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Original Research Article

Reza Vali's Approach toward Polyphony and its Comparison with Modern Calligraphy Approaches Case Study: Calligraphy No. 13*

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Abstract

Problem statement: The relationship between visual and musical elements is always controversial. Music and visual arts formally impact each other, but illustrating the impact in any aspect requires a technical examination of the musical piece and the visual arts' craft.

Research objective: This essay seeks to find a relationship between the title of the work "Calligraphy" and the technical aspects of Reza Vali's polyphony. The main question of the study is what is Vali's approach to the use of materials, and how modern calligraphy and the present piece are connected?

Research method: This study uses Jan LaRue's model to answer the question. This model includes A) Sound: timbre, orchestration, and tuning system; B) Harmony: Vertical organization of sounds, chord structure, and harmonic progressions; C) Melody: Pitch organization in the horizontal direction that the listener perceives as a whole. In the melody category, factors such as melodic contour and modal features can also be considered; D) Rhythm: Organization of duration and meter; and E) Growth: Factors that shape the form of a piece, such as the contrast among sections and the development process.

Conclusion: By technically examining the work, it can be concluded that the composer's main idea is "developing traditional elements and combining them with modern art". He has developed traditional polyphonic techniques, such as "Javab-e Avaz" and the drone tone technique, and combined them with modern art by applying their common features. This process is similar to Asian calligraphic works rooted in the traditions of Toaman, Motaeae, and Golzar calligraphic styles. Modern and traditional calligraphy tend to use old calligraphy techniques in their works. The reflection of the composer's thought can be found in the cover of Vali's Calligraphy Album, which is taken from a modern and calligraphic work by Nasrullah Afjeh.

Keywords: Polyphony, Vali, Dastgah, Composer, Contemporary Music, Calligraphy.

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Introduction and problem statement

Creating a connection between visual and musical elements raises the following question: what elements of music can be represented in a painting or a sculpture. Imitating music from other arts and vice versa has been discussed throughout history. In the twentieth century, in particular, some composers have been influenced by futurist artists. For instance, the Second Viennese-School orchestration style, the Klangfarbenmelodie technique or Pointillism, are taken from Impressionist paintings.

The works of painters such as Matthias Grünewald

link with works like Paul Hindemith’s, the Painter, in which Hindemith has used a medieval theme, and numerical ideas in movement numbers such as 3, 4, and 5, which attempt to make a connection between the music and Matthias’ paintings. It should be noted that the representation of expressionist elements is also reflected in musical pieces and the painting (For more information see Ramezani Djoz & Nourani, 2017) (Table 1 & Fig. 1).

Demonstrating the relationship between the visual artwork and its representational aspects in music requires a technical analysis of both works. Some

Table 1. A comparison between Matthias’ paintings and Hindemith’s symphony. Source: Ramezani Djoz & Nourani, 2017.

Act Numbers	Act no. 1	Act no. 2	Act no. 3	Act no. 4	Act no. 5	Act no. 6	Act no. 7
Scene Numbers	4	5	4	5	3	3	3
Painting Elements	Classical Elements (Water, Earth, Fire, Air)	Five Major Milestone in New Testament narrative of Jesus’ life	Classical Elements (Water, Earth, Fire, Air)	Five Major Milestones in New Testament narrative of Jesus’ life	Number of Paintings	Number of Paintings	Number of Paintings



Fig. 1. Jesus Scarification by Matthias Grunewald. Source. <https://www.britannica.com/biography/Matthias.Grunewald>

Iranian composers' works, such as Vali's, seem to be influenced by calligraphic approaches. It should be noted that the titles of Vali's pieces illustrate the influence of calligraphy.

Objectives and research methods

The main question of this essay is "what is the relationship between the composer's polyphonic attitude based on Iranian music and calligraphy"? Due to the exploratory and problem-oriented nature of this study, defining a hypothesis is not necessary (See Adalatnejad, 2014, 13). To obtain the answer and understand Vali's stylistic features, this study uses Jan LaRue's method. The five stylistic aspects of LaRue's method include A) sound B) melody C) rhythm, D) growth and E) harmony (See LaRue, 2011). No doubt that LaRue's model has been adopted according to the study. Each of these features has different aspects. For instance, the melodic contour, stepwise or skipping intervals, triadic or non-triadic patterns, symmetrical or asymmetrical periods, and the mode used are some attributes that the melody may display.

However, the essential aspects in Vali's works are the use of Dastgah modes, Persian ancient music elements, and contemporary music modes, such as the octatonic mode. It should be noted that the meaning of harmony in this study goes beyond that used in the common practice period, and refers to any vertical organization within the piece. The essay focuses on Calligraphy no. 13.

The main reason for choosing the case study is its comprehensiveness in using different techniques, representing Vali's latest compositional style used after 2000. The general title of the piece collection, Calligraphy no. 13 (Ancient Call), and other pieces is Sorna. Most of the works in the Calligraphy album are composed for string quartet; nevertheless, Calligraphy no. 13's arrangement includes a microtonal trumpet and the symphony orchestra (See Vali, 2017). The paper focuses on the stylistic aspects of this work.

Research background

There are two studies on Vali's compositions. The first study by Marie-Irene Heinrich is on the flute trio (Calligraphy no. 7). Her study explores the modes of the piece, texture, and practice strategies for the flute (Heinrich, 2017). The research investigates the modality based on an interview with the composer. The author only mentions the names of some modes and Gushes, and has not specified the name of the Radif used in the piece. Also, the author does not analyze modes and melodic contours. The second research is Benyamin Fasaei's thesis, which studies folk song no. 14 from the perspective of orchestration and harmony (Fasaei, 2017). This study structinizes Vali's early style when Vali changed his approach to Iranian music.

Research findings

• Modality

The main modes of the piece are Shur, Dashti, or Bayat-e-Kord, but there are modulations to other modes and Gushes. Melodic motives from Shur have been developed in Old Zir-Afkand or Saba. Besides quotations from Radif, some patterns are different from those found in Radif. For example, measures 12-13 feature a sequence in fourths, which is not among the known Radif melodies. The composer has applied octatonic elements, freely atonal passages, and twelve-tone patterns to achieve maximum tension and create a culmination in the piece. In sum, this piece has four fundamental modal sources, which are: A) quotations from Radif and using Gushes in a different order from Radif, B) composing based on modes used in Radif with the same degree functions, C) the use of elements derived from old Iranian music, like Zir-Afkand or Saba, and D) elements of contemporary music such as the octatonic mode and the system of twelve-tone melodies. Tables 2-1 to 2-5 illustrates the modal approaches found in the piece.

• Growth

The central idea of the piece is based on Kurd Bayat or Dashti in the key of A, and at the end, the recapitulation

Table 2-1. Modality of Calligraphy no. 13. Source: authors.

Melodic Areas and Modes	Bayat-e-Kord or Dashti in A	Oshagh (Dashti in A)	Oshagh in D	Dashti in A	Zir-Afkand in D
Bar Numbers	1-26	27-31	32-33	34-40	40-43
Summary of Melodic Features	Melody types resemble Radif but some different motions are present, such as sequence of D-A to E-B and octave skips	The melody type resembles Radif.	Changing tonic from A to D	Dashti in A with the same degree function as Radif	Altering F to F-sori and changing Shur to Zir-afkand
Ambitus (Important Notes are in Bold)	D*, E-koron, F, G, A**, Bb, C	D, E-koron, F, G, A**, Bb (natural B is changeable), C	D, E-koron, F, G, A, Bb (natural B is changeable), C, D*, Eb	D*, E-koron, F, G, A** (A-koron is changeable), Bb, C	D*, E-koron, F, G, A-koron

Table 2-2. Modality of Calligraphy no. 13 (Rest of Table 2-1). Source: authors.

Melodic Areas and Modes	Dashti in A (in equal temperament system)	Zir-afkand in A	Zir-afkand in A (in equal temperament system)	Transition in locrian #2 in A	Locrian sharp 2 in A
Bar Numbers	44-51	52-53	54-55	56-57	57-67
Summary of Melodic Features	The mode can be described as Dashti	Changing Shur in A to Zir-afkand	Modulation to different key areas	Modulation to different modes	ambitus is similar to Oshagh
Ambitus (Important Notes are in Bold)	D*, Eb, F, G, A*, Bb	A, Bb, C, C-sori, E	A, Bb, C, Db, E, F, G#	E, F#, G, A, Bb, C, D	A, B, C, D*, Eb, F

Table 2-3. Modality of Calligraphy no. 13 (Rest of Table 2-2). Source: authors.

Melodic Areas and Modes	Shur in D	Zir-afkand in D	Shahnaz in G (Shur in D)	Ozzal in G	Ashiran in G	Zir-afkand in G
Bar Numbers	68-72	73-79	80-94	95-102	103-105	106-108
Summary of Melodic Features	Returning to Shure in D	Returning to Zir-afkand in D	Changing the tonal center from D to G and Shahnaz melody-type in bars 84-90	Melody model of Ozzal in bars 95-100	Melody taken from Radif of Mirza-Abdollah in Nava	Changing the modality from Ashiran to Zir-afkand
Ambitus Important Notes are (in Bold)	D*, E-koron, F, A, Bb	D*, E-koron, F sori (or Gb)	G**, A-koron, Bb, C, D, Eb, F	G**, A-koron, Bb, C, D, E-koron, F	F*, G, A-koron, Bb (B-koron) T C, D	G*, A-koron, Bb, B-koron, D, Eb, F-sori

occurs in the Dashti of E, a perfect fifth higher than the beginning key. The growth of the piece, like many classic and romantic pieces, can be described in terms of release-tension-release. However, there are some differences in comparison to the traditional concept of form. In other words, the piece, unlike conventional examples, ends in suspension. The extended formula

of the piece is release-tension-release-tension-release. Applying principles from Dastgah and old Iranian music, the initial release stage includes measures 1-108. At this stage, the factor of progress is the modal contrast, in which the degree functions and scales change. The first tension stage includes bars 108-252, characterized by a microtonal passage on

Table 2-4. Modality of Calligraphy no. 13 (Rest of Table 2-3). Source: authors.

Melodic Areas and Modes	Shur in D	Zir-afkand in D	Shahnaz in G (Shur in D)	Ozzal in G	Ashiran in G	Zir-afkand in G
Bar Numbers	68-72	73-79	80-94	95-102	103-105	106-108
Summary of Melodic Features	Returning to Shure in D	Returning to Zir-afkand in D	Changing the tonal center from D to G and Shahnaz melody-type in bars 84-90	Melody model of Ozzal in bars 95-100	Melody taken from Radif of Mirza-Abdollah in Nava	Changing the modality from Ashiran to Zir-afkand
Ambitus (Important Notes are in Bold)	D*, E-koron, F, A, Bb	D*, E-koron, F sori (or Gb)	G**, A-koron, Bb, C, D, Eb, F	G**, A-koron, Bb, C, D, E-koron, F	F*, G, A-koron, Bb (B-koron) T C, D	G*, A-koron, Bb, B-koron, D, Eb, F-sori

Table 2-5. Modality of Calligraphy no. 13 (Rest of Table 2-4). Source: authors.

Melodic Areas and Modes	Bayat-e-Kord in E (Shur in A)	Dashti in E	Oshagh in E	Dashtestani melody	Zir-afkand in A	Dashti in E (Shur in A) sonoric accompaniment
Bar Numbers	280-322	323-331	332-347	345-348	355-362	363-385
Summary of Melodic Features	In bar 289 a melody from Bayat-e-Kord is quoted from Mirzaabdollah Radif	Melody-type from Radif in Dashti	Changeable tone of Oshagh and cadence in Shur in A	Dashtestani in the key of A	Key of A and emphasis on Bb-koron as sub-final tone	Characteristic skipping motion from E to A
Ambitus (Important Notes are in Bold)	A, Bb, C, D, E*, F, G, A	A, B-koron, C, D, E* (E-koron), F, G	A, B-koron, C, D, E, F (F# is changeable), G	G, A*, B-koron (natural B), C, D, E	G, A*, B-koron, C, C-sori, E, F, G, A-koron	E, F, G, A, B-koron, C, D, {A. A-sori, B-koron. B}

the B-koron pedal. The recapitulation of Shur and resolution of the microtonal cluster (B-koron, A sharp, A-koron) on the A provide the basis for release in bars 253-279. Vali creates a sharp contrast owing to the octatonic mode and a twelve-tone aggregate in the piece’s climax in bars 280-363. Returning to Dastgah modes and Iranian music re-establishes release in bars 363-385; the recapitulation is much shorter than the initial theme. Table 3 demonstrates a summary of these stages.

• **Harmony**

In Calligraphy 13, Vali uses polyphonic techniques rooted in Iranian Dastgah, folk music, and twentieth- and twenty-first-century music. Other techniques arise from the synthesis of two musical approaches, Iranian and contemporary Western music. These techniques are

- C-1) Imitation with fixed intervals and modified rhythm rooted in Javab-e-Avaz;
- C-2) Drone tone and elaborating on it by adding mode degrees;
- C-3) Use of microtones in the mode to create a sonoric layer;
- C-4) Harmonic tensions and releases by using dissonant and consonant intervals (the intervals are the diminished fifth and perfect fifth in harmonic textures).

- **Imitation based on Javab-e-Avaz**

Imitation based on Javab-e-Avaz is a kind of imitation at the unison or octave in which the rhythm of the melody changes to some extent, but the instrument only imitates the pitches of the melody. In the meantime, some melodic notes may be removed, and some notes may be added; however,

Table 3. Growth of Calligraphy no. 13. Source: authors.

Tension-Release Stages	Release	First Tension	Release	Second Tension	Release
Bar Numbers	1-108	108-252	252-279	280-362	363-385
Description of Melodic Motion	Dashti in E, Bayayt-e-Koed in E, Shur in D, Zir-afkand in G	Microtonal melody on B-koron pedal	Returning to the modes of bars 1-108	Using octatonic mode and twelve-tone melodies	Returning to Dastgah modes and the first theme
Growth Elements	Modal contrasts, changes in ambitus, altering degree functions	Unstable structure, successive modal changes	Modal and tonal contrast	Unstable structure, changes in key	Stable melodic structure in comparison to previous section

these changes are not significant. Sometimes only motives from the original melody are imitated. This phenomenon implies that Iranian musicians are freely improvising in imitation over the singer’s voice. The difference between the singer’s voice and Javab-e-Avaz can be due to two factors: first, the ametric quality, which decreases the possibility of exact imitation, as the notes’ duration can differ. Second, the musicians’ creativity may inspire them to make changes to the singer’s melody to create variety. The process of vocalization and polyphony in Iranian music and Javeb-e-Avaz is based on oral and improvisational traditions.

Because he faced the task of working with a large orchestra and Western musicians, Vali has used accurate notation for this phenomenon. In most parts of Calligraphy no. 13, the trumpet plays the role of the soloist, and the orchestra often plays the role of Jababe-e-Avaz. Fig. 2 shows some parts of bars 26-25, and the flute, bassoon, English horn, and vibraphone imitate parts of the solo trumpet motive with different rhythms.

- The pedal tone and its elaboration with mode degrees

The composer has used pedal tones along with other harmonic techniques in this piece. The pedals include bars 1-24, {D, A} and 37-46, {C, E-flat, A} in bars 27-37 and 47-69, {E-koron, E, A, A-koron}, G in bars 80-95, C-koron in bars 108-189, A in bars 189-212, C in bars 215-249, E in bars 292-324, and { Bb, E} in bars 328-359. These pedal tones play different roles in the

piece. For instance, the B-koron tone plays the role of suspension toward the A (solution tone), and the pedals with augmented fourth intervals (or diminished fifth intervals) also create the suspension to the next part with a perfect fifth. In all cases, the pedal chords appear with different rhythms in each line. Different rhythms in the lines on a fixed tone, as well as decorations with other mode degrees, lead to a kind of polyphony. Fig. 3 illustrates some parts of this texture in bars 194-196.

- Use of microtones in modes (gushes) to create a sonor layer

The sonor layer refers to a layer of sounds that are not distinguishable as separate tones. Microtonal clusters and very high or low register sounds are of such quality; in fact, the effect of timbre has priority in comparison to the exact pitch frequencies (See Kholopov, 2004, 481-505).

In Calligraphy no. 13, such lines are derived from the degrees of a given mode. The resolution of the second degree to the final of the Shur plays an important role. This resolution exists in applying the Zir-Afkand from the second degree to the final. For example, in the Shur of A consisting of the notes {A, B-koron, C, D, E, F, G}, resolving B-koron to A in a cadence is a relatively common pattern. This type of resolution is sometimes associated with glissando. The microtonal potential in the resolution of B to A, together with the glissando, is a factor in creating a sonor layer. This approach expands in different sound layers in the form of several glissandi, including B-koron to A, A to B-flat, and B-flat to B-koron. Since successive



Fig. 2. Bars 25-26, Calligraphy no. 13. Source: Vali, 2017.

glissandi are present in all lines with different rhythms, it is not possible to separate the notes from each other. In bars 359-380 glissandi appear in the ensemble {A, A-sori, B-flat, B-koron, B}. On the mentioned layer, the solo trumpet continues its role in Dashti. The sonoric section accompanies the trumpet section instead of presenting clear chords. Fig. 4 presents some parts of this section.

- The diminished fifth and the augmented fourth versus other consonant intervals in the harmonic structure

In this section, the composer contrasts the diminished fifth (or augmented fourth) intervals against the perfect fifth (or other consonant intervals) to create harmonic tension and release. Thus, the vertical structure of Dashti (the Shur of D) emerges in the

introduction in bars 1-24 based on the {D, A}. Continuously, in bars 25-36, a vertical texture {C, Eb, A} emerges, which increases the tension and sense of progression in the harmonic line. Such a technique can be seen along with rhythmic stresses in bars 60-79, where harmonic structures always have the dissonance factor of {Eb, A}. This disjunct motion is emphasized even in the piano and harp, and the tension resolves at the beginning of G Shahnaz (D Shur). Table 4 summarizes the polyphonic approach of Calligraphy no. 13.

The relationship between Vali’s calligraphy and the art of modern calligraphy

The composer’s approach seems to be similar to contemporary calligraphic tendencies. In the visual

The image shows a musical score for Calligraphy no. 13, bars 194-198. The score is written for a large ensemble including Flute 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Percussion I and Timpani, Piano, and Harp. The music is in 3/8 time and features complex rhythmic patterns with triplets and dynamic markings like *sfz pp sub.*

Fig. 3. Bars 194-198, Calligraphy no. 13. Source: Vali, 2017.

arts, traditional artists’ familiarity with Western teachings and visual arts led them to generalize and adapt traditional arts to Western arts; sometimes the presence of Western visual elements is more prominent than the traditional elements. Similarly, artists took a new look at traditional calligraphy by learning these principles from Western universities and academies based on Western methods. The emphasis on rhythm, color, harmony, texture, and movement has taken calligraphy to a new level to the extent that it is no longer possible to set clear boundaries for calligraphy and abstract painting (See Amani, 2021). Table 5 illustrates a summary of Amani’s classification. According to Amani’s categorization, artists move away from traditional calligraphy and gradually move toward abstract painting, from top to bottom

as shown in the table. There are similar tendencies in contemporary Iranian music. Some of the works are completely based on Dastgah music by utilizing Radif and following the heterophonic texture of Iranian music. For example, polyphonic works such as Hossein Alizadeh’s Neynavah can be described in the traditional category due to using the tradition of Dastgah music. Some of Mohammad Reza Darvishi’s works that use Persian microtones directly belong to the traditional category. Applying modes of Dastgah as a cell, Darvishi’s other pieces, such as Tanasokh (Reincarnation), belong to the calligraphy-based genre. It is now possible to comment on the cover design of the 12 Calligraphy albums. Fig. 5 is taken from the cover design of Reza Vali’s Calligraphy, designed by Nasrullah

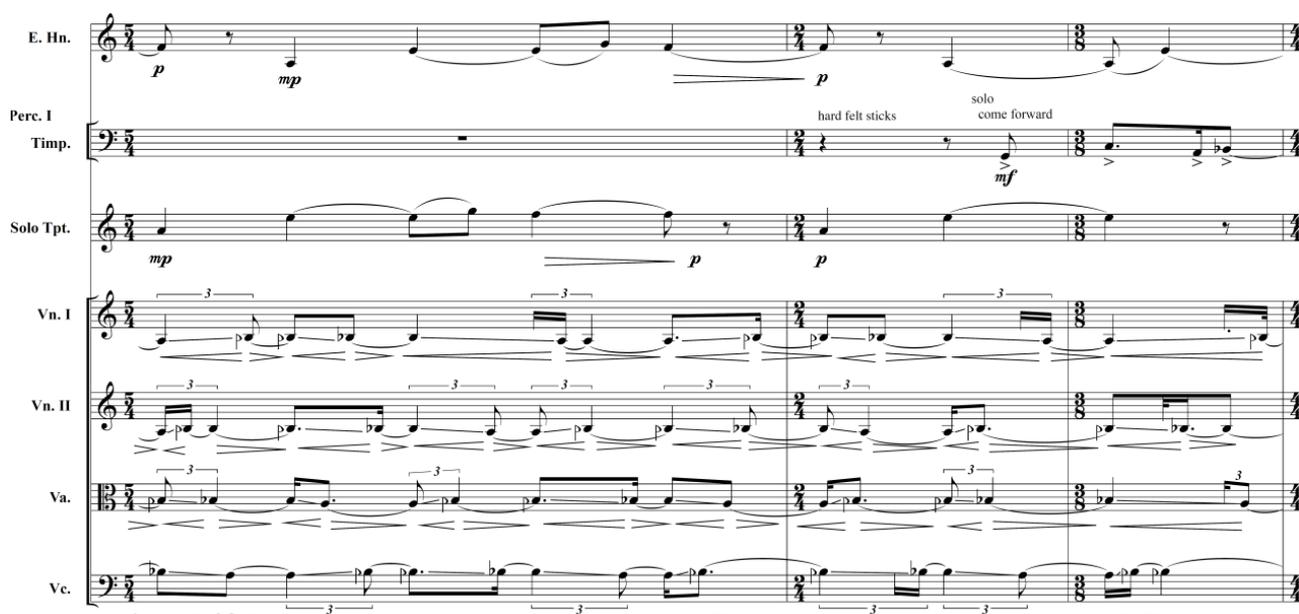


Fig. 4. Bars 371-373, Calligraphy no. 13. Source: Vali, 2017.

Table 4. Summary of polyphonic and harmonic approaches used by Reza Vali. Source: Vali, 2017.

Area under study	Elements	Source
Key areas and modes	Bayat-e-Kord E and A, Zir-afkand in D and A, Shahnaz in G, Ozzal in G, Ashiran in G, Isfehan in G	Gushes in a different order in comparison with Radif, Iranian classical music and ancient music of Iran
Texture	Polyphonic	Heterophonic texture in the tradition of Javabe-e-Avaz, tonal music, twentieth-century music
Polyphonic and harmonic techniques	Imitation with fixed intervals and modified rhythm rooted in Javabe-e-Avaz	Javabe-e-Avaz
	Drone tone and its elaboration by adding mode degrees	Iranian folk music
	Use of microtones in mode to create a sonoric layer	Iranian classical music and the twentieth-century music
	Harmonic tension and release by using the contrast of dissonant and consonant intervals. The intervals are the diminished fifth and perfect fifth in harmonic texture.	Tonal music

Afjeh, and shows the effects of the calligraphic style. Fig. 5 on the right still has the effects of traditional calligraphy, but on the left, it portrays harmonious movement and musical rhythm rather than words. This study of the composer’s piece illuminates that the composer has recreated and expanded the elements of traditional concepts in harmony,

polyphony, and modal structures. For example, in polyphony, Javab-e-Avaz and the drone tone usage are rooted in the tradition of Iranian classical and folk music, but the composer has used them in different layers as a tool for polytonality, which is the result of his expanding on the tradition. He has also discovered some modes’ potentials and has

Table 5. New Forms of Calligraphy. Source: Amani, 2021.

Movement	Sub-Genre	Features	Artists
Calligraphy-oriented movements	Traditional	Traditional training rooted in Siah-Mashgh	Molavi Baghdadi, Reza Maafi, Khayrat Saleh
	Neo-traditional	Innovation in traditional style, recreating bird symbols, Kufi inscription, mothanna calligraphy	Jalil Rasouli, Kamal Boulate Nasrullah Afjeh
	Modern	Combining calligraphy and installation art, using traditional calligraphy with modern art	Mohammad Ehsayi, Ahmad Mostafa, Mohammad Ghanoum, Nasrullah Afjeh, Hasan Masoudi
Abstract calligraphy	Calligraphy-based	Preserving the visual aspect of words, distorting the words and letters to the point of losing the meaning of words and letters	Mansoureh Hosseini, Hossein Zende-Rudi, Faramarz Pilaram, Ali Hassan, Sedaghat Jabbari, Jamil Hamoudi
	Calligraphic style	Utilizing the movements of calligraphy lines and points in composition, emphasizing aesthetic aspects	Some works of Mahmoud Hamad, Salah Zahir, Hamed Abdullah Masri, Sadegh Tabrizi, Mohsen Vaziri Moghadam

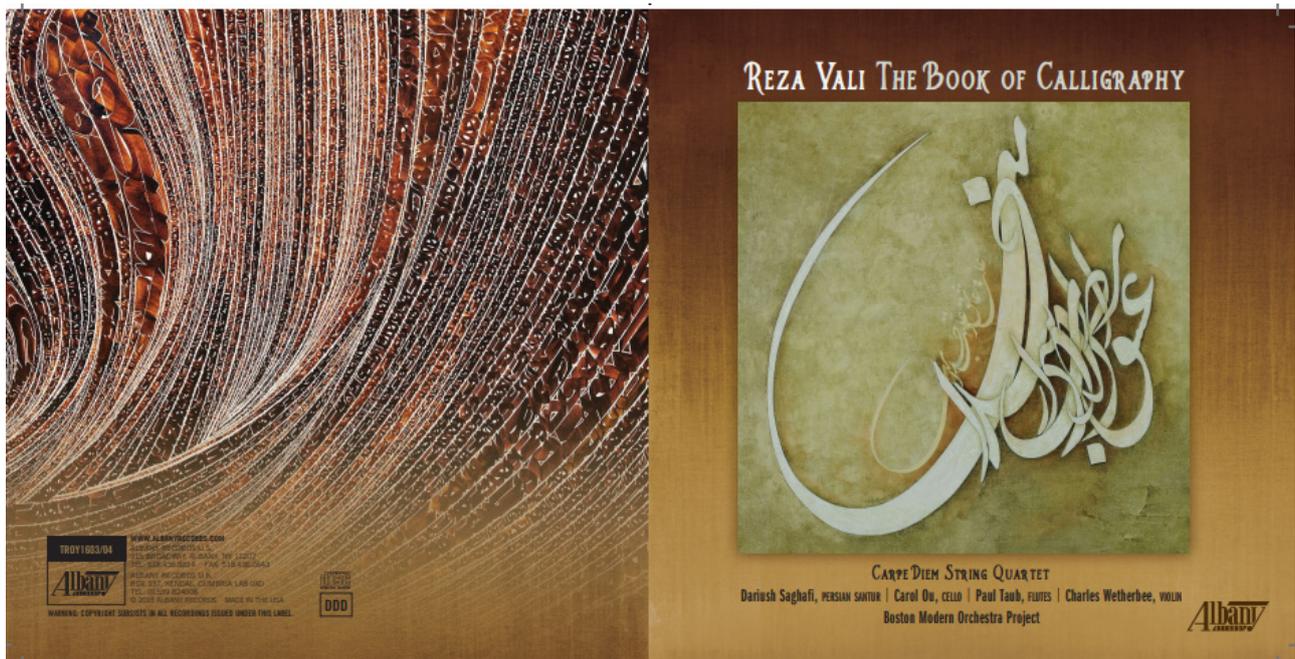


Fig. 5. Reza Vali’s Album Cover. Source: Vali, 2012.

used them in sonoric textures, which derive from the second half of the twentieth-century tradition. According to Amani’s categorization, Vali’s approach can be considered to embrace the range from traditional to calligraphic, and in most cases, his approach is in the modern category. Perhaps, for this reason, the album cover design is also taken from Nasrullah Afjeh, in which traditional elements

are expanded and combined with modern art. The composer’s approach can be described as abstract calligraphy in sonoric sections, where the mode is completely obscured. This tendency is similar to the aforementioned picture in which the lines’ traditional function is lost in favor of the aesthetic aspect. This type of deviation from the elements of traditional music, in modal aspects, occupies fewer parts of the

work, and the composer's goal is to create a contrast to depict progress in the piece.

Using calligraphic letters in contemporary visual arts has different goals. Its most important goal is to direct artistic innovation toward a cultural sign that connects the artist to a broader aesthetic that defines his nationalism and leads him to the land and material environments around him. This process also allows the artist to use the beauty and flexibility of Arabic letters; using letters is like playing a piece of music that allows the artist to keep the subject close to the abstraction while preserving the concept and avoiding ignoring the content (See Amani, 2021). As mentioned earlier, using traditional elements of calligraphy in contemporary art has three effects that are also reflected in the composer's work:

A) Illustrating an element of national identity: using letters in contemporary visual art is similar to the composer's modal approach in utilizing modern and old Iranian music. This approach toward the traditional modal elements identifies the difference between Vali and other contemporary composers. Even sonor material in Vali's piece is rooted in Iranian music, distinguishing him from other composers, such as the Polish school.

B) Preservation of content and abstraction of letters: using letters outside their traditional context in some calligraphic tendencies makes them abstract. As mentioned, the work with letters in different contexts than their traditional function can be compared to playing a piece with different instruments. In such a musical function, the element of timbre and articulation does not change despite maintaining the rhythm and melody. This approach is a kind of orchestral variation. However, Vali's work with traditional materials goes beyond the orchestral variation, and the form also changes. In the case of the materials from Radif, the composer does not change only the timbre of the elements from Iranian musical instruments to orchestral instruments, but he also changes the traditional structure as the piece unfolds.

Conclusion

This study focuses on polyphonic techniques employed in Calligraphy no. 13 and its elements that are shared with the art of calligraphy. It illustrated that the composer's approach to using elements from within the tradition is similar to the calligraphic movements in contemporary Islamic art. Using LaRue's method for analyzing Calligraphy no. 13, this analysis arrives at the following results:

A) From modal points of view, it can be said that Dastgah modes are a quotation from Mirza Abdullah Radif. The modes used as direct quotations are Bayat-e-Kurd, Shahnaz, and Ashiran. In addition to these quotations, Vali has composed new material based on Shur, Dashti, and Oshagh with similar functions in Radif. These modes are combined with old Iranian musical styles like Zir-afkand and modern modes such as the octatonic mode. The order of the modes in the piece does not follow Radif's order. However, the concept of Radif can be perceived in the arrangement of modes and structures in the piece. Like Radif, the piece is structured on a specific Dastgah (Shur or Dashti), and it progresses based on modal contrasts and modulations. This approach is similar to that of neo-traditional movements in calligraphy.

B) The overall shape of Calligraphy no. 13 can be described as Release-Tension-Release. The composer uses the octatonic mode as well as twelve-tone organization to create tension.

C) From a harmonic point of view, the piece can be considered a kind of polyphony based on Iranian music and the tradition of Javab-e-Avaz. The sonic layers of the piece are also taken from the microtonal intervals within the mode. The idea of creating tension with augmented fourth intervals is rooted in common practice period harmony and can be considered a revival of the classical tradition. In this sense, the piece bears a resemblance to the new and more modern calligraphic movements in Islamic arts. As a result, Vali's attitude toward the choice of the cover design reflects his approach to the tradition.

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