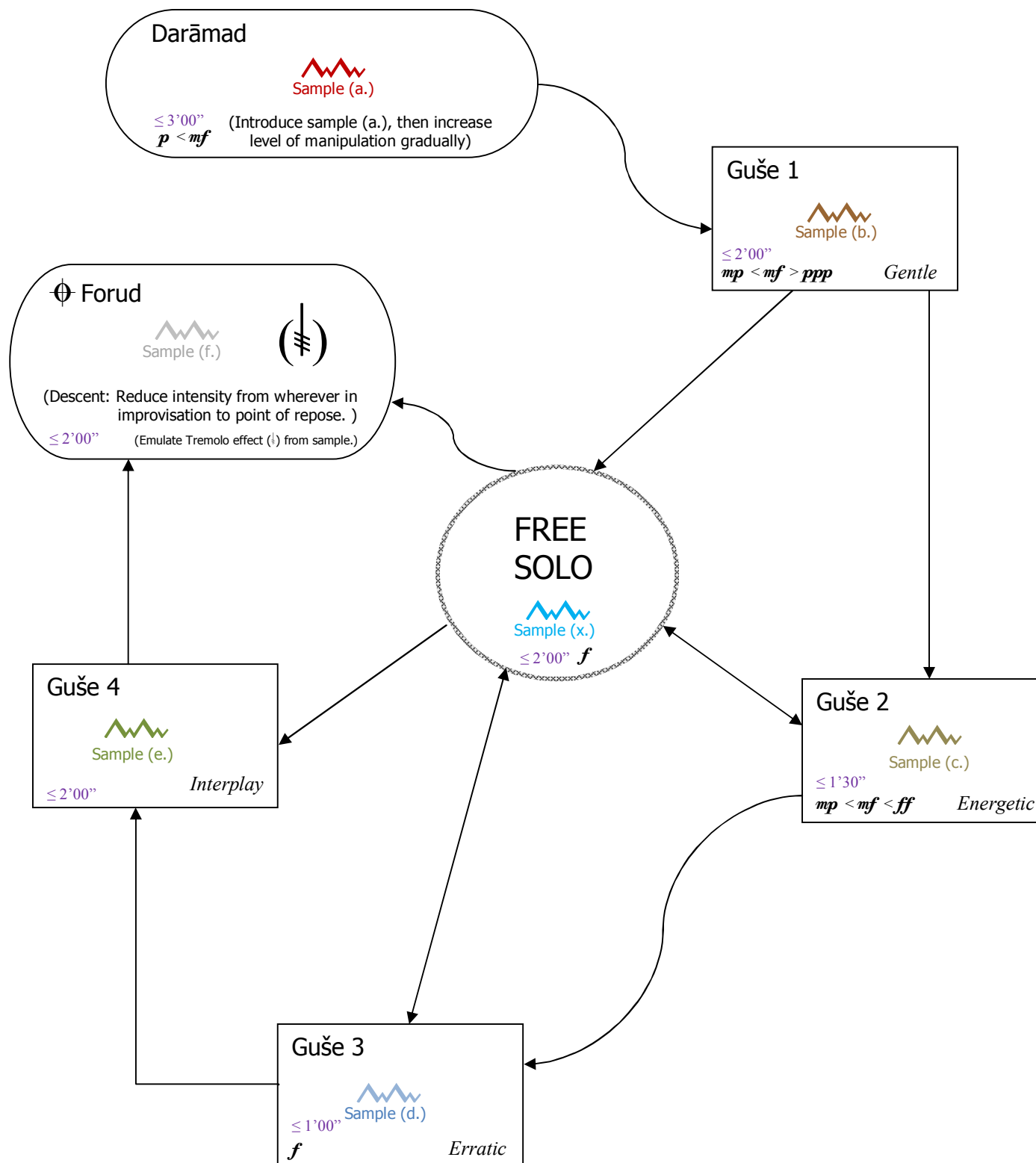
Tar
 Descending arbitrary melodic pattern with tremelo e.g. (tr) → In unison meet at & hold trill. → **F**

F. Gtr.
 Descending arbitrary melodic pattern with tremelo e.g. (tr) → In unison meet at & hold trill. → **F**

Time: Open- Start & End together (<2'00").

iii.) Solo Live Electronics

– Perform this piece using samples realised from ii.)



Instructions:

- Negotiate flow chart according to directions of arrows.
- Start at Darāmad and finish at Forud.
- Various Guše may be omitted or repeated (where possible) as desired.
- Improvise according to *Guše descriptor*, *dynamic* and *duration indications* (bottom right & left of each box).
- 10'00" ≤ Duration ≤ 15'00"