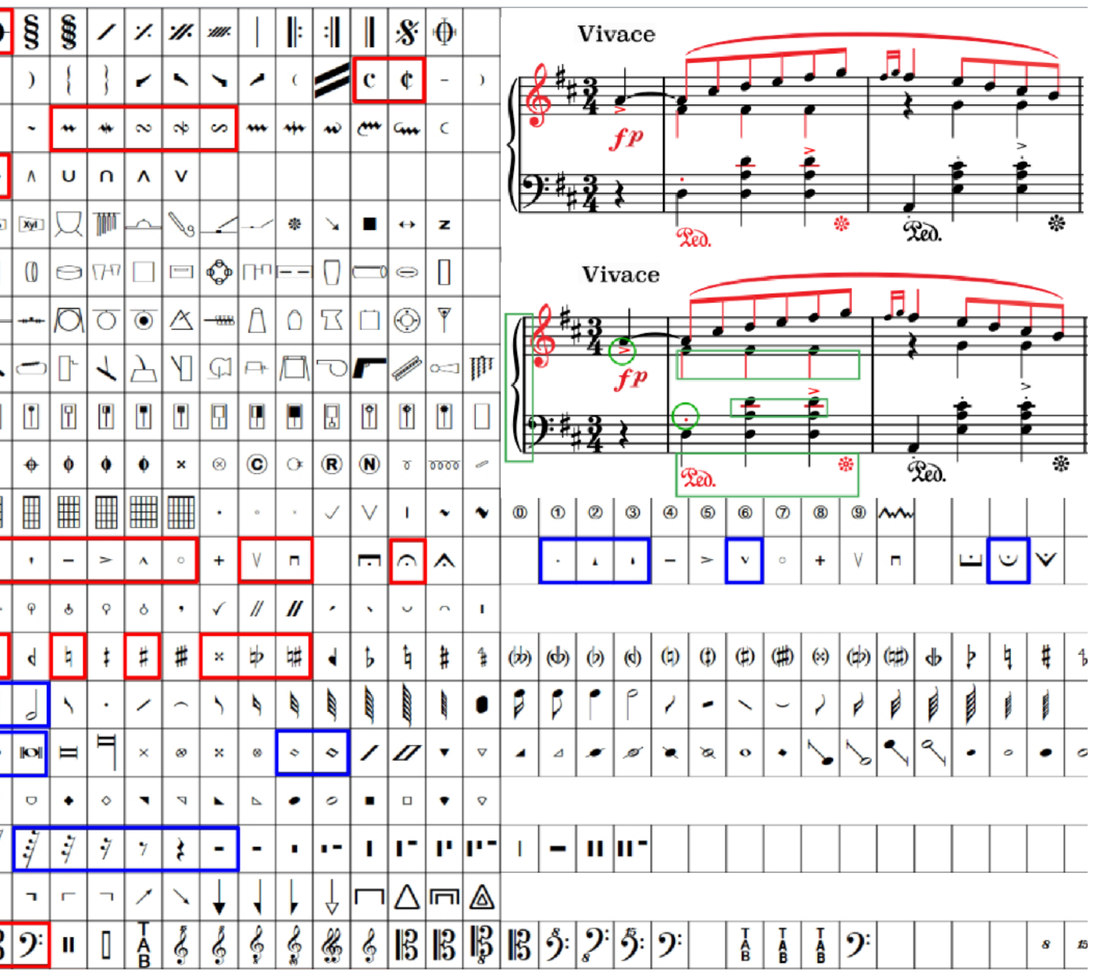
- COMPOSER
- SCORE DEVELOPER
- AUDIO PROGRAMMER
- Sound Enginner
- SOFTWARE ENGINEER

PARHAM BEHZAD

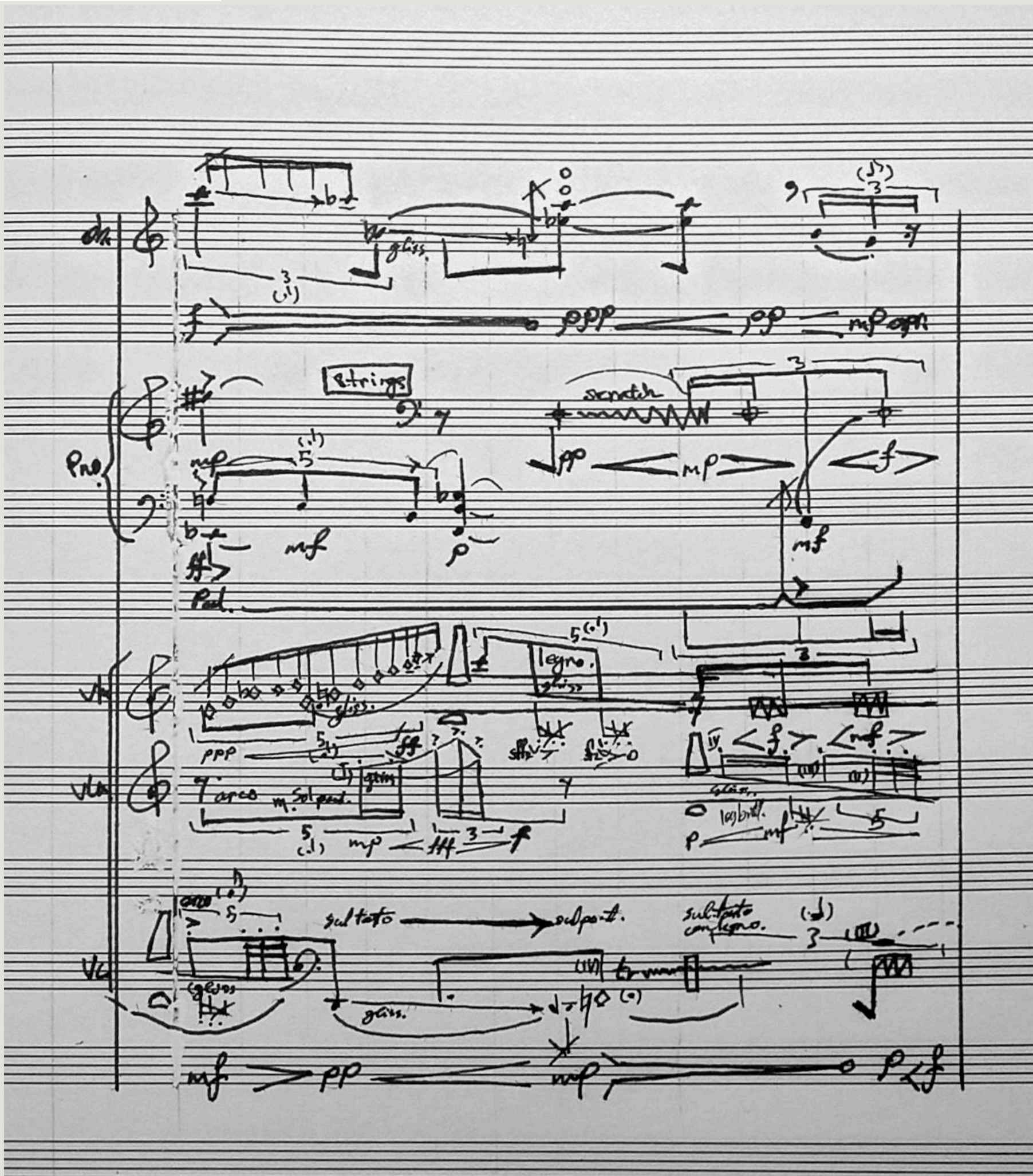
mini portfolio

works as

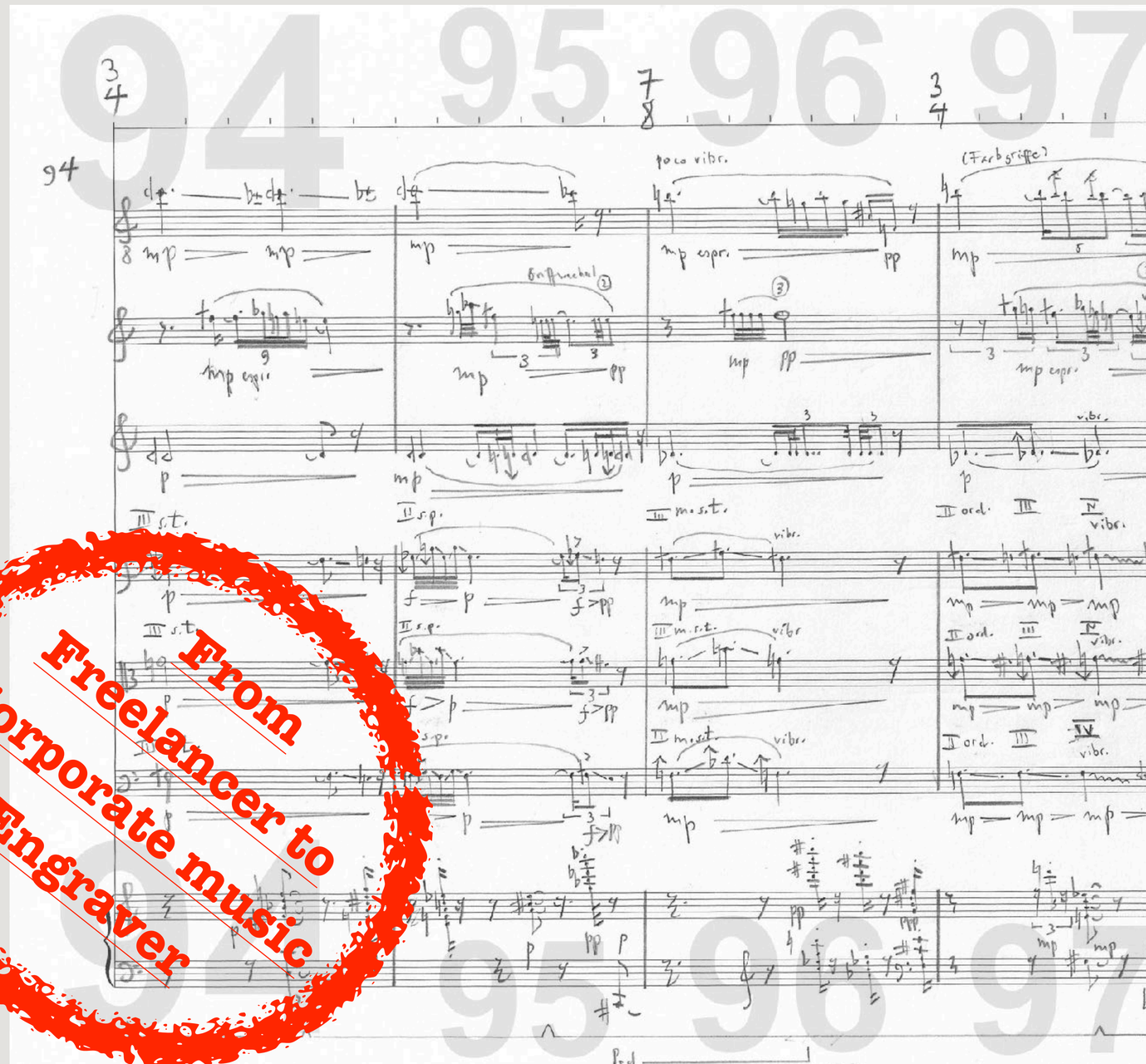


music engraver

After five years of freelancing as a music engraver, Parham joined **Notengrafik in Berlin** as an intern. He quickly demonstrated exceptional speed and precision in music engraving, earning recognition for his brilliant skills. Thanks to his background in programming, he transitioned into the company's development team, where he began creating software tools to assist engravers and editors—enhancing speed, precision, and efficiency while reducing errors and minimizing the time required for proofreading and editing.

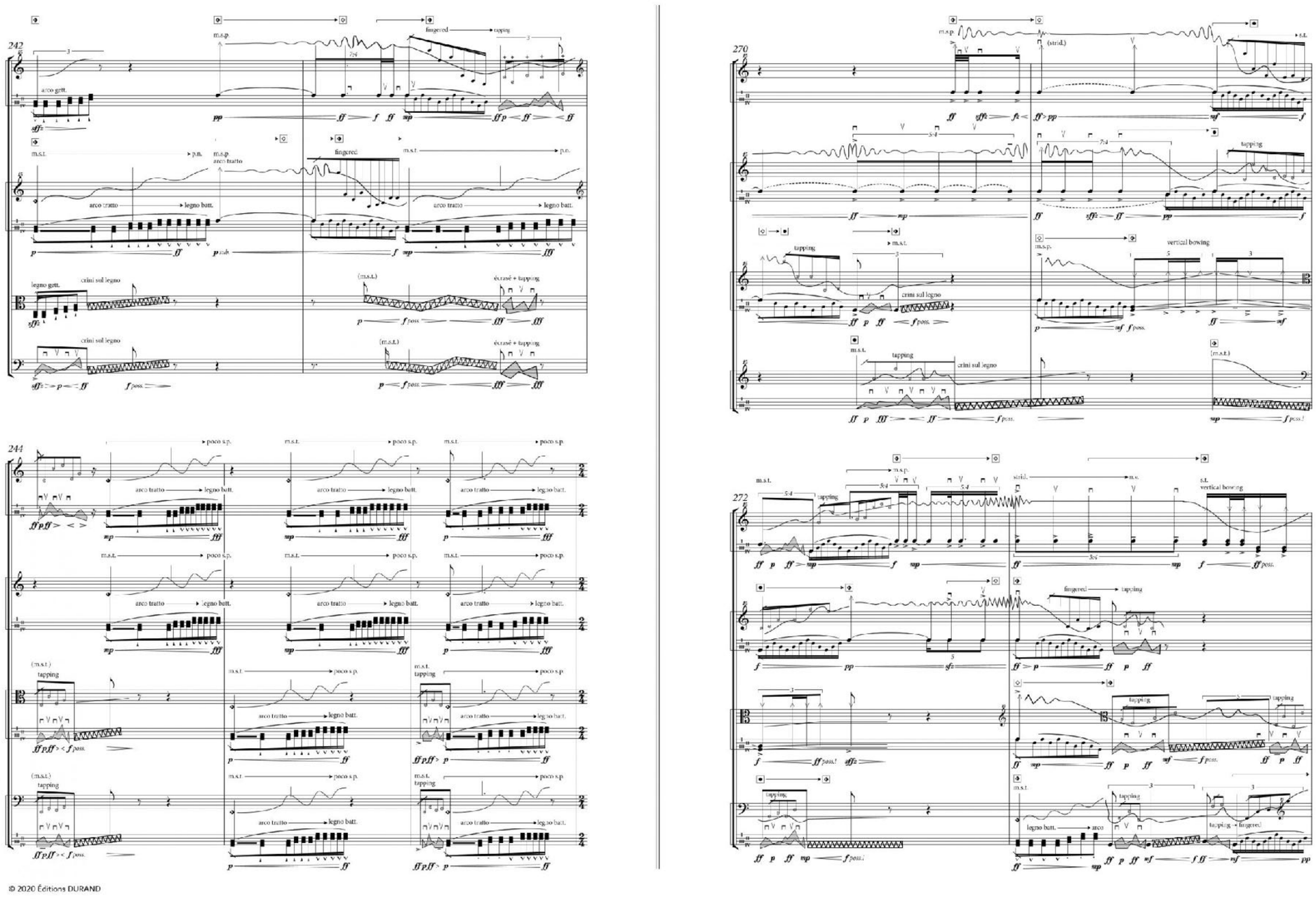


Alongside his work in software development, Parham continued engraving and editing music, collaborating closely with senior editor Andrew Okrzeja. He has contributed to the engraving and editing of numerous large-scale compositions by composers such as Enno Poppe, Philippe Manoury, Ming Tsao, and Rebecca Saunders. Additionally, he played a role in producing new critical editions of two iconic operas: Der Rosenkavalier by Richard Strauss and Carmen by Georges Bizet for the Staatsoper Berlin.



Hèctor Parra‘s string quartet nr. 4 (in memoriam Robert Gerhard) was meant to be premiered April 2020 during the Wittener Tage für **neue Kammermusik** by the **Jack Quartet**. Like any other, this concert has been postponed due to the Covid-19 pandemia.

Have a look at a couple of pages from the beautiful score, done by Parham at Notengrafik Berlin by Sibelius®

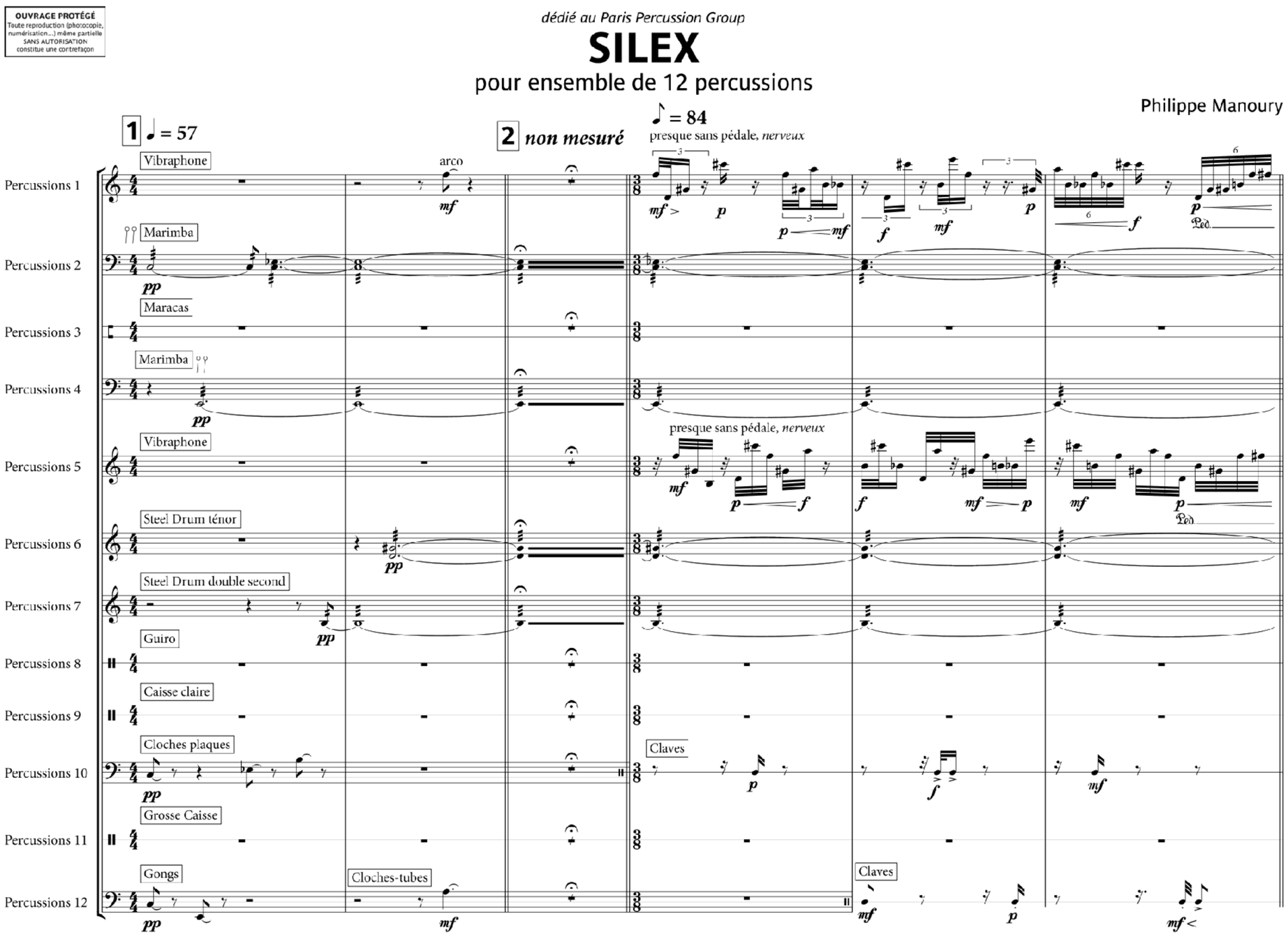


H. Parra: Un Concertino di angel contro le pareti del mio cranio © Édition Durand

On the 7th of May Paris Percussion Group premiered “Silex” for 12 percussionists.

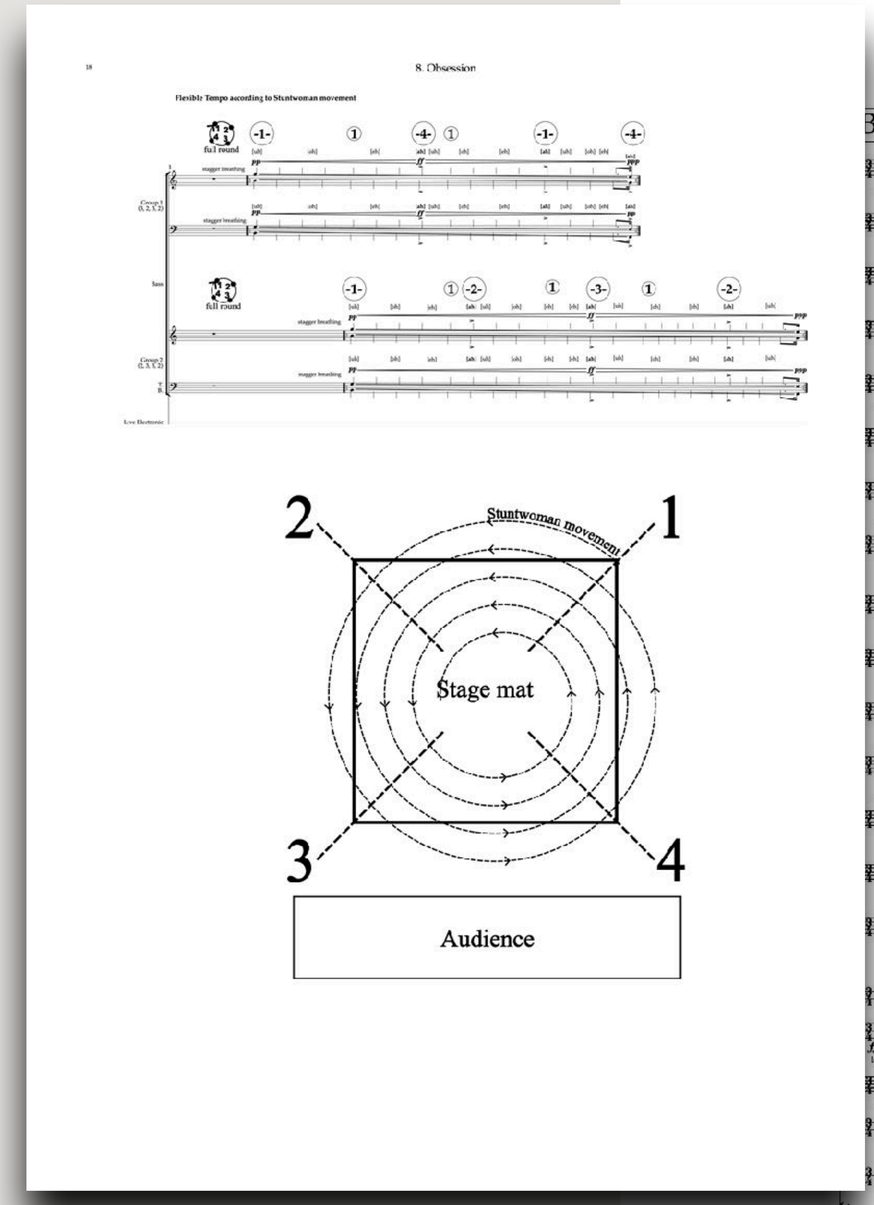
Venue: Auditorium de Radio-France (Paris), direction: Julien Leroy

Philippe wrote to us: “I just received the score of Silex. Congratulations. It is very well done and quite beautiful.”



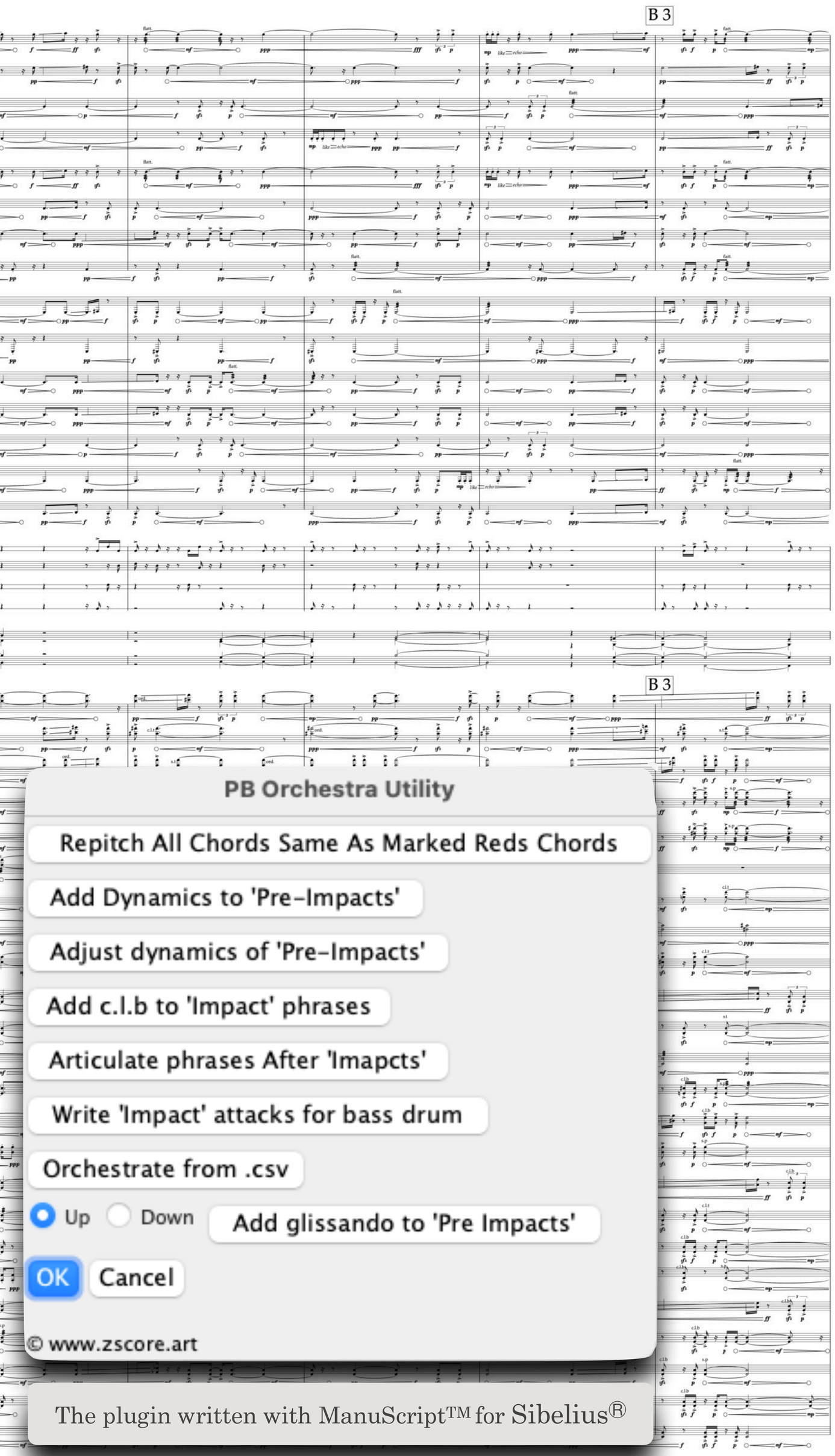
zscore.art

Since 2023, Parham has launched **WWW.ZSCORE.ART** as a brand for his music engraving, orchestration, and other composition services. His first major project under this name was engraving/orchestrating a grand opera by the renowned Israeli composer **Amir Shpilman**, written for orchestra and two stuntwomen.



The orchestration in this section was generated using a computer-assisted process developed by **Parham** as a **Sibelius®** plugin.

from score engraving to score developing



The plugin written with ManuScript™ for Sibelius®

After extensive discussions with **Shpilman**—who feared his ideas couldn't be realized within the limited time—Parham developed a plugin that systematically orchestrated and notated his material in real time, aligning with the composer's creative process. This innovation streamlined the production of documentation and performance notes for conductors.

Modules Instructions:

Pre Impact, Impact, Post Impact Modules
A core element of the work is the "Impact phrase." On a timeline, "Impact" represents a catalytic moment that initiates the journey of coping with a traumatic event. This impact is a life-changing focal point, a brief yet powerful moment that continues to resonate in our minds long into the future. The Impact phrase is constructed of three parts:

Part 1: Pre Impact - represents everything that happens before the Impact. Usually a tension-building element such as acceleration, crescendo, joining many instruments in a short amount of time, etc.

Part 2: Impact - an impactful event, represented through short, explosive, loud, and bursting elements such as subito, high dynamics, orchestral unison, etc.

Part 3: Post Impact - an expression of the immediate reaction to an Impact, usually having aftershock characteristics such as echo, airy sounds, and decay.

Impact Phrase Module
To merge with the "uncontrolled" physical actions on the stage, some "Impact phrases" are designed in a flexible manner, allowing the conductor to shorten the pre-impact part according to the action on stage as well as initiate Impacts in sync with the Impact landings of the stuntwoman.
An example of a complete "Impact phrase" can be found in Bars 89 - 93.

Thematic Element module
The Thematic Element Module is a flexible passage that reappears throughout the entire opera and has a dramaturgical function based on various moments in the piece. It is also used as a connector between different scenes.
The module is constructed of harmonic progression with voice leading moving in glissando between melodic and enharmonic chords. The glissando progression has three speeds: slow, medium, and fast. The module is performed by string instruments, and the three speeds vary based on the dramaturgy. Conductors are required to adjust the Thematic Element tempo in accordance with the action on stage.
This module consists of three parts:

1. Beginning
2. Middle
3. End

Each part requires a conductor to cue its arrival. The module also includes three tempos: fast, moderate, and slow.
Example of a complete "Thematic Element Module" can be found in Bar 64.

Chapter Instructions and Notes:

Overture:
The orchestra follows these groupings as the chapters progress:
A (Bars 3-10):

	Group 1	Group 2	Group 3	Group 4
Wind and Brass	Fl 1, Ob 1, BCl 1, Hn 1, Tpt 1, BTb	Fl 2, Ob 2, BCl 2, Hn 2, Tpt 2, Tb 1	CBsn 1, Hn 1, Tb	CBsn 2, Hn 2
Choir	Soprano	Alto	Tenor	Bass
Strings	1+1+1+1+1	1+1+1+1+1	1+1+2+1+2	2+1+2+1+1

B and C (Bars 11 - 44):

Group A	Group c	Group d	Group e	Group f	Group g	Group B	Group h	Group i	Group j	Group k
B1										
Fl 1	Fl 2	CBsn 2	Ob 1	Ob 2	Tuba	Vln I.1	CBsn 1	B. Tbn	Vln II.1	Vln I.3
Cl 1	B.Cl 2	Hn 2	Tbn 1	Hn 1	Vln I. 2	Vla. 1	Tpt 1, 2	Vln 4	Vla. 2	Vla. 5
Vc 3		Vla 6	Vln II.3	Vla. 4	Vln II. 2	Vc. 1	Vln II. 4	Vln 5	Vc. 2	Db 5
Db 4	Db 3		Vla. 3	Vc 4		Db 1			Db 2	
B2										
Fl 1		CBsn 2	Ob 1		Tuba	Vln I.1	CBsn 1	B. Tbn	Vln II.1	Vln I.3
Cl 1		Hn 2	Tbn 1		Vln I. 2	Vla. 1	Tpt 1, 2	Vln 4	Vla. 2	Vla. 5
Vc 3		Vla. 6	Vln II.3		Vln II. 2	Vc. 1	Vln II. 4	Vln 5	Vc. 2	Db 5
Db 4			Vla. 3		Vc 4	Db 1			Db 2	
B3										
Fl 1			Ob 1		Tuba	Vln I.1	CBsn 1	B. Tbn		Vln I.3
Cl 1			Tbn 1		Vln I. 2	Vla. 1	Tpt 1, 2	Vln 4		Vla. 5
Vc 3			Vln II.3		Vln II. 2	Vc. 1		Vln 5		
Db 4			Vla. 3		B.Cl 2	Db 1		Vla. 3		
Vla. 4			Vln II.1		Vla. 2	Db 2		Db 2		
CBsn 2			Hn 2		Vc 4	Fl 2		Hn 1		
Vln I.3			Db 5		Vla. 5	CBsn 1		Tpt 1, 2		
Vln II. 4			Vc. 2		Db 3			Vla. 6		
B4, C1										
Fl 1					Tuba	Vln I.1		B. Tbn		
Cl 1					Vln I. 2	Vla. 1		Vln 4		
Vc 3					Vln II. 2	Vc. 1		Vln 5		
Db 4					B.Cl 2	Db 1		Vla. 3		
Vla. 4					Vla. 2	Db 2		Db 2		
CBsn 2					Vc 4	Fl 2		Hn 1		
Vln I.3					Vla. 5	CBsn 1		Tpt 1, 2		
Vln II. 4					Db 3	Vln II.3		Vla. 6		
Ob 1					Vln II.1	Vla. 3		Tbn 1		
Db 5					Hn 2			Vc. 2		
C2										
Fl 1						Vln I.1		B. Tbn		
Cl 1						Vla. 1		Vln 4		
Vc 3						Vc. 1		Vln 5		
Db 4						Db 1		Vla. 3		
Vla. 4						Ob 2		Db 2		
CBsn 2						Fl 2		Hn 1		
Vln I.3						CBsn 1		Tpt 1, 2		
Vln II. 4						Vln I.3		Vla. 6		
Db 1						Vln. 3		Tbn 1		
Db 5						Tuba		Vc. 2		
Vln I. 2						Vln I. 2		B.Cl 2		
Vla. 2						Vc 4		Vla. 5		
Db 3						Vln II.1		Hn 2		
C3										
Fl 1						Vln I.1				
Cl 1						Vla. 1				
Vc 3						Vc. 1				
Db 4						Db 1				
Vla. 4						Ob 2				
CBsn 2						Fl 2				
Vln I.3						CBsn 1				
Vln II. 4						Vln I.3				
Db 1						Vln. 3				
Db 5						Tuba				
Vln I. 2						Vln I. 2				
Vla. 2						Vc 4				
Db 3						Vln II.1				
B. Tbn						Vla. 6				
Vln 5						Tbn 1				
Vla. 3						Vc. 2				
Db 2						B.Cl 2				
Hn 1						Vla. 5				
Tpt 1, 2						Hn 2				
C4										
Tim										

End of Illusion:
Each **Impact** and **Pre Impact** should represent stuntwoman's impacts.

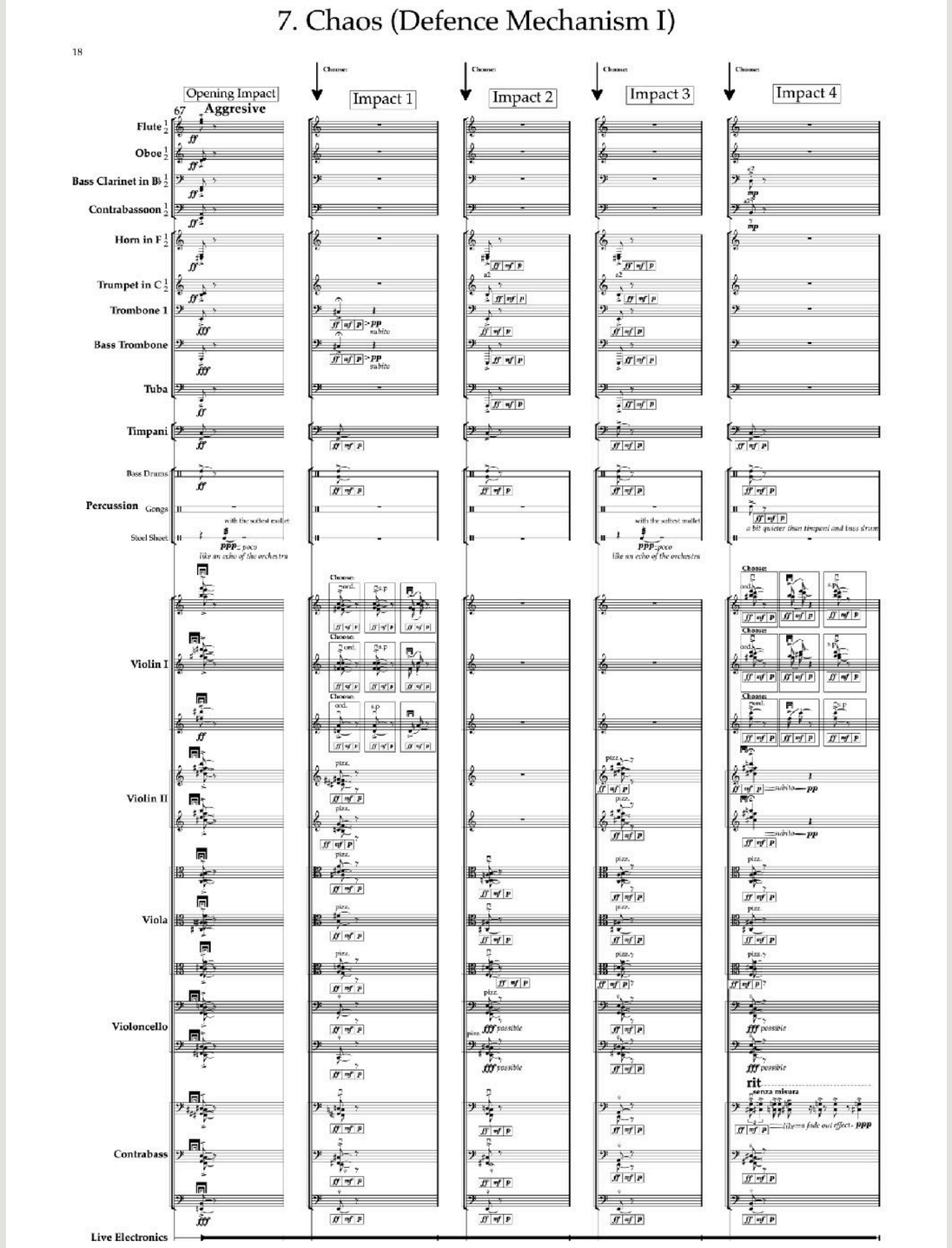
Defence Mechanism I, II:
The Impact Sequence
This chapter is designed for flexibility, allowing real-time adaptation by the conductor and performers. Each Impact should represent stuntwoman's impact.
It includes an Opening Impact followed by four distinct Impacts, each with unique colors and dynamics.
Structure
Opening Impact (Bars 67, 185): Play once, synchronized with the stuntwoman's spring.
Four Impacts: Follow the Opening Impact, each with a unique character with stunt:

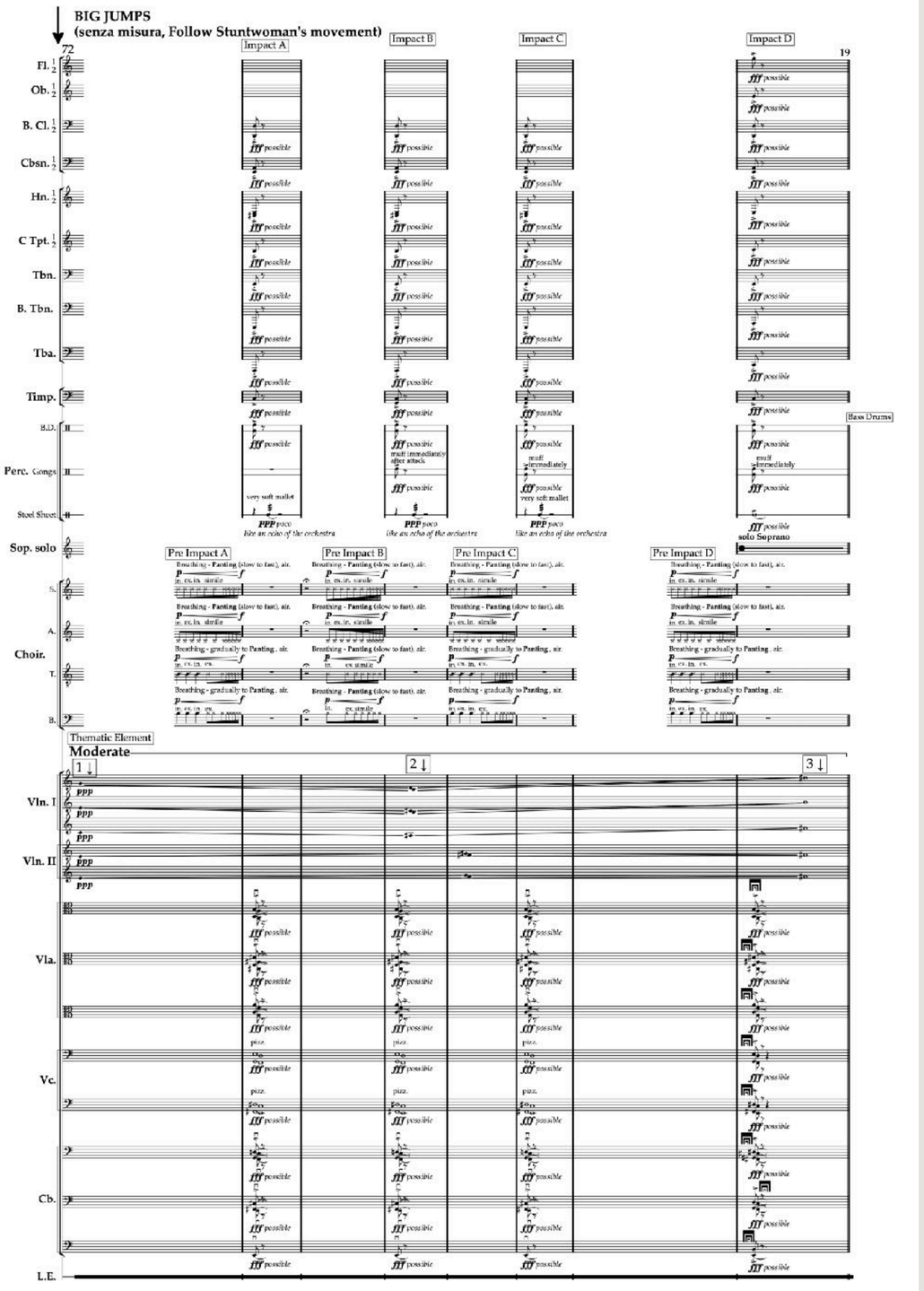
- Impact 1 (Bars 68, 186)
- Impact 2 (Bars 69, 187)
- Impact 3 (Bars 70, 188)
- Impact 4 (Bars 71, 189)

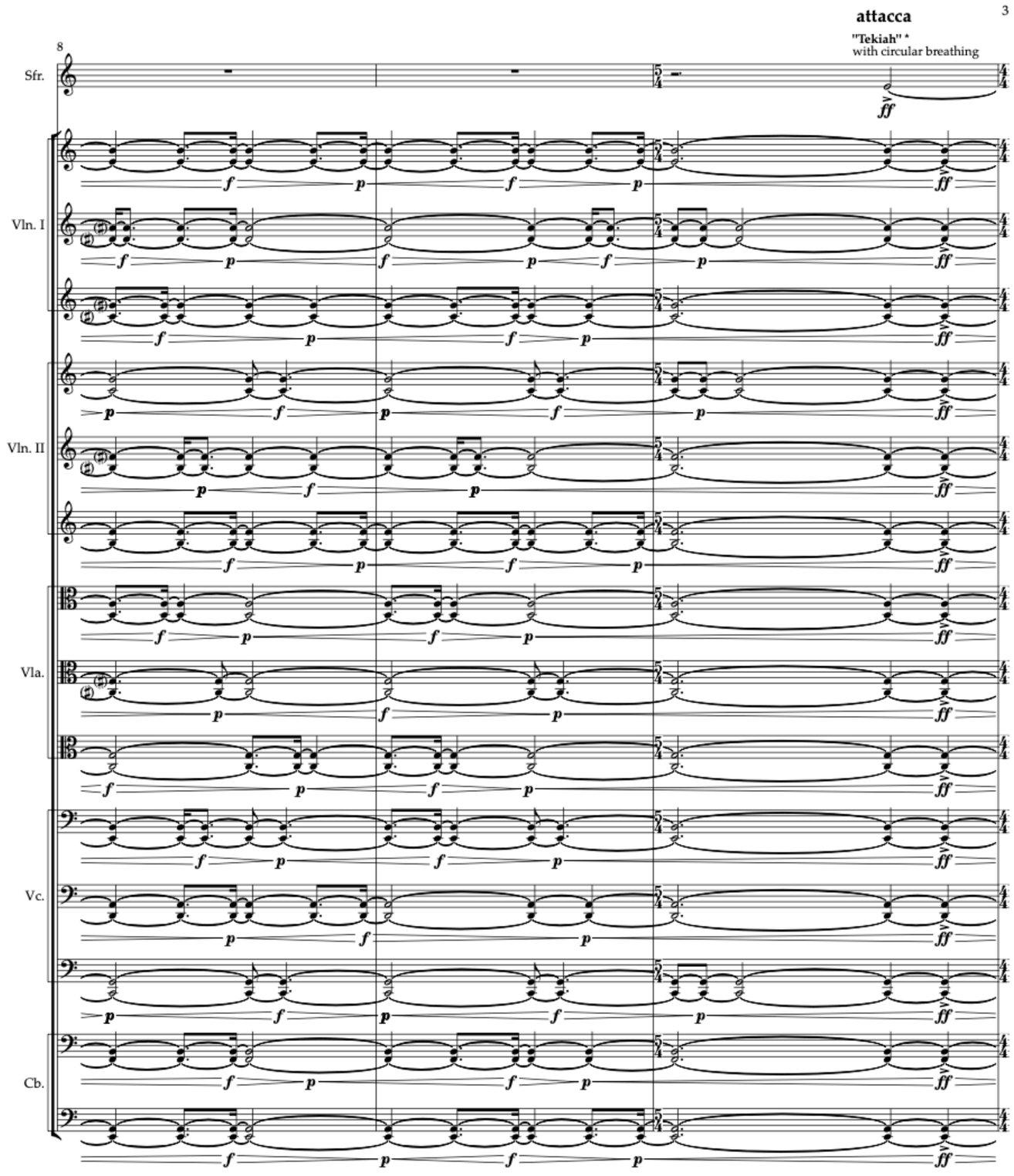
Photos by → Johan Planefeldt

https://www.cultopia.gr/projects/Impact

score and performance materials produced by Parham Behzad at zscore.art

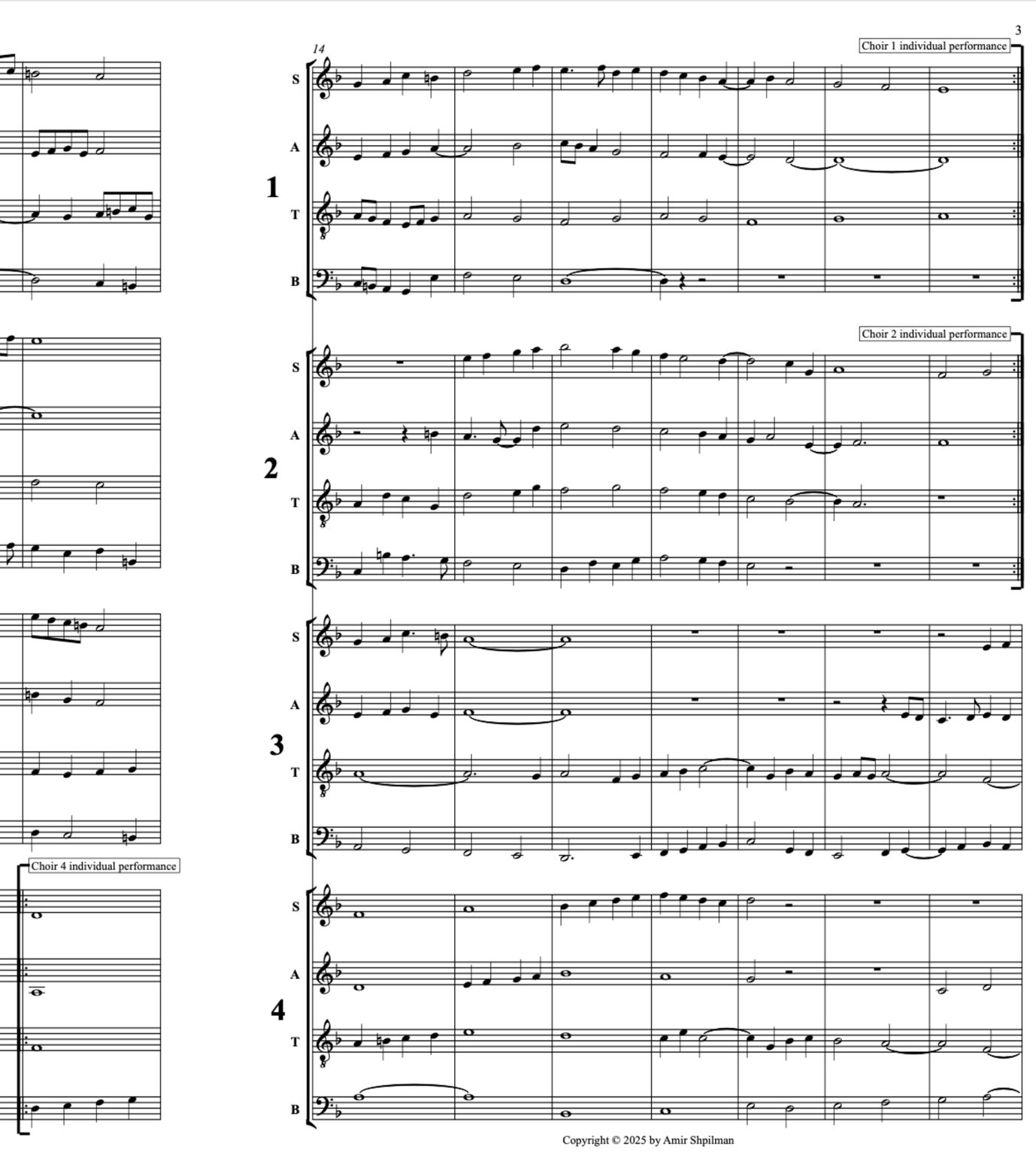


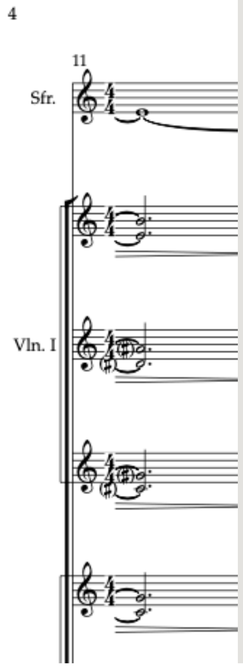




*) **"Tekiah: The Unbroken Call – A Sound of Strength and Presence"**

- **"The breath of creation itself"** – The Shofar is not just heard; it is breathed into existence. The mystics (Sefer Yetzirah 2:2) describe creation as formed through breath—just as God breathed life into Adam, the sound of the Shofar is the exhalation of the human spirit, shaping the world with its cry.
- **"The moment the world stood still"** – The Midrash (Shemot Rabbah 29:9) teaches that when the Shofar sounded, no bird flew, no ox bellowed, the sea did not move, and the angels did not sing—for the first and only time, creation was entirely silent, listening to the divine voice.
- **"A voice that grows but never fades"** – At Mount Sinai, the Shofar was sounded, and its blast grew stronger and stronger (Exodus 19:19). Unlike human voices that weaken, the divine call only intensifies. The Midrash (Shemot Rabbah 29:7) explains that this symbolizes a revelation that never ceases, echoing through time.
- **"A pillar of fire that does not flicker"** – The Tekiah is a clear, unbroken sound, like the divine presence at Sinai (Exodus 19:16), steady and unwavering. The Midrash (Tanchuma, Yitro 11) describes the voice of God at Sinai as a **continuous flame**, strong and unfaltering—just like the Tekiah, a call of certainty and clarity.
- **"The first breath, the final breath"** – The Tekiah begins and ends the sequence of blasts, framing the entire experience. It is the first note of creation, the last note before redemption, the sound that affirms existence.





New orchestral piece by Shpilman, score and parts and performance materials done by Parham at zscore.art studio premiered by Berlin Philharmonic

Listen here

Amir Shpilman

קריאת שמע

Kriat Shema

Fantasy for Shofar and Orchestra

(2025)

For Bar Zemach

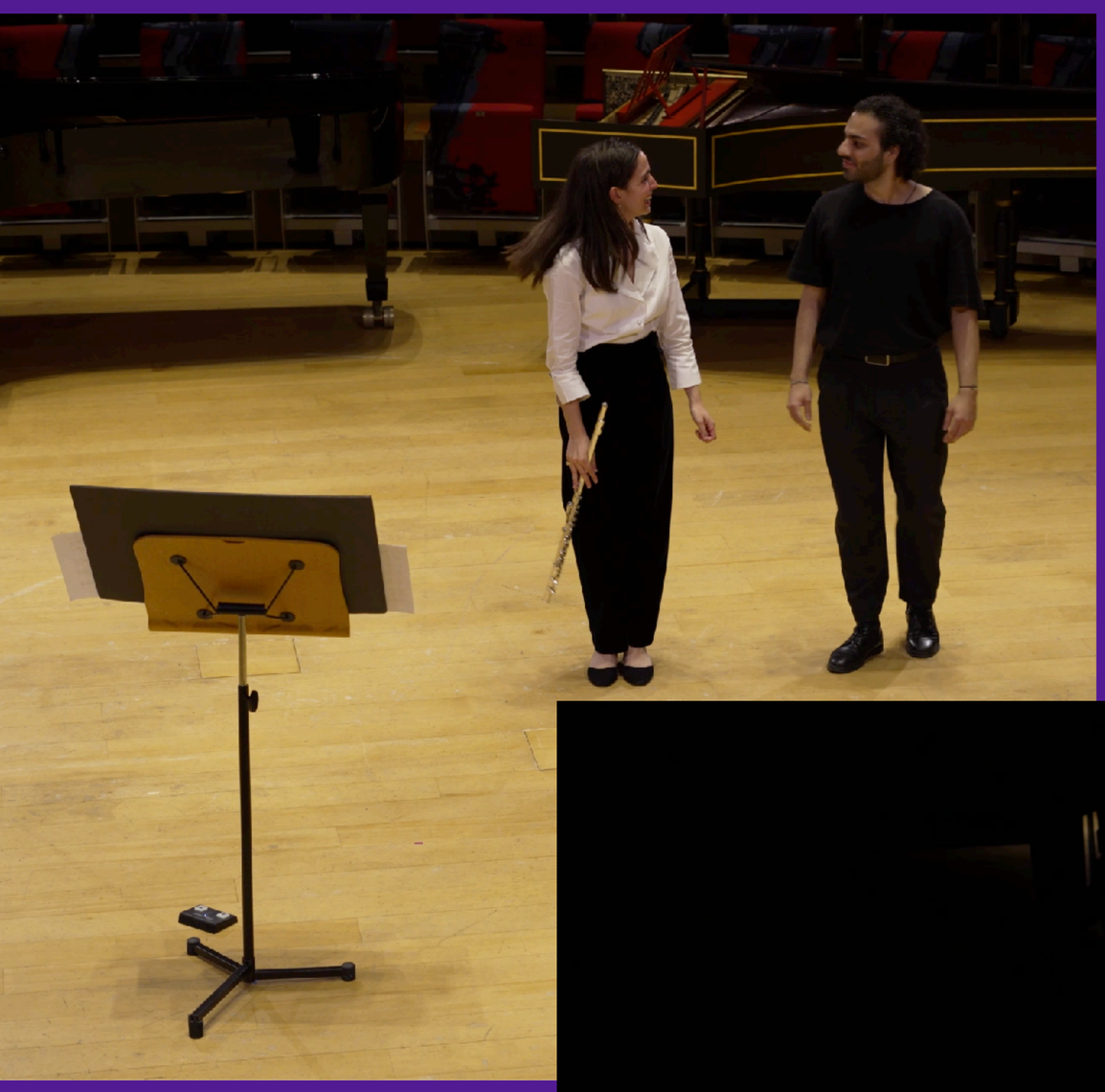
...

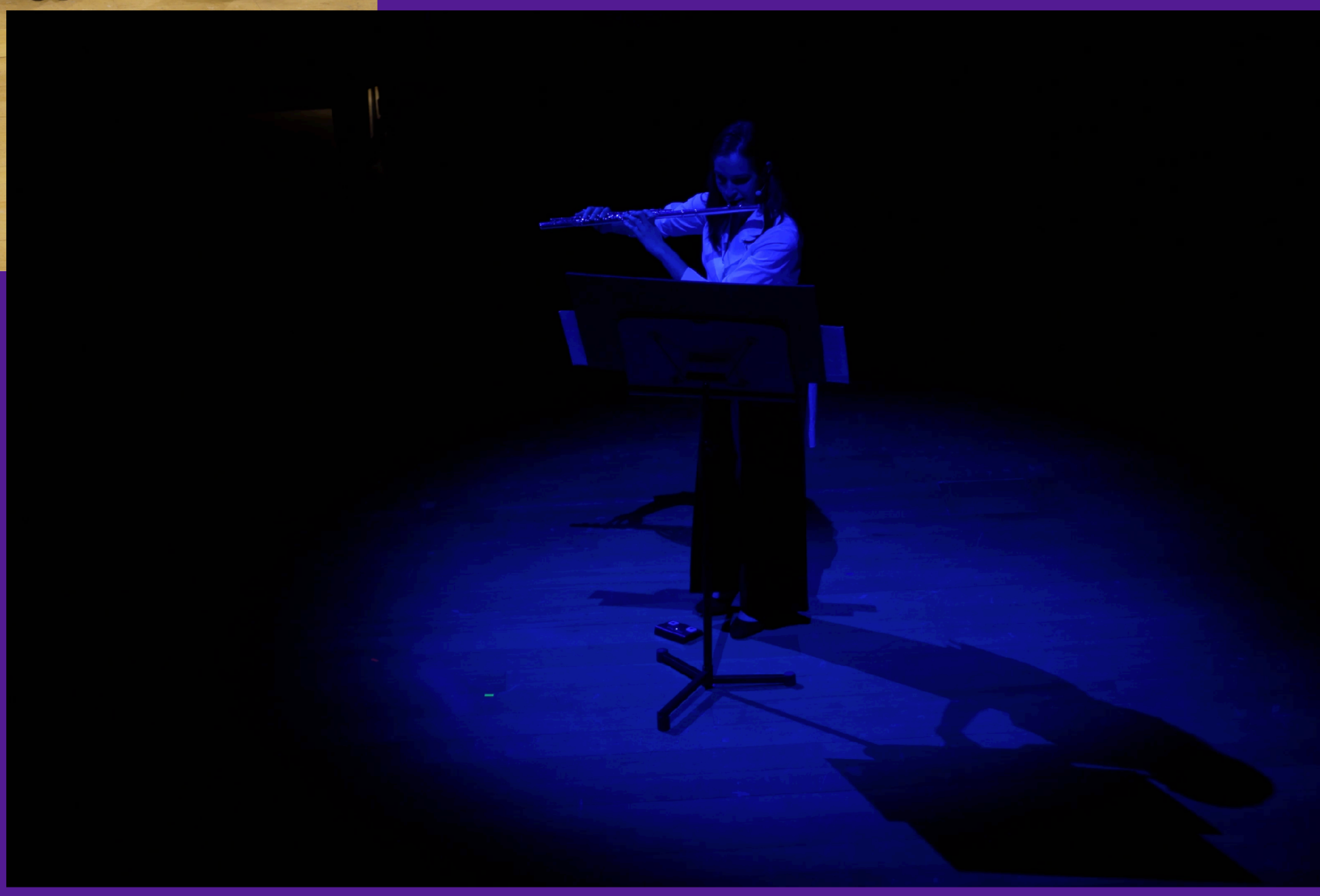
Dedicated to Yehezkel Tehory, RIP

Score Typesetting & Engraving by
Parham Behzad | ZSCORE – Berlin
www.zscore.art

Current engraving project, a mass choir for collaborative performance with more than 100 singers

works as sound engineer





Recital of Flute - Carla García Heredia

Sound engineer and live electronics operator: Parham Behzad

Pierre Boulez Saal - Berlin, Germany - 2024

With over 15 years of experience using various DAWs, his favorite has always been Ableton Live, which he has been using since Live 8. You can confidently call him a superuser—he leverages Max for Live to build custom effects and instruments, and his vast VST plugin library makes him unstoppable in executing any musical idea with absolute precision and elegance.

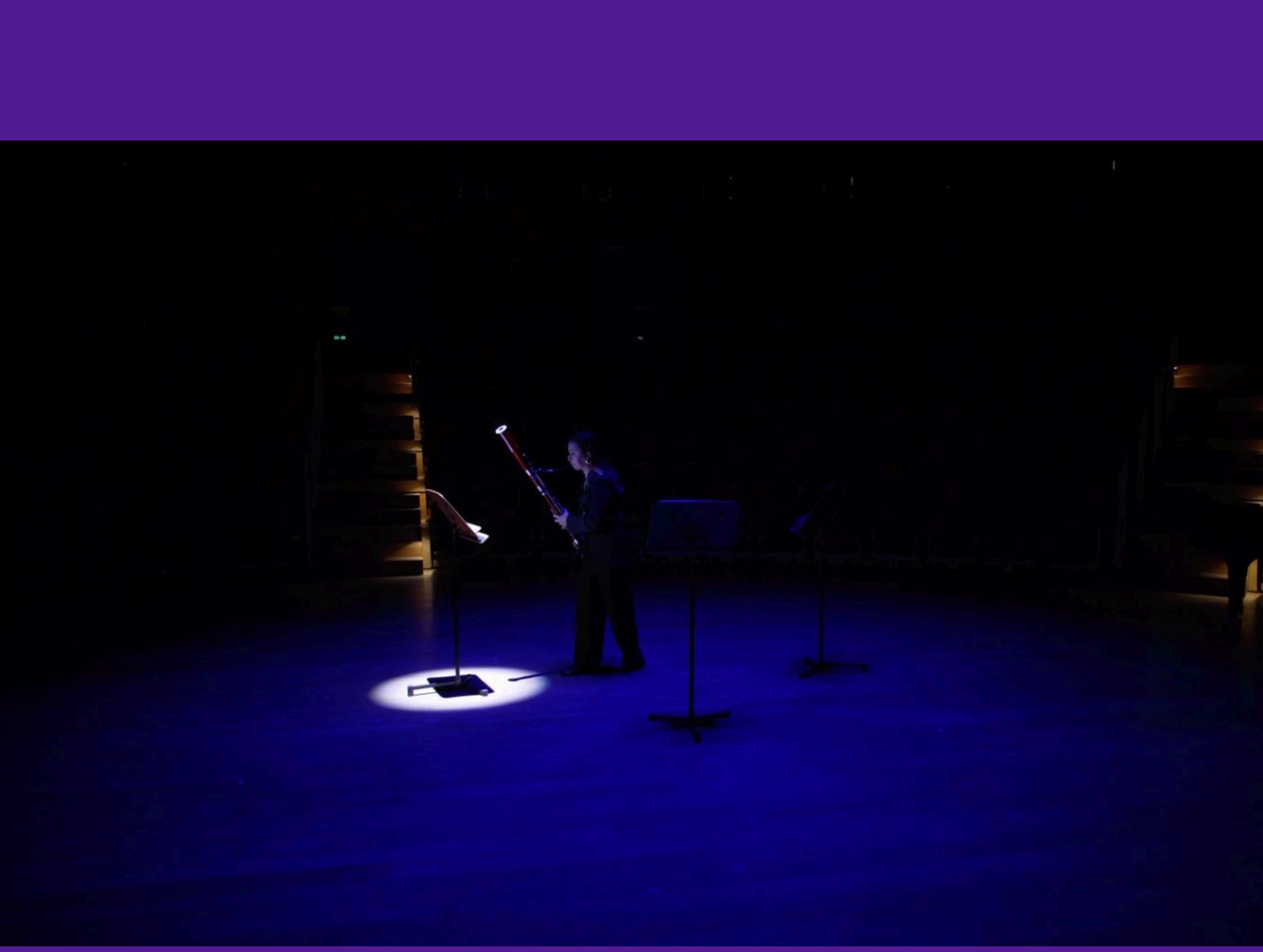
Recital of Percussion - Roshanak Rafani

Sound engineer and live electronics operator: Parham Behzad

Pierre Boulez Saal - Berlin, Germany - 2023

Live Sound Engineering

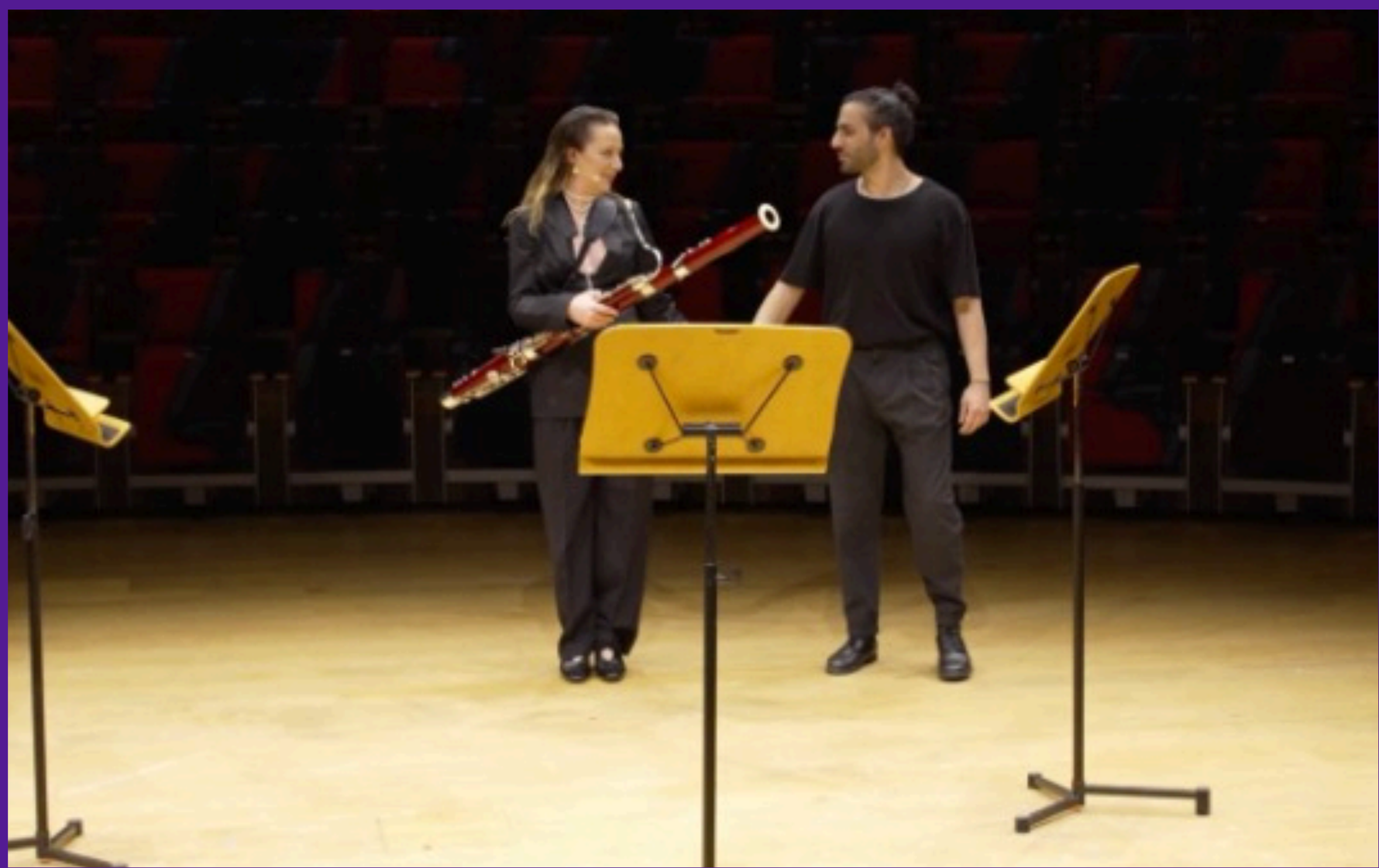
From 2023 to 2024, he worked as a sound engineer at **Pierre Boulez Saal** in Berlin, handling recording, live performance, and post-production for numerous concerts.



Recital of Bassoon -Nur Koc
Sound engineer and live electronics operator: Parham Behzad
Pierre Boulez Saal - Berlin, Germany - 2024

real-time audio processing, spatial audio, and multichannel setups, incorporating electronic elements into acoustic productions

Electronic Sound Design & Integration

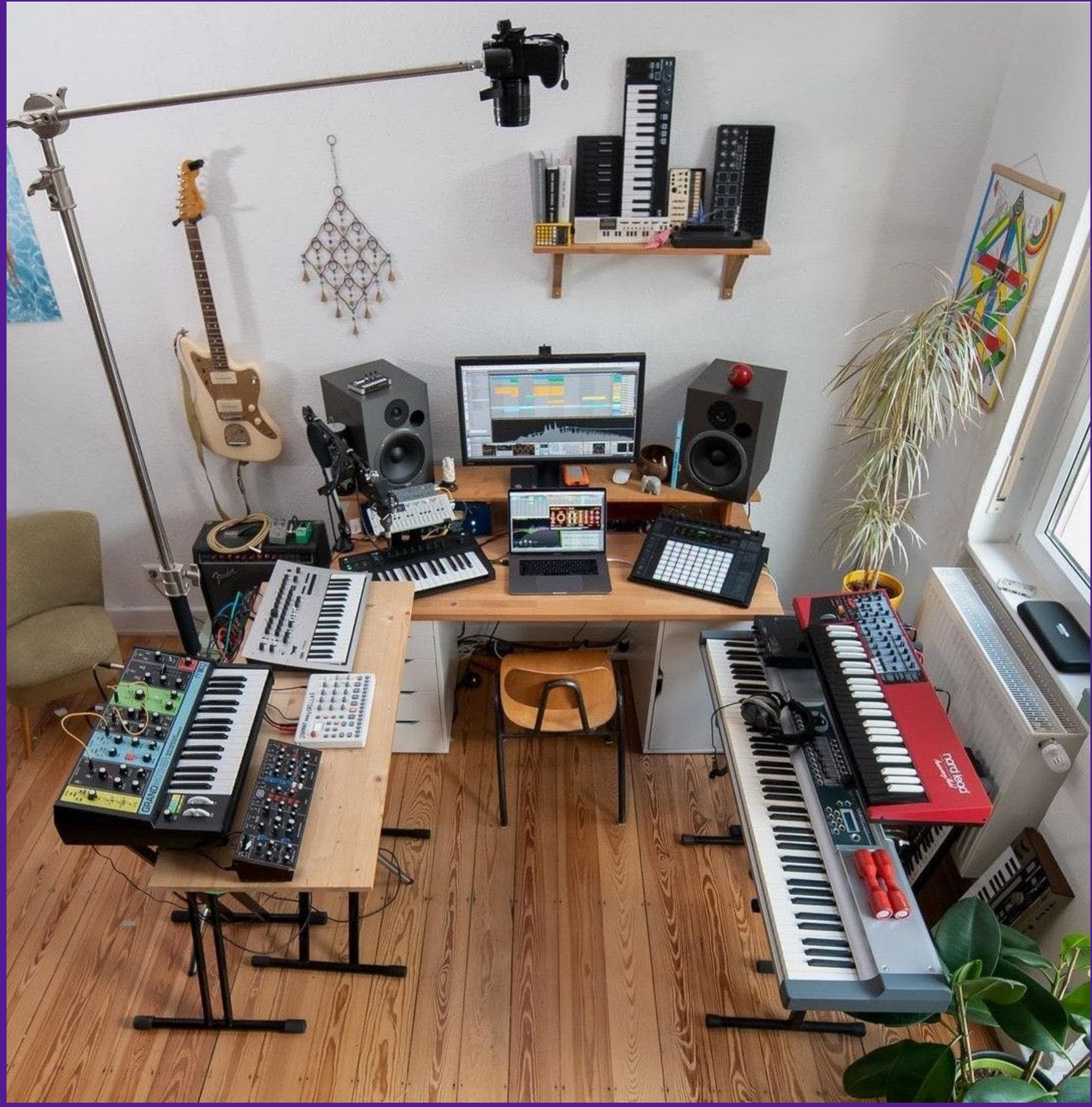


Technical Mastery

Proficient in DAWs (Pro Tools, Reaper, Ableton) high-end plugins, outboard gear, and digital/analog signal processing.

Custom Audio Solutions

Innovates tailored workflows and develops software tools to streamline any task.

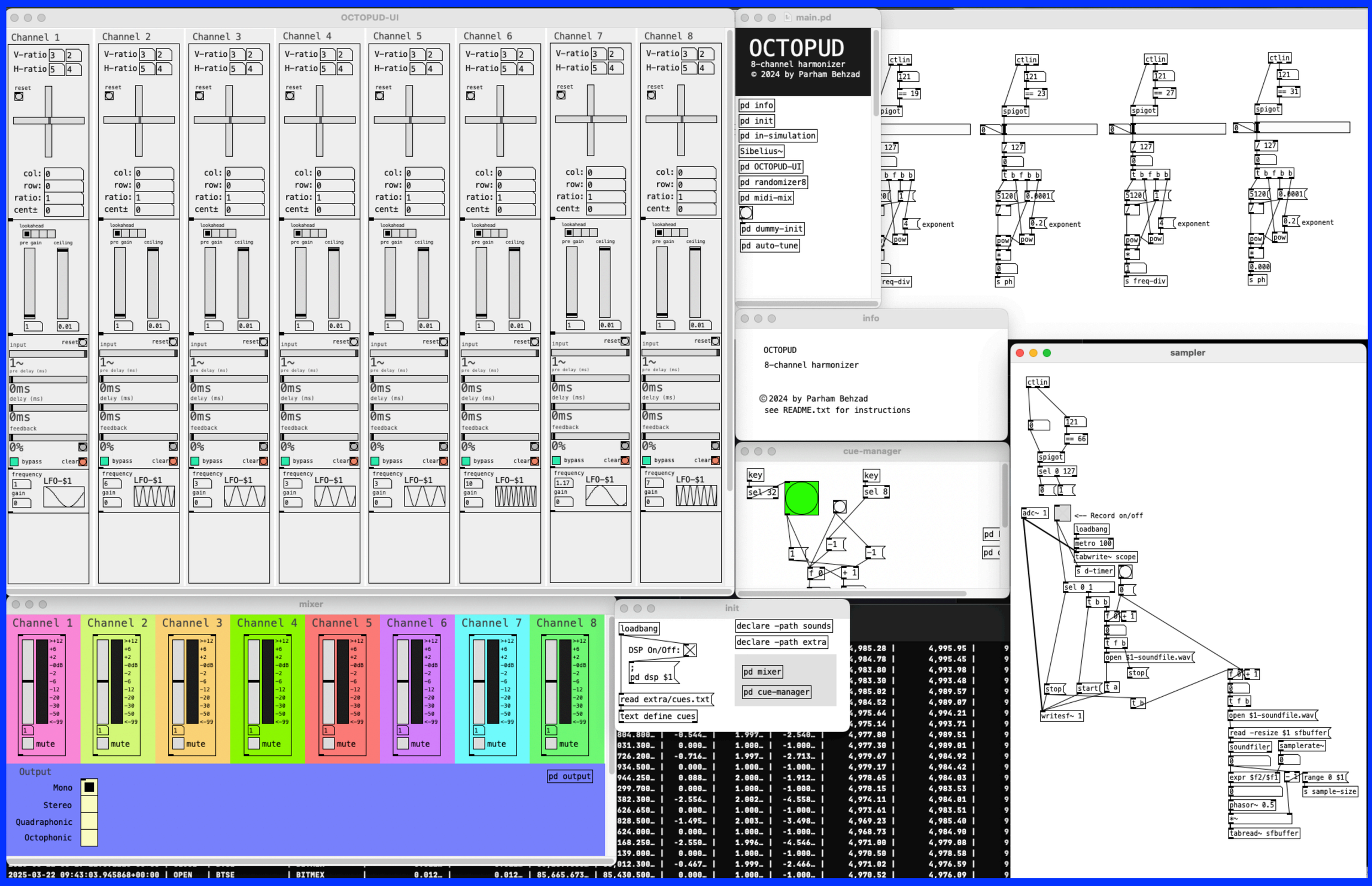


Parham Behzad’s Home Studio

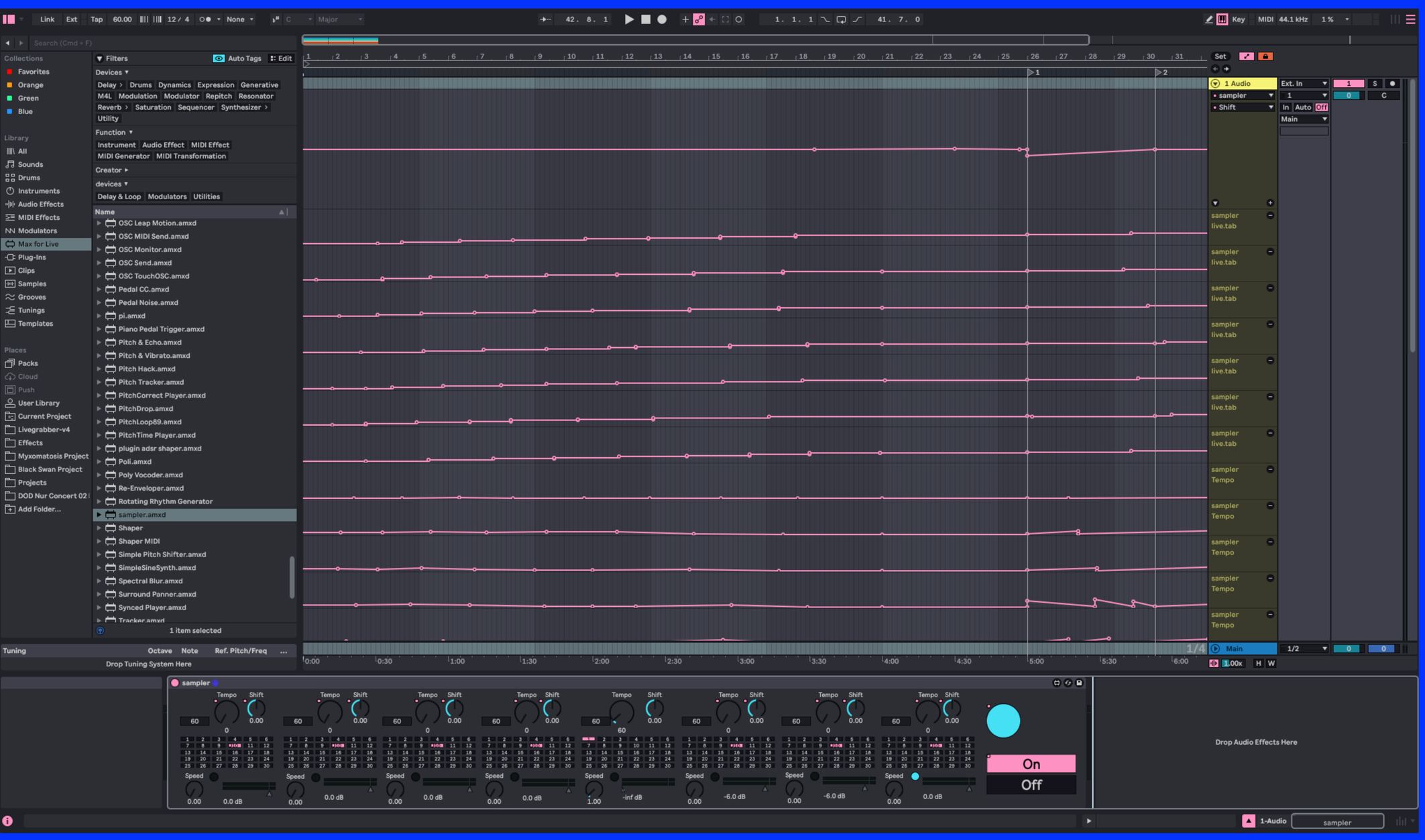
Over the years, he has developed a high level of expertise in audio engineering and studio production. As a ghost producer, he has mixed and mastered numerous songs for emerging artists.

works as

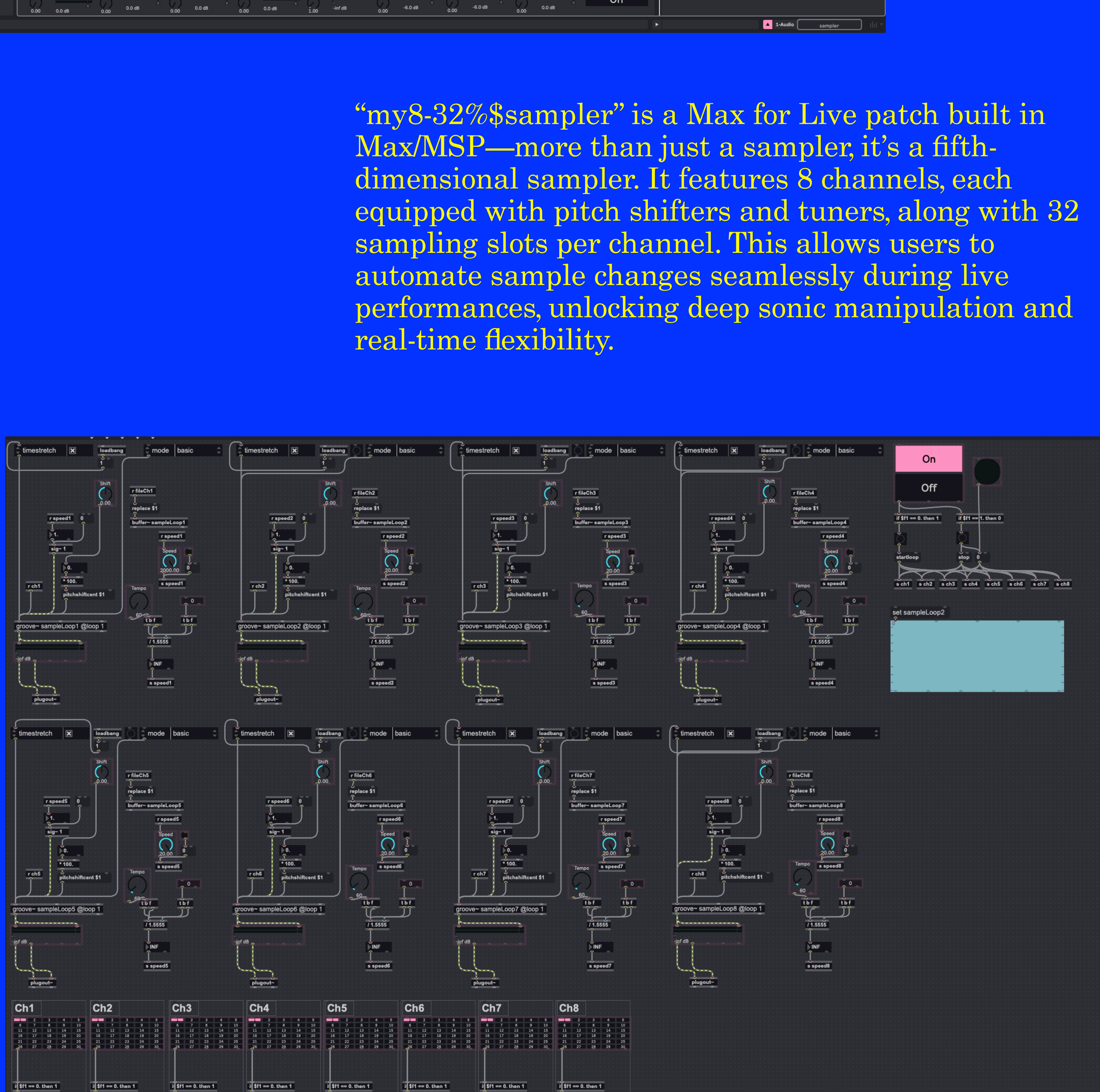
audio programmer



OCTOPUD is a Pure Data patch developed by Parham in 2024 and premiered at the Großer Saal, Mozarteum, in a concert featuring solo double bass and an 8-channel speaker setup. The patch actively listens to the performance, using musical fragments as audio prompts. In real time, it manipulates the material through autotuning, pitch shifting, delays, and LFOs, generating dynamic rhythmic structures and evolving textures.

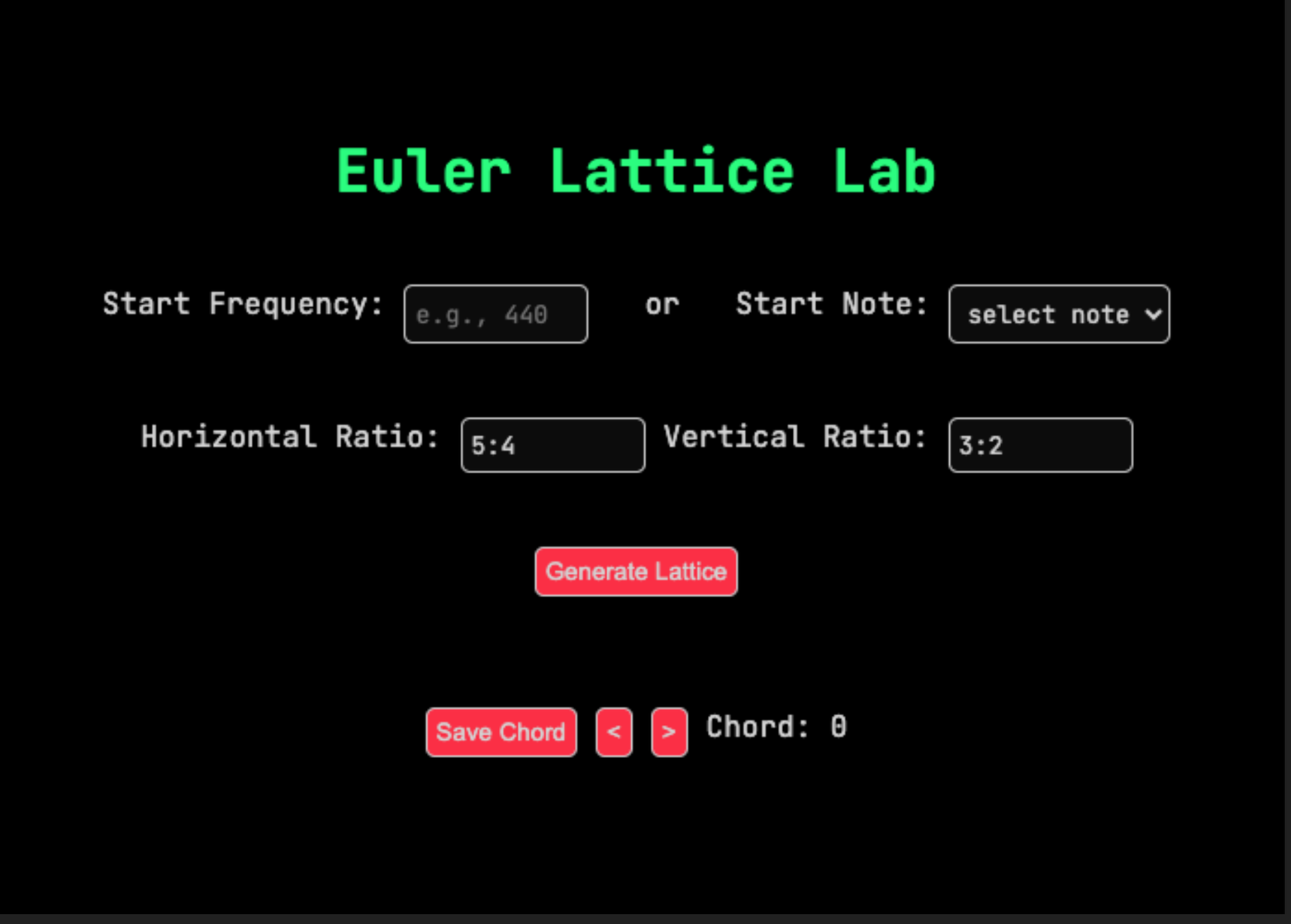


“my8-32%$sampler” is a Max for Live patch built in Max/MSP—more than just a sampler, it’s a fifth-dimensional sampler. It features 8 channels, each equipped with pitch shifters and tuners, along with 32 sampling slots per channel. This allows users to automate sample changes seamlessly during live performances, unlocking deep sonic manipulation and real-time flexibility.



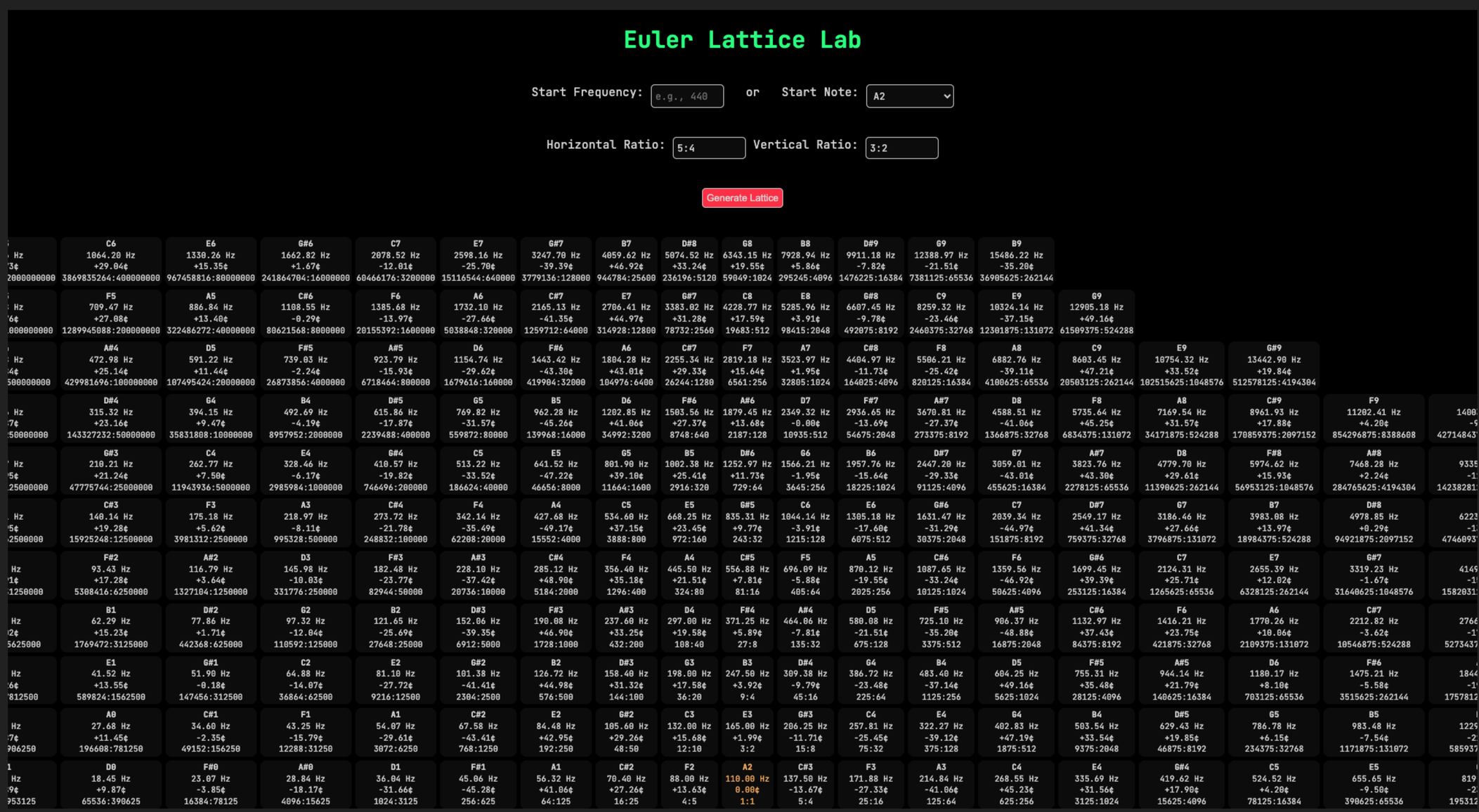
works as

software developer

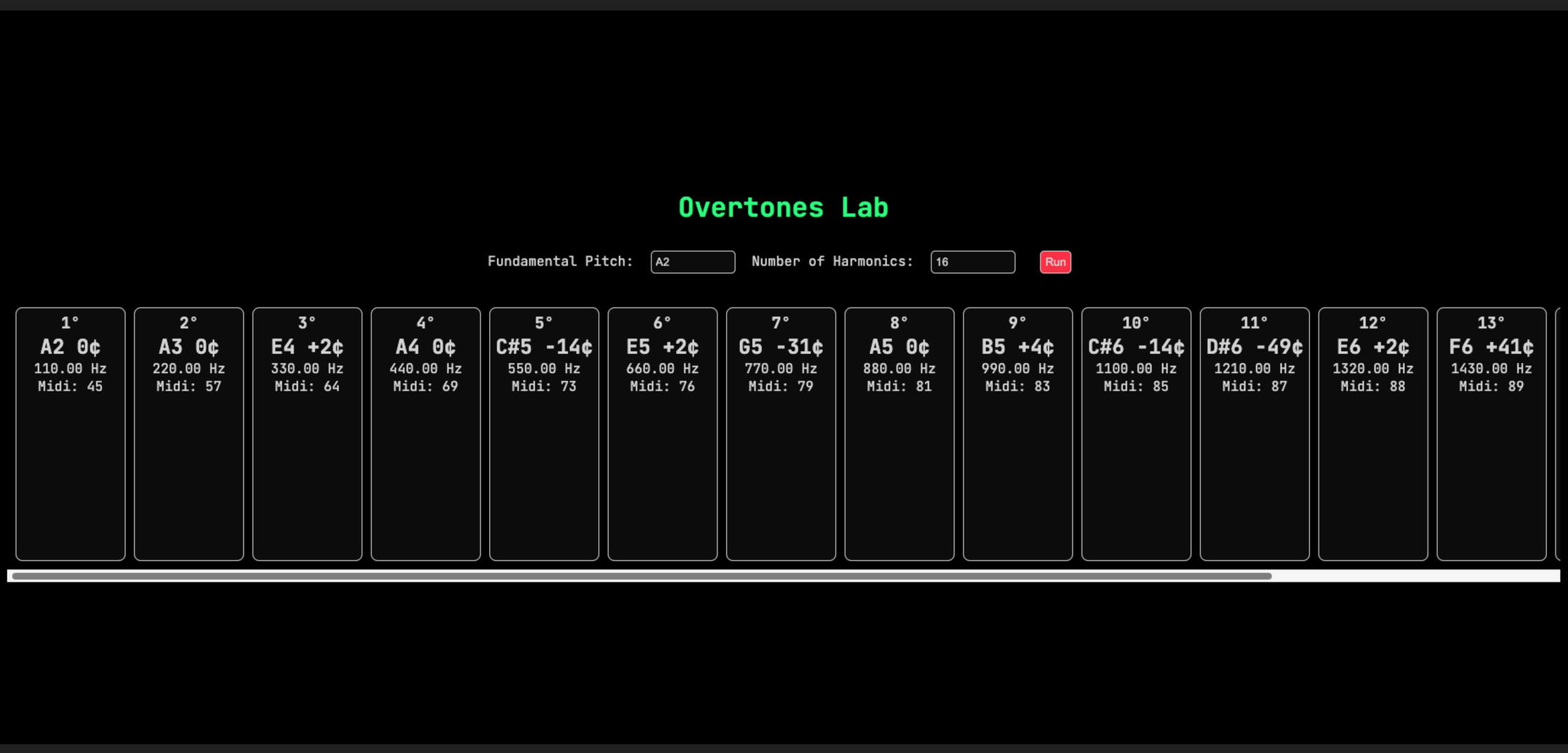


Euler Lattice Lab - is a JavaScript app that allows users to create harmonies based on just intonation, providing an intuitive and interactive way to explore pure harmonic relationships.

https://parhambehzad.com/JSprojects/



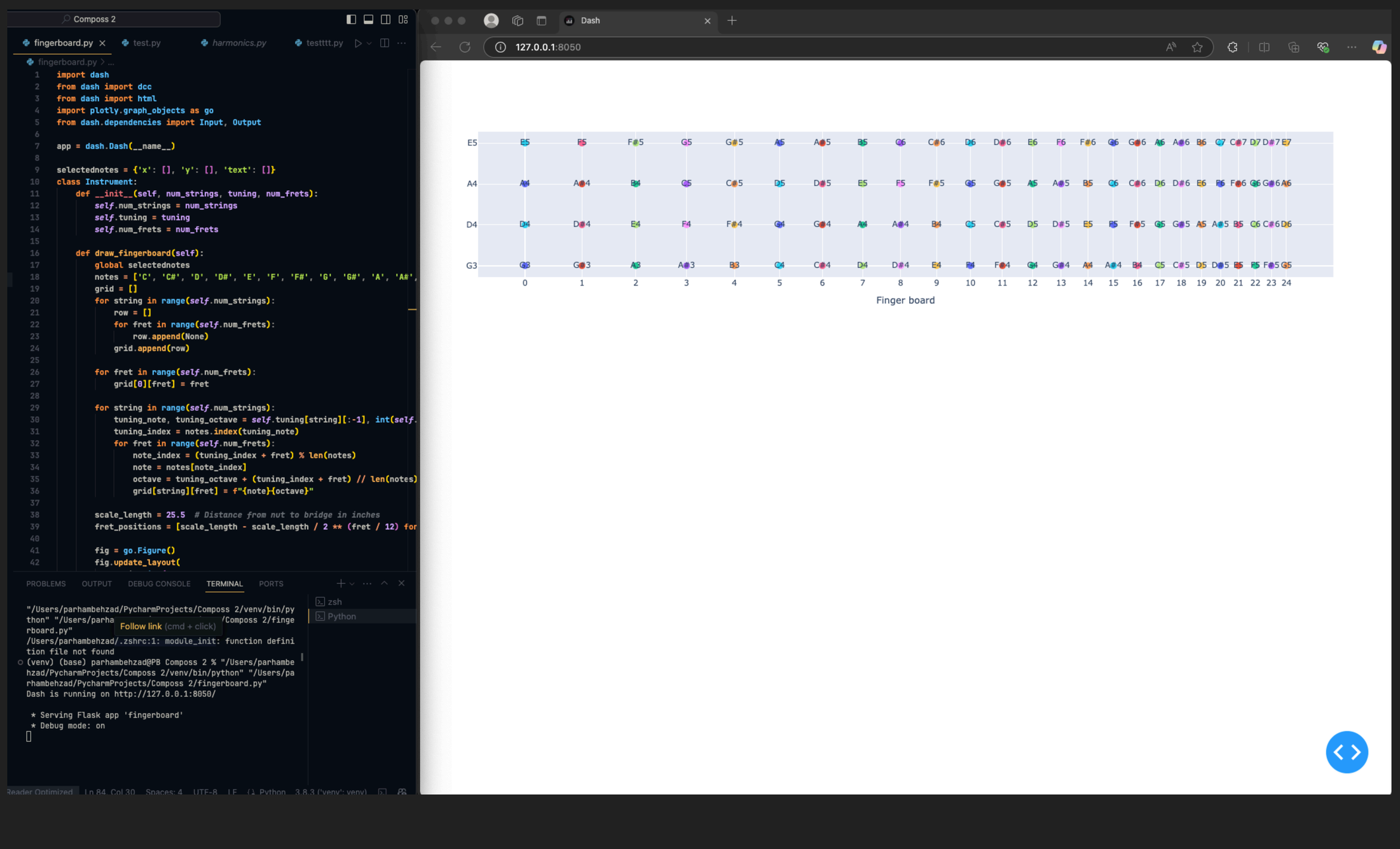
https://parhambehzad.com/JSprojects/harmonics/



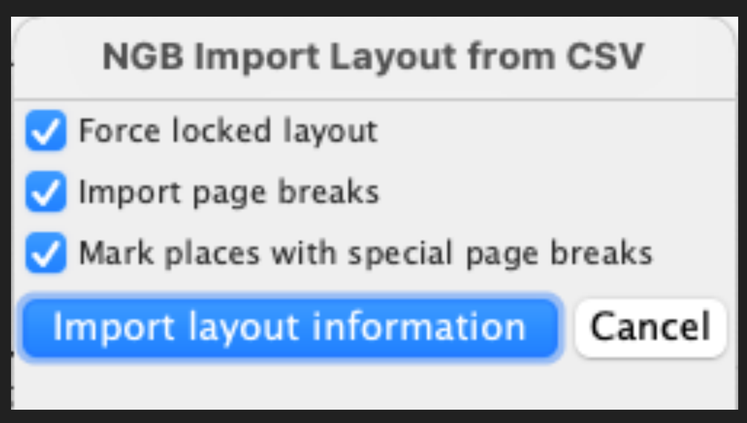
Overtones Lab - is a JavaScript app that enables users to create harmonies based on natural overtone relationships, offering an intuitive way to explore the physics of sound and pure harmonic structures.

FINGERS is a work-in-progress Python web application that maps a string instrument's fingerboard and suggests the best fingering for any chord or musical fragment input by the user or detected from an uploaded screenshot.

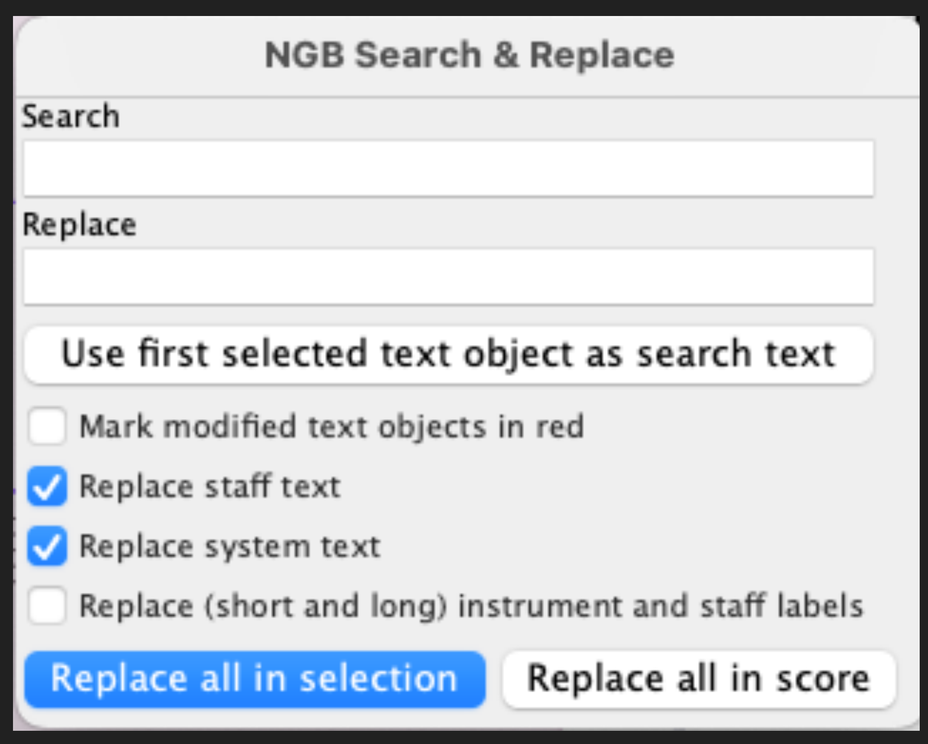
It’s also a valuable tool for songwriters and composers, helping them verify and refine their string section scoring with ease.



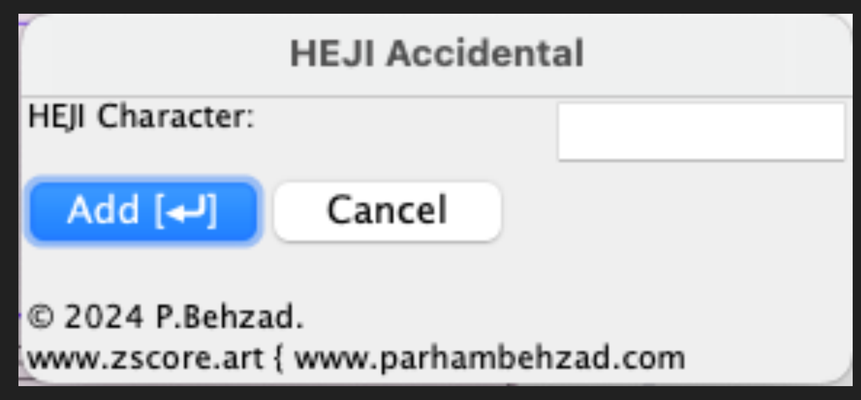
Sibelius® Plugins - (selected)



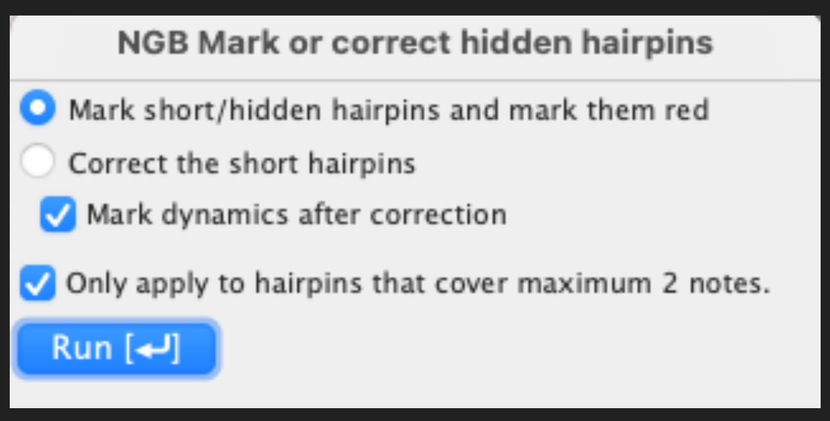
Importing layout from another score and force it to the current score



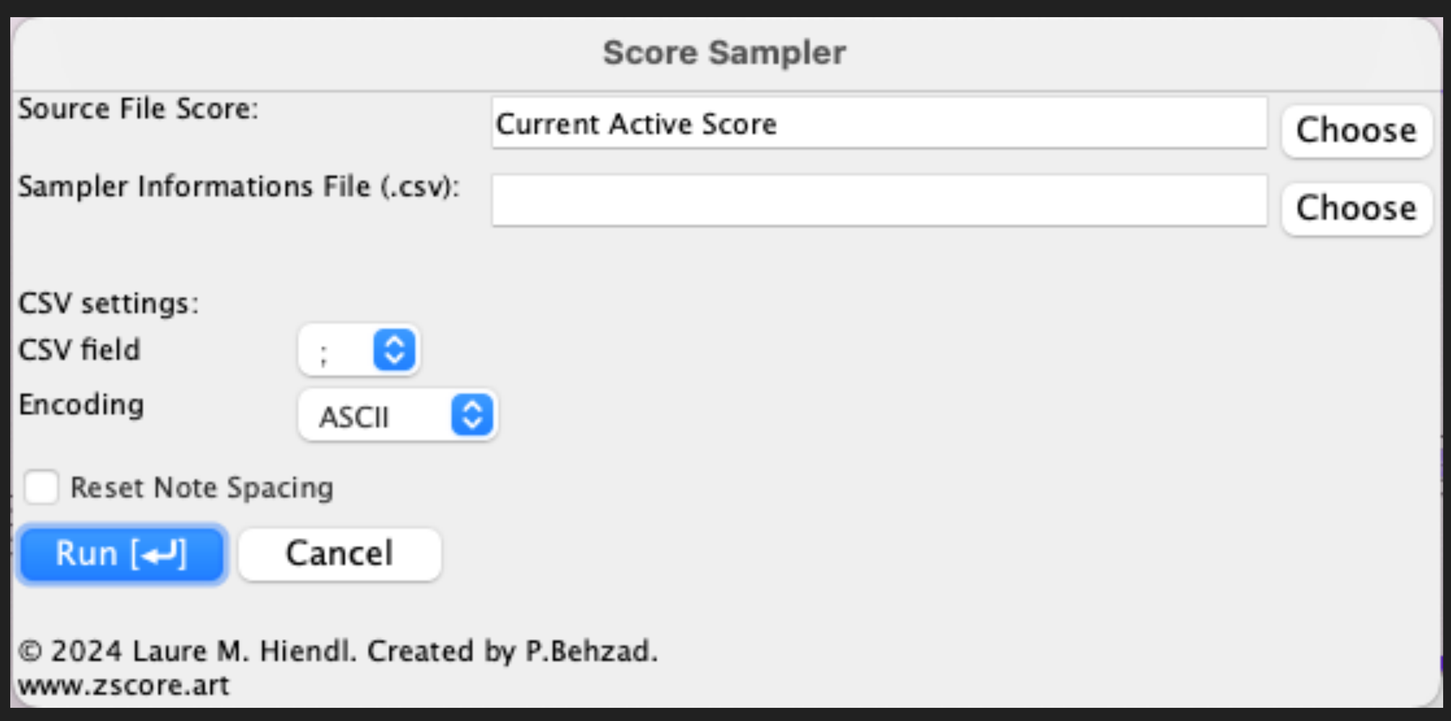
Simple find and replace for any text object in the score



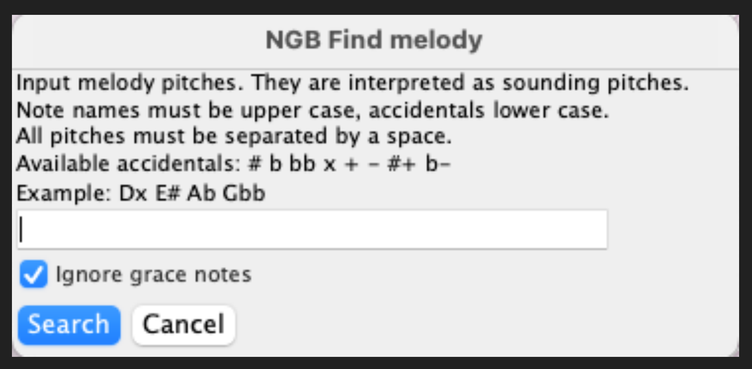
Adding variety of microtonal accidentals (HEJI) to notes in the fastest way possible.



Correcting bad hairpins



Commissioned by composer Dr. Laure M. Hiendl for his own compositions



A Find function for melodies

Filter Lines by their hight

about him

Parham is a multidisciplinary composer, sound engineer, audio programmer, and software developer with a deep passion for music and technology. He is currently pursuing his master's degree in Composition at the Mozarteum University in Salzburg, Austria.

Beyond composition, Parham has extensive experience in music engraving, score editing, and sound engineering. He has worked as a piano teacher, a music engraver, and a sound engineer for various projects and concerts, handling electronic sound operations. Currently, he works at Notengrafik in Berlin, specializing in score editing and engraving. His expertise extends to developing automation software and plug-ins that assist editors and engravers in efficiently handling large-scale music scores—minimizing manual labor while enhancing precision and engraving quality.

When he's not immersed in his work, Parham dedicates his time to composing, expanding his musical explorations, and, of course, enjoying a good cup of coffee.

educations

Master of Music - Composition
Universität Mozarteum Salzburg, Austria (2024 - present)
prof. Dr. Laure M. Hiendl

Bachelor of Music - Composition
Barenboimsaid-Akademie Berlin, Germany (2019 - 2023)
prof. Stephan Winkler, prof. Jörg Widmann

Bachelor of Arts - Piano
University of Applied Science and Technology, Tehran, Iran (2016 - 2019)
prof. Martyna Kosecka

Bachelor of Science - Computer Science
Babol Noshirvani University of Technology - Babol, Iran (2012 - 2016)

mozarteum university

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