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...Into the Silence

A thesis submitted in partial satisfaction
of the Requirements for the degree Masters of Arts
in Music

by

Arash Majd

2016

ABSTRACT OF THE THESIS

...Into the Silence

by

Arash Majd

Master of Arts in Music

University of California, Los Angeles, 2016

Professor Ian Krouse, Chair

...Into the Silence is about experimenting with the therapeutic aspect of music. My ultimate goal is to stretch time, and have my audience lose the sense of time. I am also experimenting with resonance and volume. I believe there is an extreme sense of healing and soothing power in the resonance of singing bowls. On the other hand, having more than four singing bowls resonating at the same time can stretch the sense of timing due to the resounding nature of singing bowls in regard to audibility.

The thesis of Arash Majd is approved.

David Lefkowitz

Michael Dean

Ian Krouse, Committee Chair

University of California, Los Angeles

2016

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Abstract (Program Notes):

...Into the Silence is about experimenting with the therapeutic aspect of music. My ultimate goal is to stretch time and have my audience get lost in time. I am also experimenting with resonance and volume. I believe there is an extreme sense of healing and soothing power in the resonance of singing bowls, whether they are being strike or rubbed. On the other hand, having more than four singing bowls resonating at the same time can stretch the sense of timing due to the resounding nature of singing bowls.

Performance Notes:

- 1) Singing Bowls have to let vibrate all the time unless it's specified.
- 2) Singing Bowls has to use large mallet and small mallet as specified in the score.
- 3) Vibraphones, harp, piano, let vibrate all the time unless it's specified.

Instrumentation:

Piccolo

Flute

Oboe: 4

English Horn

Bb Clarinet: 8

Piano

Harps: 2

Singing Bowls including the following pitches:

C#2, A#3, C#4, D#4, F#4, G#4, A#4, C#5, D#5, A#5, F#5, G#6, F4, B4.

Crystal Glasses: 6

Vibraphone: 2

Stage Diagram:

AUDIENCE

CONDUCTOR

Singing Bowls

Bb Clarinet.1

Bb Clarinet.2 &CG. 1

Oboe.1 Harp.1 & Harp. 2

Bb Clarinet.3 &CG. 2

Oboe.2

Bb Clarinet.4 &CG. 3

Oboe.3 Piano

Bb Clarinet.5 &CG. 4

Oboe.4

Bb Clarinet.6 &CG. 5

English horn Vibraphone. 1

Bb Clarinet.7 &CG. 6

Piccolo Vibraphone.2

Bb Clarinet.8

Flute

Note:

CG = Crystal Glass

...into the silence

ARASH MAJD
(ASCAP 2016)

♩ = ca. 60

The musical score consists of four staves, each representing a singing bowl. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as ♩ = ca. 60. The score includes the following performance instructions and dynamics:

- Singing bowl 1:** Starts with *S** *l.v. sempre* and *p sempre*. Includes *R** and *S* markings.
- Singing bowl 2:** Starts with *l.v. sempre*. Includes *R**, *S**, and *R* markings. Dynamics include *n* and *p sempre*.
- Singing bowl 3:** Starts with *l.v. sempre*. Includes *S**, *R**, *S*, and *R* markings. Dynamics include *p sempre*.
- Singing bowl 4:** Starts with *R** *l.v. sempre*. Includes *n* and *p sempre* dynamics.

*S = struck with mallet
*R = rubbed with mallet

15

SB. 1 R S (l.v)

S.B. 2 S R (l.v)

S.B. 3 S R S R S R S R (l.v)

S.B. 4 S R R (l.v)

28

S

A

R

S.B. 1

mf

n *p*

S

R

S.B. 2

mf

n *p*

S

R

S.B. 3

mf

n *p*

S

R

S.B. 4

mf

n *p*

R

41

SB. 1

SB. 2

SB. 3

SB. 4

Cl. 1

Cl. 2

B

R

S

S

S

R

R

Crystal Glass

n

(Clarinet)

n

59 C

S.B. 3 *S*

S.B. 4

Cl. 1 (C.G.) *p* *sfp* *n* *simile*

Cl. 2 *p* *sfp* *n* *simile*

Cl. 3 (C.G.) *n* *p* *Clarinet* *sfp* *n* *simile*

Cl. 4 (C.G.) *n* *p* *Clarinet* *sfp* *n* *simile*

Cl. 5 (C.G.) *n* *p* *Clarinet* *sfp* *n*

Cl. 6 (C.G.) *n* *p* *Clarinet* *sfp* *n*

68 D S

S.B. 3

S.B. 4

lrg. mallet *p*

Cl. 1 *sfp* *n* *simile*

Cl. 2 *sfp* *n* *simile*

Cl. 3 *sfp* *n* *simile*

Cl. 4 *sfp* *n* *simile*

Cl. 5 *sfp* *n* *simile*

Cl. 6 *sfp* *n* *simile*

Cl. 7 *p*

82 E

The score is written for a woodwind ensemble. The key signature has three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 2/4 based on the note values. The score is divided into two sections by a double bar line. The first section is marked *p* (piano) and features a melody in the clarinet parts. The second section is marked *sfp* (sforzando) and features a melody in the oboe parts. The transition occurs at the end of the first section.

Instrument parts and markings:

- S.B. 3: Treble clef, starts with a melodic line in the first section.
- S.B. 4: Bass clef, mostly rests.
- Ob. 1-4: Treble clef, mostly rests, then *sfp* in the second section.
- Cl. 1-7: Treble clef, *p* in the first section, *sfp* in the second section.

Musical score for S.B. 3, S.B. 4, Ob. 1-4, Cl. 1-8. The score is in a key with three sharps (F#, C#, G#) and a common time signature of 3/4, which changes to 2/4 at the end of the page. Dynamics include *n*, *simile*, *sfp*, and *mp*. There are also triplets and slurs. The woodwinds (Cl. 1-8) play a melodic line with triplets and slurs, while the brass (S.B. 3, S.B. 4) and oboes (Ob. 1-4) play a supporting line with slurs and dynamics.

F

101

Cl. 5 *p* *ca. 7"-9"*

Cl. 6 *p* *ca. 7"-9"*

Cl. 7 *p* *ca. 7"-9"*

Cl. 8 *p* *ca. 7"-9"*

Vib. 1 *soft, motor on*
p *mf* *p* *sempre legato, unsync, moderato speed, add lib, app 5"-7"*

Vib. 2 *soft, motor on*
p *mf* *p* *sempre legato, unsync, moderato speed, add lib, app 5"-7"*

Hp. 1 *p* *mf* *p* *sempre legato, unsync, moderato speed, add lib, app 5"-7"*

Pno. *p* *mf* *p* *sempre legato, unsync, moderato speed, add lib, app 5"-7"*

102 **G**

S.B. 3 *p* *S*

S.B. 4 *simile*

Cl. 1 *p* *pp* < *mp* > *pp*

Cl. 2 *p* *pp* < *mp* > *pp*

Cl. 3 *p* *pp* < *mp* > *pp*

Cl. 4 *p* *pp* < *mp* > *pp*

Cl. 5 *p*

Cl. 6 *p*

Cl. 7 *p*

H

110

Cl. 1 *pp* ca. 7"-9"

Cl. 2 *pp* ca. 7"-9"

Cl. 3 *pp* ca. 7"-9"

Cl. 4 *pp* ca. 7"-9"

Vib. 1 *p* *sempre legato, unsync, moderato speed, add lib, ca. 7"-9", start about 1" after all clarinets*

Vib. 2 *p* *sempre legato, unsync, moderato speed, add lib, ca. 7"-9", start about 1" after vib. 1*

Hp. 1 *p* *sempre legato, unsync, moderato speed, add lib, ca. 7"-9", start about 1" after vib. 2*

Pno. *p* *sempre legato, unsync, moderato speed, add lib, approx 7"-9", start about 1" after harp. 1*

Detailed description: This page of a musical score, numbered 110, features a section marked with a boxed 'H'. It contains staves for four Clarinets (Cl. 1-4), two Vibraphones (Vib. 1-2), a Harp (Hp. 1), and a Piano (Pno.). The Clarinet parts are marked *pp* and include a dynamic swell from approximately 7" to 9". The Vibraphone parts are marked *p* and feature a melodic line with the instruction *sempre legato, unsync, moderato speed, add lib, ca. 7"-9", start about 1" after all clarinets*. The Harp part is also marked *p* and follows a similar melodic line, starting about 1" after the first vibraphone. The Piano part is marked *p* and follows the harp's line, starting about 1" after the harp. The score is written in a key with four sharps (F#, C#, G#, D#) and a common time signature.

111 **I** ♩ = ca.66 Freely

Picc. *mf*

Fl. *mf*

The musical score consists of two staves: Piccolo (Picc.) and Flute (Fl.). Both are in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as ca. 66 beats per minute, and the performance is to be taken 'Freely'. The Piccolo part begins with a melodic phrase in measure 111, marked *mf*. It continues with a triplet in measure 112, another triplet in measure 113, and a triplet in measure 114. In measure 115, it features three triplets. Measure 116 concludes with two triplets. The Flute part enters in measure 112 with a melodic line, marked *mf*. It has a triplet in measure 113, another triplet in measure 114, and a final melodic phrase in measure 116. The score includes various musical notations such as slurs, triplets, and dynamic markings.

118

J

Picc. *mf* 3 3

Fl. *mf* 3

Ob.1 *mf* 3 3 *simile* 3 3

Ob.2 *mf* 3 3 *simile* 3 3

Cl. 1 *mf* 3 3 *simile* 3 3

Cl. 2 *mf* 3 3 *simile* 3 3

Cl. 3 *mf* 3 3 *simile* 3 3

Cl. 4 *mf* 3 3 *simile* 3 3

Vib.1 soft mallets - motor on *p* 3 3 *simile* 3 3

Vib.2 soft mallets - motor on *p* 3 3 *simile* 3 3

Hp. 1 *p* 3 3 *simile* 3 3

124

K

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 7

Vib. 1

Vib. 2

Hp. 1

Pno.

p un&corda

l.v.

132 **L**

Picc. *Senza misura repeat ca. 7" - 9", unsynch with flute start adagio and become presto in ca. 7"-9", get louder as getting faster*

Fl. *Senza misura repeat ca. 7" - 9", unsynch with flute start adagio and become presto in ca. 7"-9", get louder as getting faster*

Ob.1 *mf* 3 3

Ob.2 *mf* 3 3

Cl. 1 *mf* 3 3

Cl. 2 *mf* 3 3

Cl. 3 *mf* 3 3

Cl. 4 *mf* 3 3

Cl. 5 *mf* 3 3

Vib.1 *mf* motor on soft 3 3 *l.v*

Vib. 2 *mf* 3 3 *l.v*

Hp. 1 *mf* 3 3 *l.v*

134 **M**

Picc.

Eng. Hn.

Ob.1

mf

mf

mf

139

Picc.

Fl.

Eng. Hn.

mf

p

mf

144

Picc.

Fl.

Eng. Hn.

Ob.1

mf

mf

150 N

Eng. Hn. app 3"

Vib. 1 app 3"
motor on, soft
pp
sempere legato, moderate speed, unsynch, app 10"
pp
start playing approx 2" after harp 2 sempere legato, moderate speed, unsynch, ca. 15"

Vib. 2 app 3"
motor on, soft
pp
sempere legato, moderate speed, unsynch, app 10"
pp
start playing approx 2" after harp 1 sempere legato, moderate speed, unsynch, ca. 15"

Hp. 1 app 3"
p
sempere legato, moderate speed, unsynch, ca. 15"

Hp. 2 app 3"
p
start playing ca. 2" after harp 1 sempere legato, moderate speed, unsynch, ca. 15"

Pno. app 3"
pp una corda
sempere legato, moderate speed, unsynch, app 10"
simile
start playing app 2" after harp 2, sempere legato, moderate speed, unsynch, ca. 15"

153 **O** ♩ = ca. 60 Freely

Hp. 1

Hp. 2

Measures 153-158. Hp. 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measure 153: *f*, triplet of eighth notes. Measure 154: *f*, chords. Measure 155: *f*, triplet of eighth notes. Measure 156: *p*, chords. Measure 157: *n*, chords. Measure 158: *f*, *n*, chords. Hp. 2: Treble clef, key signature of three sharps, 4/4 time. Measure 153: *f*, chords. Measure 154: *f*, chords. Measure 155: *f*, chords. Measure 156: *f*, chords. Measure 157: *n*, chords. Measure 158: *f*, *n*, chords.



159

Hp. 1

Hp. 2

Measures 159-164. Hp. 1: Treble clef, key signature of three sharps, 4/4 time. Measure 159: *mf*, quintuplet of eighth notes, *rit.*. Measure 160: *sub.f*, chords. Measure 161: *n*, chords. Measure 162: *f*, *sub.p*, quintuplet of eighth notes. Measure 163: *pp*, chords. Measure 164: *f*, *pp*, chords. Hp. 2: Treble clef, key signature of three sharps, 4/4 time. Measure 159: *pp*, chords. Measure 160: *n*, chords. Measure 161: *a tempo*, chords. Measure 162: *a tempo*, chords. Measure 163: *pp*, chords. Measure 164: *f*, *pp*, chords.

169

Hp. 1

sub.f

P

pp

p *f*

Hp. 2

sub.f

p *f*



177

Hp. 1

p *f*

Q

n

Hp. 2

188

SB. 1

Vib.

Hp. 1

Hp. 2

mp

soft mallet

pp

ppp

pp

sub. f

mf



198

Hp. 1

Hp. 2

R

sf *3* *3* *n* *3* *sf* *n* *3* *sf* *n* *p*

p

p

l.v

l.v

Random pitch selection, slowly flow, wondering between notes, moderate speed, play ca. 15"-20" get slower, slower, softer, softer then fade out

Random pitch selection, slowly flow, wondering between notes, moderate speed, play ca. 7"-9"

Random pitch selection, slowly flow, wondering between notes, moderate speed, play ca. 7"-9"

Random pitch selection, slowly flow, wondering between notes, moderate speed, play ca. 15"-20" get slower, slower, softer, softer then fade out