

## ***Navigating Interculturalism Through Sound: The Pursuit of a Culturally Informed Performance of the Flute Music of Reza Vali***

This performance highlights the results of my doctoral dissertation, *Culturally Informed Performance Practice in Iranian Musical Contexts: An Analysis and Performance Guide to the Dastgāh-Maqām System in the Flute Music of Reza Vali* (2021). The dissertation proposes a six-step approach for CIPP or culturally informed performance practice, which was applied to the flute compositions of Iranian composer Reza Vali. Based on traditional Iranian art music and Iranian folk music, Vali's music challenges Western-trained flautists to decode, interpret, internalise, and authentically realise features of Iranian music (Heinrich 2011, Heinrich 2021).

The first work in this performance, *Zānd: Calligraphy No.2* (1999) for flute and string trio by Vali, incorporates microtones and tetrachords from the Iranian Dastgāh-Maqām System into its melodies (Heinrich, 2021). The composition also references authentic and imagined melodies from the vocal and instrumental radīfs, which are the anthologies of traditional Iranian art music (Heinrich, 2021). This performance on the Western flute seeks to embody the Iranian aesthetic by emphasising key microtones and intervals that convey an Iranian temperament. This performance also intends to establish a hierarchy of Iranian tonal centres, phrases, and melodies based on traditional practices through the meticulous planning and organisation of macrostructures, microstructures and phrases (Heinrich, 2021). Furthermore, Iranian ney timbre is replicated utilising the extended technique of simultaneously singing and playing on the Western flute (Heinrich, 2021).

Vali's *Persian Suite: Folk Songs Set No. 12 E* (2002) for flute and piano, the second work in this performance, is a three-movement piece based on Iranian folk music. This composition belongs to Vali's middle period, in which his melodies are based on "authentic" and "imaginary" folk songs (Heinrich, 2011). These folk songs are superimposed on Western harmony (Heinrich, 2011). The performance of this piece aspires to convey the rhythmic character of Iranian folk music, to emulate the vocal inflexions observed in Iranian folk singing, and to communicate the spirit of storytelling and song.

This performance engages with the following research question: What techniques, approaches, and performance practices enable Western-trained flautists to produce culturally informed interpretations and performances of Vali's flute music influenced by Iranian folk music and the Dastgāh-Maqām System? (Heinrich, 2021).

This question allowed for the application of my six-step process for a culturally informed performance practice to *Zānd: Calligraphy No.2* and *Persian Suite: Folk Songs Set No. 12 E*. First, I selected an intercultural repertoire that was accessible and suitable for my current skill level. Second, I determined the repertoire's historical, cultural, geographical, historical, and musical roots to discover primary and secondary references that would help cultivate a culturally informed interpretation of each composition (Heinrich, 2021). Third, I referenced the selected primary and secondary sources, drawing upon theoretical and practice insights from the Iranian musical perspective to conceptualise and understand each work (Heinrich, 2021). Fourth, musical and performance analyses were performed on the repertoire, original source materials, and relevant recordings. Fifth, I sought the advice of a music professional who specialises in traditional Iranian music (Heinrich, 2021). This step allowed me to receive feedback from a representative of the foreign musical culture and apply their insights to each work's practice, interpretation, and performance. The reasoning was to prevent the imposition of a Western interpretation on an intercultural piece based on Iranian music. Sixth, I created a list of general performance guidelines and an aesthetic plan to convey the meaning of each piece. I applied these guidelines to my practice and interpretation (Heinrich, 2021). In pursuit of a culturally informed interpretation and performance, this performance demonstrates how a protocol for culturally informed performance practice can be applied to *Zānd: Calligraphy No.2* and *Persian Suite: Folk Songs Set No. 12 E* and may apply to other studies of intercultural music.



**Marie Heinrich**  
*Queensland Conservatorium of Music, Griffith University*  
*Würzburg, Germany*  
*marie.heinrich@griffithuni.edu.au*

International flautist Marie Heinrich enjoys a lively career as a performer, researcher, and educator. Known for her instinctive musicality and robust sound, Marie has performed as a solo, orchestral and chamber musician throughout Australia, Europe, North America, and New Zealand. Recent engagements include solo and orchestral performances at the 2017 American Spring Festival in Prague and lecture-recitals in Brisbane and Sydney in 2019.

Currently residing in Germany, Marie recently graduated with her Doctor of Philosophy in Music from the Queensland Conservatorium of Music. During her doctorate, Marie completed further postgraduate studies in flute with Trevor Wye in the United Kingdom. She also has a Master of Music in flute performance from the Sydney Conservatorium of Music, where she studied with Alexa Still. Other principal teachers include contemporary flautist Laura Chislett and Iranian multi-instrumentalist musician Kaveh Sarvarian.