

Foreword

Invention

This linguistic point of view means inventiveness and innovation and from *music* perspective means the *counter-poanic* piece which is made based on the *repetition* and *imitation*. This is based on intervals between musical sounds and different *imitation procedures* such as *stretto*, *retrograde*, *inversion*, and... that are related to *polyphonic*. The reason to select the word invention for this phenomenon is that it shows how it is possible to make a *simple idea* in music into a *complete musical piece*. In general there are two types of *invention* : Two sound invention and Three sound invention (*sinfonia*).

Each one of these types consists of *three segment* : Introducing Motif, Expand and Development, Return and End.

Fugue

From linguistic perspective means *instability* and *volatility* but in music means a *counter-poanic* piece that is made out of several melodies placed on top each other. It seems that these melodies are either following or running away from each other. In fact fugue is a completed form of the invention.

The shared characteristics of these two multi-sound shapes is that in making them counterpoint facilities such as *imitation* and *modulation* is used in whole until a *motif* or musical idea (*subject*) is repeated and imitated in different and varieties of intervals, tonalities and in different sound parts based on special rules. And after expanding and development shall finally return to the main subject and end. In this procedure, each part in addition to having connection with other parts, the melodic independence is maintained.

For instance in a *Four Sound Fugue* (like the piece in the present book), *first* the subject starts with the first sound (while other sounds are silent) and then in the other part (second sound) is turned into a two sound way. The same steps are repeated in third and fourth (parts) until it is turned into a four sound piece.

In fugue, the second repeat of subject is in *Dominant*, the third repeat is in *Tonic*, and the fourth repeat is in *Dominant*. In fact in *Exposition*, repeating of the subject with *Tonic-Dominant* frequency shall continue in different octaves. The repeating action of the subject is also called *Answer*. This response is in two types: *Real Answer* that is done without any changes in the tonality and *Tonal Answer* that is done with slight changes in main tonality. This part of the fugue that is present at least once in a sound section is called *Exposition*. *The second part* of fugue that is the longest segment is called *Development of subject* where the *counterpoints* along with *modulation* in different tonalities take place. Then the subject is developed and glorified and with entering into the main tonalities the final part begins. In *the final segment* or *coda* the subject is performed at least once in the *main tonality* and primary figure. And it finally ends with a *perfect cadence*.

These forms were established in *Baroque era* (17th century). The best and the most complete forms of these procedures are written by *Johann Sebastian Bach*. Just listening to and the analysis of *Invention* and *Fugue* can have lots learning opportunities and points for young generation of musicians and players. This could improve their understanding levels of music. In the mean time there are lots of very *tender* and *beautiful* counter-poanic and melodic points in these forms.

The author who is majoring in *composing* and *writing music* has become interested in very coherent and interesting forms of music. I had written some pieces by using the same procedure. In addition to minding the technical and scientific specifications I had a tendency for creating an *Iranian atmosphere* in their music. I have always been waiting for the right opportunity to record and publish them as *first samples* in *Iran*. In the present *Partitur(Book)* and *CD* each piece is arranged once for *Iranian musical ensemble* and once for *Classical music instruments* or *chamber orchestra*. Best sound samples are used for recording classical instruments. But the Iranian instruments were played and recorded by young music graduates. In this collection F clef music is used to write the instrument Oud (Lute) in order to conform to the real sound restricted area. The Kamancheh (Violin like instrument) notes are moved one step higher with respect to plectrum instruments for easier finger hitting and a more suitable sound giving. In the end I would like to extend my greatest appreciation and thanks to the music instructor *Dr. Kambiz Roshanravan* has taught a great number of valuable points to the author.

I hope the publication of such pieces shall be as valuable to the music academy of the country as expected.

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