

# **Dr. Iyad A. Mohammad**

## **Curriculum Vitae**

### **CONTACT INFORMATION**

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### **PERSONAL INFORMATION**

Date of Birth: 14.01.1976

Place of Birth: Gräfelting, Germany

Citizenship: Jordanian, German

### **EDUCATION**

Belarusian State Academy of Music, Minsk, Belarus

Ph. D. in Arts, Musicology

Date of Graduation: 2006

Dissertation: "The Oeuvre of Helmut Lachenmann: Musical Language and its Philosophic and Aesthetic Aspects"

Belarusian State Academy of Music, Minsk, Belarus

Master of Arts, Composition

Date of Graduation: 2002

Belarusian State Academy of Music, Minsk, Belarus

Bachelor of Arts (With Honors), Composition

Date of Graduation: 2001

### **EMPLOYMENT HISTORY**

- Since Sep 2013 member of faculty at the Department of Music / Faculty of Fine Arts, Yarmouk University
- 2012-2013 faculty member at the Jordan Academy of Music.
- 2006 – 2012 Dean of the Jordan Academy of Music.
- 2005 – 2006 Coordinator of Higher Education Program at the NMC;
- 2003 – 2006 faculty member of the National Music Conservatory, Amman lecturing on Composition, Orchestration, Music Theory, Analysis, Harmony, Counterpoint and History of Music;

- 2003-2005 instructor of the Intermediate String Ensemble of the NMC;
- In 2004 lectured on Harmony and Analysis at the Jordan Academy of Music, Amman;
- 2003 – 2006 a member of the National Music Conservatory Orchestra (Cello).

### **PROFESSIONAL QUALIFICATIONS**

- Practical skills in playing **Piano** and **Cello** and basic skills in playing the **Flute**;
- Practical skills in **Conducting**;
- Fluent knowledge of Arabic, English, Russian, and German.
- Computer skills including various musical software among others Sibelius and Finale.

### **CONFERENCE PARTICIPATIONS**

- “Helmut Lachenmann: Thoughts on the Conditions of Music Apprehension” // at the 3<sup>rd</sup> International Practical-Scientific Conference “Music and Personality”, 17–18<sup>th</sup> December 2002, Minsk;
- “Lachenmann’s Views on the Role of Musical Theory in the Program of Musical Schools and their Roots in his Aesthetical Theory” // at the 1<sup>st</sup> Republican Practical-Scientific Conference “New Techniques in the Modern Education Process”, 2-3 April 2003, Novopolotsk State University, Novopolotsk;

### **PUBLICATIONS**

1. Aesthetic Foundations of *Musique concrète instrumentale* in the Early Works of Helmut Lachenmann // Belarusian State Academy of Music Buletin. – 2003. – № 4. – Pp. 74-78.
2. The Theory of Perception in the Aesthetic Conception of Helmut Lachenmann: A “Redefinition” Trial of the “Functional” Aspect of Music // Contemporary Music Review Vol. 23, No. 3. – Oxfordshire: Taylor & Francis, 2004. – Pp. 91-95.
3. What has Lachenmann Done with my Mozart?! A Note on Whatever is Recorded on the Tape in *Accanto* // Contemporary Music Review Vol. 23, No. 4. – Oxfordshire: Taylor & Francis, 2004. – pp. 21-23.
4. Historical Consciousness and Retrospectives in the Works of Helmut Lachenmann mid 70-s – 80-s // Belarusian State Academy of Music Buletin. – 2003. – № 4. – Pp. 66-71.
5. The Specific Interpretation of the Pinao in the Oeuvre of Helmut Lachenmann // Issues of History and Theory of Music and Musical Pedagogy. – Minsk: Belarusian State Academy of Music. – 2003.– Pp. 13–23.

6. On the Role and Function of Technical Equipments in Helmut Lachenmann's "Kontrakadenz", "Schwankungen am Rand" and "Accanto" // Contemporary Musicology. – Minsk: Belarusian State Academy of Music, 2004.– Pp. 127–139.
7. Dialectics of Use by Composers of Natural and Electronic Sounds in European Composition of the 2<sup>nd</sup> Half of the 20<sup>th</sup> Century // Jordan Journal of Arts, Vol. 5 No. 2, 2012.

### **Translations**

8. Szönyi, Erzsébet The Implementation of the Kodaly Principles (An Introduction to Musical Education According to the Kodaly Method). Translation, Dar Alfikr, Amman, 2010.

### **SELECTED COMPOSITIONS**

1. *On D* (concertino in the form of a sama'i), oboe, small orchestra (2 flutes, 2 clarinets, bassoon, 2 French horns, B-flat trumpet, timpani, 1-2 percussion, strings), 2004;
2. *Patterns I (Lebanesisches Löcher-Spiel in 1-3 Sätzen)*, piano, small orchestra (7 winds, 6 brass, harp, 2 percussion, strings), 2004;
3. *Metamorphoses*, clarinet, piano, 2000;
4. "...explored", flute, clarinet, cello, piano, 2001;
5. *Fibonacci Cycles*, clarinet, cello, piano, marimba, 2002;
6. *For Strings. Silent Prayers*, viola, cello, inside upright piano, 2002.
7. *Prélude et Dance*, for two pianos, 2010.
8. *Mawlawi* for qanoon, cello, piano and percussion, 2011
9. *Klangfiguren* for flute, clarinet, vibraphone, violin, cello and piano, 2012
10. "Tahlila" for qanoon, clarinet, trombone, violin and cello. Commissioned by Maerzmusik (Berlin) 2013.

Compositions have been performed in Europe and Jordan. Among other occasions by Ensemble United Berlin at the "Tracing Migrations" Project, 22 – 23 October 2004, Berlin, Beyrouth-Berlin Festival 2008 and at the "Märumusik Festival 2013.

### **PROFESSIONAL MEMBERSHIPS**

- Member of the Jordanian Syndicate of Artists, Branch of Composition

### **PROFESSIONAL INTERESTS OF RESEARCH**

- History and Theory of Music;
- Practice and Theory of Composition;
- Contemporary Techniques of Composition;
- History of Contemporary Music;
- Philosophy and Aesthetics of Music.