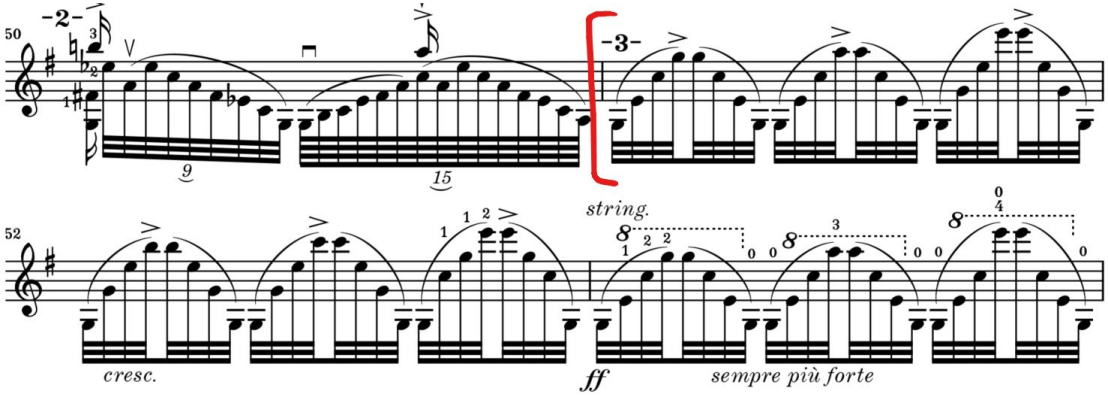
THE EVOLVED ROLES AND POSSIBILITIES OF THE VIOLIN IN ARAB AND CHINESE MUSICAL CULTURES

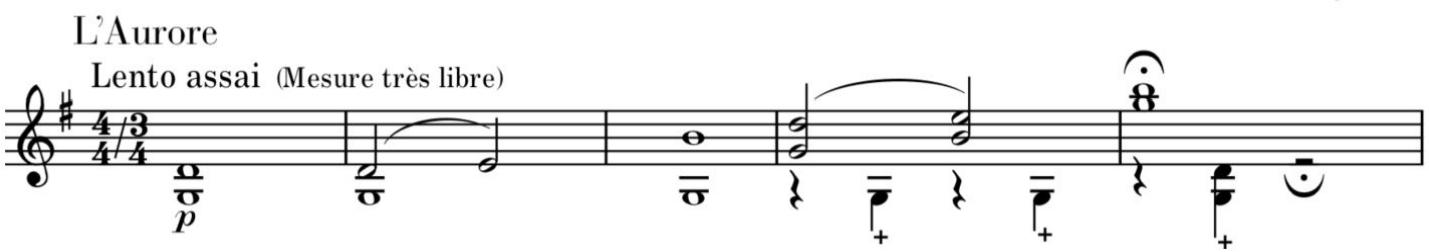
Sonata No. 5 - I: L'Aurore - Eugène Ysaÿe

Vertical Writing In Ysaÿe's Sonata No. 5

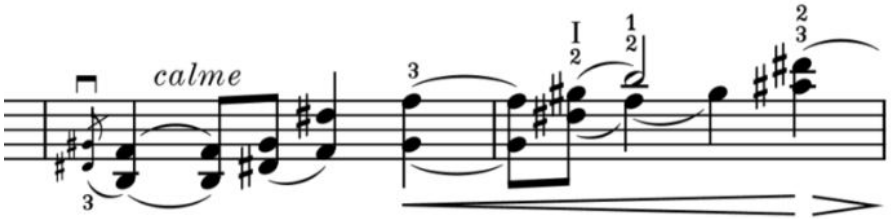


Mm. 51, arpeggiation example

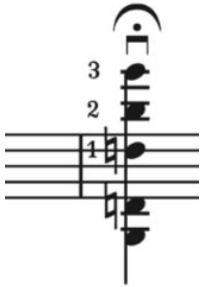
Ysaÿe Example's cont.



Mm. 1



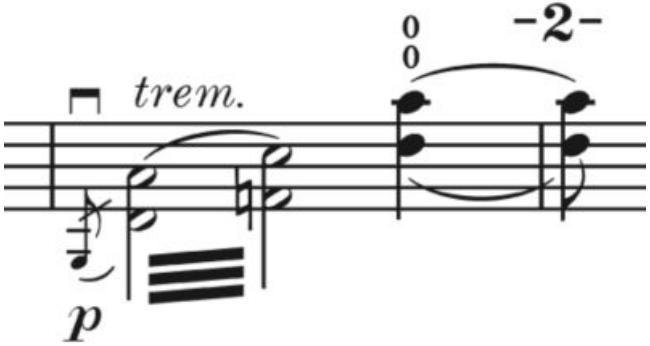
Mm. 16

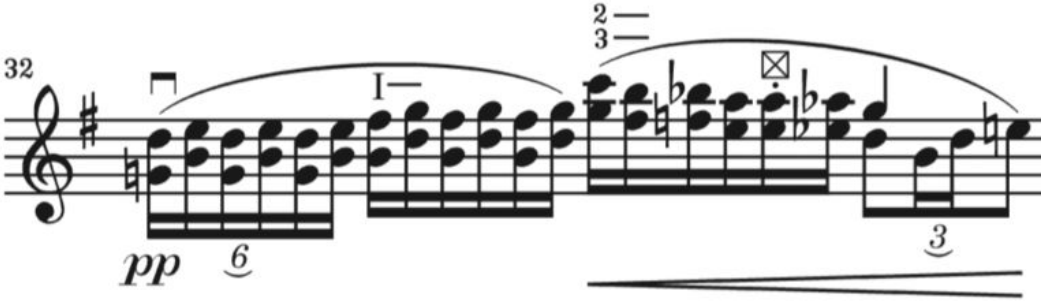


Mm. 45

Extended Technique

Mm. 35





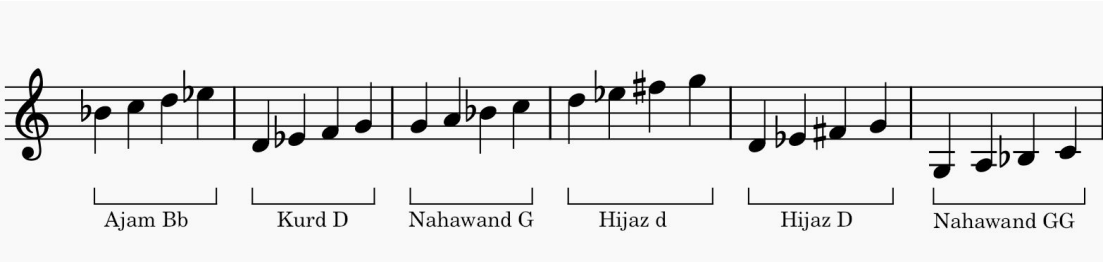
Mm. 32

Nahawand G Ajnas

(Ajna - Area of melody based on a tetrachord)

List of common and featured Ajnas

- Nahawand GG / G
- Hijaz D/ d
- Ajam Bb
- Kurd D



(There are many more ajnas that can be commonly used, but these are the ones present in *Lammā Badā Yatathānna)*

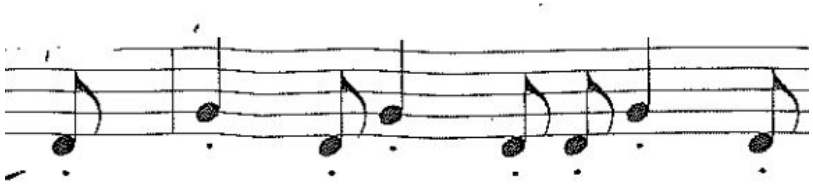
Nahawand Phrases + Characteristics

Examples from *Lammā Badā Yatathānna*

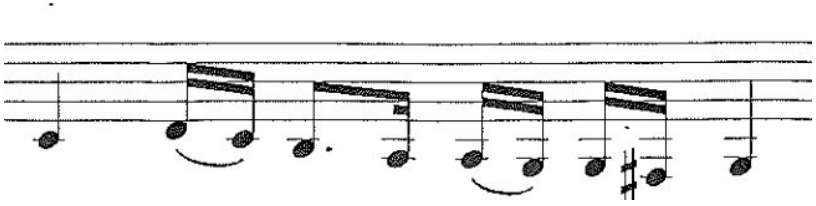
*(Because the muwashshah is heavily based in its maq*ām, characteristics unique to Nahawand can be found throughout the piece.)

- Bottom heavy (focus on the lower octave)
- Leap to the 4th scale degree
- Lower minor third (Bb)
- Falling sequence
- Hijaz on bottom
    - F# leading to fundamental note

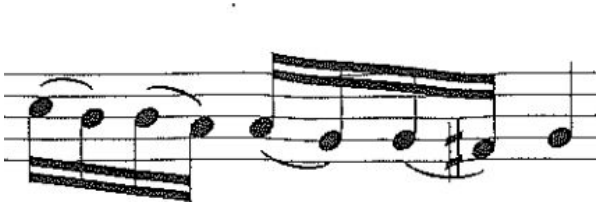
Examples Cont.



Leap to the fourth scale degree



Lower octave + falling sequence + Hijaz



Falling sequence + Hijaz

Taqsim

- Sayr (path/course/motion): Expected melodic behavior of a maqām
- Qufla : Cadence

Lammā Badā Yatathannā

- Muwashshah
  - Unrequited love
- Iqa’ Samai Thaqil (10/8)
- Maqam Nahawand G
- Dawr: repeating cyclic melody
- Khana : Verse

Lammā Badā Yatathannā لما بدى يتثنّى

A traditional Arabic muwashshaḥ

1st Verse:

When he appeared with his swaying gait,
Aman, aman, aman, aman,
My beloved's beauty enchanted us.
Aman, aman, aman, aman (x 2)

lammā badā yatathannā (x 2)
amān amān amān amān
ḥibbī jamālu fatannā
amān amān amān amān (x 2)

لما بدى يتثنّى
أمان أمان أمان أمان
حبي جماله فتننا
أمان أمان أمان أمان

2nd Verse:

O my confusion and my fate,
Who can intercede for my complaint
Of love and of torment?
None but the possessor of all beauty.
Aman, aman, aman, aman

wa‘dī wa-yā ḥīratī (x 2)
man lī shafī‘ shakwatī
bi-l-ḥubbi min law‘atī
illā malīk ul-jamāl
amān amān amān amān

وعدي ويا حيرتي
من لي شفيع شكوتي
بالحب من لوعتي
إلا مليك الجمال
أمان أمان أمان أمان

3rd Verse:

He signalled with his captivating glance.
Aman, aman, aman, aman
The branch charmed when it moved.
Aman, Aman, Aman, Aman

awmā bi-laḥẓuh fatannā (x 2)
amān amān amān amān
ghuṣnun sabā ḥīna māl
amān amān amān amān (x 2)

اوما بلحظه فتننا
أمان أمان أمان أمان
غصنٌ سبى حين مال
أمان أمان أمان أمان

Arrangement Choices

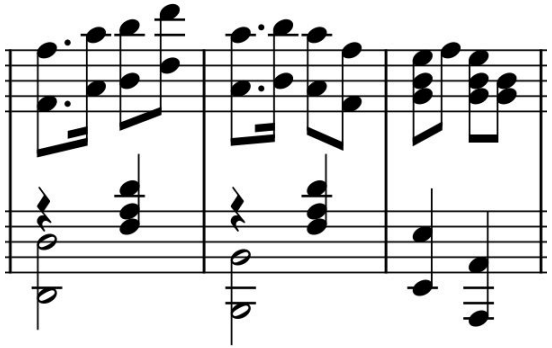
Arrangement (*tawazi': distribution*)- distribution of roles, i.e. the musical division of labor.

- Droning on the fundamental note (G)
- Pizzicato
- Filling in the intervals between two notes with scales or arpeggios (creating melismas)
- Embellishing with trills and mordents
- Tremolo
- Alternating the rhythm to what is on the page to create a contrasting rhythm
- Switching octaves (lower or higher)

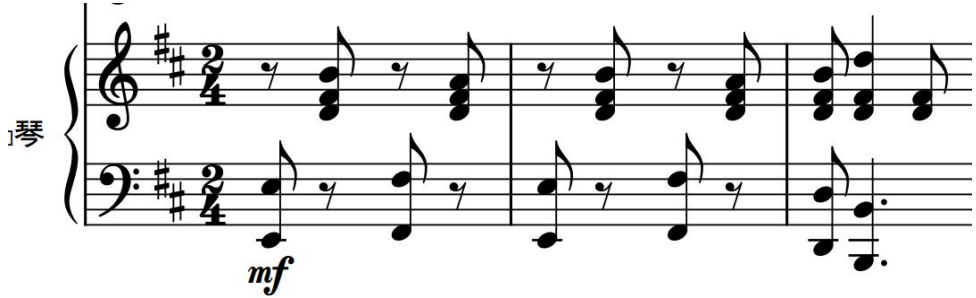
New Years Eve - Mao Yuan

Accompianamental guzheng characteristics

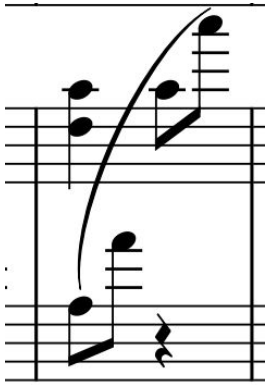
- Moving in octaves
- “Chugging pattern”
- Octave “glissando”



Moving in Octaves



Chugging pattern



Octave “glissando”

Unwritten ornamentation

- Yáo zhǐ (摇指) Shaking or rocking finger (tremolo)
- Huáyīn (滑音) Bends in intonation / portamento (pitch slides)
- Yín(吟) Vibrato

Theses are all examples of techniques of ornamentations that Vicki will add naturally, because they are a part of the Chinese sound.

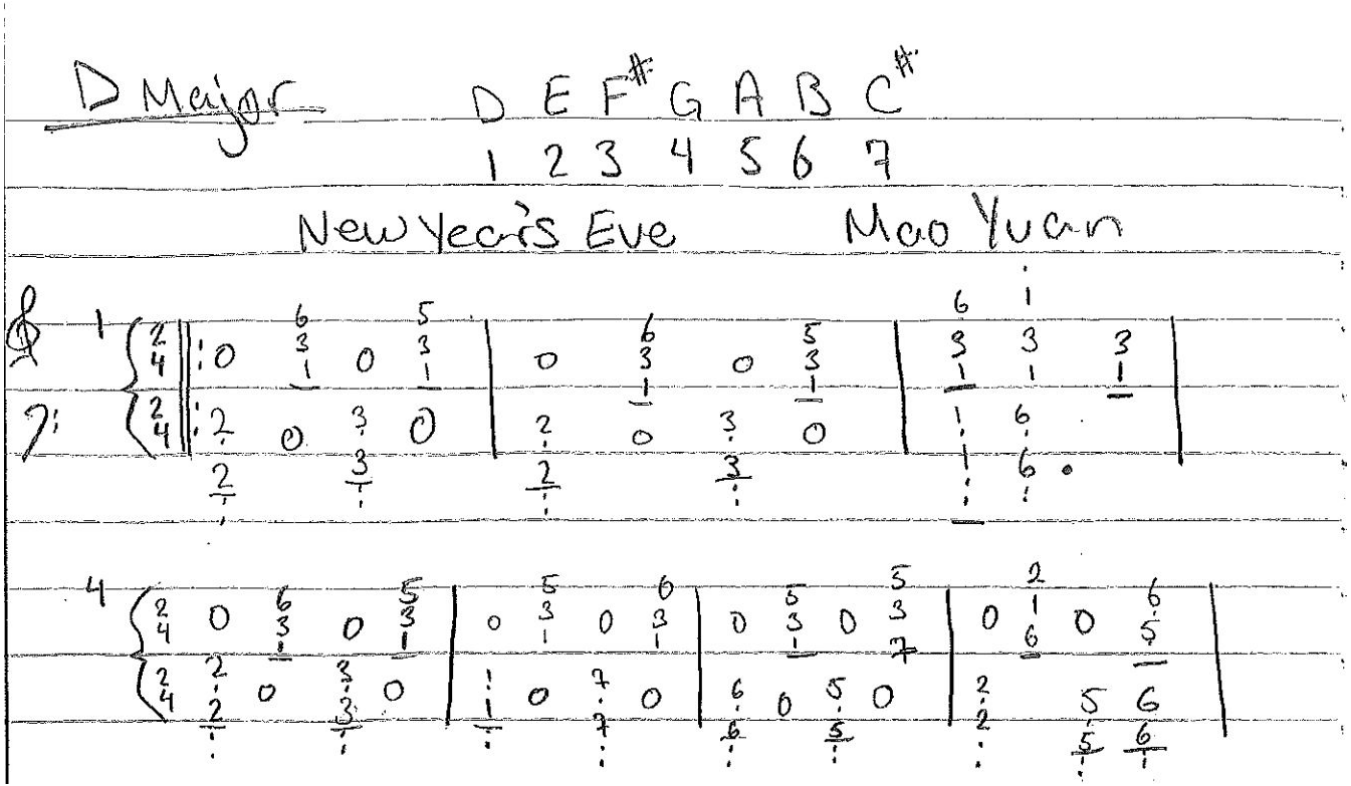
Jianpu (简谱) Notation

The notation that is used in traditional Chinese music is Jianpu notation.

I have transcribed the piano part to Jianpu notation for the guzheng.

Here is an example of the first 7 measures of the piece.

- Scale degree
- Rhythm (note values)
- octave

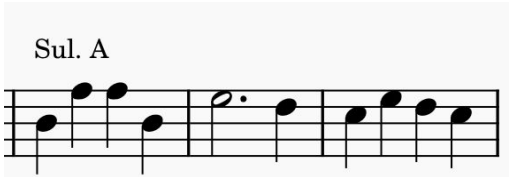


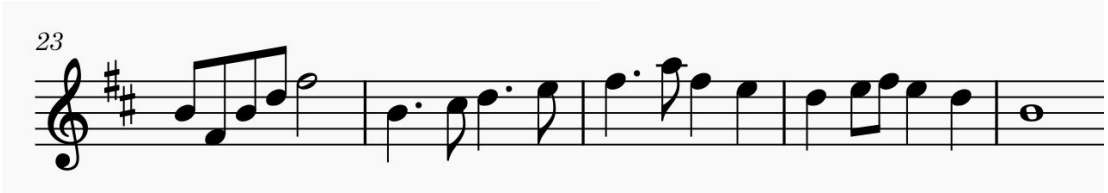
Dance of the Yao Tribe - Liu Tieshan, Mao Yuan

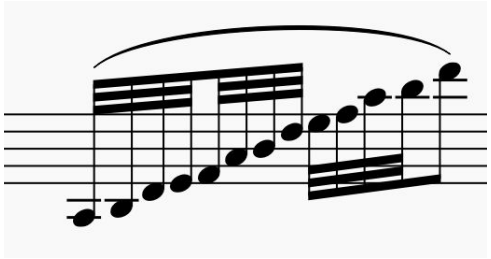
Arrangement Choices

Tremolo- mm. 5 (erhu, guzheng, yang-qin)

Sul a section - mm. 20-27 (erhu)







Written glissando - mm. 48 (guzheng)

Syrian Folk Songs, Vol. 1 - Kareem Roustom

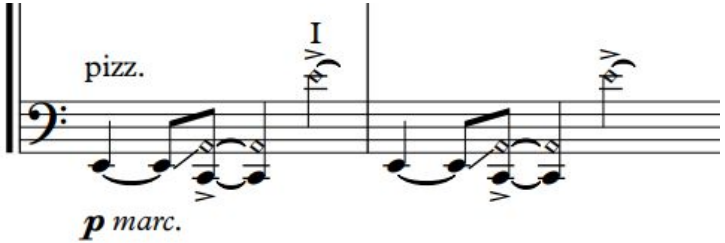
I - Oh the Tawny Beauty

Oh, the tawny beauty, I am tired oh dear heart / Your love has thrown me / You with the wide eyes / Have put pain in my heart.

Arab Characteristics

- Iqā’ malfuf in cello part
- Viola melody
- Added variation of texture

Figure 1: Iqa Malfuf in Cello, mm. 14



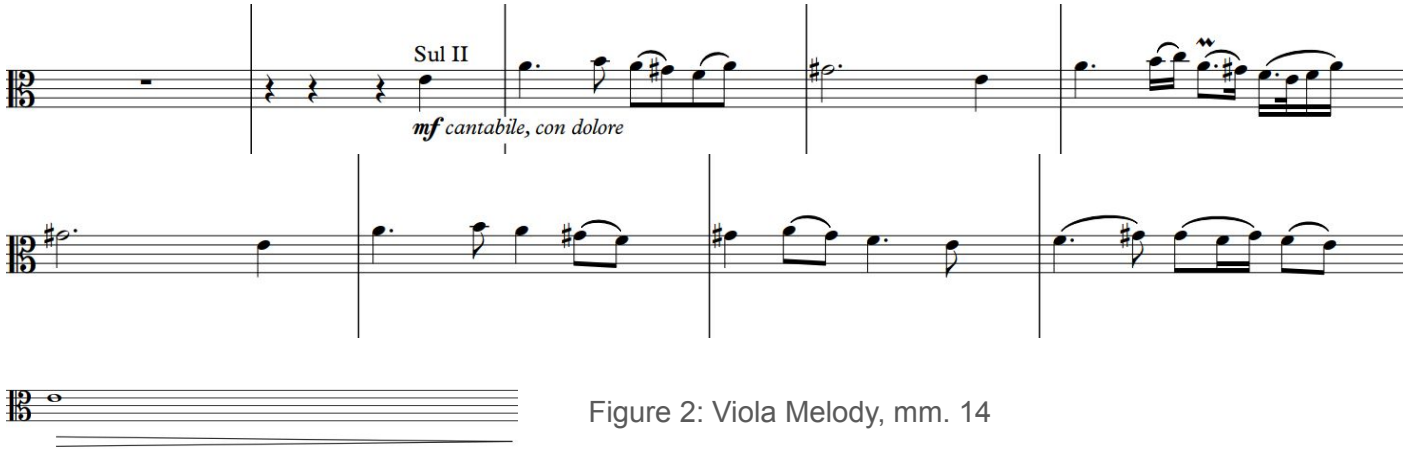


Figure 2: Viola Melody, mm. 14

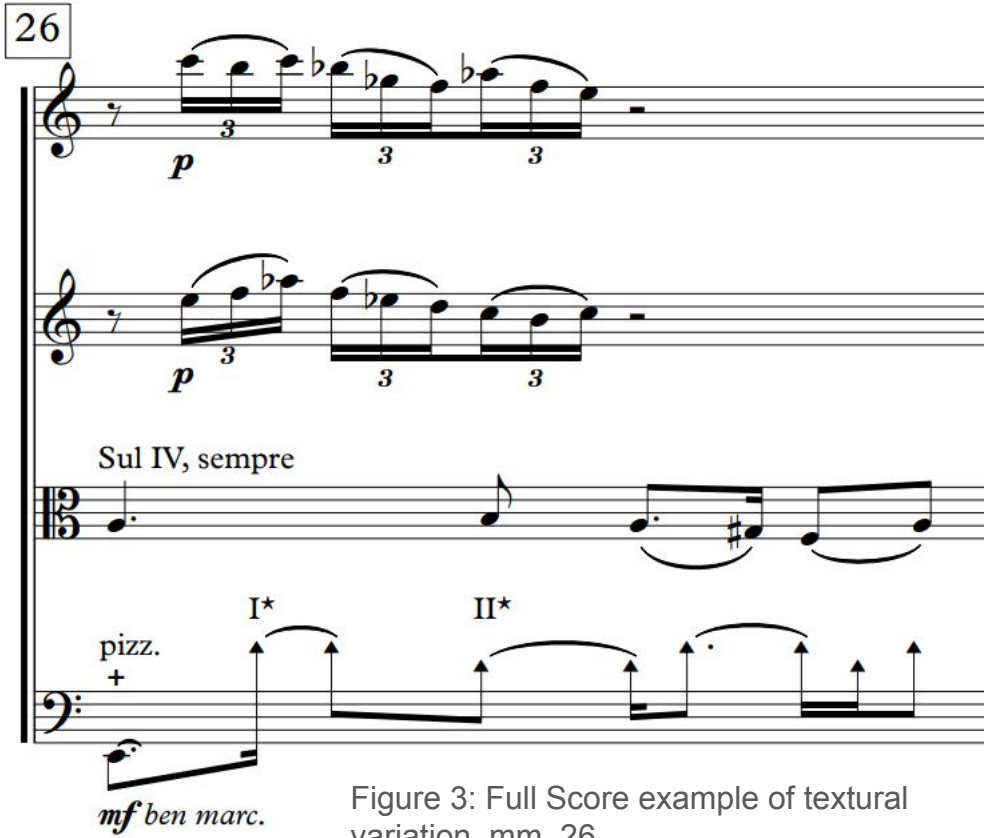


Figure 3: Full Score example of textural variation, mm. 26.

Two Chinese Paintings - Wu Man

I - Ancient Echo

- Variation in texture in each part
- Slurs, trills, grace notes, and tremolos typical of Chinese ornamentation
- Sometimes written out - slurs and bends in intonation

Wu Man instruction: no vibrato in European way, but with specific notes for ornamentation

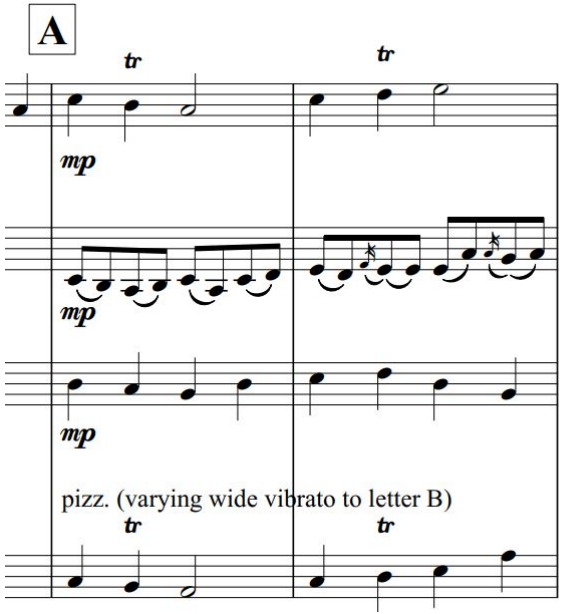
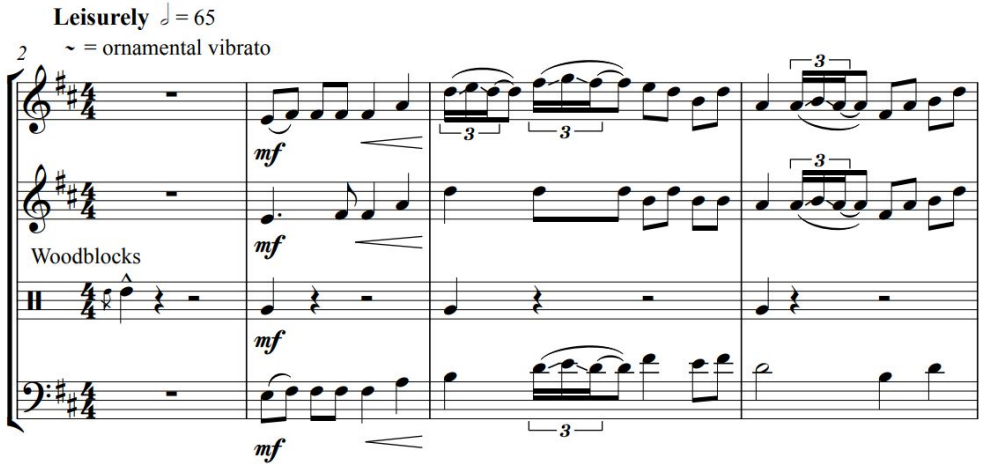


Figure 1: Full score example, mm. 9.

Silk and Bamboo

Inspired by Huanlege



Conclusion