

Program Note

Doran is a piece for voice, flute, and electronics, with the acoustic part composed by Negar Gharibi and the electronic part by Hanna Mesgari. This work is inspired by the poem “Pray That the Lover Will End” by Reza Baraheni and reflects a period of inner revolution a transformation that begins with self-reflection and leads to change. This change starts as a personal revolution, gradually evolving into a collective movement. It originates in an individual's mind, spreading like a domino effect from one person to others, becoming a shared outcry.

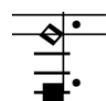
Structurally, Doran aims to challenge the contrast between acoustic and electronic sounds. At times, these sounds overlap and blend, creating a shadow over one another, while in other moments, they remain completely distinct, showcasing their independence.

Notation

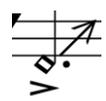
Voice

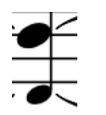
 = Whisper without any pitch (For better readability, whispered sections are notated on separate staves to facilitate the singer's sight-reading. However, the passages that need to be sung with pitch immediately after a whisper are kept on the same staff to maintain their musical connection).

Flute

 = Tongue ram

 = pizzicato

 = Jet whistle

 = Sing and play (A smaller notehead indicates the singing part.)

 = Accelerando, Ritardando

 = Overblow with pitch fluctuation

◐ = Airy sound (with pitch)

○ = Air sound (without pitch). It is also shown as a meter without any notehead

● = Ordinary sound with pitch



= Bending the pitch downward to quartertone



= Lowering the pitch by a quartertone

For both instruments

= Crescendo dal niente; Diminuendo al niente

→ = Change gradually from one way or sound of playing to another

n.v/m.v = Molto vibrato/ none vibrato

Note for Sound Engineer

- There are 20 events to trigger manually. To be synchronized with the duet, the sound engineer should follow the score during the performance.
- The sound engineer should control the balance between the electronic part and the duet during the performance.
- The flute and singer should be amplified and have reverb adjusted according to the size of the hall for integration with electronic sound.

Equipment:

- 1 computer
- Software needed: Max/MSP
- 1 audio interface with at least 2 ins / 2 outs - 2 DPA(4088) microphones and HF
- 1 mixing console
- Stereo phonic full-band diffusion system

* All other instructions are written in the score.

Doran

for Voice, Flute and Electronics

Horizon Étendu Academy 2023

Hanna Mesgari- Negar Gharibi

$\text{♩} = \text{ca. } 70$
Tempo rubato

whisper (without pitch)
as if your talking to yourself quietly

11"

Voice

Flute

Electronics

background track

A1

A2

ro-joue kha-ham kard

ro

T.r. pizz.

J.w.

mp

5

Voice

Fl.

El.

breathy as much as possible

Air sound

mp

fp

you-e

ro - joue

kha-ham kard

A3

9

Voice *mp*
ro - jouse eh ro - jouse ro

Fl. *ff* *f*

El. $\frac{5}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ A4 $\frac{3}{4}$

13

Voice *breathy as much as possible*
jouse kha-ham kard be ghal - be sho - le o a- tash

Fl. *mp* *p*

El. A5 $\frac{3}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{2}{4}$

16

Voice *mf*
bām ghe khish be om-ghe khish ro - jouse - kha-ham kard

Fl. *mf* *pp*
m.v. → n.v.

El. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

adding accent on the "r" and gradually make it denser until the end of the beat

21

speech-like *p* hesitantly *f* *fp*

Voice
be ri - she - ha - ye ta-nam man ro ro - joue

Fl.
fp singing *ppp* *f*

El.
 4/4 3/4 2/4 4/4

25

with a guttural and raspy tone *mf* as if your talking to yourself quietly *mp mp* speech-like

Voice
kha-ham kard man be ghal-be sho-le o a-tash

Fl.
pp mp

El.
 A6 4/4 3/4

29

delicately *pp*

Voice
ri -

Fl.
pp < mp pp < mp p < fp

El.
 A7 A8 3/4 2/4 3/4 4/4 3/4

background track

34 *mp* with strength *mf*

Voice *sheh* a - tash

Fl. *fp mp p*

El. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

37

Voice

Fl. *f 6 p fp fp*

El. $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

calm and reflective,
progressively gaining
momentum

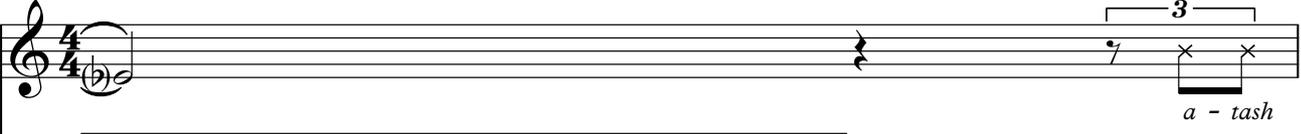
40 *mf* with strength

Voice *be ghal-be sho - le o a a a a-tash*

Fl. *fp p f 6 mp 6*

El. $\frac{2}{4}$ $\frac{4}{4}$

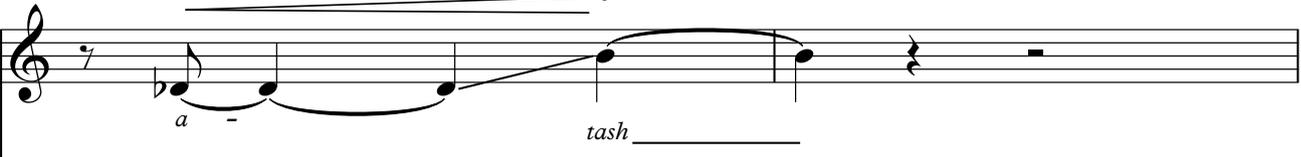
42 *f* *mp* 5

Voice 

Fl. 

El. 

43 *f*

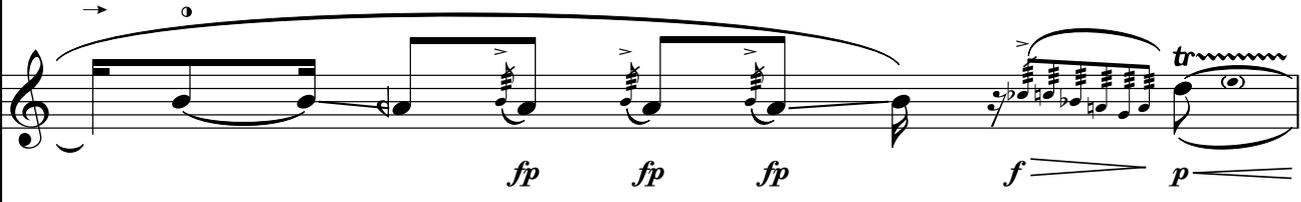
Voice 

Fl. 

El. 

45

Voice 

Fl. 

El. 

46

Voice

Fl.

El.

47

Voice

Fl.

El.

quickly and smoothly passing through the words
mp

50

Voice

Fl.

El.

na ies - ta - dan - o - dar ha - shie mi - ya - ne sa - ye la - mi - dan

mp > *p*

over blow

with strength and elegance

fp < *f* > *p*

52

Voice

Fl.

El.

na

6 *f* *p*

B11

quickly and smoothly passing through the words

mp

55

Voice

Fl.

El.

na ies - ta - dan - o - dar ha - shie

3 *mp* *p*

57

Voice

Fl.

El.

over blow

3 *f* *p* *mp* *p*

59

Voice

Fl.

El.

mf *p* *mp*

B12

62

Voice

Fl.

El.

>p *mp* *mf* *pp* *mp*

B13 B14

66

Voice

Fl.

El.

ff *mp* *fp* *fpp* *fp*

B13 B14

69

Voice

Fl.

El.

pp < *fp* *mp* *p* < *mp*

B15 B16 B17

fadeout 4"

73

Voice

Fl.

El.

ff

B18

75

Voice

Fl.

El.

mp *fp* *pp* *fp* *pp*

background track

B19 B20

na ies ta-dan dar sa-ye

quickly and smoothly passing through the words *mp*

calm and reflective, add raspy tone to the whisper

78 *ff*

Voice

Fl.

El.

82

Voice

Fl.

El.

84

Voice

Fl.

El.

with strength and elegance *fp* *f* *p* quickly and accentuate *mf*

na ies - ta - dan o dar ha - shiye

86

Voice

mi - ya - ne - sa - ye la - mi - dan

Fl.

3 6 *f* *p* < *mp*

El. B23

88

Voice

Fl.

3 6 *p* *mp* *p* over blow

background track

El. B24 3/4 4/4

92

Voice

Fl.

3 3 3 3 3 3 3 *mf* *p* *f*

El. B25 2/4