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Author
Majd, Arash

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2016

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UNIVERSITY OF CALIFORNIA

Los Angeles

...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 vibe 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 vibe 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

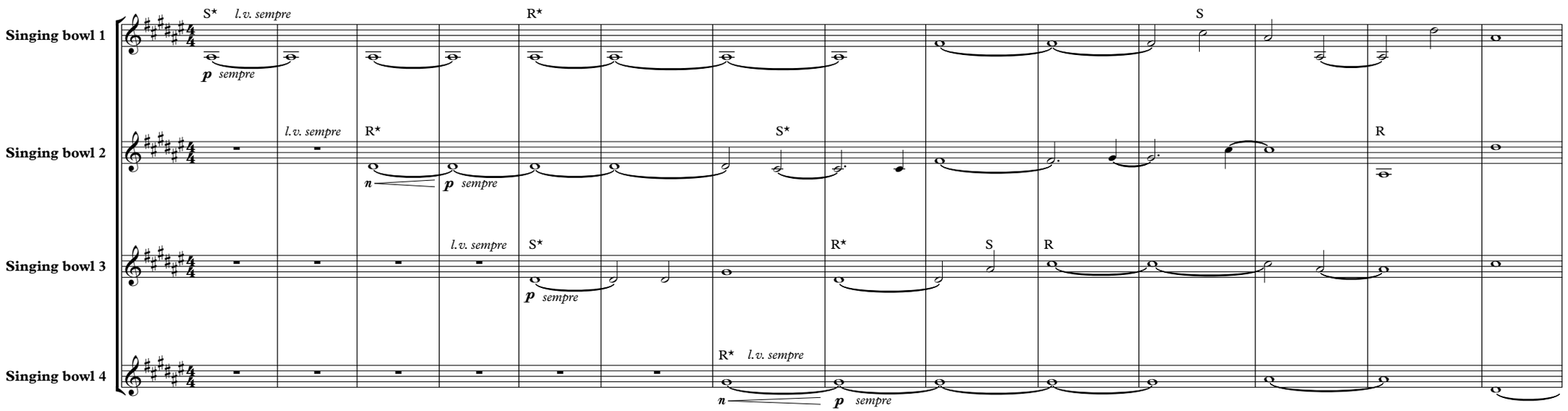
Note:
CG = Crystal Glass

Score in C

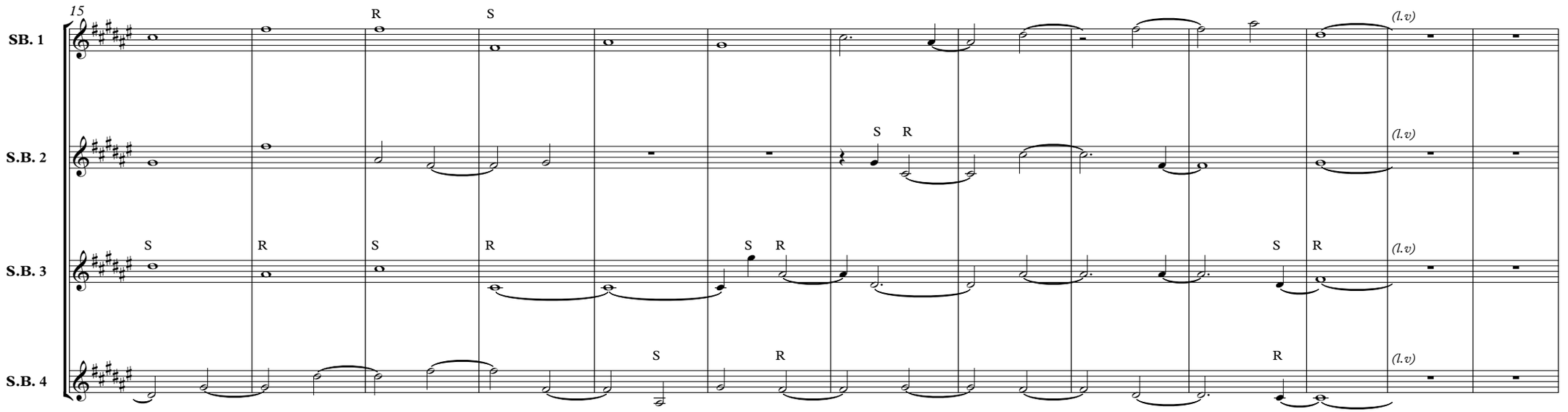
...into the silence

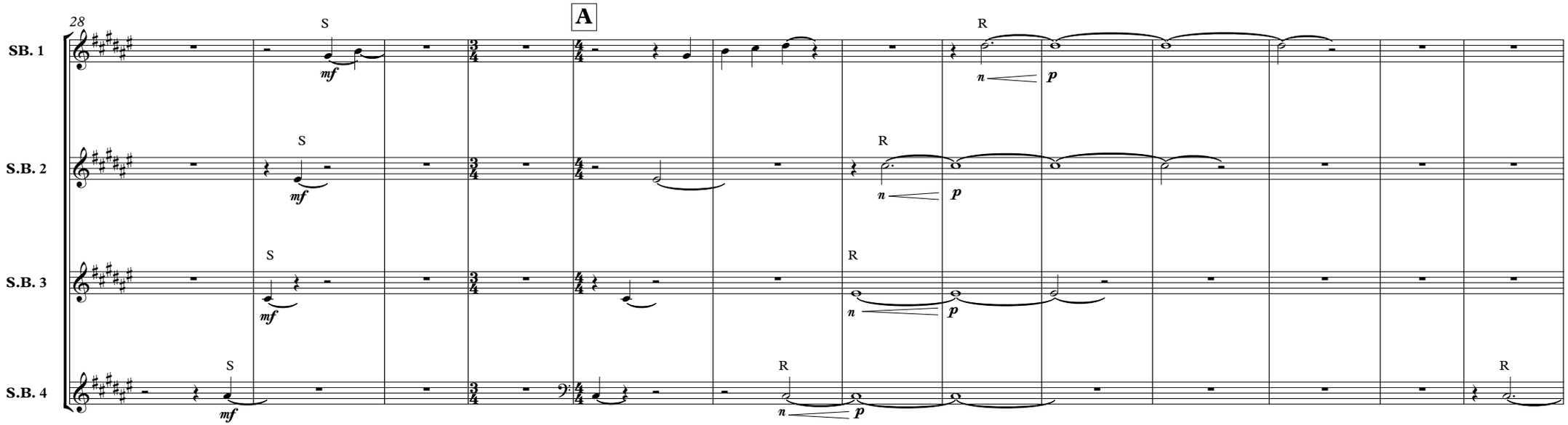
ARASH MAJD
(ASCAP 2016)

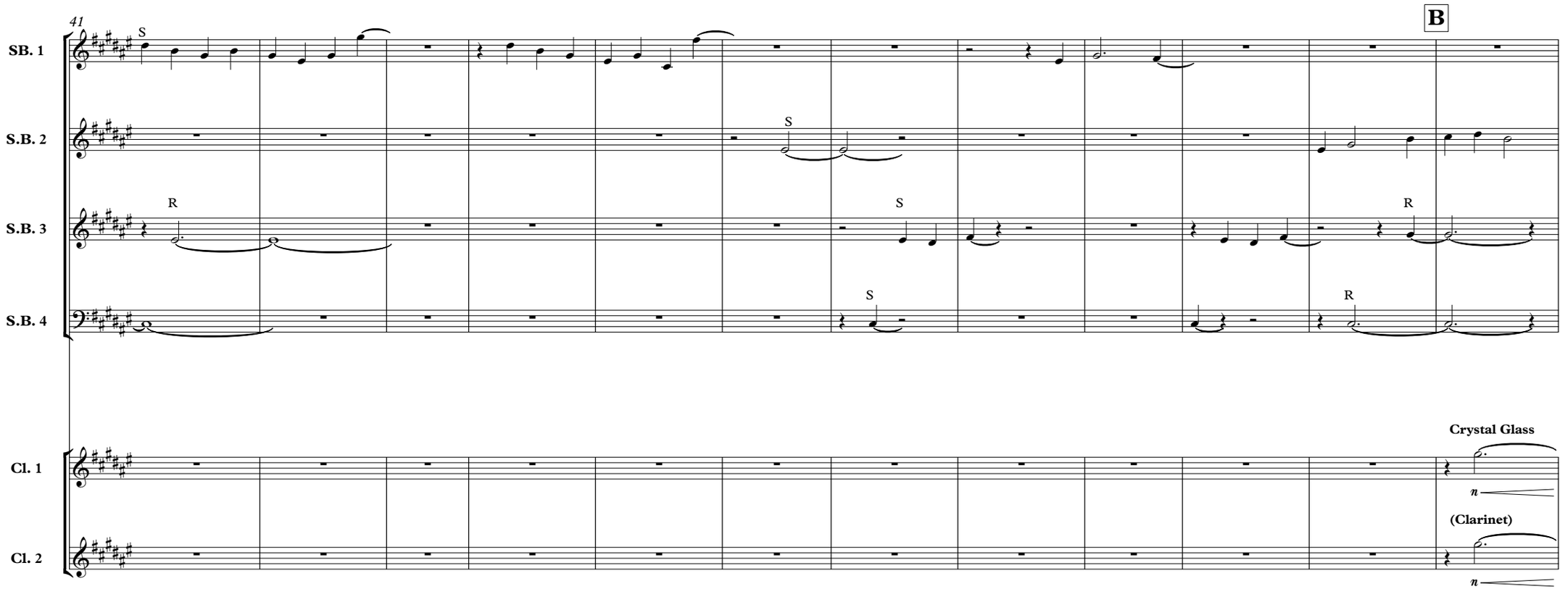
♩ = ca. 60

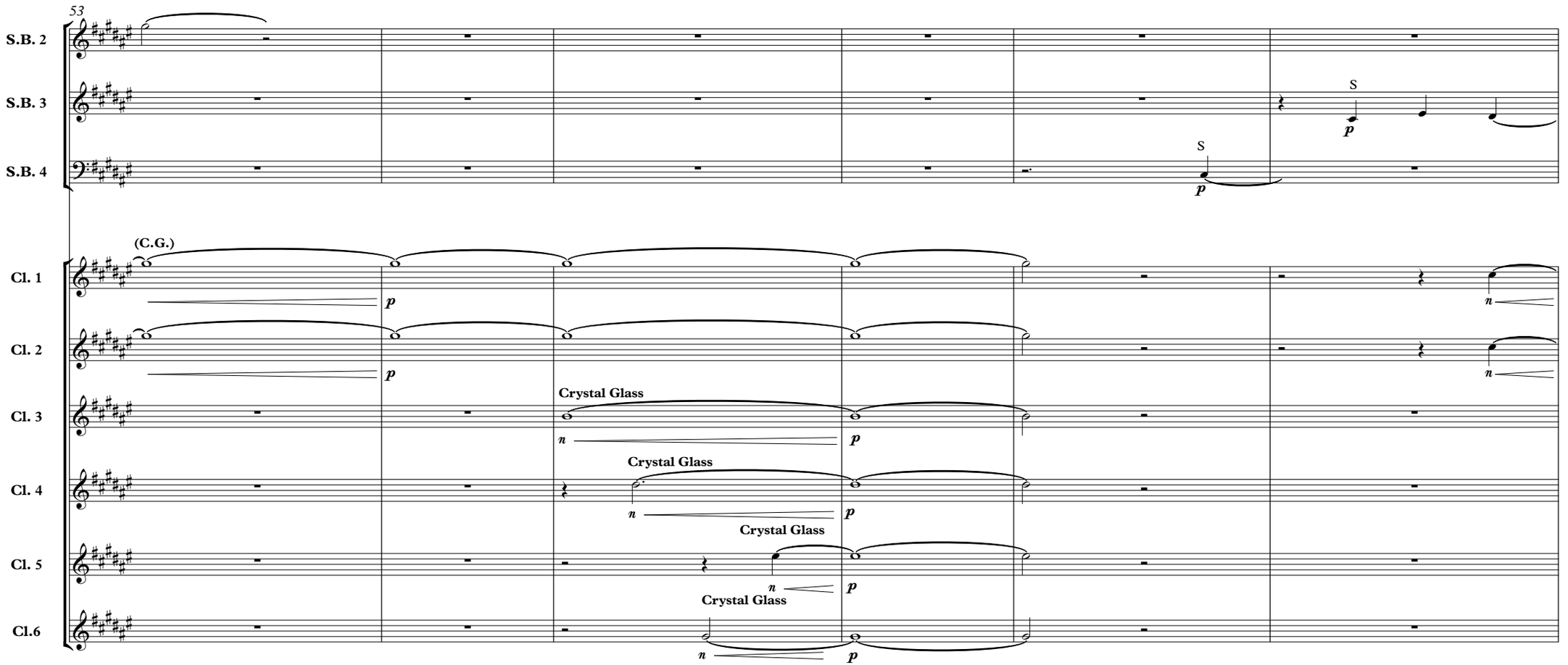


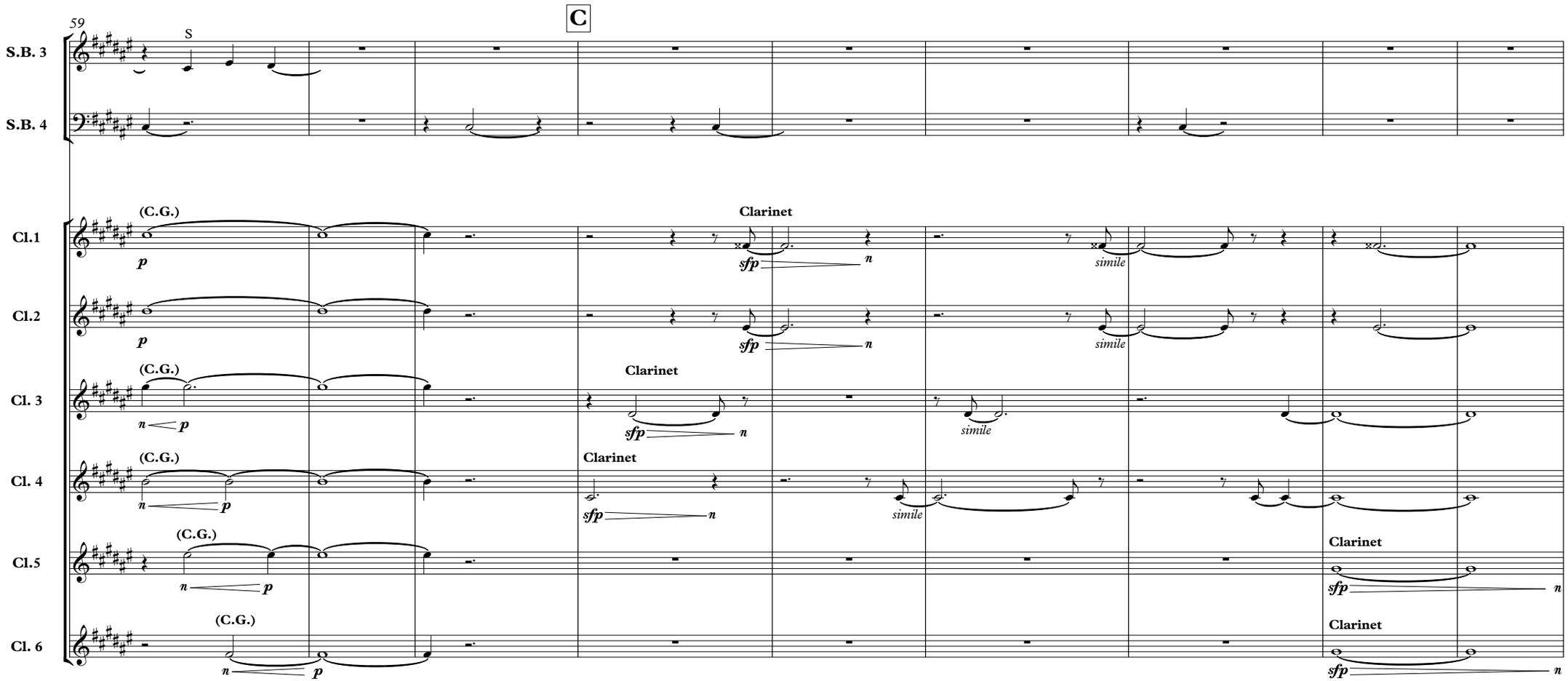
*S = struck with mallet
*R = rubbed with mallet

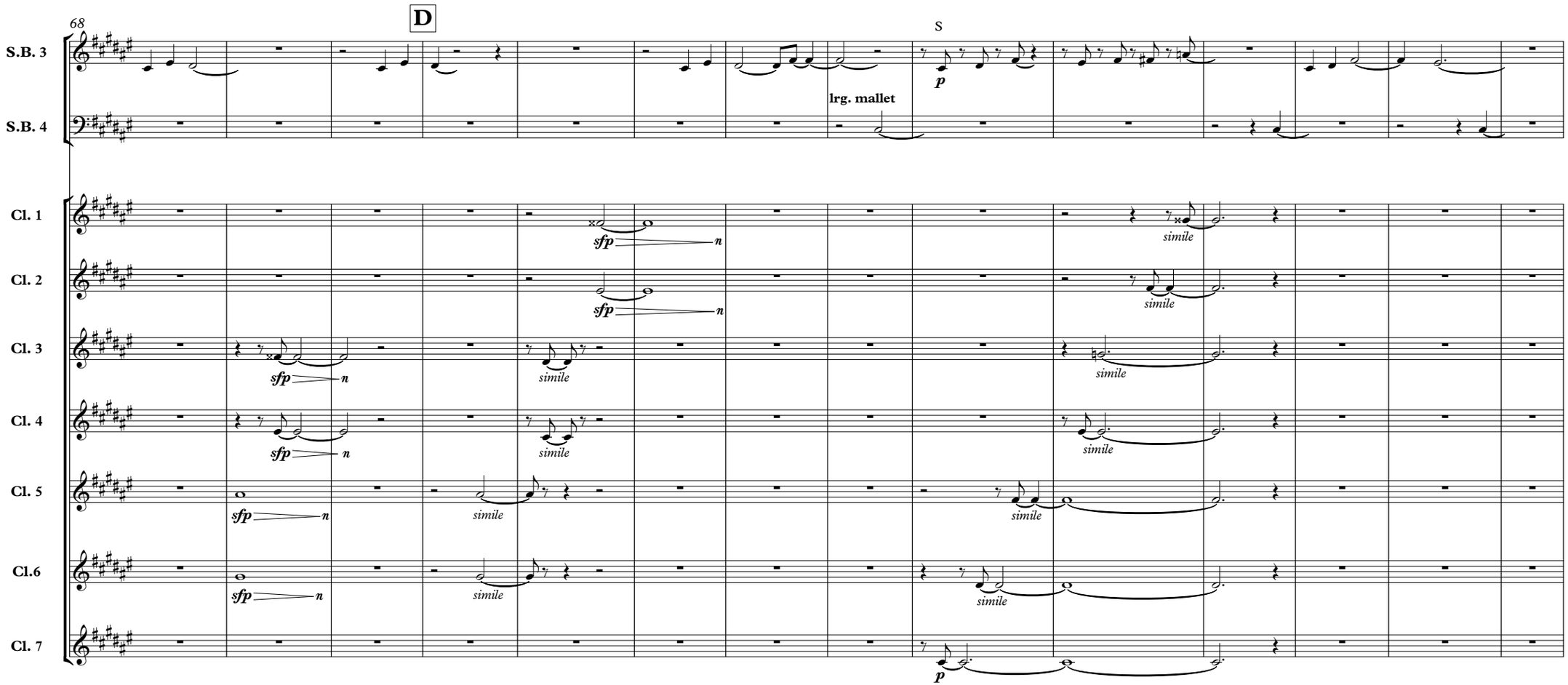

15
SB. 1
S.B. 2
S.B. 3
S.B. 4
R
S
(l.v)
S
R
S
R
S
R
S
R
S
R
S
R
S
R
S
R
(l.v)
(l.v)
(l.v)
(l.v)

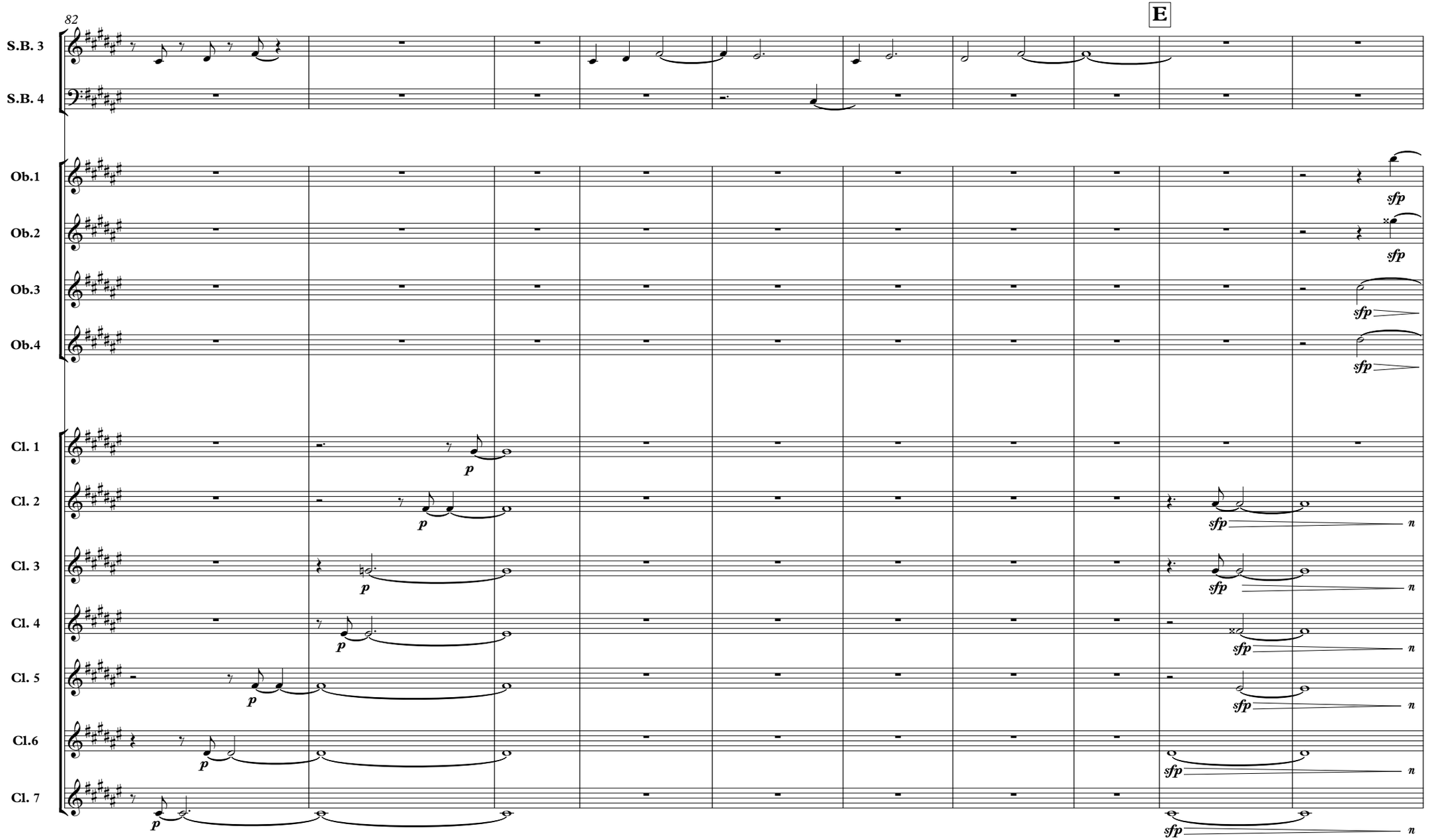

28
A
SB. 1
S.B. 2
S.B. 3
S.B. 4
S
R
mf
n
p

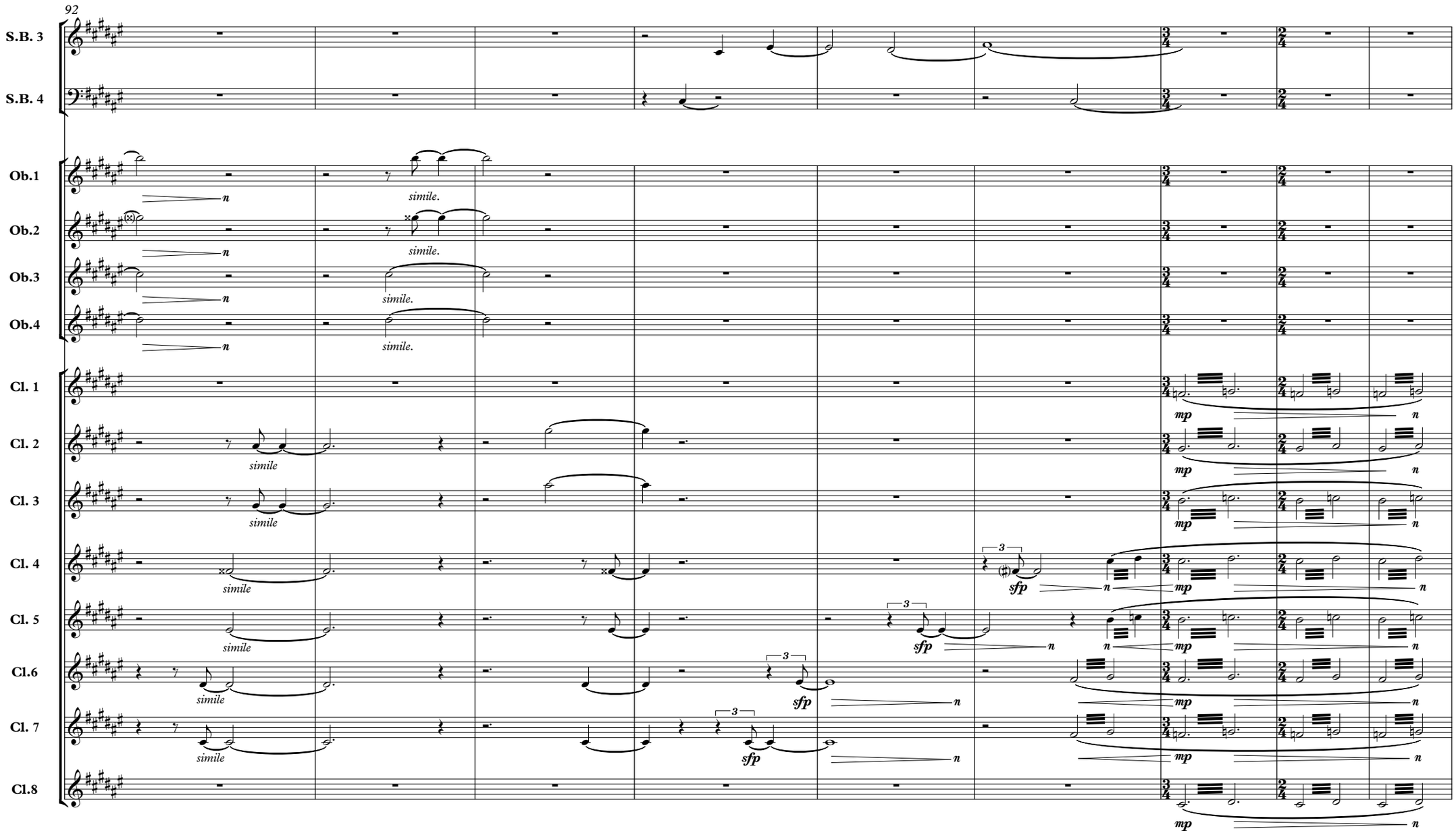

41
B
SB. 1
S.B. 2
S.B. 3
S.B. 4
Cl. 1
Cl. 2
S
R
Crystal Glass
(Clarinet)

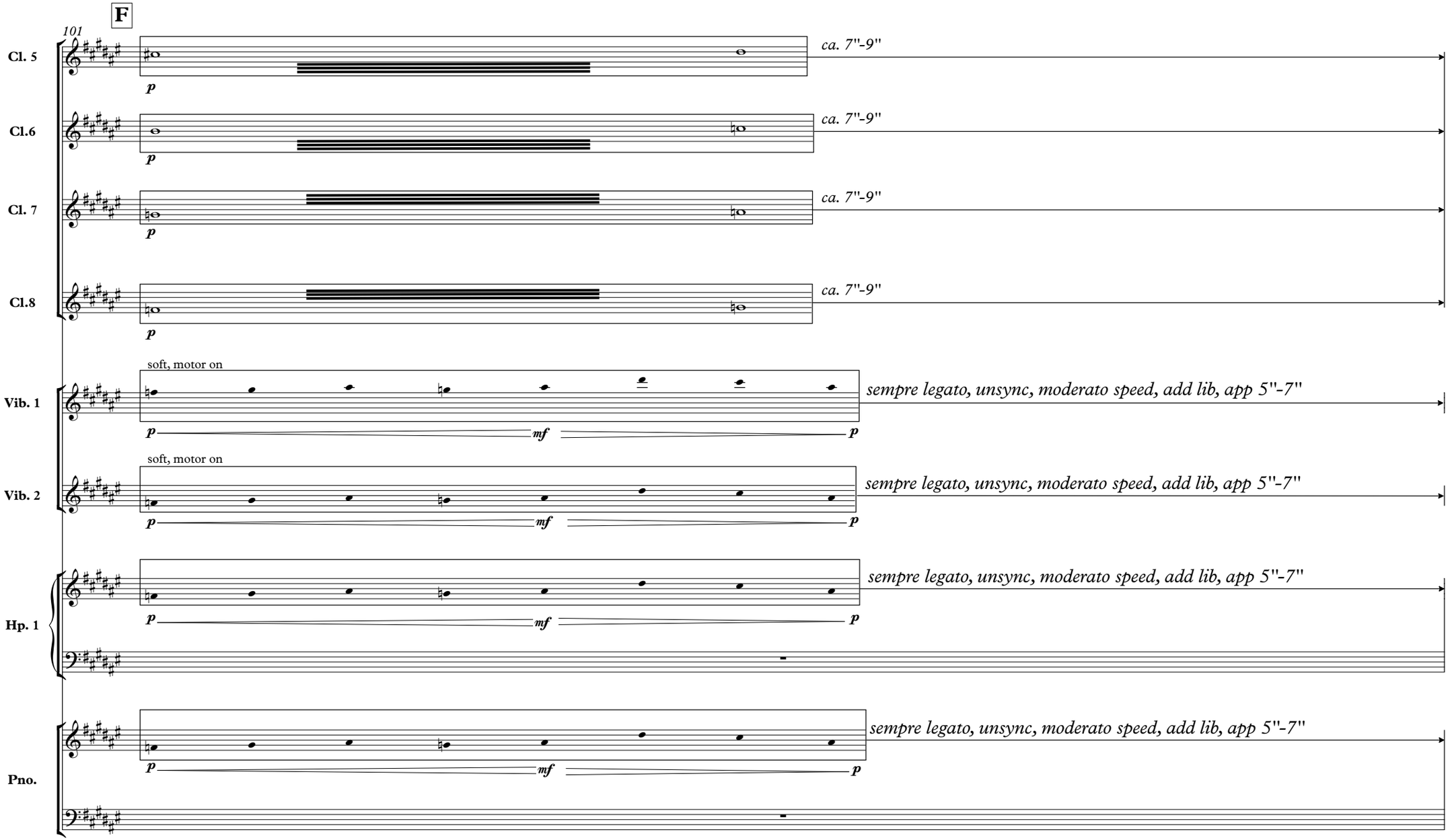

53
S.B. 2
S.B. 3
S.B. 4
S
S
(C.G.)
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl.6
Crystal Glass
Crystal Glass
Crystal Glass
Crystal Glass
p
n

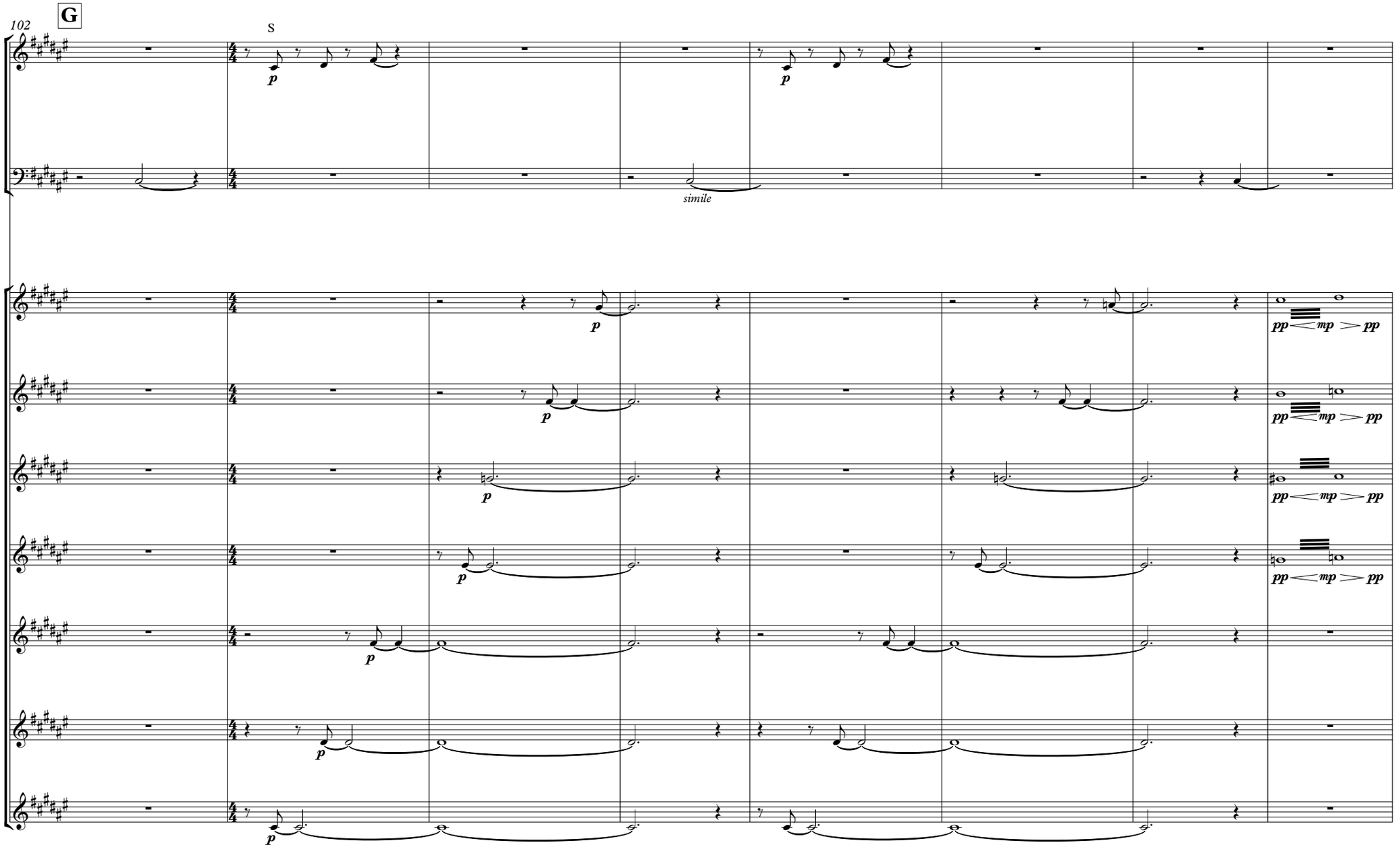

59
C
S
S.B. 3
S.B. 4
Cl.1
Cl.2
Cl. 3
Cl. 4
Cl.5
Cl. 6
(C.G.)
Clarinet
p
sfp
n
simile

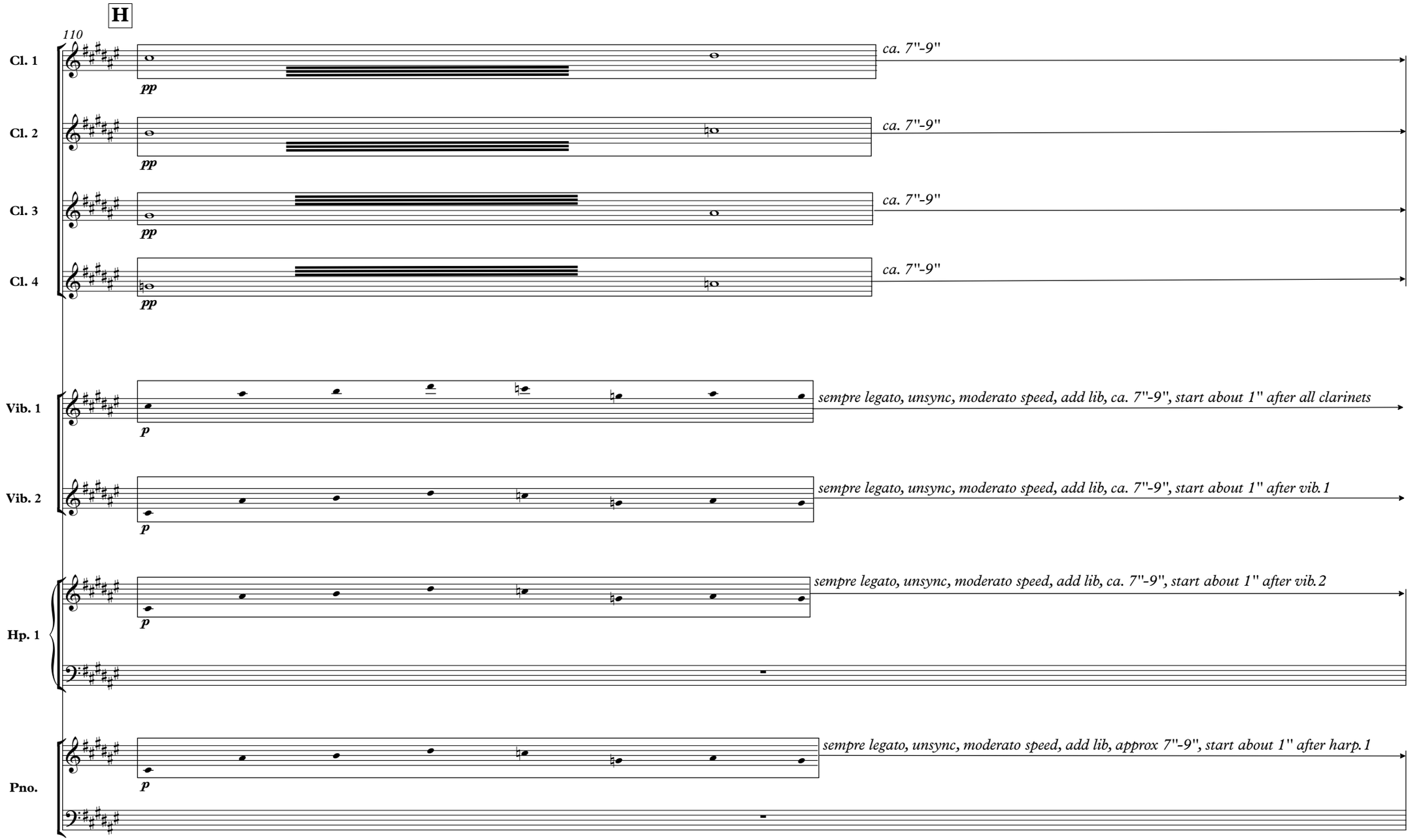

68
D
S
S.B. 3
S.B. 4
lrg. mallet
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl.6
Cl. 7
sfp
n
simile
p

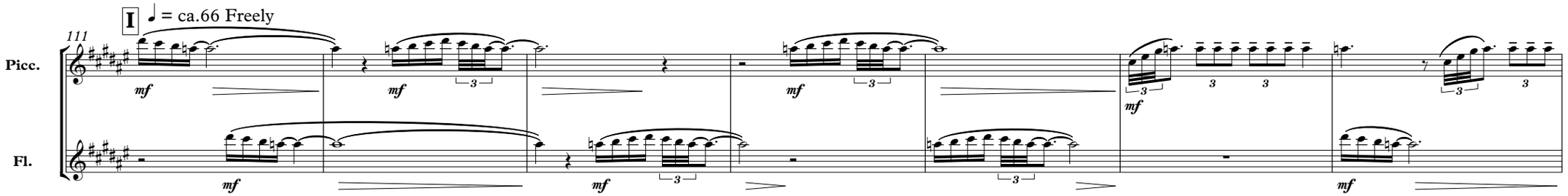

82
E
S.B. 3
S.B. 4
Ob.1
Ob.2
Ob.3
Ob.4
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl.6
Cl. 7
p
sfp
n

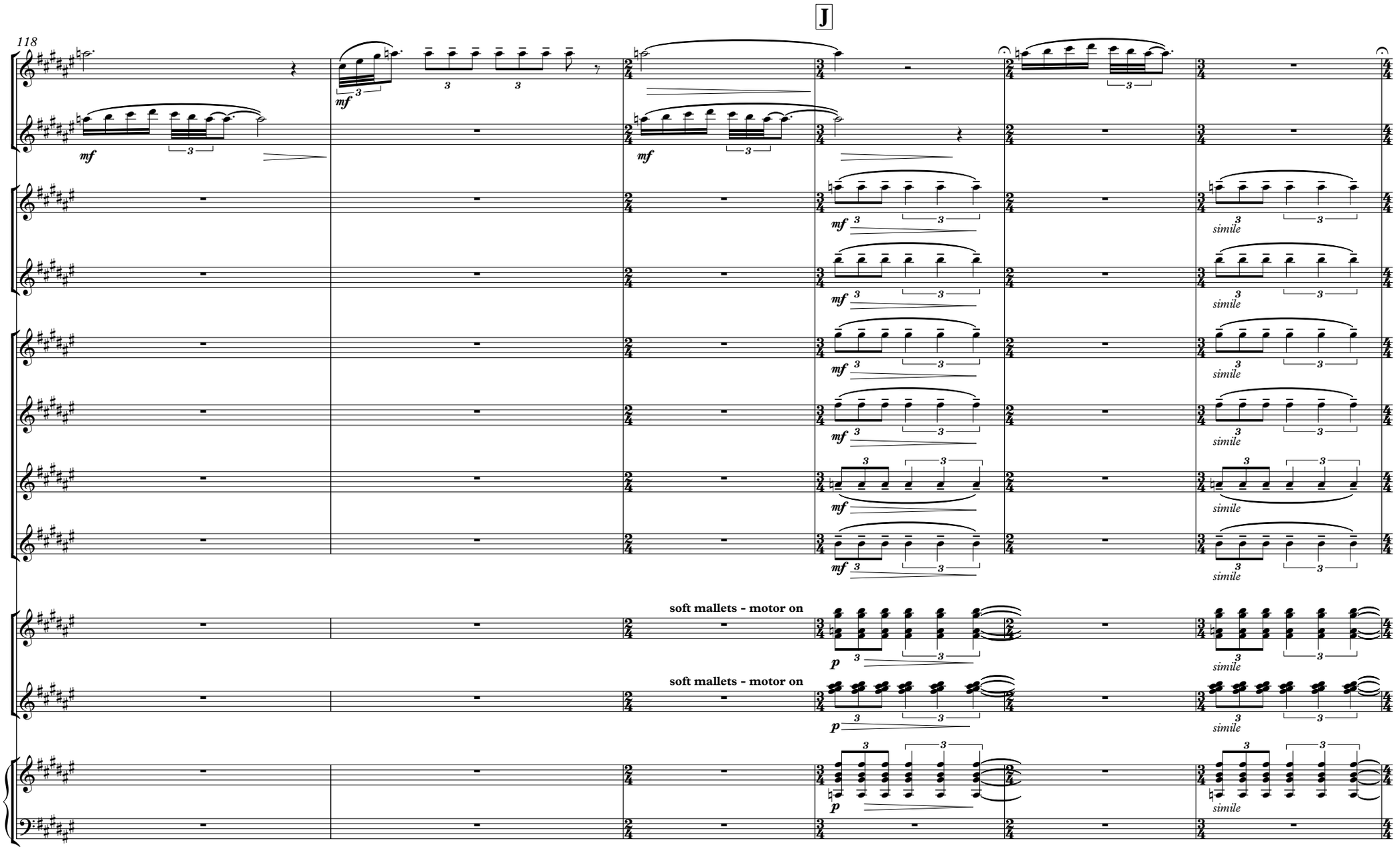

92
S.B. 3
S.B. 4
Ob.1
Ob.2
Ob.3
Ob.4
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl.6
Cl. 7
Cl.8
simile.
simile
sfp
mp
n

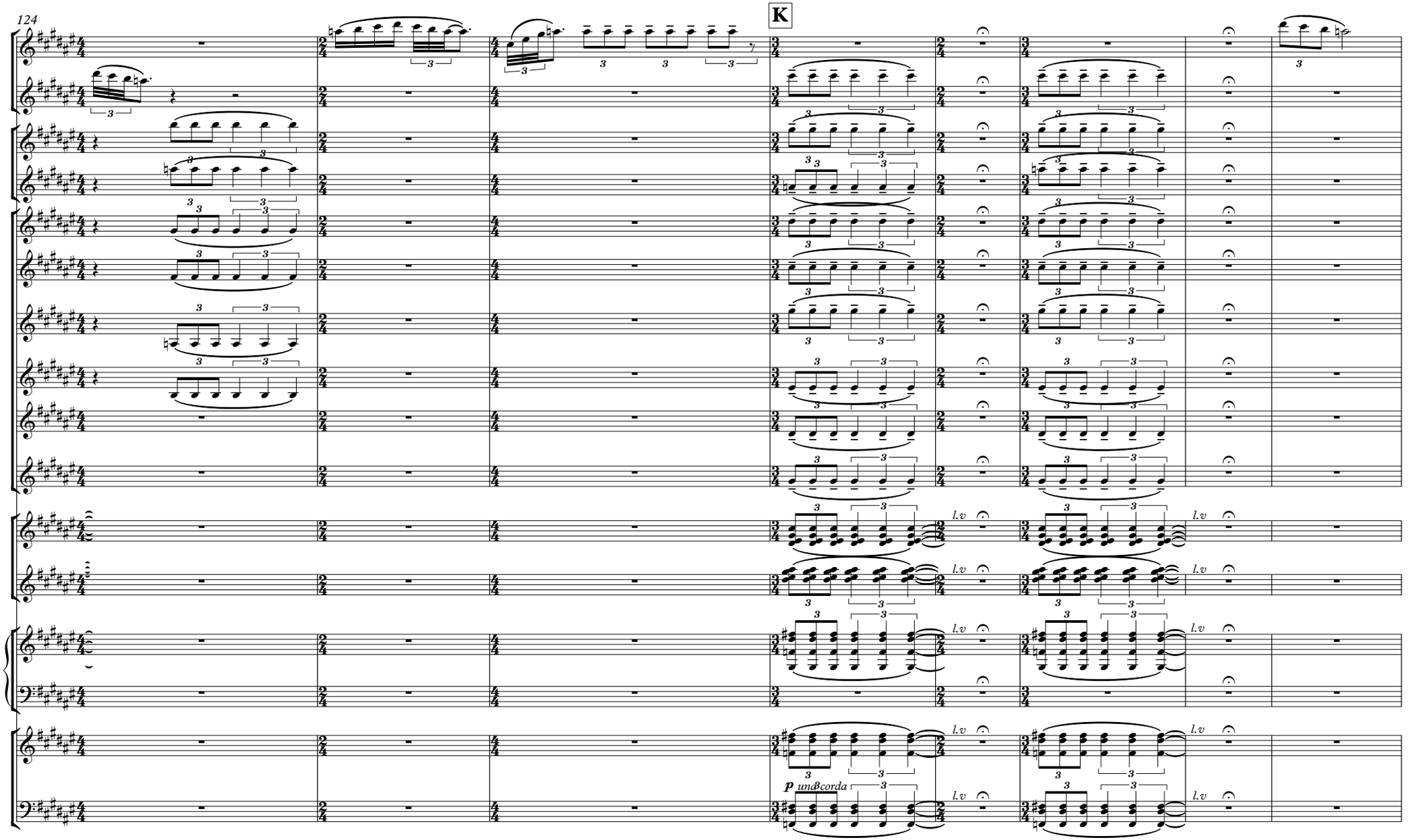

F
101
Cl. 5
Cl.6
Cl. 7
Cl.8
Vib. 1
Vib. 2
Hp. 1
Pno.
p
mf
ca. 7''-9''
soft, motor on
sempre legato, unsync, moderato speed, add lib, app 5''-7''

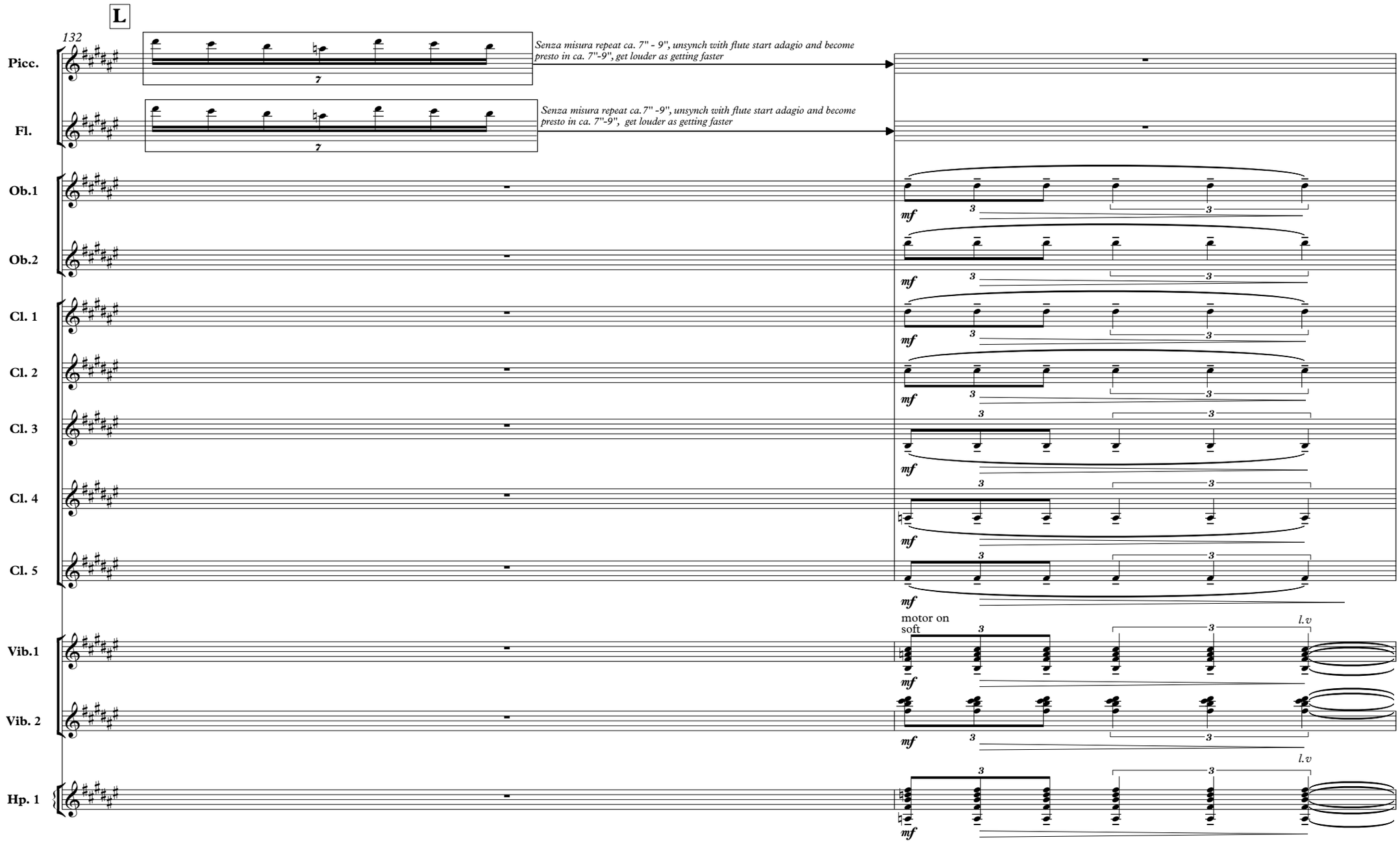

102
G
S
S.B. 3
S.B. 4
simile
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl.6
Cl. 7
p
pp
mp

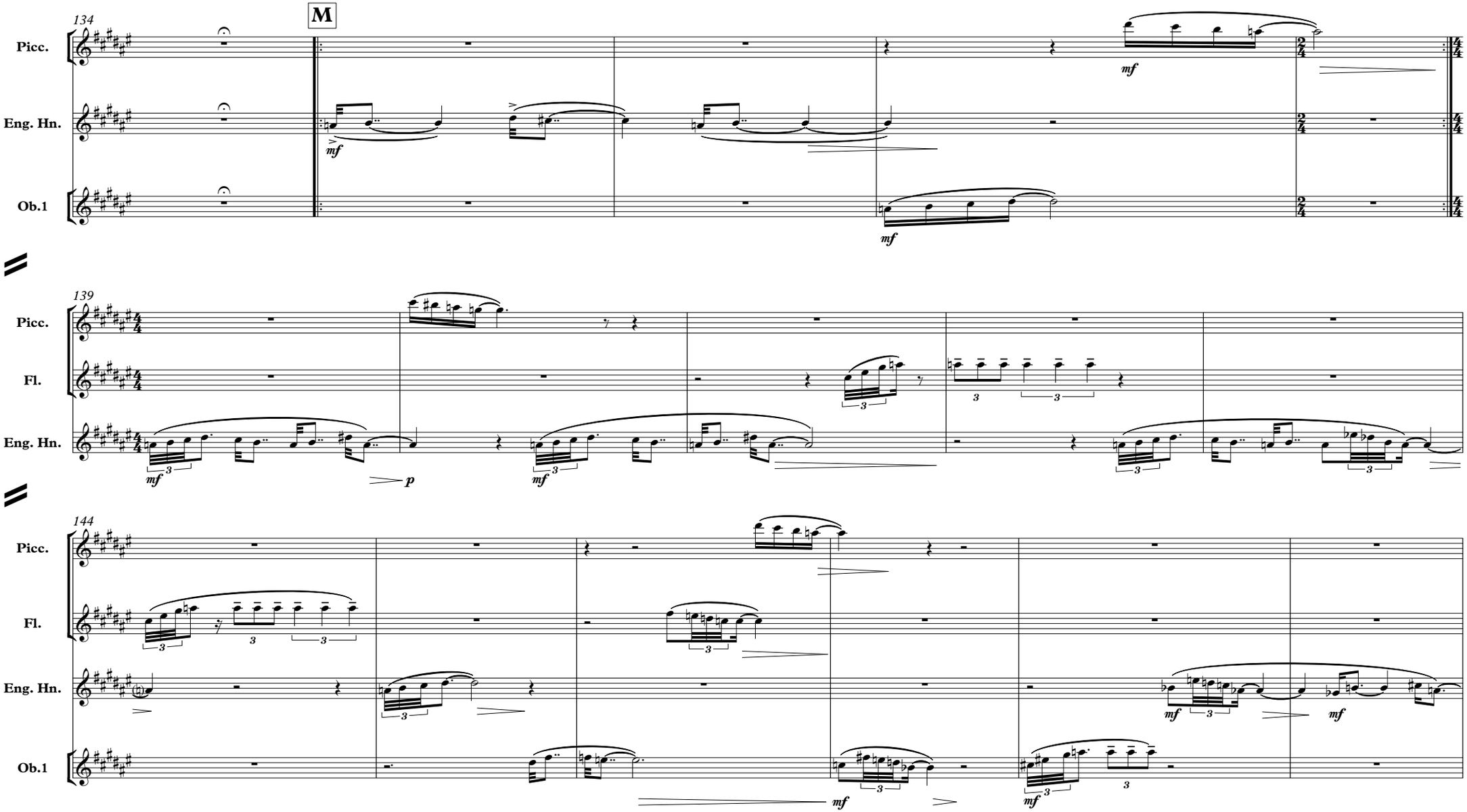

H
110
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Vib. 1
Vib. 2
Hp. 1
Pno.
pp
p
ca. 7"-9"
sempre legato, unsync, moderato speed, add lib, ca. 7"-9", start about 1" after all clarinets
sempre legato, unsync, moderato speed, add lib, ca. 7"-9", start about 1" after vib.1
sempre legato, unsync, moderato speed, add lib, ca. 7"-9", start about 1" after vib.2
sempre legato, unsync, moderato speed, add lib, approx 7"-9", start about 1" after harp.1

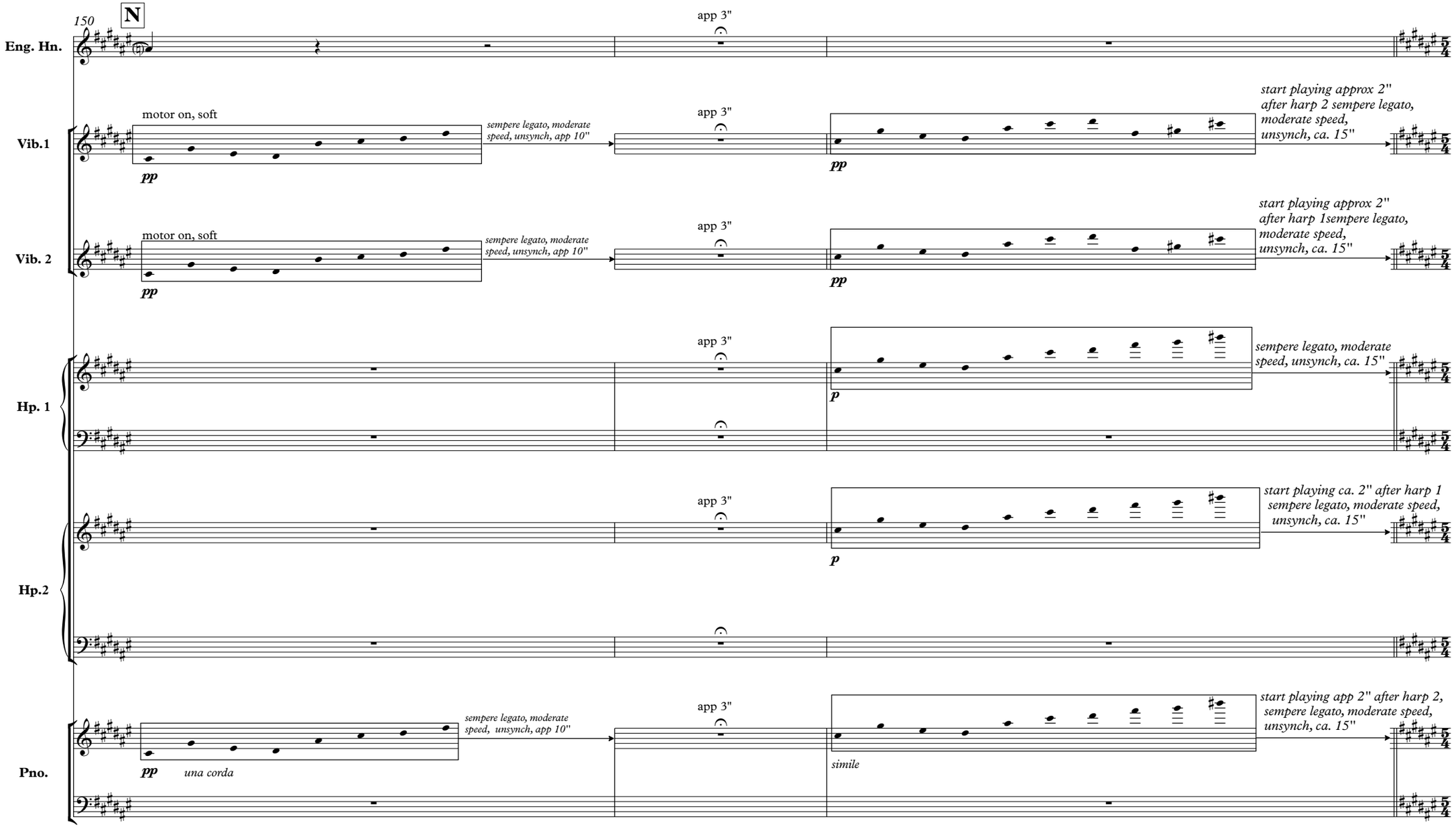

I
♩ = ca.66 Freely
111
Picc.
Fl.
mf

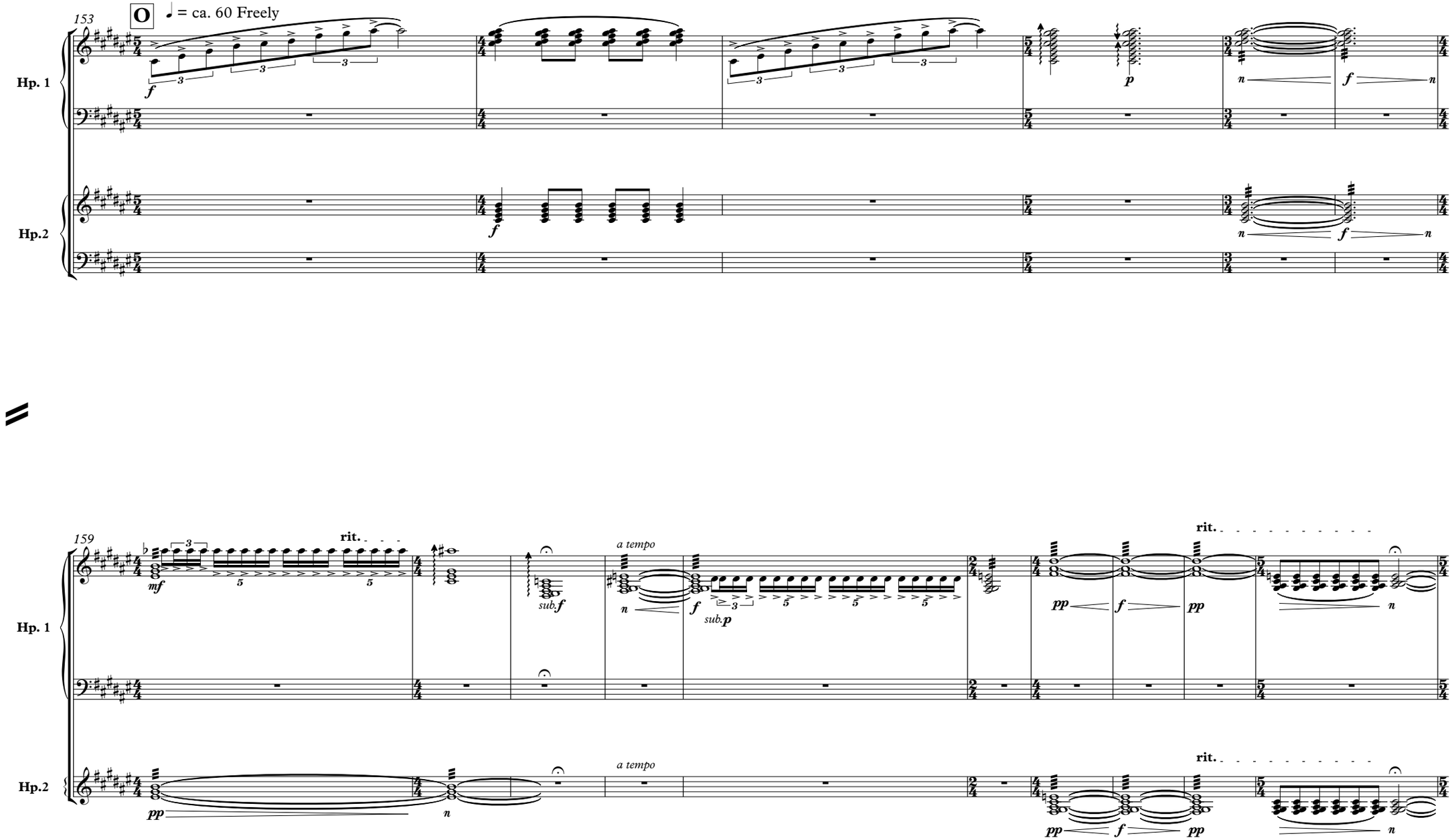

J
118
Picc.
Fl.
Ob.1
Ob.2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Vib.1
Vib. 2
Hp. 1
soft mallets - motor on
soft mallets - motor on
mf
p
simile

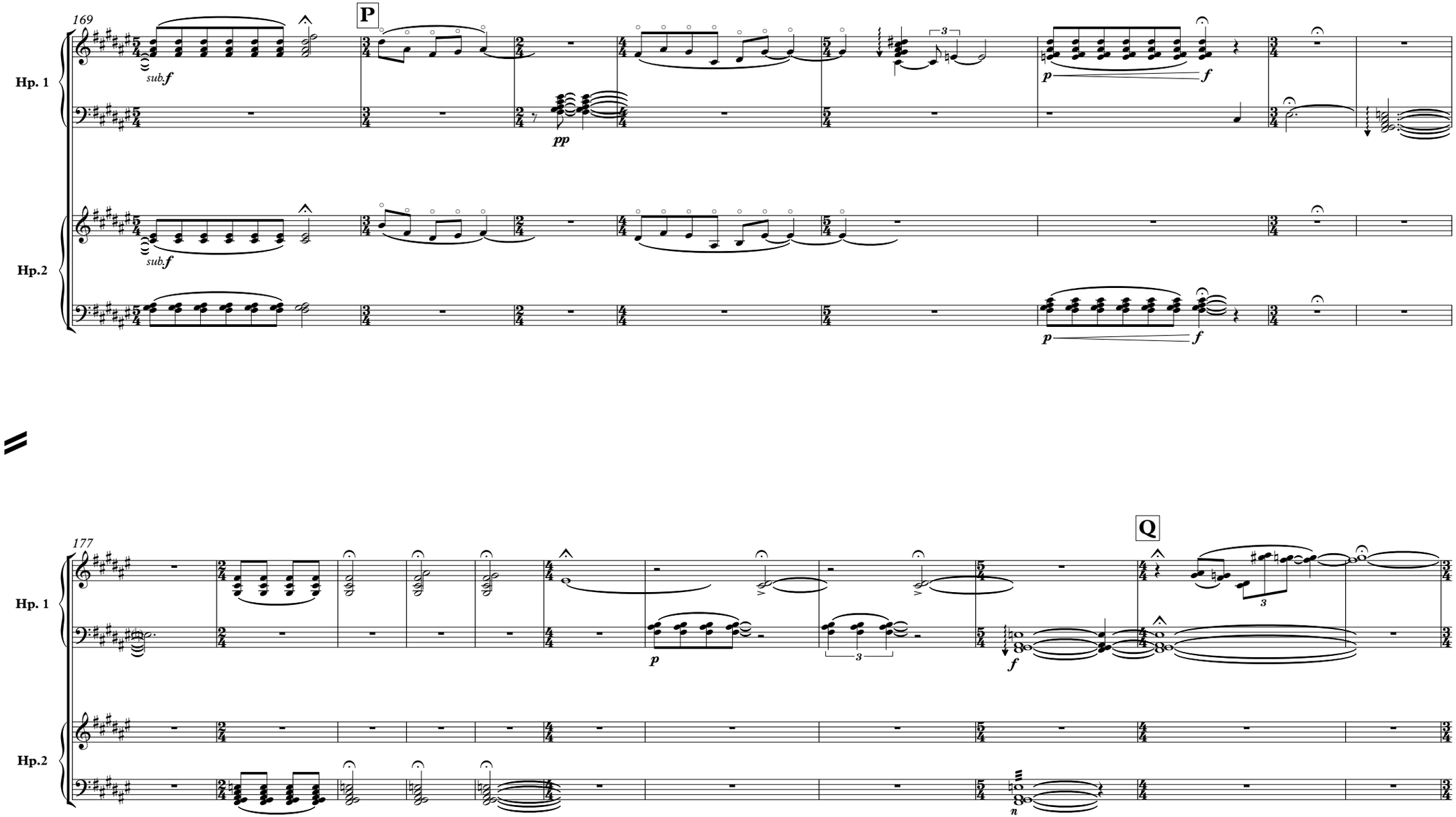

124
K
Picc.
Fl.
Ob.1
Ob.2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Cl. 7
Vib.1
Vib. 2
Hp. 1
Pno.
l.v
p una corda

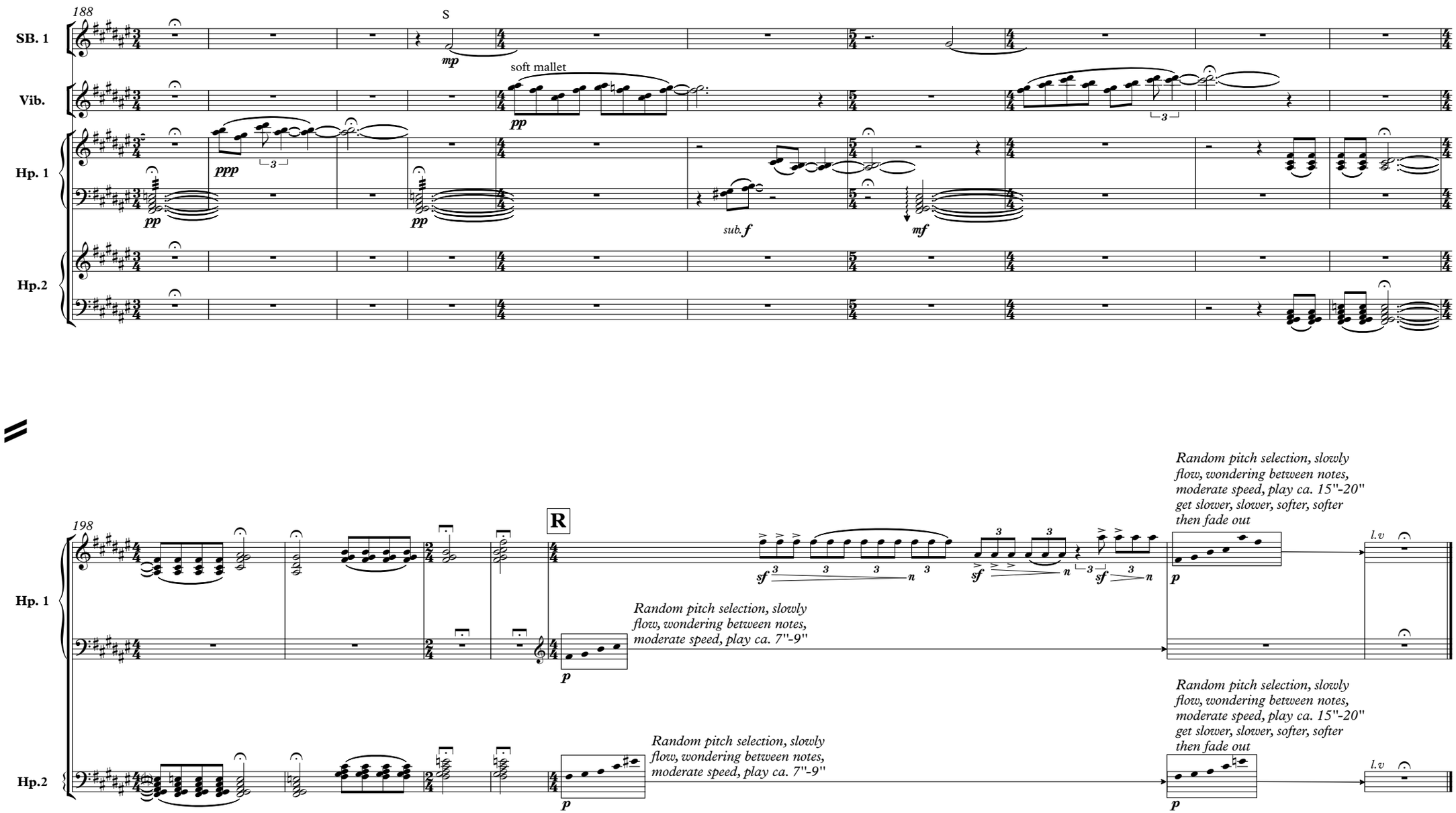

L
132
Picc.
Fl.
Ob.1
Ob.2
Cl. 1
Cl. 2
Cl. 3
Cl. 4
Cl. 5
Vib.1
Vib. 2
Hp. 1
Senza misura repeat ca. 7" - 9", unsynch with flute start adagio and become presto in ca. 7"-9", get louder as getting faster
Senza misura repeat ca.7" -9", unsynch with flute start adagio and become presto in ca. 7"-9", get louder as getting faster
mf
motor on
soft
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
mf
mf


150
N
Eng. Hn.
app 3"
Vib.1
motor on, soft
pp
sempere legato, moderate speed, unsynch, app 10"
app 3"
pp
start playing approx 2" after harp 2 sempere legato, moderate speed, unsynch, ca. 15"
Vib. 2
motor on, soft
pp
sempere legato, moderate speed, unsynch, app 10"
app 3"
pp
start playing approx 2" after harp 1sempere 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.
pp
una corda
sempere legato, moderate speed, unsynch, app 10"
app 3"
simile
start playing app 2" after harp 2, sempere legato, moderate speed, unsynch, ca. 15"


153
O
♩ = ca. 60 Freely
Hp. 1
Hp.2
159
rit.
a tempo
sub.
rit.


169
P
Hp. 1
Hp.2
sub.f
pp
p
f
177
Q
n


188
S
SB. 1
Vib.
Hp. 1
Hp.2
soft mallet
mp
pp
ppp
sub. f
mf
198
R
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
l.v