

THE ART OF VIOLIN IN ARAB AND CHINESE MUSICAL CULTURES

by

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(Under the Direction of Levon Ambartsumian)

ABSTRACT

The violin is an incredibly popular instrument throughout the world. Through the spread and integration of violin into different musical genres and cultures, the violin's roles and possibilities have branched out into many directions. In this document and accompanying lecture recital I will provide background on the violin's history in each musical culture from its introduction to the present. Through a selection of repertoire from Arab, Chinese, and European musical cultures I will demonstrate the different identities, techniques, and sound worlds of the violin in these different musical cultures.

INDEX WORDS: Violin, Chinese Music, Arab Music, Maqam, String Quartet, Cross-Cultural Collaboration, Western Classical Music.

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CHAPTER 1

INTRODUCTION

The violin is seen as a prominent instrument in a wide variety of musical genres. In the Western world the violin is seen in genres such as classical, country, bluegrass, jazz, and pop. Outside of Europe, Canada and the U.S. there are many other countries and regions that implement the violin: Mexico, China, India, and the Arab speaking world to name a few. In this document I will highlight the violin and its role in two contrasting musical cultures: Arab music, and Chinese music. I have chosen these musical cultures specifically because they have been my primary focus during my time here at UGA, in addition to my major of Western classical studies. I have chosen to represent both Arab and Chinese music in this project, instead of just one musical culture, to show how differently the violin has been implemented, and subsequently what its role became since its introduction amongst the two cultures.

A tool that is imperative across all music is that of listening. Contrary to popular understanding, listening is a cultivated cultural practice.¹ How the ear is trained to listen is subjective to the musical culture that one is raised in. Through this process I have come to understand that approaching a new genre, or entire musical culture requires the resetting of my ear and expectations. Without the proper context or experience there is a danger in making false comparisons or assumptions with listening alone. In this way supplanting listening with verbal or

¹ Becker, Judith, 'Exploring the Habitus of Listening: Anthropological Perspectives', *Handbook of Music and Emotion: Theory, Research, Applications* (Oxford, 2010; online edn, Oxford Academic, 22 Mar. 2012), <https://doi.org/10.1093/acprof:oso/9780199230143.003.0006>, accessed June 2024.

written guidance from experts provides a musician with a more direct route into the learning and understanding of a new musical culture.

Many books and articles have informed my research. In addition to these resources, I want to emphasize the importance that listening has played in the formation of this research, and my growth of performance in these musical styles. I have spent the past three years collectively listening to teachers, guest performers, and endless performances and recordings available online. During my first year in each musical style, I spent a lot of time trying to match, or mimic my inflection, tone, intonation, and ornamentation on the violin (in some cases the erhu for Chinese music). Into my second year of studying, I became aware I was listening to myself in new ways. While I was able to execute a level of topical characteristics, I maintained what I would describe as a “Western classical sound.” I can compare this to someone learning to speak a new language, becoming proficient in basic conversation, but still having an accent that identifies them as to where they are from. In my scenario one of the largest identifying factors was my tone. For Western classical violin there is no singular tone, however a violinist is expected to be able to produce a direct, clear and consistent tone. Particularly as a solo violinist, I have been trained to project my sound, without overpowering the instrument. My reaction to this is double-sided; I am frustrated that I am not yet able to perform as authentically or accurately as I want in these styles, however I am excited that my ear is beginning to hear the difference, i.e. when to add inflection/ornamentation, correct intonation, and flexibility of rhythm. While I may be frustrated, I am not disappointed, or discouraged. It is likely I may always maintain my “Western classical accent” in all genres that I perform, that is my identity as a musician.

Throughout the last several years I have taken one on one lessons with Dr. Jared Holton, and Dr. Lillie Gordon. In the most recent semester of the Middle East Ensemble at UGA we

were joined by A.J Racy. I was incredibly fortunate to sit next to him during our rehearsals and performance listening to him perform a multitude of instruments, especially when I got to hear him playing the violin. While there were many nuances and lessons I learned from Dr. Holton performing and teaching on the Oud, which was a large part of my education, I found that the techniques and musical expectations on violin were different. This makes sense as one is a plucked instrument, and the other is sustained. Another highlight of a guest musician in the past was Karim Nagi, a professional percussionist, ethnic dance artist, and composer. I was fortunate to be able to experience in person such a wide range of expertise on all these different instruments. From my experience with Chinese music over the last several years I have also been equally as fortunate to listen and take lessons from many professionals on a wide range of instruments. I learned dizi and guzheng from Vicki Lu, and I learned Erhu from her mother, Yang Chun Lu. They both always astounded me with the level of musicality and the range of nuances they could pull from so many different instruments. I was able to perform alongside other professionals such as Zheng Wei on guzheng, and Huang Rong Fu on yangqin.

As an expert in Western classical violin performance, I have had much experience in listening and adjusting my approach to the violin over the past twenty plus years. I have always been very comfortable and familiar with the pedagogical approach of "see one do one." In my lessons if I were to perform something incorrectly, or unsatisfactory, I would frequently be corrected with a demonstration from my professor. It would be up to me to recognize the difference in how they performed it and what I would need to change, mentally and physically, in my approach to mimic the sound that they created.

My approach to these new genres started with the basis of this listening and mimicking. I attempted to be a chameleon with my sound and match the experts in these new genres as closely

as I could. What I realized over time was that the foundation and knowledge of my listening was based and created in the perspective of Western classical music. When I was listening, I was focusing only on characteristics that were familiar to my ear, and those that I could replicate - which at the core was very surface level or stereotypical.

From this process I have gained new skills and improved on existing skills as a musician. These are applied not only to the new genres and styles that I am learning, but also can be reflected in my performances of Western Classical music. One example of this is my comfort and growth in improvisation. I have found applications of this in my recent performances of a Haydn string quartet, where I incorporated *eingangs*² at select cadences. Another very important skill that has been developed increasingly throughout this process is my ear for intonation. In their own different ways Chinese and Arab music require a more attuned ear to intonation. Compared to Western intonation the intervals between tones can be viewed as microscopic. Within the practices of these cultures, the use and application of intonation is more strict than intonation in a western setting.³ For example, in Arab music particularly the smallest adjustment could lead to performing a completely different mode, or being uncharacteristic of the mode you are performing in. Through practicing adjusting my intonation in these music's, I have gained a greater precision and depth with my own applications of intonation.

An answer I was searching for throughout this research and performance, was a way to describe these two different musical cultures. While I realized that simply listing off musical characteristics, such as timbre, texture, tonality, harmony, is not encompassing of a whole musical culture, I could neither pin down a more succinct description. Many different styles and

² Eingang: translating to “*entrance*” in German. A lead in, or small cadenza figure. Used to either re-emphasize the key or introduce us to a new key when applicable.

³ Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century Middle East*. Oxford University Press, USA, 2019. 10

genres of music have lists of markers of what makes them identifiable and different in comparison to other styles and genres, in Western classical music we are trained for years to differentiate these genres and styles in this way. With this approach we lose a bit of the core values of these musics and why they are being created and performed in the first place. As French composer Claude Debussy once said, "works of art make rules; rules do not make works of art". By stepping back from the expectations of perfectly executing these characteristic details and focus more on the purpose of the performance, and performance practice itself, I have found the result is a much more fulfilling performance experience.

With the process of arranging several different works, I had to be quite discerning about my musical decisions. I kept going around in circles of what I wanted or needed to be represented by these works. Two works were arranged for string quartet, both popular and recognizable pieces from Chinese and Arab musical cultures. There were of course different questions that I was having to ask myself for each style. One of the largest overlapping questions was, how far do I go in each direction? I am writing for a string quartet, so I need to take into consideration the limitations of the ensemble, and musically what the instruments are capable of. For Arab music, as the violin has long been a part of the musical culture, my approach was more about maintaining the performance practice as I have come to understand it. This meant giving my co-performers the tools to be reflexive and responsive. For Chinese music I found that as the violin has not been a part of the musical culture, that it was trickier to navigate. I found that to make the piece more musically interesting I had to add more extended techniques and mimicking of certain instruments to give the piece more depth. I also had to play around with the musical texture by creating a more homophonic and polyphonic texture for more interest and variation. For both pieces I also wanted to include more extended techniques and experiments with sounds.

Typically, the ensembles and sound worlds that I am trying to replicate, have more instrumental families within one group, creating a much wider range in timbre. As the string quartet is made up of instruments from the same family, the timbre of the group can be quite similar, which for a large portion of the genre, is advantageous.

What I have gained through the work of arranging Chinese and Arab works for Western instruments, while trying not to emulate, but to find a balance to what each side represents and is capable of, I found myself closer to an understanding. Additionally teaching my colleagues a crash-course in these musical styles in preparation for our performance of these arrangements forced me to prioritize and summarize what I considered to be the top priority in approaching these musics. While to be proficient in each of these musical cultures one should gain an understanding of each musical culture's tonal and harmonic system, ornaments, phrases, rhythms, intonations, topics, and performance practices. As I know, having spent years of my life studying these traits for Western classical music to become proficient I know that this knowledge doesn't come quickly. What I prioritized in the end was providing a reassuring space for my fellow musicians to create their own individual sound, based on the emotions and topics of the piece, along with providing examples to expand upon based on their knowledge. For Lamma Bada Yatathanna the lyrics of the piece were the topic of focus. For Dance of the Yao tribe, it was the feelings emoted by the different types of dancing in varying themes. My goal in this project was not to try and make myself of my colleagues' sound or act like Arab or Chinese musicians, but to showcase the instruments and genres as they exist today and to provide the precedent of collaboration moving forward.

My purpose with this project is to educate, demonstrate technical and methodical approaches toward these different genres of music, and to experiment with my approach to the

collaboration of musical cultures. In this paper and lecture recital I will provide musical selections of European classical, Arab and Chinese music. For my intended audience the example of Western classical music will stand as a grounding example of the expectations of the violin in Western music. From there as I branch out into the musical genres of Chinese and Arab music, I will demonstrate the adjustments specifically in technique and approach on the violin that I am consciously making when shifting genres. In relation to applicable pieces, I will describe how and why I make specific arrangement choices.

I want to preface this document with the fact that I do not speak Arabic or Chinese. Terminology will be written in a transliteration that is accessible to the widest readership.

CHAPTER 2

VIOLIN IN ARAB MUSIC

Violin Entering the Near East

While the modern violin was developed in Europe, the technique of bowed sustained sound existed long before in numerous countries outside of Europe. In the Middle East and North Africa, the bowed spiked fiddles, the rabab and the kamanja, have long been an integral part of Arab music⁴. These instruments differ from Asian spiked fiddles but share some commonalities, such as the sound box on the bottom, vertical orientation, and the technique of bowed strings and sustained sound. There are also variations in both physical qualities and naming of these fiddles throughout the regions of North Africa and the Middle East. In China the Huqin family of instruments is a category of spiked bowed fiddles. A notable instrument from this family is the erhu. The huqin family of instruments is known as a true-bowed instrument, as they were created with the purpose of sustained sound only in mind, unlike the violin which evolved from a plucked instrument, the rebec.⁵ These families of string instruments have been circulating Asia for thousands of years.⁶ There are also many variants of the spiked fiddle throughout other Asian countries, (ex. The Korean haegeum, and the Japanese kokyū).

⁴ Racy, A.J. *Making Music in the Arab World: The Culture and Artistry of Tarab*. Cambridge University Press, 2003. 46

⁵ Shen, Sin-Yan. *Chinese Music and Orchestration: A Primer on Principles and Practice*. Chicago, IL: Chinese Music Society of North America, 1991. 117-118.

⁶ Ibid, 120.

The development of the violin and its subsequent dispersion across the world is quite cyclical. During the 8th-10th centuries the rabab was introduced to Europe.⁷ Around the 11th century the rebec was developed.⁸ From that point onward the bowed string instruments in Europe continually developed and evolved to keep up with the growing standards and developments of the arts. By the 19th century the violin had finally become the version we use most prominently today.⁹ The violin was introduced to both China and Egypt (among other respective countries) as the result of trade, exchange, occupation and colonization. As early as the 18th century it has been documented that the violin was introduced to China, and by the 19th century it was introduced to Egypt.¹⁰ In both countries western music was increasingly popularized as well as the performance of western music on the violin. Many famous European violinists performed throughout the Middle East in the 20th century, some such as David Oistrakh, Jascha Heifetz, Issac Stern, and Itzhak Perlman. The violin was not only a tool to perform European classical music. In the Middle East, the violin was integrated into takht¹¹ ensembles directly replacing the original kamanja or rabab. (the original spiked fiddles can still be used, but now it is common practice to use the violin). The violin is referred to as kamanja, (or other variations on kamanja) in the Middle East, a testament to how well this instrument was accepted into Arab music. As music and technology developed in Egypt throughout the 20th century so did the growth of violins in ensembles, and the ensembles themselves.

⁷ The Editors of Encyclopedia Britannica, "Rabab | Description, History, & Facts." <https://www.britannica.com/art/rabab>

⁸ Britannica, T. Editors of Encyclopaedia. "rebec." Encyclopedia Britannica, May 8, 2013. <https://www.britannica.com/art/rebec>.

⁹ Corilon Violins. "History of the Violin - a Historical Sketch," n.d. <https://www.corilon.com/us/library/instruments/the-history-of-the-violin>.

¹⁰ Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century Middle East*. Oxford University Press, USA, 2019. 25.

¹¹ Small ensemble within Arab music.

There are several reasons why the violin was able to fill the role of bowed instruments within Arab music. The violin is fretless, able to project its sound, has a large range, and can produce a bowed sustained sound. Due to being fretless, the violin possesses the ability to perform the intonation, and ornaments that are distinctive of the Arab maqamat.¹² With the range and sound production the violin is more able to mimic the sound and qualities of the human voice, both male and female. Additionally, the violin was not viewed as completely foreign. It was more so seen as an extension of development of the bowed instruments that already existed and was tied to the belief that it originated in the Middle East.¹³

Violin in Ensembles

By the late 19th century, the violin was seen within Arab music ensembles, specifically the takht.¹⁴ The takht is the classic ensemble of Arab music used to perform maqam. It is a small chamber ensemble consisting of percussion, (darbuka, riqq, or daff), plucked strings (oud, qanun), the nay (reed flute), and bowed strings (rabab or kamanja). The takht ensemble demonstrates a wide range of timbre from plucked to sustained sound. These ensembles are smaller, usually one instrument of each family, and two varying percussion instruments if necessary. Because of the size of the ensemble, it is well suited to accompany a singer,¹⁵ and would be a common arrangement of the ensemble.

Originally the takht would perform a series or suite of musical forms/genres. This suite is called a wasla. In my lecture recital I will be performing two selections commonly found in a

¹² Maqam (pl. maqamat): A melodic mode in the Arab tradition

¹³ Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century Middle East*. Oxford University Press, USA, 2019. 26.

¹⁴ Ibid, 63.

¹⁵ Ibid.

waṣla: a taqsim and a muwashshah. Many musicologists have outlined the order of a wasla, here is a summarized version of A.J. Racy's depiction:¹⁶

Short taqsim (Oud)

Dulab or Sama'i performed (entire instrumental ensemble)

Second taqsim (violin)

Muwashshah (one or more, voice and ensemble)

Third taqsim (qanun)

Layali or mawwal (voice)

Dawr or taqtuqa. (voice and ensemble)

The Violins' role in Modernization of Arab Ensembles

Between the 1930-1950's the takht evolved and grew into the ensemble called the firqa. The difference between the takht and the firqa was the size of the group. The size of the takht was almost doubled or more in the firqa. Throughout the 20th century ensembles grew larger and larger, building from medium sized, to a full orchestra/firqa. Violins were a large part of the expansion in these ensembles. Large string sections were created similar to that of a European symphony. Another similarity between the Arab orchestra and the European symphony, is that the principal violinist would often be the leader of the ensemble, and be the one to take soloistic liberties, while the rest of the section performs in unison.¹⁷

¹⁶ Racy, Ali J. "The Waslah: A Compound-Form Principle in Egyptian Music." *Arab Studies Quarterly* 5, no. 4 (1983): 396–403. <https://www.jstor.org/stable/41857697>.

¹⁷ Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century Middle East*. Oxford University Press, USA, 2019. 64.

The evolution of the Arab ensemble could also be synonymous to the evolution of popular music and repertoire. The Golden Age of Arabic music (1930-1970) was a prolific era in the development of popular music in the Middle East. During this era there were several song forms that were quite popular. The first is the *taqtuqa*. This is a shorter song form that is performed by a soloist with an accompanying ensemble. The best suited ensemble for this was the *takht*. This genre was very popular in the beginning of the 20th century, until the 1940's when the long song genre, *ughniya*, overtook the *taqtuqa* in popularity. The *ughniya* was typically performed with a full Arabic orchestra.¹⁸

There were many composers, and musicians that contributed to the Golden Age of Arabic music, however one of the most popular names that come to mind is the star singer, Umm Kulthum (1898-1975). Umm Kulthum can be attributed with the popularization of *ughniya*.¹⁹ Her performances of these songs could last well over an hour. The *ughniya* became a replacement for the *wasla*, as it contained many different sections with modulations in melodic and rhythmic modes. Some sections would be a solo vocal improvisation, another section, serving as the introduction is the *muqaddima*. The *muqaddima* is a long instrumental introduction. This section of the *ughniya* became so popular that it can even be performed on its own by an instrumental ensemble. Umm Kulthum performed with a large orchestra called the Umm Kulthum ensemble. Throughout the 20th century there have been many prominent violinists that have contributed to the development of Arab violin, that have served as concertmaster of her ensemble.

¹⁸ Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century Middle East*. Oxford University Press, USA, 2019. 133-135

¹⁹ Ibid, 134

Arab Violinists and Their Contributions

There are many violinists and musicians that had an impact on the development of Arab music from the late 19th century until the present. One of the first, and most notable violinists is Sami al-Shawwa (1889-1965). From Sami All Shawwa's accounts of his Father Antwan al-Shawwa, a masterful Oud and violin player, and master of the maqam, we see the first instances of violin being performed in Arab music in Egypt. Sami al-Shawwa, Syrian violinist, became one of the most notable, and written upon musicians from the early 20th century. Al-Shawwa is known for his performances and contributions at the Cairo Congress of Arab Music in 1932. He helped integrate the violin into the takht and performed with notable musicians such as Mansour Awad, and Abdu el-Hamouli (Egyptian musician, more known by relations to his wife “Almaz”, a popular singer).²⁰

Two more violinists, who are often compared as representations of tradition vs. modernity, are Ahmed al-Hifnawi (1916-1990), and Anwar Mansi (1922-1962). However, this binary comparison is not completely representative of these musicians. One of the most heightening characteristics a musician could have been the ability to maintain the Arab tradition simultaneously while modernizing. Which is a difficult task to accomplish, yet that is what these musicians were so praised for.

There are of course the individual contributions that each of these violinists made that caused this binary viewpoint to form. Ahmed al-Hifnawi, one of the main and longest standing violinists in the Umm Kulthum ensemble, was known as Hafiz (tradition bearer). Al-Hifnawi relied heavily on oral transmission and was known for his improvisations and ability to “sing

²⁰ Gordon, Lillie Sarah. "Egyptian Violinists and the Negotiation of in-Betweenness." PhD diss., University of California, Santa Barbara, 2014. 87-95.

with his fingers”.²¹ Anwar Mansi was known for his integration of western technique (along with extended techniques) and European sound into Arab violin practice. Mansi was the youngest musician to perform with the Umm Kulthum ensemble at age 16. He performed western and Arab music, and even performed in several films.²²

With the developed expectations of musical education throughout the 20th century, Violinist Abdo Dagher (1936-2021) faced some difficulties initially as a self-taught violinist. Receiving no formal training in violin performance, Dagher could not read or write in western notation. Dagher was inspired by western violinist David Oistrakh, after seeing him perform at a church in his hometown. Against his father’s wishes for him to become a scholar or a lawyer, Dagher decided to leave his home as a teenager, and moved to Cairo at the age of 18. Dagher became known as ‘*malik el-takasim*’, the master of improvisation. Over the course of his career, he had many contributions to the practice of Arab violin, was an innovator in the Maqāmat, and composed several works. Dagher was featured in many ensembles, again one of the most notable ensembles being the Umm Kulthum ensemble.²³

Violin in the Present Day

Today in the Arab world the violin exists as a Western instrument and as an Arab instrument. In music conservatories in Cairo, both Western and Arab practices are taught. Additionally, it is common for violinists to travel to Europe for education from western conservatories. There are many violinists that are proficient in both musical styles.

²¹ Ibid, 127-136.

²² Gordon, Lillie Sarah. "Egyptian Violinists and the Negotiation of in-Betweenness.", PhD diss., University of California, Santa Barbara, 2014. 118-123.

²³ Marzouk, Horriya. “Abdo Dagher: Egypt's Forgotten Violin Virtuoso.” *The New Arab*, 2021.
<https://www.newarab.com/features/abdo-dagher-egypts-forgotten-violin-virtuoso>. Accessed June 2024.

While there are large musical differences between the performance and approach of Arab vs. Western classical music, one of the only physical differences in performing Arab violin is the standard tuning.²⁴ There are a few variations of how Arab violinists will tune their instrument, but one of the most prominent tunings is [G D G D].²⁵ There are several reasons for this tuning. Firstly, is the change in timbre of the instrument. With the change in tuning the violin has a deeper and warmer timbre. Secondly is the relationship to the maqamat. With this tuning the fingerings of most maqamat fit more seamlessly than with Western tuning.

To this day the violin is still included in popular music as well as in traditional music. Sherine Sayed Mohamed Abd El Wahab, or known popularly as Sherine, is a popular current Egyptian singer. Her music features a wide variety of instruments and electronics, pulling from Arab musical traditions and globally. In one of her songs, “*Ya Layaly*” you will hear the prominent use of violin and other string instruments.²⁶

²⁴ In some regions of the Middle East there are differences in technical approach to the violin, such as playing the violin vertically placed in the lap. This can be seen in Morocco.

²⁵ Another common tuning in the 20th century was [G D G C].

²⁶ Sherine, “Ya Layaly,” Track 4 on *Ana Kteer*, Nogoum Records, 2014, compact disc.

CHAPTER 3

VIOLIN IN CHINESE MUSIC

Introduction of the Violin and European Instruments to China

As early as the 17th-18th centuries, European music was introduced to China, but limited to the Chinese court, and not accessible to the public. It was in the beginning of the 19th century that European music began spreading more prominently across China due to protestant missionaries, and from Chinese students studying abroad in Japan and Europe. Not only did European classical music become popular in China, but so did American genres of music like Jazz in the 20th century.²⁷

From the late 19th and the beginning of the 20th century there was an influx of Western orchestras, instruments and music. Similar to in the Near East, the development of new recording equipment and spread of recordings was an aid in the spread and popularity of Western music in China. Along with the spreading popularity of Western music, so too were teaching practices and aesthetics. Many new conservatories were formed during this period of time: Shanghai Conservatory (1927), China Central Conservatory of Music (1964), Peking University (1898), and the Tianjin Conservatory of Music (1958).²⁸

²⁷ Lau, Frederick. *Music in China: Experiencing Music, Expressing Culture*. Oxford University Press, USA, 2008. 90-91.

²⁸ GeeksforGeeks. "Top Music Universities in China." GeeksforGeeks, April 17, 2024. <https://www.geeksforgeeks.org/top-music-universities-in-china/>. Accessed May 2024.

The influence of Western music and its styles continued to grow within China throughout the mid-20th century. The music that was composed with Western influence is referred to as *xiandai yinyue*, “modern music.”²⁹ This is music that embraces Western aesthetics, and typically refers to music that is written for Western instruments or containing Western styles and forms of composition. There were many works written for the violin and piano during this time.

During the 20th century there have been many violinists and composers contributing to the repertoire and growth of collaboration between the music of East and West. Ma Sicong was a prominent violinist and composer along with other composers such as Chou Wen-Chung, Mao Yuan (the co-composer and orchestrator of *Dance of the Yao People*), Jin Yanping, and Chen Gang and He Zhanhao, co-composers of the *Butterfly Lover's Concerto* for Violin and Orchestra.

The *Butterfly Lover's Concerto* was co-written in 1959. This violin concerto is arguably one of the most popular works in the Western violin repertoire composed in China. This piece has been performed and recorded by dozens of internationally acclaimed violinists world-wide, along with the uncountable number of students that learn this piece. As a teacher I have given a masterclass to a student performing this work, additionally in spring of 2023 I performed an arrangement of this piece for violin, erhu, and guzheng. This arrangement was a collaboration between me, Vicki Lu and Spring Yang (Yang Chun Lu).

Issac Stern in China

The documentary *From Mao to Mozart: Issac Stern in China*, directed by Murray Lerner, explores world renowned classical violinist Issac Stern and his experiences on his trip to China just three years after the end of the Cultural Revolution in 1979. In this documentary Issac Stern

²⁹ Lau, Frederick. *Music in China: Experiencing Music, Expressing Culture*. Oxford University Press, USA, 2008. 98.

planned a visit to China. Part of his visit resulted in an invitation to perform a concert in Peking with the Central Philharmonic. In addition to this last-minute invitation Stern gave performances in collaboration with Pianist David Gulob and led masterclasses. This visit was two-fold, while Stern shared and collaborated with his Western musical expertise he was also given tours of cities and artistic venues in China. There were demonstrations and performances of Peking opera, including dances, acrobatics, and all the specific instruments used in Peking opera. Stern was mesmerized by the virtuosi in both the instrumental and physical performances. During Stern's tour of China, he noticed that at all of his masterclasses and rehearsals the halls were packed full of people eager to listen and observe. There was a great enthusiasm for learning and listening to Western music.

Part of Stern's trip involved visiting the Shanghai Conservatory. This conservatory is one of the most competitive in the country, having only 1/14 of the students admitted. This conservatory was re-opened two years after the end of the cultural revolution. After watching the students perform, Stern and Gulob noticed that while all of the musicians were incredibly good, the younger students were fantastic musicians throughout, but the students aged 18-19, had a lack of skill and musicianship in comparison. The director of the school then explained to Stern that this disparity is due to the impact of the cultural revolution. The students that were then aged 18-19 started performing the violin when they were young before the start of the Cultural Revolution, and then were not allowed to learn the violin for 10 years (or any Western instruments and music) during its span.

"Culture revolution in their terms was an attempt to change the culture format of the country into a closed inward-looking society, that rejected any influence, acceptance, recognition of any foreign influence." - Issac Stern³⁰

The Cultural Revolution and After

Due to the cultural revolution between 1966-1976, Western music and instruments were banned (in some cases the piano was included within the Peking or Model Opera),³¹ and even Chinese music was heavily censored, with some Chinese instruments being banned as well. The only music that was allowed was national music designed as propaganda for Mao's political campaign.³²

After the end of the cultural revolution there was an influx of composers composing in the Avant Garde style. These composers were referred to as the New Wave composers. While there has been a long tradition of incorporating Chinese melodies, and characteristics to Western instruments and forms, a common practice began by these new wave composers was incorporating Chinese instruments into the "Western idiom".³³

It seems there are ongoing battles and opinions on the longstanding interwovenness of western and Chinese music. There are those who embrace the styles, forms and aesthetics of western classical music, and those who are adamantly against them. Then there are scholars like Chou Wen-Chung, who believes the collaboration between east and west needs more integrity in

³⁰ Murray Lerner. "From Mao to Mozart: Isaac Stern in China: Full Documentary." 1979. YouTube, April 7, 2022. https://youtu.be/S1DJ2aE7iGs?si=aRrBirBkK_xkCQnn. Accessed January 2024.

³¹ Lau, Frederick. *Music in China: Experiencing Music, Expressing Culture*. Oxford University Press, USA, 2008. 98.

³² Lu, Vicki. "Music and China's Little Red Book." MA Thesis. University of Georgia, 2022. 18-32.

³³ Lau, Frederick. *Music in China: Experiencing Music, Expressing Culture*. Oxford University Press, USA, 2008. 102-103.

its development, than simply adding “Chinese flavoring” to a western style.³⁴ In a speech in 2004 Chou stated the following:

“A composition based on the adoption of western concepts, techniques and styles but embellished with Asian effects and color, even when composed by a Chinese or Asian, remains a product of emulation. Because music is not a crystallization of cultural interaction, it is incapable of asserting itself as intercultural contemporary music. Frankly, the development of Chinese music still awaits efforts that are more profound in depth and in breadth. To truly point to the future, the work will have to reveal the intrinsic values of both worlds. And it will have to demonstrate a degree of synthesis in ideas, skills, and expression. Only then can we arrive at an ideal stage-one that every sincere artist or composer should aspire to. What is worrisome is that the convention of idolizing the West, pursuing trendy fashion, and indulging in fame and vanity. Let us hope these distractions will dissipate with time.”³⁵

Today the violin is very prominent in China for the performance of Western classical music. There are many world class conservatories, and competitions present in China. Famous Chinese violinist Vera Tsu Weiling comments in an interview with Laurie Niles for Violinist.com that “Students don’t have to go abroad to see a great competition”,³⁶ in respect to the Shanghai Issac Stern International Violin Competition. There are many world-famous

³⁴ Lau, Frederick. *Music in China: Experiencing Music, Expressing Culture*. Oxford University Press, USA, 2008. 99-100.

³⁵ Ibid, 100-101.

³⁶ Laurie Niles, *Interview with Chinese Violinist Vera Tsu Weiling: From the Cultural Revolution to Now*. Violinist.com, September 2016. <https://www.violinist.com/blog/laurie/20169/19764/>. Accessed March 22, 2024

violinists that have studied in China and then have come to study at universities and conservatories here in the United States, such as Weiling herself. Additional world-famous violinists from China include Yao Jue, who is the only violinist to be included in the book, *China's Famous Females*, published by the International Women's Congress in Beijing³⁷. Another violinist, Ziyu He, won the 2014 Eurovision Young Musicians competition at the age of 15, and the Menuhin Competition at the age of 17.³⁸

While the violin does not have a designated role within or amongst standard Chinese instruments or ensembles, it is still very popular as both a tool for performing Western classical music, and additionally for performing other genres as well.

³⁷ Jue Yao, Biography | Jue Yao 姚珏, <http://www.yaojueviolin.com/31-biography?lang=en>.

³⁸ Ziyu He, Biography. <http://www.ziyuviolin.com/pages/en/biography.php>.

CHAPTER 4

REPERTOIRE

Sonata No. 5	Eugène Ysaÿe (1858-1931)
I. L'Aurore	
Taqsim on Nahawand in G	(Improvisation)
Lamma Bada Yatathanna	Transcribed by Ali Jihad Racy, (b.1943)
	Arranged by Molly Schneider, (b.1996)
Syrian Folk Songs	Kareem Roustom, (b. ____)
Dance of the Yao People	Liu TieShan, (b.1923)
	Mao Yuan, (1926-2022)
	Arranged by Molly Schneider (b.1996)
New Year's Eve, for Violin and Piano	Mao Yuan (1926-2022)
	Arranged by Molly Schneider (b.1996)
	and Vicki Lu (b. 1998)
Two Chinese Paintings (2015)	Wu Man (b. 1963)

Realized by Danny Clay (b. 1989)

I. Ancient Echo

II. Silk and Bamboo (inspired by Huanlele)

Composed and arranged for
50 For The Future:
The Kronos Learning
Repertoire

Sonata No. 5, I. L'Aurore

As a representation of Western classical repertoire, I have chosen a movement from a solo sonata by Eugene Ysaÿe. Ysaÿe was a Belgian violinist, composer and conductor who lived from 1858-1931. This sonata comes from a collection of six sonatas for solo violin. Inspired by Bach's six sonatas and partitas, which are a staple in western classical violinists' repertoire, one can think of Ysaÿe's six sonatas as a 20th century collection of sonatas with a plethora of new and extended techniques. While some of Bach's works can be approached by musicians in their early years of development and the most advanced, the Ysaÿe sonatas require much more skill and virtuosity to attempt. One may bridge the gap between the two composers and make comparisons to the 24 Paganini caprices for solo violin (1817), which are another staple to a violinist's repertoire, and a compilation of virtuosic works from the Romantic Era.

There are several reasons as to why I have chosen Ysaÿe and this piece specifically for this project. Firstly, Ysaÿe is a very important composer, violinist and pedagogue in western classical music, specific to violin. Ysaÿe was known as the king of violin. Ysaÿe pushed forward the boundaries of virtuosity on the violin into the 20th century and taught many prominent violinists of the late 19th and 20th centuries. Oftentimes in western classical music, especially

with an instrument such as the violin which has been around for so long, it is common practice to trace back the lineage of teachers, and to carry a sense of pride in that lineage. One of my violin teachers, Dr. Katie Lansdale, studied with Josef Gingold, who studied with Ysaÿe, making him my great grandfather.

Often in certain spaces the violin is perceived as a melodic instrument with the primary responsibility of maintaining a monophonic melody. This perception within Western spaces can be perpetuated by its roles within orchestras and chamber groups, as it is often the top voice in these ensembles, carrying the main melody. Additionally, there are connections between the violin and the human voice, which is only capable of monophony.³⁹ In solo repertoire, the role and capabilities of a violinist are much vaster. Arguably, composer J.S. Bach set a precedent of the performance of polyphony for the violinist. With the *Six Sonatas and Partitas for Solo Violin*, the violinist is expected to perform complicated chordal passages, along with rapid arpeggiations, that are outlines of chordal progressions. In this way these pieces feature both vertical writing, and the appearance of horizontal writing that produces a vertical sound. Vertical writing focuses more on chord progressions, with the foundation of the work being based in harmony. Horizontal writing is based on the movement of an individual melodic line. In Western music there is a heavy emphasis on vertical writing. As previously mentioned, Bach placed an emphasis on vertical writing within these works for solo violin.

In my opinion Ysaÿe's collection of sonatas represents the modern expectations of the Western trained classical violinist. Ysaÿe not only implements virtuosic passages and sequences that have been developed and expected of violinists throughout the romantic era, but also reinforces the expectations of polyphony on a soloist. To many in the violin circle, these sonatas

³⁹ There are the rare exceptions with techniques such as overtone singing/chanting.

represent the apex of violin performance – meaning, once you are able to adequately perform these sonatas, you have conquered the most difficult repertoire for a solo violinist.

“Ysaÿe’s six sonatas were conceived as a modern-day response to Bach’s music and a renewal of the message they contain. But they are also a response to everything that had changed in music and violin playing in the meantime – two contrasting aspects that nonetheless proved mutually compatible” Michel Sotckhem. Sint-Genesius-Rode, Spring 2004⁴⁰

The Op.27 collection of 6 sonatas were all composed with a specific violinist from Ysaÿe’s life in mind for each sonata, based on their strengths and personalities as violinists. Sonata No. 5 was intended for Belgian violinist Mathieu Crickboom.⁴¹ “*L’Aurore*”, or as some call it “Dawn” is the first movement of the fifth sonata. The movement begins very free-form and cadenza-like. True to its title, this work feels as if it portrays the process of the sun rising; the piece begins at a still dark dawn. The texture is bare, with the violin playing double stops of open intervals such as fifths. With the time value (whole notes), of these chords, set in the dynamic of piano, it feels as though time is still. Gradually and gently more texture is added. It starts with the occasional chirp of a left hand pizzicato, which eventually becomes more insistent. The effect of the left-hand pizzicato turns more melodic as a new sequence of double stop fourths comments on top of the sustained notes. As the work progresses, it brightens and gains intensity just as the sun rises. Ysaÿe introduces us to these rapid arpeggiation and scalar

⁴⁰ Eugène Ysaÿe, *Six Sonatas for Violin Solo Opus 27*, Urtext. (Munich: G Henle Verlag 1923), V.

⁴¹ “A PEDAGOGICAL APPROACH TO EUGÈNE YSAÿE’S SIX SONATAS FOR SOLO VIOLIN, OP. 27.” Thesis. The University of Georgia, 2003. https://getd.libs.uga.edu/pdfs/curty_andrey_200305_dma.pdf.

patterns that embellish the gentle flow of the movement. These arpeggiations become more frequent until the most climatic section of the movement is reached, where it persists until the end of the movement with a bright and powerful ending, synonymous to the sun burning in the middle of the sky.

This sonata and its movements fall into the category of program music.⁴² In this way I found it similar to many Chinese works that I have performed, with common subjects of nature, working and social life. I felt as though this work would be an interesting comparison to the several Chinese works on my program, as they are all depicting or inspired by topics such as celebration, working, art and nature.

Taqsim in Nahawand G

A taqsim is an instrumental improvisation set in a maqam. This improvisation is an exploration of the maqam and the different ajnas⁴³ present in the maqam. When performing in maqam there is an unwritten but conventional sayr (translating to: path/course/motion). The sayr is an expected melodic behavior of a maqam. Even though each performance of a taqsim is perceived as innovative and improvisatory. During a violin lesson I took with Dr. Gordon, she explained that one can think of a taqsim in paragraphs, paragraphs based on a note.⁴⁴ For example, in maqam nahawand on G,⁴⁵ I could start with a G paragraph, (G4). Since Nahawand is a bottom-heavy mode,⁴⁶ I could then finish my first paragraph, and my next paragraph would be

⁴² Program Music: Music that is intended to portray images or a set narrative, usually intended by the title of the work.

⁴³ Jins (singular) or ajnas (plural), are groupings of 3-5 sequential notes that are used to build melodic phrases.

⁴⁴ Gordon, Lillie. "Arab Violin Lesson." By Molly Schneider. November 2023, Zoom.

⁴⁵ Nahawand is a maqam with the foundational tetrachord featuring the intervallic structure [4 2 4] [G A Bb C]. It is a C based mode but can commonly be transposed to G. Nahawand is commonly compared to the western melodic minor scale due to the presence of the minor third interval in the tetrachord.

⁴⁶ Jared Holton, "Maqam nahawand." Topics in Musical Cultures of the World, University of Georgia, Athens GA, Fall 2022.

a lower G paragraph, (G3). From there I could ascend to a C paragraph (C4). In each of these paragraphs I would be making a statement, by emphasizing certain notes, and outlining tetrachords of another maqam commonly found within nahawand (example: hijaz on D). With each of these paragraphs I would finish my statement with a qafila.⁴⁷ Then there would be a pause, or a break before the next paragraph begins. The arc of the taqsim also follows the arc of a story: exposition, rising action, climax, resolution. With each paragraph there is more development and added musical interest as the musician explores neighboring maqamat. The resolution comes from the return to the core maqam. The improvisation can be as brief or as long as the musician decides.

A taqsim can have many functions. It can stand on its own, or it can exist alongside a piece of music. In typical performance practice you would see a taqsim as an introduction, or within the piece close to the end. As an introduction the taqsim serves the purpose of introducing the maqam of the piece and establishing the mood for the audience. A taqsim placed within a piece of music would most typically be towards the end, after the last khana, before the final repetition of the taqsim. This would be to create an exciting color change to build excitement before the end of the piece. One of the more traditional performance practices of a taqsim is in use as transition between pieces. The taqsim was originally used in a wasla, (instrumental suite form) as a way of continuing the musical flow, while also being able to change the mood and maqam depending on the following piece in the suite. Additionally, there would be a rotation of the members of the ensemble performing the taqsim. Members in the ensemble would get to

⁴⁷ Qafila: the ending or resolution of the or part of the taqsim, often as a flourish. Similar to a mini cadenza or eingangs in Western classical music.

have their solo moment, while the audience would be able to listen to all the instruments in the takht separately.⁴⁸

Lamma Bada Yatathanna

Lamma Bada Yatathanna is an Arab muwashshah.⁴⁹ Historically, melodies for muwashshah would not be notated. The song would be set in a maqam⁵⁰ and iqa‘.⁵¹ The melody that is attributed to *Lamma Bada Yatathanna* is well known among Arab musicians. The AMAR, foundation for Arab Music Archiving and Research, states that the melody we know today was conceived by Sheikh Muḥammad ‘Abd al-Raḥim al-Maslub. This version was first recorded in 1910, and then its second recording in 1924. The first recording featured mutrib⁵² Sheikh Sayyid al-Ṣafti’s, and the second recording featured Muḥyiddin Ba‘yun. In both of these recordings’ violinist Sami al-Shawwa was featured.⁵³

A very important factor of the muwashshah are the lyrics. The mutrib in an ensemble carries a very special role in the transmission of the lyrics and musical mode to the audience. This song is about being enchanted by one's love, but also the torment of unfulfilled desire as a consequence. The full lyrics and translations will be featured in appendix C of this document.

This work is in nahawand G. The primary tetrachord of nahawand G is: [G A Bb C]. Within the maqam of nahawand there are also other maqam tetrachords that are frequently

⁴⁸ Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century Middle East*. Oxford University Press, USA, 2019. 338-341.

⁴⁹ Muwashshah: Song genre based on innovative poetry form created in al-Andalus. It spread across the Mediterranean and into Persia (present day Iran). This genre had a massive impact on poetry for centuries to come. This form contains multiple end rhyme schemes. It is one of the oldest performed poetic genres in the world.

⁵⁰ Maqam: (pl. Maqāmat) Arab Modal system.

⁵¹ Iqa‘: (pl. iqa‘at) A rhythmic mode.

⁵² Mutrib: Singer, or more directly translated to, “the one who creates tarab”.

⁵³ “004 – Sama‘i – Lamma Bada Yatathanna " Amar Foundation for Arab Music Archiving & Research.” AMAR Foundation for Arab Music Archiving Research RSS. Accessed March 20, 2024. <https://www.amar-foundation.org/004-lamma-bada-yatathanna/>.

visited. In this work along with nahawand you will primarily hear hijaz D [D Eb F# G], and `ajam Bb [Bb C D Eb]. Something that will stick out as familiar to a Western ear is the augmented second interval present in the hijaz tetrachord. This brings tension and color to the song.

This song is one of the two works that I have decided to arrange for string quartet in this document and lecture recital. Due to the popularity of this song internationally I felt like it would be fitting to arrange for the western medium of string quartet, in the way of an experiment. This experiment would encompass the learning and performance process of Western classical musicians (my colleagues) approaching Arab music for the first time, and the compositional adjustments needed in the arrangement to make the performance more stylistically accurate.

“Because of its richness in ornamentation, Arabic music is not required to faithfully follow a composition note for note and can therefore be highly personalized.

Heterophony is a dynamic exercise, one that cannot be composed or notated.”⁵⁴

Creating an arrangement of this piece presented me with another set of challenges. The way I have learned this piece, and the way that I have been taught Arab music is based on this principle that Farraj and Abu Shumays speak of in their book, *Inside Arabic Music*. When I am reading music, I view the notation as a skeletal outline. I have grown more comfortable with listening and then adding or taking away my presence based on what is happening around me in the ensemble. I may decide to drone on the fundamental note of the maqam, or I may embellish

⁵⁴ Farraj, Johnny, and Sami Abu Shumays. *Inside Arabic Music: Arabic Maqam Performance and Theory in the 20th Century Middle East*. Oxford University Press, USA, 2019. 8.

the melodic line by filling in the spaces with scales or arpeggiations. I may choose to add a contrasting rhythm. I may also jump up or down an octave. These are all different routes and reactions I can take based on what I am hearing around me, and what I believe I should contribute to the sound of the ensemble.

To preface, my collaborators have no experience in performing Arab music. They are all highly trained musicians in the Western classical style. Since it is not a common practice in Western classical music to go “off script” of the musical notation, performing Arab music how I or others trained in the style would is not something that is their wheelhouse. However, with all of this being considered, I wanted to experiment with the comfort level of asking these musicians to approach the music in a more improvisational way.

For the first arrangement I made of this work I simply re-wrote all of the music from the transcription of the score that I performed on by A.J. Racy, but I set it in the appropriate clefs for each instrument. The big adjustment I made was that I bestowed the Sama‘i Thaqil⁵⁵ to the cello part. In an attempt to maintain the tabla effect that is always present and essential in Arab ensembles. I wanted to experiment with knocking on the body of the cello to imitate the “dumm” and “takk” percussive beats.

With the first read through of the music I wanted everyone to play off of the page, and not worry about any stylistic approaches. I wanted the musicians to listen and get used to the melody of the work. From there I then demonstrated several options that the musicians could take instead of playing exactly what was on the page.

- Droning on the fundamental note (G)
- Switching to pizzicato

⁵⁵ A common 10/8 rhythmic mode.

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

I then explained how when making these choices one may attempt to make them based on what others in the group are doing, for example if the violist is embellishing the line, and creating melismas, perhaps the second violin might choose that time to create a drone, or pizzicato to maintain more of a balance, so that the sound is not too overpowering. The same would apply in the opposite case, so that the music wouldn't be underwhelming either. For the rhythm I instructed the cellist to internalize the core beats of the 10/8 thaqil rhythm first, and then if he felt comfortable, he could embellish around the core beats with little finger taps, similar to how a tabla player would embellish. I demonstrated certain rhythms that would be common to fill in the spaces, these would be typically triplets or dotted rhythms, instead of straight eighth or sixteenth notes.

After this instruction we read through the piece again. Everyone was extremely uncomfortable, and very tentative to make any changes to what was written on the page. This is completely understandable of course. In Western music we are trained and reinforced so heavily to make sure we perform everything that is written on the page, and to expect perfection from ourselves. This approach of leaving the script is especially vulnerable to those unfamiliar. From this point I decided to flesh out another arrangement of the work before subjecting my colleagues

to more experimenting. I decided it would be best to meet my fellow musicians halfway. I do not want to give up completely on the freedom, reaction and spontaneity that is fostered in the Arab style of performance, so I will continue to encourage and demonstrate. The changes I have made to the new version of my arrangement contain more written out, and balanced heterophony, such as the examples I provided, alongside planned out dynamic and textural changes. I have also decided to spread out the rhythmic duty to more members of the group, incorporating the rhythm into the pitched notes and experimenting with the different sound qualities possible from all of these instruments.

Dance of the Yao People

Dance of the Yao People is an incredibly popular piece of music recognized throughout the world. This work falls into the category of *xiandai yinyue*.⁵⁶ What I find so significant about this piece is that through its popularity it has been arranged and performed with a variety of ensembles. I have listened to dozens of different performances and recordings of this piece; I have even performed it several times. When listening to recordings of this work by Chinese orchestras, (specifically with Chinese instruments) I notice that while the music itself has the same themes that are so well known, what changes are what instruments play which parts, and how different phrases are interacting with each other from the use and application of different instruments. From listening to a variety of arrangements of this work, I am able to gain a better understanding of the range of timbres of all of the different Chinese instruments.

Dance of the Yao People was written in 1952, by Liu Tieshan in collaboration with Mao Yuan. After traveling to southern China for research, Tieshan collected several folk melodies he heard and compiled them into a piece. The Yao minority of China exists primarily in the Hunan

⁵⁶ “Modern music”

Province of southern China. Long drum dances would occur at festivals and celebrations. There are many varying long drum dances. These dances can range from portrayal of connection to nature, the movements of everyday life in the mountains, and ritual animal sacrifices. These dances are a form of entertainment, and spiritual connection.⁵⁷ This work was originally called the “*long drum dance of the Yao People*”. It was then orchestrated by Mao Yuan.⁵⁸ This work features several main themes which, depending on the arrangement, can be revisited with variations. With the contrast of melancholic melodic sections, and bright energetic sections. I felt like this piece provides a wide range of stylistic nuances to explore and present in this project.

There is a plethora of recordings along with my own performances that I used for inspiration in my arrangement of *Dance of the Yao People*. Initially I wanted to limit myself to listening to mainly ensembles of all Chinese instruments, so that I would be able to draw as much influence from the nuances that Chinese instruments bring to a performance. I also drew from my experience from the arrangements we performed in the UGA Chinese Music Ensemble.

For my first arrangement attempt I tried to not make the music too convoluted and leaned towards creating a more heterophonic and homophonic texture. To accomplish this, I began with incorporating these inflections and characteristics into the piece.

- Tremolo
- Varying pizzicato and arco
- Knocks on the body of the instrument to imitate a woodblock
- Falls and bends in intonation

⁵⁷ China Cultural Centre in Sydney. “Long Drum Dance of Yao Minority,” June 6, 2023. <https://www.youtube.com/watch?v=eKJYO8kuGm4>.

⁵⁸ “Dance of the Yao Tribe, Liu Tieshan.” LA Phil. Accessed March 20, 2024. <https://www.laphil.com/musicdb/pieces/4787/dance-of-the-yao-tribe>.

- Glissandi or portamento
- Rapid pentatonic arpeggiation (mimicking guzheng strummed glissando)
- *Sul A* sections on the violin (mimicking the nasal timbre of the erhu).

After the first reading of this arrangement, I felt like only incorporating these ornamental additions left the piece sounding quite flat. Part of the issue is that more polyphony is needed in general to create a fuller texture. The string quartet naturally has very similar timbres from one instrument to the next, as they are all from the same family. Compared to a Chinese ensemble where there are many different instrument families combined, the variation of sound qualities and timbre are a natural addition to the fullness and texture of a performance.

In my first arrangement there were also frequent sections written in unison or octaves. Unison can be a powerful tool in performance; however, it loses any type of musical impact if it is used unsparingly. I decided that I need to be more elaborate, intentional, and detailed with my arrangement to make a greater difference in the texture, and to have a greater impact with the arrangement. In the second arrangement I switched to a more polyphonic texture by adding contrasting rhythms and additional harmonies under the melody. I minimized sections of unison to sections I wanted intentionally strong and fortified. I did not make everything polyphonic, however. To add more dynamic and musical interest I created variations in texture depending on the mood I felt appropriate with each theme. I also created variations on themes at times when they are repeated for more interest.

New Year's Eve

New Year's Eve 新春樂 was composed by Mao Yuan in 1957 (I have also seen performances of this work titled “joyous spring” and “spring celebration”. As one can gather from its name, this piece is lively, joyful, and celebratory. Some claim that the melody can be drawn from folk song materials from the Hebei province in China⁵⁹. This piece is another example of xiandai yinyue as this work was originally written for violin and piano. For this lecture recital, I have chosen to arrange the piano part for guzheng. My choice to arrange the piano part for guzheng is so that my audience will be able to hear these nuances more clearly, and to have an example of the timbres of this instrument, and the appropriate stylistic ornamentations that can be executed on this instrument, unlike a piano. Based on my experience performing on and alongside guzheng, in addition to the performances I have listened to, the mannerisms of this piano part instantly rang in my ear as drawn from, or directly imitated from a guzheng.

For this piece I am collaborating with Vicki Lu. Vicki and her mother, Yang Chun Lu (Spring), run the Spring Music School based out of Atlanta, GA. They also lead the UGA Chinese Music Ensemble. Our first rehearsal took place after Vicki and Spring finished with their last students of summer camp. As Vicki and I played through the melody of the piece for the first time, Spring walked into the room and immediately recognized the tune. Though she didn't know exactly how the piece went, she was deeply familiar with the melody.

Vicki referred to this piece as a “red song”. Vicki explained that these songs are powerful and romantic which conjure feelings of nostalgia. New Year's Eve brings up a lot of emotions to

⁵⁹ “「小提琴」元旦！除夕新年！你要找的小提琴曲都在這裡，另有小提琴曲譜的講解，趕快收藏！：「violin」ne.” 「小提琴」元旦！除夕新年！你要找的小提琴曲都在這裡，另有小提琴曲譜的講解，趕快收藏！| 「violin」Ne. Accessed March 21, 2024. <https://www.sixmonthsrebellion.com/en/blog/postsnew-year-new-years-eve-all-the-violin-pieces-you-are-looking-for-are-here-as-well-as-explanations-of-violin-scores-hurry-up-and-collect-them>.

those familiar with these tunes. Red songs are tunes that have been passed along from generation to generation. Spring explained, it would be something her mother would sing or hum and pass on to her, and the same process would repeat with her to Vicki. During the cultural revolution these popular tunes were taken by the government and new words were assigned to them, turning them into political tools, such as propaganda. To those outside of China these propaganda/political songs and melodies are associated with the cultural revolution. On the other hand, Chinese citizens who grew up listening to these songs/melodies do not associate the political lyrics to the song, but rather find a sense of nostalgia through the melodies of these songs. For instance, though many songs during the cultural revolution praised Mao Zedong and his leadership, Spring did not associate New Years Eve to the lyrics, but rather found joy in the melody.

The process of arranging the piece began as transcribing the piano part into jianpu notation for the guzheng. Halfway through reading through the piece in its transcribed version, Vicki stopped us to announce that she did not like this version at all. Vicki decided to scour the internet for another arrangement of this piece. She found an orchestral version and decided to try reading the piece through on several different parts. For the guzheng Vicki explained that the way she will perform accompaniment is by keeping her left hand performing mainly what is written on the page, while her right hand fills in around it. Along with ornamental additions Vicki will also add rhythmic variations throughout. The first orchestra part we used was the cello part. This part was okay for the first quicker section where the violin is more active, however during the second theme in G major, where the violin is more lyrical, it felt quite bare. The second orchestral part we tried was the viola, we found that this part filled in the lyrical section much better. For the next run-thru we decided to combine both parts, by picking and choosing

from each part during different sections. Vicki explained that for her, reading off the melodic part and creating her own accompaniment is much preferable and “authentic” than reading a written-out accompaniment such as the transcribed piano part. This way she can be more flexible and respond to the melody directly. We did decide to run through the piece again, however this time with Erhu. Spring wanted to join us. We toyed around with how the violin and erhu would pass the melody back and forth to create a balance between the contrasting voices. We decided that we want to perform this piece in the future with Erhu, however, to make it fit in the register of the erhu better, we can transpose it to the keys of C and G, instead of D and G.

After we settled on a final version of the guzheng accompaniment part, I had a question for my own part. I asked Spring if there were any inflections or ornaments that she wanted to hear from my part. She responded asking if I wanted it to sound like an erhu or like a violin. I told her that I don’t want to try to be an erhu, because the two simply aren’t the same, however I do want to try to understand better when to add inflections and ornaments, and not simply play the bare notes. I felt playing that way would also be wrong. I follow up with another question: Is there a right way to add different inflections, based on Chinese musical theory? (Such as using the interval of the third to prepare for a portamento). I explained that in our Chinese music ensemble, when I would play the erhu and she would demonstrate the different ornaments she was very strict about me placing them correctly. I asked if that was just so the ensemble was unified, or if there was a specific reason we added them in those locations within the music. Both Vicki and Spring joined in to answer this question. I was right about the reasoning of unification for the ensemble, but both explained that these ornaments and inflections are always changing, and it takes years of listening and trying to find what you like as a performer. Vicki added, that if you listen to Spring perform on Erhu, she will play a piece differently every time. If she is

demonstrating something and she didn't like how she added a portamento, she will try again until she likes it and then instruct the student to perform it that way.⁶⁰

When I originally chose this work to be a part of my program, and then as an arrangement for violin and guzheng instead of piano, I anticipated it would be a good demonstration for my audiences. However, what I gained from this process was an incredibly fruitful musical collaboration. I feel as though what was authentic about all of this was not the music, but the process in which we created and molded the music into something we liked. Vicki and Spring helped me go from performing what was written in the score to paying attention to what the melody was calling for. We played with the tempo, pushing and pulling with rubato and accelerando, even adding in free cadenza-like sections. Vicki's accompaniment felt much more dynamic and interesting in comparison to the original piano score. Not only was it more dynamic, but it created a new unique and original performance of this work.

Syrian Folk Songs

In my search for repertoire in both musics I knew that it would be important to show a representation of present-day music, music of living composers that were raised in the musical cultures that I am focusing on, that are writing works that are fusions of genres, and specifically for Western instruments and ensembles like the string quartet. Many of the works that I have featured have not been specifically written with the violin in mind. The evolution of the relationship and exchange between the "East and West" can be observed through the output of repertoire and performances featuring these fusions of either instruments and compositional styles.

⁶⁰ Lu, Vicki. "interview." By Molly Scheider. June 2024. Duluth, GA.

As my focus as a violinist has been primarily as a soloist and chamber musician, as I am a member of the graduate quartet of the university as part of my assistantship here at UGA, and because the string quartet is an important ensemble and genre of western music, I wanted to feature several works for string quartet as well on this program.

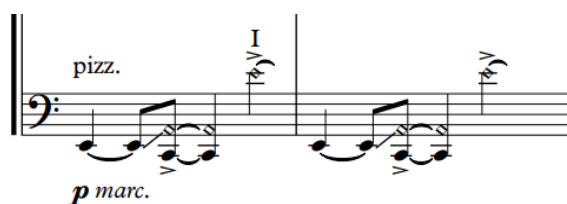
Kareem Roustom is a Syrian American composer and is acclaimed by the Chicago Tribune as “one of the most prominent active Arab-American composers.” Roustom has composed for and collaborated with musicians and ensembles all around the world, to name a few: the West-Eastern Divan Orchestra, the Kronos Quartet, Shakira and Tina Turner. Additionally, his works have been performed by acclaimed ensembles nationally as well, some such as the New York Philharmonic, Boston Symphony Orchestra, Boulez Ensemble, and many more. Roustom was born in Damascus, Syria, and moved to the U.S. as a teenager. His compositional style is defined by his blend of styles from Arab and Western classical.⁶¹

The first movement, *Oh, the Tawny Beauty*, opens anxiously with continuous swells and releases in dynamics (mm. 1-14). The violins are contrasting to the viola and cello with rapid agitated 32nds. The lower strings are given a sustained passage with whole notes, quarter and quarter note triplets, with the quarters always being located with a crescendo to forte piano to move towards the swell of the phrase. The instruments are all harmonically outlining a cluster chord. This adds to the anxiety and conflict of the beginning. As the section moves on the violins line moves higher continuously, as the viola and cello gradually move lower. This increases the range and intensity. After this section reaches the peak of its

⁶¹ Kareem Roustom. “About - Kareem Roustom,” October 11, 2023. <https://kr-music.com/about/>.

intensity, mm.9, measure by measure the violins continue to descend in their line and the section comes to a gradual and softened end.

The second section of this work “*swaying*”, mm.14-26, begins with iqa‘ malfuf in the cello part. Roustom uses harmonics on the “takk's” of this rhythm to contrast with the low “dumm” on the downbeat. The viola then carries the melody, providing a rich tenor timbre. This melody circles around a tetrachord with the intervallic structure of maqam hijaz. A classic marker of this is the augmented second. Typically, a hijaz tetrachord would start on D instead of E, however this melody's tetrachord is (E, F, G#, and A).



Musical Example 4.1: First iteration of iqa‘ malfuf in the cello, mm. 14.

At mm. 26 the melody is repeated, however now in the cello part the iqa‘ is ornamented, and rhythmically diminished; the beat value went from three and two beat values in the eighth note, but now it is in sixteenth notes. Typically, in a longer iqa‘ pattern there would be more alternation between the dumm and takk, leading me to believe that this is not a new iqa‘ but Roustom creating a variation on malfuf. The viola continues with the melody, and now the violins have cascading triplet sequences in a piano dynamic. All of this added texture mimics how a melody will typically be embellished and ornamented in Arab music, with variations every time the melody is repeated.

Musical Example 4.2: Embellished version of the second theme, mm. 26.

Two Chinese Paintings (Wu Man)

Two Chinese Paintings was composed in 2015 by Wu Man. Man is a world-renowned virtuoso pipa player, composer, and educator from China. In collaboration with the Kronos quartet foundation and their project “50 for the future,” Man was commissioned to write this work for string quartet. This was Man’s first composition for a string quartet. As Man’s father was an artist, she gained inspiration from paintings. These movements are created to resemble a set of portraits that showcase traditional cultures from around China. These two specific movements draw inspiration from Uyghur Maqam of the Xinjiang Province, Silk-and-Bamboo music and teahouse music from Hangzhou.⁶² I feel very fortunate to have access to a work such as this, it is a beautiful example of cultural collaboration that ensembles like the Silk Road Ensemble, and the Kronos Quartet have set out to achieve. Additionally works like this string quartet are an incredible learning resource for expanding musicianship and techniques. In Man’s

⁶² “Wu Man.” *Kronos*, September 17, 2016. <https://50ff.kronosquartet.org/composers/wu-man-1>.

Carnegie Hall workshop, she delves into the nuances that are critical for the execution of the work to make it sound Chinese. She demonstrates on her pipa the melody plain as written, then she demonstrates what would be the correct way of performing with the added inflections.⁶³ Musical characteristics like this cannot simply be read from sheet music, but by time spent listening and internalizing.

"Ancient Echo' the first movement of Two Chinese Paintings, is based on a scale found among the oldest tunes for pipa..." - Wu Man⁶⁴

Ancient Echo is a slow meditative movement. It feels like there is time for each beat to be fully explored in the piece. Man creates a variation in texture by adding moving lines of quarters or eighths in contrast to sustained notes. There are slurs, trills, and tremolos that are typical of inflection and ornamentation in Chinese music.

The image shows a musical score for a piece titled 'Ancient Echo'. It consists of four staves. The first staff begins with a boxed letter 'A' and contains a trill (tr) over a half note, with a mezzo-piano (mp) dynamic marking below. The second staff features a continuous eighth-note melody with a slur and a mezzo-piano (mp) dynamic marking. The third staff has a half-note melody with a mezzo-piano (mp) dynamic marking. The fourth staff includes a trill (tr) over a half note, with a mezzo-piano (mp) dynamic marking and a note indicating 'pizz. (varying wide vibrato to letter B)'. The score is divided into two measures by a vertical line.

⁶³ "Carnegie Hall Kronos Quartet Workshop: Wu Man 'Four Chinese Paintings,'" YouTube, August 4, 2016, <https://youtu.be/iwez2UH2k4o?si=9ytbXNXcKUVxPxvp>.

⁶⁴ Ibid.

Musical Example 4.3: Example of notated textural variety, mm. 9.

The second movement of this work is titled *Silk and Bamboo (inspired by Huanlege)*. Silk and Bamboo music⁶⁵ is a popular regional music of East central China. This music is commonly performed in teahouses for the enjoyment of the musicians performing, like a social event⁶⁶. Silk and bamboo refer to wind and string instruments in the ensemble. In this style of music, the performance practice is a collective effort of altering or varying the main melody, creating a balance between the simple and more elaborate versions of the melody. In this style of music, the musicians are always working to maintain a balance, which maintains the excitement of performing because you must always be listening and adjusting with those around you. Within the genre of Silk and Bamboo, the repertoire consists of eight main works.⁶⁷ Huanlege or Huanle ge⁶⁸ is one of these eight main works.

An interesting quality about this movement is that the violist is now the percussionist of the ensemble, first beginning the movement with a gong solo, and then performing on the woodblocks for the rest of the piece until the end with the gong being used with the final chord.

In this movement Man dictates the variation of melody and balance of texture. You will notice throughout the movement that some parts have more involved and moving lines, while others have less ornamented lines, more-so the skeletal outline. There will never be too much going on at a time, but a balance of texture spread and passed throughout all parts.

⁶⁵ "Jiangnan sizhu"

⁶⁶ Lau, Frederick. *Music in China: Experiencing Music, Expressing Culture*. Oxford University Press, USA, 2008. 79-80

⁶⁷ Ibid. 80

⁶⁸ "song of happiness"

Leisurely ♩ = 65
2 ~ = ornamental vibrato

Woodblocks

mf

mf

mf

mf

3

3

3

3

Musical Example 4.4: Opening of second movement, mm. 2.

CHAPTER 5

CONCLUSION

While there are similarities to the dispersion of the violin into Arab and Chinese cultures, there is a great contrast to how the violin was viewed and what its role developed to be within each culture. In Arab music once it was implemented into Arab ensembles, it was viewed as an Arab instrument based on past instrumentation (e.g., rabab), and has since been an integral part of Arab music to this day. It also exists as a Western instrument performed by many Arab musicians. In this way the violin has several identities within Arab musical culture. However, in China the identity of the violin has remained as a western instrument, and it did not replace any traditional instruments in Chinese music. There are no specific techniques or physical adjustments to the western violin to make it “Chinese.” There is much modern music composed for the violin alongside other European instruments. There have been many Chinese musicians that study the violin in China and Europe. All of this to say, while the violin became a very popular instrument in China, its identity remained as a western instrument, unlike in Arab music where the violin existed both as a western instrument, and as an Arab instrument.

However, now in the 21st century we are seeing more efforts, and the results of efforts in the late 20th century for these cross-cultural collaborations of instruments, genres and styles. I was excited to showcase these contemporary compositions by Roustom and Man in this dissertation, to display the level of collaboration possible.

From the 18th through early 20th century, Western classical music featured music from the ‘East,’ commonly as fads of exoticism, and orientalism. These would be inspired by short,

and often inaccurate or incomplete snippets of music and information passed along by soldiers, traders, missionaries, etc. Even when musicians would travel to Eastern countries and would experience the music, there would not be a level of understanding deep enough to fully translate what was heard into western music.

Now in the digital age we have access to people all over the world. Information is at our fingertips, and we can reach out to scholars and musicians at the click of a button. We are able to listen to hundreds of recordings, and performances. Now that we have the ability to be better informed musicians, these collaborations have the potential to be more intentional, unique, and respectful of all traditions involved in the process of music making.

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APPENDICES

PROGRAM NOTES

The following program notes come directly from the composers.

Wu Man, *Two Chinese Paintings*

“After two decades of collaborating with the Kronos Quartet, I am finally beginning to understand Western string instruments. With the group’s encouragement and support, I was able to create these—my first works for string quartet. Two Chinese Paintings is a two-movement suite which, taken with Glimpses of Muqam Chebiyat, resembles a set of portraits of traditional cultures from around China. In Chinese traditional music, instrumental pieces often have poetic titles to express their content and style. I decided to continue this tradition with this collection. The inspiration for these suites came from styles of traditional music in China familiar to me, including Uyghur Maqam of Xinjiang province, a pipa scale from the 9th century, and the Silk-and-Bamboo music, or teahouse music, from my hometown of Hangzhou. ‘Ancient Echo,’ the first movement of Two Chinese Paintings, is based on a scale found among the oldest tunes for pipa. The second movement, ‘Silk and Bamboo’ is a variation on the tune ‘Joyful Song’ (Huanlege) from the collection of Silk-and-Bamboo.

I feel quite grateful to be able to bring these old styles of traditional music into the repertoire of Western string ensembles. The left-hand portamento, or sliding, technique called for here is quite distinct from the types of expression found in Western music. I hope that audiences will come to better understand the richness and diversity of music from China through these stories. I’d like to thank Kronos for their trust and encouragement, for letting me be a part of their Fifty for the Future project, and for giving me this opportunity to share my musical experiences with young string quartets around the world!”⁶⁹

Kareem Roustom, *Syrian Folk Songs*

⁶⁹ Kronos. “Wu Man,” March 14, 2023. <https://50ftf.kronosquartet.org/composers/wu-man-1>.

The Syrian Folk Songs project is a long-term effort to re-imagine rural and urban folk music from historical 'Greater Syria' for the medium of the string quartet. The primary aim is to highlight the beauty and variety of the folk music found in the region at different periods in time. To do so is to recognize that national borders are problematic because they are artificial constructs, manipulated by politicians and put into place by force. Despite this, culture permeates them. By seeking out the beauty of folk music from this region, made by people of varied religions, and cultures, one can begin to find the very human nuance and complexity in what is often misrepresented as monolithic.

The difference between Syria today and 'Greater Syria' of one hundred years ago, is striking. Until about 1920 'Greater Syria' included what is now Lebanon, Israel, and Jordan, the Gaza Strip, and southern Turkey (Alexandretta). Even in my lifetime, the borders of modern Syria have changed and seem to do so frequently because of the civil war. The motivation for this project is in no way nationalistic. Rather it is humanistic.

I titled this collection 'Syrian Folk Songs' only because I became acquainted with them through Syrian artists, like the great Sabah Fakhri (1933 – 2021), or the lesser known Jamila Nassour (1932 – 2001), whose stage name was Karawaan, and who was a family friend in Damascus. As I learned more about these songs, it became clear that they were not a product of the modern Syrian nation. Rather, they came from areas of what is now Iraq, Palestine, Lebanon, Jordan, Israel, etc. These melodies were repurposed by later generations of artists, like the Lebanese Samira Tawfiq, or preserved, albeit in a modern way, by folkloric groups the Palestinian El-Funoun troupe. Their interpretations have fueled my imagination and I am indebted to all these artists.

Why the string quartet? Because I have met many musicians from the region who play classical western music and I would like them to have a sense of belonging in some part of the repertoire. Likewise, these pieces are also for anyone not from the region who would like to explore this music and its culture, or the sentiments expressed in it. Of course, this music is also for audiences as well. Though the work of fostering human connections and understanding through the arts is slow, and requires patience, it is what I can do to help make the world a little better.

The first song in this collection gives voice to one who is suffering from unrequited love; 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.

The second song is from Aleppo and is from the perspective of a young man who sees the a young woman going from her father's home to the neighbor's. On her way there he stops her and asks her; Oh beautiful one, quench my thirst and let me see your cheeks/'Go away you pathetic guy' she replied, 'my cheeks are like the apples of Damascus.'

The third song is a traditional Palestinian village song. "The groom marches almost naked between two lines of his closest relatives, each handing him a piece of the distinctive wedding attire to wear for the special night. Blessed are your garments, Muhammad (typical groom's name); / Your mouth is chatting with us, but your eyes are all over the bride' / Blessed is the "'iqal" (traditional black wool double rings that hold the head dress), put it on Muhammad, blessed is the 'iqal / Your mouth is chatting with us, but your eyers are on the doe (his birde)[1]. The final song has its origins in modern day Iraq and is from a genre called mulia. The lyrics tell the story of a love sick son who crossed the bridge so often to see his beloved, that the bridge collapsed. His parents, aware of his lovesickness, are keeping a close eye on him. According to the late musicologist, Hassan Abbas, the word mulia is connected to the Mesopotamian goddess of war and fertility, Ishtar. The word has connotations of abundance, fullness, satisfaction etc⁷⁰

⁷⁰ Kareem Roustom. "Syrian Folk Songs - Book 1 (2023) - Kareem Roustom," February 18, 2024. <https://kr-music.com/syrian-folk-songs-2023/>.

SCORES

New Year's Eve

Mao Yuan

1	$\begin{pmatrix} 2 & 4 \\ 2 & 4 \end{pmatrix} \begin{matrix} 0 & 6 & 0 & 5 \\ 2 & 0 & 3 & 0 \end{matrix}$	$\begin{pmatrix} 0 & 6 & 0 & 5 \\ 2 & 0 & 3 & 0 \end{pmatrix}$	$\begin{pmatrix} 6 & 1 \\ 3 & 1 \end{pmatrix} \begin{matrix} 2 \\ 1 \end{matrix}$
4	$\begin{pmatrix} 0 & 6 & 0 & 5 \\ 2 & 0 & 3 & 0 \end{pmatrix}$	$\begin{pmatrix} 0 & 5 & 6 \\ 1 & 0 & 2 & 0 \end{pmatrix}$	$\begin{pmatrix} 0 & 5 & 0 & 5 \\ 6 & 0 & 5 & 0 \end{pmatrix} \begin{pmatrix} 0 & 2 & 0 & 6 \\ 2 & 2 & 5 & 6 \end{pmatrix}$
8	$\begin{pmatrix} 0 & 1 & 0 \\ 1 & 0 & 0 \end{pmatrix}$	$\begin{pmatrix} 0 & 5 & 6 \\ 1 & 0 & 2 & 0 \end{pmatrix}$	$\begin{pmatrix} 0 & 5 & 0 & 5 \\ 6 & 0 & 5 & 0 \end{pmatrix} \begin{pmatrix} 0 & 3 & 0 & 6 \\ 2 & 2 & 5 & 6 \end{pmatrix}$
12	$\begin{pmatrix} 0 & 1 & 0 \\ 1 & 0 & 0 \end{pmatrix}$	$\begin{pmatrix} 2 & 2 & 0 \\ 5 & 6 & 0 \end{pmatrix}$	$\begin{pmatrix} 2 & 1 & 0 \\ 5 & 6 & 0 \end{pmatrix} \begin{pmatrix} 2 & 1 & 0 \\ 5 & 6 & 0 \end{pmatrix}$
16	$\begin{pmatrix} 0 & 2 & 1 & 6 \\ 0 & 5 & 6 & 6 \end{pmatrix}$	$\begin{pmatrix} 2 & 2 & 5 & 1 \\ 5 & 5 & 6 & 6 \end{pmatrix}$	$\begin{pmatrix} 2 & 2 & 5 & 1 \\ 5 & 5 & 6 & 6 \end{pmatrix}$
20	$\begin{pmatrix} 2 & 2 & 5 \\ 5 & 5 & 6 \end{pmatrix}$	$\begin{pmatrix} 2 & 2 & 0 \\ 2 & 3 & 0 \end{pmatrix}$	$\begin{pmatrix} 2 & 2 & 0 \\ 2 & 3 & 0 \end{pmatrix} \begin{pmatrix} 6 & 5 \\ 2 & 3 \end{pmatrix}$

$$24 \left\{ \begin{array}{c|c|c|c} \begin{array}{r} 6 \ 5 \\ 2 \ 1 \\ \hline 0 \ 2 \ 3 \\ \vdots \end{array} & \begin{array}{r} 6 \ 6 \ 5 \ 5 \\ 2 \ 3 \ 3 \\ \hline 2 \ 2 \ 3 \ 3 \\ \vdots \end{array} & \begin{array}{r} 6 \ 6 \ 5 \ 5 \\ 2 \ 3 \ 3 \\ \hline 2 \ 2 \ 3 \ 3 \\ \vdots \end{array} & \begin{array}{r} 6 \ 6 \ 5 \ 5 \ 5 \ 5 \\ 1 \ 1 \ 1 \ 1 \\ \hline 2 \ 2 \ 3 \ 3 \\ \vdots \end{array} \end{array} \right.$$

$$28 \left\{ \begin{array}{c|c|c|c} \begin{array}{r} 6 \ 6 \ 5 \\ 2 \ 1 \ 5 \\ \hline 2 \ 2 \ 3 \ 3 \\ \vdots \end{array} & \begin{array}{r} 2 \ 2 \ 1 \\ 1 \ 5 \ 5 \\ \hline 2 \ 2 \ 1 \ 5 \\ \vdots \end{array} & \begin{array}{r} 2 \ 2 \ 1 \\ 1 \ 5 \ 5 \\ \hline 2 \ 2 \ 1 \ 5 \\ \vdots \end{array} & \begin{array}{r} 1 \ 0 \\ 1 \ 5 \ 0 \\ \vdots \end{array} \end{array} \right.$$

$$32 \left\{ \begin{array}{c|c|c|c} \begin{array}{r} 1 \ 1 \ 1 \\ 5 \ 5 \ 5 \\ \hline 1 \ 1 \ 1 \\ 5 \ 5 \ 5 \\ \vdots \end{array} & \begin{array}{r} 2 \ 2 \ 2 \\ 5 \ 5 \ 5 \\ \hline 2 \ 2 \ 2 \\ 5 \ 5 \ 5 \\ \vdots \end{array} & \begin{array}{r} 5 \ 0 \\ 1 \ 0 \\ \vdots \end{array} & \begin{array}{r} 1 \ 1 \ 1 \ 2 \ 2 \\ 5 \ 5 \ 5 \ 5 \ 5 \\ \hline 1 \ 1 \ 1 \ 2 \ 2 \\ 5 \ 5 \ 5 \ 5 \ 5 \\ \vdots \end{array} \end{array} \right. \quad \boxed{\begin{array}{c} 70 \\ \text{Coda} \end{array}} \quad \begin{array}{r} 5 \ 6 \ 5 \\ 1 \ 6 \ 5 \\ \hline 5 \ 5 \ 0 \\ \vdots \end{array}$$

$$36 \left\{ \begin{array}{c|c|c|c} \begin{array}{r} 0 \ 5 \ 5 \\ 5 \ 5 \ 6 \\ \hline 5 \ 5 \ 6 \\ \vdots \end{array} & \begin{array}{r} 0 \ 6 \ 0 \ 5 \\ 3 \ 1 \ 1 \ 1 \\ \hline 2 \ 0 \ 3 \ 0 \\ \vdots \end{array} & \begin{array}{r} 0 \ 6 \ 0 \ 5 \\ 3 \ 1 \ 1 \ 1 \\ \hline 2 \ 0 \ 3 \ 0 \\ \vdots \end{array} & \begin{array}{r} 6 \ 1 \ 3 \\ 3 \ 1 \ 1 \ 1 \\ \hline 1 \ 1 \ 6 \ 6 \\ \vdots \end{array} \end{array} \right.$$

$$40 \left\{ \begin{array}{c|c|c|c} \begin{array}{r} 0 \ 6 \ 5 \\ 3 \ 1 \ 1 \\ \hline 2 \ 2 \ 0 \ 3 \ 0 \\ \vdots \end{array} & \begin{array}{r} 0 \ 5 \ 6 \ 3 \ 1 \\ 3 \ 1 \ 1 \ 1 \ 1 \\ \hline 1 \ 0 \ 2 \ 0 \\ \vdots \end{array} & \begin{array}{r} 0 \ 5 \ 0 \ 3 \ 7 \\ 3 \ 1 \ 1 \ 1 \ 1 \\ \hline 6 \ 0 \ 5 \ 0 \\ \vdots \end{array} & \begin{array}{r} 0 \ 2 \ 0 \ 6 \\ 1 \ 6 \ 1 \ 3 \\ \hline 2 \ 2 \ 5 \ 6 \\ \vdots \end{array} \end{array} \right.$$

$$44 \left\{ \begin{array}{c|c|c|c} \begin{array}{r} 0 \ 1 \ 5 \\ 1 \ 1 \ 0 \\ \hline 1 \ 1 \ 0 \\ \vdots \end{array} & \begin{array}{r} 0 \ 6 \ 0 \ 2 \\ 4 \ 4 \ 4 \ 4 \\ \hline 4 \ 0 \ 3 \ 0 \\ \vdots \end{array} & \begin{array}{r} 0 \ 1 \ 0 \ 1 \ 3 \\ 4 \ 4 \ 0 \ 5 \ 3 \\ \hline 4 \ 0 \ 3 \ 0 \\ \vdots \end{array} & \begin{array}{r} 0 \ 5 \ 0 \ 3 \\ 4 \ 4 \ 0 \ 4 \ 7 \\ \hline 5 \ 0 \ 5 \ 6 \\ \vdots \end{array} \end{array} \right.$$

(Rept)

$$48 \left\{ \begin{array}{c} 0 \quad 4 \quad 7 \quad 5 \\ \vdots \end{array} \right\} \begin{array}{c} \downarrow G \\ \hline 0 \quad 5 \quad 5 \quad 5 \\ \hline 6 \end{array} \quad \begin{array}{c} 0 \quad 5 \quad 5 \quad 5 \\ \hline 5 \end{array} \quad \begin{array}{c} 0 \quad 5 \quad 5 \quad 1 \\ \hline 3 \quad 1 \end{array} \quad \begin{array}{c} 0 \quad 5 \quad 5 \quad 5 \\ \hline 2 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 5 \end{array}$$

$$54 \left\{ \begin{array}{c} 0 \quad 5 \quad 5 \quad 5 \\ \hline 6 \end{array} \right\} \begin{array}{c} 0 \quad 5 \quad 5 \quad 5 \\ \hline 5 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 2 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 5 \end{array} \quad \begin{array}{c} 0 \quad 6 \quad 6 \quad 6 \\ \hline 6 \end{array} \quad \begin{array}{c} 0 \quad 4 \quad 4 \quad 4 \\ \hline 4 \quad 3 \end{array}$$

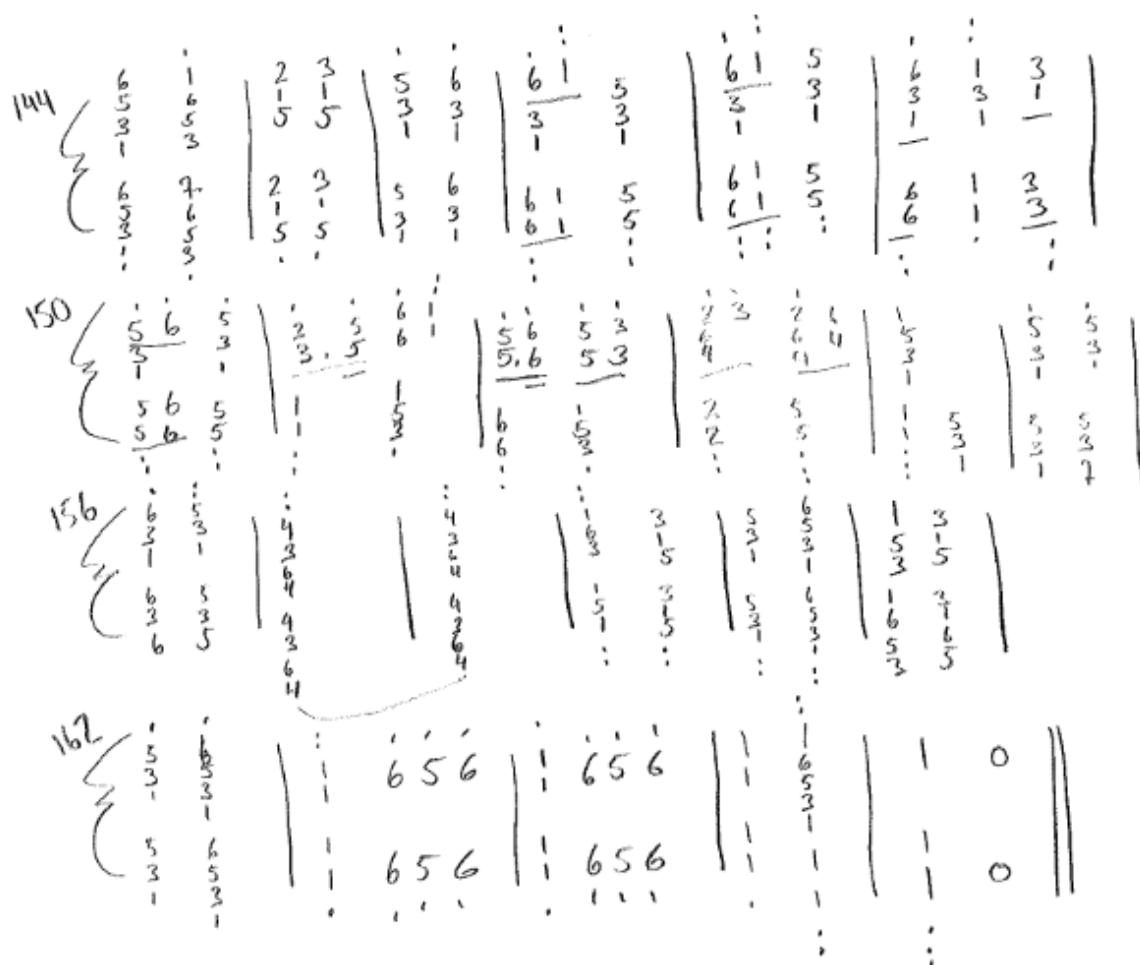
$$60 \left\{ \begin{array}{c} 0 \quad 5 \quad 5 \quad 5 \\ \hline 2 \end{array} \right\} \begin{array}{c} 0 \quad 3 \quad 3 \quad 3 \\ \hline 5 \end{array} \quad \begin{array}{c} 0 \quad 6 \quad 6 \quad 6 \\ \hline 1 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 2 \end{array}$$

$$64 \left\{ \begin{array}{c} 0 \quad 5 \quad 4 \quad 2 \\ \hline 5 \end{array} \right\} \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 5 \end{array} \quad \begin{array}{c} 0 \quad 6 \quad 6 \quad 6 \\ \hline 6 \end{array} \quad \begin{array}{c} 0 \quad 4 \quad 4 \quad 4 \\ \hline 4 \quad 3 \end{array}$$

$$68 \left\{ \begin{array}{c} 0 \quad 5 \quad 5 \quad 5 \\ \hline 2 \end{array} \right\} \begin{array}{c} 0 \quad 3 \quad 3 \quad 3 \\ \hline 5 \end{array} \quad \begin{array}{c} 0 \quad 6 \quad 6 \quad 6 \\ \hline 1 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 2 \end{array}$$

$$72 \left\{ \begin{array}{c} 2 \quad 2 \quad 2 \quad 2 \\ \hline 6 \end{array} \right\} \begin{array}{c} 2 \quad 2 \quad 2 \quad 2 \\ \hline 6 \end{array} \quad \begin{array}{c} 2 \quad 2 \quad 2 \quad 2 \\ \hline 6 \end{array} \quad \begin{array}{c} 2 \quad 2 \quad 2 \quad 2 \\ \hline 6 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 6 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 6 \end{array}$$

$$78 \left\{ \begin{array}{c} 0 \quad 2 \quad 6 \quad 0 \\ \hline 2 \end{array} \right\} \begin{array}{c} 0 \quad 2 \quad 6 \quad 0 \\ \hline 2 \end{array} \quad \begin{array}{c} 2 \quad 2 \quad 2 \quad 2 \\ \hline 2 \end{array} \quad \begin{array}{c} 2 \quad 2 \quad 2 \quad 2 \\ \hline 2 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 2 \end{array} \quad \begin{array}{c} 0 \quad 2 \quad 2 \quad 2 \\ \hline 2 \end{array} \quad \text{D.C. al Coda}$$



Jianpu transcription of the piano part of New Year's Eve by Mao Yuan.

转1=D Switch instrument!

80

R 6. i 5 | 6. i 5 | 6 i 0 3 | 5 6 5 0 | 3. 0 6 i | 5 6 5 3 |

6 6 6 | 5 5 5 | 1 1 1 | 5 5 5 | 2 3 2 6 | 1 0 0 |

85

L 2 3 2 6 | 1 0 0 2 | 5. 3 5 3 | 2 3 5 3 | 2 3 2 6 | 1 0 0 |

2 2 2 | 1 1 1 | 5 5 5 | 2 3 5 3 | 2 3 2 6 | 1 0 0 |

90

0 i i | 0 i i | 2 0 6 | 0 2 i | 0 1 1 | 0 1 1 |

0 5 5 | 0 5 5 | 0 5 5 | 0 5 5 | 0 5 5 | 0 5 5 |

95

2 0 6 | 0 2 1 | 0 5 5 | 0 5 5 | 6 0 3 | 0 6 5 |

100

0 1 1 | 0 1 1 | 6 0 6 | 0 6 1 0 | 6 6 | 6 6 |

0 5 5 | 0 5 5 | 2 0 2 | 0 2 5 0 | 6 6 | 6 6 |

105

R 1 1 1 2 2 | 1 1 2 2 | i i i 2 2 | 5 5 5 5 | 5 - | 5 0 0 |

L 1 0 | 1 0 | 1 0 | 5 0 | 5 0 | 5 0 0 | Rit.

110

0 1 5 1 | 0 1 5 1 | 0 1 5 1 | 0 5 2 5 | 0 5 2 5 | 0 5 2 5 |

115

0 5 6 1 | 0 5 1 2 | 0 2 5 5 | 0 2 5 5 | 0 5 6 1 | 0 4 6 1 |

120

0 2 5 2 | 0 2 5 2 | 0 5 2 5 | 0 5 2 5 | 0 2 5 5 | 0 2 5 5 |

125

0 5 6 1 | 0 4 6 1 | 0 2 5 2 | 0 2 5 2 | 3 2 1 6 | 6 0 0 |

130

6 5 4 2 | 3 0 5 0 | 6 0 i 0 | 2 0 3 0 | 5 0 6 0 | 6 i 5 |

135

6 i 5 | 6 i 3 | 5 6 5 | 3. 5 6 i | 5 6 5 3 | 2 3 2 6 |

140

1 0 0 | 5_m - | 5_m - | 2_m - | 2_m - || 1 2 3 5 |

145

6 i 2 3 :|| i 6 5 6 | i 6 5 6 | i 0 i 0 | 1 - | 1 0 0 ||

150

155

160

Big!

bb

Lamma Bada Yatathanna

Variations

Verse 1: A.1

4 A.2 Drone whole verse (optional light trem.) A.3 pizz.

9 cont. A.4 cont. B.1.1

13 B.1.2 tr B.2.1

15 B.2.2 3 B.3.1

17 B.4.1 B.4.2

19 Verse 2 C.1 tr tr tr

23 3 C.2

26

28

Variations/musical options created for string quartet.



Skeletal outline of my taqsim performance from my lecture recital.

LYRICS AND TRANSLATIONS

لما بدى يتثنى Lammā Badā Yatathannā

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)

لما بدى يتثنى
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 ملك 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
ghuṣṣun sabā ḥīna māl
amān amān amān amān (x 2)

أوما بلحظه فتننا
أمان أمان أمان أمان
غصن سبي حين مال
أمان أمان أمان أمان

⁷¹ University of California at Santa Barbara Middle East Ensemble