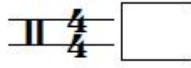

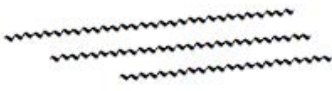

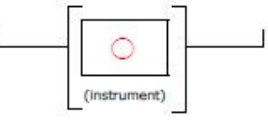
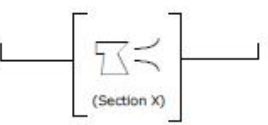
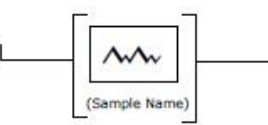
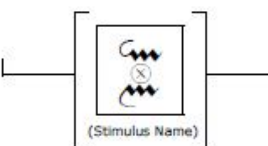



Dastgāh Piece #5

Complete Score

Rich Perks

Live Electronics - Notation Legend

	<p>If staff is used, each line represents/indicates an output channel (e.g. 1 & 2 - Note: there may be less/more).</p> <p>Whatever line symbols are placed on (or above/below) represents the channel through which they are to be played.</p>
	<p>Large sound in low register. Expressed with volume swell. Usually accompanied by rhythm and/or harmonic directions.</p>
	<p>Layered/ sustained textures: Constant long sounds. The number of lines indicates texture & frequency density.</p>
	<p>Spacious/sporadic texture: Constant short bursts of sound, over a wide frequency band.</p>
	<p>Record specified instrument(s) for duration indicated.</p>
	<p>Regurgitate, extemporise with and manipulate material recorded in previous section for duration indicated (This may occur on one channel alongside other symbols/ instructions).</p>
	<p>Incorporate specific pre-determined sample (often vocal) as directed, for duration indicated. ○ = Loop: Continuously repeat full sample.</p>
	<p>Improvise from visual stimulus (i.e. Graphic score/ picture etc.) for duration indicated.</p>
	<p>Play any sound (providing consistent). Usually accompanied by directions.</p>

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 linearity 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 System

Skeletal Melodies and Modes used in Dastgāh Piece # 5

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

F= <i>Finalis</i> (Final note)	♯ = <i>Sori</i> (Slightly sharp)
A= <i>Āqāz</i> (Beginning note)	♭ = <i>Koron</i> (Slightly flat)
S = <i>Šāhed</i> (Prominant note)	
Note: Key signatures pertain to mode and range of Darāmad.	

Mode of Darāmad
(And main mode of Dastgāh)

Darāmad

Mode of Guše 2

Guše 2: Energetic

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 pattenen with tremelo leads into Forud.

Hold trill.

Dastgāh Piece #5 - Complete Score

Rich Perks

A

Time: 0:00"

1:00" approx.

Tar

Darāmad:

Musical notation for Tar Darāmad, starting with a melodic phrase marked *mp* and ending with a repeat sign and "etc.".

Mode of Darāmad

Musical notation for the Mode of Darāmad, showing a scale with notes F, S, and A highlighted in red.

[Note: Tar Extemporisation occurs as tradition; *Improvise around melody, using specific mode.*]

mf

Wind (Concert)

Enter when ready, after live electronics.

Tone Row:

Emellish tone row using mode of Darāmad; echo tar phrases (any register) etc. Start with long tone row notes e.g.

Musical notation for a Tone Row, starting with a long note and followed by a melodic phrase, marked *p* and "etc."

Tone Row:

Respect order of notes.

Musical notation for a Tone Row, showing a sequence of notes, marked *p*.

Mode of Darāmad

Musical notation for the Mode of Darāmad, showing a scale with notes F, S, and A highlighted in red.

Fretless Guitar

Percussion

Enter with wind.

Decorative:

Borke/ no pulse;

AUGMENT tar.

Musical notation for a decorative pattern, marked *p* and "etc."

Gradually imply 7/8 pulse as wind develops. Continue to augment tar e.g.

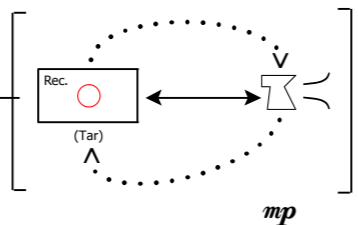
Musical notation for a 7/8 pulse, marked "etc."

Live Electronics

Enter after tar.

Record & Regurgitate:

Start to regurgitate material after approx. 20 secs.



Cont. sim.

2':00"
approx.

2':30"
approx.

Fade to tacet once 7/8 groove is fully established.
ppp [TACET]

Shorten duration of tone row notes & increasingly *Embellish* e.g. etc.

Cont. sim.

Merge when ready; after guitar entry (& L.E. adds texture)

Guše 2:
Improvise around this melody and accompanying mode.

Mode of Guše 2
F, A S

mp *mf*

Enter shortly after Tar falls silent

Groove:
Develop this motif.

etc.

ppp *mf*
FADE IN

(with Envelope filter)

Cont. sim.

SUPPORT Wind

Introduce solid/regular 7/8 pulse e.g.
♩ = 160 approx. etc.

Cont. sim.

AUGMENT guitar e.g.

Cont. sim.

mp *mf*

Introduce textural accompaniment shortly after guitar enters e.g.

'Call & Response' with wind

mp

Cont. sim.

mf

3:00" approx.

3:30" approx.

4:00" approx.

Enter when ready, once L.E. has reduced to texture only.

SUPPORT wind with tremelo based improvisation around mode of Guše 2.

Cont. sim.

Tar

Wind

Develop & Build Intensity

f

As Perc. & L.E. begin to fade; Merge into Free Solo.

Merge

FREE SOLO

ff

Fretless Guitar

Develop increasingly & Embellish as wind develops. Use predominantly notes from mode of Guše 2. Echo wind's phrases etc (any register) e.g.

Cont. sim.

As tar enters, maintain pulse and embellishments; note choice increasingly free e.g.

Once wind solo is underway, Become disjointed & break down accompaniment and pulse e.g.

f

Percussion

Embellish by echoing rhythms of guitar and wind e.g.

f

TACET

PPP

Become disjointed and fade as wind develops e.g.

Cont. sim.

etc.

TACET

PPP

After tar re-enters; Fade to tacet in unison.

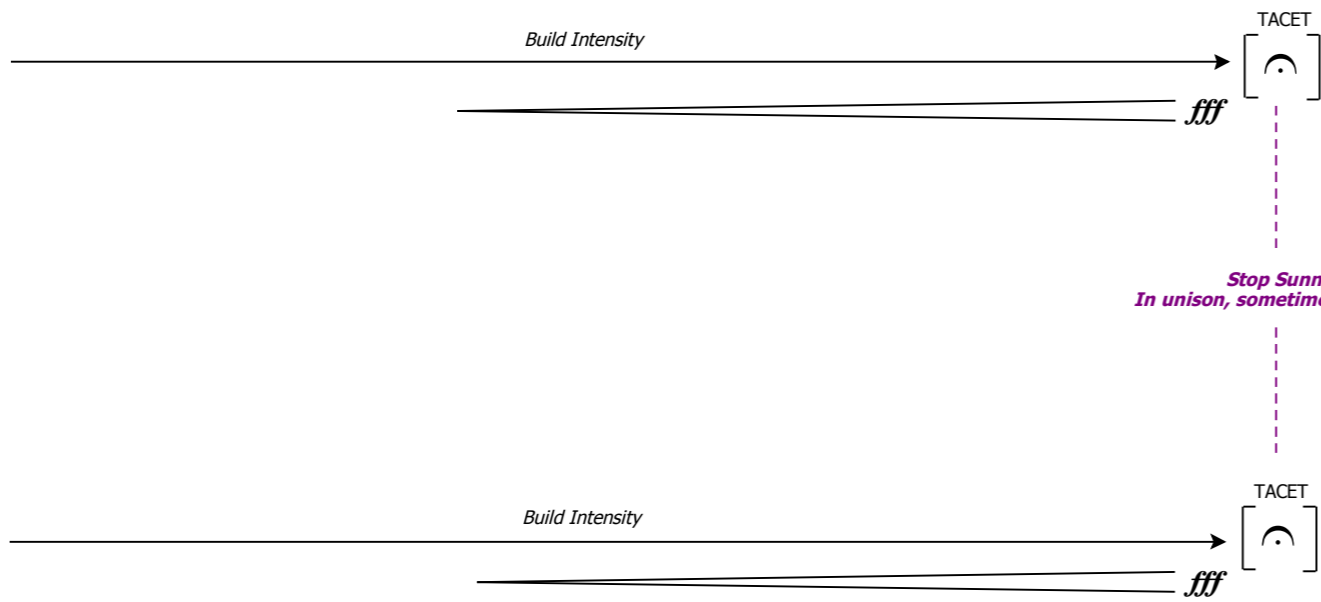
Live Electronics

4:30" approx.

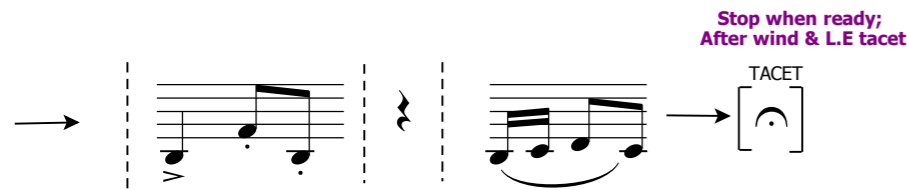
5:00" approx.

B

6:00" approx.



Stop Suddenly;
In unison, sometime after guitar tacet.



Enter after very short silence

Texture:
Arbitrary gliss (atonal) e.g.

mp
(with reverse delay; long decay)

Build density/ frequency of slides.

Enter when ready, after guitar

FREE SOLO
(Tombak or Daf)

Build Intensity

mf

f

Enter when ready, after percussion

AUGMENT percussion solo

mf

6:30" approx.

7:00" approx.

Enter once 6/8 pulse is established

Tar

Guše 4:

Mode of Guše 4

[Note: Tar Extemporisation occurs as tradition; *Improvise around melody, using specific mode.*]

f

Wind

Fretless Guitar

Embellish texture using short motifs/ notes from Darāmad (any register) e.g.

Sul E

gliss.

Sul D

gliss.

etc.

mf

Increasingly Embellish

Darāmad:

Percussion

Cont. sim.

Build Intensity

ff

Merge

Introduce 6/8 pulse; open tempo e.g.

etc.

mf

Develop groove

Live Electronics

Cont. sim.

Build Intensity

f

Regurgitate:
After Tar Entry, improvise using material recorded in A Embellish with *.

Build Intensity

Cont. sim.

Build Intensity

Enter after L.E starts to regurgitate tar's Darāmad

Guše 4:

Improvise around this melody and accompanying mode (any register at any moment).



Musical notation for the Guše 4 melody, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings like accents (>) and a fermata over a note. The notation ends with a double bar line and repeat dots.

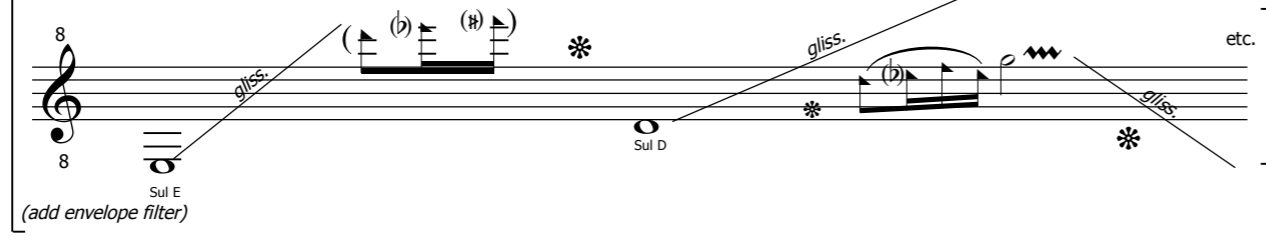
Mode of Guše 4



Musical notation for the Mode of Guše 4, showing a scale of notes on a treble clef staff. The notes are F, S, and A, with a red 'F, S, A' written below the staff.

Cont. sim.

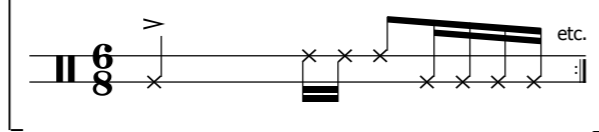
As wind enters, echo phrases/ sounds from tar, wind and L.E. (any register) e.g.



Musical notation for wind echoes, featuring a treble clef and a 6/8 time signature. It includes various performance techniques such as gliss., Sul D, Sul E, and dynamic markings like *f* and *add envelope filter*. There are also asterisks and a 'etc.' label. A wedge-shaped dynamic marking is shown below the staff.

Cont. sim.

Develop & Embellish groove e.g.



Musical notation for groove development, showing a 6/8 time signature and a key signature of one sharp. It features a series of notes with 'x' marks below them, indicating a specific rhythmic pattern. There are dynamic markings like *f* and a wedge-shaped dynamic marking below the staff.

Build Intensity

Cont. sim.

AUGMENT tar & wind with High intensity

Tar *Merge into Forud with wind*

Wind *Initiate Merge to Forud when ready* *Merge*

Forud: *Tremelo based melodic decent; arbitrary notes* *Hold on trill in Unison* *(tr)* *(P)* *F*

Fretless Guitar *Merge into Forud with wind*

Percussion *Cont. sim.* *Hold roll on trill* *Join other for last 3 hits of Forud e.g.*

Live Electronics *Cont. sim.* *Fade to Tacet on Trill* *ppp* **TACET**