Methods of Integrating Elements of Classical Arabic Music and Arabic-Influenced Jewish Music with Contemporary Western Classical Music

Original Compositions and Critical Commentary

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Abstract

This folio contains scores and audio recordings of six original compositions together with a critical commentary. In the six compositions I explore new forms of integrating classical Arabic music, Arabic-influenced Jewish music and contemporary Western classical music. I offer various approaches to this exploration and introduce aspects of classical Arabic music and Arabic-influenced Jewish music in a range of different ways and contexts. In some cases the forms of Arabic genres directly influenced my compositions, and in other cases I have combined musical elements of Arabic genres with Western approaches.

My compositions are divided into two groups. Group A has been composed for performers with a Western background, without an expectation that these players also know how to perform Arabic music and Arabic-influenced Jewish music. Group B has been composed for performers who have proficiency in the performance of Arabic genres as well as having experience in improvisation of other genres (i.e., jazz and Jewish styles). This group division allows for a degree of flexibility in the integration of diverse materials, and provides a way to examine the challenges of the integration by the association with the performers' proficiency.

Group A compositions include two substantial chamber works: (1) *Visions, Fantasies and Dances* for string quartet (48 minutes, in seven parts) and (2) *Sensations* for piano trio (14 minutes), and two shorter compositions: (1) *In Memory* for piano and flute (12 minutes) and (2) *Out to Infinity* for solo harp (7 minutes). Group B compositions include one substantial chamber work - *Arabic Violin Bass Piano Trio* (60 minutes in four movements) and one shorter composition - *The Prayer of Honny Ha’me’agel* for piano and tenor saxophone (7 minutes).

The six compositions are accompanied by a critical commentary, which discusses the compositional process, and outlines musical resources and ideas that provide the basis of my research. The commentary describes the compositional approaches, methods, and techniques that have been employed in each of the works. It also provides background information and references of works of other composers that have been associated with this kind of integration.
Critical Commentary

Music Scores

4. *In Memory* (2010), for piano and flute (piccolo and bass flute), in a single movement.
   Duration: 12 minutes.

Audio Recordings

**Disc 1: Visions, Fantasies and Dances**
Performed by Sapphire String Quartet:
Janna Gandelman, 1st violin
Roman Spitzer, 2nd violin
Amos Boasson, viola
Oleg Stolpner, cello

**Disc 2: Sensations**
Performed by Atar Trio:
Ofer Shelley, piano
Tanya Beltser, violin
Marina Kats, cello

**Out to Infinity**
Performed by Ina Zodorovetchi, harp
**In Memory**
Performed by:
Lior Eitan, flutes (piccolo and bass flute)
Monica Fallon, piano

**The Prayer of Honny Ha’me’agel**
Performed by:
Albert Beger, tenor saxophone
Yitzhak Yedid, piano

**Disc 3: Arabic Violin Bass Piano Trio**
Performed by Yedid Ensemble:
Sami Kheshaiboun, Arabic violin
Ora Boasson Horev, double bass
Yitzhak Yedid, piano
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Statement of Originality

I declare that this thesis contains no material which has previously been submitted for a degree or diploma in any university and, to the best of my knowledge and belief, this thesis contains no material which has previously been published or written by another person, except when due reference is made in the text of the thesis.

Yitzhak Yedid, September 2012

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Chapter 1: Presentation of the Topic

This folio of six original compositions explores ways of integrating classical Arabic music, Arabic-influenced Jewish music and contemporary Western classical music. The compositions are accompanied by this critical commentary, which provides a written examination of my compositional process, and outlines musical resources and ideas that provide the basis of my research. My work examines the challenges associated with this integration. I was able to provide compositional solutions and to offer a new approach to composing and performing contemporary Western classical music.

This research also attempts to broaden the aesthetic resources of Western classical music through the incorporation of classical Arabic music and Arabic-influenced Jewish music. The musical elements that have been examined include microtonality, heterophonic textures, ornamentation and improvisation. These elements have been integrated not simply through quotation and juxtaposition; rather I have investigated more structural means in order to produce a coherent integration. The integration has been examined in terms of recent developments in classical Arabic music and Arabic-influenced Jewish music. Thus, I have developed a distinctive compositional approach, which is embodied in the submitted folio of my work.

My approach has been to introduce aspects of classical Arabic music and Arabic-influenced Jewish music in a range of different techniques, traditions and contexts. In some cases the forms of Arabic genres directly influenced my compositions, and in other cases I combined elements of Arabic genres with Western approaches. From classical Arabic music, I have drawn on musical elements derived from Maqamat. Maqamat (singular: Maqam) in classical Arabic tradition are essentially a set of melodic modes combined with performance traditions that define relationships between the notes, combined with characteristic melodic patterns. In particular, I concentrated on the associations of microtonality, ornamentation and improvisation. From Arabic-influenced Jewish music, I have looked specifically at the distinct heterophonic sound of prayers and Piyyutim (liturgical poems) of the Middle Eastern Sephardi-Mizrahi stream of Judaism.

My composition folio is divided into two groups. Group A compositions have been composed for performers with a Western background, without an expectation that these players also know how to perform Arabic music and Arabic-influenced Jewish music, whereas Group B compositions are for players who have proficiency in the performance of Arabic genres as well as experience in improvisation of other genres (i.e., jazz and Jewish styles). I opted for this
approach because I wanted to allow myself a degree of flexibility in the integration of these diverse materials. I was also interested in exploring the possibilities of Arabic performance practice, as well as allowing Western performers to broaden their contemporary classical performance practice.

My composition folio includes three substantial chamber works: one string quartet (*Visions, Fantasies and Dances*), one piano trio (*Sensations*) and one work for Arabic and Western instruments (*Arabic Violin Bass Piano Trio*). In addition, three shorter compositions have been included: one solo (*Out to Infinity*) and two duos (*In Memory* and *The Prayer of Honny Ha’me’agel*).

A major inspiration to conduct this research was my spiritual experience as a child chanting the *Baqashot* at the well-known Ades Synagogue in Jerusalem. *Baqashot* are collections of supplications, songs and prayers that have been sung by the *Sephardic* Syrian Jewish communities for centuries. Every Shabbat during winter months my father woke me up a few hours after midnight to walk to Ades Synagogue to participate in the singing until dawn. Later in my life I was able to distinguish between different *Maqamat*. This attracted me to explore classical Arabic music, and, just as has occurred in *Baqashot*, to compose works that merge *Maqamat* with Jewish themes. Since I trained in Western classical music it seemed appropriate to merge these different influences.

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1 *Sephardim*, or *Sefardic* Jews, are the Jews descending from the Iberian Peninsula (modern Spain and Portugal) before their expulsion in the late 15th century (Zohar 2005, p.6). This includes both descendants of Jews expelled from Spain in 1492 and from Portugal in 1497. The term has also been applied to Jews who may not have been born *Sephardim* but attend *Sefardi* synagogues and practice *Sefardi* traditions. The term *Sefardi* refers to the customs/tradition of prayers and *piyyutim* of the *Sephardim.*
### 1.1. Historical Background: Classical Arabic Music, Arabic-influenced Jewish Music, Contemporary Western Classical Music

Habib H. Touma (1996) writes that “Arabian music emerged on the Arabian Peninsula during pre-Islamic times” (p.xix). He also writes that “the music of the Arabs is an essential part of the music of the Near East and North Africa” (p.xix). This folio explores elements of classical Arabic music of the modern period, roughly from the late 19th century to the present time. This includes music that was created in cities such as Cairo, Alexandria, Jerusalem, Beirut, Damascus and Baghdad; by composers and performers like Egyptian composer-singer Mohammed Abdel Wahab (1907-1991), Iraqi composer Munir Bashir (1930-1997) and Egyptian singer Umm Kulthum (1900-1975). Classical Arabic music makes use of *Maqamat* that provide the basis for both composition and improvisation. Classical Arabic music can also be seen in the broader context of Turkish, Persian and Indian music. Throughout this critical commentary there will be occasional references to this broader aspect of Arabic music, but the main focus is on classical Arabic music.

Arabic-influenced Jewish music is a broad genre. This folio refers to prayers and *Piyyutim* of the *Sephardi-Mizrahi* tradition, roughly from the 16th to the 20th century. *Sephardi-Mizrahi* refers to communities of Jewish congregations from the Middle East as opposed to those from Europe, mainly Eastern Europe, and known collectively as *Ashkenazi*. *Piyyutim* are Jewish liturgical poems, usually designated to be sung, chanted or recited during religious services. Most *Piyyutim* are in Hebrew or Judeo-Aramaic, and most follow some poetic or acrostic scheme such as following the order of the Hebrew alphabet or spelling out the name of the author. This folio refers to *Piyyutim* of the Jewish congregations that were based in Syria, Egypt, Iraq and Israel, from the 16th century to the first half of the 20th century, by which time most of the congregations had migrated to Israel and America.

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2 The Aramaic language has been around for over three thousand years, beginning in the 11th century B.C.E as the official language of the first Aramean states in Syria. A few centuries later it became the official language, or *lingua franca*, of the Assyrian and Persian empires, covering vast areas and gradually splitting into two major (groups of) dialects, Eastern and Western” (Sabar 2011).
This folio refers to diverse forms of 20th century classical music and does not focus exclusively on any particular style. In some cases I have applied musical parameters of Arabic genres to forms of contemporary classical music, while in other cases I offered new methods that are associated with Arabic forms and can be employed in combination with other methods. Amongst the composers of special importance to me are Béla Bartók (1881-1945), György Kurtág (b. 1926), György Ligeti (1923-2006), Olivier Messiaen (1908-1992), Alfred Schnittke (1934-1998), Arnold Schoenberg (1874-1951), Gunther Schuller (b. 1925), Stefan Wolpe (1902-1972) and John Zorn (b. 1953).

1.2. The Research Challenges

This folio explores ways of resolving compositional challenges ensuing from the integration of Arabic music and Arabic-influenced Jewish music with contemporary Western classical music. Some challenges resulted from the employment of various modes of different modal systems (i.e., Western modes, modes of Jewish prayers and Maqamat). Other challenges are associated with stylistic approaches and the aesthetics of Arabic music, Arabic-influenced Jewish music and Western music in general, and more specifically, intonation and improvisational approaches. One major challenge that had to be faced was to create a semblance of the sound of prayers and Piyyutim, in which melodies serve religious purposes and are usually chanted in synagogues by its congregants. Practical ways had to be found to instruct the performers on how to produce specific sonic outcomes.

The questions and the challenges that I have faced in my compositions include:

- How to incorporate microtonal pitches of the Maqamat and its intervals?
- How to notate quarter-tones and three-quarter tones?
- How to instruct performers to play intervals that are not exactly a quarter-tone and not exactly three-quarter tones?
- How to instruct performers of Western classical music to improvise?
- How to use Taqsim and Maawal (improvisational forms of classical Arabic music) in a non-Arabic context?
- How to use improvisational forms of Western music in conjunction with those of Arabic genres?
- How to achieve the sound of prayers and Piyyutim of Arabic-influenced Jewish music?
- How to integrate heterophonic textures of prayers and Piyyutim of Arabic-influenced Jewish music?
- How to instruct performers to play musical ornaments and perform other conventions that are associated with Jewish religious practice?
· How to create musical textures foreign to Western classical practice through improvisation?
· How to merge musical elements of different ancient styles of Jewish music, Sephardi-Mizrahi, that is associated with Arabic music, and Ashkenazi, that is associated with Western music?
· How to integrate a classic Arabic instrument in a Western ensemble?
· How to integrate the different tunings of a classic Arabic instrument (Arabic violin) with equal temperament?

1.3. Groups of Compositions

As previously outlined, this folio contains two groups of original compositions. Group A comprises compositions that were designed for performers of Western classical music who do not necessarily have expertise in classical Arabic music and Arabic-influenced Jewish music. Group B comprises compositions that were composed for performers knowledgeable in Arabic genres as well as in Western classical music. Group B performers are familiar with Maqamat and have proficiency in improvisation of various styles. Group A performers are assumed to have a greater experience in performing contemporary Western classical music.

Group A compositions comprise:

1. *Visions, Fantasies and Dances*, for string quartet, in seven parts. Duration: 48 minutes.
4. *In Memory*, for piano and flute (piccolo and bass flute), in a single movement. Duration: 11 minutes.

Group B compositions comprise:

1. *Arabic Violin Bass Piano Trio*, in four movements. Duration: 60 minutes.

Dividing compositions into two groups allowed for research approaches that were adjusted to the different proficiency levels of the performers. I looked at ways to propose diverse solutions for inexperienced and experienced performers respectively. Thus I composed with an idea of who would be performing the pieces and the varying degrees of musical ability of each performer. This included: (1) level of virtuosity, (2) proficiency in improvisation, (3) knowledge
in Arabic music and Arabic-influenced Jewish music and (4) aesthetic approach. Composing for performers who have proficiency in both contemporary Western classical music and Arabic genres would be ideal. This would allow me to approach composing using both genres with an equal level of complexity. Composing for performers who lack certain traditions is a greater challenge, and leads to a different musical outcome. In some cases I have looked at different solutions for Groups A and B in order to achieve a similar outcome, while in other cases I worked with the performers’ proficiency in order to achieve a different sound all together.

1.4. **Maqamat**

*Maqamat*, the modal system of classical Arabic music, are a central topic in this folio. The compositions draw on aspects derived from *Maqamat*, these include microtonality, musical ornamentation and improvisation. “Sephardic congregations preserve musical practices derived from the *Maqamat* tradition of Arabic modal music” (Miller & Shahriari 2012, p.278), and *Maqamat* can be found in prayers and *Piyyutim* of the Middle Eastern Jewish communities (Kligman 2009, pp. 53-61).

The following observations on *Maqamat* are based on David Parfitt (2011). Parfitt describes the classical Arabic *Maqam* as a compositional device based on a mode with a particular intervallic pattern, as well as a set of performance rules indicating which notes should be emphasized. A *Maqam* also includes characteristic melodic patterns. The ideal showcase for the structure of a *Maqam* is an instrumental *Taqsim*. *Taqsim* is an improvised form in which the performer may modulate to several related *Maqamat* before returning to the original *Maqam* (see pages 23-25 for more details about *Taqsim*). Modulation is a highly developed art and relies on an intimate knowledge of the structure of the different *Maqamat*, as well as relationships between them. Expertise in modulation can only be achieved after many years of study and performance.

The *Maqam* scale can be thought of as being constructed from blocks (*Ajnas*). *Jins* (plural: *Ajnas*), is the Arabic pitch set of a tri-chord, tetra-chord or penta-chord. Each building block or *jins* has a characteristic pattern of intervals and is usually based on a particular tone. The *Maqam* builds from two sets of *jins*, lower *jins* (trunk) and upper *jins* (branch), that joined at a common note (when the ending note of the trunk is the beginning note of the branch), at two adjacent notes (when a tone separates the trunk and the branch) or at overlapping notes (when more than one note at the end of the trunk belongs to the branch as well). The *Maqam* is often named after the trunk, and *ajnas* may be reduced or extended to form the corresponding tri-chord or penta-chord. The *qarar* describes the note that begins the *Maqam* (the root note and usually the ending note of a piece), and the *ghamaz* describes the beginning note of the branch
tetra-chord. The *Maqam* may also include secondary *ajnas* that can be employed when modulating. There are many ways of combining different *ajnas*, but only a small proportion of these combinations are employed in actual *Maqamat*. Around a hundred *Maqamat* are in use, although some are much more common than others and many are restricted to a particular country or region (i.e., Iraq, Egypt and Syria). The common *Maqamat* may be classified into eight different groups, which are named after the principal *Maqam* of the group: Rast, Bayati, Sikah, Nahawand, Hijaz, Nawa'athar, Ajam and Kurd.

*Maqamat* can be found in prayers and *Piyyutim* of the Sephardi-Mizrahi tradition (Arabic-influenced Jewish music). One example is *Eretz Verum* (Figure 1.1.), a well-known traditional Syrian *Piyyut* from *Baqashot of Shabbath* collections. Mark L. Kligman writes (2009) that “the importance of describing the Syrian Jewish community praxis of the *Maqamat* lies in the fact that not only is their definition of specific *Maqamat* consistent with the practice of modern Arab music but the manner in which they talk about the *Maqamat* is shaped by it as well” (p. 62). *Eretz Verum* is in *Maqam* Bayati (Figure 1.2.). It uses the following *ajnas*: (1) Bayati tetra-chord (D, E semi-flat, F and G) in bars 1-5, where the phrase is descending from G (the *ghamaz*) to D (the *qarar*), (2) Sikah tri-chord (E semi-flat, F and G) in bars 6-7 and in bars 10-11, (3) Nahawand tetra-chord in G (G, A, B flat and C) in bars 22-24 (descending from D to G) and (4) Rast tetra-chord (C, D, E semi-flat and F) in bars 42-44. The F in bars 2 and 4 illustrates the use of Arabic ornaments. In this particular *Piyyut* the ornaments comprise a slow tempo trill of quarter-tones.

![Figure 1.1. Eretz Verum from Baqashot of Shabbath.](image-url)
1.5. The Eretz Israel Style

From the 1940s to the 1960s, composers in Israel looked into ways of merging what was then called Oriental music with Western classical music. Arabic music was one of the genres of Oriental music. These composers include, German-born Paul Ben-Haim (1897-1984), Abel Ehrlich (1915-2003) and Ben-Zion Orgad (1926-2006), and Romanian-born Alexander Uriah Boskovitz (1907-1964), all of whom immigrated to Israel from western and eastern Europe to escape Nazi persecution prior to World War II (Kerm 1980). They brought to Israel a strict and well-defined German-European musical tradition. However, they aspired greatly to find their place in the music scene in Palestine/Eretz Israel (Land of Israel) of the time (Kerm 1980). Some were familiar with the folk music of Eastern Europe but the music that they called Oriental was new and unfamiliar to them. After exploring the components of Oriental music they dedicated their efforts to establishing a compositional style that some termed the Eretz Israel style. The Eretz Israel style comprises European concert classical music, but incorporates Middle Eastern elements, in particular Yemenite music (Kerm 1980). At that time many Jews were migrating from Yemen, and their music and culture took up an important place in Israel. Characteristics of Arabic music are represented in a number of works written by composers from Israel at that time.

Israeli composers whose works influenced my compositions include: Abel Ehrlich (1015-2003), Alexander Uriah Boskovitz (1907-1964), Ami Maayani (b. 1936), André Hajdu (b. 1932), Ben-Zion Orgad (1926-2006), Betty Olivero (b. 1954), Benjamin Yusupov (b. 1962), Gideon Lewensohn (b. 1954), Haim Alexander (1915-2012), Josef Tal (1910-2008), Joseph Mar Haim (b. 1940), Mark Kopytman (1929-2011), Menachem Wiesenber (b. 1950), Mordecai Seter (1916-1994), Paul Ben-Haim (1897-1984), Sergiu Natra (b. 1924), Tsippi Fleischer (b. 1946) and Yehezkel Braun (b. 1922).
1.6. Works of Recent Decades

My folio acknowledges works by Israeli contemporary composers who have examined the integration of Arabic and Jewish genres and contemporary Western classical music. I have followed the approach of Arabic-influenced improvisation and methods of incorporating *Maqamat* in works that integrate a classic Arabic instrument in a Western ensemble by Menachem Wiesenberg (b. 1950). Wiesenberg’s *Trio (Lamento) for Oud, Cello and Piano* (1996) is an example of a piece that has been confronted with some similar challenges to my *Arabic Violin Bass Piano Trio*. Both *Trio (Lamento)* and *Arabic Violin Bass Piano Trio* were composed for two Western practice players and one Eastern and Arabic specialist player. Wiesenberg wrote (1996) that "the work develops in a free associative manner and contains, side by side, written parts open to improvisation by one of the instruments on the basis of ostinato by the other two". I have followed this approach to improvisation and in sections of my works one instrument improvises while the rest or part of the ensemble play ostinato. Wiesenberg’s approach of incorporating microtonal pitches was one that influenced my works too. Wiesenberg avoids notated microtonal unisons and octaves for the full ensemble. However, he allows the performers to add, through improvisation, ornamental microtonal pitches to the composed lines. I adopted his approach and have not composed microtonal unisons and octaves for the full ensemble, however, I have composed unisons of microtones for pairs of instruments. Similar to Wiesenberg, my works allow ornamental microtonal pitches in the composed lines.

I have followed methods of heterophonic textures in the later works (from 1972 onwards) of Mark Kopytman (1929-2011). Nancy Uscher (1986) writes that Kopytman, within his personal compositional style, has conceptualized the ancient word ‘heterophony’ and that his music is often characterized by a strong melodic orientation, clearly inspired by the Jewish oriental folk tradition (pp. 19-22). *Cantus II* for violin, viola and cello (1980) is one of Kopytman’s works that I have corresponded to. In discussing his trio he writes:

The idea of *Cantus II* grows out of my intention to underline the linear, melodic nature of music and through this to stress its emotional effect. My attention was eventually directed not so much to the melody as a whole, but rather to the motives, indivisible units which give the lines their innate impetus. My increasing interest in these ‘nuclei’, which I derived from microintonations of Jewish tunes, led me to use them as the background for a special kind of texture which I call heterophonic (Uscher p.19).

I have adopted Kopytman’s approach of stressing the emotional effect of Jewish tunes. However, a distinctive difference from his compositions and his work *Cantus II* - which is fully notated, in my works the performers are required to stress the emotional effect by
improvisation. In some cases I composed a *Piyyut*-like melody and guided the performers to improvise variations of it. There, specific musical elements (i.e., microtonality, vibrato, tremolo, and glissando) have been noted and from them the performers are required to create the heterophonic texture. The heterophonic texture stresses the emotional effect of musical lines. I believe that the volume, in terms of intensity, expression and loudness, of the heterophonic textures in *Cantus II* is more or less 'fixed'. This is because it is fully notated. In my works, the aim was to bring in heterophonic textures and this emotional effect in various ways and volumes but within a specific range, and, similar to its source (in Arabic music and Jewish tunes - *Piyyutim*), within improvisation.

The compositional approach of Israeli composer André Hajdu (b. 1932) has also had an influence on my works. In conversations with Mira Zakai in their collective book “Where Does The Salmon Fish Swim To? Dialogue” (1999), Hajdu talks about his studies at the Fanz Liszt Academy of Music and Paris Conservatoire. He tells about his interactions with Zoltán Kodály (1882-1968), Darius Milhaud (1892-1974) and Olivier Messiaen (1908-1992), and mentions his friendship with his fellow students György Kurtág and György Ligeti. He also discusses his compositions and teaching approaches. His philosophical view and his approach to music in general have influenced me as a composer and a performer. For example, he discusses (p. 119) a concept of “Know I live” and “Know I write music” and says they should not be separate. I follow this concept and, in my works, sections have been given titles to evoke various images that transfer ideas and thoughts that inspired my compositions. My compositions evoke personal memories, experience and emotions. Hajdu’s interest in Jewish topics and Jewish themes as can be seen, for example, in his *Mishna-Variations* for string quartet (1998) and *Mishnayoth* (1972–1973) for choral has also influenced me and can be seen in my titles. The relationship between the performers and the composer and how to allow pianists other than myself perform my works are aspects with which I have been confronted. Hajdu discusses this in his book (p.202). As with his works my compositions were also born from my piano practice, from improvisation and from my passion to perform, and these ideas and messages have had to be conveyed to my performers.

*Book of Challenges* (1991-1999) is a collection of piano-pedagogic short works by Hajdu that uses guided improvisation. Hajdu’s techniques of guiding improvisation have had an influence on my works. His pieces leave only specific musical elements to improvisation. In one of the works, for example, the pianist receives written rhythmic figures for the right hand and is required to fit pitches (in wide intervals) for the figures. This method can be seen in sections of my works. For example, I composed several rows of ordered pitch collections (without rhythm) and instructed the performers to improvise phrases.
1.7. World Music and Arab-Jewish Musical Encounters

Richard Nidel (2005) defines world music as “a musical category that includes forms of music of various cultures that remain closely informed or guided by indigenous music of the regions of their origin” (p.2). Music that combines Western styles (e.g., popular, jazz and classical) with non-Western music (e.g., Arabic music, Turkish music and Indian music) is also classified as world music. In Israel, mostly during the 1990s, Arab and Jewish performers of different backgrounds (such as Arabic music, Turkish music, jazz, flamenco and Western classical music) merged Arab-Jewish bands to produce world music. These bands, in association with the Israeli-Palestine peace process, aside from bringing together Arab and Jewish musicians, aimed to create an integration of Arabic styles and Western music. Bustan Abraham, who formed an eight member ensemble, is one of these groups. They performed between 1991 and 2003. Bustan Abraham’s ensemble was born out of jam sessions organized during several months by qanun player and music promoter Avshalom Farjoun and oud and violin player Taiseer Elias. Other Arab-Jewish groups of world music include Alei Hazayit, Yusof V’echad, Shesh Besh (the Arab-Jewish Ensemble of the Israel Philharmonic) and Shlomo Gronich’s Israeli-Palestinian ensemble.

Musical encounters between Arab and Jewish musicians also occur at The Jerusalem Academy of Music and Dance, especially since an advanced degree program in Arabic music emerged in 1996. The establishment of this program has had a particular impact on my work. It helped to ignite within me a passion to look at Arabic-influenced Jewish music - the music I heard at home - and to compose music that integrates it and Arabic music with Western forms. Two of my compositions (Oud Bass Piano Trio and Arabic Violin Bass Piano Trio) were composed for and premiered by lecturers of this program who happened to be Israeli-Arabs. Oud player Dr Michael Maroun (with whom I performed Oud Bass Piano Trio) and Arabic violin player Mr Sami Kheshaiboun (with whom I performed Arabic Violin Bass Piano Trio) are both interpreters of Arabic music who also practise Western music, and this combination attracted me to compose and perform with them.

Benjamin Brinner (2009) writes that Bustan Abraham built up a repertoire centred on original compositions utilizing a broad and variegated stylistic palette and that the members of the group brought a wealth of experience from a variety of musical practices (p.113). He also writes that they learned from one another and built on this broad foundation of multiple competences (p.113). Similar to Bustan Abraham, in sections of improvisation of my works, the performers bring an abundance of experience from a variety of musical practices.
A major approach by performers of Israeli groups is experimenting with various aspects of the integration in an improvisational manner. Also, the application of musical variations and musical ornamentations to melodies is a common characteristic of their performances. I perceive the role of performers in world music to be, generally speaking, different from the role of performers of Western classical music. In world music, the arrangements are primarily created by the players. There, the performers are monitoring the arrangements by the actual playing of them and are capable of modifying them. Whilst in Western classical music the performers normally perform composed parts and in accordance to specific instructions by the composer. Essentially, the performers in world music take on what is technically considered to be the role of the composer in Western classical music, and this is what I aimed to incorporate to some extent into my works. I wanted my performers to perform innovatively and, occasionally, in a similar way to how groups of world music perform. I have done so by (1) incorporating various sections of improvisation, (2) incorporating sections of *Piyyutim*-like melodies and (3) by verbally encouraging the performers to contribute their distinctive and valuable musical experience and background and to add musical application.

Arabic musical elements (e.g., microtonality of *Maqamat*, ornamentation and heterophonic textures) can be found in works by Israeli groups performed and led by Arabic music specialists (for example, oud and violin player Taiseer Elias and qanun player Avshalom Farjoun of Bustan Abraham). I believe that this is the reason these elements sound close to their sources in Arabic music. The integration of Arabic genres and Western music by Israeli groups has been created by preserving elements such as articulation of phrases, intonation and accentuation.

1.8. **Aspects of Integration**

The integration of Arabic music and Arabic-influenced Jewish music into contemporary Western classical music takes us back to some fundamentals of music. One basic issue is the different subdivision of the octave that is the foundation of the intonation. Western classical music incorporates tempered intervals resulting from dividing the octave into twelve equal semitones. From this arise the intervals, modes and chord progressions as some of the fundamental characteristics in Western music. *Maqamat* are based on a non-tempered division of the octave. The pitch intonation varies according to the *Maqam* and its target note. As a result, F sharp for example could not be enharmonic to G flat, as they are recognized as two different pitches. Pitches cannot stand on their own, the intra-scale relationships are essential to the overall character of the sound. Also traditional Arabic melodies are usually performed in a monophonic manner, where all instruments play the same line in quasi unison, and chords and harmony do not exist. Another fundamental area of difference is in the social
and cultural contexts in which the music is performed. Western classical music is usually performed in acoustic rooms/halls in which the listeners are not meant to be active partners in the actual creation of the music. Traditional Arabic music is generally performed at social events, primarily at happy events called *hafla* (party). The dialogue between the performers and the audience is an essential component of the creative process. For example, at performances of Egyptian singer Umm Kulthum the audience would respond with cries of appreciation at the singer’s unorthodox *Maqamat* changes, as if demanding more and more (Danielson 1997, pp. 24-27).

Prayers and *Piyyutim* of Arabic-influenced Jewish music have a distinct sound that arises from the special way they are performed. They are usually chanted in synagogues by groups of people praying (congregants), who act as a choir while cantors act as soloists. In many instances the people praying add their own improvised ornamentation into the melodies. For them, the most important function of the gathering is to perform the content of the prayers. So, while praying they often emphasize the content of the prayer by improvisation including such elements as microtonal pitches, glissandi, trills and wide vibrato. The resulting texture is heterophonic, that is, simultaneous variations of several individuals’ performances of what is essentially a monophonic melody. I am particularly fond of this sound and have included it in a number of my works.

1.9. **Towards a Personal Aesthetic**

The integration of Jewish music into contemporary Western classical music makes manifest tensions between the ancient and the new, the religious and the secular, and the East and the West. Introspectively, in my own compositions I seem to be doing what I feel uncomfortable doing in my own life when it comes to evaluating traditional Jewish commandments. On the one hand my own view is that some traditional Jewish commandments are irrelevant to our time, on the other I strongly dislike what some religious offshoots of Judaism offer their congregations when attempting to update the traditional Jewish customs to the modern world. I am a purist in the sense that I believe that Judaism should stand for what it is and for what has been practised for many generations, and should not be modified. On the other hand, practising what seems to me as outdated rituals would also be the wrong thing to do. I feel that this unresolved conflict between the traditional and the reform is one of the motivations for my musical synthesis, syncretising traditional Jewish styles with contemporary Western music, thus resulting in a new approach to composition.

In other words, my music can be perceived as a tool to express my inherent dissatisfaction with the gap between traditional Judaism and the modern world. One of the core implications of
what I am saying here is that composing affords me a perspicacious introspection into the internal tensions of my Jewish identity. Those who listen to my music insightfully, especially those who have a background in Judaism, may be able to fathom my psyche more clearly than those who listen to my verbal critique of Reform Judaism.
Chapter 2: Microtonality

2.1. Microtonality in Arabic Music

Microtonality is an integral part of the language of improvisation and expression in Arabic music (Farraj 2007). Quarter-tones or three-quarter-tones occur in Arabic Maqamat in tunes/songs and in improvisational passages. The term quarter-tone is used by musicians to describe notes in the Maqam that are approximately a quarter of a tone high or lower. Nowadays, these notes are not thought of as being changed by a quarter-tone, but as being three quarters of a tone from a neighbouring equal note, and are therefore called three-quarter-tone notes as well (Bilitzky 2012). The Arabic method of dividing the octave into 24 quarter-tones was probably developed in the 18th century (Marcus 1993), and was accepted with some reservations at the 1932 Cairo Congress of Arabic Music. The 1932 Cairo Congress of Arabic Music was the first large-scale forum to present, discuss, document and record the many musical traditions of the Arabic world, and it was there that recommendations for its revitalization and preservation were made.

The microtonal pitch in Arabic music is not absolute, and therefore varies from player to player. That means a quarter-tone or three-quarter-tones of a particular performer will be slightly different in terms of intonation from that of another player (Cohen and Katz 2006, pp. 43-45). This practice is recognisable, and the variable pitches would nevertheless be associated to Maqamat.

Appendix 1 shows the main ajnas sets including those that contain microtonality. Ajnas (singular: jins), are Arabic tri-chord, tetra-chord or penta-chord sets. The Nahawand jins (1, ½, 1 tones) corresponds with the Western Aeolian mode, and the Ajam jins (1, 1 tones) corresponds with the Western Ionian mode. The Kurd jins (½, 1, 1 tones) corresponds with the Western Phrygian mode. The Rast jins (1, ¾, ¾ tones) can be achieved by lowering the third degree of the Western Ionian mode by a quarter-tone or raising by a quarter-tone the third degree of the Western Aeolian mode, and the Bayati jins (¾, ¾, 1 tones) can be achieved by lowering the second degree of the Western Dorian mode by a quarter-tone. The Saba jins (¾, ¾, ½ tones) has partial first three notes to the Bayati jins, and the Sikah jins (¾, 1 tones) is an offshoot of the Rast jins (it starts from the third degree of Rast jins). The Hijaz jins (½, 1½, ½ tones) and Nirkiz jins (1, ½, 1½, ½ tones) are the only ajnas with intervals of 1½ tones.

Incorporating neighbouring Maqamat in improvisation is an important part of the art in Arabic music. For example, in Taqsim listeners often follow the performer’s way of moving away from the basic opening Maqam and the way of returning to it at the end. In Taqsim and
in other Arabic improvisational forms, microtonality also comes into play by modulation between corresponding Maqamat, such as Ajam against Rast, as well as Sabah and Nahawand against Bayati (Farraj 2007).

2.2. Microtonality in the Literature of 20th Century Western Classical Music
In Western classical music of the 20th century numerous composers have examined the use and possibilities offered by microtonality. Such composers include Czech composer Alois Hába (1893-1973), American composer Charles Edward Ives (1874-1954), French composer Pierre Boulez (born 1925) and German composer Karlheinz Stockhausen (1928-2007). Alois Hába explored finer tonal differentiation by dividing the octave into twenty-four equal parts. He considered the quarter-tone system as an extension to the old semitone language (Yeomans 2006, p. 174). Charles Edward Ives explores microtonality in a number of his compositions, for example by tuning two pianos a quarter-tone apart (Holmes 2002, p.35). Karlheinz Stockhausen employed microtonal sound in electronic music (Cott 1976, pp. 29-30).

Composers who worked in Israel in the 1940s to 1960s, incorporated microtonality in their writing as part of their efforts to formulate an original Eretz Israel style (Kerm 1980, pp. 11-28). Those composers employed accidentals to indicate the lowering or raising by three-quarters of a tone. Of course, the interval of three-quarter-tones can also be notated enharmonically with accidentals indicating a single quarter-tone. Figure 2.2 illustrates the use of three-quarter-tones flat G which could also be notated as F quarter-tone sharp. Some composers use exclusively accidentals that indicated the lowering of a note by quarter-tones. Figures 2.1.-2.4. show examples of compositions from 1940s to 1960s by Israeli composers of the Eretz Israel group who incorporated microtonality.

Figure 2.1. Work for Orchestra by Abel Ehrlich (Kerm 1980, pp. 124-126).

Figure 2.2. Bashrav by Abel Ehrlich (Kerm 1980, pp. 124-126).
Figure 2.3. *Semitic Suite* by Alexander Uria Boscovich (Kerm 1980, pp. 124-126).

Figure 2.4. *Blessings* by Roman Haubenstock-Ramati (Kerm 1980, pp. 124-126).

It appears that there was no single agreed way among *Eretz Israel* composers to notate quarter-tones and three-quarter-tones, and they developed their own preferences. This was also the case for composers who worked in Europe in the 20th century. Not only did composers differ, but in some cases composers would use different accidentals for the same
quarter-tones. Figures 2.1. and 2.2. demonstrate Abel Ehrlich’s use of two different accidentals for a quarter-tone flat. Figure 2.5. shows some of the more common microtonal accidentals.

Examination of works by Abel Ehrlich (1915-2003), Alexander Uria Boscovich (1907-1964) and Roman Haubenstock-Ramati (1919-1994) (figures 2.1.-2.4.), indicates that although they were influenced by the Middle Eastern music (Kerm 1980) they made little use of quarter-tones and three-quarter-tones in octaves or unisons. One of the reasons for the avoidance is that not all Western instruments can produce microtones. Another reason is that the intonation of microtones in a unison or octave unison can cause a significant challenge to Western performers.

Microtonal pitches and intervals appear in my works both in the context of *Maqamat* and in the context of Western art music practice. As previously mentioned, the intonation of microtonal pitches and intervals in Arabic music is not absolute and differs from one performer to another. Cohen and Katz (2006) compared the frequency of microtones in different *Maqamat* of different performers. Their findings indicate that pitches in Arabic music are not absolute, and that:

> The pitch of an isolated note is almost meaningless in itself, it is the schemata derived from pitch that lend themselves to organization and determine directionality (p.41).

My works incorporate this non-Western practice of intonation. I compose musical lines of *Maqamat* and of various transpositions of the *Maqamat*. Transposing is limited in classical Arabic music to a few tonics, for example *Maqam* Bayati, that usually starts on D, can be transposed to G and A. Uncommon transpositions of the *Maqam* have been incorporated in my works, and so my compositions are similar to Arabic music in terms of the microtonal intervals used but differ in terms of their various tonics. An example of this approach can also be seen in Abel Ehrlich’s works. In his work *Bashrav* (Figure 2.2.), the opening bars contains transpositions of Nahawand *Maqam*, Bayati *Maqam* and Rast *Maqam*. Microtonal pitches and
intervals in the context of Western art music practice are fixed and independent pitches that extend and enrich the chromatic pitch structure. An example of this later approach can be seen in works by Roman Haubenstock-Ramati. In his work Blessings (Figure 2.4.), microtones are employed in the context of atonal music. Overall, in the context of Western art music microtones can be employed as surface ornamentation or as an integral part of the pitch structure.

2.3. Integrating Microtonality in Contemporary Western Classical Music Composition

2.3.1. Microtonal Intervals as a Means of Enhancing Musical Tension
The intervals between notes along a musical line can be used to build musical tension. There is a difference between the aural effects of intervals on different listeners. However, the impact of a dissonant interval that requires a resolution will be greater than a consonant interval. In my own music, the tension and resolution for intervals of quarter-tones and three-quarter-tones have been examined. An example of this can be found in Visions, Fantasies and Dances (string quartet) at the beginning of the viola solo in bars 1-8 of Part 1 (Figure 2.6.). There, I opted for small intervals of up to a tone and a quarter (i.e., a quarter-tone, three-quarter-tones and a tone-and a quarter). In bar 1, the pitches are presented in the following order: A flat, G played with quarter-tone vibrato, E, F again with quarter-tone vibrato, and through an interval of three-quarter-tones to semi-flat G. The tension is generated from the different microtonal intervals, in this instance, from the listener’s awareness of a pitch situated between G flat to G natural. The quarter-tone vibrato on the G and on the F also adds to the tension in the line.
One of my strategies for creating microtonal tension is to resolve microtones to a chromatic pitch at the beginning of a work and later to leave microtones unresolved. This is the case in Visions, Fantasies and Dances, in bars 1-8 of Part 1 (the above Figure 2.6.) where the microtonal semi-flat G in bar 1 is immediately resolved via a glissando to F. Another example of a resolved microtone is the semi-flat C in bar 3, which resolves via a glissando to B. Later, in bars 4, 5 and 7, there are microtonal intervals that create similar tension to that in the first bars, but in order to enhance the tension of the whole line, they remain without resolution.

2.3.2. Microtonal Pitches Employed as Ornamentation

In Arabic music microtonal pitches also function as ornamentation and can be employed as part of improvisational gestures. In my own works, vibrati, trills and glissandi are tailored in a manner more akin to Arabic music than to Western classical music. Bars 1, 10 and 33 of Part 1 in Visions, Fantasies and Dances make use of quarter-tone vibrato just as they occur in Arabic
music. In some of my works very slow microtonal trills are also used, for example (1) in bar 21 in *In Memory* and (2) in bars 17, 40, 41 and 45 of Part 1 in *Visions, Fantasies and Dances*. Furthermore it should be noted that the microtonal trill is often much longer in duration than the target note. Such very slow microtonal trills are also a specific characteristic of Arabic music.

I extended the idea of blurring the target notes and the extensive use of microtonal articulations, and looked at the use of sound without a precise pitch. As an example of sound gesture without fixed pitch, glissandi in combination with vibrato are employed. This can be seen in (1) *Visions, Fantasies and Dances* (bars 89-99 of Part 4), (2) *Sensations* (bars 54-69) and (3) *Arabic Violin Bass Piano Trio* (bars 73-89 of the First Movement). The microtones are affected by the speed of both the glissandi and the vibrati. At slower speed microtones appear more pronounced. By having longer durations for the glissando and slower vibrato, a greater degree of emphasis is placed on microtones.

### 2.3.3. Microtonality in the Imitation of the Human Voice

In several of my works I imitate the human voice. This has been looked at for a number of reasons (1) to expose the wide range of expressions associated with the human voice, (2) to extend the lexicon of my musical expressions and (3) as an additional way of introducing microtonality associated with Arabic music. An example of this occurs in the section *The image of an old weary man* in the First Movement, bars 2-3, 7-8 of *Arabic Violin Bass Piano Trio*. Here the double bass player is asked to play overtones in a high register, where it is almost impossible to produce accurate diatonic or chromatic pitches. Playing overtones in this octave produces a microtonal countertenor-like sound without a fixed pitch. In order to give clear instructions to the player I added the following verbal explanation: “Slide your finger around G, G sharp and F. Imitate the sound of an old woman weeping. Improvise between the written notes. Use glissando, dynamic changes, sul ponticello and tremolo to create the sound.” Other examples of this sound can be found in (1) *Sensations* (cello, bars 16-19 and bars 25-26) and in (2) *Visions, Fantasies and Dances* (bars 43-44 and bar 62 of Part 3).

Prayers and *Piyyutim* of Arabic-influenced Jewish music such as *Baqashot* are performed in synagogues by groups of people who sing monophonic melodies in heterophony. Each performer varies the melody in such a way that the people praying do not necessarily start and finish phrases of the lyric together. For them, the most important part in gathering is performing the content of the prayer (the lyric), and the religious purpose is predominant. For me the interest lies in the particular sound colour and texture associated with this type of chanting. In addition, vibrati and glissandi add a range of microtonal sound resulting in a very
rich and detailed performance of what is essentially a monophonic melody. I have attempted to imitate this special sound in some of my own music. More specifically, I composed Piyyutim-like melodies with simple phrases and long pauses in the minor mode and Hijaz and Nahawand Maqamat. In order to allow the performers to improvise microtonal ornamentation, slow tempi and long note values have been applied. The performers receive instructions in the score to perform these melodies in quasi unison, just as is the case with Piyyutim.

Consistent with my folio division in Groups A and B, the performers in Group A are not necessarily familiar with the original prayers. An example from a Group A composition can be seen in Visions, Fantasies and Dances, in bars 102-127 of Part 3 under the title Nighttime prayer at the Western Wall. In the works for Group B, in which the players have experience in improvisation and are familiar with the original prayer, there is an example of quasi unison in Arabic Violin Bass Piano Trio, in bars 4-26 of the First Movement. In the two works the performers receive these instructions: “A Prayer, performed in quasi unison to imitate a group of people praying together. You can sometimes change the pitch and include the use of microtones or sul ponticello, and introduce tremolo at the end of phrases”.

2.3.4. Microtonal Playing in Unison
Most Arabic music is monophonic. For ensembles, large or small, instruments usually play in unison or octaves (Muhassin 2010). Like the group of Eretz Israel composers, in the enclosed works I have avoided writing microtonal unisons and octaves for the full ensemble. The reason for this is that some instruments are more suitable than others for microtonal production, and playing microtones in unison can present unnecessary challenges. However in some instances I have composed unisons of microtones for pairs of instruments. For example, in Visions, Fantasies and Dances in bars 26-39 and in bars 47-60 of Part 3. The tempo in this section is slow (crotchet equals 60), designed to leave enough time to produce the precise pitches.

2.3.5. Microtonality in Improvisation
Improvisation involving microtones occurs in works written for Group B, and to a lesser extent in works written for Group A. Given that improvisation constitutes an integral part of Arabic music, the works for Group B naturally include many sections with improvisations. Microtones are an integral part of traditional classic Arabic music, particularly in the context of Maqamat and in ornamentations. Since microtonality is an element of the improvisational language among players of traditional Arabic instruments, I did not see the need to make a special request for these players to incorporate microtonality in the improvised sections of the works. In the sections of the works where I wanted to use microtonality, I simply instructed the player
of the traditional Arabic instrument to improvise. Examples of this can be found in *Arabic Violin Bass Piano Trio* (bars 50-51, 55-56, 61-62 and bars 67-68 of the First Movement), where I wrote “violin, improvise on Arabic Maqamat.”

Another traditional way of improvising including microtones is featured in *Arabic Violin Bass Piano Trio*, in bars 81-100 of the Second Movement. In these bars I wrote the basic melody for the violin and added the instruction “to improvise”. This is the same melody on Kurd Maqam that appeared at the beginning of the movement (in bars 3-11). However, as in traditional Arabic music, this time the player is instructed to repeat the melody in an improvisatory manner. In the submitted recording of this composition, it can be heard that the violinist employed microtones as ornamentalational gesture and in modulation.

In works for ensemble with piano, where except for the piano the other instruments can easily produce microtonally, the possibility to combine microtonality in improvisation was looked at. That is, all instruments perform a monophonic melodic line without written microtonality whereby, except for the piano, all other instruments improvise microtonal ornamentation. An example of this can be found in *Arabic Violin Bass Piano Trio*, in bars 4-26 of the First Movement.

### 2.4. Summary

In this chapter a number of observations have been made regarding the use of microtones in Arabic music and how this relates to my own compositions. In the string quartet *Visions, Fantasies and Dances*, the microtonal intervals function in the context of diatonic and chromatic intervals and the method of a tension-and-release for intervals of a quarter-tone and three-quarter-tones have been employed. I have used the tension associated with microtonal intervals strategically in that initially microtonal intervals were resolved to a consonance and then later left unresolved.

In *In Memory* and in *Visions, Fantasies and Dances*, I looked at ways of using microtonal pitches that in Arabic music function as ornamentation and as part of improvisational gestures. In particular, vibrati, trills and glissandi were utilised in a manner more akin to Arabic music than to Western classical music. I found that very slow microtonal trills and quarter-tone vibrato allowed me to integrate Arabic ornamentation. In addition, I have extended the use of traditional ornamentation to compose microtonal sounds with microtonal qualities that unfold at different tempi without a definite pitch. This can be seen in many of my works.
In several of my works microtonality has been employed to imitate the human voice. I created a countertenor-like sound with instruments of lower register playing microtones in a high register. For the audience this countertenor-like sound may well be associated with a female voice, and more specifically, an old women weeping. There are instances of this to be found in *Sensations* (cello part) and in *Arabic Violin Bass Piano Trio* (double bass part). As mentioned previously, the overtones in a high register make it almost impossible for performers to produce accurate pitches.

Prayers and *Piyyutim* of Arabic-influenced Jewish music have a particular sound colour and texture formed by the special way they are sung. Microtones are produced by every individual voice. In order to imitate this type of sound, the performers have been instructed to improvise microtones individually in quasi unison. For that purpose, I composed traditional-like melodies with simple phrases and long pauses in the minor mode and in Hijaz and Nahawand *Maqamat*. The slow tempo enables the performers to improvise microtonal ornamentations.

Most Arabic music is monophonic and all instruments will usually play in quasi unison. In my works I have limited the use of unison playing to two instruments at a time, because I found that microtonal unisons for the whole ensemble as seen in Arabic music can present intonation challenges for Western performers.

Improvisation involving microtonality occurs in many of my works. For players from Group B for whom microtonality is part of their language, I simply wrote, “to improvise”. Given their improvisation tradition there is an expectation that microtones will be included. In other cases, I composed traditional-like melodies with specific *Maqamat*, and again gave the instruction “to improvise”. In some cases, instruments that can produce microtones have combined with instruments that cannot. In particular, I created quasi unisons in which the piano plays a melody without microtones while the strings play the same melody including microtonal ornamentations.

Overall, I introduce microtonality in a range of different ways. This has allowed for microtones to be coherently integrated. It should be pointed out that my use of Arabic *Maqamat* and microtonality differs in several respects from classical Arabic music. Firstly, my instrumentation differs from traditional Arabic ensembles. Secondly, players in Group A produce microtones without the background of the microtonal playing associated with traditional Arabic music. Moreover, it is not my intention to create a copy of microtonal playing in traditional Arabic music.
The differences between works from Groups A and B mainly stem from the fact that performers in Group B have prior knowledge of *Maqamat* and the way to produce microtonal pitches. As such, compositions for Group B make greater use of microtonality, and Group B performers more readily recognise the Arabic sources. Writing for Group A requires advising the performers in more detail about the use of microtones. In terms of intonation, I found that Group A performers played the pitch level of quarter-tones and three-quarter-tones precisely accurate (from a Western music practice point of view). Group B performers tended to play quarter-tones and three-quarter-tones slightly differently each time, depending on the *Maqam* and the place of the microtone in the whole line.
Chapter 3: Improvisation

3.1. Improvisation in Contemporary Western Classical Music

My folio examines how to incorporate improvisation in contemporary Western classical music. This chapter presents an overview of the different types of improvisations that have been included in my work. In some cases, in order to guide the performers in their improvisations, I have composed sections of improvisation that are directly influenced by Arabic music. In other cases, I have used diverse sources such as evocative images.

Improvisation has long been part of Western classical music. However, the standardization of classical music resulted in the weakening, if not abolition, of improvisation in the genre. A revival of improvisation occurred during the 20th century as a result of several factors. One of them was the exposure to non-Western music with its various improvisatory systems. Another factor was the developments that occurred in jazz. In the second half of the 20th century improvisation had been employed by some composers of classical music. Lukas Foss (1922-2009) for example included improvisation in sections of his works and founded an improvisation chamber ensemble, which, through group composition, aimed to break down the division between composer and performer. In 1963 he wrote:

We owe our greatest musical achievements to an unmusical idea: the division of what is an indivisible whole, “music”, into two separate processes: composition (the making of the music) and performance (the making of the music), a division as nonsensical as the division of form and content in this book (page 45).

My own response to this observation by Lucas Foss consists of understanding improvisation as a meeting point between composition and performance. In other words the inclusion of improvisation into my music aims to build a bridge between composing and performing.

Despite recent developments, improvisation is not an integral component in contemporary Western classical music as for example it is in jazz and in classical Arabic music. One difficulty for composers is that many performers of classical music do not improvise. Performers of jazz and Arabic music do improvise. In jazz, the composed chords together with the melody are generally the basis for improvisation in a piece, and in Arabic music the improvisation is normally based on the melody and on the Maqamat of a piece. In my own works, I have investigated new ways of composing to employ the use of improvisation through the lens of its fundamental use in Arabic music. This has been done in order to enhance the interactions between the composer and the performer for a better performance.
In this context, the challenge for composers is to bring performers to improvise music that would be very difficult if not impossible to notate. The problem is that there are a wide range of approaches to improvisation, so without direction and limitation of the improvisational material, performers’ interpretations could lead to many outcomes. Sometimes this might be desirable, but in the case of my own music I prefer to be more specific. Therefore, I have employed particular instructions such as: tempi, modes, chord progressions, ordered and unordered pitch collections, as well as melodies. Another method of suggesting the character and mood of given improvisation sections is to use evocative titles. In some cases, explanatory notes to describe the nature of the improvisation have been provided. Less frequently, I have used graphic notation to indicate such elements as: climaxes, intensity and dynamics. The duration of the improvised sections is given in clock time and limited to a maximum of 120 seconds. In most cases a musical signal indicates the ending of a given improvisation. The goal should be that the notation together with explanatory notes would be sufficient to indicate what the composer anticipated for the improvisation.

I have researched ways of including sections of improvisation for performers with different levels of proficiency in improvisation. As a general rule, I believe that performers of Western classical music should train in improvising of both Western and non-Western music. Knowing that this is not always the case, I have composed different improvisation sections for performers of Groups A and B respectively.

I have distinguished between different skills within each group. For example, in Group B the terms Taqsim and Mawwal have been employed only for the instrument that is most likely to be associated with these forms of improvisations (the Arabic violin). In a few instances these terms have also been written for the piano. I believe that inexperienced performers could start with compositions in Group A and look at Group B compositions as a further step.

3.2. Methodologies of Improvisation that are directly Influenced by Arabic Music

3.2.1. Improvisation Influenced by Taqsim

Taqsim is a well-known form of improvisation in Arabic music. In my own works it functions as a device to integrate Arabic music with Western classical music. Don M. Randel (2003, p. 551) describes Taqsim as “a non-metric instrumental improvisation in which the performer, after establishing the principal Maqam, modulates successively to other Maqamat before returning to the principal Maqam”. The Taqsim often functions as an introduction to a composed melody or to a Mawwal (Mawwal is a vocal improvisation discussed further
below). Borrowing a well-known form of improvisation such as Taqsim provides an instant blueprint for the performers in that it suggests such elements as tempo, rhythm and the function of a given section

Taqsim can be seen in Arabic Violin Bass Piano Trio of Group B compositions (bar 1 of the First Movement and bar 9 of the Fourth Movement). In the traditional Taqsim, the performers are free to choose Maqamat for the improvisation, which often relate to the Maqamat of the principal melody. In my compositions, I had to specify the Maqam for improvisation because sections that follow the Taqsim do not incorporate Maqamat.

In Arabic Violin Bass Piano Trio, I directed the piano, “Taqsim: Solo Piano Introduction, improvise on Maqum Kurd in G”. In this instance, I also wanted to imitate the Arabic sound of the traditional Taqsim, therefore the pianist was instructed to attempt to sound like the oud. The following verbal explanation was added: “Keep sustaining pedal pressed for the whole introduction, improvise Arabic Taqsim on G Kurd. While your left hand's palm is blocking the strings, improvise and imitate the sound of the oud”. Taqsim have been employed only for Group B because of the performers’ familiarity with the traditional form.

3.2.2. Improvisation Influenced by Mawwal

Mawwal is another well-known music improvisational form in Arabic music. Eish-Ran (2012) explains Mawwal as vocal improvisation that is performed in the framework of the Maqam according to a written text. Mawwal acts as an introduction to a song and uses the melody’s Maqam. It is performed in a free rhythmic style without a steady beat. Eish-Ran also points out that as part of the Mawwal, performers show their vocal technical abilities, and, by moving from one Maqam to another, their knowledge in Maqamat. Similar to my use of Taqsim, here I also borrowed Maawal in order to direct the performers in what I wished to hear in their improvisation. Mawwal can be seen in Group B compositions, such as in the First Movement (bars 50-51, 55-56, 61-61, 67-68) of Arabic Violin Bass Piano Trio. Mawwal in my compositions have a shorter duration than the Taqsim and last between one to three bars.

Since voice (which traditionally forms Mawwal) is not part of my ensembles, I requested the Arabic traditional instrument (the Arabic violin) to imitate this vocal improvisation. In Arabic Violin Bass Piano Trio (Figures 3.1 and 3.2.), I have limited the improvisations to two bars and wrote “Mawwal”, “Violin improvisation on Arabic Maqamat”. In this instance, the Maqam has not been specified for the improvisation because I wanted the performers to perform Maqamat of their own choice (as is the case in the traditional form of Taqsim and Mawwal). In several two bar sections (Figure 3.1. and Figure 3.2., bars: 50-51, 55-56, 61-61 and 67-68),
the piano and the double bass repeat three pitches, a semitone and tone intervals apart, in octaves in the lower register. This creates a quasi drone of three pitches that limits the choice of Maqamat for improvisation to a greater extent than would be the case with a single pitch drone. The performer has to select Maqamat that are melodically compatible with these three pitches. Because a musical signal indicates the ending, performers are able to improvise freely without a need to count exactly two bars. The signals can be seen in the first beat of bars 52, 57, 63 and 69. On each occasion there is a single note (crotchet) played by the piano and the double bass in fortissimo marcato, and the violin always enters on the second crotchet beat. These signals limit the duration of improvisation, which would have a free and usually long duration in traditional Arabic music.

Figure 3.1. *Arabic Violin Bass Piano Trio*, bars 46-55 of the First Movement.
3.3. Methodologies of Improvisation that are indirectly influenced by Arabic Music

3.3.1. Free Improvisation

Free improvisation is a recognizable genre and a term that is often employed to propose free form improvisation in which the performers are able to decide on such elements as mood, texture and aesthetic of the improvisation. Free improvisation, as a genre, developed in America and in Europe in the 1960s and is an offshoot of free jazz. Sansom (2001) describes free improvisation as follows:

“Free Improvisation” is the term most often used to describe the music and/or form of music-making most immediately associated with the likes of Cornelius Cardew and Derek Bailey and groups such as AMM and the Spontaneous Music Ensemble. The form first emerged during the 1960s; it is now widely practiced by numerous artists throughout many countries and has become (perhaps somewhat ironically) a genre in its own right, with associated record labels, media, significant artists, aficionados and performance ritual. In seeking a definition of free improvisation, and given its oft-cited ephemeral and transient status, the approach taken here considers free improvisation as creative activity, encompassing its artistic agenda on the one hand and the process-based dynamic of its production on the other (page 29).
Sansom also pointed out that free improvisation has its root in the developments of jazz on the one hand and the experimental classical music of both America and Europe on the other. My own use of free improvisation is similar to what is described above by Sansom, that is, creative improvisation that encompasses the performers’ artistic agenda on the one hand and the process-based dynamic of the work on the other. Whilst interested in the musical and sonic outcome of what is known as free improvisation, I did not attempt to create provocative political statements that characterize some performers of the 1960s (Cornelius Cardew for example). Also, my improvisational sections have been limited to a maximum of 120 seconds in duration. The inclusion of free improvisation into my music aims to let the performers improvise on a familiar form in order to build a bridge between my composition and their improvisation.

In Group A compositions, freely improvised sections can be seen in (1) Vision, Fantasies and Dances (bars 135-139 of Part 4, and bars 13 and 45 of Part 6) and (2) Sensations (bars 38-40, piano). In Group B compositions, it can be found in each of the works; for example, in Arabic Violin Bass Piano Trio (bar 59 of the Second Movement). In some instances, I employed free improvisation to create a loud noise that repeats a number of times in the movement for short durations of one or two bars. This can be seen in Vision, Fantasies and Dances in bars 45, 46, 74 of Part 3, and in bar 14 of Part 6. In these instances, the following verbal explanation has been added: “Fast Improvisation; creates constant, busy and non-melodic sound. Use pizzicato and Bartók pizzicato”

### 3.3.2. Evocative Images as a Guideline for Improvisation

The works in this folio contain between one to seven movements or parts (movements in some works and parts in others). Each of them is divided into three to eight major sections. These sections have been given titles to evoke various images that transfer ideas and thoughts that inspired my compositions. This approach can also be seen in my works prior to this folio, for example in Oud Bass Piano Trio from 2005. The liner notes of Oud Bass Piano Trio states that the titles of the images were chosen as a general guide to the feel of the composition and are not binding, and that the listener may assemble the parts into a story, according to his/her understanding or imagination. Included below the titles of Oud Bass Piano Trio:

**First Movement**

- Prelude – eternal love
- Sunlight shines upon ancient beauty
- Priestly blessing
- Non-believer’s silence
· And he shall bring you peace (the closing words of the Benediction of the priests)

**Second Movement**
· The good angel
· Angels’ revolt
· “How thou fallest from heaven, Hillel son of Shachar” (Isaiah the Prophet, 14:12)
· Imaginary ritual belly dance
· In the celestial world

**Third Movement**
· A pianist’s conflict
· Where does the Cardo end?
· Jerusalem Fugue
· In the reflection of the Sabbath candles
· Palestinian bride
· Illusory bliss

**Fourth Movement**
· Kabbalist’s prayer
· The Oud’s regard
· Love fantasies
· Imaginary ritual belly dance
· On the day of silence

**Fifth Movement**
· “What ails thee, Hagar? Fear not”
· Priestly blessing
· A moment of seclusion (Yichud)
· Epilogue - A song from the Land of Israel

These titles also function as a tool to guide improvisation. Of course the performers would first relate to what seems to be mandatory (e.g., notation and verbal instruction), but the titles influence improvisation at a different level. They suggest the mood of the section and guide the improvisation in regard to such aspects as intensity and style, and to some degree articulation and dynamics. I have found it to be a condensed way to describe a long story that inspired my composing. The titles can be seen in most of my works, both for Group A and for Group B. Figure 3.3. shows an example of a section from Vision, Fantasies and Dances (bar 62 of Part
1), where the title is *Flying in the heavens with the exalted angels*. This title evokes an image that hopefully inspires the performers to improvise in a peaceful and calm manner. Along with the titles I also added the following two instruction notes: “Free improvisation; create mystery, a feeling of sorrow and a calm picture. In your improvisation, use harmonics and move from one pitch to another very slowly, try to make changes only after the other instruments do”, and “Use only natural overtones mostly on strings A & E” (1st violin).

![Figure 3.3. Vision, Fantasies and Dances, bar 62 of Part 1.](image)

### 3.3.3. Rows of Ordered Pitch Collections

I have looked at ways of forming improvisation out of ordered pitch collections, and composed several rows for each instrument in the ensemble in which the performers improvise their own phrases. The performers are instructed to improvise using the pitches prescribed in the order in which they are written. This method allows the composer to control the pitch structure while enabling the performers to define the emotional intensity of a given section.

The Serialism method of composition influenced the compositional format described above. I used Arnold Schoenberg’s twelve-tone method as a basic guide, as well as aspects of integral Serialism (in which a series is applied to other musical parameters). In particular, I looked at musical elements that are associated with Arabic music such as wide vibrato and glissando. In some instances, I composed pitch collections only with intervals similar to that of the non-microtonal *Maqamat* (i.e., semitones, tones and minor-thirds). The number of pitches that are employed in the rows are varied and there are usually more than twelve pitches. In some instances, pitches are repeated to create segments of tri-chords, tetra-chords and penta-chords of the Arabic *Maqamat*. 
An example of the approach described in the above paragraph can be seen in bar 45 of Part 2 of *Vision, Fantasies and Dances* (Figure 3.4.). In this section each performer has a number of rows of different durations given in seconds. The different durations allow for transitions between rows not to occur at the same time. The violins (1st and 2nd) and the viola have four rows, and the cello three. The sum of the rows’ duration is of course equal for all four instruments. As mentioned above, in some instances rows were composed with similar intervals to that of the Arabic non-microtonal *Maqamat*. This can be seen in the first row of the 1st violin (Figure 3.4.). The row contains sixteen pitches and uses intervals of semitones, tones and minor-thirds (with one exceptional major-third). The first half of the row (pitches 1-7) forms a tetra-chord (pitches 1-4) and a tri-chord (pitches 5-7). The pitches of the tetra-chord are D, D sharp, E and C sharp, being two rising semitones and a falling minor-third. The pitches of the tri-chord are F, F sharp and E, being a rising semitone and a falling tone. Both chords contain similar intervals to those of the Nikriz and the Hijaz *Ajans*, but the intervals are set in a different order to the Nikriz and the Hijaz *Ajans*. The second half of the row (pitches 8-16), forms a set of three tri-chords (pitches: 8-10, 11-13 and 14-16) with similar intervals to that of the Nahawand *jins*.

The order of the intervals in each tri-chord is different from the order of the Nahawand *jins*. The pitches of the first tri-chord are G sharp, F sharp and A, being a falling tone and a rising minor-third, by comparison the interval sequence of the Nahawand *jins* is tone, semitone and minor-third. The pitches of the second tri-chord are F, E and D, being a falling semitone and a tone respectively, whereas in the Nahawand the interval sequence is minor-third, tone and semitone. The pitches of the third tri-chord are C sharp, D sharp and C, which is an inversion of the interval order of the first tri-chords (pitches 8-10).
The application of series to other musical parameters can be seen in bar 45 (Figure 3.4.). In the rows for the cello, pizzicato and Bartók pizzicato have been employed, and in the rows for the viola, glissando in combination with vibrato have been included. The use of glissando in combination with vibrato was influenced by Arabic music’s microtonal ornamentation as discussed in Chapter 2 (2.3.2.). Rather than having created separate rows for individual
musical parameters, I have chosen to link articulation and microtones to the pitches of the existing tone rows.

3.4. Summary
This chapter presents an overview of the different types of improvisations applied in my works. I have examined improvisation in the context of Arabic music, and looked at the interaction between the composer and performers. Some approaches to improvisations were directly influenced by forms of Arabic music, and in other cases, elements of Arabic music were combined with Western approaches to improvisation and to composition in general.

Consistent with the division into Groups A and B, I have looked at different performers’ backgrounds in improvisation and also distinguished between different skills within each group. In Group B compositions, Taqsim and Mawwal (well known Arabic forms of improvisation) were employed to direct the performers in their improvisation. These traditional forms provide an established plan for the performers in that they suggest such elements as tempo, rhythm, and the character and mood of a given section. They can be seen in my works only for the performers who were expected to have proficiency in the performance of these forms.

Freely improvised sections can be seen in many of my works, both in Groups A and B. Incorporating sections of free improvisation enables creative improvisation that encompasses the performers’ musical styles and improvisational idioms on the one hand and the process-based dynamic of my composition on the other. In composing, I was interested in the sonic outcome of free improvisation, but not in transferring political statements like those associated with the political left of the 1960s. I believe that giving the performers the freedom to improvise on their favourite musical material in a free form introduces different musical genres into my music, and as a result, integration of these genres may occur. In addition, the improvisation creates a bridge between my compositions and the performers’ musical genres and agendas.

The titles of the sections in my compositions evoke various musical images and transfer ideas and thoughts that inspired my work. In some cases, the titles function as a way to guide improvisation, as they suggest the feel of a given section and guide the improvisation regarding aspects such as intensity and style and to some degree articulation and dynamics. Along with the titles, explanatory notes for the improvisation have been added. I believe that the titles, the verbal instructions and the notation complement each other and create a specific guide to improvisation. The musical images can be seen as a tool for the composer, additional to
notation and verbal instructions, to direct the performers in improvisation. Often in my works, the musical images spotlight Jewish themes such as prayers, *Piyyutim*, Biblical quotes and holy places.

Improvisation based on ordered pitch collections can be seen exclusively in Group A compositions. Several rows for each instrument in the ensemble were composed and the performers were instructed to improvise their own phrases using the pitches prescribed in the order in which they were written. This method allows the composer to control the pitch structure while enabling the performers to define the emotional intensity of a given section. Aspects of integral Serialism, in which a series is applied to other musical parameters, allow for the manipulation of elements that are associated with Arabic music and limit the performers to improvise with specific musical materials. Further to the integration of Arabic music, semitones, tones and minor-thirds, intervals similar to the non-microtonal *Maqamat*, are applied in the works.

Performers in Group B have prior knowledge in improvisation both in Arabic and Western forms. As such, compositions for Group B make greater use of improvisation, and Group B performers more readily recognize the Arabic sources. Writing for Group A was a greater challenge, because it entailed advising the performers in more detail about improvisation.

Overall, my approach was to apply improvisation in a variety of different ways. I wanted improvisation, similar to its use in Arabic music, to be an integral part of my compositions. Therefore, I composed the following: (1) sections of improvisations that give the performers a great degree of freedom (i.e., *Taqsim*, *Mawwal* and Free Improvisation), (2) sections of improvisations that have some limitations and request improvising on specific musical elements (i.e., titles with verbal instructions) and (3) sections of improvisations that limit the performer to use only specific musical elements, such as ordered pitch collections. It is my belief that the inclusion of improvisation in my own music unites Eastern and Western musical genres. The performers bring their style of improvisation from both the Arabic and Western worlds, and thus they are able to integrate musical genres of a great diversity.
Chapter 4: Arabic-influenced Jewish Music

4.1. Historical Backgrounds of Piyyutim

In this folio I examine the integration of a number of musical elements of Arabic-influenced Jewish music with contemporary Western classical music. The genre of Arabic-influenced Jewish music referred to is the Piyyutim of the Jewish congregations that were based in Syria, Egypt, Iraq and Israel, from the 16th century to the 20th. I have drawn on two musical elements and sounds that are unique to these Piyyutim. The first element is the characteristic heterophony of its choral singing. This can be heard in Sephardi-Mizrahi synagogues when the people praying (congregants) create simultaneous variations of a monophonic melody. The second element is the integration of aspects of various modal systems including scales characterising Ashkenazi Piyyutim. These scales, which characterize Ashkenazi Piyyutim, consist of three main modes, Ahavah Rabbah, Magein Avot and Adonai Malach that are generally associated with Ashkenazi liturgical tradition (see page 43 for details about these modes). Arabic-influenced Jewish music also contains musical elements with similar characteristics to those in classical Arabic music, which has already been analysed here in chapters 2 and 3. Chief among these are microtonality and improvisation.

This chapter presents methods of (1) composing melodies that resemble Piyyutim, (2) integrating musical elements of Arabic-influenced Jewish music with contemporary Western classical music, (3) composing a similar heterophonic texture to the Sephardi-Mizrahi Piyyutim and (4) composing by the use of modal systems from the East (Maqamat) in combination with the West (Ashkenazi modes).

The term Piyyut refers to a body of sacred songs that were composed from the first century through to the eighteenth century (Fleischer 1975, p. 573). In some communities the tradition of creating new Piyyutim continues today (Shiloah 1992, p. 122). Piyyut is described by Eish-Ran (An Invitation to Piyyut 2012) as follows:

The Piyyut began as sacred poetry adorning the prayers of the individual and the community, as well as religious rituals. The Piyyut is sung by the cantor and the congregation as part of the prayers. Over the years the Piyyut, a living creative work that is constantly renewed, widened its scope and reached out beyond the range of prayers. There are Piyyutim that follow the yearly cycle: Shabbat songs and Piyyutim for holidays and festive occasions; songs of supplication; and Piyyutim that follow the human life cycle: from birth, Piyyutim for a Brit (circumcision) and for the birth of a daughter, through Bar and Bat Mitzva, to marriage and back to the beginning. The Piyyutim are usually sung in a communal framework. It is the community that has integrated the Piyyutim from their earliest development to this day. The
community brings together the hearts of its members – whether within the family or the community at large participating in a celebration, whether praying with a congregation in synagogue, or whether singing the songs of supplication together.

As mentioned by Eish-Ran, Piyyut is a living creative work that is constantly renewed and enriched. An example of this can be seen in the Piyyutim of Jewish congregations of the Middle East (the ones being referred to in this commentary) where elements of classical Arabic music have been applied to poems and Piyyutim that originated outside of the Middle East.

The Middle Eastern Jewish communities were highly influenced by poems and Piyyutim of the Spanish-Jewish poets during the medieval era. In general, the Piyyutim composed by Spanish poets dominate the whole liturgy of the Sephardim (Zimmels 1976, p.131). These poems and Piyyutim were distributed through migrants (mostly after the great deportation in 1492) and through scrolls that religious commentators have exchanged. For Jewish history, most consider “The Golden Age of Jewish Culture in Spain” to have taken place between the 10th and the 12th centuries, though a period of tremendous Jewish intellectual and cultural production continued for more than a century in both Muslim and Christian areas of the peninsula (Firestone 2008, pp. 67-68). During “The Golden Age of Jewish Culture in Spain” Jewish religious, cultural, and economic life blossomed, and it nurtured prominent and greatly influential philosophers, poets and scholars. Among them are (1) Rabbi Moses Ben-Maimon, also known as The Rambam (born in Spain in 1135, died in Egypt in 1204) who was a scholar, rabbi, philosopher, physician and a Biblical commentator, (2) Rabbi Abraham Ibn Ezra (born and died in Spain, 1089-1164) who was a philosopher, physician, astrologer, rabbi and a poet and (3) Rabbi Judah Halevi (born in Spain in 1075, died in Israel in 1142) who was, a philosopher, physician, rabbi and a poet. Communities in the Middle East were constantly exposed to Jewish scholars from Spain and as mentioned above they were introduced to poems and Piyyutim. These poems and Piyyutim have been composed and sometimes adjusted in accordance to Arabic (secular) music, so in many instances there are many versions for a poem.

The Maqamat of classical Arabic music has gradually claimed an important place in Piyyutim. The first known reference to Maqamat is found in poems by Rabbi Israel Najara (Israel: 1555-1628), (An Invitation to Piyyut 2012). Najara was a liturgical poet, preacher, Biblical commentator, kabbalist and a rabbi. He was also knowledgeable in a wide range of musical styles of the Middle East. The poems in his manuscript are associated with a corresponding Maqam, the name of which is usually written below the title of the poem at the right hand side. The actual melodies associated with these poems are part of an oral tradition that has existed
for many generations. *Maqamat* have been introduced by poets also through the practice of contrafactum, that was by giving scared lyrics to well known secular Arabic melodies turning them in to *Piyyutim*. This practice has been used in *Piyyutim* for centuries, most famously by Rabbi Israel Najara (Hazan 2011). The important place of *Maqamat* in Arabic-influenced Jewish music can be evidenced by the way that some books of *Piyyutim*, from the time after Najara, are organized. The *Maqamat* determine the structure of these books, whereby all *Piyyutim* of each particular *Maqam* appear in the same section.

Various Jewish traditions developed their own modal systems, such as *Maqamat* of the Middle Eastern Jewish communities. My compositions integrate aspects of the modal systems of such Jewish traditions, including those characterising the *Ashkenazi* customs, prayers and *Piyyutim*. I have employed modes of the *Ashkenazi* traditions to compose melodies allied to *Piyyutim* that aimed to fuse different ancient types of Jewish music.

### 4.2. The Integration of Arabic-influenced Jewish Music into Contemporary Western Classical Music.

#### 4.2.1. Composing Melodies that Resemble *Piyyutim*

I have looked at ways of integrating original melodies that are attributed to *Piyyutim* of Arabic-influenced Jewish music. I have decided not to quote melodies of the traditional repertoire for a number of reasons: (1) the wish to compose original melodies that comment upon the traditional repertoire, (2) the wish to stylistically integrate these melodies with other musical sections of my compositions and (3) the wish to avoid direct quotation. Two main methods to refer to *Piyyutim* have been applied. The first method is to name a melody after a well-known *Piyyut*. By doing this the association is made, and it provides another setting for a well-known *Piyyut*. This method is associated with the approach of some poets of the 16th century, but whereas these poets created new liturgical *Piyyutim* for well-known secular melodies, I created new secular melodies to set well-known liturgical *Piyyutim*. Thereby my work is concerned with introducing original music into the domain of the liturgical as opposed to associating existing secular melodies with new liturgical poems. The second method is composing some of the more typical musical elements of traditional *Piyyutim*. I refer here to the use of similar modes, similar forms and above all similar heterophony.

Melodies that resemble *Piyyutim* can be seen in many sections of my works for Groups A and B. In some instances, segments of a melody have been presented in different places in movements/parts of a composition and in different musical contexts. So only by listening to the complete work could one connect these segments into a whole melody. This method can also be seen in my works prior to this folio. For example, in *Oud Bass Piano Trio* from 2005 a
The distinct sound of the heterophony of *Piyutim* was my primary inspiration for integrating melodies that resemble *Piyutim*. This heterophony arises from the special way *Piyutim* are sung in traditional Sephardi-Mizrahi synagogues (this is explained in length in 4.3.2). However, other musical elements of *Piyutim* of the Sephardi-Mizrahi have also interested me. Some of these elements are unique to these *Piyutim*, such as the use of modes of the Ashkenazim in combination with *Maqamat*. Other musical elements such as call-and-response (by people praying and a cantor) are often similar to secular Arabic music. In this context, I have also found that the faster the tempi of the traditional *Piyut*, the greater the similarity of its sound to secular Arabic music. I believe that this is the case because melodies at fast tempi do not leave time for the sort of improvisation that creates the heterophony distinctive of prayers and *Piyutim*. When I composed melodies at fast tempi that resemble *Piyutim*, I felt obliged to point out the resemblance to the performers and the listeners. This was done by naming the melodies after well-known *Piyutim* or prayers. The association to Jewish music is made clear through these names.

The closing section of Part 2 (bars 102-116) of *Visions Fantasies and Dances* (Figure 4.1.) is an example of integrating melodies that resemble *Piyutim*. This section presents a melody at fast tempo (crotchet equals 145-150) that lasts for only fifty-seconds out of the six minutes and thirty-five seconds of Part 2. In this instance, I composed a complete melody as opposed to segments of a melody. A glissando in bar 101 connects the melody with the previous section of music, and other glissandi in bars 114–116 conclude Part 2. This passage is also an example of how to place melodies into new musical contexts. The title *Baqashot songs* refers to the well-known collection of supplications, songs and prayers of the Sephardic Syrian Jewish tradition. The melody written in octaves is primarily associated with classical Arabic music, but has also some elements of Arabic-influenced Jewish music. There are two main classical Arabic musical elements that can be seen and heard in this section, (1) the use of *Maqamat* such as Nawand, Hijaz and Kurd and (2) the use of musical Arabic ornaments such as those that occur in phrases starting on the third beat of bar 107 and on the third beat of bar 109. The Jewish musical elements in this section are few and have been employed in a subtle way making them
almost unnoticeable. They are fragments of melodies of the Ashkenazi Jewish prayer modes. This can be seen, (1) at the beginning of bar 104 with a four-note motif (A sharp, A, F sharp and F) derived from Ahavah Rabbah (in F) and (2) at the ending of bar 105 with a three-note motif (E, F and G) derived from Magein Avot. In order to distinguish these fragments of melodies of the Ashkenazi Jewish prayer modes, the motifs appear in quavers in a melodic line of semiquavers and demisemiquavers.

Figure 4.1. Visions, Fantasies and Dances, bars 101-116 of Part 2.

4.2.2. Heterophonic Textures in Arabic-influenced Jewish Music

Prayers and Piyyutim of the Arabic-influenced Jewish tradition have a unique and distinct sound, which is a result of the way they are performed and of their religious purpose. Prayers and Piyyutim are sung/chanted by a cantor and congregants as part of the services in synagogues. Congregants (mostly males) chant alongside the cantor. In some instances the cantor is louder, such as when he leads the prayers and the congregants join him only occasionally. In others cases, congregants are equally loud or even louder than the cantor; this is when the prayers are led collectively. There are also some instances where a call-and-response occurs. In all of these cases, the congregants and the cantor sing in quasi unison. The
melodies of prayers and *Piyyutim* are monophonic; the congregants intuitively generate variations of these melodies. The texture that results from the congregants’ simultaneous variations is typically heterophonic.

Heterophony also occurs in classical Arabic music. However, the combination of traditional choral performance practice in traditional Sephardi-Mizrahi synagogues and religious purpose results in a unique sound that is different from classical Arabic music. In synagogues, the congregants do not aim for musically refined variations, because for them the priority is the content of the prayer, and this is what shapes the resulting music. With their praying, within the emphasis of the content of the prayer, the congregants produce a range of musical elements even though many of them are not musically trained. Some of these elements include (1) the lowering or raising the pitch mainly at the beginning or/and ending of phrases, (2) changes in dynamics, applied to fragments of the prayer, (3) register changes, (4) changes in articulations including staccato and legato and (5) temporal changes, including changes in tempo and in the duration of individual notes.

The heterophony of Arabic-influenced Jewish music contains musical elements in ways that contradict Western classical performance practice. The most important of these relate to intonation and tone quality, and also to the particular approach to the other musical elements mentioned above. Many of these musical utterances would be considered inappropriate in Western choral performance.

In my own music I had to face the challenge of incorporating this type of heterophonic singing. In particular, a way to instruct performers in this heterophonic singing needed to be found. In the context of this challenge, it is worth considering that the sonic outcome of this particular type of praying can be very musical, especially if one can appreciate the distinctiveness of this type of heterophonic singing. I wanted to instil in the performers an awareness that their individual parts contribute to an overall heterophonic texture rather than individual melodic statements of a homophonic texture. Hence performers have been instructed in a number of complementary ways: (1) by discussing in person ways of improvising a variation of the melody and the overall sound of the texture, (2) by providing performers with a performance score rather than just the individual part and (3) by referring to these sections as a prayer, a *Piyyut* or a Jewish theme.

The heterophony of Arabic-influenced Jewish music can be seen in many sections of my works in Groups A and B. Heterophony has been presented in two prominent ways. The first is a texture of simultaneous variations of a melody performed by all players in the ensemble. An
example of this can be seen in *Visions, Fantasies and Dances*, in bars 102-127 of Part 3 under the title *Nighttime prayer at the Western Wall* (Figure 4.2.). The melody in this section is composed in a minor mode, as well as in Hijaz and Nahawand *Maqamat* in order to resemble a *Piyyut*. Slow tempi and long note values have been used to give the performers time to improvise their variations. The performers received the following instruction: “A Prayer, performed in quasi unison to imitate a group of people praying together. You can sometimes change the pitch and include the use of microtones or sul ponticello, and introduce tremolo at end of phrases”. In the submitted recording of the work I was able to instruct the performers in person.

Figure 4.2. *Visions, Fantasies and Dances*, bars 102-127 of Part 3.
The second way of presenting this type of heterophony is by involving the whole ensemble (except the piano which plays chords), or by involving part of the ensemble while the others perform a different part. An example of heterophony and piano chords can be seen in bars 4-6, in the First Movement of *Arabic Violin Bass Piano Trio* (Figure 4.3.). Here, the violin and the double bass are instructed to perform this particular type of heterophony. The chords played by the piano are not part of traditional *Piyyutim* or classical Arabic music. I have composed the chords with a specific voicing that avoids interfering with the pitch variations of the strings. In particular, the melody always appears in the top part and in the bass notes of the piano part. In the given example the piano bass line is doubled at the fifth and at the octave, whilst in the right hand the voicing below the melody varies from chord to chord with the majority of the intervals being thirds and sometimes seconds. The right hand part always has four pitches.

![Figure 4.3. Trio for Arabic Violin Bass Piano Trio, bars 4-6 of the First Movement.](image)

An example of the second way, where the heterophony is performed by part of the ensemble while the other part plays a different line to the melody can be seen in bars 47-57, of the Third Movement of *Vision, Fantasies and Dances* under the title *Nishmat Kol Hai prayer* (Figure 4.4.). Again, the violins are instructed to play heterophonically, while the viola performs a double stop at the interval of a fifth with a slow rhythmic pattern. The cello performs a contra-tenor-like improvisation in a high register.
I have looked at ways of composing variations of a melody without using pitch variation. Harmonics have been employed to produce a soft sound that corresponds to the soft and gentle nature of prayers and *Piyyutim*. I have also composed a variety of canonic sections based on the given melodies; an example of this can be seen in bars 44-56 of Part 7 of *Vision, Fantasies and Dances* (Figure 4.5.). Here, the melody is in two halves both presented by the first violin. The first part extends from bar 44 until the second beat of 48, and the second from the third beat of bar 48 until the end of the piece. In the first half, the first violin and the cello move in octaves, while the second violin and the viola play variations of the melody with harmonics. In the second half, the first violin plays the melody as harmonics, and the second violin and the viola continue their variation also with harmonics. The cello plays a variation as well, first in a lower register and towards the end with harmonics. All four voices unite in bar 55 to play the melody in octaves and with harmonics.
4.2.3. The Inclusion of Aspects of the Jewish Modal Systems

I have explored ways of integrating aspects of two different ancient styles of Jewish music, the one from the east, Sephardi-Mizrahi that is associated with Arabic music, and the one from the west, Ashkenazi that is associated with Western music. I have composed melodies that resemble Piyyutim, and merged modal systems and musical elements of both of these ancient Jewish styles.

The modal system of the Sephardi-Mizrahi (the Middle Eastern Jewish communities) is Maqamat. As mentioned previously, Maqamat have gradually claimed an important place in Piyyutim. From the time after Rabbi Israel Najara, Maqamat have been recognized as the modal system of Piyyutim. In books of Piyyutim the name of the corresponding Maqam of each Piyyut appears next to the title.

The modal system of the Ashkenazim consists of three main modes, as well as a number of combined and compound modes. These modes are identified with the different types of

Figure 4.5. Vision, Fantasies and Dances, bars 40-49 of Part 7.
prayers. The first of the three main Ashkenazi modes is *Ahavah Rabbah* (Abounding Love), (Figure 4.6.). *Ahavah Rabbah* is associated with the blessing of the Jewish morning prayer. It is considered to be the most Ashkenazi-sounding of all the prayer modes. Its identifying feature is the interval of an augmented second between its second and third degrees. *Ahavah Rabbah* uses similar pitches to the Hijaz-Nahawand *Maqam* (Figure 4.9.) but differs greatly in the way it is performed. *Ahavah Rabbah* has its own vocal articulation patterns characteristic of Hebrew prayers. However, in term of intonation and tone quality, it is normally performed in the context of Western music practice. The Hijaz-Nahawand *Maqam* is normally performed in the context of Arabic music practice, and pitches often varied (including quarter-tone inflections that depend on the phrasing) and musical ornaments apply. In addition, whereas the fourth degree of Hijaz-Nahawand constitutes a stable note, *Ahavah Rabbah* strongly favours the third. The second of the three main Ashkenazi modes is *Magein Avot* (Shield of our Fathers), (Figure 4.7.). *Magein Avot* was named after a prayer of the Friday evening service, and resembles the minor scale of Western classical music. The third of the three main Ashkenazi modes is *Adonai Malach* (God Reigns), (Figure 4.8.). *Adonai Malach* was also named after the prayer of the Friday evening service, and consists of a major scale with a lowered seventh scale degree.

![Figure 4.6. Ahavah Rabbah mode of the Ashkenazi Jewish Communities' traditions.](image)

![Figure 4.7. Magein Avot mode of the Ashkenazi Jewish Communities' traditions.](image)

![Figure 4.8. Adonai Malach mode of the Ashkenazi Jewish Communities' traditions.](image)

![Figure 4.9. Maqam Hijaz-Nahawand (Maqam World).](image)
The modal systems of the *Sephardim-Mizrahim* and the *Ashkenazim* can be seen in many sections in my works for Groups A and B. I have composed melodies that resemble *Piyyutim* and employed heterophonic textures of Arabic-influenced Jewish music. These melodies contain both *Maqamat* and *Ashkenazi* prayer modes. An example of this can be seen in bars 71-86, of the Fourth Movement of *Arabic Violin Bass Piano Trio*, under the title *The prayer of purification* (Figure 4.10.).

*Figure 4.10. Arabic Violin Bass Piano Trio*, bars 71-86 of the Fourth Movement.
In Figure 4.10. (the above figure), the violin and the double bass are instructed to play heterophonic Arabic-influenced Jewish music, while the piano plays chords. The phrase in bars 71-73 presents the merging of Hijaz-Nahawand Maqam and Ahavah Rabbah mode. The first three notes (E, F, and G sharp) could be seen as Ahavah Rabbah (in E), but the lowering to G natural that occurs in bar 72 creates an association with the Saba or the Zamzama tetrachords in E (½, 1, ½ tones), (the ajnas sets can be seen in Appendix 1). The four-note motif at the end of the phrase (C, B, A and A flat) is a typical melodic characteristic of the Ashkenazim, taken from the Ahavah Rabbah mode. The phrase moves downwards from the sixth step (C) to the third (A flat) where it comes to rest. Similar approaches can be seen in the phrase in bars 76-77. At the beginning of this phrase the modal system of the Sephardim-Mizrahim (Saba or Zamzama) has been used and at the end (the notes, D sharp, D, B and B flat) the modal system of the Ashkenazim (Ahavah Rabbah).

Some of my melodies that resemble Piyyutim feature rhythmic patterns that characterize the Ashkenazi prayers modes. An example of this can be seen in bars 10-20 of Part 7 of Vision, Fantasies and Dances under the title A prayer for another day (Figure 4.11.). Here, the triplets in bars 15, 16 and 17 form part of a characteristic pattern of the Ashkenazi custom.

Figure 4.11. Vision, Fantasies and Dances, bars 10-20 of Part 7.
Materials derived from prayers and *Piyyutim* are prominent in a significant part of my compositions. For example, in the string quartet *Visions, Fantasies and Dances* (Group A compositions), six out of thirty-four sections/musical images directly refer to *Piyyutim*, that is almost one fifth of all sections, and in the *Arabic Violin Bass Piano Trio* (Group B compositions), there are six out of twenty-six sections/musical images, which is almost one quarter of all sections.

This chapter examines the integration of a number of musical elements of *Piyyutim* with contemporary Western classical music. I have looked at methods of (1) integrating original melodies that are attributed to *Piyyutim* of Arabic-influenced Jewish music, (2) composing textures similar to the heterophony of *Piyyutim* and (3) merging aspects of modal systems and musical elements of ancient styles of Jewish music (*Sephardi-Mizrahi* and *Ashkenazi*).

I have composed melodies that resemble *Piyyutim* and offered two main methods to create the association with Arabic-influenced Jewish music. The first method is to name a melody after a well-known *Piyyut*, and the second is the adaptation of typical musical elements of traditional *Piyyutim*, that is, similar modes, similar forms and similar heterophonic textures. In some instances, segments of a melody that resemble a *Piyyut* have been presented in different places in movements/parts of a composition and in different musical contexts. In these instances, only by listening to the complete work could one connect these segments into a whole melody. In other instances, the melodies are stated in their entirety in a section. Integrating heterophony, *maqamat* and modes of the *Ashkenazim* have also been examined. I have employed elements of Arabic-influenced Jewish music that are similar to the sound of classical Arabic music, specifically to call-and-response and fast tempi melodies, and have created an association with Jewish music by using the names of a well-known *piyyut* or prayer.

Heterophony of Arabic-influenced Jewish music can be seen in many sections of my works in Groups A and B. It is presented in two prominent ways. The first way is a texture of simultaneous variations of a melody performed by all musicians in the ensemble. Slow tempi and long note values have been employed to give the performers time to improvise their variations. Also the performers have received instructions either verbally or through written notes. The second way is by involving the whole ensemble except the piano (which plays chords), or by involving part of the ensemble, while the others perform a different part. In works with piano, the piano chords have a specific voicing that avoids interfering with the pitch variations of the strings. In works without piano, heterophonic textures have been given to part of the ensemble, while the other part plays various counterpoints to the melody. I have
looked at ways of composing variations of a melody while avoiding pitch variation. In these instances I composed a variety of canonic sections based on the given melody, and employed harmonics to produce the soft sound that corresponds to the soft and gentle nature of prayers and Piyyutim.

Including Arabic heterophonic textures in Western classical music provides an opportunity to introduce musical elements of ancient and non-European sounds. My works require the performers to improvise variations of a given melody in order to introduce the distinct sound of prayers and Piyyutim of Arabic-influenced Jewish music. The heterophony of Arabic-influenced Jewish music challenges the performers to use uncommon musical elements such as pitch variation and (in a non-European manner) changes of note values and octaves, thereby creating unique elements and textures through non-European means. This also means that the performers are being pushed beyond their Western performance practice.

The integration of aspects of modal systems of two different ancient styles of Jewish music (e.g., Sephardi-Mizrahi that is associated with Arabic music and Ashkenazi that is associated with Western music) can be seen in many sections in the works for Groups A and B. I have composed melodies that resemble Piyyutim and merged modal systems and musical elements of both Maqamat and Ashkenazi prayer modes. Arabic-influenced Jewish music heterophonic textures have been employed for the purpose of modal integration. In particular I looked at merging Hijaz-Nahawand Maqam and Ahavah Rabbah, which have similarity in pitch. In some instances the melodies have been created with clear Arabic and Arabic-influenced Jewish music characteristics (this is by Maqamat and Arabic ornaments), and quotes of four-note motifs that are typical of the Ashkenazim have been made. These motifs appear in a number of places in the melodies and are performed with heterophonic textures that characterized Sephardi-Mizrahi Piyyutim. Listeners who are familiar with the Ashkenazi musical traditions may be able to recognize these motifs. In other instances, the melodies are only based on the modal system of Ashkenazim, and also here they are merged with heterophonic textures that characterize Sephardi-Mizrahi Piyyutim.

Overall, Arabic-influenced Jewish music plays a significant part in my compositions. This can be seen by the numerous relevant musical elements in a variety of different contexts in my works. I have looked at aspects that distinguish Arabic-influenced Jewish music from classical Arabic music, and examined methods of integrating them into my works. Two prominent structural methods for this integration have been employed. The first method is composing sections that incorporate Arabic-influenced Jewish material, and the second is to transform fragments of Arabic-influenced Jewish melody in various ways.
My interest in Arabic-influenced Jewish music is inspired by Jewish-Arabic spiritual matters. Furthermore, I am interested in moving between the ancient to the modern, between the religious to the secular, and between the East to the West. Arabic-influenced Jewish music enables me to move across historical, religious and geographical boundaries.
Chapter 5: The Synthesis of Methods

Chapters 1-4 examine approaches of syncretising Arabic music and Arabic-influenced Jewish music with contemporary Western classical music. Microtonality, improvisation and heterophony were each presented individually, and discussed in terms of their compositional applications. The current chapter presents the musical syntheses and superimposition of various approaches within individual works. The compositions discussed in Chapter 5 are my piano trio Sensations from Group A, and a movement from my Arabic Violin Bass Piano Trio from Group B. I look at the structure and the synthesis of compositional techniques in each work. My aim is to illustrate how a single work makes use of various methods, and how these methods are combined and complement each other. This chapter also presents a number of compositional techniques that have not been mentioned previously.

5.1. Discussion of Sensations

5.1.1. Structure

Sensations is a work for piano trio in one movement and its duration is 14 minutes. As one of the compositions for Group A it is composed with the assumption that its performers do not necessarily have expertise in classical Arabic music, Arabic-influenced Jewish music nor in improvisation. The work consists of eleven main sections of eight different compositional techniques. Within my folio Sensations is exceptional in that it is the only work in which the individual sections are not titled. Each section has been created with its own compositional method, and some methods are applied several times in different sections in the work.

The sections extend over the following bars: the 1st section in bars 1-11; the 2nd section in bars 12-14; the 3rd section in bars 15-21; the 4th section from bar 22 until the second beat of bar 25; the 5th section from the third beat of bar 25 until the end of bar 26; the 6th section in bars 27-37; the 7th section in bars 38-40; the 8th section in bars 41-53; the 9th section in bars 54-69; the 10th section in bars 70-76; the 11th section in bars 77-88.
5.1.2. The Use of Methods

The 1st and the 11th sections are *perpetuum mobile toccata* and employ similar approaches and musical elements. I was influenced by the Arabic popular folk dance *Debka*,¹ and translated aspects of this dance into the work. I looked at the configuration of dance steps of *Debka*, and the way its dancers stomp their feet on the ground creating rhythmic patterns, accents and percussive attacks. The 1st section (bars 1-11) is written for solo piano, and the 11th section (bars 77-88), the concluding section of the work, is written for all three players. The 1st section can be perceived as a *Taqsim* (a solo instrumental introduction) influenced by a *Debka*. In this section, I have composed a demisemiquaver line based on the Athar Kurd penta-chord (D, E flat, F, G sharp, A). In order to obtain a non-legato articulation and a percussive attack, the demisemiquavers have been divided between the left hand and the right hand so that each hand plays one or occasionally two notes before the other hand enters again. The pianist plays this using a single finger on each hand (or two when there are two notes). The combination of single fingering and a fast tempo creates a non-legato percussive attack. The division between the hands, which departs from conventional Western practice, is meant to lead the pianist to perform as if his/her fingers were drum sticks. This effect depends on the quick single finger lifting that is required to play the notes in time.

The 1st section (Figure 5.1.) uses repetitive notes and accents to build tension. The accents, deriving from the *Debka* steps, create groups of three and four (bars 3, 6, 7, 9, 10 and 11). The accelerando in bars 5-8 and in bars 9-11 is another way of building tension and could be seen as imitating the ecstatic movements of a dancer who performs solo whilst being surrounded by a circle of dancers.

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¹ *Debka* is a popular form of dance in the Arab world. In Arabic *Debka* is "stamping of the feet*. *Debka* is widely performed at weddings and celebrations. It is a line dance where the leader of the *Debka* heads the line and alternates between facing the audience and the other dancers. The leader twirls a handkerchief or string of beads, while the rest keep the rhythm. The dancers also use vocalizations to show energy and to maintain the beat.
The 11th section (bars 77-88) develops the musical idea that appears in the 1st section within a solo line. Figure 5.2. (bar 77) shows how this solo piano line from the beginning has been orchestrated for the trio. In bars 83-87 (Figure 5.3.) another development occurs; the three instruments move chromatically in parallel, while also creating a counterpoint of accents and moving into a high register and the end of the work.
Figure 5.3. Sensations, bars 83-88 of the 11th section

The approach of hand divisions which is employed here to achieve a non-legato articulation can also be seen in Out to Infinity (for solo harp) and in a few places in Arabic Violin Bass Piano Trio. Using a similar compositional technique and similar musical elements at the beginning and at the end of a work or a movement is a recurring structure in my works.

The 2nd and the 10th sections correspond to the Samai Thaqil rhythmic pattern of classical Arabic music. Samai Thaqil (Figure 5.4.) is in 10/8, and its division is 3+2+3+2. The words Samai Thaqil are Turkish, Samai means Saz Semai and Thaqil means heavy or slow. The 2nd section extends from bars 12-14, and the 10th section extends from bars 70-76. Figure 5.5. shows the first two bars (12-13) of the 2nd section. Here, the violin plays a line of double stops in a pattern of ten demisemiquavers (a crochet and two demisemiquavers) that corresponds to the 10/8 of Samai Thaqil. The division of the ten demisemiquavers (3+3+2+2) is based on a variation of the 3+2+3+2 of the Samai Thaqil, and the replication of the rhythmic of the grouping occurs at the level of the beat as opposed to the Samai Thaqil that uses 10/8 as a meter. The tempo of the 10/8 Samai Thaqil is between a crochet equals from 100 to 150, while in my composition a crochet beat equals between 70-80 resulting in a semiquaver tempo of between 560-640. The 10th section (bars 70-76) first alters and then reassembles the 3+3+2+2 division that has been employed in the 2nd section. Bar 70 (Figure 5.6.) is the start of a stretto
canon between the violin and the cello. The cello begins the canon on the 9\textsuperscript{th} demisemiquaver and before the violin completes its pattern of 10 demisemiquavers, and therefore creates a rhythmic counterpoint. The music continues alternating between rhythmic unison and rhythmic counterpoint, this is followed by a solo in the violin using the division that occurred at the beginning. Creating variations of common Arabic rhythmic patterns recurs throughout my folio.

![Samai Thaqil rhythmic pattern (a and b)](image)

Figure 5.4. the \textit{Samai Thaqil} rhythmic pattern (a and b)

![Sensations, bars 12-13 of the 2nd section](image)

Figure 5.5. \textit{Sensations}, bars 12-13 of the 2nd section
The 3rd section (bars 15-21) and the 5th section (bar 25.3-26) show the use of microtonal improvisation as previously described in Chapter 2. Here this type of improvisation imitates the human voice. It can be seen in the cello part where the cellist is instructed to imitate the sound of an old woman weeping. The 5th section follows on from the 4th section without a musical transition, and uses similar musical material as the 3rd section.

The 4th section (bars 21-25.2) resembles a classical Arabic melody. The melody is presented in a fast tempo (crochet equals 120) and is performed in octaves. This section also starts without a musical transition from the previous section. The 4th section finishes on an A (at the end of the second beat in bar 25), which is the starting note of the 5th section.

The 6th and the 7th sections are connected and could be regarded as one section. The 6th section (bars 27-37) employs a slow harmonic progression that creates a melancholic mood. The transition to the 7th section (bars 38-40) occurs in bar 38. The 7th section (Figure 5.7.) uses improvisation influenced to some extent by Arabic music as described in Chapter 3 (3.3. “Methodologies of Improvisation that are indirectly influenced by Arabic Music”).
The 8th section (bars 41-53) resembles a *piyyut* in a fast tempo (quaver equals 120). This melody combines aspects of the *Sefardi-Mizrahi* modal system (*maqamat*), together with modes of the *Ashkenazi* prayers as previously described in Chapter 4 (4.3.3. “The Inclusion of Aspects of Modal Systems of Jewish music”). The 9th section (bars 54-69) contains microtonal articulations (glissandi in combination with vibrato) in order to produce a sound without fixed pitches. This technique has also been previously described in Chapter 2, 2.3.2. “Microtonal Pitches Employed as Ornamentation”.

Figure 5.7. *Sensations*, bars 35-41 of the 6th and the 7th sections
5.2. Analysis of Arabic Violin Bass Piano Trio

5.2.1. Structure and Titles

Arabic Violin Bass Piano Trio is a work that combines a classical Arabic instrument with Western instruments. The work is in four movements and its duration is around an hour (depending on the length of the improvisations). As one of the Group B compositions it is composed with the assumption that its performers, in particular the Arabic violin player, have expertise in classical Arabic music, in Arabic-influenced Jewish music and in improvisation. The Arabic violin is a similar instrument to the European violin only with a different tuning (the indigenous fiddle that was prevalent in Egypt has two strings and is called Kamanjah). Although there are various tunings, Arabic Violin Bass Piano Trio uses the traditional Arabic violin tuning in fourth and fifth (G₃, D₄, G₄, D₅). The style of playing the Arabic Violin is highly ornate with slides, trills and wide vibrato.

Arabic Violin Bass Piano Trio consists of six main sections in the First Movement, eight main sections in the Second Movement, four main sections in the Third Movement and eight main sections in the Fourth Movement. Here also, sections have been created with their own compositional method, and some methods are applied several times in different sections of the work. I have titled a number of these sections to evoke various musical images, ideas and thoughts that inspired my compositions. The titles of Arabic Violin Bass Piano Trio are:

**First Movement**

- *Taqsim*, dedicated to the day of tomorrow
- The image of an old weary man
- The pianist’s gaze
- Poetic fractions
- Evolution of hatred and bitterness
- His final request

**Second Movement**

- The High Priest’s whispered prayer on Yom Kippur as he leaves the Holy of Holies
- The dancers’ gleeful cries
- The candelabra olive branches
- Belly dancing in an imaginary cult ritual
- Eruption
- “And thus would he count” (from Yom Kippur Order of Work prayer)
- An even more powerful eruption
· “One, one and one, one and two, one and three, one and four, one and five” (from Yom Kippur Order of Work prayer)

**Third Movement**
- Image of a homeless Holocaust survivor on the streets of Tel Aviv
- The double bassist’s voice
- Awakening the dead
- An Israeli chorale, dedicated to the Holocaust survivor

**Fourth Movement**
- Cries of joy
- The violinist’s gaze
- Hallucinatory Debka dance
- Magic of a sensual belly dancer
- And again the cries
- The image of the old man from the First Movement
- The Madness of Creation
- Epilogue: the prayer of purification

These titles can be divided into three main categories. The first category refers to Arabic musical forms and themes - for example, “Taqsîm, dedicated to the day of tomorrow” (first section, First Movement) and “Belly dancing in an imaginary cult ritual” (fourth section, Second Movement). The second category refers to Jewish prayers and Jewish themes - for example, “The High Priest’s whispered prayer on Yom Kippur as he leaves the Holy of Holies” (first section, Second Movement) and a quote from the Yom Kippur Order of Work prayer “One, One and One, one and one, one and two, one and three, one and four, one and five” (eighth section, Second Movement). The third category refers to events that occurred in Israel while I was composing the piece - for example, “Image of a homeless Holocaust survivor on the streets of Tel Aviv” (first section, Third Movement) and “The image of an old weary man” (second section, First Movement). The sections of the Second Movement which are analysed here extend over the following bars: the 1st section in bars 1-37; the 2nd section in bar 38; the 3rd section in bars 39-52; the 4th section in bars 53-58; the 5th section in bar 59; the 6th section in bars 61-67; the 7th section in bar 68; the 8th section in bars 69-100.
5.2.2. The Use of Methods in the Second Movement

The prayer *Seder Ha’avoda* (Order of Work) of *Yom Ha’kippurim* (the holiest and most solemn day of the year for the Jewish people) inspired the composing of the Second Movement. I strove to create a semblance of *Piyyutim* of *Yom Ha’kippurim* in a number of sections in the movement, and used quotes from the prayer in the sections titles. *Seder Ha’avoda* is an ancient liturgical ritual from the time of the First and Second Temples. The prayer describes the order of the service of the High Priest at the *Beit Ha’Mikdash* (The Holy Temple in Jerusalem) at *Yom Ha’Kippurim*. *Yom Ha’kippurim* was the only day in the year in which the High Priest was permitted to enter the Temple’s Holy of Holies. The prayer describes in great detail how he entered and what he did. The purpose of the High Priest’s work was to plead for atonement for the sins of the people of Israel.

The 1st section of the Second Movement (bars 1-37) is in three parts and resembles a *Sephardi-Mizrahi Piyyut*. The descriptive title (“The High Priest’s whispered prayer on Yom Kippur as he leaves the Holy of Holies”) directs the performers and the listeners towards the prayers that have inspired this work. *Maqamat* and modulation of *ajnas* can be seen in this section. In the first part of the section (bars 1-13) (Figure 5.8.), the Kurd tetra-chord (in D) has been transposed to F. Also, the fourth note has been lowered by a semitone, and so the transposed tetra-chord is changed to F, F#, G# and A. Bar 3 presents a short melody, and bars 4-6 are three variations of this melody. New ornamentation notes of the *Maqam* appear in each of the three variations, (1) in bar 4, the fourth quaver (F#) has been changed to an ornament of two semiquavers (F# and F), (2) in bar 5, in addition to the ornament in bar 4, the last note of the melody (G# crochet) has been changed to an ornament of a quaver (G#) and two semiquavers (F# and F), and (3) in bar 6, in addition to the ornaments in bars 4 and 5, the seventh quaver (G#) has been changed to an ornament of two semiquavers (G# and F#). Bars 7-10 repeat bars 3-6, and bars 11-13 are a new phrase that leads the part to its end. In the second part (bars 14-26) and in the third part (bars 27-37) of the 1st section a similar approach of adding ornamentation notes from the *Maqam* to a basic short melody have been applied. In the second part of the 1st section (bars 14-26) the Nahawand tetra-chord (in C) has been transposed to F#. Also, a semitone below the root (F) is added, and so the transposed tetra-chord became a penta-chord of F, F#, G#, A and B. In the third part of the 1st section (bars 27-37) the Hijaz tetra-chord (in D) has been transposed to C. Here an additional leading note (B) below the root has been added, and so the transposed tetra-chord became a penta-chord of B, C, D#, E and F. In the submitted recording of this composition the performers employed in this section used ornamentation gestures, such as wide vibrati, trills and glissandi by the strings and repeated notes by the piano to create heterophonic texture. So while I offered
ornamentation notes, the performers in improvisation added ornamentation gestures to create the familiar Arabic heterophonic sound.

Figure 5.8. Arabic violin Bass Piano Trio, bars 1-13 of the Second Movement.

The 2nd section (bar 38), the 5th section (bar 59) and the 7th section (bar 68) are freely improvised. These sections begin without a musical transition from previous sections. The titles: “The dancers’ gleeful cries” (2nd section), “Eruption” (5th section) and “An even more powerful eruption” (7th section), have been chosen to suggest to the performers the mood of the improvisation. The listeners are invited to compare the titles with what they hear in the music. In this sense the titles are not to be understood as instructions for the listeners but rather as suggestive of the character and mood of the music.
The 3rd section (bars 39-52) corresponds to the Dawr Hindi rhythmic pattern of classical Arabic music. Dawr Hindi (Figure 5.9.) is in 7/8, and its group division is 3+2+2. Dawr means cycle or turn, and Hindi means Indian. Here a basic division of the crochet beat into seven semiquavers that correspond to the groups of seven quavers of the Dawr Hindi has been used. In other words, I have replicated the rhythm of its grouping 3+2+2 at the level of the beat as opposed to the Dawr Hindi that uses it as a meter (7/8). The reduction of the metric division into seven semiquavers creates a septuplet. The tempo of the Dawr Hindi is between a crochet equals 100 and 160, while in my composition a crochet beat equals 50 resulting in a semiquaver tempo of 350. In this section the three players perform septuplets of various divisions in various combinations. In some cases septuplets repeat with minor changes in pitch and in terms of the rhythmic division, while in other cases, septuplets repeat a number of times without any change before the introduction of a new septuplet. The Dawr Hindi is replicated with a range of different divisions.

Figure 5.9. the Dawr Hindi rhythmic pattern

Figure 5.10. shows the last four bars of the 3rd section (bars 49-52). In bar 49 the violin repeats a septuplet with a division of 3+2+2, and on the last beat of this bar this changes to a two-septuplet pattern of 3+3+1 (first septuplet) (last beat of bar 49) and 3+2+2 (second septuplet) (first beat of bar 50). The violin septuplet on the first beat of bar 50 has a Bartók pizzicato accent on the sixth semiquaver. In bar 49 the double bass repeats a septuplet with a division of 3+2+2, and on the second beat of bar 50 this changes to a two-septuplet pattern with a reversal division to that of the violin. Here the only change is that the violin Bartók pizzicato accent now occurs on the double bass fourth semiquaver. The right hand piano part repeats three septuplets; the first is on the first beat of bar 49 with a division of 3+2+2, the second is on the second beat of bar 49 with a division of 6+1 and with an accent on the seventh semiquaver, and the third is on bar 51 with a division of 4+2+1 and with accents on the fifth semiquaver and on the seventh semiquaver.
The 4th section (bars 53-58) contains two melodic lines and a short solo piano improvisation. The melodic lines replicate the division of the *Dawr Hindi* rhythmic pattern, but it is performed in a sort of an Eastern European “Gypsy music” style, employing an up-tempo melodic line of asymmetrical accents. The melodic lines contain septuplets and sextuplets and are performed in octaves. The septuplets, similar to the 3rd section, replicate the *Dawr Hindi* division of 3+2+2, and the sextuplets replicate division of 3+3. Figure 5.11. shows bars 54-58 of this section. In bars 54-55 and in bars 57-58 the melodic lines alternate between septuplets and sextuplets. Bar 56 contains a short solo piano improvisation, and can be perceived as a *Taqsim* or a *maawal*. The approach adopted in the 4th section can also be seen in many other sections of my works.
The 6th section of the Second Movement (bars 61-67) (Figure 5.12.) resembles a traditional Arabic melody. This section employs a technique that might be best described as developing repetition. It starts with repetitions of a basic motif and then pitches and note values are added in order to create larger and more developed motifs. This technique can be seen as a reversal of Schoenberg’s liquidation, where complex phrases are gradually reduced to motivic cells. The characteristic elements of Arabic music in this section include (1) developing repetition, (2) accents and (3) a call-and-response. Developing repetition (as described above) can be seen in bars 61, 62 and 64. In bar 61, a three-note motif (C, D, D#) repeats twice, and at the third time expands. Only at the third time is the phrase completed (C, D, D#, E, F#, F, D#, F, D#). A similar approach applies in bars 62 and 64. Accents of Arabic traditional music can be seen in bars 61, 62, 65 and 66. In bars 61 and 62 the accents appear in the repetition without
expansion (the first two beats) to strengthen the tension in the phrases. A call-and-response can be seen in bars 64, 65, 66 and 67. In bar 64, the first two repetitions of the phrase (E, F and G) can be regarded as a “call”, and the third repetition can be regarded as its “response”. Here the “calls” are performed in fortissimo and the “response” in pianissimo. In bar 65-67 a call-and-response occurs four times in a sequence, but here the “calls” are performed in pianissimo and the “responses” in fortissimo. Bars 65, 66 and 67 employed accents as part of a call-and-response. In the submitted recording of this composition, here also, the performers added ornamentation gestures, such as wide vibrato, trills and glissandi in the strings, to create the familiar Arabic sound.

Figure 5.12. Arabic violin Bass Piano Trio, bars 61-67 of the 6th section.
The 8th section extends from bars 69-100. It is the concluding section of the Second Movement and a development of the musical material of the 1st section of this movement. A descriptive title from the Yom Kippur Order of Work prayer applies (“One, one and one, one and two, one and three, one and four, one and five”) and here also directs the performers and the listeners towards the prayers that have inspired my work. This section is in three parts, and uses two of the three melodic lines of the 1st section. The first part of this section can be seen in bars 69-79, and is a repetition of the third melodic line of the 1st section. It uses a transposition to C of Hijaz tetra-chord (D). The second part of this section is a Taqsim and can be seen in bars 80-89. Here the opening melody from the 1st section has become a basis for the violin’s Taqsim. In the submitted recording of this composition the violinist played this Taqsim in rubato and employed modulation of neighbouring Maqamat and ornamentation gestures. The third part in bars 90-100 repeats the melody of the second part but this time within a trio improvisation. Here the performers employed ornamentation gestures (wide vibrati, trills and glissandi) and ornamentation notes of the Maqam to create heterophonic texture.

5.3. Summary

This chapter examines the musical syntheses and superimposition of various approaches and compositional techniques within individual works. These have been conveyed through an analysis of two of my compositions: Sensations from Group A and Arabic Violin Bass Piano Trio (the Second Movement) from Group B. The goal was to reveal how a single work makes use of various methods and how these methods are combined and complement each other. This chapter also presents a number of compositional techniques that have not previously been mentioned in this critical commentary.

Sensations (Group A compositions) contains eight different approaches and techniques in eleven sections. They are as follows:

- The 1st section is a perpetuum mobile toccata for solo piano. It employs hand division, rhythmic patterns, accents and percussive attacks of the Debka.
- The 2nd section corresponds to the Samai Thaqil rhythmic pattern of classical Arabic music. This section replicates the rhythmic grouping 3+2+3+2 at the level of the beat as opposed to a meter of the 10/8 of Samai Thaqil.
- The 3rd section imitates the human voice by microtonal improvisation. The cellist is instructed to imitate the sound of an old women weeping.
- The 4th section aims to create a semblance of a classical Arabic melody.
- The 5th section, similar to the 3rd section, imitates the human voice by microtonal improvisation.
- The 6th section is a slow harmonic progression that creates a melancholic mood.
· The 7th section consists of improvisation that is influenced by Arabic music.
· The 8th section resembles a Piyyut. It combines aspects of the Sephardi-Mizrahi modal system (Maqamat) together with modes of the Ashkenazi prayers.
· The 9th section employs an approach of producing a sound without fixed pitches. Microtonal articulations (glissandi in combination with vibrato) apply in order to produce this sounding.
· The 10th section, similar to the 2nd section, corresponds to the Samai Thaqil rhythmic pattern of classical Arabic music.
· The final 11th section, similar to the 1st section, is a Toccata but here for the trio. The three instruments perform counter-punctual lines of musical elements that characterize the Debka.

The eleven sections of Sensations utilise approaches and musical modes that contrast with each other. The sections range between up-tempo to slow, between Arabic melody and a Piyyut to a melancholic mood, and between microtonal improvisations to free improvisation. In Sensations the transition between sections often occurs abruptly and without a musical link, and the sections unite through the development of themes, motifs, articulation and modes. Although a musical integration of the various sections has been achieved in Sensations, the work nevertheless embodies tensions between the ancient and the new, the religious and the secular, and the East and the West.

The Second Movement of Arabic Violin Bass Piano Trio (Group B compositions) was inspired by the prayer Seder Ha’avoda of Yom Ha’kippurim. The movement contains eight sections of five different approaches and techniques. They are as follows:

· The 1st section resembles a Sephardi-Mizrahi’s Piyyut, and contains modulation of Kurd tetra-chord, Nahawand tetra-chord and Hijaz tetra-chord. A basic melody is presented and repeated, and in each repetition new ornaments from its Maqam have been added.
· The 2nd section employs an approach of free improvisation. Its title “The dancers’ gleeful cries” gives the performers an idea about the mood of the improvisation.
· The 3rd section corresponds to the Dawr Hindi rhythmic pattern of classical Arabic music. Septuplets of various divisions and various combinations have been presented in three parts. The septuplets replicate the rhythm of the Dawr Hindi grouping (3+2+2) at the level of the beat as opposed to the Dawr Hindi that uses it as a meter (7/8).
· The 4th section also corresponds to the Dawr Hindi rhythmic pattern, but is performed in sort of an Eastern European “Gypsy music” style. This section is an up-tempo line of
septuplets and sextuplets of asymmetrical accents. The septuplets replicate the *Dawr Hindi* division (3+2+2).

- The 5th section, similar to the 2nd section, employs an approach of free improvisation. Here also the title (“Eruption”) suggests, to performers, the mood of the improvisation.
- The 6th section resembles a traditional Arabic melody. Its musical line contains Arabic elements including: developing repetition, accents, and a call-and-response.
- The 7th section, similar to the 2nd and the 5th sections, is freely improvised. Its title is “An even more powerful eruption”.
- The 8th and concluding section employs a similar approach to the 1st section and is a development of its musical material. The performers create heterophonic texture by improvising ornamentation gestures such as wide vibrato, trills and glissandi by the strings and repeated notes by the piano.

The five approaches in the Second Movement contrast with each other and range between *Piyyutim* and free improvisation, between Arabic rhythmic pattern and “Gypsy” patterns, and from Arabic melodies to the heterophonic texture of Jewish prayers. Similar to *Sensations* the transition between sections often occurs without a musical link, and the sections unite through the development of themes, motifs, articulation and moods. For example: (1) themes of the resemblance of *Piyyutim* from the 1st section recur in the final section but in a different form and by improvisation, (2) motifs of the replication of the *Dawr Hindi* division from the 3rd section recur in the 4th section in a different setting, (3) accents of the Arabic melody of the 6th section reappear in the 4th section and (4) moods recur and are developed in the 2nd, 5th and 7th freely improvised sections.
Chapter 6: Summary of the Research

Looking for new compositional approaches and challenging musical conventions through the synthesis of a wide spectrum of contemporary and ancient styles is what inspired the composition of the six original works in this folio. Intellectual conflicts such as the confrontation with philosophical matters and religious and political aspects have always been of interest, and also underlie and motivated this work. I have been inspired in particular by Béla Bartók and Arnold Schoenberg to develop a personal vision as a composer.

In Israel, I grew up acutely aware of the tensions caused by the animosity between Palestinians and Israelis. Of profound significance were the sensory images of the shocking terror attack that occurred in a mall in central Jerusalem on December 3, 2001. The destruction and suffering caused by the two suicide bombers was devastating and continues to haunt me to this day. This attack killed eleven innocent boys including my relative 19-year-old Moshe Yedid-Levy. However, in my music, my intention is not to refer directly to experiences such as this but rather to look at Arabic and Jewish matters from a human perspective and in conjunction with philosophical and religious concerns. I am a strong believer in the power of music to bring about understanding, change and reform in societies, and perhaps also between nations. In this folio it is my wish to convey the idea of cultural pluralism.

I embarked on the integration of classical Arabic music, Arabic-influenced Jewish music and contemporary Western classical music in my earlier works. Chief among them are: *Myth of the Cave* (2002), trio for clarinet, bass and piano; *Passions and Prayers, Sextet in Homage to Jerusalem* (2003), for horn, trombone, clarinet, viola; *Reflections upon Six Images* (2004), a quartet for clarinet, viola, bass and piano; *Oud Bass Piano Trio* (2005); and *Since my Soul Loved* (2006) for strings and piano. The *Arabic Violin Bass Piano Trio* (2010), which is included in this folio, continues the investigation in *Oud Bass Piano Trio* of integrating a classic Arabic instrument into a Western ensemble. These compositions comprise the foundation to my research, and through my knowledge and experience, I was able to compose new works and only then write this exegesis. In some cases approaches that have been examined in my previous works and by other composers have been applied, whilst in other cases, I have looked at new approaches to form new textures and to convey new sounds.

This critical commentary outlines how the different compositions in this folio have tackled aspects of the research. *Maqamat*, microtonality, Arabic ornamentation, Jewish modes, Arabic forms of improvisation, Arabic rhythmic patterns and heterophonic textures have been discussed in terms of their compositional applications and in the context of Western classical
practice. This chapter outlines aspects that inspired my compositions, summarises the major observations of this commentary and draws some conclusions from the research.

The compositions have been divided into two groups (A and B) which present different approaches that are associated with the different proficiency levels of the performers. Group A compositions have been composed for performers with a Western background who do not necessarily have experience in the performance of Arabic music and Arabic-influenced Jewish music. Group B compositions have been composed for performers who have proficiency in the performance of Arabic genres as well as experience in improvisation of other genres (i.e., jazz and Jewish styles). Group A compositions comprise: (1) *Visions, Fantasies and Dances*, for string quartet (48 minutes), (2) *Sensations*, for piano trio (14 minutes), (3) *In Memory*, duo for piano and flute (11 minutes) and (4) *Out to Infinity*, for solo harp (7 minutes). Group B compositions comprise: (1) *Arabic Violin Bass Piano Trio* (60 minutes) and (2) *The Prayer of Honny Ha’me’agel*, for piano and tenor saxophone (7 minutes).

I chose to compose chamber group works rather than works for large ensembles or an orchestra for a number of reasons and practicalities to do with the scope of this folio. Firstly, I aimed to obtain at least two but preferably more performances for each of the works to establish a performance-based research that suggests practical solutions for the questions and challenges of this folio. I found this to be easier to achieve in chamber music. Secondly, some challenges raised in this research could be identified by verbal dialogues between the performers and the composer. This music-making dialogue is natural in chamber music and perhaps easier to formulate in a small-member group. The real time dialogues were particularly helpful in sections of improvising and in various *Maqamat*. Personal instructions on ways of ornamenting a musical line have been discussed. Sections of improvising variations of a melody and creating a similar heterophonic texture to the *Sephardi-Mizrahi Piyyutim* are an example of this approach. Here, directions for improvising, including musical elements and the overall sound of the texture, were discussed between the performers and the composer. In this context, I believe some approaches drawn in this folio could be useful in large ensemble works while others would need to be modified and examined separately.

Each work in this folio contains between one to seven movements/parts and between three to eight major sections in each movement/part. The sections have been composed utilising a range of different approaches and compositional techniques. Often the mood of the music is changed abruptly and without a musical transition from one section to another. The superimposition and synthesization of a variety of musical styles and contrasting compositional approaches and techniques has been made possible by an overall connectedness
of the musical elements in various ways in sections of my works. The listeners and the performers can acquire a sense of this connectedness by performing the piece, or by the listening to it, without a break.

The titles of the sections have been selected to evoke various musical images and personal emotions. They facilitate the transfer of the ideas and thoughts that inspired the compositions and, in some cases, they are also meant to influence the performers in their improvisation. I believe that the titles suggest a narrative that adds a dramatic structure to my works. The titles convey emotions but they also raise assorted religious and political matters. In the liner notes of *Visions, Fantasies, and Dances*, I have explained that the titles of the images were chosen as a general guide to the feel of the composition and the listener may assemble them into a story, according to his/her understanding, experiences and imagination.

Microtonal pitches and intervals have been incorporated both in the context of *Maqamat* and in the context of Western art music practice. The intonation of microtonal pitches and intervals in Arabic music is not absolute and differs from one performer to another. My works incorporate this non-Western practice to intonation through various ways. One way is by treating vibrati, trills and glissandi in a manner akin to Arabic music. Another is by obscuring the target notes with extensive use of microtonal articulations (glissandi in combination with vibrato). In some instances it becomes clear from the music that Arabic intonation is required and the performers know how to produce it thanks to their performance practice. This occurs in sections in the Group B compositions in melodic lines that are based on traditional connections of *Maqamat*.

Unisons and octaves for microtones that are not associated with *Maqamat* have been avoided in my works. My reasons were to avoid challenge in intonation and to present microtonal unisons only in the context of *Maqamat*, when the pitch can vary. In works for ensemble with piano and other instruments that can play microtonally, I was able to incorporate microtonality in quasi unison in monophonic lines. That is, all instruments perform a section without written microtonality in quasi unison whereby, except for the piano, all other instruments improvise microtonal ornamentation.

My own experience as a pianist and my belief that all performers should practice improvisation has led to the inclusion of improvisation in sections of my works. I believe that improvisation can bring sound textures that would be very difficult or impossible to notate. The division between Groups A and B enables different approaches for performers with different levels of proficiency in improvisation. Some approaches were directly influenced by forms of Arabic
music, and, in other cases, I have combined elements of Arabic music with Western approaches to improvisation. Overall my goal was to give the performers sufficient directions in the scores as to what I wished to hear in their improvisation. I have done so through the following: (1) notation, including graphic notation, (2) explanatory notes and (3) titles. In many instances, I have performed the piano parts and have directed recordings of the works, so performers could also refer to an audio.

"Taqsim" and "Mawwal," two well-known traditional Arabic forms of improvisation, provide an established plan for the performers. I have composed these forms only for instruments that are most likely to be associated with this type of improvisation. These forms suggest such elements as the tempo, rhythm and the character and mood of a given section. Sections of free improvisation form creative music that encompasses the performers’ musical styles and improvisational idiom on the one hand and the process-based dynamic of my work on the other. I believe that giving the performers the freedom to improvise on their favourite musical material in a free form introduces different musical genres into my works, and, as a result, integration of these genres can occur.

Serialism allows me to combine elements of Arabic music and Western approaches to improvisation. I have composed several rows of ordered pitch collections and instructed the performers to improvise their own phrases using the pitches prescribed in the order of the rows. Elements of Arabic music have been manipulated in the rows with aspects of integral Serialism.

A perpetuum mobile toccata can be seen in many sections in both Group A and B compositions. In some cases, perpetuum mobile toccata has been composed to suggest a semblance of Arabic articulation. This can be seen for example in Out to Infinity (for solo harp) where demisemiquavers in a fast tempo are divided between the left hand and the right hand to obtain a non-legato articulation. In other cases, perpetuum mobile toccata has been composed to resemble specific Arabic elements such as the rhythm of the Arabic Debka dance. In this case the configuration of the Debka dance steps and the way its dancers stomp their feet on the ground have been translated into rhythmic patterns, accents and percussive attacks.

A transformation of rhythmic patterns of classical Arabic music into meter can be seen in sections in Group A and B compositions. I was inspired by Samai Thaqil (10/8) and Dawr Hindi (7/8), and in fast tempi have manipulated variations of these groupings. In some cases, a basic division of the crochet beat has replicated the groups of seven quavers of Dawr Hindi and septuplets of semiquavers have been created. In other cases I have used accents of 3, 3, 2
and 2 in a pattern of ten demisemiquavers and replicated the groups of ten quavers of *Samai Thaqil*.

This folio could be viewed as the beginning of my research of integrating classical Arabic music, Arabic-influenced Jewish music and contemporary Western classical music. There are areas that need further exploration in different contexts. These include examining the possibilities raised in this paper with different types of instruments. I refer here to wind instruments and vocal as well as various traditional instruments. The possibilities drawn in this paper should be examined with these instruments and with the new challenges associated with its performance practice. Large ensemble works and the integration of various instrumental combinations of performers from Group A and Group B are other aspects that merit exploration. This includes examining how traditional Arabic instruments can be integrated into Group A compositions as a soloist (perhaps in a concerto format), and also how mixed ensembles of various performers including traditional instruments from Group A and Group B, could be integrated.

The sonic outcome of microtonality (of *Maqamat* and non-*Maqamat*), improvisation (of Arabic and Western forms) and heterophonic textures (of *Piyyutim*) differs in Group A and Group B compositions. For example, the pitch level of quarter-tones and three-quarter-tones in Group A compositions are accurate (in the context of diatonic well tempered practice), whereas in Group B compositions they are slightly different each time and, in the context of Western music, they are not accurate. When it comes to evaluating how successful the engagement has been with each group, it is worth mentioning that, in the process of composing, this difference was expected. The performers’ practice and their musical knowledge are important factors within my compositions. The range and variety of performers’ skills enables and ensures the integration of microtonality, improvisation and heterophony in various ways, and, in order to bring different sonic outcomes, different approaches were created.

I believe microtonality was widely integrated into Group A and Group B compositions. My intention was to enable the performers to play microtonality in various ways and contexts, and by that, to create homogenised integration. In other words, I wanted microtonality to be an integral part of my works. For example, microtonal pitches that in Arabic music function as ornamentation and as part of improvisational gestures (i.e., vibrati, trills and glissandi) were used in a manner more akin to Arabic music than to Western classical music. One area that I would like to investigate and explore in more depth is how to train Group A performers to perform the intonation of microtonality of Arabic music.
Improvisation can be seen in a variety of different ways in Group A and Group B compositions and are an integral part of my works. The areas that require further investigation include (1) improvisation of Arabic forms for Group A performers (such as Taqsim and Mawwal), (2) improvisation that incorporate Arabic microtonality for Group A and B performers and (3) improvisation that limits the performers to use only specific Arabic elements for Group A and B performers. The incorporation of Arabic musical terms for Western performers, such as those that specify guides and expressions for the performers, and vocalise gestures (by one player to another), such as Ya Rab (oh Lord!) for joy, is another area that needs further research.

I believe that the heterophonic textures of Piyyutim and the musical elements of ancient and non-European sounds have been widely introduced in my works. The performers use uncommon musical elements such as pitch variation and changes of note values and octaves, through non-European means. However, there are areas that need further investigation and include, the integration of traditional melodies (I have looked at the integration of original Piyyutim-like melodies only) and the integration of heterophonic textures of each community of the middle Eastern Sephardi-Mizrahi's communities, for example Iraqi, Syrian and Turkish (my main focus has been on the integration of heterophonic textures of the Sephardi-Mizrahi communities as a whole).

Overall, in this folio I present a philosophy that I believe should also apply in our day-to-day interactions between individuals and between nations and religions. We should acknowledge the past (our tradition and our history) accepting that, no matter what, we are not able to change that which has already occurred but we can try to understand why it occurred. We must also cognizant of the fact that we are the ones who are creating the “new tradition” and that to this we are able to make changes. My music reflects my passion to create progress and change in composition and in performance of Western classical music; it is a product of what I believe is a natural process of integration over time. I was born in Jerusalem to a family that migrated to Israel from Syria and Iraq early in the 20th century. At home, we harboured a deep desire to preserve our musical heritage of hundreds of years. However my formal music education was in Western classical music and I have studied and played the piano. I have an intimate connection to my past, to my historical traditions and culture, and to my musical traditions as well as to Western music. Out of these influences, I was able to compose this folio and to propose new compositional approaches to Western classical music.
Rabbi Hillel the Elder, the renowned Jewish sage and the principal of the Sanhedrin, an ancient Jewish court of sages, used to say:

“If I am not for myself who will be for me? Yet, if I am for myself only, what am I? And if not now, when?” (Avot 1:14).

This quotation from Rabbi Hillel the Elder about the duty of a person to not only be concerned for himself but also to worry and contribute to society reflects my feeling about composing. I believe that one should strive to develop a personal voice and be an individual, not solely for oneself, but also for others, as individuality is a necessary step in any contribution to broader society.
## Appendix 1: The main ajnas sets

Appendix 1 presents some of the most common ajnas reproduced from Maqam World, 2012.

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
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<tbody>
<tr>
<td>Ajam Tri-chord</td>
<td>The Ajam tri-chord sounds very similar to the first 3 notes in a major scale in Western Classical Music, with the 3rd note tuned slightly lower. This makes it more mellow than a major scale. Some books represent this tri-chord as a tetra-chord since the 4th note is almost always 1/2 tone away (E♭).</td>
</tr>
<tr>
<td>Jiharkah Tri-chord</td>
<td>The Jiharkah trichord sounds very similar to the first 3 notes in a major scale in Western Classical Music. The 3rd note is tuned slightly lower than the major scale, and even lower than in the Ajam tri-chord.</td>
</tr>
<tr>
<td>Sikah Tri-chord</td>
<td>One of the most common sounds in Arabic music. Some books represent this tri-chord as 3 different tetra-chords, depending on the next possible tonal interval: 1/2 tone is called Huzam Tetra-chord, 3/4 tone is called Iraq Tetra-chord, and 1 tone is called Sikah Tetra-chord.</td>
</tr>
<tr>
<td>Mustaar Tri-chord</td>
<td>This is a very uncommon tri-chord. It a variant of the Sikah tri-chord, with the 2nd note raised by a 1/2 tone. Some books represent this tri-chord as 3 different tetra-chords, depending on the next possible tonal interval: 1/2 tone, 3/4 tone and 1 tone.</td>
</tr>
<tr>
<td>Bayati Tetra-chord</td>
<td>One of the most common sounds in Arabic music. The tuning of the 2nd note (E♭) is slightly lower and mellower than the E♭ used in the Rast and Sikah sets.</td>
</tr>
<tr>
<td>Busalik (Bouselik) Tetra-chord</td>
<td>The Busalik tetra-chord (sometimes called 'Ushaq) sounds very similar to the first 4 notes of a minor scale in Western Classical Music. The tuning of the third note is played lower than in the Nahawand tetra-chord. This difference in tuning is about 1/9th of a tone (also known as a koma in Turkish music).</td>
</tr>
<tr>
<td>Type</td>
<td>Description</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Hijaz Tetra-chord</strong></td>
<td>One of the most common sounds in Arabic music. The B is tuned slightly higher than usual, while the F♯ is tuned slightly lower, in order to narrow down the 1 1/2 tone difference and make it mellow.</td>
</tr>
<tr>
<td><strong>Kurd Tetra-chord</strong></td>
<td>The Kurd tetra-chord sounds very similar to the first 4 notes in the Phrygian mode in Western classical music.</td>
</tr>
<tr>
<td><strong>Nahavand Tetra-chord</strong></td>
<td>The Nahavand tetra-chord sounds very similar to the first 4 notes of a minor scale in Western Classical Music.</td>
</tr>
<tr>
<td><strong>Rast Tetra-chord</strong></td>
<td>One of the most common sounds in Arabic music. Its 3rd note falls between a minor 3rd and a major 3rd in Western Classical Music.</td>
</tr>
<tr>
<td><strong>Sabo Tetra-chord</strong></td>
<td>The first 3 notes are a partial Bayat tetra-chord. Also notes 3 and 4 are usually used to start a Hijaz tetra-chord.</td>
</tr>
<tr>
<td><strong>Zamzama Tetra-chord</strong></td>
<td>This is a very uncommon tetra-chord. The first 3 notes are a partial Kurd tetra-chord. This is the Westernized version of Sabae with the 2nd note changed from a quarter tone to a semitone.</td>
</tr>
</tbody>
</table>
### Nawa Athar Penta-chord

This penta-chord is sometimes called Nikriz. The first 3 notes are a partial Nahwand tetra-chord. Also the last 3 notes are usually used to start a Hijaz tetra-chord. Some books represent this tetra-chord as a penta-chord with a G as the 5th note, in order to complete the Hijaz tetra-chord.

### Athar Kurd Penta-chord

This tetra-chord is a variant of the Nawa Athar tetra-chord, with the 2nd note lowered by a 1/2 tone. The first 3 notes are a partial Kurd tetra-chord.
References List


http://www.oud.eclipse.co.uk/maqamat.html (Accessed on October 18th, 2011)


YITZHAK YEDID

VISIONS, FANTASIES AND DANCES

For String Quartet

Score
Yitzhak Yedid

Visions, Fantasies and Dances

In seven parts

String Quartet

Score
TITELS

Part 1

Introduction: Fire of my spiritual life
Vision of an old woman sitting alone and weeping
Mirages of friendship
The vision of the woman does not loosen its grip on me
In a sharp transition
Flying in the heavens with the exalted angels
Awakening

Part 2

Fantasies from the Antipodes
A conflict of loves
Vision of chaos and calamity
Hallucinatory dance of a drunken Klezmer player
Image of the calm after the storm
Song of the “Bakashot” Prayer

Part 3

“A day of trouble and distress, a day of ruin and desolation, a day of darkness and gloom, a day of cloud and thick darkness.” (Zefanya 1, 15)
Prayer of “The soul of every being”
Dreaming reality
“And thy faithfulness every night” (Psalms 92:3)
Night watch prayer at the Western Wall

Part 4

Celebration of the promiscuous dancers
Chorus about the hallucinations
“A time to weep, a time to laugh, a time to mourn, a time to dance.” (Ecclesiastes 3:4)

Wondering about the hallucinations
And behold, again the celebrators
Craze of creation

Part 5
Fire of my spiritual life.
The violinist’s regard
Unison of marchers
He breaks into a solo like someone who doesn’t want to stop

Part 6
Trumpeting of the dancers
Image of a bloodied pig falling from the sky (inspired by a picture by Marc Chagall)
“Let it be” (Naomi Shemer)
“They destroyers and they that laid thee waste go away from thee.” (Isaiah 49:17)

Part 7
“And in the midst of the holy thou shall be praised”
Prayer for another day
כותרת

חלק 1
- פיתוח: אשר חפיש
- מריאה לשアイוש
- תחושת דיוויניות
- מריאה ואיש
- נמצאות מאופנות
- העברת
- התעוררות

חלק 2
- פנטזיות מהנקודה האנטיפודית
- קונפליקט של אהבות
- מראות של כאוס ופורענות
- ריקוד הזוי של נגן קליאמר שתווי לשכרה
- מראה השקט והשעירה
- עיטור בקשת

חלק 3
- "יו ראה המצלמה, ילו שאותה ומושאת, ילו חותך ואפולה, ילו עין וערפל" (צפניה I, טו)
- תפילת 'נפשת כל חי'
- חלום ממאט
- 'אומנטר' ביליולה
- תפילת בקשת ליל יבמול המערבי

חלק 4
- הילולת רוקאים הפראיות
- תמונת על השיר
- "עת לבכות וה الوقות, עד שפומ始め קרוז" (קהלת ב', ג', ד)
- הת fiance על השיר
- הנוכנה שבח החולות
- שירך הזרית

חלק 5
- אשה חלuchaו
- מסתע של GOODS
- ייגוס של גודוים
- באך הפרחים כממא שיאו רצה לפ.EventQueue

חלק 6
- זרעה המשקית
- "הליך" (_Entomology)
- מריאה של זהיר
- מצגתonga בקאי השמיים (בהשראת יצור של אנריק שֶאֶגֶל)
- הWebView
- בתוכן

חלק 7
- בובות קדושיות
- תפילת לאים מתאר
Visions, Fantasies and Dances
(2009)
Part 1

Introduction: Fire of my spiritual life

 poco a poco
accelerando

\[ \begin{align*}
\text{Violin I} & \quad \text{Violin II} \\
\text{Viola} & \quad \text{Violoncello}
\end{align*} \]

* Vib. with a 1/4 tone frequency difference produced by sliding the finger

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* Imitate the sound of an old woman weeping.
Use molto 1/4 tone vibrato; irregular changes of the bow.
* Move the bow slowly and pressure it down almost on the bridge.

** Fast improvisation between the two notes. Use mostly semi-tones and tones intervals.
The vision of the woman does not loosen its grip on me

* Imitate the sound of an old woman weeping.
Use molto quarter-tones vibrato. Change irregularly the bow direction.
Flying in the heavens with the exalted angels

* Free Improvisation; create a mystery, a feeling of sorrow and a calm musical image.
In your improvisation, use harmonics and move from one pitch to another very slowly, try to make changes only after the other instruments do. Use natural harmonics and occasionally sul ponticello.

IMI 7803
Awakening

* Glissandi that cross from one instrument to another.

IMI 7803
Part 2

Fantasies from the Antipodes

\( \ddot{\text{f}} = 144 \)
* Violins improvisation; create rhythmic phrases (as fast as possible) using the prescribed pitches in the order in which they are written. Move from one row to another following the timing written above. Develop a big climax at the last row and before moving to the next section.

** The viola performs glissandi in a kind of a wave shape. Repeat the row following the timing written above. Develop a big climax at the last row and before moving to the next section.

*** The cello performs fast phrases of pizzicato and Bartók pizzicato. Move from one row to another following the timing written above. Develop a big climax at the last row and before moving to the next section.
Hallucinatory dance of a drunken Klezmer player
יריקוד חוצה של בן קליגמר שותה לשבורה
Visions, Fantasies and Dances

*a tempo $\cdot = 100$*  accel. ($\cdot = 105 \rightarrow \cdot = 205$)

81

85

89
* Free Improvisation. Use a similar approach to that of the improvisation in Part 1 (bar 62) and improvise the “Image of the calm after the storm”. Create a mystery, a feeling of sorrow and a calm musical image. In your improvisation, use harmonics and move from one pitch to another very slowly, try to make changes only after the other instruments do. Use natural harmonics and occasionally sul ponticello.

** Sound effect created by moving the bow slowly on the strings up and dawn. Move the bow softly from approximately the middle of the fingerboard to near the bridge. Make a slow diminuendo and let the sound to almost disappear at the end.
Part 3

“A day of trouble and distress, a day of ruin and desolation, a day of darkness and gloom, a day of cloud and thick darkness.” (Zefanya 1, 15)

“יום רעה ומכוכב, יום שואת משה, יום חוסן האפלת, יום עני וערפל, (צפניה א, טו)
Prayer of “The soul of every being”

* As in the beginning, imitate the sound of an old woman weeping, improvise between the notes F, G, A♭, G♭, F, E, using glissandos dynamics changes sul pont. and tremolo to create the sound.

IMI 7803
Dreaming reality

* Improvise between the written notes to create the sound of an old woman weeping, using glissandos, dynamics changes, sul pont. and tremolo.

** Fast improvisation; creates constant, busy and non melodic sound. Use Pizz. and Bartok Pizz.
Visions, Fantasies and Dances

“And thy faithfulness every night” (Psalms 92:3)

* Fast improvisation; creates constant, busy and non melodic sound. Use Pizz. and Bartok Pizz.

IMI 7803
A Prayer, performed in quasi unison to imitate a group of people praying together. You can sometimes change the pitch and include the use of microtones or sul ponticello, and introduce tremolo at the end of phrases.
Celebration of the promiscuous dancers
הלולת רוקדי הפריצות

Part 4
* Move the bow slowly and pressure it down almost on the bridge.
Chorus about the hallucinations

* Improvise sound of irregular screeches, created by bow pressure on the strings - behind the bridge.
“A time to weep, a time to laugh, a time to mourn, a time to dance.” (Ecclesiastes 3:4)
Wondering about the hallucinations

\[ J \approx f, \sum_i v \approx n \quad \text{vib. poco a poco sul pont.} \]
And behold, again the celebrators

חג שבוע החוללות
Visions, Fantasies and Dances

128

sul pont.
poco a poco tremolo

132

\( \text{cresc.} \)

135

Free improvisation

IMI 7803
Part 5

Fire of my spiritual life.

\[ \text{\textit{אש} ח""ש} \]

\( \text{\textbf{Vla}} \)

\( \text{\textbf{Vcl}} \)

\( \text{\textbf{Vla}} \)

\( \text{\textbf{Vcl}} \)

\( \text{\textbf{Vla}} \)

\( \text{\textbf{Vcl}} \)

\( \text{\textbf{Vla}} \)

\( \text{\textbf{Vcl}} \)

\* Vib. with a 1/4 tone frequency difference produced by sliding the finger
He breaks into a solo like someone who doesn’t want to stop.
Trumpeting of the dancers

Part 6

V
c
T
r
o
v
i
n
a

*p"p*re
se
u
l
a
H
k
n
a
f

c
p
s
u
l
n
m

* Create a sound of screeching, move the bow slowly with lots of pressure on the strings.

** Free improvisation, very fast busy and non melodic sound, use Pizz. and Bartok Pizz.

IMI 7803
Visions, Fantasies and Dances

Image of a bloodied pig falling from the sky (inspired by a picture by Marc Chagall)

A tempo

מראת של חורר מנואל בדם נופל השתיים (בではありません צויז של מאור שבאלה)

IMI 7803
“Let it be” (Naomi Shemer)

واء (נעמי שمؤר)
* The fastest possible tremolo on the lower octave to create block of sound noises.
“They destroyers and they that laid thee waste go away from thee.” (Isaiah 49: 17)

“米ורסייך המחריבך מקום ליצאך” (ישעיהו 49: 17)
Part 7

“And in the midst of the holy thou shall be praised”

בכקר הדודיים נתהלל

$\mathcal{J} = 40$

sul tasto

pp

sul tasto

pp

sul tasto

pp

sul tasto

pp

flautando
Prayer for another day

* A Player performed freely to imitate a group of people praying together.
You can sometime change the pitch with microtonals or use sul pont.
with tremolando at end of phrases.

IMI 7803
Repeat and slowly fade out silence, duration of the last phrase

Duration ca. 50-60 minutes
YITZHAK YEDID

SENSATIONS

For Piano Trio
Yitzhak Yedid
2009

*Dedicated to Atar Trio*

Sensations

Piano Trio

Score
* Slide your finger around D, D♯, D♭.
Imitate the sound of an old woman weeping.
Improvise between the written notes and use glissandos, dynamic changes, sul pont.,
and tremolo to create the sound.
Sensations

* Free improvised image for the Trio. Create mystery, a calm picture, moving very slowly. Keep a feeling of sorrow, improvise only natural over-tones, sometimes sul pont.

** While sustaining pedal is pressed for the whole image (up until middle of bar 40), tap with your L.H. 3rd finger on the F strings inside the piano - close to the dampers.

*** Improvise with sound produced from playing on the strings inside the piano, around the dampers. Pluck instinctively strings inside the piano with your R.H. finger nail. Create an atmosphere of mysterious calm. Give a breeze and distance between phrases of plucking- don’t be too busy.

**** sound effect created by softly moving the bow slowly on the strings up and down. Approximately from the middle of the fingerboard to the bridge. Diminuendo at the end- let the sound almost disappear at the end.

Use only natural overtones, mostly on strings G & D

Use only natural overtones, mostly on strings D & A

improvisation

Sustaining pedal is pressed for the whole image

Fade out taping F string
* While sustaining pedal is pressed until bar 70, pluck the written (xx) notes with your 1ST & 2ND R.H. fingers. Pluck the strings below the dampers, close to the middle of the strings and where your hand can reach.
* Move the bow very slowly while pressuring it down almost on the bridge, to bring sound of irregularly screeches.

** Use your L.H. thumb, at the side of your nail, and gliss. the strings inside the piano between B to F.

*** Use your 2nd R.H finger nail, pressure your finger on the A string and move it slowly from around the last quarter of the string towards the damper, to bring sound of disturbed noises.
* Don't play B
YITZHAK YEDID

OUT TO INFINITY

For solo harp
Yitzhak Yedid

Out To Infinity

In one movement

Solo harp

Score
Yitzhak Yedid (b. 1971) ‘Out To Infinity’

The composition Out to Infinity, for solo harp, was written in January 2009, during which time I was in Queensland, Australia. Imagine to yourselves, arriving in a place very distant from your usual place, and you are there, as if in a dream. Time stands frozen, and the place is so beautiful that it is as if it were the entrance to the Garden of Eden. But, despite this, you feel disconnected, somewhat afraid and longing. The imaginings and thoughts in such a lonely and quiet place are to infinity.

*Out to Infinity* is a single movement, comprising short images which are built together to form a complete whole. It begins with the chord *Prelude*, a dissonant cluster played with fortissimo on the lowest strings of the harp. The playing instructions are to create a physical collision of the strings so as to render the sonority more dissonant.

Like an echo, appearing after a loud mysterious noise of whose origin you are not aware, so the composition begins in *The Hidden Wisdom*. It is as if simulating a heart beat, ticking quickly perhaps from fright or astonishment. A group of two chromatic minor thirds, that are intentionally divided to single plucking sounds in each hand (to create as much staccato as is possible for the harp), portrays the mysterious atmosphere. Hidden fragments of melody appear within the slowly changing and developing atmosphere -initially from the high octave, subsequently on another scale in a lower octave and finally in contra-punct between them (Bars 6–7). A return to the opening atmosphere appears in the ninth bar, however, this time the group is arranged differently with each hand playing a minor second. Woven within the mysterious atmosphere is a soft melody, which is the *Kind and Gentle Voice* that emerges from hiding, hurrying to dwindle and expiring into the development of the motif from the initial atmosphere. Immediately afterwards the repetitive pattern of 7/32 (3+2+2) appears. This will return and appear later, each time in a lower octave and symbolizes *Infinity*.

*Fragments Of Dance* (bars 13-19), presents an ironic picture of tension and joy, like dancing in happiness on burning coals. The chords, built from tritons with the right hand and minor seconds with the left, are played in the rhythm of a broken dance. Bar 20, clearly presents the *Infinity* motif. Later, (bar 21), a new voice appears. An eastern melody in the structure of a question (*The Men’s Group*) and answer (*Women’s Group*), played in typical unison. The mysterious picture re-appears in *Time Stands Frozen* which is interrupted by a flash of madness – *Disturbed* (end of 27). The mysterious image resumes and the soft melody of *The Kind and Gentle Voice* is woven within. Again, it dwindle, interrupted by *as fast as possible* (bar 32).

Two dissonant chords within a pedal glissando effect are played: once again the low strings clash against each other with intensity (bar 33). Then, there is a flash from the hallucinatory *Fragments of Dance* (bars 34-7) leading to the *Prayer Dance* - a melody that is a prayer, introduced as a dance rhythm with a combination of beats of 3+3+2+2 and containing 2 parts. The first part is played in harmonics (bars 38-48) and the second is in the style of Bartok pizzicato (bars 49-57). In bar 60 the dissonance appears again, immediately followed by a short abstract picture of *The Calm After The Storm* (bar 62-66). In sharp contrast, *The Women’s Rejoicing* and a dialogue between the *Women’s Group* and the *Mens Group* takes place as a continuation and conclusion of the eastern melody that appeared earlier.

The composition ends with a final development of the *infinity motif* (bar 74) and the *hidden motif* from the beginning. The harpist quietly descends down the register of the harp until they can physically go no further. The pattern repeats to infinity, beyond the physical ‘end’ of the harp to the spiritual *no end* (infinity) of the imagination.
TITELES

Prelude
Hidden wisdom
A kind and gentle voice
Fragments of dance
The infinity motif
The men's group sings
The women's group replies in song
Women's group
Men's group
Time stands frozen
Disturbed
A kind and gentle voice
Disturbed
Fragments of Dance
Dance of the Prayer
The calm after the storm
The women's rejoicing
The men
The women
Men and the women
The Infinity motif
Out To Infinity
* Tempo: no less then $\frac{1}{4} = 70$

** Clashing gliss.: gliss. strongly enough to make the strings clash together creating a loud buzz.

*** Perform 32nd notes in an even and stable tempo throughout the entire composition, do not rit. or accel. unless written so. Do not change (r. h.) and (l. h.) positions.
accel. poco a poco

a tempo

A kind and gentle voice
Shabris Shel Rikud
Fragments of dance

Tempo II $\frac{\dot{}}{\dot{}} = 145$

The infinity motif

a tempo

The men's group sings

 koşבוצת הנברים שרה

* Clap with your left palm on the middle of the soundboard to get as much resonance as possible.

IMI 7823
The women's group replies in song.

Women's group

accel. poco a poco

poco a poco

as fast as possible

Disturbed

as fast as possible

A king and gentle voice

A king and gentle voice
UP 

as fast as possible

IMI 7823
Gradually accelerate changes of the designated pedal.

Clap with your left palm on the middle of the soundboard to get as much resonance as possible.

Harmonics are to be played where printed.

Thunder effect.

* Thunder effect.

** Gradually accelerate changes of the designated pedal.

*** Harmonics are to be played where printed.

**** Clap with your left palm on the middle of the soundboard to get as much resonance as possible.
rustling gliss.: move your fingers softly on the strings between B-G; \textit{accel.} gradually towards the end.

\textbf{\textit{rustling gliss.: move fingers of your right and left hands in opposite directions softly on the strings; accel. gradually towards the end.}}

* Clap with your left palm on the middle of the soundboard to get as much resonance as possible.
** Gradually accelerate changes of the designated pedal.
*** Thunder effect.
The calm after the storm

* Slide your finger up and down the entire length of the string according to the arrow.

** To play the harmonics you may remove one hand at a time briefly from the sliding effect.
The men and then the women

The infinity motif

Tempo I
Leave the string to vibrate until the sound disappears.

Dur: ca. 6’
YITZHAK YEDID

IN MEMORY

For Flute (Piccolo & Bass) and Piano
Yitzhak Yedid
2009

Dedicated to Lior Eitan in memory of Tzipi Schory Eitan

IN MEMORY

For Flute and Piano
(Piccolo and Bass Flute)

Score
Dedicated to Lior Eitan in memory of Tzipi Schory Eitan

In Memory
For Flute and Piano
(Piccolo and Bass Flute)  

Yitzhak Yedid
2009

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* Perform bar 81 below the piano wing and blow in the direction of the lowest strings of the piano in order to bring overtones from the piano soundboard. Blow within a distance from the mouth piece to create a tone which is not in a fixed tuning.

** Press the specified notes but without producing sound.
In Memory
In Memory

B. Fl.
Lento brave

ped.
Yitzhak Yedid

Arabic Violin, Bass Piano Trio
Suite in four movements

Piano Trio

Score
Yitzhak Yedid (b. 1971) ‘Arabic Violin Bass Piano Trio’

*Arabic Violin Bass Piano Trio* is a suite in four movements. I composed it in Australia in 2009. It premiered in Israel at the Jerusalem Theater’s Henry Crown Symphony Hall in March 2010. The composition is a continuation of my endeavour in *Oud Bass Piano Trio* (2005) to integrate classical Arabic music, Arabic-influenced Jewish music and contemporary Western classical music. This trio has therefore been composed for performers who have expertise both in these genres and in improvisation. The music makes manifest the tensions between the ancient and the new, the religious and the secular, the East and the West.

*Arabic Violin Bass Piano Trio* is an authentic expression of new music which incorporates a wide spectrum of contemporary and ancient styles. It creates a confluence between the *Maqamat* and the heterophonic textures of Arabic genres (classical Arabic music and Arabic-influenced Jewish music) and the compositional approaches of contemporary Western classical music.

The suite consists of six major sections in the First Movement (tracks 1-6), eight major sections in the Second Movement (tracks 7-14), four major sections in the Third Movement (tracks 15-18) and eight major sections in the Fourth Movement (tracks 19-26). The sections have been created with a range of different approaches, and musical elements have been repeated in diverse ways. The superimposition and synthesis of a variety of musical styles and contrasting compositional approaches and modes have been made possible by an overall connectedness in the work. This connectedness can, to a certain degree, be understood, perhaps subconsciously, by experiencing the performance of the piece or by listening to it without a break.

The titles of the works’ major sections have been chosen to evoke various musical images and to transfer ideas and thoughts that inspired my composition. The titles reflect, or perhaps document, events that occurred at the time the pieces were being composed. They can be divided into three main categories. The first category refers to Arabic musical forms and themes - for example, *Taqsim*, dedicated to the day of tomorrow and *Belly dancing in an imaginary cult ritual*. The second category refers to Jewish prayers and Jewish themes - for example, *The High Priest’s whispered prayer on Yom Kippur as he leaves the Holy of Holies* and a quote from the Yom Kippur prayer *One, one and one,*...
one and two, one and three, one and four, one and five. The third category refers to specific events that occurred while I was composing the piece - for example, *Image of a homeless Holocaust survivor on the streets of Tel Aviv* and *The image of an old weary man*. As in *Oud Bass Piano Trio*, the titles of these images have been chosen as a general guide to the feel of the composition. Individual listeners may assemble them into a story, according to their experiences, understanding or imagination. Moreover, I believe the titles create a musical narrative and convey emotions as well as presenting controversial religious issues and, to some extent, contentious political issues in the relatively safe haven of music making.

The First Movement comprises musical images of various textures and colours. It creates a fascinating fusion of cultures and styles that ebb and flow between precise execution and free-flowing, boundary-traversing playing. The music oscillates between *Maqamat*-based Arabic forms of improvisation in *Taqsim* (piano, 1st section, track 1) and in *Maawal* (violin, in parts of the 2nd section, track 2) to a la Jazz free improvisation in *The image of an old weary man* and *The pianist’s gaze* (2nd and 3rd sections, tracks 2 & 3), and between sounds without fixed pitches in *Evolution of hatred and bitterness* (5th section, track 5) to a semblance of the heterophonic textures of *Piyyutim* in *His final request* (6th section, track 6).

The prayer *Seder Ha’avoda* (Order of the Service) of *Yom Ha’kippurim* (the holiest and most solemn day of the year for the Jewish people) inspired the composition of the Second Movement. I strove to create a semblance of *Piyyutim* for *Yom Ha’kippurim* in a number of sections in the movement, and used quotes from the prayer in the section titles. *Seder Ha’avoda* is an ancient liturgical ritual from the time of the First and Second Temples. The prayer describes the order of the service which the High Priest performed at *Beit Ha’Mikdash* (the holy Temple in Jerusalem) on *Yom Ha’kippurim*. *Yom Ha’kippurim* was the only day in the year in which the High Priest was permitted to enter the Temple’s holy of holies. The prayer describes in great detail how he entered it and what he did there. The purpose of the High Priest’s work was to ask for atonement for the sins of the people of Israel. The movement opens with *The High Priest’s whispered prayer on Yom Kippur as he leaves the Holy of Holies* (1st section, track 8), which resembles a *Sephardi-Mizrahi Piyyut*. Here the players improvise the heterophonic textures of people praying. The 2nd section, the 5th section and the 7th section are freely improvised. Their titles - *The dancers’ gleeful cries* (2nd section, track
8), *Eruption* (5th section, track 11) and *An even more powerful eruption* (7th section, track 13) - have been chosen to suggest a mode of interpretation for the improvisation. *Olive branches in the candelabra* (3rd section, track 9) corresponds to the *Daur Hindi* rhythmic pattern of classical Arabic music. The 4th section (track 10) contains two melodic lines and a short solo piano improvisation. The melodic lines replicate the division of the *Daur Hindi* rhythmic pattern, but are performed in the style of “Gypsy music”. “*And thus would he count*” (6th section, track 12) resembles a traditional Arabic melody in a fast tempo. The concluding 8th section (track 14) is a development of the semblance of the *Sephardi-Mizrahi Piyyut* that appeared in the 1st section of this movement (track 7).

The Third Movement opens with a sad tableau *Image of a homeless Holocaust survivor on the streets of Tel Aviv* (track 15), and presents anger, anguish, distress and an unstable immoral situation. *The double bassist’s voice* (2nd section, track 16) is intensely melancholic. In this section, the double bassist creates a virtuoso improvisation, while the piano and the violin create the surface to this improvisation. *Awakening the dead* (3rd section, track 17) creates a “chaotic sound”. Here the violin and the double bass perform sounds without fixed pitches, whilst the piano part, as if intending to “awaken the dead”, consists of plucked low-register strings in forte-fortissimo. The movement concludes with *An Israeli chorale, dedicated to the Holocaust survivor* (track 18). This section merges a number of feelings and contrasting ideas: (1) the dedication to the Holocaust survivor and the universal concept that anyone who has been through such suffering deserves better than to be homeless in the streets of Tel Aviv, (2) the chorale that resembles a hymn of a Christian congregation, and (3) “*Israeli chorale*” that perhaps symbolizes an idea of merging forms of Judaism (Israeli) and Christianity (Chorale).

The Fourth Movement consists of eight sections that are rich in colours, and contrast modes, rhythms, tempi and musical genres. It opens with *Cries of joy* (track 19), a section consisting of two parts. The first part contains musical elements from the 2nd section of the First Movement (*The image of an old weary man*). The double bassist performs microtonal countertenor-like sounds, in this case imitating cries of joy. The second part simulates a belly dancer at an Arabic *hafla* (party). *The violinist’s gaze* (2nd section, track 20) presents a traditional Arabic *Taqsim. Hallucinatory Debka dance* (3rd section, track 21) presents a rhythmic dance-like pattern that is interrupted with *Maqamat*-based violin phrases and solo piano *Maawals*. The belly dancer from the
opening section of this movement returns in *Magic of a sensual belly dancer* (4th section, track 22) with a variation on her earlier theme, and is followed by a *Maqamat*-based melody. A development of the microtonal, countertenor-like sound that was introduced in the 1st section recurs in *And again the cries* (5th section, track 23). *The image of the old man* (6th section, track 24) is a continuation of the melody and heterophonic textures that appeared in the First Movement. *The madness of creation* (7th section, track 25) presents an asymmetrical musical line is a fast tempo, followed by an avant-garde free improvisation. The suite concludes with *Epilogue: the prayer of purification* (track 26), repeating a short phrase from the Jewish prayer presented in the First Movement.

*Arabic Violin Bass Piano Trio* presents a model of understanding and reconciliation that I wish would apply to the day-to-day interactions between people, nations and religions. Our past traditions and history should be remembered and acknowledged and we should recognize that we are unable to change them. However, we must also understand that we are the ones creating the “new tradition”, and that in doing so, we have the responsibility - and, hopefully the willingness - to make changes in a sensitive, inclusive and informed manner. It is our obligation to build on the past for a better future, and actively, perhaps through the universally understood language of music, change negativity and hatred to positivity, hope and peace. Surely this should be our mission!

Yitzhak Yedid
June, 2012
אותות היצרה

יצחק ייד (1971) 'שלישיה לינואר ערב', קונטרבס ופסנתר'

השלישיה לינואר ערב, קונטרבס ופסנתר, היהו סוויטה בת ארבעה פרקים, אשר הולחנה על ידי יצחק ייד בשנת 2009, במועד ערב קונטרבס.

היצירת מאוחזת בטיעוני של מוסיקת חדשה, המ遘פת בתוכנה של mediaPlayerיה עכשוויים ועתיקים, וחווים נוספים של מגמות שונים במוסיקה העכשווית, המוסיקה הערבית, המוסיקה העברית, המוזיקה המקלאסית והמוזיקה העברית מתקופה אחרת.

היצירה מתוכננת לשתי מבחרים מתאימים של תרגילים, כאשר מבחרים המתאימים לשתי מבחרים מתאימים של תרגילים, אשר ביצועים של יצירות שונות, כגון הפרדה, הרחקה, העתקה, העתקה, ואחרים, ו贏ה את המוזיקה העברית, המוזיקה המקלאסית והמוזיקה המודרנית.

היצירה מציגה תמונות של מוזיקה בشعرונה, שטרים, וכיתות, ו贏ה את המוזיקה העברית, המוזיקה המקלאסית והמוזיקה המודרנית.

הolson שלושת הפרקים המיצגים של תמונות מוזיקליות, ו贏ה את המוזיקה העברית, המוזיקה המקלאסית והמוזיקה המודרנית.

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First Movement

- Taqsim, dedicated to the day of tomorrow
- The image of an old weary man
- The pianist’s gaze
- Poetic fractions
- Evolution of hatred and bitterness
- His final request

Second Movement

- The High Priest’s whispered prayer on Yom Kippur as he leaves the Holy of Holies
- The dancers’ gleeful cries
- The candelabra olive branches
- Belly dancing in an imaginary cult ritual
- Eruption
- “And thus would he count” (from Yom Kippur Order of Work prayer)
- An even more powerful eruption
- “One, one and one, one and two, one and three, one and four, one and five” (from Yom Kippur Order of Work prayer)

Third Movement

- Image of a homeless Holocaust survivor on the streets of Tel Aviv
- The double bassist’s voice
- Awakening the dead
- An Israeli chorale, dedicated to the Holocaust survivor

Fourth Movement

- Cries of joy
- The violinist’s gaze
- Hallucinatory Debka dance
- Magic of a sensual belly dancer
- And again the cries
- The image of the old man from the First Movement
- The Madness of Creation
- Epilogue: the prayer of purification
פרק 1
- תקâceש: בהקדשה ליום המחר
- דמות של איש חכם צעיף ועג
-บน🔎 תפסת
- שבייר של פניסטיקה
- אבוליםצל ושם ומרים
- בקשות האחרונה

פרק 2
- תפילת החרישית של כַּנַּח גַּדָּל בִּימֵי יָפִּרְוָא בֶּצָּאתָו מֵהָכְסָא הָכְסָא
- תורערות המרכזים
- ענפים ייחודיים בשבעת קני המקרה
- יִקְדֶּשׁ בַּכּוֹת בְּלֶךֶּס דַּמְיָנ
- התפרצות
- "ןִכְר הַיּוֹנָה" (מתוך סדר העבורה, שבתפילת מוסף של יום הכיפורים)
- התפרצות דָּלֵּג דָּלֵּג יוֹרְר
- "ןִאֵחַ. אַחַת אוֹאַחַת. אָחָת שְׁשָּׁמָיִים. אַחָת שַלְשָׁמִים. אַחָת וַאֲרוֹבָא. אַחָת וַוְּשָׁמָיִים" (מתוך סדר העבורה, שבתפילת מוסף של יום הכיפורים)

פרק 3
- תמונת ניצול השואה סֶר רבית מַרוֹחַהְוַת טֵל אָבִי
- קָוָלָה של גַּנְתוֹ הַקִּנֶּסֶדבּּרְבּּך
- לֹא עֶרֶר אַחַת המחתה
- כֹּרֶל אַרְּחָי עָרָבָא, המַקְדֶּשׁ לִיצָלוּ שָׁשָּׁה

פרק 4
- יללָה שֶל שַׁמְׁחָה
- מַכַּטָּה לְכַר
- רִקְוּד דָּבָּר הָיוֹי
- יָמְנוּת שֶל רְקָדִית בֵּן חַשָּׁנָה
- שָׁבָע הָילָלָה
- דִּמְעָת הָצָוֶנֶת מַחֲפָרֶה הָרְאָשָׁו
- תִּרְחָף הָעֲיַרֶה
- אֱפִלוּלֶה: תְפִלּת הָיוֹתָר
**Arabic Violin Bass Piano Trio**

**Suite In Four Movements**

**First Movement**

Yitzhak Yedid

2009

The Image of an Old Weary Man

* Slide your finger around G, #G, F. Imitate the sound of an old woman weeping.

Improvise between the written notes. Use gliss, dynamic changes, sul ponticello and tremolo try create the sound.

** A Prayer, performed in quasi unison to imitate a group of people praying together. You can sometimes change the pitch and include the use of microtones or sul ponticello, and introduce tremolo at the end of phrases.

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Evolution of Hatred and Bitterness

*While sustaining pedal is pressed for the whole image pluck with you 1st. & 2nd.
R.H. fingers the written x notes. Pluck below the dampers close to the middle of strings when your hand can reach.*
* Use your L.H. thumb, at the side of your nail, and gliss. the strings inside the piano between B to F.

** Use your 2nd R.H. finger nail, pressure your finger on the A string and move it slowly from around the last quarter of the string towards the damper, to bring sound of disturbed noises.
Second Movement

The Silent Prayer of the High Priest on Yom Kippur as He Leaves the Holy of Holies

* A Prayer, performed in quasi unison to imitate a group of people praying together. You can sometimes change the pitch and include the use of microtones or sul ponticello, and introduce tremolo at the end of phrases.
The Gleeful Cry of the Dancers

\[ \frac{1}{4} \] 50

\( \text{Vln.} \)

\( \text{D. B.} \)

\( \text{Pno} \)

\[ \frac{1}{4} \] 50

\( \text{Vln.} \)

\( \text{D. B.} \)

\( \text{Pno} \)

\[ \frac{1}{4} \] 50
Belly Dancing in a Fantastic Cult Ceremony

Arabic Violin, Bass, Piano Trio
Eruption

“This How He Counted” (from the Order of Work, from the Yom Kippur prayers)

(מדרש סדר הביאת, השבתת פסוק של יום הכיפורים)
A More Powerful Eruption

“One, One and One, One and Two, One and Three, One and Four, One and Five”
(from the Order of Work, of the Yom Kippur prayers)

槃urovision: 100°  "100°"
Third Movement

A Picture of a Homeless Holocaust Survivor on the Streets of Tel Aviv

\( \text{Aוומק ניסיון השואה הפרט ה三等奖י תל אביב} \)

\( \text{\( \frac{1}{2} \) - 85} \)

Vln.  

D. B.  

Pno  

\( \text{mf} \)  

\( \text{f} \)  

\( \text{sim.} \)
The Double Bassist Regard

Solo Bass on C minor
Arabic Violin, Bass, Piano Trio

An Israeli Chorale, Dedicated to the Holocaust Survivor

Senza misura

Improvisation

Vln.

D. B.

Pno.

Impromptu

Vln.

D. B.

Pno.

Improvisation

Senza misura

Vln.

D. B.

Pno.
Fourth Movement

Cries of Joy

īlōdū所说的

Vln.

D. B.

Pno.

\[ \text{\textit{Arabic Violin, Bass, Piano Trio}} \]
The Violinist’s Regard

A Fantastic Dabke Dance

Arabic Violin, Bass, Piano Trio
More Cries

The Image of the Old Man

* A Prayer, performed in quasi unison to imitate a group of people praying together. You can sometimes change the pitch and include the use of microtones or sul ponticello, and introduce tremolo at the end of phrases.
* A Prayer, performed in quasi unison to imitate a group of people praying together. You can sometimes change the pitch and include the use of microtones or sul ponticello, and introduce tremolo at the end of phrases.
141

Vln.  

D. B.  

Pno  

143

Vln.  

D. B.  

Pno  

146

Vln.  

D. B.  

Pno  

Fade out

PPP

Fade out

PPP

Duration: ca. 55-65 minutes
The Prayer of Honny Ha'me'agel

Yitzhak Yedid
2010

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