

Berklee College of Music

Iranian Fusion Music

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Contemporary Performance (Production Concentration)

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Abstract

Following my musical background and my proposal, I've done my best to record some of my compositions in order to show my goals in fusion music style. In fact, I've managed to write my pieces showing some details, such as Iranian scales, folk melodies, and microtones. Having said that, these pieces are the keys for me to reach the new colors in my composition and in this style. Namely, Iranian Fusion Music.

In fact, Iranian music, especially folk music in my country, is monotone and without harmony. That is to say, when we listen to Iranian music we can realize that there is not reharmonization for melodies and these themes play just simple bass lines or some of the music ranges like alto or soprano. According to this background of Iranian music I've managed to create a new vision to recompose folk themes, Iranian scales, and rhythms. For this, I used contemporary harmony like jazz voicing in my composition to reharmonize of Iranian melodies. I should mention that I used some Iranian scales in order to create new pieces in fusion music styles like CHARGAH and HOMAYOUN. I also tried to use some contemporary music styles in my composition. For instance, jazz music, minimal music, and electronic music were some materials for new compositions in these styles to then fuse with Iranian music materials.

Keywords

Fusion music, jazz, piano, folk melody, composition, minimal.

1 Introduction

An artist's mission is to show his/her view of the artistic language as much as possible to the audience. With this mission in mind, I intend to show the music of my country with a new attitude to the world because I consider myself as an ambassador of the music of my country. Of course, any musical work should look for new colors and artistic creations for listeners. As a perfect composer, one can begin with creating the simplest elements around us and making a masterpiece of art, like Bach, Beethoven, Bela Bartok, etc.

In fact, these musicians are an example of using simple music materials for their composition. For instance, Bela Bartok has managed to use Folk themes in his composition like Strings Quartets or Piano Sonatas that are marvelous developing of simple motifs and melodies and he could be a unique source for us as music students. When I listen to Beethoven's symphonies I realize that he could write melodies that were inspired by people's emotions, especially after Symphony NO 3. In fact, he composed his Symphony NO 9 from people who gave him simple notes. At present, I just should say Bach is an unparalleled musician who wrote marvelous pieces to show the beauty of his life and his society, as his Pastorals represent, for example, his time. As a result, there were unique composers of each period of music history and they are a good source of finding a new vision that uses simple elements in the composition.

I have heard this potential in Persian music repeatedly (in terms of melodies, rhythms, and Iranian folk instruments), in examples such as *Dear Darne*, *Gazelle Hunting* and *Boyer Ahmadi Girl*. In fact, these melodies are kind of folk themes of my country that people in the countries around Iran sing as monotone melodies for their ceremonies or for their kids. There are many of these examples in my country could be recomposed, assist composers to gain musical ideas for the way they create and compose. Therefore, I am happy to work these

melodies into new compositions, especially as I consider this type of music still remains silent in this artistic era to the world.

In other words, I intend to create a new structure in contemporary music and with regard to previously existing musical styles, including jazz, so that the Iranian music styles can be introduced to everyone on a global scale. Now I can display/demonstrate that Berklee College of Music has provided me with the opportunity to turn my thoughts into art and to polish my music which can add new elements and form to the music of my country and culture.

Through this experience, I would like to be part of contemporary Iranian music history and add a new page in its music development.

2 Objectives

Here are my goals in this project, as follows:

One of the aspects of aesthetics that I can point out is that I would like to reach new musical layers to portray Iranian music in a way that could be consumed and performed globally.

Clearly, when a song is written in the Iranian musical scale and made for other cultures, they are facing an alien language and cannot capture the aesthetic aspects of the elements used in this music. The same situation takes place if you want to read Molana's¹ poetry to people from other countries or other cultures, however, this does not happen with an Iranian reader/listener. I would like this connection to take place for all listeners in the world. How to do this? My approach is to work as a translator of Iranian music to the world. By translator I mean that any art transferred, combined and fused would intend to portray the spirit of the art but through a different language, that complements and

¹ *Wikipedia*, s.v. "Rumi," last modified June 25, 2019, 18:10, <https://en.wikipedia.org/wiki/Rumi>.

highlights the general traits of the music. In fact, it should be in a different language which will be important for other cultures. Of course, this example is slightly different from music as a form of art.

Another example I can point out is that when you listen to Indian music, you probably hear the complex rhythm patterns or melody with strange elements you hear in other cultures. However, the artists, such as Steve Smith from the Rhythmic Perspective or musicians and students from Berklee College of Music such as the Berklee Indian Ensemble ft Shankar Mahadevan, have displayed to the world that Indian music can be illustrated in a variety of ways from the point of view of melody and harmony. As my artistic mission and extensive experience from my country's music and contemporary music, I can recap the artistic aspect of Iranian music in a different way from my culture to other cultures which is one of the most fundamental goals of my project.

Another goal in this project is to show the scales of Iranian music alongside the harmony of contemporary music based on microtones. Apart from the full and half-full intervals quarter distances, Iranian music is made from a complete musical distance. Since I am expanding my motifs and melodies, it is necessary to carefully select the contemporary harmony and music style for these scales or melodies, such as CHARGAH and HOMAYOUN.

In other words, these steps are some of the most difficult challenges for me in terms of incorporating them into contemporary music. Since they represent the common ground between Iranian music and contemporary harmony, I think positive things can result from being blended together.

Another point I would like to reach is to add new colors in orchestration and instrumentation in Iranian Fusion music. In fact, fusing folk melodies or Iranian scales with contemporary music should not be the end of my mindset in this style. I need to find new

materials to show my mindset in terms of orchestration and instrumentation. For instance, I always think about regular jazz trios or quartets that could be for Iranian music. Having said that, I want to compose Iranian music for trios or jazz big band in order to reach new colors in music from my country. In this case, using electronic materials such as synthesizers could be also useful for showing new sounds of my composition. For instance, when I use electronic sounds in order to use microtones in electronic music it could be new instrumentation or a new vision for beginning methods in my compositions for reaching new colors in Iranian Fusion music.

My other main goal in the project is the commercial and business side of the music industry. I believe I can introduce my music at world-renowned festivals in order to find good music producers to get acquainted with. For example, I wanted to start with my career recording my project collaborating with professional musicians from Berklee to apply to other producers and festivals. This is because it should represent music that can actually attract many fans around the world. Fusion music comes with very pure and regular melodies, especially the music of the country of Iran, but the importance of the introduction of these elements by the artists has not been accepted. According to my research, in the genres offered by fusion music, there are important festivals in the world that will be a great opportunity to show off. Music is made up of modern and creative thinking. From another angle, I refer to this issue if I want to point out the concerts given by Iranian artists in Europe and the performance of European musicians in Iran, I can say that the artistic relationships between Iran and Europe can make it important for me to make my music in Europe. That is to say that we are able to bring our listening culture closer to each other, and this has created a very good platform for developing artists' ways of thinking.

3 Methodology

Since one of the main focuses in my project is to use jazz language in my composition and my performance, I tried to get more familiar with harmony, piano, and contemporary arranging techniques in jazz in order to develop my knowledge in this style. Thus, I studied some of the most important books at the Berklee library. For instance, I received some information about arranging for big band from my supervisor, and he also suggested the study of two books: *Arranging 1* and *Arranging 2* by Berklee Press, to improve my arranging techniques. From my time at Berklee, I became acquainted with the very professional and modern library of this school, so that I could easily find books here that can improve my performance for my projects like Berklee's Harmonies. In fact, the most technical and important aspect of my project is piano playing, which plays a very significant role in connecting the music of the East and the West. In fact, these books have, in some cases, affected my playing well.

I should mention that my recording process was full of experiences in order to listen to my music ideas, voicings, rhythms, and form. In fact, before the main recording sessions, I tried to make a demo of my songs at Berklee studios so my advisor and I could talk about the different music layers of my composition. Also, I've done my best to incorporate some suggestions from my professors in my main recording. Additionally, in order to gain new concepts for new music ideas and my composition, my advisor and other professors presented to me some songs from famous artists that I needed to listen to, and who become important role models this year, such as Keith Jarrett, Aziza Mustafa Zadeh, and Lalo Schifrin.

On the other hand, in order to enrich my performance and composition with new techniques, I made the decision to improve my Piano technique so I spent more time practicing this year. I believe that when I want to write for Piano I should have good

technique on Piano to show the mindset of my composition. Polo Orti and Perico Sambeat influenced the improvement of my technique and my finger work. In fact, reaching to jazz language and learning voicings needs the artist to devote much time to improve. For instance, *Dear Darneh* or *Boyer Ahmadi Girl* is an example of how I display my technique on Piano. When I wrote *Dear Darneh* piece as a trio, I couldn't play some techniques or some voicings but now, since I have spent more time practicing (about three or four hours every day), it is possible.

Also, I participated in Perico Sambeat's classes like Ear Training, his Ensemble and Jazz Improvisation to gain more knowledge. I would consider Perico Sambeat played a vital role in my composition and was one of the most important sources for my composition and performance. In fact, I became familiar with jazz harmony and contemporary ear training with Perico during this year, and I could find new horizons in my music life in order to take Iranian Fusion Music into new steps.

Before I arrived at this school, YouTube was one of my best sources of research for years. It continues to be so in the present because I can use it to study the technique of various musicians in composing different types of music. It is also a great platform for me to study other musicians' work, play along and imitate them. This has continued so far, and now YouTube is one of my best sources for the greater impact of various artists in my project. For example, Tom Kennedy's latest playback of bass guitar (add footnote) on YouTube is very precise in terms of technique, as well as the performances of Fusion Music of Aziza Mustafa

Zadeh,² Chick Corea,³ Herbie Hancock,⁴ Tom Kennedy,⁵ and Dave Weckl⁶, who are well-known artists in the world. Recently, I could do researches about bass or piano lines from these artists that were extremely rewarding for me. I could use modern bass lines from Tom Kennedy in my composition like *Dear Darne* or something similar.

Another way I used YouTube as a source directly in my project is to study Iranian musicians, who are as well-known as Iranian musicians from the perspective of Iranian music and audience. I investigate them as closely as possible. In fact, because my instrument (piano) does not commonly create some of the traditional Iranian sounds, other Iranian musicians and their traditional instruments would need to be incorporated into my project, maybe in the future. One of them is my brother who is famous TAR player in my country, he could be my instructor at my side to teach me Iranian scales step by step. So, I've managed to learn about some scales that have microtones for writing about Iranian scales in my composition. Although I could not use Iranian instrument in my pieces, I selected electronic music in order to use microtones well.

4 Results

After analyzing my compositions with faculty and playing my pieces during some events by students and me in this year, I realized that I've managed to show my mindset in

² *Wikipedia*, s.v. "Aziza Mustafa Zadeh," last modified June 21, 2019, 21:09, https://en.wikipedia.org/wiki/Aziza_Mustafa_Zadeh.

³ *Wikipedia*, s.v. "Chick Corea," last modified June 22, 2019, 08:25, https://en.wikipedia.org/wiki/Chick_Corea.

⁴ *Wikipedia*, s.v. "Herbie Hancock," last modified June 25, 2019, 23:26, https://en.wikipedia.org/wiki/Herbie_Hancock.

⁵ *Wikipedia*, s.v. "Tom Kennedy," last modified May 6, 2018, 20:38, https://en.wikipedia.org/wiki/Thomas_Kennedy.

⁶ *Wikipedia*, s.v. "Dave Weckl," last modified May 19, 2019, 00:07, https://en.wikipedia.org/wiki/Dave_Weckl.

Iranian fusion music in terms of composition, orchestration, and performance. I received positive feedback from my professors and audiences after playing my pieces. The first thing I should mention is that when I listen to my compositions I realize that I have reached global sounds and I am able to develop short melodies or themes for the piano or big orchestra. For instance, when I listen to new version of *Boyer Ahmadi Girl*, *Dear Darneh* or *Gazelle Hunting* that I arranged for a jazz big band, trio and quartet at present I would say that my repertoires of Iranian music are ready to be presented to people around the world. At the moment, globalizing these melodies has been successful. Now, here are some examples of these pieces.

4.1 1st Example Song: Dear Darneh

The first example is of *Dear Darneh*, a short melody from my country. This theme is a kind of folk theme from the country around the north of Iran, named Zanzan (See Fig. 1.).

Example 1. The Theme of Dear Darneh



Another feature which I should mention is that in terms of harmony I've managed to reharmonize folk melodies in the jazz style, and I could fuse these melodies with jazz music. In fact, I could introduce Iranian themes in a jazz fusion style of music. For instance, basically this short melody could be reharmonized based on I-IV-V chord progression as triad chords, but I tried to use jazz chords like altered, Mixolydian, Lydian, Dorian, Minor Melodic and sus4/2. In fact, I've done my best to reach jazz voicing for this melody in order to develop the chord progressions.

Also, I should mention that I developed this melody line using some intervals like the third minor up or down. In fact, this melody is 6 bars but I could develop it for many pages. For example, I wrote an introduction based on the Flamenco rhythm Bulerias and Solea in terms of the rhythm section and then I made different bridges between some sections by adding chromatic scales or jazzy voicing.

Additionally, I should say that in order to develop this melody I was inspired by this short melody and then I wrote a melody for the section B of this song. In fact, the original melody does not have a fixed structure and, to combine the folk elements and jazz elements, I created a form for this song. For instance, I made an Introduction based on flamenco rhythms and I used jazz chords as accompaniment of melody and then introducing main melody as section A. I composed first bridge to create a new interval of the main melody as section A2 and then a second bridge to make a better connection between some sections. Also, I introduced a section B or new melody and then developed it with new grooves like jazzy syncopations. In addition, I introduced solo sections for Piano and Bass and then returned back to coda and I created the ending as final section of this form.

Also, I got inspired by a well-known artist named Aziza Mustafa Zadeh who has different jazz fusion albums including famous artists in the world. I composed *Dear Darneh* based on some trios of Aziza and drew inspiration some music ideas in this song. So, I could develop *Dear Darneh* theme for a trio and now it could be a complete piece for piano and this is an example of developing this theme.

As a conclusion for *Dear Darneh* song, I should say that now we can listen to an Iranian melody with jazz language and I used virtuoso Piano techniques to compose the piece completely for Piano as a jazz trio. In fact, I was able to fuse the Iranian folk theme with contemporary music and, in this case, jazz music was the main source for this interpretation of Iranian fusion music.

4.2 2nd Example Song: Boyer Ahmadi Girl

The second example, *Boyer Ahmadi Girl*, is arranged for a jazz style big band:

Example 2. The new example of Boyer Ahmadi Girl short theme



Through this song, I've managed to improve my technique on the piano in order to introduce this project this year. I needed to have a composition that was based on jazz language and piano. After writing this piece, I had to improve my finger work and my knowledge to have a perfect performance. As well as, in another of my piece named *Boyer Ahmadi Girl*, I had hard challenges for playing this piece because it is a real jazzy piece and I introduced jazz piano techniques in this piece. Although I had some challenges for playing my pieces, I think I could overcome them very well. Thus, I can say that after one year I could almost reach virtuoso techniques on piano.

Also, my vision and my mindset have changed towards my piano performing. Having said that, I should say that I tried to develop this melody like *Dear Darneh* but there are differences between the *Boyer* piece and *Darneh* piece in terms of form and composition. For instance, I wanted to use a jazzy form in this piece in order to develop my composition. This means that I didn't want to develop the melody as an addition of new sections like I had done in *Dear Darneh*. On the contrary, I wrote a new variation based on the *Boyer Ahmadi Girl* melody and then I used the variation of this melody as a jazz head where I introduced solo

sections. The other thing I should mention is that I created an introduction for this song with some bridges, and ending as reaching to a complete the jazz form.

On the other hand, I had some arrangement challenges because composing for Horn section in jazz style was one of the biggest challenges that I faced. I wanted to gain new experience and new colors in orchestration, so I selected jazzy instruments for this song. In fact, the Tenor Sax plays a vital role in this song and I wrote a specific line for it. Also, I've managed to compose some hits for Brass section in order to reach jazz language.

As a result, we can listen to an Iranian melody but with a jazz taste. In fact, I was able to fuse Iranian music materials with jazz instrumentation, voicing, rhythm and a jazzy form. In addition, I could show how a folk theme of my country can be fused with a contemporary music style to reach new colors in Iranian Fusion Music.

4.3 3rd Example Song: A Dancer With Closed Eyes

In addition, I am able to compose my own melodies in minimal music style. In fact, this following piece is composed in a different contemporary music style called minimal music.

I should mention that some years ago I composed an album named Minimal For Noise and Piano and I have a musical background in this genre. I selected this style as an introduction of my compositions based on Iranian scales. In fact, I wanted to use Iranian scales in my composition as new materials to develop. In this case, I didn't want to work with a preexisting folk melody, this is a new composition. This means, that I had to write a new song.

In this case, I've managed to write my own composition based on an Iranian scale called CAHRGAH, or Iranian Phrygian. As I mentioned before, I focused on traditional Iranian themes, but in this part, I wanted to use new materials in my composition without

adding elements from folk themes. Therefore, I used another music style to fuse with Iranian scale. *A Dancer with Closed Eyes* is my new melody to introduce Iranian scale.

I also wanted to introduce a different instrumentation, mostly in the rhythm section. That is, the song was written for Piano, Bass and Percussion instead of Drums. I wanted to use traditional percussions from of around world in order to reach new minimal elements in my composition. By incorporating percussionist and fellow student Patrick Duke Graney, I was able to realize this instrumentation, as he helped in creating the mindset I was looking for.

Additionally, I was inspired by artist Leonardo Blanco and Alon Yavani who has different music albums in the minimal jazz style. That is to say, when I listen to these albums from Leonardo and Yavani I could understand that I can create simple melodies or simple chord progressions in this piece that will have jazz taste but be in minimal style. In fact, he composed some pieces that incorporate difficult jazzy grooves and jazzy syncopation in terms of rhythm, but when I listen to his music I can realize that his song is very simple but has complicated layers in the composition.

Thus, *A Dancer...* is a piece in which I focus on Iranian scales, and rhythm section, and the simple elements of minimal art in order to fuse Iranian material with a contemporary music style. As a result, when I analyze this piece, I can understand that I've managed to write my own melody, which is a simple theme and then I introduced an Iranian scale in this piece based on my melody. Also, I could find new vision about syncopations in jazz and connect this to folk percussion and modern percussions like Djembe with brooms, Ocean Drum, Hadjira, Cajon, Shakers and Bells.

Example 3. CHARGAH IN C



4.4 4th Example Song: HOMAYOUN

My last piece in Iranian Fusion Music project is *Electro HOMAYOUN*. I first tried to use microtones to introduce another Iranian scale in my composition, but I decided to work on electronic music style for this composition. In fact, I composed a new melody based on the Iranian scale called HOMOYOUN that has microtones for Iranian instruments. In terms of instrumentation, however, I used it for digital synthesizers and computer. In this piece, I used my own melody that I fused with electronic music. I think we can use different music styles for fusing with other styles but one of the most important facts that I wanted to gain during this year was reaching new correct ways for future steps in my own composition in fusion music. Having said that, I've done my best to not limit reaching new colors in this project, since I think we have a wide range of music styles in contemporary music that we can fuse and HOMAYOUN is the result of this thinking.

I should mention that, in terms of harmony, I didn't use jazz harmony or any specific jazz chord progression in this piece. In fact, in this section of my composition I focused on improvisation based on microtones and creating a melody in the HOMAYOUN scale. I had the same challenges in this piece in issues such as improvisation and arranging for synthesizers but I've managed to create a good instrumentation and solo section in this song. For instance, I was inspired by musician Jordan Rudess on improvising on synthesizer. To be honest, in my opinion, he is the best source on keyboard. On the other hand, I should mention that the HOMAYOUN scale has some microtones. For example, I decided to compose this piece in the key of C or HOMAYOUN in C. In fact, it has B \flat -E natural-A \flat and D microtone or Persian musicians called KORON.

One of the most important parts of my composition is the use of Logic Pro software. That is to say, in order to make microtones I used the synthesizer on the software of this program. I have used Logic Pro as a good source of synthesizers that I needed to use in the theme of my new piece, like some Arpeggiators, Pads or Lead voices. Also, Logic Pro is a good platform to change tunes. For instance, I could change the tune of D to microtone +50 the in recording setup tuning section pretty easily. In fact, I made a D Koron that is like Flat but it is 1/2 of Db.

Example 4. HOMOYOUN piece

HOMOYOUN For DP
 ♩ = 150
 P (Koron) => microtone

ARP I
 ARP II
 ARP III
 ARP IV
 Drums
 PAD I
 PAD II
 PAD III
 PAD IV
 PAD V
 BASS S I
 BASS S II
 Lead S I
 Lead S II
 Rnds

composer: Hami Keivan
 2019

In the end, to reach a common music language and new colors in modern composition, I can say that I have used different materials and music ideas and combined

them, but the most important thing is finding the correct ways to show it and present it. I think I have succeeded to reach good models of my next steps in fusion music.

5 Professional Plan & Next Steps

During this year, I've managed to compose five my own composition in order to introduce Iranian music layers in fusion music style. Each of those tracks offers a new word to show my mindset in composition, and each of these pieces can be also the beginning of new ways in my composition in the future and in new albums. Each piece is a role model for new work in my music life and my future. For instance, I wrote two pieces for a trio with jazz language based on Iranian Folk themes. According to these compositions, I can make a new album based on folk melodies in Iranian fusion style for a small ensemble as a jazz fusion trio. Another piece was composed for a big band based on a traditional melody. This piece could be my framework in composition for big orchestra in a jazz style and I want to develop it as a music album. At present, I can say that creating my album based on these tracks is one of my most important goals and performing those pieces will be another purpose in the future.

As a composer, I always think about new music ideas and new materials to develop my ideas in composition. As a result, I can say that Iran, where I came from, can be a good source for me in terms of inspiring of unapparelled ideas for my composition and I think I can start to create a new album in Iranian fusion style. In fact, I have specific plans for my future, which include taking part in different music festivals around the world to introduce my style and the music from my country. At present, I think I should promote my composition in a wide range of music styles and countries to present myself as a composer and performer. On the other hand, my next music album will be one of the best ways to introduce my mindset and my music style to people. The nature of my new materials opens the possibility of finding fans all over the world, instead of just my country.

6 Conclusions

As a conclusion, I should say through the projects completed this year I gained new information which will be applied to my composition for my next albums in particular and my musical life in general. In fact, I found new ways for reaching the new colors in composition in fusion style in terms of orchestration, instrumentation, harmony, form, rhythm, and composition. For instance, at present, I can choose my subjects of the new album to make new compositions including folk melodies, scales or rhythms. I should mention that *Dear Darneh*, *Gazelle Hunting*, *Boyer Ahmadi Girl*, *A Dancer With Closed Eyes* and *Electro Homayoun* are tracks that I can use as reference songs to create my next album that will be called Melody.

On the one hand, I should say I completed all the musical ideas that I had planned to this year and, more importantly, I learned to judge my own music. For example, I composed *Gazelle Hunting* as my first song at this school based on folk themes but I don't use it as my reference track to explain about composition or my purpose of composing this song for several reasons. For instance, this song was good in terms of arranging but I didn't like it in terms of (1) fusing contemporary music with Iranian melody and composition or (2) developing motifs or structure, because this track was my first experience doing so, and I didn't know some important notes or what my main goal was this year. So, I think one of the professional points that I reached is the ability to analyze my composition.

On the other hand, after one year I have realized how I can extract a musical idea. I mean that I have learned to understand how I should visualize the different music layers like Harmony, Scales, Form, Rhythm, and Orchestration. Therefore, I've managed to learn which theme or which music idea to develop in terms of composition.

In addition, each of my compositions this year is new doors for new music ideas. In fact, I could realize my potential in terms of composition by working on different musical layers.

For example, I've managed to compose some songs based on details, like scales or rhythms, therefore, I can work on other music styles like rock music in order to fuse them with Iranian music materials or perhaps work on Indian scales and then fuse these with Iranian music in the future. As a result, I should say that I incorporated new musical ideas and I can continue my composition in Fusion music style based on the results which I gained from projects that I completed this year.

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Appendix A: Dear Darneh

Dear Darneh درنه جان

INT
♩ = 90
A-7

Piano

mf

E7/A

2 A-7 E

Pn.

3 A-7 E7/A

Pn.

4 A-7 E7 5

Pn.

6 A-7 E7/A

Pn.

7 A-7 E

Pn.

8 A-7 F#11 D-7 E7sus4

Pn.

9 A-7 Fm/maj7

Pn.

10 11 CM7

Pn.

12 **A** A-7 D#°/A

Pn. *mp*

Ped. *p*

13 D-7/A A-

Pn.

Ped.

14 [1.] E7 11 EM7

Pn.

Ped.

15 [2.] E7 11 Emaj7

Pn.

Ped.

16 A-9 F9

Pn. *mf*

Ped. *mf*

17 D-9 Asus₂ Bbsus₂ Bsus₂ Csus₂ C#sus₂ Dsus₂

18 Am9 F9

19 E7 20

A2
21 C6 C7

22 C+7 C6 #11

Appendix B: Boyer Ahmadi Girl

5

A7sus4 A#7sus4 B7sus4 6 B7sus4 C7sus4 C#7sus4

Piano

E. Bass

Trumpet in B \flat

Alto Sax in E \flat

Tenor Sax in B \flat

Bass Clarinet in B \flat

Drum Set

E. Guitar

A

9 ^{E7} 10 ^{FΔ7} 11 ^{D7} 12

Piano

E. Bass ^{E7} Walking Bass ^{FΔ7} ^{D7}

Trumpet in B♭

Alto Sax in E♭

Tenor Sax in B♭ *solo* *mf*

Bass Clarinet in B♭

Drum Set

E. Guitar ^{E7} ^{FΔ7} ^{D7}

Appendix C: A Dancer with Eyes Closed

A Dancer with Eyes Closed

Based on Chargah

Hami.Keivan

INT

$\text{♩} = 72$

Piano

E. Bass

Drum Set

Pn.

E. Bass

Drums

11

12

13

14

15

$\text{♩} = 130$

pp

ff

p

8va

8vb

3

3

3

3

3

16 **A**

Pn.

E. Bass

Drums

17 18

19 20 21

Pn.

E. Bass

Drums

22 ^{2.} **B** 23 24 25

Pn.

E. Bass

Drums

mf *mf* 8.....

Detailed description of the musical score: The score is for three instruments: Piano (Pn.), Electric Bass (E. Bass), and Drums. It is divided into two sections, A and B. Section A (measures 16-21) features a complex rhythmic pattern with triplets and accents. The piano part has a melodic line with triplets and a 3:2 ratio. The electric bass part has a steady eighth-note pattern with triplets. The drums play a consistent eighth-note pattern with triplets. Section B (measures 22-25) starts with a double bar line and a second ending bracket. The piano part has a melodic line with triplets and a 3:2 ratio, marked *mf*. The electric bass part has a steady eighth-note pattern with triplets. The drums play a consistent eighth-note pattern with triplets. The score includes various musical notations such as triplets, accents, and dynamic markings.

35 | 1. 36 | 37 | 2. 38

Pn.

E. Bass

Drums

39 **C**

Pn. *pp*

E. Bass

Drums

44

E. Bass

Drums

48

E. Bass

Drums

51

E. Bass

Drums

Musical score for Piano (Pn.), Electric Bass (E. Bass), and Drums, measures 55-66. The score is arranged in three systems, each containing three staves. Measure numbers 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, and 66 are indicated above the piano staves. The piano part features a melodic line with triplets and chords, while the electric bass and drums provide a rhythmic accompaniment. Pedal markings (Ped) and asterisks (*) are present in the piano and electric bass staves. The drum part consists of a steady eighth-note pattern with occasional accents.

Musical score for Piano (Pn.), Electric Bass (E. Bass), and Drums, measures 67-73. The score is written in 4/4 time and features a key signature of one flat (B-flat).

Measures 67-69:

- Piano:** Measure 67 has a whole rest. Measure 68 has a whole rest. Measure 69 has a quarter rest followed by a triplet of eighth notes (B-flat, A, G) and a quarter note (F).
- Electric Bass:** Measure 67 has a whole rest. Measure 68 has a quarter rest followed by a triplet of eighth notes (B-flat, A, G). Measure 69 has a quarter note (F).
- Drums:** Measure 67 has a steady eighth-note hi-hat pattern. Measure 68 has eighth-note hi-hat and snare patterns. Measure 69 has a quarter rest followed by eighth-note hi-hat and snare patterns.

Measures 70-73:

- Piano:** Measure 70 has a quarter note (B-flat), a quarter note (A), and a quarter note (G). Measure 71 has a triplet of eighth notes (B-flat, A, G), a quarter note (F), and a quarter note (E). Measure 72 has a quarter note (D) with a fermata. Measure 73 has a quarter note (C) with a fermata.
- Electric Bass:** Measure 70 has a quarter rest followed by a triplet of eighth notes (B-flat, A, G). Measure 71 has a quarter rest followed by a quarter note (F). Measure 72 has a quarter rest followed by a quarter note (E). Measure 73 has a quarter rest followed by a quarter note (D).
- Drums:** Measure 70 has eighth-note hi-hat and snare patterns. Measure 71 has eighth-note hi-hat and snare patterns. Measure 72 has a quarter rest followed by eighth-note hi-hat and snare patterns. Measure 73 has a quarter rest followed by eighth-note hi-hat and snare patterns.