

- COMPOSER
- SCORE DEVELOPER
- AUDIO PROGRAMMER
- SOUND ENGINEER
- SOFTWARE ENGINEER

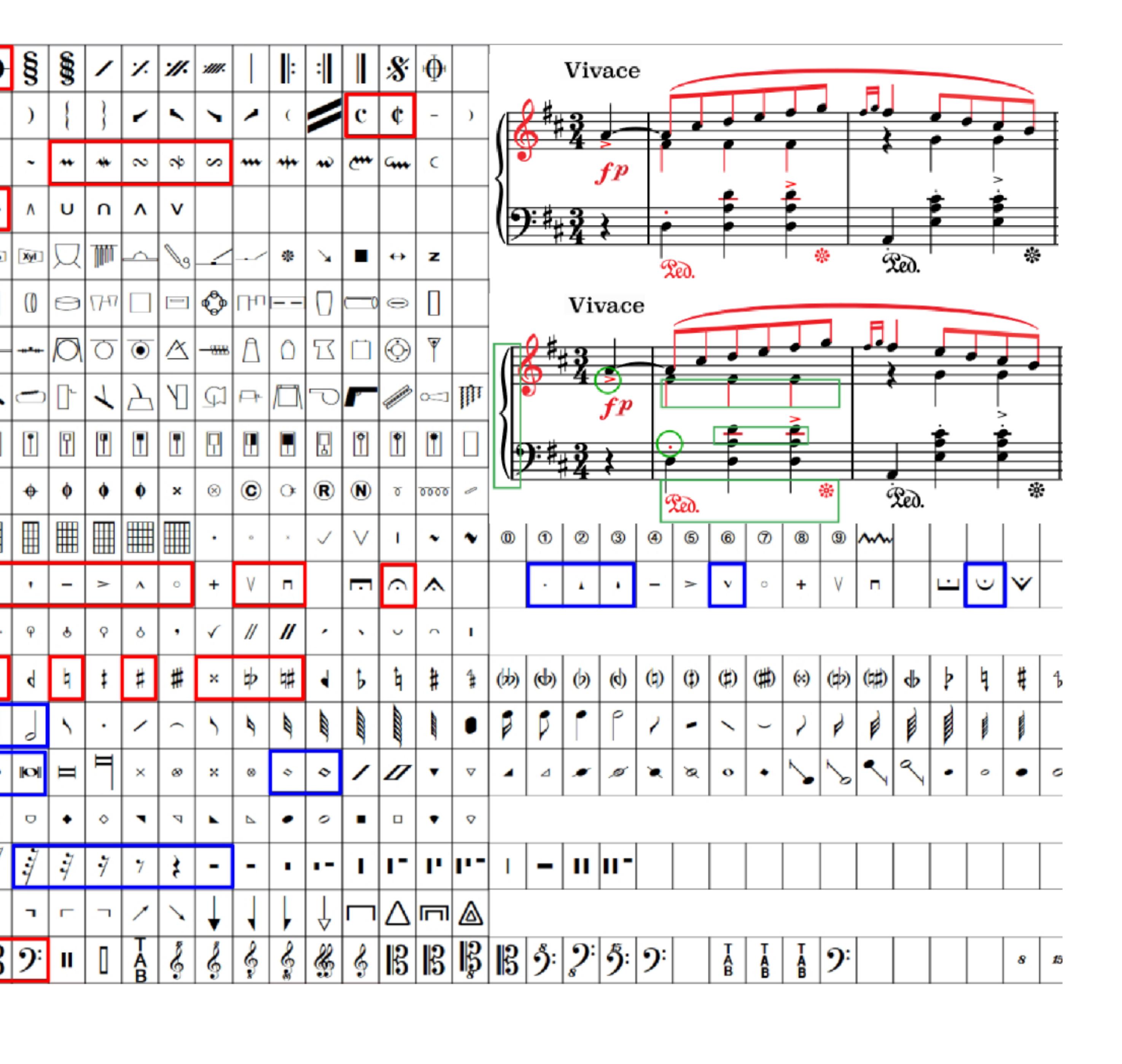


PARHAM
BEHZAD

mini portfolio

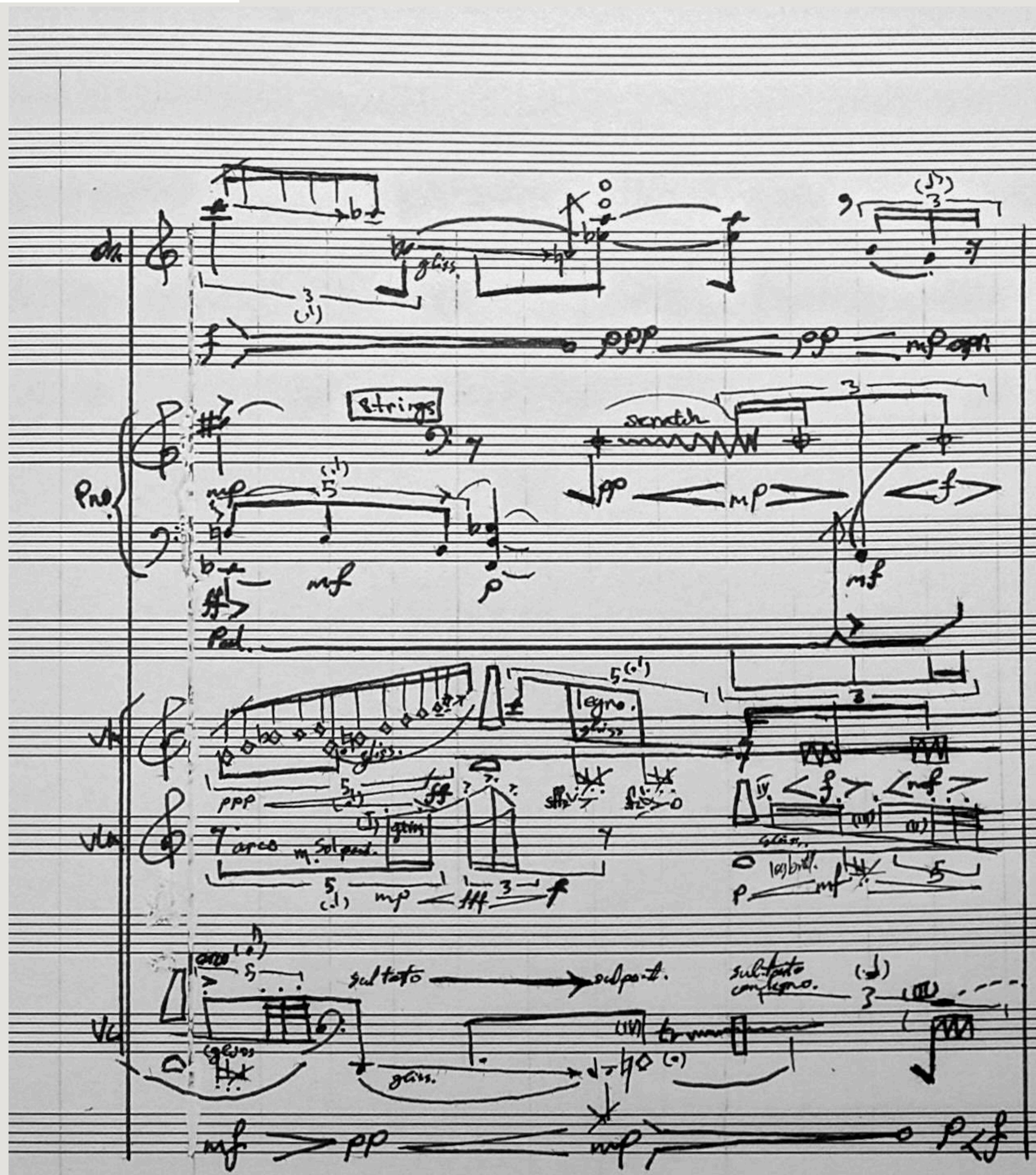
works
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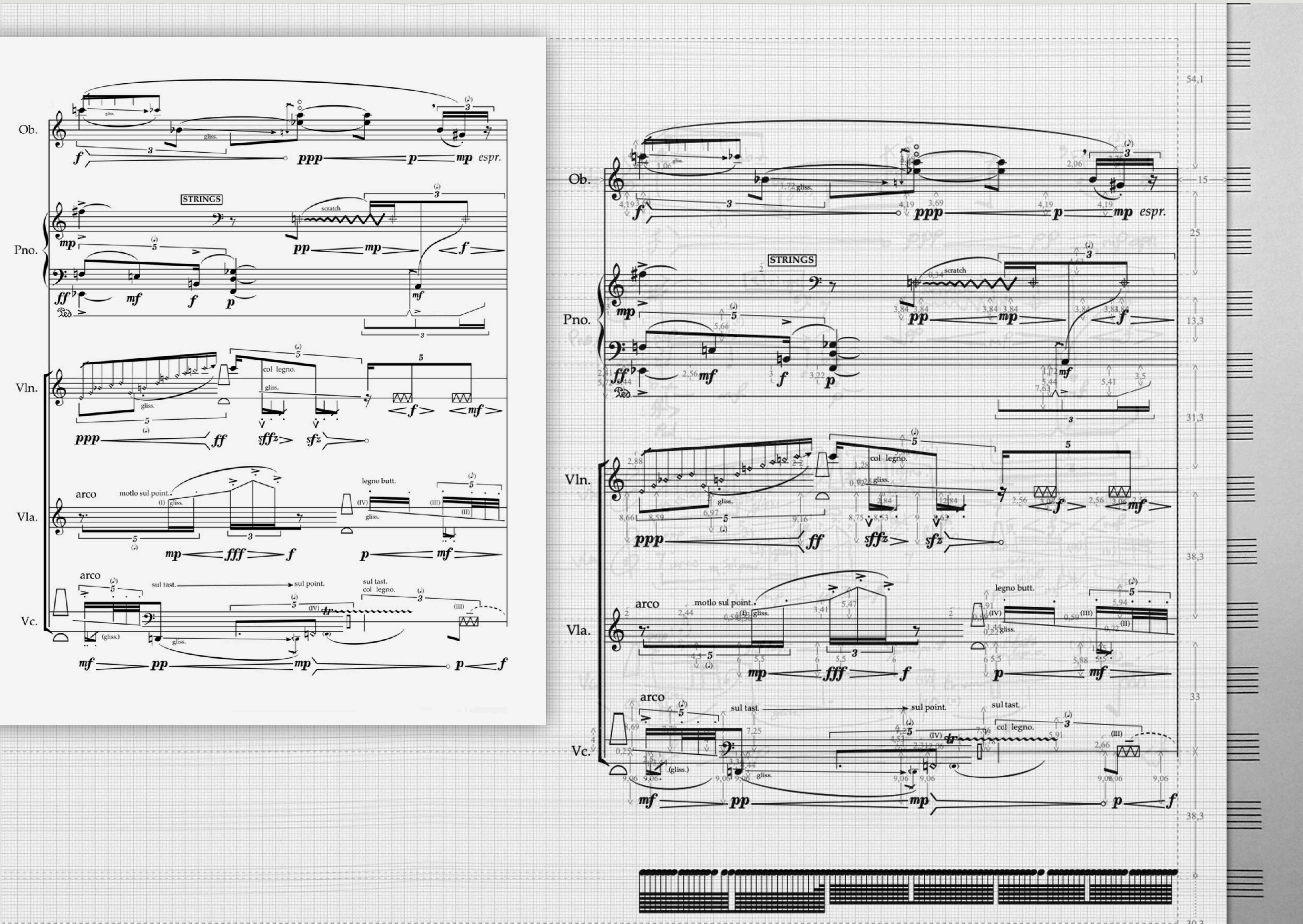
music engraver



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.

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,





Alongside his work in software development, Parham continued engraving and editing music, collaborating closely with senior editor Andrew Okrzejka. 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.

OUVRAGE PROTÉGÉ
Toute reproduction (photocopie,
numérisation...) même partielle
constitue une contrefaçon

dédicacé au Paris Percussion Group

SILEX

pour ensemble de 12 percussions

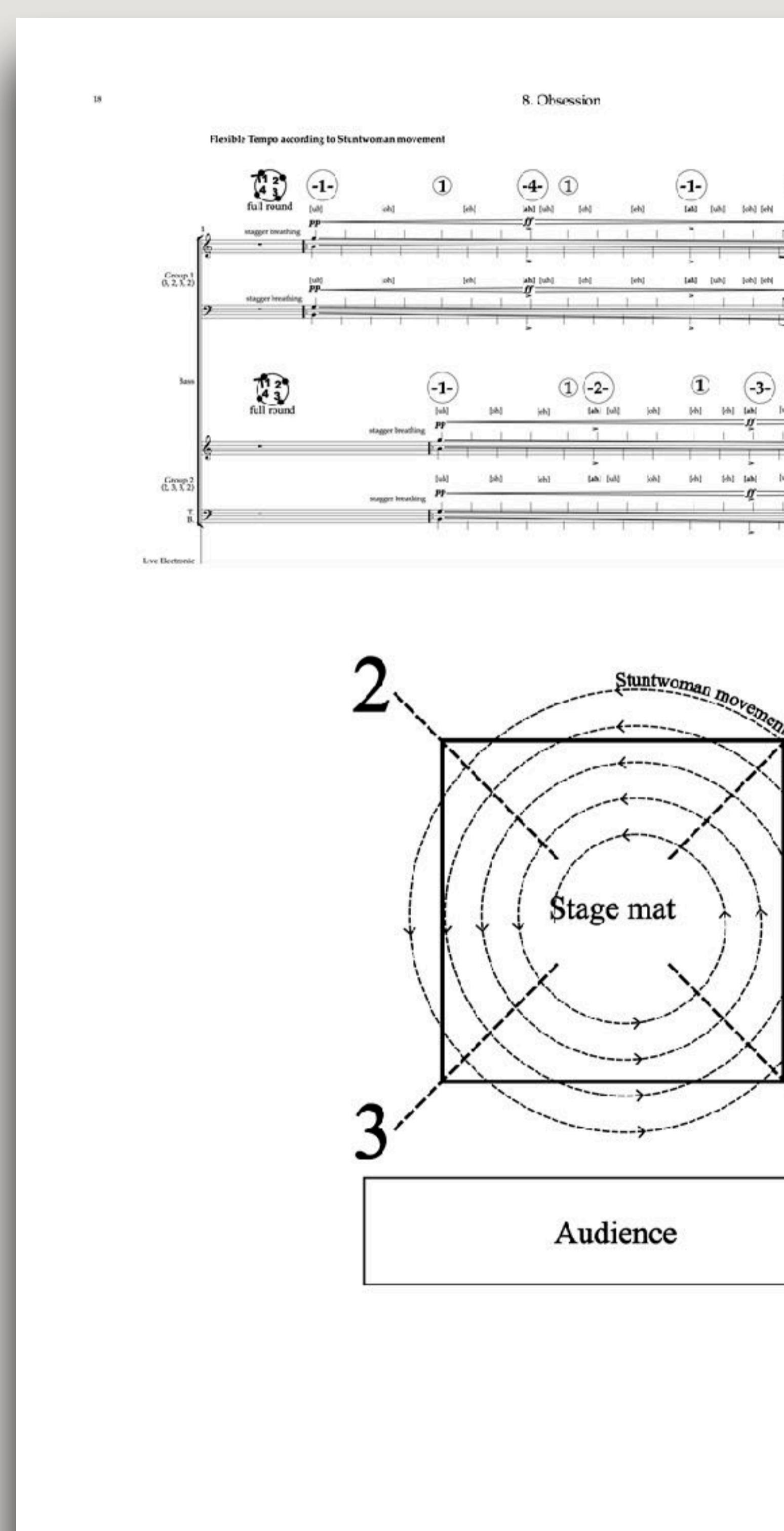
Philippe Manoury

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 image displays a dense page of a musical score for orchestra. The score includes multiple staves for various instruments: Cello I, Cello II, Bassoon, Violin I, Violin II, Viola, Cello III, Double Bass, and Choir (Soprano A, Alto B, Tenor C, Bass D). The notation is highly detailed with many dynamics (e.g., ff, f, pp, p), articulations, and performance instructions. The page is numbered 7 at the top right. The title '8. Obsession' is also present at the top left of the score area.

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

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 *sabato*, 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 A	Group e	Group d	Group s	Group f	Group g	Group h	Group i	Group j	Group k
Wind and Brass	H1, Ob1, Bcl1, Btr1	H2, Ob2, Bcl2, Btr2, Tbr1, Tbr2	Cbr1, Hn1, To	Cbr2, Hn2					
Credit	Soprano	Alto	Tenor	Bass					
Strings	I=1+1+1	I=1+1+1	I=1+2+1	2+1+2+1					

B and C (Bars 11 - 44):

Group A	Group e	Group d	Group s	Group f	Group g	Group h	Group i	Group j	Group k
G1	Cbr2	Ob1	D2	Tbr2	Vln1	Cbr1	Hn1	Tbr1	Vln2
G2	Bcl2	I=1+1+1	Hn1	Vln2	Vln1	I=1+1+1	Vln3	Vln4	Vln5
G3	Vln2	I=1+1+1	Hn2	Vln3	Vln2	I=1+1+1	Vln4	Vln5	Vln6
G4	Vln3	I=1+1+1	Hn3	Vln4	Vln3	I=1+1+1	Vln5	Vln6	Vln7
G5	Vln4	I=1+1+1	Hn4	Vln5	Vln4	I=1+1+1	Vln6	Vln7	Vln8
G6	Vln5	I=1+1+1	Hn5	Vln6	Vln5	I=1+1+1	Vln7	Vln8	Vln9
G7	Vln6	I=1+1+1	Hn6	Vln7	Vln6	I=1+1+1	Vln8	Vln9	Vln10
G8	Vln7	I=1+1+1	Hn7	Vln8	Vln7	I=1+1+1	Vln9	Vln10	Vln11
G9	Vln8	I=1+1+1	Hn8	Vln9	Vln8	I=1+1+1	Vln10	Vln11	Vln12
G10	Vln9	I=1+1+1	Hn9	Vln10	Vln9	I=1+1+1	Vln11	Vln12	Vln13
G11	Vln10	I=1+1+1	Hn10	Vln11	Vln10	I=1+1+1	Vln12	Vln13	Vln14
G12	Vln11	I=1+1+1	Hn11	Vln12	Vln11	I=1+1+1	Vln13	Vln14	Vln15
G13	Vln12	I=1+1+1	Hn12	Vln13	Vln12	I=1+1+1	Vln14	Vln15	Vln16
G14	Vln13	I=1+1+1	Hn13	Vln14	Vln13	I=1+1+1	Vln15	Vln16	Vln17
G15	Vln14	I=1+1+1	Hn14	Vln15	Vln14	I=1+1+1	Vln16	Vln17	Vln18
G16	Vln15	I=1+1+1	Hn15	Vln16	Vln15	I=1+1+1	Vln17	Vln18	Vln19
G17	Vln16	I=1+1+1	Hn16	Vln17	Vln16	I=1+1+1	Vln18	Vln19	Vln20
G18	Vln17	I=1+1+1	Hn17	Vln18	Vln17	I=1+1+1	Vln19	Vln20	Vln21
G19	Vln18	I=1+1+1	Hn18	Vln19	Vln18	I=1+1+1	Vln20	Vln21	Vln22
G20	Vln19	I=1+1+1	Hn19	Vln20	Vln19	I=1+1+1	Vln21	Vln22	Vln23
G21	Vln20	I=1+1+1	Hn20	Vln21	Vln20	I=1+1+1	Vln22	Vln23	Vln24
G22	Vln21	I=1+1+1	Hn21	Vln22	Vln21	I=1+1+1	Vln23	Vln24	Vln25
G23	Vln22	I=1+1+1	Hn22	Vln23	Vln22	I=1+1+1	Vln24	Vln25	Vln26
G24	Vln23	I=1+1+1	Hn23	Vln24	Vln23	I=1+1+1	Vln25	Vln26	Vln27
G25	Vln24	I=1+1+1	Hn24	Vln25	Vln24	I=1+1+1	Vln26	Vln27	Vln28
G26	Vln25	I=1+1+1	Hn25	Vln26	Vln25	I=1+1+1	Vln27	Vln28	Vln29
G27	Vln26	I=1+1+1	Hn26	Vln27	Vln26	I=1+1+1	Vln28	Vln29	Vln30
G28	Vln27	I=1+1+1	Hn27	Vln28	Vln27	I=1+1+1	Vln29	Vln30	Vln31
G29	Vln28	I=1+1+1	Hn28	Vln29	Vln28	I=1+1+1	Vln30	Vln31	Vln32
G30	Vln29	I=1+1+1	Hn29	Vln30	Vln29	I=1+1+1	Vln31	Vln32	Vln33
G31	Vln30	I=1+1+1	Hn30	Vln31	Vln30	I=1+1+1	Vln32	Vln33	Vln34
G32	Vln31	I=1+1+1	Hn31	Vln32	Vln31	I=1+1+1	Vln33	Vln34	Vln35
G33	Vln32	I=1+1+1	Hn32	Vln33	Vln32	I=1+1+1	Vln34	Vln35	Vln36
G34	Vln33	I=1+1+1	Hn33	Vln34	Vln33	I=1+1+1	Vln35	Vln36	Vln37
G35	Vln34	I=1+1+1	Hn34	Vln35	Vln34	I=1+1+1	Vln36	Vln37	Vln38
G36	Vln35	I=1+1+1	Hn35	Vln36	Vln35	I=1+1+1	Vln37	Vln38	Vln39
G37	Vln36	I=1+1+1	Hn36	Vln37	Vln36	I=1+1+1	Vln38	Vln39	Vln40
G38	Vln37	I=1+1+1	Hn37	Vln38	Vln37	I=1+1+1	Vln39	Vln40	Vln41
G39	Vln38	I=1+1+1	Hn38	Vln39	Vln38	I=1+1+1	Vln40	Vln41	Vln42
G40	Vln39	I=1+1+1	Hn39	Vln40	Vln39	I=1+1+1	Vln41	Vln42	Vln43
G41	Vln40	I=1+1+1	Hn40	Vln41	Vln40	I=1+1+1	Vln42	Vln43	Vln44
G42	Vln41	I=1+1+1	Hn41	Vln42	Vln41	I=1+1+1	Vln43	Vln44	Vln45
G43	Vln42	I=1+1+1	Hn42	Vln43	Vln42	I=1+1+1	Vln44	Vln45	Vln46
G44	Vln43	I=1+1+1	Hn43	Vln44	Vln43	I=1+1+1	Vln45	Vln46	Vln47
G45	Vln44	I=1+1+1	Hn44	Vln45	Vln44	I=1+1+1	Vln46	Vln47	Vln48
G46	Vln45	I=1+1+1	Hn45	Vln46	Vln45	I=1+1+1	Vln47	Vln48	Vln49
G47	Vln46	I=1+1+1	Hn46	Vln47	Vln46	I=1+1+1	Vln48	Vln49	Vln50
G48	Vln47	I=1+1+1	Hn47	Vln48	Vln47	I=1+1+1	Vln49	Vln50	Vln51
G49	Vln48	I=1+1+1	Hn48	Vln49	Vln48	I=1+1+1	Vln50	Vln51	Vln52
G50	Vln49	I=1+1+1	Hn49	Vln50	Vln49	I=1+1+1	Vln51	Vln52	Vln53
G51	Vln50	I=1+1+1	Hn50	Vln51	Vln50	I=1+1+1	Vln52	Vln53	Vln54
G52	Vln51	I=1+1+1	Hn51	Vln52	Vln51	I=1+1+1	Vln53	Vln54	Vln55
G53	Vln52	I=1+1+1	Hn52	Vln53	Vln52	I=1+1+1	Vln54	Vln55	Vln56
G54	Vln53	I=1+1+1	Hn53	Vln54	Vln53	I=1+1+1	Vln55	Vln56	Vln57
G55	Vln54	I=1+1+1	Hn54	Vln55	Vln54	I=1+1+1	Vln56	Vln57	Vln58
G56	Vln55	I=1+1+1	Hn55	Vln56	Vln55	I=1+1+1	Vln57	Vln58	Vln59
G57	Vln56	I=1+1+1	Hn56	Vln57	Vln56	I=1+1+1	Vln58	Vln59	Vln60
G58	Vln57	I=1+1+1	Hn57	Vln58	Vln57	I=1+1+1	Vln59	Vln60	Vln61
G59	Vln58	I=1+1+1	Hn58	Vln59	Vln58	I=1+1+1	Vln60	Vln61	Vln62
G60	Vln59								



Photos by → Johan Planefeldt

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

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

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

קָרְיאַת שֵׁמֶע Kriat Shema

Fantasy for Shofar and Orchestra

(2025)

For Bar Zemach

...

Dedicated to Yehezkel Tehory, RIP

- *) "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.

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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.

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

Electronic Sound Design & Integration



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

Technical Mastery

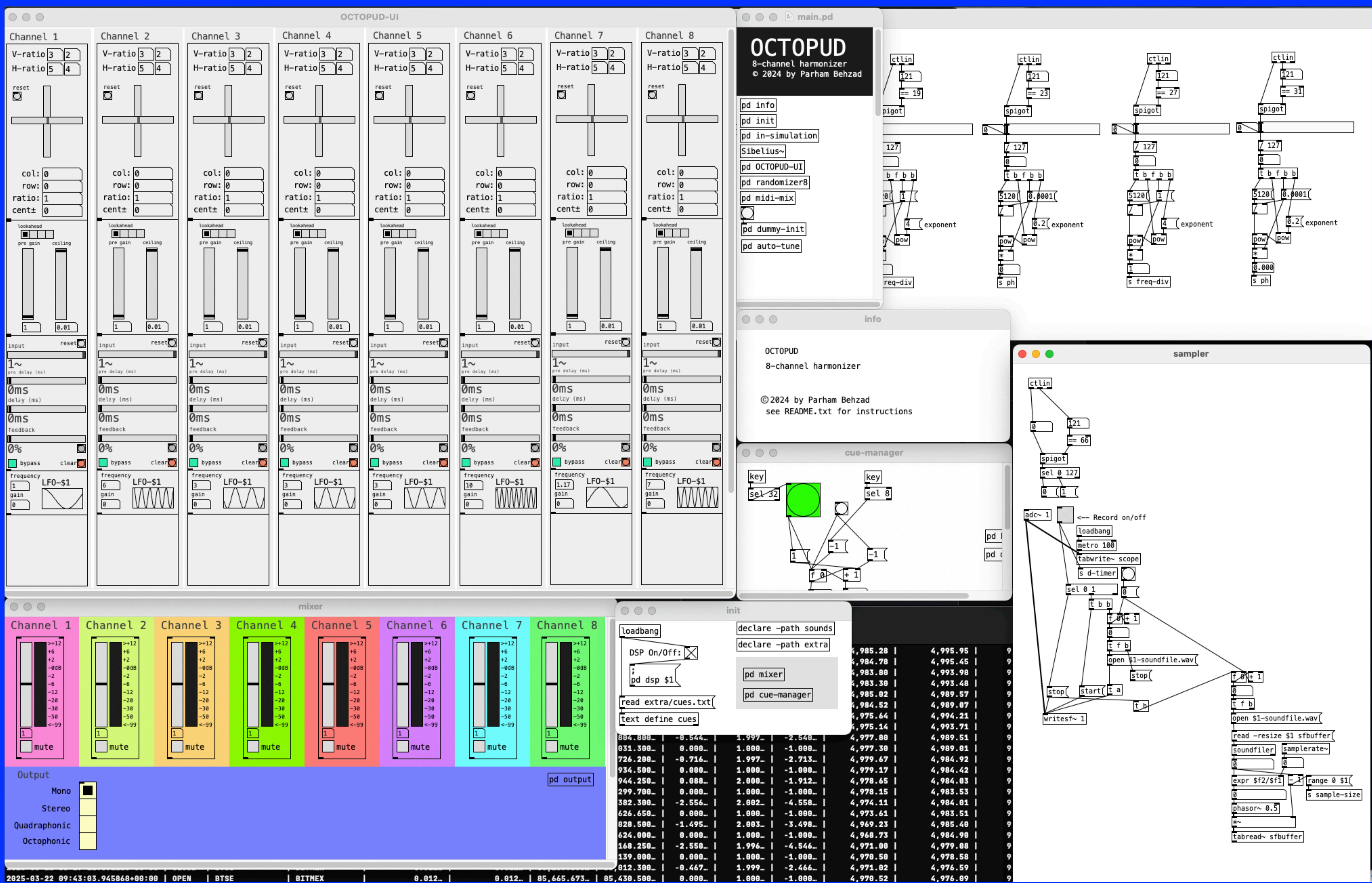
Proficient in DAWs (Pro Tools, Reaper, Ableton) high-end plugins, outboard gear, and digital/analog signal processing.

Custom Audio Solutions

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



works as audio programmer



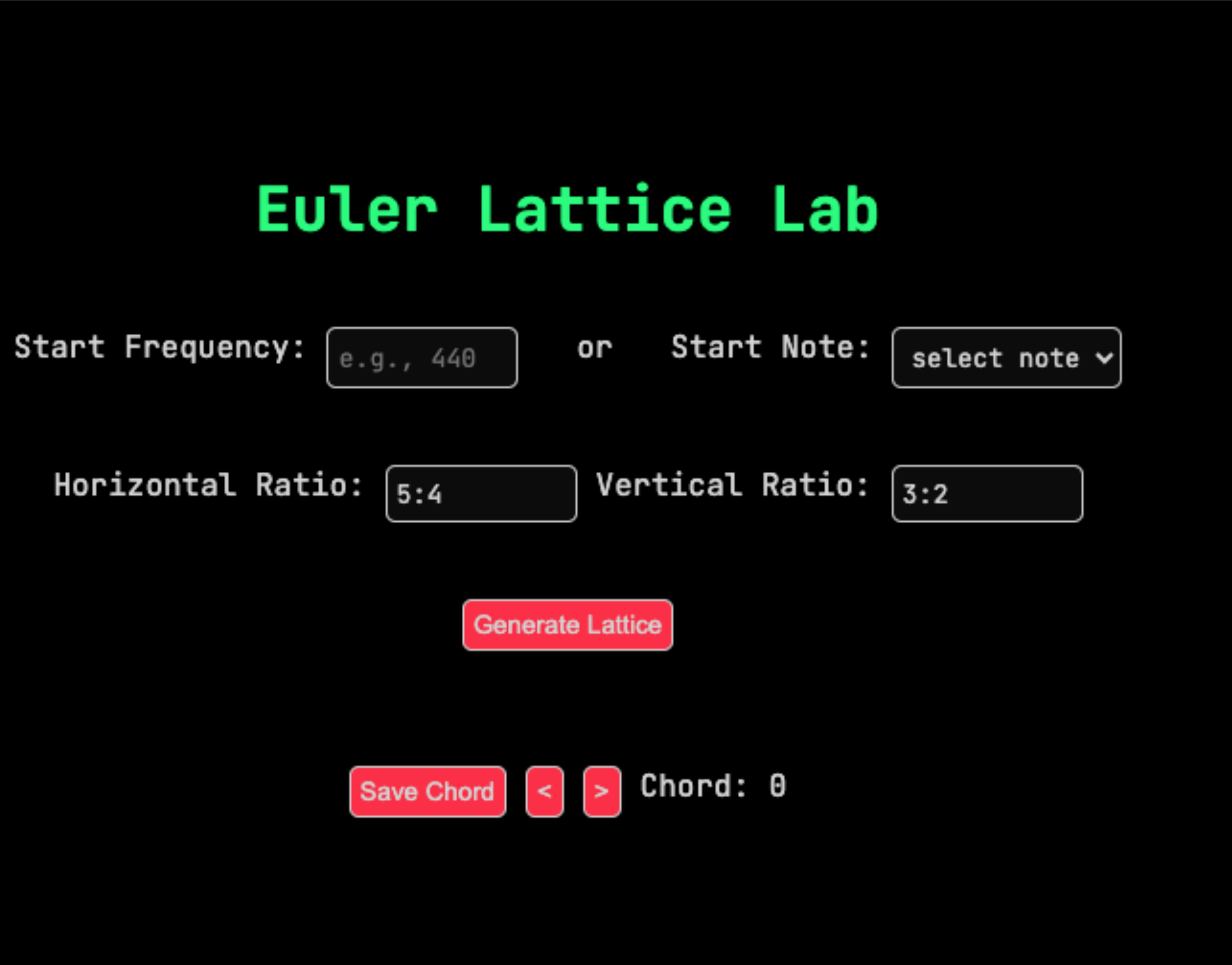
OCTOPUD is a Pure Data patch developed by Parham in 2024 and premiered at the Großer Saal, Mozarteum, in a concert featuring solo double bass and an 8-channel speaker setup. The patch actively listens to the performance, using musical fragments as audio prompts. In real time, it manipulates the material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

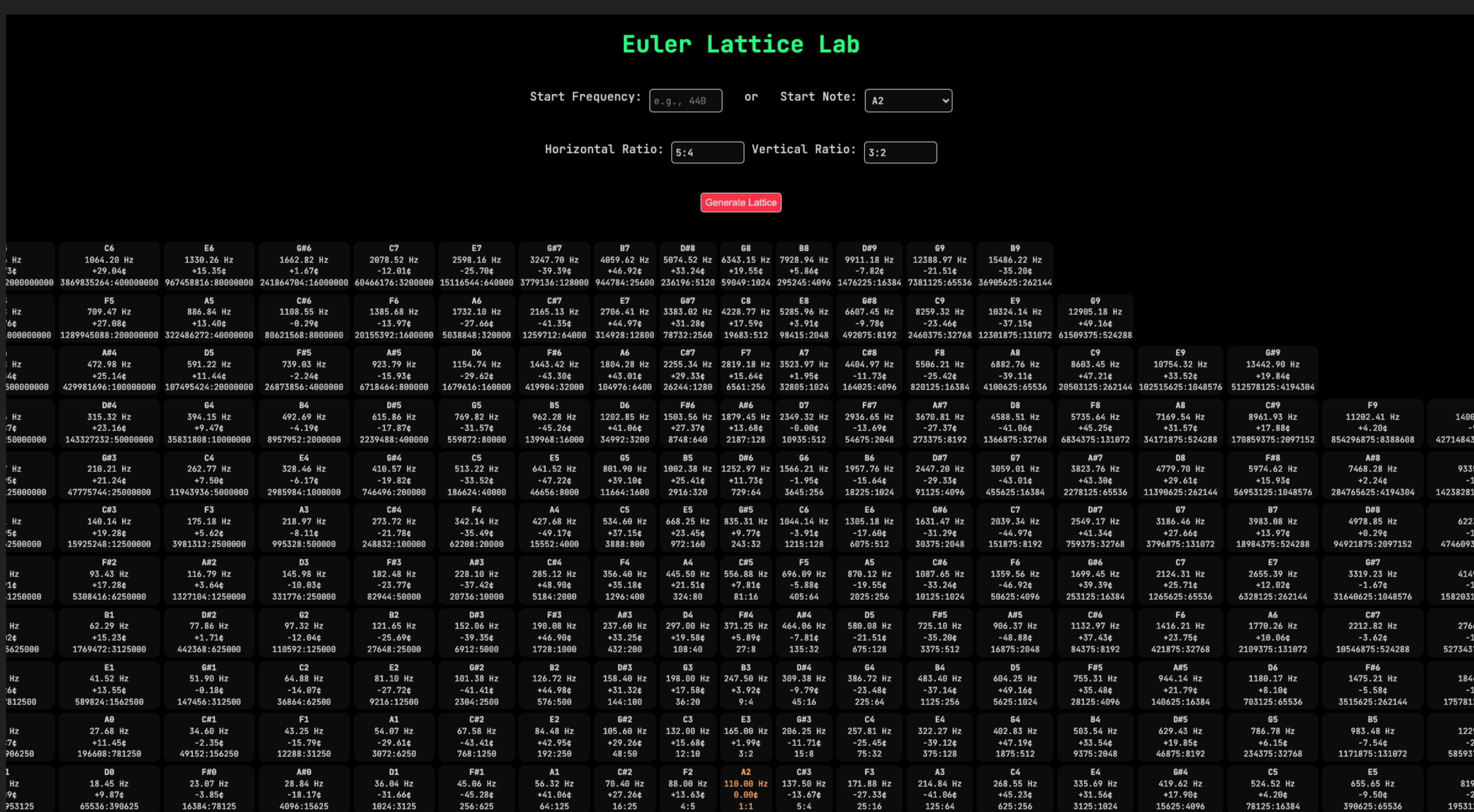


works
as
software
developer



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/Projects/>



Overtones Lab

Fundamental Pitch: Number of Harmonics:

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

Overtones Lab

Fundamental Pitch: Number of Harmonics:

1° A2 0¢ 110.00 Hz Midi: 45	2° A3 0¢ 220.00 Hz Midi: 57	3° E4 +2¢ 330.00 Hz Midi: 64	4° A4 0¢ 440.00 Hz Midi: 69	5° C#5 -14¢ 550.00 Hz Midi: 73	6° E5 +2¢ 660.00 Hz Midi: 76	7° G5 -31¢ 770.00 Hz Midi: 79	8° A5 0¢ 880.00 Hz Midi: 81	9° B5 +4¢ 990.00 Hz Midi: 83	10° C#6 -14¢ 1100.00 Hz Midi: 85	11° D#6 -49¢ 1210.00 Hz Midi: 87	12° E6 +2¢ 1320.00 Hz Midi: 88	13° F6 +41¢ 1430.00 Hz Midi: 89
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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.

The screenshot shows a PyCharm IDE and a web browser side-by-side. The PyCharm interface includes:

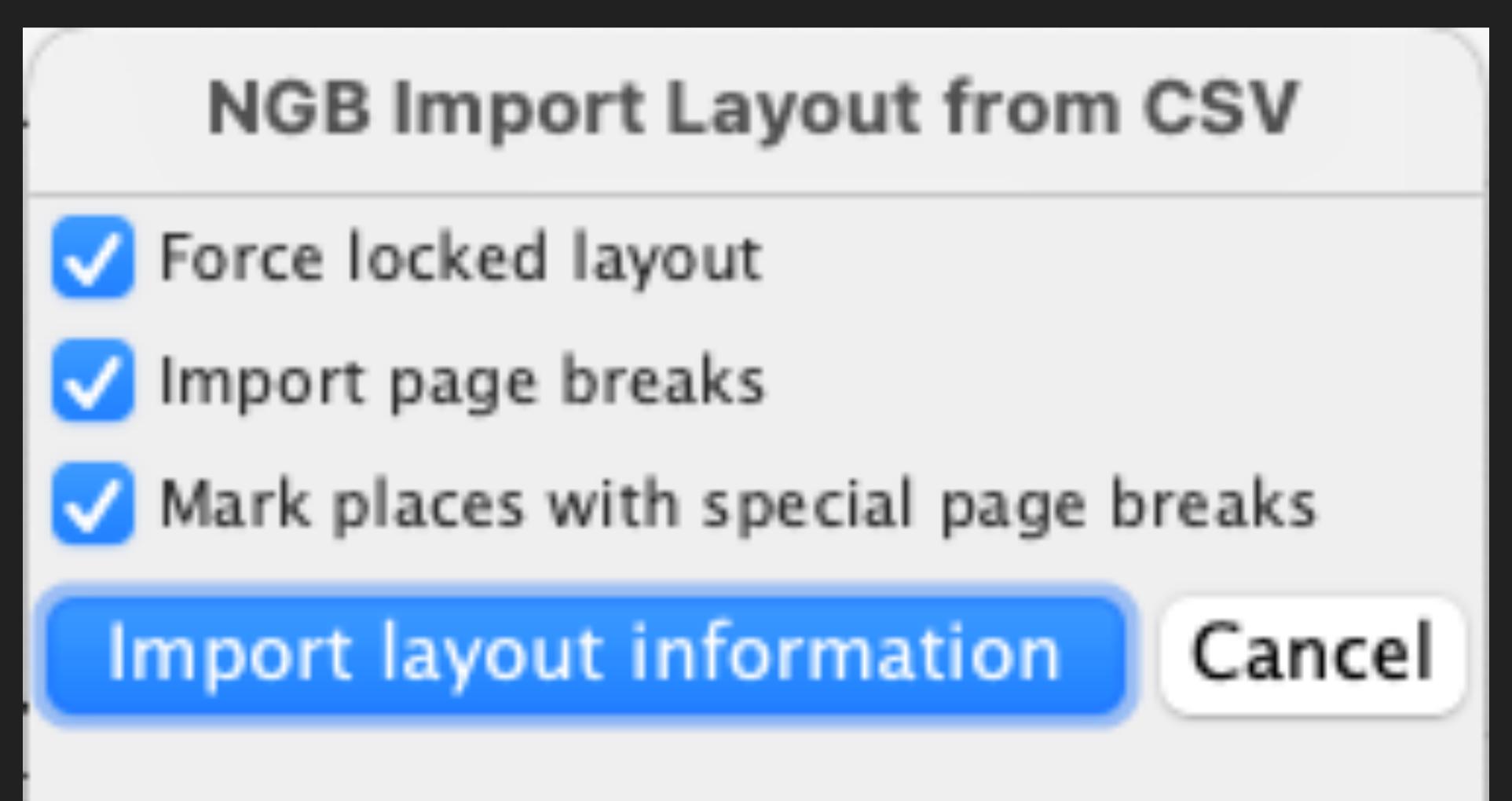
- A left sidebar with project files: fingerboard.py, test.py, harmonics.py, and testtt.py.
- An editor window containing the `fingerboard.py` source code.
- A terminal window at the bottom showing command-line output related to the application's setup.

The browser window displays a "Dash" application running on `127.0.0.1:8050`. It features a "Finger board" visualization consisting of a grid of frets and strings. The grid has 6 vertical columns (strings) and 24 horizontal rows (frets). Each cell contains a note label, such as E5, B5, F#5, G5, etc., indicating the pitch at that specific position. The grid is labeled "Finger board" at the bottom center.

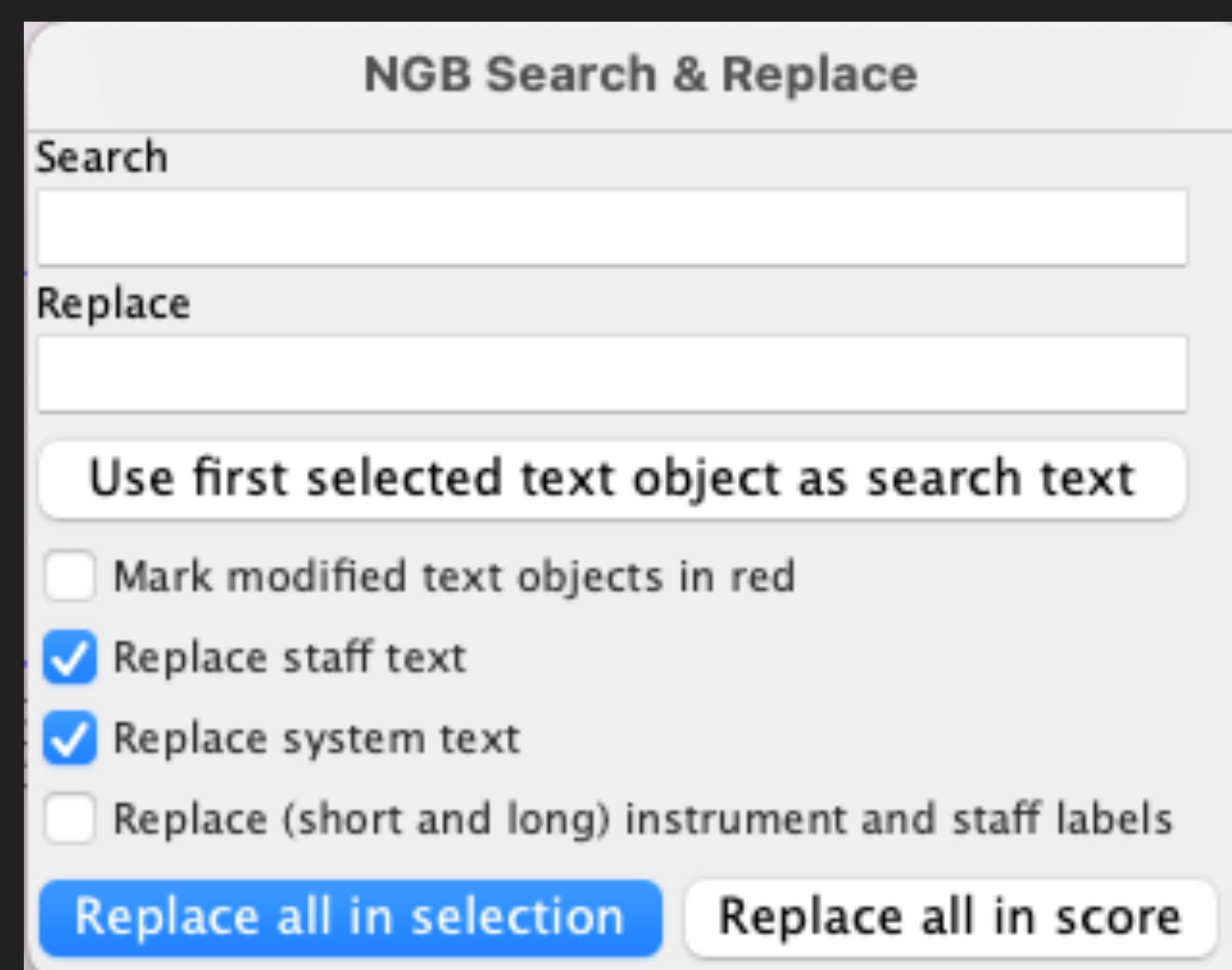
```
fingerboard.py
1  import dash
2  from dash import dcc
3  from dash import html
4  import plotly.graph_objects as go
5  from dash.dependencies import Input, Output
6
7  app = dash.Dash(__name__)
8
9  selectednotes = {'x': [], 'y': [], 'text': []}
10 class Instrument:
11     def __init__(self, num_strings, tuning, num_frets):
12         self.num_strings = num_strings
13         self.tuning = tuning
14         self.num_frets = num_frets
15
16     def draw_fingerboard(self):
17         global selectednotes
18         notes = ['C', 'C#', 'D', 'D#', 'E', 'F', 'F#', 'G', 'G#', 'A', 'A#', 'B', 'B#']
19         grid = []
20         for string in range(self.num_strings):
21             row = []
22             for fret in range(self.num_frets):
23                 row.append(None)
24             grid.append(row)
25
26         for fret in range(self.num_frets):
27             grid[0][fret] = fret
28
29         for string in range(self.num_strings):
30             tuning_note, tuning_octave = self.tuning[string][-1], int(self.tuning_index = notes.index(tuning_note))
31             for fret in range(self.num_frets):
32                 note_index = (tuning_index + fret) % len(notes)
33                 note = notes[note_index]
34                 octave = tuning_octave + (tuning_index + fret) // len(notes)
35                 grid[string][fret] = f'{note}{octave}'
36
37         scale_length = 25.5 # Distance from nut to bridge in inches
38         fret_positions = [scale_length - scale_length / 2 ** (fret / 12) for
39
40         fig = go.Figure()
41         fig.update_layout(
42
PROBLEMS OUTPUT DEBUG CONSOLE TERMINAL PORTS zsh Python
"/Users/parhambehzad/PycharmProjects/Compos 2/venv/bin/python" "/Users/parhambehzad/PycharmProjects/Compos 2/fingerboard.py"
"/Users/parhambehzad/.zshrc:1: module_init: function definition file not found
(venv) (base) parhambehzad@B Compos 2% "/Users/parhambehzad/PycharmProjects/Compos 2/venv/bin/python" "/Users/parhambehzad/PycharmProjects/Compos 2/fingerboard.py"
Dash is running on http://127.0.0.1:8050/
* Serving Flask app 'fingerboard'
* Debug mode: on

```

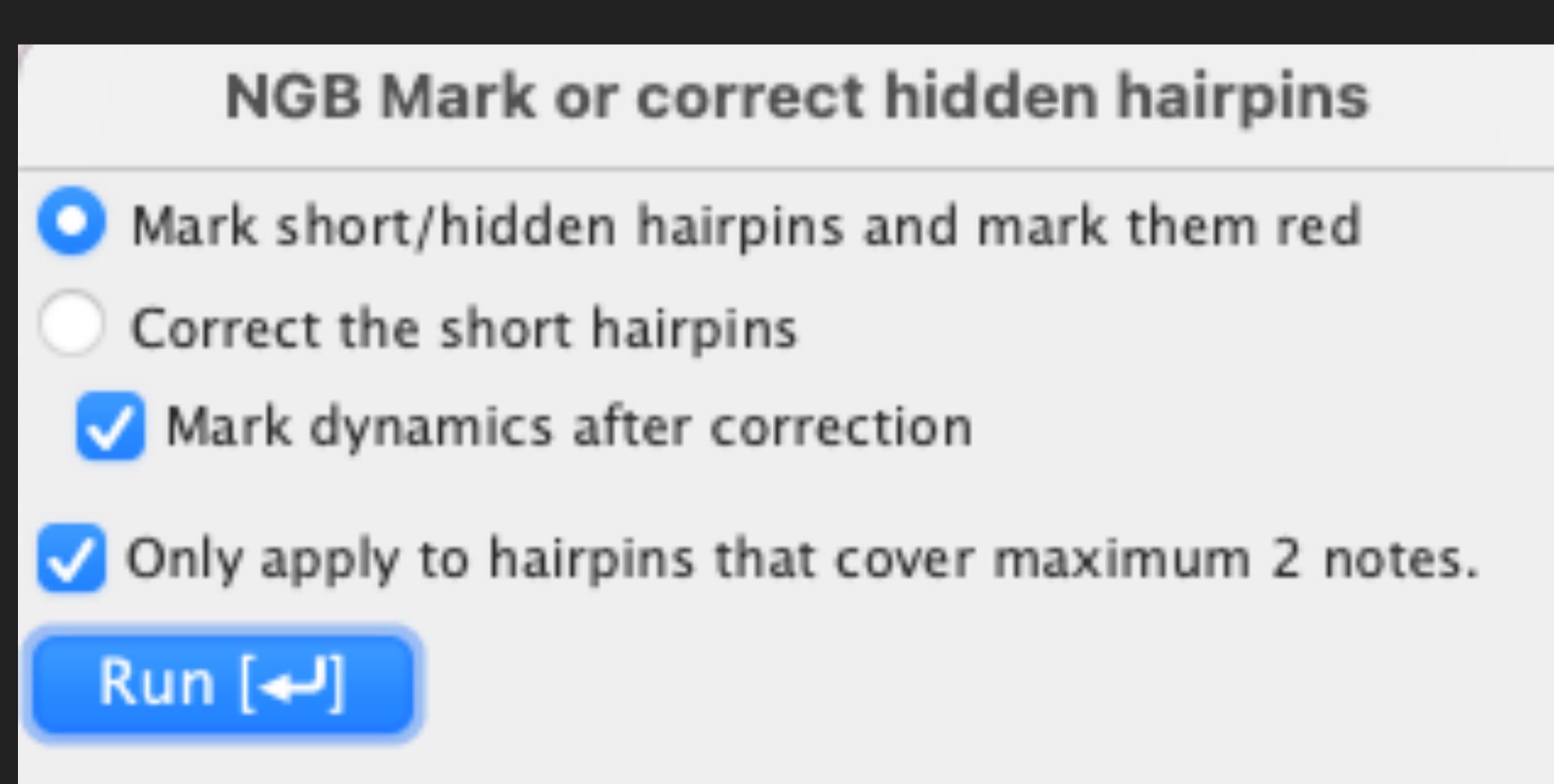
Sibelius® Plugins - (selected)



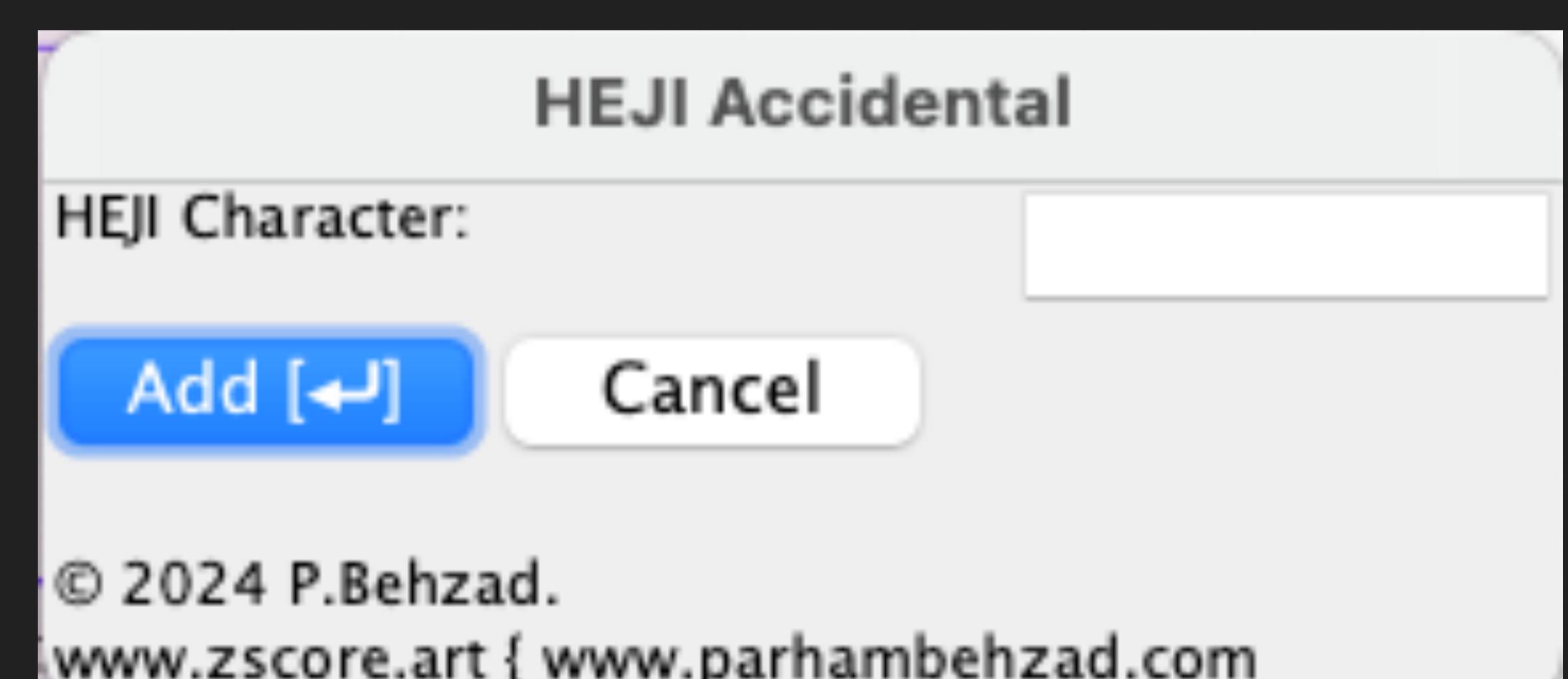
Importing layout from another score and force it to the current score



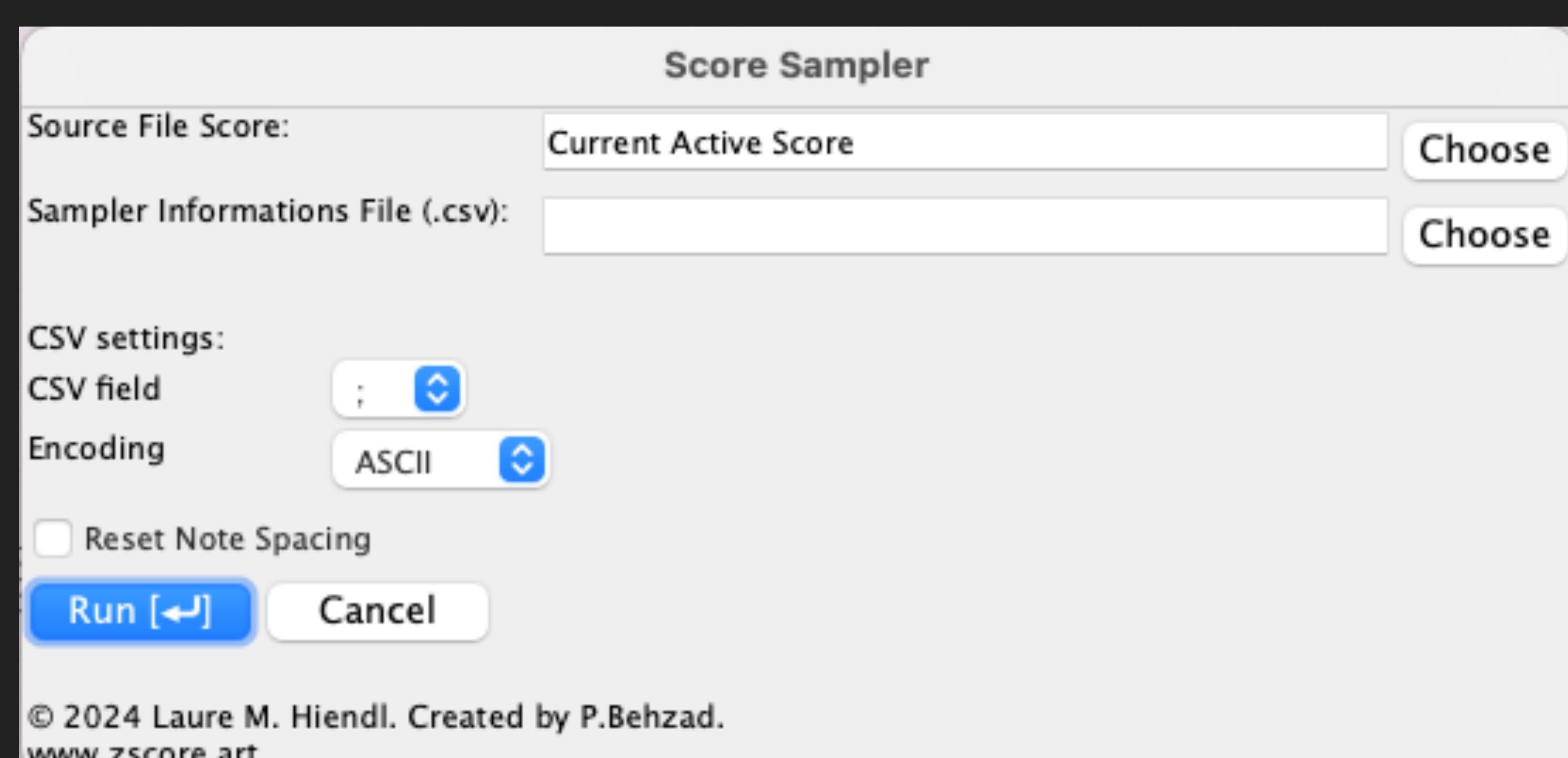
Simple find and replace for any text object in the score



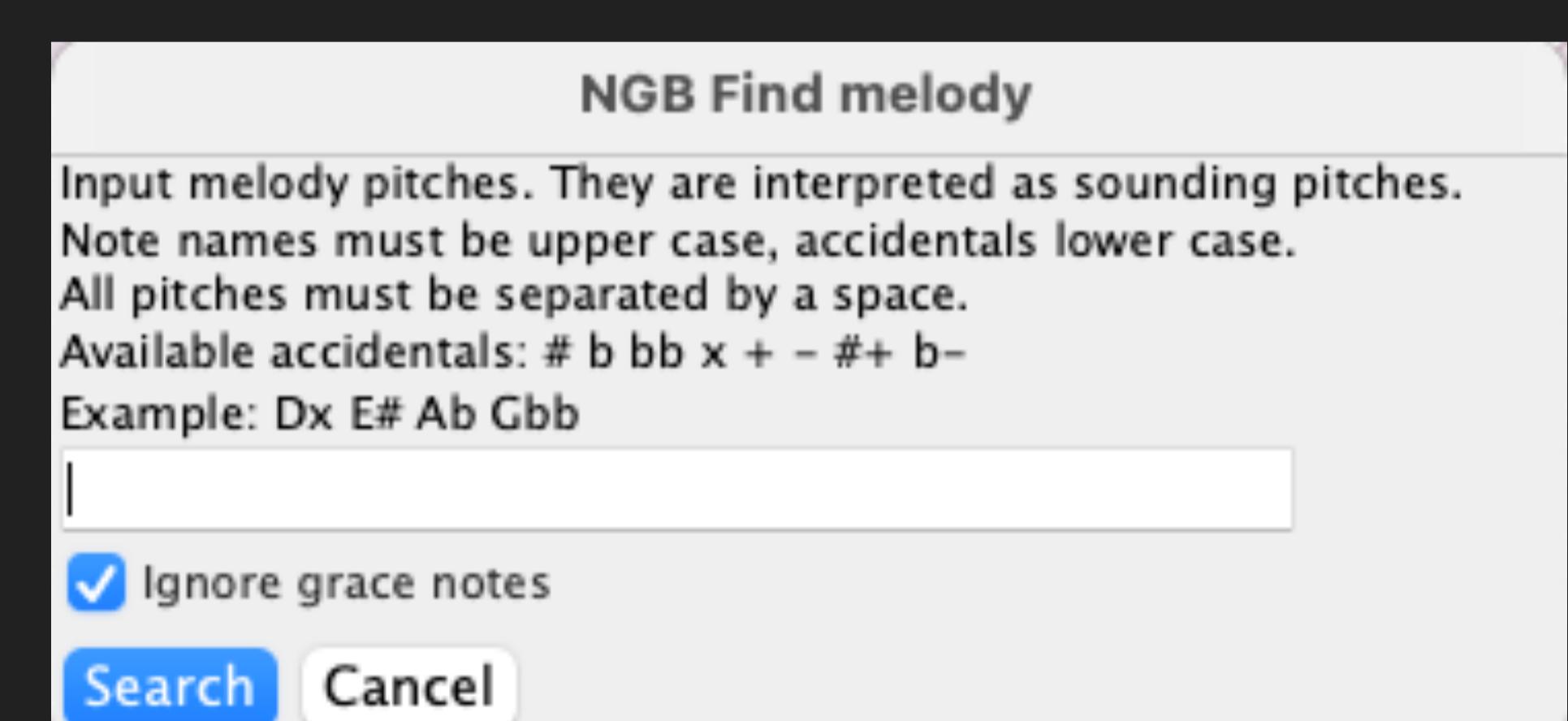
Correcting bad hairpins



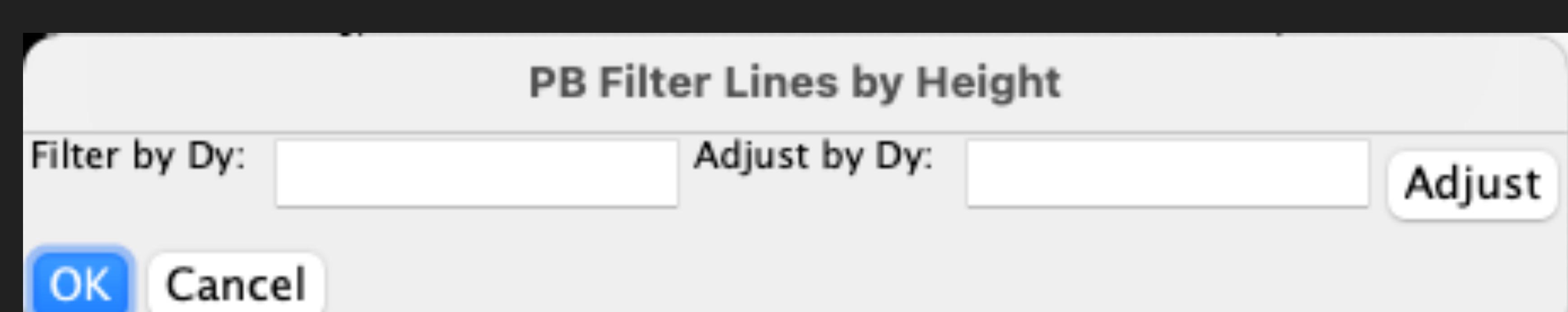
Adding variety of microtonal accidentals (HEJI) to notes in the fastest way possible.



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

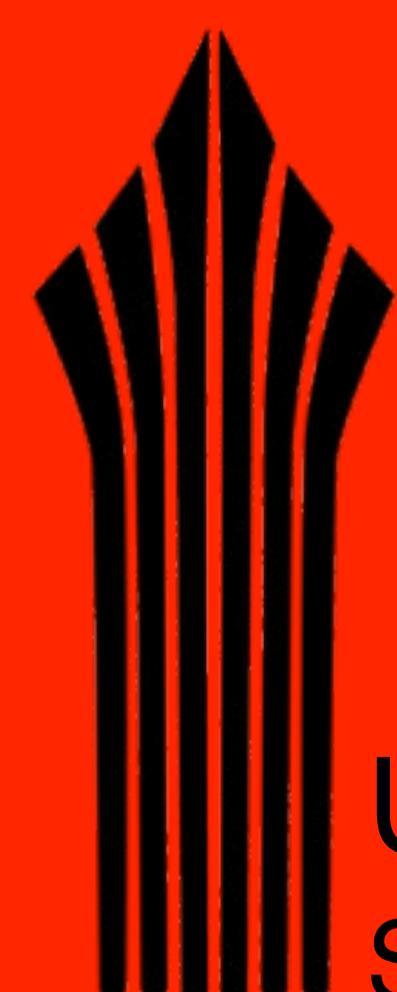
University of Applied Science and Technology, Tehran, Iran (2016 - 2019)
prof. Martyna Kosecka

Bachelor of Science - Computer Science

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



**BARENBOIM-SAID
AKADEMIE**



University of Applied
Science and Technology



BABOL NOSHIRVANI
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