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STRUCTURE AND FORM BUILDING IN THE DOUBLE CONCERTO „SEGÂH” FOR PERSIAN NEY, KAMANCHEH AND ORCHESTRA BY REZA VALI

The purpose of this represented scientific article is to reveal the specialized peculiarities of the structure and the form concerning the process of formation in the double Concerto for Persian Ney, kamancheh,
and the orchestra „Segâh” by famous contemporary composer Reza Vali. There are research methods into the submitted investigative work a namely compositional and dramatic, contributing to the understanding of the laws of the organization of the selected Concert; analysis and synthesis, which help to dismember and generalize certain, most characteristic features of the structure and shape. The scientific novelty consists in identifying the specifics of the manifestation of new approaches to the interpretation of the form of orchestral composition. Conclusions of the represented scientific work. In the Double Concerto for Persian ney, kemancheh and the orchestra by composer R. Vali found his own approach to interpreting the compositional structure of the cycle, as well as the form of individual parts, which is due to the recreation of a certain range of images dictated by the chosen program. The features of the structure and principles of forming parts into the concert by R. Vali are manifested in the following. In the selection of 2-part composition, where there is a tendency to compress the cycle; in the direction towards combining parts into a single macrocycle; in a combination of features of traditional genre forms of European music (baroque cycles, classical and romantic concerts) and contemporary concerts; in using the principles of shaping characteristic of ancient Iranian music a namely the mosaic form (in part I) and the nobat-murattab form (in part II) inside the parts; in the implementation of the synthesis of European and Iranian national traditions at the level of the compositional structure of the cycle and the form of parts.

The key words: Reza Vali, concert, ney, kamancheh, mosaic form, nobat-murattab form.

Таваккол Ехсан, здобувач кафедри «Теорія музики», викладач кафедри «Композиція та інструментування» Харківського національного університету мистецтв ім. І.П. Котляревського

Особливості структури і формуотворення у подвійному концерті «Segâh» для перського нея, кеманча й оркестру Реза Валі

Мета статті – виявлення особливостей структури та формуотворення у подвійному концерті «Segâh» для перського нея, кеманча й оркестру відомого сучасного американського композитора іранського походження Реза Валі. Методи пропонованого дослідження – композиційно-драматургічний, що сприяє максимальному осмисленню закономірностей організації обраного
концерту; аналіз і синтез, що допомагають розчленувати й узагальнити певні, найбільш характерні особливості, специфічні ознаки структури, а також формуоутворення в обраному концерті. **Наукова новизна** представленаї статі полягає у виявленні специфіки прояву новочасних підходів до інтерпретації композиційної форми оркестрового твору. **Висновки.** У подвійному концерті «Segâh» для перського нея, кеманча й оркестру ірано-американський композитор Реза Валі знайшов власний підхід до інтерпретації композиційної будови циклу, а також форми окремих частин, що обумовлено відтворенням певного кола художніх образів, продиктованих обраною програмою композиції. Особливості структури і принципів формуоутворення частин в розглянутому подвійному концерті Реза Валі проявляються в наступному, а саме – в обранні 2-х частинної музичної композиції, де виявляється тенденція до стиснення циклу; в спрямованості до об’єднання частин в єдиний макроцикл (в макроодночастинність); у поєднанні рис традиційних жанро-форм європейської музики (барокових циклів, класичного та романтичного концерту) й сучасного концерту; у використанні всередині частин принципів формуоутворення, властивих старовинній іранській музиці, а саме – мозаїчної форми (у І частині твору) та форми нобат-мораттаб (у II частині композиції); в здійсненні синтезу європейських та іранських національних музичних традицій на рівні композиційної будови циклу і форми частин окресленого подвійного концерту.

**Ключові слова:** Реза Валі, концерт, ней, кеманча, мозаїчна форма, форма нобат-мораттаб.

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Особенности структуры и формообразования в двойном концерте «Segâh» для персидского нэя, кеманча и оркестра Реза Вали

Цель статьи – выявление особенностей структуры и формообразования в двойном концерте «Segâh» для персидского нэя, кеманча и оркестра известного американского композитора иранского происхождения Реза Вали. **Методы** представленного исследования – композиционно-драматургический, способствующий максимальному осмыслению закономерностей организации
избранного двойного концерта; анализ и синтез, которые помогают расчленить и обобщить определенные, наиболее характерные особенности структуры, а также формуообразования обозначенного концерта. Научная новизна публикации состоит в выявлении специфики проявления новых подходов к интерпретации формы оркестрового сочинения. Выводы. В двойном концерте «Segâh» для персидского нэя, кеманча и оркестра Реза Вали нашел собственный подход к интерпретации композиционного строения цикла, а также формы отдельных частей, что обусловлено воссозданием определенного круга художественных образов, продиктованных избранной программой музыкального сочинения. Особенности структуры и принципов формуообразования частей в рассматриваемом двойном концерте Реза Вали проявляются в следующем: в избрании 2-х частной композиции, где обнаруживается тенденция к сжатию цикла; в направленности к объединению частей в единый макроцикл (в макроодночастность); в сочетании черт традиционных жанро-форм европейской музыки (барочных циклов, классического и романтического концерта) и современного концерта; в максимальном использовании внутри частей принципов формуообразования, свойственных старинной иранской музыке, а именно – мозаичной формы (в I части произведения) и формы нобат-мораттаб (во II части сочинения); в осуществлении синтеза европейских и иранских музыкальных национальных традиций на уровне композиционного строения цикла и формы частей обозначенного двойного концерта.

Ключевые слова: Реза Вали, концерт, нэй, кеманча, мозаичная форма, форма нобат-мораттаб.

The problem of this article is justified by the fact that in the last two decades, musicologists increasingly focus their attention on the works of contemporary composers from around the world. The orchestral works by Reza Vali remain, to date, not fully studied and not covered in the scientific literature. The reference to the Concerto by R. Vali is also due to the personal interest of the author of the article, who is engaged in the culture of Iran. A detailed analysis of the structure of the cycle and the musical form of the parts of the Concerto under discussion will make it possible to identify a number of its features and to obtain a more holistic understanding of R. Vali’s symphonic works as a representative of Iranian-American musical culture. It’s this designets the scientific topicality of this represented investigation.
Review of studies. In the world scientific musicological literature, there are no publications devoted to the consideration of the specified Double Concert by R. Vali. Mark Yacovone’s annotation „Music” in the booklet attached to the CD „The Ancient Call” contains only the basic idea of the Concert creation.

The purpose of this scientific article is to reveal the peculiarities of structure and form concerning formation into the double Concerto „Segâh” for Persian Ney, Kamancheh and the orchestra by Reza Vali.

The objective of this research is the symphonic works of famous composer R. Vali. The subject of this investigation – the aspect of issues in relation to shaping into the Double Concerto „Segâh” for Persian Ney, Kamancheh and orchestra by R. Vali.

The scientific novelty consists of revealing the specifics of manifesting the new approaches to the interpretation of the orchestral composition form.

The basic material. The modern Iranian-American composer Reza Vali is one of the prominent representatives of the musical culture of America of the 20th – 21st centuries. Reza Vali created Segâh, Double Concerto for Persian Ney, Kamancheh, and Orchestra during the mature period of his work – in 2009, in Pittsburgh (USA, Pennsylvania). In total, the composer has created five pieces in the genre of the concerto. The creation of this Concerto was preceded by the composition of The Dervish and The Magus (Concerto for Violoncello and Orchestra), the Concerto for Flute and Orchestra (1992) and Toward That Endless Plain, Concerto for Persian Ney and Orchestra (2003). A piece written in the genre of the concert „Calligraphy № 13, Ancient Call” for Microtonal Trumpet and Orchestra (2014), was created five years later after composing the Double Concerto. The Double Concerto is interesting for its bold innovative solutions, which are manifested at many levels, and, above all, in the field of the composition of the cycle and form of the parts, which is due to the problem scope and imagery of the work.

The problem scope of the Concerto has a philosophical and ethical focus. The composer affirms universal spiritual values: peace, beauty, goodness, freedom, truth and justice. In addition, in the Concerto, the themes of equality and peaceful co-existence of cultures belonging to different countries, the right to preserve the national identity of Iranian culture, which represents the culture of the East, are covered by a semantic thread. In accordance with R. Vali’s verbal explanation [2, 5], the content
of the work reflects „the existing political and cultural contradictions between Persian and Western cultures”.

In the drama of the Concerto, one may single out the main ethical storyline – the line of difficult relationships between the Eastern and Western world. The composition reveals the synthesis of West European (American, Western in the broad sense) and Iranian musical thinking. The program chosen by R. Vali and the circle of embodied images led to an interesting approach to the interpretation of the compositional structure of the cycle and the form of individual parts.

The Concerto consists of two parts that are performed without interruption, contrary to the classic three-part West European Concerto. Part I Prelude is set out in the slow tempo (Largo), Part II Main movement – in the fast tempo (Molto allegro). As one can see, in this Concerto, there is a tendency to compress the cycle and merge the parts into a kind of macro-cycle.

The two-part structure of the Double Concerto cycle can be schematically represented in the following way:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part I</td>
<td>Part II</td>
</tr>
<tr>
<td>From the beginning – r. m. 9</td>
<td>r. m. 10–89</td>
</tr>
</tbody>
</table>

It is noteworthy that the parts of the cycle are unequal in scale and, accordingly, in the duration of the performance. Part I of the Concerto lasts 6 minutes and 19 seconds, and Part II 22 minutes and 56 seconds (i.e., it is almost 3.5 times longer than Part I). The asymmetry observed in the construction of the cycle acts as one of the main means of the form building. Such a diversity of parts of the composition is due to the author’s intention and R. Vali’s focus on the patterns of cycles formed in instrumental music of the Renaissance and entrenched in baroque music, where the Prelude served as a kind of musical preface to a larger work.

25 It should be noted that in the context of globalization, we can interpret the European musical language as a universal Western.

26 In this article, we give the performance time of the Double Concerto which is indicated in the booklet attached to the album The Ancient Call with an audio recording of the Concerto under discussion [2, 13].
Therefore, despite the small scope of the Prelude, it plays an important dramatic role in the cycle.

In the Concerto, R. Vali combines the traditional Western European principles inherent in the structure of the cycle composition of the Romanticism era, and the form building principles within the parts typical of classical Iranian music.

In Part I of the Concerto – Prelude, Largo \( \frac{3}{4} = 38 \) (from the beginning – r. m. 9), the peaceful life of the Iranian people was reflected. The Prelude is composed in mosaic form\(^{27}\) with the elements of improvisation, including 7 small sections. Five of them use gushehs (Iran. – “part of something”) – the melodies presented in the dastgâh Segâh, which are borrowed from radif, and the improvisational melody based on Mághâm Saba (Iran. – “wind”). We list successively the names of the gushehs\(^{28}\) used, which form the basis for the fragments of the “general pattern” of the musical mosaic: Darâmâd, Zabol, Mâyeh, Mokhalef, Maghlob and Foroud\(^{29}\) (Darâmâd). Note that the last (7\(^{\text{th}}\)) section – Foroud, serves as a kind of reprise of the Prelude. It reveals some common features with the material of the 1\(^{\text{st}}\) section, namely – the use by the author of tetrachord of gusheh Darâmâd; similar tempo (\( \frac{3}{4} = 42 \)) and dynamic characteristics (\( f – \) for solo instruments, \( pp – \) for harp and strings); intonations of the tertian motif. In an effort to emphasize the special – final role of the 7\(^{\text{th}}\) section in the Prelude, R. Vali delimits it from the previous sections by applying the following means: slowing down the tempo (\textit{molto rit.}) and strengthening the dynamics (\( ff-sfz-sfz-sfz-ff \)) at the

\(^{27}\) The name of this musical form comes from the name of a fine art form – mosaic. The mosaic form in a musical work is a form consisting of several different sections. We emphasize that the mosaic form chosen by the composer in Part I of the Concerto is similar to the type of form building that has traditionally been set in the structure of the classical Iranian radif. Reza Vali built the 5 main gushehs used in the Prelude, in a sequence similar to radif. Note that there are several radifs in Iranian music literature, but the sequence of gushehs in them is almost the same. (Ists and shâheds are also similar in the gushehs.) By the way, most Iranian performing musicians turn to a radif recorded from Mirza Abdollah Farahani (1843–1918).

\(^{28}\) Let us also indicate the meaning of the names of gushehs in translation from the Iranian language: Darâmâd – “discovery”; Zabol is the name of a city located in the southeast of Iran; Mâyeh – “crying”; Mokhalef – “opposite”; Maghlob – “leaving, retreating, defeated”; Foroud – “return, completion” (Darâmâd).

\(^{29}\) Foroud in Iranian music is a form building unit serving as the ending, final construction, performed in the original tetrachord – Darâmâd. In performing practice, Iranian musicians, following tradition, usually complete their program (composed of a number of gushehs played in certain dastgâhs) with the musical material indicated in the main tetrachord – Darâmâd.
end of the 6th section, using fermata at the junction of the 6th and 7th sections, as well as changing the tempo (Poco mosso \( \dot{\text{J}} = 42 \)) and dynamic towards fading – at the beginning of the 7th section (\( ff \) – for solo instruments, \( pp \) instead of \( f \) – for harp and strings). Note the fact that in the \textit{radif} such methods of division are not used, and the tempo characteristics are not indicated.

Thus, the first and the final sections of Part I, being consonant, form an arched roundness, which contributes to harmony, consistency and unity of form. We give a diagram of the form of Part I:

<table>
<thead>
<tr>
<th>1st section</th>
<th>2nd section</th>
<th>3rd section</th>
<th>4th section</th>
<th>5th section</th>
<th>6th section</th>
<th>7th section</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>e</td>
<td>f</td>
<td>a₁</td>
</tr>
<tr>
<td>From the beginning – r. m. 2</td>
<td>R. m. 3</td>
<td>R. m. 4</td>
<td>R. m. 4 + bar 5, r. m. 5</td>
<td>R. m. 6-7</td>
<td>R. m. 8</td>
<td>R. m. 9</td>
</tr>
<tr>
<td>Gusheh Darâmad</td>
<td>Gusheh Zabol</td>
<td>Gusheh Mâyeh</td>
<td>Gusheh Saba</td>
<td>Gusheh Mokhalef</td>
<td>Gusheh Maghlob</td>
<td>Gusheh Darâmad</td>
</tr>
</tbody>
</table>

In the Double Concerto, where the parts follow almost without interruption, there is a tendency towards uniting the cycle. It should be noted that, on one hand, R. Vali externally (formally) complies with the principle of delimitation of the cycle parts. In order to create a sense of completion at the end of Part I, the composer applies a tempo slowdown (\textit{rit.}), places two bar lines and indicates the upcoming change of meter (6/8). On the other hand, the author seeks to merge the parts of the whole, which is manifested: in a sudden dynamic increase (\( ff - sfz - sfz - fff \)) and an upward melodic “take-off”, as well as in the appearance of the familiar micro-tertian intonation \text{ekoron}^{3}-c^{3}\text{-ekoron}^{3} (characteristic of the first three sections) in the final sounds of Part I and in the initial sound of Part II that both connects the structural units and levels of the clarity of the distinction between the cycle parts.

Thus, one of the features of the Concerto cycle compositions is the combination of two principles of differentiation, expressed, on one hand, in a clear isolation of the structure faces, and, on the other hand, in their fuzziness. The Concerto has a clear tendency towards merging the cycle into a macro-single-part.

**Part II** of the Double Concerto, \textit{Molto allegro}, \( \dot{\text{J}} = 96 \) (r. m. 10–89), following without interruption, is written in the form of \textit{nabat-}
murattab\(^\text{30}\) (Iran. – “turn”, “time – order”), consisting of 9 contrast sections, cadence and coda), where repeating sections are found and endowed with a certain semantic meaning. For example, section A is repeated three times, sections B, C and D are played twice. The repetition of individual sections unites and fastens the musical fabric, serves as the principle of organization of the musical material. Note that the form of nabat-murattab somewhat resembles the European form of rondo, where A is a section resembling a refrain, and B, C and D are the sections similar to episodes.

Schematically, the form of Part II can be represented as follows:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>a</td>
<td>r. m.10-11</td>
<td>Dastgâh Segâh, gusheh Zangi Shotor</td>
</tr>
<tr>
<td>b</td>
<td>r. m. 12-19 (r. m. 12-16) + (r. m. 17-19)</td>
<td>Polymodality (r. m. 12-16), atonal music (r. m. 17-19), gusheh Zangi Shotor (r. m. 12-16)</td>
</tr>
<tr>
<td>s (a)</td>
<td>r. m. 20-21</td>
<td>Dastgâh Segâh, gusheh Máyeh (r.m.21), melody in Mághâm Saba (r.m.21-22)</td>
</tr>
<tr>
<td>c</td>
<td>r. m. 23-30</td>
<td>Dastgâh Homayoun, gusheh Raz-o-niyaz (r. m. 23-26), åvâz Dashti in dastgâh Shur (r. m. 27-30)</td>
</tr>
<tr>
<td>closing</td>
<td>r. m. 31-33</td>
<td>Modulation from dastgâh Homayoun in dastgâh Segâh, tetrachords in dastgâh Shur</td>
</tr>
<tr>
<td>a</td>
<td>r. m. 34-37</td>
<td>Dastgâh Segâh, gusheh Zangi Shotor (r. m. 35-37)</td>
</tr>
<tr>
<td>b</td>
<td>r. m. 38-45 (r.m.38-42)+(r.m.43-45)</td>
<td>Polymodality (r.m. 38-42), atonal music (r.m. 43-45), gusheh Zangi Shotor (r.m. 38-42)</td>
</tr>
<tr>
<td>d</td>
<td>r. m. 46-62</td>
<td>Dastgâh Segâh, gusheh Renge Del Gosha (r. m. 46, 47, 49, 51, 52, 55, 56, 58-59); Variants of gusheh Renge Del Gosha Es-dur (r. m. 48, 50, 53, 54, 57); music in jazz manner harmony (60-62);</td>
</tr>
<tr>
<td>a</td>
<td>r. m. 63-64</td>
<td>Ávâz Dashiti in dastgâh Shur (r.m.65-68), gusheh Máyeh in dastgâh Segâh (r.m.70-71)</td>
</tr>
<tr>
<td>Cadence</td>
<td>r. m. 72-79</td>
<td>Morakkab. Alternation of different dastgâh s and gushehs: gusheh Rahab in dastgâh Shur (r. m. 72); gusheh Ashran in dastgâh Shur (r. m. 72 + bar 8); gusheh Hossein in dastgâh Nava (r. m. 73 + bar 2); gusheh Shahnaz in dastgâh Shur (r. m. 73 + bar 9); gusheh Ozzal in dastgâh Shur (r. m. 74); gusheh Darâmad in dastgâh Homayoun (r. m. 74 + bar 4); gusheh Raz-o-niyaz in dastgâh Homayoun (r. m. 75); gusheh Máyeh in dastgâh Segâh (r. m. 78); foroud in Segâh (r. m. 78 + bar 4); dastgâh Segâh (r. m. 79).</td>
</tr>
<tr>
<td>a</td>
<td>r. m. 80</td>
<td>Dastgâh Segâh, gusheh Zangi Shotor</td>
</tr>
</tbody>
</table>

\(^{30}\) The form of nabat (Iran. – „turn, time”) was used from ancient times in the vocal and instrumental music of Iran, and then became widespread in the music of other countries: in Azerbaijan, Tajikistan, Uzbekistan, Turkey, Iraq. The researchers could not establish the time of emergence of the nabat form, but it is known that as early as in the 14th century, this form was widely used by composers for their works. The nabat form is a kind of cyclic form, built on the alternation of contrast sections, united by one mode. Initially, the nabat form included 4 different sections, where fast, active sections were replaced by slow and calm, and the vocal texts written in Persian alternated with the texts presented in Arabic. The principle of organization of the nabat form is associated with the Eastern philosophical concept of the cyclicity of time: the change of day and night, seasons. The information on the nabat form is given in the article by the Iranian musicologist S. Fatemi [1, 77–91].
Each of the sections of the nabat-murattab form has its own name: a – sarkhane (Iran. – „1st house”), b – khane dovom (Iran. – „2nd house”), c – khane sevom (Iran. – „3rd house”), d – khane chaharom (Iran. – „4th house”), s - bridge (Iran. – „bind”, „bridge”) – the connecting section, closing – the section with a modulating function. Note the fact that all three statements of the theme of section A – sarkhane are presented in the main mode of the Concerto – Segâh. This compositional technique contributes to the unity of Part II and its logical completeness.

In the context of the genre of concerto, the symbols of Eastern (Iranian) musical culture are the musical themes created on the basis of the Dástgâh/Mághâm system, performed on Iranian folk instruments, as well as the timbres of Iranian instruments – ney, kamancheh, daf and darbuka (see sections: a, c, s, closing, cadence and coda). The symbols of Western (American and European) culture are atonal music (with simulated machine gun fire), reflecting the conflict of two worlds (see sections b2), as well as dance music that sounds in a jazz manner (with its inherent uneven syncopated rhythm, the European mode and harmony, improvisation, lively tempo and the specifics of orchestration), performed by the orchestra – the big band or the whole band (see sections d), recreating the reconciliation of the East and West.

Conclusions. Summarizing the above, the following features of the structure and the form building principles of parts in Segâh, Double Concerto for Persian Ney, Kamancheh and Orchestra by Reza Vali can be distinguished.

1. For the Concerto, the author chooses a 2-part composition, where a tendency to cycle compression is revealed.
2. In the Concerto, there is a tendency towards uniting the parts into a single macro-cycle (in a macro-single-part).
3. The work combines the features of traditional genre forms of European music (baroque cycles, classical and romantic concerto) and modern concerto.
4. Inside the parts, the composer uses the form building principles characteristic of early Iranian music – a *mosaic* form (in Part I) and a form of *nabat-murattab* (in Part II).

5. At the level of the compositional structure of the cycle and the form of the parts, a synthesis of European and Iranian national traditions is made.

Consequently, in the Concerto under discussion, Reza Vali found his own approach to the interpretation of the compositional structure of the cycle, as well as the form of individual parts, due to the recreation of a certain circle of images determined by the chosen program.

**The prospects** of this submitted scientific investigation is consist of comparing next results concerning analysis of different orchestral compositions by famous Iranian-American composer Reza Vali.

**Список використаних джерел і літератури:**


**References:**