

## Translations Musical Khajoo Bridge

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**Abstract:** Dynamic art continuous in search of new ways for the obtain various innovations as every art in itself of place and community and other factors influenced art sin relation to each other directly and affected indirect. Rhythm, the common factor is that in each of the arts particularly music and architecture revealed explains their presence.

**Key words:** Khajoo Bridge, music, anatomy, architecture, rhythm

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### INTRODUCTION

The first question at the beginning of the dialogue and architectural review and the music ahead of us, space it says Schopenhauer all arts will to reach the stage musical at the receiver truth important the awareness of our, the actual knowledge directive is the concept arts. What music in the arts apart? And without an explicit expression with your audience the transmission of messages and intellectual aspirations and artist's emotions makes it easier for others. While architecture artist mental must be in the form of intermediate building to be transferred to others. With respect to get the vast can be achieved in a more comprehensive word and "all the way to the abstraction and abstraction arts opens" with this definition easily many of the same thearts especially the relationship between art, architecture and music. In this regard to pay back the musical Khajoo Bridge and the architecture of the bridge directly give back to the art of music (Pirnia, 2010). The link between architecture and music: architecture general three-dimensional space in which our live. Bulge and indentation are in music and in the field of art are important visual, the clash is the ratio necessary, the best architecture should not simply decorated but with proportions and volumes deal. Architecture is a visual art; there are components of visual art which is associated with read his rational sphere and at the same time as well as part of the music. Like it or not, there is a link between architecture and music. This is based on our mental structures this is the art. For example, composer's use of symmetry is common that matches the architecture. Examples of this converged is remarkable between architectural patterns and music. Bartok have used the golden ratio to the harmony of its, golden ratio

is the field of visual elements and the geometric ratio with increasing property that each component equivalent to the previous one. The golden ratio architecture from the time of the pyramids the greek streets as a sort of preparation amazing miracle used for creating beautiful things (Hosseini, 2014). When the architecture speaking of fitness and is said to be "fitness is radius relation that there are built in around" specific manner coordination or harmony (close to the musician's sense). Professor "Lesup" Dan wrote the famous English architect and theoretician "in architecture, color, texture, shape, softness, roughness and all can be reflected as" general emotional with drawal theorem it is architecture should comfort of the match. It is true that the music sounds coordination within the meaning of compromise together in a broader sense, the ratio between sounds including music, color and timbre of the instruments together. The ringing of a plectrum instruments ringing or resonance with a bowed instrument are different but when were used to a certain way air and coordinated (modern architectural theory, translated (Makinejad, 2007). History of Khajoo Bridge: Khajoo Bridge in Isfahan, Isfahan City the coordinates of the "58.59" 40°51 East and "58.12" 38°32 North length 133 height and width of 12 m. The bridge on 15 Persian dates day 1921 the number reached 111 in the national register (Wikipedia). Khaju Bridge Shah Abbas II the bridge was built to replace an older (Qazvinwahid, 1950) poor physical condition of the old bridge, establishment of new communities and the need for convenient access due to the construction of a new bridge was developed as an element of society. By examining the body of Khajoo Bridge we have reached the conclusion that bridge rhythm and harmony. It provides a fundamental role (Fig. 1).

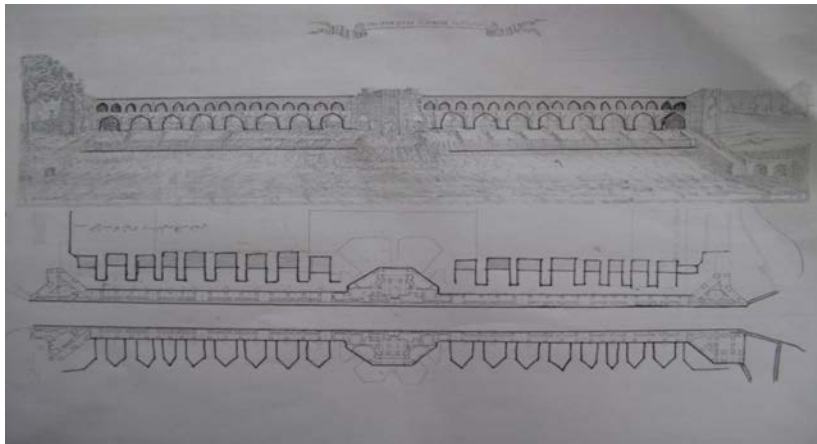


Fig. 1: Plan and facade

## METHOD

The research methodology is use dcombining a qualitative comparison to collect information through has been done article sand books ask the experts.

**Rhythm:** The words “Znakys” “Weight gain in its pure state numberin the context of the time.” Musician time measures in the same way that architect the feeling in view of the building makes manifest. Weight is a discussion on music time dependent dependent on the architecture of the space. There is no doubt that coordination is found between the two and good agreement.

**Coordination or harmony:** In the 17th century scientists writing rules for basic chords and harmony for science began. Purpose of the word sounds is counter point and harmony compromises the agreement architectural themes and motifs and themes together. Professor Alsip “theorists renaissance with the capture of music believed that the relationship between the dimensions of the tube audio and types of straw or sick they create harmonic can be transferred to architecture. They sound waves did not know and it is assumed that coordination and land scape harmony music should reflect that of global harmony. The coordination however, there exist however, video and audio work on different avelengths” (theory of modern architecture, the supreme).

**Study of the physical shape of the bridge:** Using a visual perspective top (plan Khajoo Bridge) can form Azeri Dotar that observed the bowl are sticking together (Fig. 2).

It seems that statue sweet the sound of the instrument not included in the form of a square, rectangle

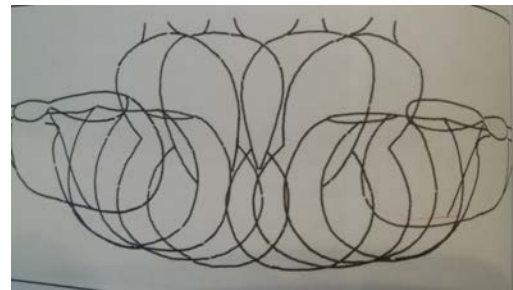


Fig. 2: Visual perspective

and circle on the other hand with one closer look it can be the past found a lot of simil arities between the instrument and the corners architecture (look to the tar Yahya and the comparison with other works of art: doctor AA saremi).

In this context, you can of the erode and the destruction sharp corners and rough in effect repeat a certain pattern named in many components of the Iranian architecture the on the Tar and other Tars works (Burckhardt, 1954).

Khajoojin terms of rhythm and the number of large openings is on each side 8, than number of stairs regardless of the middle collection is recalled on each side 9 rows stairs m 8.9.9.8 m, sometimes musicians it wrongly 8.9 rhythm called amount of a compound in which each dot grip is equivalent to a multiplication and at any rate is multiplied Tuesday. In the traditional music of Iran is used abundance of the meter.

In terms of harmonies the ratio of two to one openings the upper corridors recalls the ratio a full screen and the split screen is than pair plan recalls the harmony is pair the founder is Morteza Hananeh to although, the sound used of music over the past 50 years.

Harmony one of the factors multi-sounding music from the perspective of a composer for Khajoo be written the music or looked with a view music its, a piece written in the 8.9 m, it is used a pair of harmony (harmony on second intervals). But the binary symmetry Khajoo if you look at the overall recalls the well is 4.2 m.

**There are two proposals to Khajoo Bridge:** Major or the Iranian Mahour for rhythm and the two-tone equal that in terms of curtain and there are the half-ton.

Other set of Isfahan is in the form old executive that tampered today of the set because quite Iranian-ness it is more ratio and interestingly this Iranian set in the appropriate youth music and screen lovers quite in terms of curtain, half and quarter tone symmetric.

It should be noted called that this intervals in singing Isfahan school. Harmony is couple the same harmony the second interval not like the harmony where is the distance between the third that can be Western introduced classical music for example. The three major factors in the music:

- The rhythm and meter
- Melody
- Harmony

**The rhythm and meter:** Given the number of openings and the number of flights to the conclusion that is noted Khaju Bridge is 9.8 m. The extent to synthetic which has been said in that each dot grip is equivalent to a multiplication (Fig. 3).

**Melody (audio):** In the step or defined tonality through examining the Khajoo Bridge get into classical music. In the classical music major the only step that its distance from consists of two parts each 16 and in the Khajoo Bridge is this form can be seen for example, include Beethoven noted (Fig. 4).

**Harmony:** According to two pieces of Khajoo Bridge is reached in the music the pair's harmony. In the music the

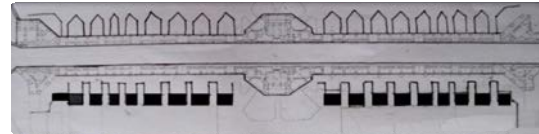


Fig. 3: Showing rhythm in Khajoo Bridge

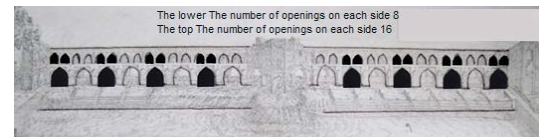


Fig. 4: Number of opening on each side

first issue is pair that use of symmetry comes to mind harmony. Thanks to Mr. Morteza Shafie who worked with us in the music industry.

## CONCLUSION

By examining Khajoo Bridge in terms of body, the number of openings, form plan tous determined the bridge with the music there is closely relationship. What in this study in short are reviews latent factors and the unknown between the ancient art of architecture and the music for example, musical translation Khajoo Bridge? In this regard, with the use comparative method of qualitative and interviews by professionals in this context is investigated to gather information.

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