



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

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





# Vertical Writing In Ysaÿe's Sonata No. 5

50 -2- 3- V

9 15

-3-

52

1 2 > 1 2 > string. 8 2 2 0 0 8 3 0 0 8 0 4

cresc. ff sempre più forte

Mm. 51, arpeggiation example





# Extended Technique

Mm. 35

trem.  
p  
0 -2-

32

pp 6  
1-  
2-  
3-  
3

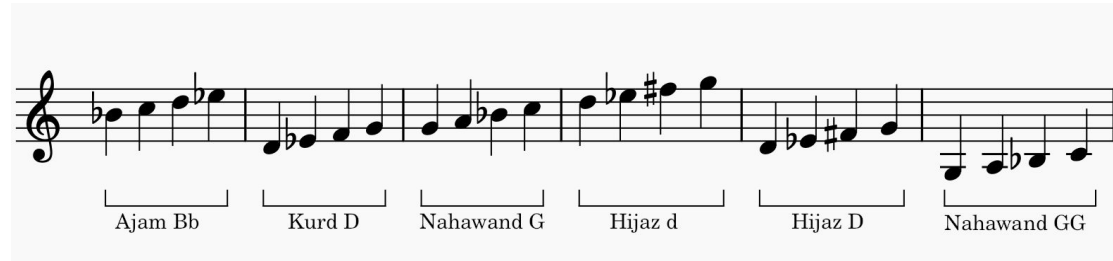
Mm. 32

# 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



The image shows a musical staff with a treble clef and a key signature of one flat (Bb). The melody is divided into six segments, each labeled with a tetrachord name below it. The segments are: Ajam Bb (Bb, C, D, Eb), Kurd D (D, Eb, F, G), Nahawand G (G, Ab, Bb, C), Hijaz d (d, Eb, F, G), Hijaz D (D, Eb, F, G), and Nahawand GG (G, Ab, Bb, C). The notes are written as quarter notes, and the staff ends with a double bar line.

(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 *maqām*, 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 Thaquil (10/8)
- Maqam Nahawand G
- Dawr: repeating cyclic melody
- Khana : Verse

## Lammā Badā Yatathannā لما بدى يتثنى

A traditional Arabic muwashshah

### 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)

### 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

### 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)

لما بدى يتثنى

أمان أمان أمان أمان

حبي جماله فتننا

أمان أمان أمان أمان

وعدي ويا حيرتي

من لي شفيع شكوتي

بالحب من لوعتي

إلا ملك الجمال

أمان أمان أمان أمان

او ما بلحظه فتننا

أمان أمان أمان أمان

غصن سبي 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

## Accompanimental 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

These 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

D Major      D E F<sup>#</sup> G A B C<sup>#</sup>  
 1 2 3 4 5 6 7

New Year's Eve      Mao Yuan

Handwritten musical score for guzheng in Jianpu notation. The score is divided into two systems: "New Year's Eve" and "Mao Yuan". Each system consists of a treble clef staff and a bass clef staff. The notation includes scale degrees (1-7), rests (0), and rhythmic values in parentheses (e.g., 2/4, 3/4). Vertical lines separate measures. The key signature is D Major, indicated at the top.



# **Dance of the Yao Tribe - Liu Tieshan, Mao Yuan**

# Arrangement Choices



*tremolo*

*pp*

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

Sul. A

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

23

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: Iqā Malfuf in Cello, mm. 14



Figure 2: Viola Melody, mm. 14

26

The musical score for mm. 26 consists of four staves. The first two staves are treble clefs, each starting with a piano (*p*) dynamic and containing three groups of eighth-note triplets. The first triplet in each staff has a flat (b) over the second note. The third staff is a bass clef with the instruction "Sul IV, sempre" above it, containing a half note followed by a quarter note and a pair of eighth notes. The fourth staff is a bass clef with "pizz. +" above it and "mf ben marc." below it. It features two groups of eighth-note triplets, labeled "I\*" and "II\*", with upward-pointing arrows indicating fingerings. The first triplet in "I\*" has a flat (b) over the second note. The second triplet in "II\*" has a flat (b) over the second note.

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

The image shows a musical score for a piece titled 'Ancient Echo'. It consists of four staves of music. The first staff begins with a boxed letter 'A' and contains a trill (tr) over a quarter note. The second staff features a melodic line with a tremolo (tr) over a quarter note. The third staff has a trill (tr) over a quarter note. The fourth staff includes a pizzicato (pizz.) instruction with a note marked with a wide vibrato, and a trill (tr) over a quarter note. The dynamic marking *mp* (mezzo-piano) is present in the first three staves. The score is divided into two measures by a vertical bar line.

Figure 1: Full score example, mm. 9.





# Conclusion