

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.

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Critical Commentary

Music Scores

1. *Visions, Fantasies and Dances* (2009), for string quartet, in seven parts. Duration: 48 minutes.
2. *Sensations* (2009), for piano trio, in a single movement. Duration: 14 minutes.
3. *Out to Infinity* (2009), for solo harp, in a single movement. Duration: 7 minutes.
4. *In Memory* (2010), for piano and flute (piccolo and bass flute), in a single movement. Duration: 12 minutes.
5. *Arabic Violin Bass Piano Trio* (2010), in four movements. Duration: 60 minutes.
6. *The Prayer of Honny Ha'me'agel* (2010), for piano and tenor saxophone, in a single part. Duration: 7 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

A handwritten signature in black ink that reads "Yitzhak Yedid". The signature is written in a cursive style with a large initial 'Y'.

Notice 1

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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'ageh*).

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*¹ 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.

¹ *Sephardim*, or *Sephardic* 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 *Sephardi* synagogues and practice *Sephardi* traditions. The term *Sephardi* 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-Mizrachi* tradition, roughly from the 16th to the 20th century. *Sephardi-Mizrachi* 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,² 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.

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.
2. *Sensations*, for piano trio, in a single movement. Duration: 14 minutes.
3. *Out to Infinity*, for solo harp, in a single movement. Duration: 7 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.
2. *The Prayer of Honny Ha'me'agel*, for piano and tenor saxophone, in a single part. Duration: 7 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*.

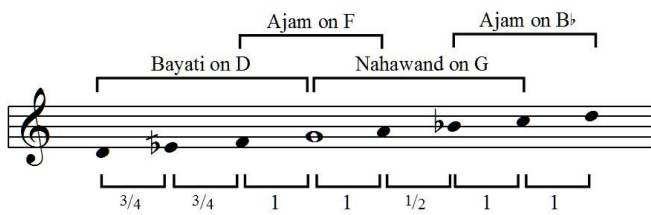


Figure 1.2. *Maqam* Bayati (Maqam World).

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 (1915-2003), 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 Wiesenberg (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 micro-intonations 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, $\frac{1}{2}$, 1 tones) corresponds with the Western Aeolian mode, and the Ajam *jins* (1, 1 tones) corresponds with the Western Ionian mode. The Kurd *jins* ($\frac{1}{2}$, 1, 1 tones) corresponds with the Western Phrygian mode. The Rast *jins* (1, $\frac{3}{4}$, $\frac{3}{4}$ 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* ($\frac{3}{4}$, $\frac{3}{4}$, 1 tones) can be achieved by lowering the second degree of the Western Dorian mode by a quarter-tone. The Saba *jins* ($\frac{3}{4}$, $\frac{3}{4}$, $\frac{1}{2}$ tones) has partial first three notes to the Bayati *jins*, and the Sikah *jins* ($\frac{3}{4}$, 1 tones) is an offshoot of the Rast *jins* (it starts from the third degree of Rast *jins*). The Hijaz *jins* ($\frac{1}{2}$, $1\frac{1}{2}$, $\frac{1}{2}$ tones) and Nirkiz *jins* (1, $\frac{1}{2}$, $1\frac{1}{2}$, $\frac{1}{2}$ tones) are the only *ajnas* with intervals of $1\frac{1}{2}$ 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.

♭ = A quarter-tone lower

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

♭ = A quarter-tone lower
♭♭ = Three-quarter-tones lower

Figure 2.2. *Bashrav* by Abel Ehrlich (Kerm 1980, pp. 124-126).

+↑ = A quarter-tone higher
 -↓ = A quarter-tone lower
 ~ = vibrato

2 Oboes

3 Trumpets

Harp

Cembalo

Violas Div.

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

† = A quarter-tone higher
 ‡ = Three-quarter-tones higher
 † = A quarter-tone lower

Voice

Harp

4 Violins

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.

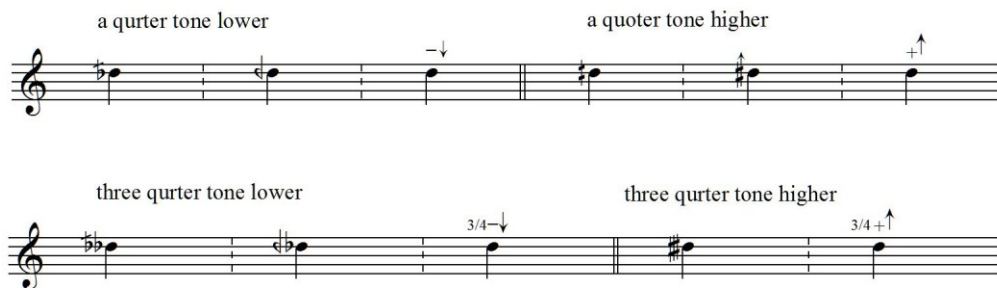


Figure 2.5. Examples of microtonal accidentals.

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.

Introduction: Fire of my spiritual life
 פתיחה : אש חיי נפשי
 ♩ = 60

poco a poco accelerando

Violin I

Violin II

Viola

Violoncello

5

7 (♩ = 84)

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

Figure 2.6. *Visions, Fantasies and Dances*, bars 1-8 of Part 1.

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 *Piyutim* 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 ornamental 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 woman 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.

The musical score is presented in three systems. The first system (bars 46-48) has a tempo of quarter note = 75. The second system (bars 49-51) has a tempo of quarter note = 90 and includes a section for the violin to improvise on an Arabic Maqamat. The third system (bars 52-55) has a tempo of quarter note = 90 and includes a section for 'Fast free jazz style Improvisation' for both the double bass and piano. The score includes staves for Violin (Vln.), Double Bass (D. B.), and Piano (Pno.) with various musical notations such as triplets, dynamics (f, ff, p, sim.), and articulation (pizz., arco).

Figure 3.1. *Arabic Violin Bass Piano Trio*, bars 46-55 of the First Movement.

Figure 3.2. *Arabic Violin Bass Piano Trio*, bars 56-60 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).

Flying in the heavens with the exalted angels
 עף בשמיים עם מלאכי עליון

~90"

The musical score consists of four staves. The first two staves (Violin I and Violin II) have instructions: "Use only natural over-tones mostly on strings A & E" and "Use only natural over-tones mostly on strings D & A". The third staff (Viola) has instructions: "sul pont. Repeat" and "very slow glissandos between F₇, F, F₇". The fourth staff (Cello/Double Bass) has instructions: "arco" and "Use only natural over-tones mostly on strings C & G". Dynamic markings include *pp*, *mp*, and *pppp*. A bracket above the first two staves indicates a duration of approximately 90 seconds.

* 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.

Figure 3.3. *Vision, Fantasies and Dances*, bar 62 of Part 1.

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).

Vision of chaos and calamity
מראה של כאוס ופורענות

45 * *ord.* *f* ~"10 ~"8
* *ord.* *f* ~"12 ~"6
** *ord.* *mf* ~"10 ~"10
*** *pizz* ~"15
fff

~"11 ~"12 ~"8 ~"12
~"15 ~"10

10 ~"11
(*δ¹⁰*) ~"10
(*a tempo*) *col legno* 46 47
col legno
♩ = 144
ord. ♩ = 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

Figure 3.4. *Vision, Fantasies and Dances*, bar 45 of Part 2.

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 sacred 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

melody is divided into three segments, whereby the first segment appears at the beginning of the First Movement under the title “Priestly blessing”, the second segment appears at the ending of the First Movement under the title “And he shall bring you peace” (the closing words of the benediction of the priests) and the whole melody including its third segment appears in the final Fifth Movement under the title “Priestly blessing”. This example also presents an original melody that is named similarly to a well-known *Piyyut*. In other instances, melodies resemble *Piyyutim* in complete sections throughout a composition.

The distinct sound of the heterophony of *Piyyutim* was my primary inspiration for integrating melodies that resemble *Piyyutim*. This heterophony arises from the special way *Piyyutim* are sung in traditional *Sephardi-Mizrahi* synagogues (this is explained in length in 4.3.2). However, other musical elements of *Piyyutim* of the *Sephardi-Mizrahi* have also interested me. Some of these elements are unique to these *Piyyutim*, 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 *Piyyut*, 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 *Piyyutim*. When I composed melodies at fast tempi that resemble *Piyyutim*, I felt obliged to point out the resemblance to the performers and the listeners. This was done by naming the melodies after well-known *Piyyutim* 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 *Piyyutim*. 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.

Song of the "Bakashot" Prayer
שירת הבקשות
♩ = 145 - 150

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.

Night watch prayer at the Western Wall
 תפילה באשמורת לילה בכותל המערבי

102 *vib. mf

110

119 pppp

pppp

pppp

pppp

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.

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.

- * 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 tp 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.

Figure 4.3. *Trio for Arabic Violin Bass Piano Trio*, bars 4-6 of the First Movement.

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.

47 $\text{♩} = 60$
non vib.
pp
non vib.
pp
pizz.
p
8^{va} improvised
mf

53
improvised
arco
mf

58
8^{va}
"30

Figure 4.4. *Vision, Fantasies and Dances*, bars 47-57 of Part 3.

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.

Figure 4.5. *Vision, Fantasies and Dances*, bars 40-49 of Part 7.

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

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.

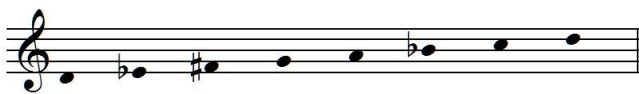


Figure 4.6. *Ahavah Rabbah* mode of the *Ashkenazi* Jewish Communities' traditions.



Figure 4.7. *Magein Avot* mode of the *Ashkenazi* Jewish Communities' traditions.



Figure 4.8. *Adonai Malach* mode of the *Ashkenazi* Jewish Communities' traditions.

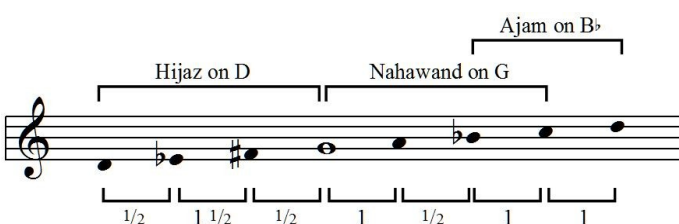


Figure 4.9. *Maqam* Hijaz-Nahawand (*Maqam* World).

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.).

The Image of the Old Man
71 $\text{♩} = 40$ דמות הזקן מהפרק הראשון

* 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.

76

79

83

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 tetra-chords in E (1/2, 1, 1/2 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.

Prayer for another day
תפילה ליום אחר

* 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.

Figure 4.11. *Vision, Fantasies and Dances*, bars 10-20 of Part 7.

4.3. Summary

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 to 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.

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.

Figure 5.1 shows the musical score for the first section of 'Sensations', bars 1-9. The score is in 4/4 time with a tempo of 70-80. It features Violin, Cello, and Piano. The piano part is marked 'brillante R. H.' and 'L. H. mp'. The score includes dynamic markings such as *sfz*, *mp*, and *cresc.*, and performance instructions like *accelerando*, *(accel.)*, and *a tempo*.

Figure 5.1. *Sensations*, bars 1-9 of the 1st section

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 5.2 shows the musical score for the 11th section of 'Sensations', bar 77. The score is in 4/4 time and features Violin (Vln.), Viola (Vcl.), and Piano (Pno). The piano part is marked 'R. H. >' and 'L. H. ff'. The score includes dynamic markings such as *mf* and *cresc.*, and performance instructions like *accel.*

Figure 5.2. *Sensations*, bars 77 of the 11th section

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 9th 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 Thaql (a)

Samai Thaql (b)

Figure 5.4. the *Samai Thaql* rhythmic pattern (a and b)

Figure 5.5. *Sensations*, bars 12-13 of the 2nd section

70 **Come prima**

Vln. *f* (3+3+2+2)

Vcl. *f* (3+3+2+2)

Pno *f* *ff* *ff sim.*

* 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.

Figure 5.6. *Sensations*, bar 70 of the 10th 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 women 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”).

35

Vln.

Vcl.

Pno

38

Vln. *Improv. Fade in* *ppp* Use only natural overtones, mostly on strings G & D

Vcl. *Improv. Fade in* *ppp* Use only natural overtones, mostly on strings D & A

Pno *mp* *ped.* Sustaining pedal is pressed for the whole image

40 **** $\approx 15''$

Vln. *pppp*

Vcl. *pppp*

Pno $\approx 15''$ *pppp* Fade out tapping F string

- * 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.

Figure 5.7. *Sensations*, bars 35-41 of the 6th and the 7th sections

The 8th section (bars 41-53) resembles a *Piyut* in a fast tempo (quaver equals 120). This melody combines aspects of the *Sephardi-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”.

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, “*Taqsim*, 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.

The Silent Prayer of the High Priest on Yom Kippur as He Leaves the Holy of Holies
תפילתו החרישית של כהן גדול ביום הכיפורים בצאתו מקודש הקודשים

♩ = 100

The score is for an Arabic violin Bass Piano Trio, covering bars 1-13 of the Second Movement. It is written in 8/8 time with a tempo of 100 beats per minute. The key signature has two sharps (F# and C#). The first system (bars 1-5) shows the Violin (Vln.) and Double Bass (D. B.) playing a melodic line with a mezzo-piano (*mp*) dynamic. The Piano (Pno) part features a rhythmic accompaniment with a forte (*f*) dynamic and a glissando instruction: "Gliss. with your R.H. palm L.V." with a circled 'x' and a 'repeat' sign. The piano part also includes dynamics *pppp* and *pp*. The second system (bars 6-9) continues the melodic and rhythmic patterns. The third system (bars 10-13) shows a change in the piano accompaniment, with the Vln. and D. B. playing a more active melodic line. Dynamics range from *pppp* to *mp*.

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.

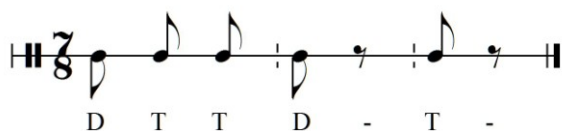


Figure 5.9. the *Dawr Hindi* rhythmic pattern

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.

Figure 5.10. *Arabic violin Bass Piano Trio*, bars 49-52 of the 3rd section.

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.

54

Vln.

D. B.

Pno

Pno

(8th)

Belly Dancing in a Fantastic Cult Ceremony
ריקודי בטן בטקס פולחן דמיוני

56

Vln.

D. B.

Pno

≈20"

Solo Piano on E₅

repeat

58

Vln.

D. B.

Pno

Figure 5.11. *Arabic violin Bass Piano Trio*, bars 54-58 of the fourth section.

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 \sharp) repeats twice, and at the third time expands. Only at the third time is the phrase completed (C, D, D \sharp , E, F \sharp , F, D \sharp , F, D \sharp). 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.

"This How He Counted" (from the Order of Work, from the Yom Kippur prayers)
 ("וכך היה מונה" (מתוך סדר העבודה, שבתפילת מוסף של יום הכיפורים))

The musical score consists of three systems, each with three staves: Violin (Vln.), Double Bass (D. B.), and Piano (Pno).
 - **System 1 (Bar 61):** All instruments play a rhythmic pattern of eighth notes with accents. Dynamics are marked *f*. An *arco* instruction is present above the Violin staff.
 - **System 2 (Bar 63):** The pattern continues. Dynamics are marked *mp*, *ff*, *pp*, and *ff*.
 - **System 3 (Bar 65):** The pattern continues. Dynamics are marked *pp*, *ff*, *pp*, *ff*, *pp*, *ff*, and *fff*.
 The score includes various musical notations such as accents, slurs, and dynamic markings to indicate the call-and-response structure.

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-tempi 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 Tha qil*.

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.

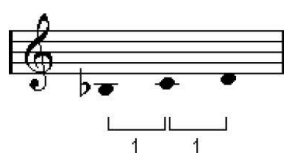
Rabbi Hillel the Elder, the renowned Jewish sage and the principal of the *Sanhedrin*, an ancient Jewish court of sages, used to say:

“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.

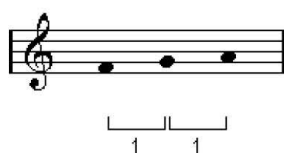
Appendix 1: The main *ajnas* sets

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



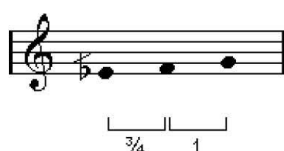
Ajam Tri-chord

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 \flat).



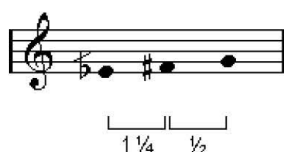
Jiharkah Tri-chord

The Jiharkah tri-chord 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.



Sikah Tri-chord

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.



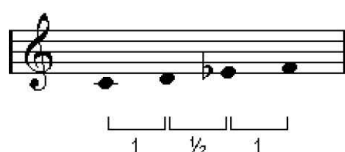
Mustaar Tri-chord

This is a very uncommon tri-chord. It is 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.



Bayati Tetra-chord

One of the most common sounds in Arabic music. The tuning of the 2nd note (E \flat) is slightly lower and mellower than the E \flat used in the Rast and Sikah sets.



Busalik (Buselik) Tetra-chord

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).

Interval diagram: $\frac{1}{2}$ $1\frac{1}{2}$ $\frac{1}{2}$

Hijaz Tetra-chord

One of the most common sounds in Arabic music. The Eb 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 mellower.

Interval diagram: $\frac{1}{2}$ 1 1

Kurd Tetra-chord

The Kurd tetra-chord sounds very similar to the first 4 notes in the Phrygian mode in Western classical music.

Interval diagram: 1 $\frac{1}{2}$ 1

Nahawand Tetra-chord

The Nahawand tetra-chord sounds very similar to the first 4 notes of a minor scale in Western Classical Music.

Interval diagram: 1 $\frac{3}{4}$ $\frac{3}{4}$

Rast Tetra-chord

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.

Partial Bayati on D

Interval diagram: $\frac{3}{4}$ $\frac{3}{4}$ $\frac{1}{2}$

Saba Tetra-chord

The first 3 notes are a partial Bayati tetra-chord. Also notes 3 and 4 are usually used to start a Hijaz tetra-chord.

Partial Kurd on D

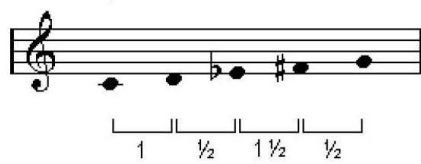
Interval diagram: $\frac{1}{2}$ 1 $\frac{1}{2}$

Zamzama Tetra-chord

This is a very uncommon tetra-chord. The first 3 notes are a partial Kurd tetrachord. This is the Westernized version of Saba with the 2nd note changed from a quarter tone to a semitone.

Hijaz on D

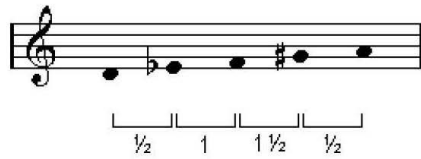
Partial Nahawand on C



Nawa Athar Penta-chord

This penta-chord is sometimes called Nikriz. The first 3 notes are a partial Nahawand 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.

Partial Kurd on D



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.

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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

כותרות

חלק 1.

- פתיחה: אש חיי נפשי
- מראה של אישה זקנה יושבת בודדה ומייבבת
- תעתועי ידידות
- מראה האישה אינו מרפה ממני
- במעבר חד
- עף בשמיים עם מלאכי עליון
- התעוררות

חלק 2.

- פנטזיות מהנקודה האנטיפודית
- קונפליקט של אהבת
- מראה של כאוס ופורענות
- ריקוד הזוי של נגן קלייזמר שתוי לשכרה
- מראה השקט שאחרי הסערה
- שירת הבקשות

חלק 3.

- "יום צרה ומצוקה, יום שואה ומשואה, יום חושך ואפלה, יום ענן וערפל" (צפניה א' טו')
- תפילת 'נשמת כל חי'
- חלום המציאות
- 'אמונתך בלילות'
- תפילה באשמורת לילה בכותל המערבי.

חלק 4.

- הילולת רוקדי הפריצות
- מזמור על ההזיות
- "עת לבכות ועת לשחוק, עד ספוד ועת רקוד" (קהלת ב' ג' ד')
- תהיות על ההזיות
- והנה שוב ההוללים
- טירוף היצירה

חלק 5.

- אש חיי נפשי
- מבטו של כנר
- יוניסון של צועדים
- הוא פורץ בסולו כמי שאינו רוצה לסיים

חלק 6.

- תרועות המרקדים
- "לו יהי" (נעמי שמר)
- מראה של חזיר מגואל בדם נופל השמיים (בהשראה ציור של מארק שאגל)
- בוניך ומחריביך ממך יצאו

חלק 7.

- ובקרב קדושים תתהלל
- תפילה ליום אחר

Visions, Fantasies and Dances

(2009)

מראות, פנטסיות ומחולות

יצחק ידיד

Yitzhak Yedid

Part 1

Introduction: Fire of my spiritual life

פתיחה : אש חיי נפשי

$\text{♩} = 60$

*poco a poco
accelerando*

Violin I

Violin II

Viola

Violoncello

5

7

$\text{♩} = 84$

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

Vision of an old woman sitting alone and weeping

מראה של אישה זקנה יושבת בודדה ומייבבת

♩ = 60

9 *mf* *mf* *ff* *accel.* *a tempo* *p* *p* *p* *pp* *p* *♩ = 84*

12 *pp* *pp* *p* *pp < p*

15 *f* *f* *f* *f* *gliss.* *ff* *ff* *ff* *ff* *gliss.* *gliss.* *gliss.* *gliss.*

* Imitate the sound of an old woman weeping.
Use molto 1/4 tone vibrato; irregular changes of the bow.

18 $\text{♩} = 40$ $\text{♩} = 66$

c. sord. *pp* *gliss.* *ppp* *s. sord.* *ff* * pressure

c. sord. *pp* *ppp* *s. sord.* *ff* * pressure

c. sord. *pp* *ppp* *f* *s. sord.* *ff* * pressure

c. sord. *pp* *ppp* *f* *s. sord.* *ff* * pressure

22 $\text{♩} = 55$

8va *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *ppp*

8va *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *ppp*

8va *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *ppp*

8va *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *ppp* *sul pont.* *ppp*

Mirages of friendship
תעתועי ידידות

26 $\text{♩} = 84$

ord. *p* *gliss.* *gliss.* *gliss.*

ord. *p* *gliss.* *gliss.* *gliss.*

ord. *p* *gliss.* *gliss.* *gliss.*

ord. *p* *gliss.* *gliss.* *gliss.*

* 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.

29

The vision of the woman does not loosen its grip on me
 מראה האישה אינו מרפה ממני

32

mf *f*

gliss.

mf *f*

pppp *mf* *f*

35

gliss.+vib. *sim.*

mf

sim.

gliss.+vib. *sim.*

mf

* Imitate the sound of an old woman weeping.
 Use molto quarter-tones vibrato. Change irregularly the bow direction.

In a sharp transition
במעבר חד

$\text{♩} = 120$

39

pp *f* *pp*

41

f *p*

43

accelerando

45

46

fpp *ppp* *pp* *pp*

sul pont. 5 7 5

c. sord. *non vib.* *pp*

non vib. *poco* \sharp

48

ff *ff*

poco tremollo

49

ord. *ff* *ppp*

10

c. sord. *pp*

c. sord. *pp*

ord. *pp*

51 $\text{♩} = 60$

s. sord. *p*

p

s. sord. *p*

p *pp*

54

56

58

Flying in the heavens with the exalted angels
 עף בשמיים עם מלאכי עליון

61

~90"

* Use only natural over-tones mostly on strings A & E

pp ————— *mp* ————— *pppp*

* Use only natural over-tones mostly on strings D & A

pp ————— *mp* ————— *pppp*

very slow glissandos between F \flat , F, F \sharp
 sul pont. Repeat

pp ————— *pp - mp* ————— *pppp*

arco * Use only natural over-tones mostly on strings C & G

pp ————— *mp* ————— *pppp*

* 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.

Awakening
התעוררות

63

Musical score for measures 63-65. The score is in 6/8 time and consists of four staves. The music is characterized by dense, rhythmic patterns. Dynamics include *f* and *ff*.

66

Musical score for measures 66-69. The score is in 6/8 time and consists of four staves. The music includes glissandi and vibrato. Dynamics include *fff*, *p*, and *mp*. There are asterisks indicating glissandi that cross between instruments.

70

Musical score for measures 70-73. The score is in 6/8 time and consists of four staves. The music includes glissandi and vibrato. Dynamics include *p*, *mp*, and *f*. There are asterisks indicating glissandi that cross between instruments.

* Glissandi that cross from one instrument to another.

74

rit.
pppp
sim.
sim.
pizz.
pppp *ppppp*

Part 2

Fantasies from the Antipodes

פנטזיות מהנקודה האנטיפודית

♩ = 144

pp
sim.
pp
sim.

5

p
p
sim.
sim.

9

mp

mp

mp

mp

Musical score for measures 9-12. The score is in 2/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music consists of rhythmic patterns with various note values and rests. The dynamic marking *mp* (mezzo-piano) is present in all four staves.

13

Musical score for measures 13-14. The score continues with four staves. The key signature changes to two flats (Bb, Eb). The music features more complex rhythmic patterns, including sixteenth notes and eighth notes. The dynamic marking *mp* is not explicitly shown in this section.

15

sul pont.

pppp

sul pont.

pppp

sul pont.

pppp

f

pizz.

ff

arco *sul pont.*

pppp

Musical score for measures 15-17. The score continues with four staves. The key signature changes to three flats (Bb, Eb, Ab). The music features complex rhythmic patterns, including sixteenth notes and eighth notes. The dynamic marking *pppp* (pianissimo) is used in the treble and bass staves. The *f* (forte) marking is used in the middle staff. The *pizz.* (pizzicato) marking is used in the bass staff. The *ff* (fortissimo) marking is used in the bass staff. The *sul pont.* (sul ponticello) marking is used in the treble and middle staves. The *arco* (arco) marking is used in the bass staff.

18

ppp

ord.

mp

21

ord.

mp

23

ord.

mp

ord.

mp

sul pont.

mf pppp

sul pont.

mf pppp

25

Musical score for measures 25-26. The score is in G major and 3/4 time. It features four staves: two treble clefs and two bass clefs. The top two staves contain melodic lines with various intervals and accidentals. The bottom two staves contain a continuous eighth-note accompaniment with triplets indicated by a '3' below the notes.

27

Musical score for measures 27-28. The score continues from the previous system. The melodic lines in the top two staves show further development with more complex intervals. The eighth-note accompaniment in the bottom two staves remains consistent with triplets.

29

Musical score for measures 29-30. The score continues from the previous system. In measure 29, the top two staves have melodic lines. In measure 30, the top two staves are marked *sul pont.* and *pppp*, featuring a wavy line representing a tremolo. The bottom two staves continue with the eighth-note accompaniment and triplets.

31

ppp *mf* *ord. freely*

35

A conflict of loves
קונפליק של אהבות

39

col legno *ff* *fff* *col legno* *ff* *fff*

42

col legno

col legno

Vision of chaos and calamity
מראה של כאוס ופורענות

45 *

f

f

mf

**** pizz.*

fff

~"10

~"8

~"12

~"6

~"10

~"10

~"15"

~"11

8^{va}

~"12

~"8

~"12

~"15"

~"10

* 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

"11" *8va* *(a tempo)* *col legno* 46 47

"10" *8va* *col legno*

♩ = 144

ord. *♩ = 144*

Hallucinatory dance of a drunken Klezmer player
 ריקוד הזוי של גגן קליזמר שתוי לשכרה

48 *♩ = 100* *ord.* *mp*

ord. *mp*

p

p

52 *gliss.* *pizz.* *ff* *p*

gliss. *pizz.* *ff* *p*

pizz. *ff* *p*

pizz. *ff* *pp* *sim.*

56

arco
mf

60

f mf ff p
gliss.
f mf ff p
f mf ff p

64

68

f *p* *f* *p* *f* *p* *f* *p*

72

f *p* *f* *p* *f* *p* *f* *mf*

76

accel. ($\bullet = 105 \rightarrow \bullet = 205$)

f *p* *f* *p* *f* *p* *f* *p*

a tempo ♩ = 100 *accel.* (♩ = 105 → ♩ = 205)

81

f *ff* *mf* *ff* *p*

85

a tempo ♩ = 100

f *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf*

89

ff *ff* *ff* *ff*

92 ♩ = 105

95

98 ♩ = 50

Image of the calm after the storm
 מראה השקט שאחרי הסערה

* Use only natural over-tones mostly on strings A & E ≈120"

** ≈20"

* Use only natural over-tones mostly on strings D & A

* Use only natural over-tones mostly on strings G & A.

* Use only natural over-tones mostly on strings G & A.

ff > pp

pp > pppp

pp > pppp

pp > pppp

pp > pppp

* 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 down. 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.

Song of the "Bakashot" Prayer

שירת הבקשות

♩ = 145 -150

101

Musical score for measures 101-103. It consists of four staves: two treble clefs and two bass clefs. The first two staves are marked *ff* and the last two are marked *mf*. The music features a complex rhythmic pattern with many sixteenth notes and slurs. A *gliss* marking is present in the first bass staff. The key signature has one sharp (F#).

104

Musical score for measures 104-106. It consists of four staves: two treble clefs and two bass clefs. The music continues with the same complex rhythmic pattern and slurs as the previous section. The key signature has one sharp (F#).

107

Musical score for measures 107-109. It consists of four staves: two treble clefs and two bass clefs. The music continues with the same complex rhythmic pattern and slurs. The key signature has one sharp (F#).

109

Musical score for measures 109-110, consisting of four staves. The music is in 7/8 time and features a complex rhythmic pattern of eighth and sixteenth notes with frequent accidentals. The notation includes slurs, accents, and dynamic markings.

111

Musical score for measures 111-112, consisting of four staves. The music continues with the same rhythmic complexity as the previous section. The notation includes slurs, accents, and dynamic markings.

113

Musical score for measures 113-115, consisting of four staves. This section includes dynamic markings such as *fp* (fortissimo piano) and *pp* (pianissimo). The notation includes slurs, accents, and dynamic markings. The time signature changes from 7/8 to 4/8 in the final measure.

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 צרה ומצוקה, יום שואה ומשואה, יום חושך ואפלה, יום ענן וערפל” (צפניה א' טו)

♩ = 50

pp mf pp mf pp mf pp p

pp mf pp mf pp mf pp

flautando *sul pont.* *ppp* *sul pont.* *flautando* *ord.* *flautando* *ppp* *p* *ppp* *pp* *p* *pp*

5 *sul pont.* *mf* *pp* *mf* *pp* *pp* *mf* *pp*

sul pont. *mf* *pp* *pp* *p* *sul pont.* *pp* *mf* *pp*

ord. *pp* *mf* *pp*

ord. *pp* *mf* *pp*

10 *mf* *pp* *pp* *f* *pp* *f* *pp*

sul pont. *pp* *f* *pp* *f* *pp*

sul pont. *pp* *f* *pp* *f* *pp*

sul pont. *pp* *f* *pp* *f* *pp*

mf *pp* *pp* *f* *pp* *f* *pp*

16 *gliss. B \flat* *slow gliss. B-A \flat* $\text{♩} = 60$

gliss. A \sharp *slow gliss. F-A \flat* *p* *v*

gliss. G \flat *slow gliss. D-B* *p*

gliss. F \sharp *slow gliss. A \flat -B* *p* *(B)* *(D)* *trill. 1 tone up*

21

pizz. *p*

Prayer of "The soul of every being"

תפילת 'נשמת כל חי'

non vib.

26 *pp*

non vib. *pp*

mf *improvisando p - mf*

8va- *

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

32

Dreaming reality

חלום המציאות

38

slow gliss. between B-A

slow gliss. B-A

15^{ma} 43 improvised

pp

slow gliss. between A-B

slow gliss. F-A

mp-mf improvised

pp

ord. slow gliss. between G-F

slow gliss. D-B

mp-mf improvised

pp

slow gliss. between G-F

slow gliss. A-B

mp-mf improvised

pp

mp-mf

44

(15^{ma})

(15^{ma})

(8^{va})

(8^{va})

ppizz. "5

slow gliss. B-A arco

ppizz. "3

fff

pp

fff

ppizz.

slow gliss. A-B arco

ppizz.

fff

pp

slow gliss. G-F arco

ppizz.

fff

pp

slow gliss. F-G arco

ppizz.

fff

pp

fff

* 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.

47 $\text{♩} = 60$
non vib.
pp
pp
pizz.
p
8va improvised
mf

53
improvised
arco
8va
mf

58
8va
"30"
8va
8va
8va

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

63 ♩ = 45

c. sord.
pp

c. sord.
pp

c. sord.
ppp

c. sord. arco
ppp

69

s. sord.
* *pizz.*

fff

* *s. sord.*
pizz.

* *fff*
s. sord.
pizz.

* *fff*
s. sord.
pizz.

fff

75 ♩ = 45

c. sord. *arco*
pp

c. sord. *arco*
pp

c. sord. *arco*
pp

c. sord. arco
pp

slow vib. of 1/4 notes

slow vib. of 1/4 notes

< p

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

81

slow vib. of 1/4 notes

Musical score for measures 81-89. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, often with slurs and ties. The key signature changes from one flat to two sharps between measures 85 and 86. A wavy line indicates a vibrato effect on the notes in the second and fourth staves.

90

$\text{♩} = 60$

8^{va} s. sord. non vib.

mp s. sord. non vib.

p

poco

s. sord. pizz.

mp

non vib.

ff *fff mp*

Musical score for measures 90-96. The score is written for four staves. A tempo marking of quarter note = 60 is present. The music includes dynamic markings such as *mp*, *p*, *ff*, and *fff*. Performance instructions include *poco*, *s. sord. pizz.*, and *non vib.*. A dashed line with the marking 8^{va} indicates an octave transposition for the upper staves. The bottom two staves feature a steady eighth-note accompaniment.

97

8^{va}

Musical score for measures 97-100. The score is written for four staves. The music consists of eighth-note patterns in the upper staves and a steady eighth-note accompaniment in the lower staves. A dashed line with the marking 8^{va} indicates an octave transposition for the upper staves.

Night watch prayer at the Western Wall

תפילה באשמורת לילה בכותל המערבי

(8^{va})

102 *vib. *mf*

Musical score for measures 102-109. It consists of four staves. Each staff begins with a treble clef and a dynamic marking of *mf*. Above the first three staves, there is a marking of *vib. (vibrato). The music is written in a single melodic line across all staves, with various note values and accidentals.

(8^{va})

110

Musical score for measures 110-118. It consists of four staves. The music continues from the previous system, maintaining the same melodic structure and dynamics.

(8^{va})

119

Musical score for measures 119-126. It consists of four staves. The music concludes with a series of notes marked with *pppp* (pianissimo) and tremolo markings. The final measure of each staff has a long, thin wedge-shaped tremolo symbol above it.

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.

Part 4

Celebration of the promiscuous dancers

הילולת רוקדי הפריצות

♩ = 95

sul pont.

Musical score for measures 1-4. The score is in 3/8 time and features a wavy line in the upper staff labeled *sul pont.* and *8va*. The first staff has a *mf* dynamic. The second and third staves have *ff* dynamics. The bass staff has a *pizz.* marking and a *f* dynamic.

Musical score for measures 5-8. The score continues with the wavy line in the upper staff. The first staff has a *ord. 8va* marking and a *p* dynamic. The second and third staves have *ff* dynamics. The bass staff has a *f* dynamic.

Musical score for measures 9-12. The score continues with the wavy line in the upper staff. The first staff has a *f* dynamic. The second and third staves have *f* dynamics. The bass staff has a *arco* marking and a *f* dynamic.

14

Violin I: *ff* \gt *p* *mf* \gt *p* *p cresc.*

Violin II: *ff* \gt *p* *mf* \gt *p* *p cresc.*

Cello/Double Bass: *ff* \gt *p* *mf* \gt *p* *p cresc.*

18

Violin I: *mf* *ff > p* *f <<* *ff > f*

Violin II: *f > p* *ff > f* *ff*

Violin III: *f > p* *ff > f* *ff*

Cello/Double Bass: *mf* *ff > p* *f <<* *ff > f*

22

Violin I: *fff*

Violin II: *fff*

Violin III: *fff*

Cello/Double Bass: *fff*

* *presure* (measures 22-23)

* *presure* (measures 24-25)

* Move the bow slowly and pressure it down almost on the bridge.

27

fp

p

p

fp

This system contains measures 27 through 30. It features four staves: two treble clefs and two bass clefs. The music is in a minor key with a key signature of one flat. The first staff (top) has a dynamic marking of *fp* (fortissimo piano) and includes accents. The second and third staves have a dynamic marking of *p* (piano). The fourth staff (bottom) has a dynamic marking of *fp*. The music consists of continuous eighth-note patterns with various accidentals.

31

This system contains measures 31 through 34. It features four staves: two treble clefs and two bass clefs. The music continues with eighth-note patterns and some longer note values in the upper staves. The key signature remains one flat.

35

f

f

f

f

poco trill.

poco trill.

poco trill.

f

This system contains measures 35 through 38. It features four staves: two treble clefs and two bass clefs. The music is marked with a dynamic of *f* (forte). The upper staves feature trills, with the instruction *poco trill.* appearing in the second, third, and fourth staves. The music continues with eighth-note patterns and some longer note values.

39

Musical score for measures 39-42. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The music features a variety of dynamics including *p*, *ff*, and *mp*, along with accents and slurs. The first staff begins with a series of eighth notes with accents, followed by a melodic line with a slur and a dynamic of *p*. The second and third staves have a similar melodic line with a dynamic of *ff* and accents, transitioning to *mp* in the final measure. The fourth staff has a bass line with a dynamic of *p*.

43

Musical score for measures 43-46. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The music features a variety of dynamics including *mp* and *p*, along with slurs and accents. The first staff has a melodic line with a slur and a dynamic of *mp*, transitioning to *p* in the final measure. The second and third staves have a similar melodic line with a dynamic of *mp* and accents, transitioning to *p* in the final measure.

47

sva *accelerando*

Musical score for measures 47-50. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The music features a variety of dynamics including *mp*, *mf*, *f*, and *fff*, along with accents, slurs, and a *pizz.* marking. The first staff has a melodic line with a slur and a dynamic of *mp*. The second and third staves have a similar melodic line with a dynamic of *mp*. The fourth staff has a bass line with a dynamic of *mp*. The music transitions to a 6/8 time signature in the final measure, with a dynamic of *mf* and a *pizz.* marking. The first staff has a dynamic of *mf*. The second and third staves have a dynamic of *mf*. The fourth staff has a dynamic of *f* and *fff*.

Chorus about the hallucinations

מזמור על ההזיות

51 $\text{♩} = 130$

ff *irregular screeches* *fff* *ff*

f *fff* *f* *fff* *fff* *f* *fff* *f*

f *fff* *f* *fff* *fff* *f* *fff* *f*

54

fff *f* *fff* *f* *fff* *f* *fff* *f*

fff *f* *fff* *f* *fff* *f* *fff* *f*

57

fff *f* *fff* *f*

fff *f* *fff* *f*

* Improvise sound of irregular screeches, created by bow pressure on the strings - behind the bridge.

$\text{♩} = 70$

59

ffff

pppp

pppp

pp

col legno arco

mf

slow vib. of 1/4 notes arco

ffff

pppp

Detailed description: This system contains measures 59 through 63. It features four staves: two treble clefs, a bass clef, and a double bass clef. The first two staves have a melodic line starting with a *fff* dynamic and a hairpin that tapers to *pppp* by measure 61. The third staff has a steady eighth-note accompaniment at *fff*, which then changes to a *slow vib. of 1/4 notes arco* at *pppp* in measure 61. The fourth staff has a melodic line at *pppp* that also tapers to *pppp*. In measure 63, the third staff is marked *col legno arco* and *mf*, playing a rhythmic pattern. The first two staves have a *pp* dynamic in measure 63.

64

ord.

mp

fff

ord.

mp

fff

mp

fff

Detailed description: This system contains measures 64 through 68. The first two staves have a melodic line starting with a *mp* dynamic and a hairpin that tapers to *fff* by measure 66. The third staff has a steady eighth-note accompaniment at *mp*, which then tapers to *fff* by measure 66. The fourth staff has a melodic line starting with a *mp* dynamic and a hairpin that tapers to *fff* by measure 66. The first two staves have a *fff* dynamic in measure 68.

69

pp

fff

fff

fff

fff

Detailed description: This system contains measures 69 through 73. The first two staves have a melodic line starting with a *pp* dynamic and a hairpin that tapers to *fff* by measure 71. The third staff has a steady eighth-note accompaniment at *fff*, which then tapers to *ffff* by measure 71. The fourth staff has a melodic line starting with a *fff* dynamic and a hairpin that tapers to *ffff* by measure 71. The first two staves have a *fff* dynamic in measure 73.

“A time to weep, a time to laugh, a time to mourn, a time to dance.” (Ecclesiastes 3:4)
“עת לבכות ועת לשחוק, עד ספוד ועת רקוד” (קהלת ב' ג ד')

73 $\text{♩} = 65$ *pressure poco a poco* *accel. poco a poco*

pp *cresc.* *ff*
pp *cresc.* *ff*
pppp *mp* *mp*
ord. slow vib. of 1/4 notes *pizz.* *pizz.*
pppp *pp* *mp*

78 $\text{♩} = 130$

ff *ff*
fff *f* *fff* *f* *fff* *f* *fff*
fff *f* *fff* *f* *fff*

81 ** pressure* *6"* *arco*

fff *fff* *ff*
fff *fff* *ff*
fff *f* *fff* *f*
fff *f* *fff* *f*

* Improvise sound of irregular screeches, created by bow pressure on the strings - behind the bridge.

84

Musical score for measures 84-86. It features four staves: two treble clefs and two bass clefs. The music is in 6/8 time and includes dynamic markings such as *fff*, *f*, and *fff*.

Wondering about the hallucinations
תהיות על ההזיות

87 $\text{♩} = 70$

$\text{♩} = 65$
vib. *poco a poco sul pont.*

Musical score for measures 87-92. It features four staves: two treble clefs and two bass clefs. The music is in 6/8 time and includes dynamic markings such as *mp*, *mf*, and *mp*. Performance instructions include *col legno*, *ord. vib.*, and *vib.*.

93

Musical score for measures 93-96. It features four staves: two treble clefs and two bass clefs. The music is in 6/8 time and includes dynamic markings such as *mf*.

Musical score for measures 97-102. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 97-102 are marked with *ord.* and *pppp*. A dynamic marking *poco a poco irregular pressure* is present in measures 101 and 102. The notation includes slurs and accents.

Musical score for measures 103-104. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 103 is marked with *sul pont.* and *pp*. Measure 104 is marked with *(pp - f)*. The notation includes slurs and accents.

Musical score for measures 105-106. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 105-106 are marked with *sul pont.* and *pp*. The notation includes slurs and accents.

107

ord. sul pont.

ppp mp

ord. sul pont.

ppp mp

ord. sul pont.

ppp mp

ord. sul pont.

fff ppp mp

110

8va

ppp mp

fff ppp mp

And behold, again the celebrators
 והנה שוב ההוללים

116 ♩ = 95

pizz. arco

ff f < fff ff

pizz. arco

ff f < fff ff

pizz. arco

ff f < fff ff

pizz. arco pizz. arco

f f < fff f ff

119

8^{va}

fff *f* *ff* *fff* *f*

ff *f* *f* *ff* *f*

ff *f* *f* *ff* *f*

pizz. *f* *ff* *f* *pizz.*

arco *arco* *arco*

8^{va}

122

f *f* *f*

arco *arco* *arco* *arco*

125

128

8^{va} sul pont.

f

poco a poco tremolo

ff *f* *ff* *f* *ff* *f* *ff* *f*

pizz.

Repeat x 3

sul pont. improvised *poco a poco tremolo*

f

pizz.

Repeat x 3

f *ff* *f* *ff* *f* *ff* *f* *ff* *f*

132 (8^{va})

cresc.

ff *fff*

arco

ff *fff*

arco

fff

sul pont.

sul pont.

pp

6 *6* *6* *6* *6* *6* *6* *6* *6* *6*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6*

♩ = 65

135

sul pont.

pp

5 5

Free improvisation

Free improvisation

6 *6* *6* *6* *6* *6* *6* *6* *6* *6*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6*

137

Repeat "60

139

Repeat "10

Craze of creation
טירוף היצירה

$\text{♩} = 95$
ord.
f

sul pont.

ord.
f

ord.
f

ord.
f

Repeat "10

141

144

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

147

mp *mp* *mp* *mp*

151

ff *ff* *ff* *ff*

154

mp

mp

mp

mp

This system contains measures 154, 155, and 156. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The music consists of continuous eighth-note patterns in all staves. The dynamic marking *mp* is present at the beginning of each staff.

157

This system contains measures 157, 158, 159, and 160. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). Measures 157 and 158 continue with eighth-note patterns. In measure 159, the Treble 1 staff has a melodic line with a slur, and the Bass 1 staff has a similar melodic line. Measure 160 concludes with a whole note in the Treble 1 staff and a whole note in the Bass 1 staff.

161

This system contains measures 161, 162, 163, 164, and 165. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). Measures 161 and 162 show a change in the Treble 1 staff to a melodic line with a slur. Measures 163 and 164 continue with this melodic line. Measure 165 ends with a double bar line and a fermata over the final note in the Treble 1 staff.

Part 5

Fire of my spiritual life.

אש חיי נפשי

♩ = 60 *sul C-*

1
* *vib.* *vib. vib. vib.* *vib. vib.*
f *mp* *mf* *p* *pp* *f*

5 *vib. vib.* *mf* *f* *mf* *vib. vib.*

8 *vib.* *pp* *sul C- vib.* *p* *ppp* *f* *vib. vib. vib.* *vib. vib.*

12 *vib.* *ppp > p* *vib. sul C-* *vib. vib. vib.* *vib.* *p*

16 *vib.* *pp* *p* *vib. vib.* *pp* *ppp* *sul C-*

20 *sul C- vib. vib.* *vib.* *f* *ff* *p* *pp*

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

The violinist's regard

מבטו של כנר

♩ = 120

24

Vln I *f* 3+3+2+2 3+2+3+2 3+3+2+2

Vln II

Vla *p*

Vcl. *ppp*

Vln I

28

Vln I

31

Vln I

34

Unison of marchers

יוניסון של צועדים

37

Vln I *pp* 3+3+3+2 3+2+3+3

Vln II

Vla *pp*

Vcl. *pp*

40

3+3+2+3

Musical score for measures 40-42. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The first staff (top) contains a melodic line with eighth and sixteenth notes, grouped in measures 40-42. The second staff (top) contains a more complex melodic line with sixteenth and thirty-second notes, also grouped in measures 40-42. The third staff (bottom) contains a steady eighth-note accompaniment. The fourth staff (bottom) contains a steady eighth-note accompaniment. Brackets are used to group notes across measures in the first and third staves.

43

3+2+3+3

Musical score for measures 43-45. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The first staff (top) contains a melodic line with eighth and sixteenth notes, grouped in measures 43-45. The second staff (top) contains a melodic line with sixteenth and thirty-second notes, grouped in measures 43-45. The third staff (bottom) contains a steady eighth-note accompaniment. The fourth staff (bottom) contains a steady eighth-note accompaniment. Brackets are used to group notes across measures in the first and third staves. A dynamic marking of *ff* (fortissimo) is present in the second staff at the beginning of measure 44.

46

3+3+2+3

2+3+3+3

3+2+3+3

Musical score for measures 46-48. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The first staff (top) contains a melodic line with eighth and sixteenth notes, grouped in measures 46-48. The second staff (top) contains a melodic line with sixteenth and thirty-second notes, grouped in measures 46-48. The third staff (bottom) contains a steady eighth-note accompaniment. The fourth staff (bottom) contains a steady eighth-note accompaniment. Brackets are used to group notes across measures in the first and third staves. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present in the second staff at the beginning of measures 46 and 48, respectively.

49 3+3+3+2

52 $\text{♩} = 60$ *sul C*
vib. vib. vib. vib.

Vcl. *f* *p* *ppp* *f*

56

Vcl. *ff* *ppp* *mf* *cresc.*

59 *sul C*

Vla. *p*

Vcl. *vib. vib. vib. vib.* *p* *ppp*

63 *sul C*

Vla. *p*

Vcl. *p*

67 $\text{♩} = 120$
3+3+3+2 3+2+3+3 3+3+3+2

71 3+2+3+3 3+2+3+3 3+3+2+3

He breaks into a solo like someone
who doesn't want to stop

הוא פורץ בסולו כמי שאינו רוצה לסיים
3+3+2+3

75 3+3+3+2

79

Musical score for measures 79-81. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many beamed notes and accents. Brackets are used to group notes in the Treble 1 and Bass 1 staves.

82

3+2+3+3

3+3+2+3

Musical score for measures 82-84. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many beamed notes and accents. Brackets are used to group notes in the Treble 1 and Bass 1 staves. Dynamic markings include *f* and *fff*.

Trumpeting of the dancers
תרועות המרקדים

Part 6

♩ = 175

Musical score for the first system (measures 1-4). The score is written for Violin I, Violin II, Viola, and Cello/Double Bass. The time signature is 3/8. The first three measures feature a rhythmic pattern of eighth notes with accents, marked with *fff* and *f*. The fourth measure features a deceleration and a change in dynamics to *p*.

Musical score for the second system (measures 5-8). Measure 5 begins with a *fff* dynamic. Measures 6 and 7 show a transition to *f* and then back to *fff*. Measure 8 features a crescendo from *fff* to *ffff*. The strings are marked with *pressure* in measures 6 and 7.

Musical score for the third system (measures 9-12). Measures 9, 10, and 11 feature sustained chords with *pressure* markings. Measure 12 contains a 3-measure section marked *pizz.* followed by a 6-measure section with dynamics *sf* and *ffff*.

* 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.

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

מראה של חזיר מגואל בדם נופל השמיים (בהשראת ציור של מארק שאגל)

A tempo

14

arco
f

18

21

24

p < *fff*
accel.
p ————— *fff*
accel.
p ————— *fff*
accel.
p ————— *fff*

“Let it be” (Naomi Shemer)
"לו יהי" (נעמי שמר)

27 ♩ = 75

mf
mf
mp
p

31

ppp
ppp
mp
mp
mp
p
p
mp

35

39

43

* *pizz.* "6" A tempo

ff ————— *ffff*

*pizz.**

f

arco

ff ————— *ffff*

f

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

47 *arco*

f *fff* *fff* *fff*

50

f *fff f* *fff f* *fff* *fff* *fff* *fff* *fff*

55

f *fff* *fff* *fff* *fff*

* The fastest possible tremolo on the lower octave to create block of sound noises.

60

fff

fff

fff

fff

64

f

f

f

f

“They destroyers and they that laid thee waste go away from thee.” (Isaiah 49: 17)

”מהרסייך ומחריביך ממך יצאו” (ישעיהו מ”ט / י”ז)

68

p

ff

p

p

ff

p

p

ff

p

71

ff *p* *fff*

ff *p* *fff*

ff *p* *fff*

ff *p* *fff*

Part 7

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

ובקרוב קדושים תתהלל

♩ = 40

sul tasto

pp *flautando* *p*

sul tasto *pp* *p*

sul tasto *flautando* *p*

sul tasto *pp*

4

flautando *p*

Prayer for another day

תפילה ליום אחר

* 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.

21

Musical score for measures 21-27. The score is written for four staves (two treble clefs and two bass clefs). It features a complex melodic line with many accidentals (sharps and naturals) and a bass line with a steady eighth-note accompaniment. The music is characterized by long, sweeping phrases that span across multiple measures.

28

Musical score for measures 28-34. This section continues the melodic and harmonic development from the previous system. The upper staves show intricate melodic patterns with frequent chromaticism, while the lower staves provide a rhythmic and harmonic foundation. The phrasing remains fluid and interconnected.

35

Musical score for measures 35-41. The final system on the page shows the continuation of the piece's themes. The melodic lines are highly active, with many accidentals and dynamic markings. The bass line continues to support the overall texture with a consistent rhythmic pattern.

40

pp *flautando* *p* *pp* *p* *pp*

This system contains measures 40 through 44. It features four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#). Measures 40-44 show a melodic line in the upper staves and a bass line in the lower staves. Dynamics include *pp* (pianissimo) and *p* (piano). The word *flautando* is written above the second and third staves. Trills are indicated by a '3' over a bracket.

45

This system contains measures 45 through 47. It features four staves: two treble clefs and two bass clefs. The music continues with melodic and bass lines. Trills are indicated by a '3' over a bracket.

48

flautando *p*

This system contains measures 48 through 52. It features four staves: two treble clefs and two bass clefs. The music continues with melodic and bass lines. Dynamics include *p* (piano). The word *flautando* is written above the first staff. Trills are indicated by a '3' over a bracket.

50 ^{8^{va}}

pp *pp* *pp* *ppp* *flautando*

53 ^(8^{va})

Repeat and slowly fade out *silense, duration of the last phrase*

Duration ca. 50-60 minutes

YITZHAK YEDID

SENSATIONS

For Piano Trio

Score

Yitzhak Yedid
2009

Dedicated to Atar Trio

Sensations

Piano Trio

Score

Dedicated to Atar Trio

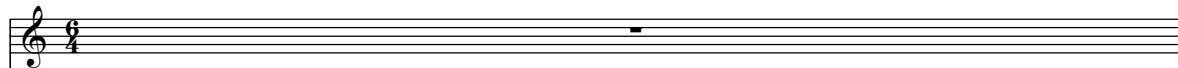
Sensations

Yitzhak Yedid

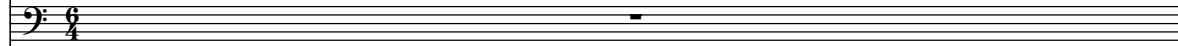
2009

♩ = 70 - 80

Violin



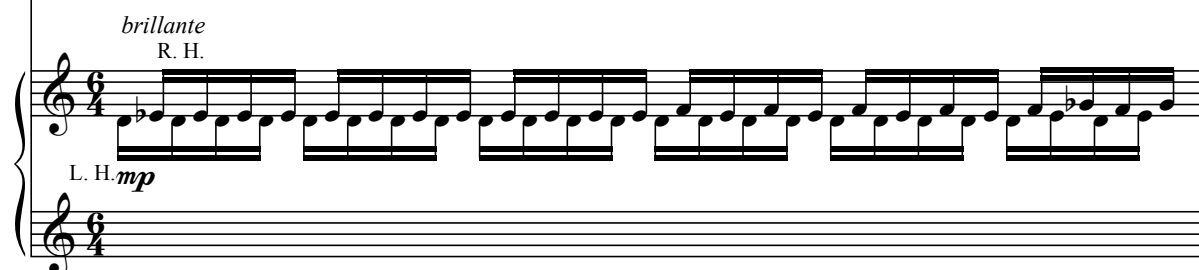
Cello



Piano

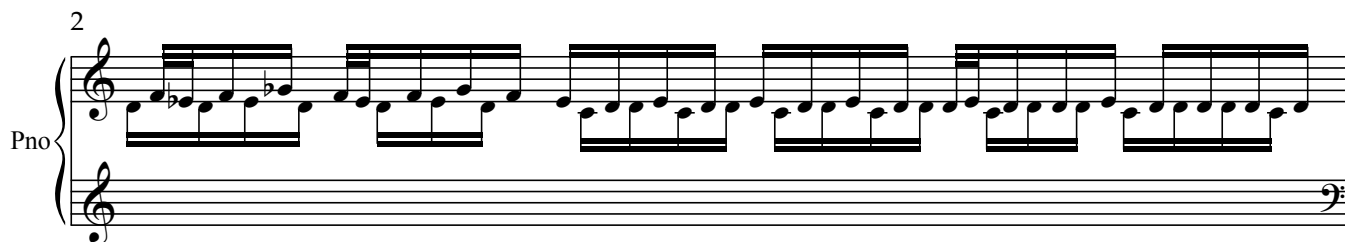
brillante
R. H.

L. H. *mp*



2

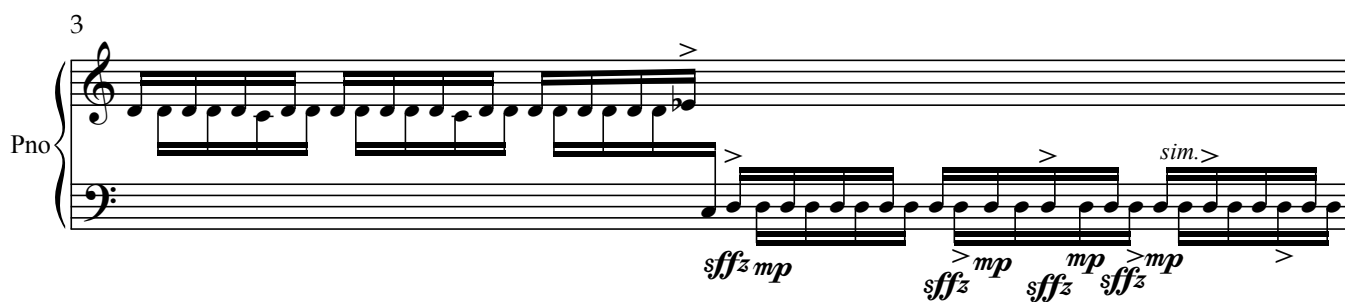
Pno



3

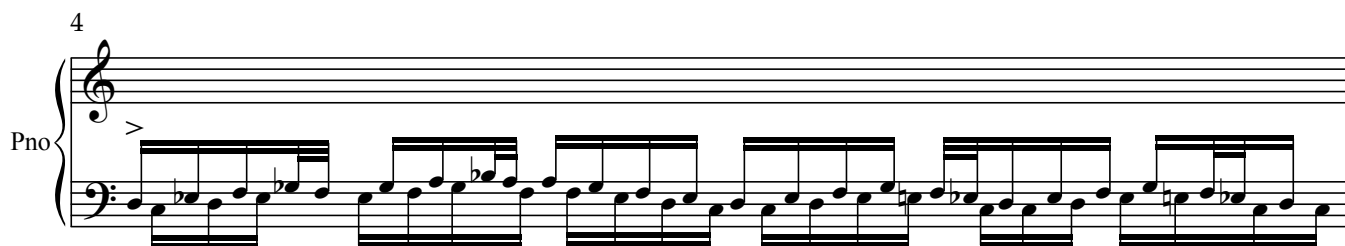
Pno

sffz mp *sffz mp* *mp* *sffz mp* *sim. >*



4

Pno



5 *accelerando*

Pno

sfz
mf
cresc.

6 (*accel.*)

Pno

(*cresc.*)

7 (*accel.*)

Pno

(*cresc.*) *fff*

8 (*accel.*) *a tempo*

Pno

fff *mp*

9 *accelerando*

Pno

cresc.

10 *(accel.)*

Pno

(cresc.) *sf*

11 *(accel.)* *a tempo*

Pno

(cresc.) *sfff*

12 *a tempo*

Vln. *f* (3+3+2+2)

Vcl. *mf* *f* *mf* *f sim.*

Pno *f*

13

Vln.

Vcl.

Pno *f*

14

Vln.

Vcl.

Pno

sf

sffz

15

Vln.

Vcl.

Pno

sffz

sf

change trill.

16

Vln.

Vcl.

Pno

sffz

cresc.

change trill.

change trill.

* *Improvvisando*
sul pont. vibrato

* Slide your finger around D, D[#], D^b.

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.

17 *change trill.*

Vln.

Vcl.

Pno

(cresc.)

d.

f

♩ = 100 (only Piano)

18 *change trill.*

Vln.

Vcl.

Pno

(cresc.)

19 *change trill.*

Vln.

Vcl.

Pno

(cresc.)

*end sul pont.
end improvisando*

20

Vln. *change trill.* *sfz* *fff*

Vcl. *ord.* *sfz* *fff*

Pno *change trill.* *sfz* *fff*

8vb *sfz* *fff*

22 $\text{♩} = 120$

Vln. *f* *mp* *p* *f*

Vcl. *f* *mp* *p* *f*

Pno *f* *mp* *p* *f*

24

Vln.

Vcl.

Pno

25

Vln. *sfz*

Vcl. *ff* *Improv. sim. to mm. 16*

Pno *sfz* *8^{vb}*

26

Vln. *sfz* *ffff* *end sul pont. end improvando*

Vcl. *cresc.* *ffff*

Pno *sfz* *ffff* *ffff* *ffff* *8^{vb}*

27 *Lento* ♩ = 40

Vln. *pp*

Vcl. *pp*

Pno *mp* *ppp* *pppp* *8^{vb}* *8^{vb}*

ped. *sim.*

29

Vln. *ppp*

Vcl.

Pno *mpp* *mp* *pppp* *pppp*

ped.

31

Vln. *mpp* *mp*

Vcl. *mpp* 5 9 10

Pno *ppp*

33

Vln. *p* *pp*

Vcl. *pp*

Pno *mp*

35

Vln.

Vcl.

Pno

mp

pppp

pppp

pppp

38

Vln.

Vcl.

Pno

ppp

ppp

pp repeat

mp ped.

Sustaining pedal is pressed for the whole image

Use only natural overtones, mostly on strings G & D

Use only natural overtones, mostly on strings D & A

improvisation

≈ 90"

≈ 90"

40

Vln.

Vcl.

Pno

pppp

pppp

pppp

Fade out taping F string

≈ 15"

≈ 15"

* 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.

41 $\text{♩} = 120$

Vln. *f* *p* *f* *p*

Vcl. *f* *p* *f* *p*

Pno *f* *p* *f* *p*

(8^{vb})

43

Vln. *f* *p* *f* *p*

Vcl. *f* *p* *f* *p*

Pno *f* *p* *f* *p*

(8^{vb})

45

Vln. *ff p ff p ff p* *f ff mp*

Vcl. *ff p ff p ff p* *f ff mp*

Pno *ff p ff p ff p* *f ff mp*

(8^{vb})

47

Vln. *f mp mp f ff p ff p*

Vcl. *f mp mp f ff p ff p*

Pno *f mp mp f ff p ff p*

(8^{vb})

49

Vln. *ff f p*

Vcl. *ff f p*

Pno *ff f p*

51

Vln. *ff pp ff pp sim. fff*

Vcl. *ff pp ff pp sim. fff*

Pno *ff pp ff pp fff*

fff

54 $\text{♩} = 55$

Vln. *vib. poco a poco sul pont* *pp* *mp* *vib. + gliss*

Vcl. *poco a poco sul pont* *vib.* *vib. + gliss* *pp* *mp*

Pno *ped.* *fff* *fff*

sustaining pedal is pressed (for the whole image, until bar 70)

58 *sul pont*

Vln. *sul pont* *5*

Vcl. *sul pont* *5*

Pno *fff* *fff* *fff*

61 *sul pont*

Vln. *sul pont* *3* *6* *3* *5*

Vcl. *sul pont* *3* *6* *3* *5*

Pno *fff* *fff* *fff* *fff*

* While sustaining pedal is pressed until bar 70, pluck the written (xx) notes with your 1ST & 2ND R.H. fingers. Pluck the stings below the dampers, close to the middle of the strings and where your hand can reach.

64 *sul pont* -----

Vln.

Vcl.

Pno

67 *end sul pont.* -----

Vln.

Vcl.

Pno

70 **Come prima**

Vln.

Vcl.

Pno

* 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.

71

Vln.

Vcl.

Pno

72

Vln.

Vcl.

Pno

sffz

73

Vln.

Vcl.

Pno

fff

8^{vb}

fff

74

Vln. *pp*

Vcl. *pp*

Pno *f* *pp*

sul pont.

75

Vln. *ff* *f*

Vcl. *ff* *f*

Pno *ff* *f* *8^{va}*

76

Vln. *fff* *8^{va}*

Vcl. *fff*

Pno *8^{va}* *fff*

77 *accell.*

Vln. *mf* *cresc.*

Vcl. *mf* *cresc.*

Pno R. H. > *ff* *cresc.* L. H.

78

79 *accell. Come prima*

Vln. *pp* *cresc.*

Vcl. *pp* *cresc.* *

Pno *pp* *cresc.* *fff* *sub*

* Don't play B

80

Vln. *ff* *mf* *accel.*

Vcl. *ff* *mf*

Pno *ff* *f* *mf cresc.*

81

Vln.

Vcl.

Pno

82

Vln. *ff* *Come prima*

Vcl. *ff*

Pno *ff*

83

Vln. *f*

Vcl. *f*

Pno

8vb

Detailed description: This system covers measures 83 and 84. The Violin (Vln.) and Viola (Vcl.) parts are written in treble and bass clefs respectively, both marked with a forte (*f*) dynamic. The Piano (Pno) part is in bass clef and features a complex rhythmic pattern with many accents. A dashed line labeled '8vb' indicates an octave transposition for the piano part.

84

Vln.

Vcl.

Pno

(8vb)

Detailed description: This system covers measures 84 and 85. The Violin (Vln.) and Viola (Vcl.) parts continue from the previous system. The Piano (Pno) part continues with its complex rhythmic pattern, still marked with an 8vb transposition line.

85

Vln.

Vcl.

Pno

8vb

Detailed description: This system covers measures 85 and 86. The Violin (Vln.) and Viola (Vcl.) parts continue. The Piano (Pno) part continues with its complex rhythmic pattern, still marked with an 8vb transposition line.

86

Vln.

Vcl.

Pno

Detailed description: This system contains the first two measures of system 86. It features three staves: Violin (Vln.), Viola (Vcl.), and Piano (Pno). The Vln. staff has a treble clef and contains a complex melodic line with many slurs and accents. The Vcl. staff has a bass clef and contains a similar complex melodic line. The Pno staff has a grand staff (treble and bass clefs) and contains a dense accompaniment with many slurs and accents.

87

Vln.

Vcl.

Pno

8va

gliss.

Detailed description: This system contains the last two measures of system 86. The Vln. and Vcl. staves end with a wavy line labeled 'gliss.'. The Pno staff continues with complex accompaniment. A dashed line labeled '8va' indicates an octave shift in the Pno part. The system concludes with a double bar line.

88

Vln.

Vcl.

Pno

8va

fff

Detailed description: This system contains the last two measures of system 86. The Vln. and Vcl. staves feature a wavy line with a fermata above it, and the dynamic marking 'fff' is present. The Pno staff has a grand staff with a wavy line and a fermata, and the dynamic marking 'fff' is present. A dashed line labeled '8va' indicates an octave shift in the Pno part. The system concludes with a double bar line.

YITZHAK YEDID

OUT TO INFINITY

For solo harp

Score

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 dwindles, 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.

יצחק ידיד (1971) 'עד לאין סוף'

הלחנתי את היצירה *עד לאין סוף* לנבל סולו בינואר 2008, עת שהיתי כחודש ימים בחבל קווינסלנד שבאוסטרליה. דמיינו לעצמכם, שאתם מגיעים למקום שהוא מרוחק מאוד ממקומכם הרגיל, כה יפה, כמו היה הפתח לגן עדן. הזמן עומד בו מלכת, ואתם כמו נמצאים בחלום. אך למרות זאת, אתם מרגישים מנותקים, מעט מפוחדים ומתגעגעים. הדמיון והמחשבות במקום מבודד ושקט שכזה הם אין סופיים...

עד לאין סוף הינה יצירה בת פרק אחד, המורכבת מתמונות קצרות שנבנות יחד ליצירה שלמה, שכמו מספרת סיפור. היצירה מתחילה באקורד *הקדמה*, קלאסטר דיסוננטי המנוגן בפורטיסימו על המיתרים הנמוכים ביותר של הנבל. הוראת הנגינה היא ליצור התנגשות פיזית של המיתרים כזו שתעצים את הדיסוננס הצלילי.

כמו הדהוד שמופיע לאחר רעש גדול ומסתורי, שאת מקורו אינך יודע, מתחילה לה היצירה ב *חכמת הנסתר*, והיא כמו מדמה את פעימות הלב המתקתקות במהירות, אולי מפחד, אולי מתדהמה. קבוצה של שתי טרצות קטנות כרומטיות, המחולקות במכוון לפריטת צליל בודד בכל יד (ליצירת סטקאטו, עד כמה שאפשר בנבל), מתארות את האווירה המסתורית. פרגמנטים של מלודיה מופיעים בהסתר מעל ההתרחשות שהולכת ומשתנה באיטיות, בתחילה על הצלילים הגבוהים, בהמשך בסולם אחר בנמוכים ולבסוף בקונטרה-פונקט בין שניהם (תיבות 6-7). בתיבה 9 ישנה חזרה למוטיב מהפתיחה, אך הפעם הקבוצה מסודרת אחרת בפריטה של שתי סקונדות קטנות בכל יד. מתוך התמונה המסתורית נארגת לה מנגינה רכה שהיא *הקול העדין והטוב* שיוצא מתוך הנסתר, אך היא ממחרת לדעוך וגועת לתוך פיתוח של המוטיב. מיד אחר כך, מופיעה תבנית רפטיטיבית של $7/32 (3+2+2)$, שעוד תחזור ותופיע בהמשך בכל פעם באוקטבה נמוכה יותר ותסמל את ה-*אין-סוף*.

שברים של ריקוד, (תיבות 13-19) מציג תמונה אירונית שעליצות ומתח רב טמונים בה, כמו לרקוד מאושר על גחלים רותחים. האקורדים הבנויים ממרווחי טריטון ביד ימין וסקונדה קטנה ביד שמאל מנוגנים במקצב ריקודי שבור. תיבה 20 מציגה בבהירות את מוטיב ה-*אין-סוף*. בהמשך (תיבה 21) מופיע קול חדש, מלודיה מזרחית במבנה של שאלה-*קבוצת הגברים* ותשובה-*קבוצת הנשים*, המנוגנת ביוניסון אופייני. התמונה המסתורית חוזרת ב *'זמן עומד מלכת'* אך מופרעת בהבזק של פראות (סוף 27), ובה נארגת שוב מנגינת *הקול העדין והטוב* הרכה, אך שוב היא דועכת והפעם היא מופרעת *במהירות האפשרית ביותר* (תיבה 32).

שני אקורדים דיסוננטים, בהם המיתרים הנמוכים שוב מתנגשים אחד בשני בעוצמה (תיבה 33) תוך כדי אפקט של פדל-גליסנדו והבזק מהריקוד ההזוי (תיבות 34-7) מובילים ל-*הריקוד התפילה*. מנגינה שהיא תפילה המוצגת במקצב ריקודי של שילוב פעמות של $3+3+2+2$, והיא בת שני חלקים. החלק הראשון, מנוגן בצלילים-עיליים (תיבות 38-48) והשני, בפריטה בסגנון ברטוק-פיצקטו (תיבות 49-57). בתיבה 60, חוזרים שוב הדיסוננטים ומיד לאחריהם מופיעה תמונה מופשטת קצרה של *השקט שלאחר הסערה* (תיבות 62-6). בניגוד מוחלט, וכהמשך וכסיכום למלודיה המזרחית שהופיעה קודם, מופיעה *צהלת הנשים* ודיאלוג בין קבוצת הנשים לגברים.

החלק המסיים של היצירה, נפתח בנגינה חרישית של מוטיב ה-*אין-סוף* (תיבה 74), ומוטיב *הנסתר* מהפתיחה. בהמשך, מופיעים תמונות-צליל שהם פיתוח של שני מוטיבים אלו תוך כדי ירידה הדרגתית ברגיסטר של הנבל עד למצב בו לא נשאר לאן להמשיך ולרדת, עד ל-*סוף* הפיזי של הנבל ועד לאין-סוף הרוחני של הדמיון.

יצחק ידיד, אדר ב' תשס"ח.

TITLES

Prelude	הקדמה
Hidden wisdom	חכמת הנסתר
A kind and gentle voice	קול עדין וטוב
Fragments of dance	שברים של ריקוד
The infinity motif	מוטיב האין סוף
The men's group sings	קבוצת הגברים שרה
The women's group replies in song	קבוצת הנשים עונה בשירה
Women's group	קבוצת הנשים
Men's group	קבוצת הגברים
Time stands frozen	זמן עומד מלכת
Disturbed	מופרע
A kind and gentle voice	קול עדין וטוב
Disturbed	מופרע
Fragments of Dance	שברים של ריקוד
Dance of the Prayer	ריקוד התפילה
The calm after the storm	השקט שלאחר הסערה
The women's rejoicing	צהלות הנשים
The men	הגברים
The women	הנשים
Men and the women	הגברים והנשים
The Infinity motif	מוטיב ה אין-סוף
Out To Infinity	עד לאין-סוף

OUT TO INFINITY

FOR HARP

(2008)

עד לאין סוף לנבל

יצחק ידיד
YITZHAK YEDID

הקדמה
Prelude

חכמת הנסתר
Hidden wisdom

* Tempo I ♩ = 70-92

*** *non legato*
(r. h.)

ffff
poco

**

ppp

(l. h.)

C_b

l. v.

③

mf ppp

mf ppp

mf ppp

E_b *ppp* *ppp* *ppp*

④

mf mf ppp

mf ppp

mf ppp

ppp ppp

C_b *ppp* *ppp*

⑤

mf ppp

mf ppp

mf ppp

mf ppp

D_b *ppp* C_b *ppp* *ppp* *ppp*

* Tempo: no less then ♩ = 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.

⑥ *mf ppp* *mf* *mf* *ppp* *mf* *ppp* *mf* *mf ppp*

ppp *ppp* *ppp* *ppp ppp*

⑦ *mf* *mf* *ppp* *mf*

⑧ *accel. poco a poco*

pp *ppp* G_b

⑨ *a tempo* *fffpp*

קול עדין וטוב
A kind and gentle voice

(2) (3) G_b D_b E_b F_b F_q

⑩

F_b F_q E_q G_b

⑪

D_q (q)

12 **fast**
 18/16 *fff* *poco*
 C B_♭

שברים של ריקוד
 Fragments of dance
 Tempo II ♩ = 145

13 *mf* *f* *mf* *f* *mf* *f*
 E_♭ E_♭ E_♭ A_♭ A_♭

16 *8va* *ff* *mp*
 E_♭

18 *sffz* *mp* *sffz*
 G_♭

מוטיב האינסוף
 The infinity motif
 a tempo

20 *ppp*

קבוצת הגברים שרה
 The men's group sings

21 *fff* *ff*
 près de la table (both hands)

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

קבוצת הנשים עונה בשירה
The women's group replies in song

22

f *fff*

mf *ff*

ppp

ord.

accel. poco a poco

23

ppp

ord.

ff

gliss.

קבוצת הנשים
Women's group
a tempo

24

ff

ppès de la table

mp *mf* *mf* *mf* *pp*

ped. gliss. *sim.* *sim. poco*

קבוצת הגברים
Men's group

25

mp *mf* *mf* *mf* *pp*

ped. gliss. *sim.* *sim. poco*

ord.

ppp *fff*

E_b *A_b* *A_b* *A_b* *G_b* *F_#* *F_b* *E_b*

זמן עומד מלכת
Time stands frozen

מופרע
Disturbed
as fast as possible

26

ppp *fff*

ord.

mp *p* *mf*

B_b *F_#* *G_#* *pp*

קול עדין וטוב
A king and gentle voice
a tempo

27

mp *p* *mf*

ord.

28

G \flat

29

30

C \flat B \flat C \flat F \flat

31

B \flat

מופרע
Disturbed
as fast as possible

32

fff

poco

F \flat
D \flat

33

mp *fff* *sffz* *poco* *fast*

fff *fff* *fff* *fff*

l. v. *F♭ G♭ A♭*

שברים של ריקוד
Fragments of Dance

34

Tempo II ♩ = 145

f *sffz* *f*

ריקוד התפילה
The prayer dance

37

♩ = 130

sffz *pp* *mp*

C# *pp*

41

p *sffz*

45

p *sffz*

A♭ *A♭*

* 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; *accel.* gradually towards the end.

④⑨ 3+3+2+2

⑤② (Bartok pizz.)

⑤⑤

♩ = 60

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

⑤⑧

⑥⑩

* 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.

12 השקט שלאחר הסערה
The calm after the storm

62

mp *mf* *pp* A#

64

play *8va* freely

pppp *mp* A b

66

gliss. as fast as possible

צהלות הנשים
The women's rejoicing
a tempo

mp *ffff* *ff* *fff* près de la table (both hands)

68

הגברים
The men

mp E b A b G#

70

הנשים
The women

fff *ff* E b A b G b C#

* 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.

הגברים ואז הנשים
The men and then the women

72

f *fff* *f* *fff* *f* *fff* *fff* *pizz*

mf *ff* *mf* *ff* *mf* *ff* *fff*

B_b A_\sharp

מוטיב האין סוף
The infinity motif
Tempo I

74

ppp

ppp

75

pppp

pppp

C_\sharp $C_b A_b$

76

pppp

pppp

77

pppp

pppp

C_\sharp

78

B \flat 8 vb

79

(8 vb) pp
A \flat C \flat G \sharp

80

(8 vb)
A \flat B \flat G \flat

עד לאין סוף
Out to infinity

81

(8 vb) ff

82

(8 vb) *

* Leave the string to vibrate until the sound disappears.

Dur: ca. 6'

YITZHAK YEDID

IN MEMORY

For Flute (Piccolo & Bass) and Piano

Score

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

Lento brave

Flute

Piano

pp *pp* *ppp* *ppp* *pp* *pp* *pp* *pp*

ped. *sim.*

4 *cantabile* *fff* *pp* *ppp* *sffz* *sim.*

7 *cresc. poco a poco* *mp*

9 *(accel.)* *pp* *cresc. poco a poco*

11

Musical score for measures 11-15. The piece is in G major and 2/4 time. Measures 11-15 feature a dense texture of chords in both hands, with a dynamic range from *mf* to *f*. A dashed line is present above the staff.

13 A Tempo

Musical score for measures 13-16. The tempo is marked "A Tempo". The key signature changes to G minor. The left hand plays a steady eighth-note accompaniment, while the right hand has melodic lines. Dynamics include *pp*, *pppp*, and *fff*. Pedal markings include *8^{vb} ped.* and *L.H. poco*.

14

Musical score for measures 14-16. The key signature is G minor. The left hand continues with eighth-note accompaniment, and the right hand has a melodic line. Dynamics range from *pp* to *ff*. Pedal markings include *(8^{vb}) ped.* and *L.H. poco*.

15

Musical score for measures 15-17. The key signature is G minor. The left hand has eighth-note accompaniment, and the right hand has melodic lines. Dynamics include *pp*, *f*, *ff*, *mp*, and *p*. Pedal markings include *(8^{vb}) ped.*, *8^{va}*, and *ped.*.

17

Musical score for measures 17-20. The key signature is G minor. The left hand has eighth-note accompaniment, and the right hand has melodic lines. Dynamics include *mp*, *mf*, *f*, and *pp*. Pedal markings include *8^{va}* and *mp*.

♩ = 45
20 B. Fl.
no vib. *vib. poco a poco*

pppp *mp* *pp* *pp*

23

sfz pp *sfz mf* *fpp mp*

♩ = 125
25 Picc.

pppp mp *sfz*

27

mp *sfz mp* *sfz mp*

29

mf mp *f mp*

31

f mp *f mp f mp*

33

f mf *f mp f*

♩ = 60
35

f mp *sfz mp sfz mp* *sfz pp*

38 *a tempo*

f

40 *poco*

f f

42 $\text{♩} = 45$
B. Fl. *gliss.*

pp F#
E

46 $\text{♩} = 170$
Picc. 3+3+2+2 3+2+3+2

mp *mp*

50 3+2+2+3 2+2+3+3 3+2+3+2

mp

54

3+3+2+2 3+3+2+2 2+2+3+3 2+2+3+3

58

3+2+3+2

61

f *cresc.* *f*

64

f *cresc.* *f* *mf*

mp

f *8vb* *f*

In Memory

♩ = 85

67

f

mf

mf

change trill.

8va

72 **B. Fl.** Repeat as fast as possible

f

fffff

8va

78 ♩ = 60

Fl.

Picc.

ppp

8va

8va

81 **Sense misure**

pp < *f*

f < *ff*

ff *f* *ff*

L. V.

* 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. Perform the dynamics by changing the distance from the mouth piece.

** Press the specified notes but without producing sound.

In Memory

$\text{♩} = 125$
82 3+2+2+3+2+2

Musical score for measures 82-83. The piece is in 14/16 time. Measure 82 features a melodic line in the right hand starting with a half note, followed by eighth notes, and a piano accompaniment in the left hand with a complex rhythmic pattern. Dynamics include *mp* and *f*. Measure 83 continues the melodic and accompanimental patterns.

83

Musical score for measures 84-85. The melodic line in the right hand continues with eighth notes. The piano accompaniment in the left hand features a dense, rhythmic texture with many beamed notes.

85

Musical score for measures 86-87. The melodic line in the right hand continues with eighth notes. The piano accompaniment in the left hand features a dense, rhythmic texture with many beamed notes.

87

Musical score for measures 88-89. The melodic line in the right hand continues with eighth notes. The piano accompaniment in the left hand features a dense, rhythmic texture with many beamed notes. The piece concludes with a double bar line and repeat signs.

89

Musical score for measures 89-90. The score is written for three staves: Treble, Middle, and Bass. The music consists of continuous eighth-note patterns across all staves, with a melodic line in the Treble clef and accompaniment in the Middle and Bass clefs. The key signature has one flat (B-flat).

91

Musical score for measures 91-92. The score is written for three staves: Treble, Middle, and Bass. The music consists of continuous eighth-note patterns across all staves, with a melodic line in the Treble clef and accompaniment in the Middle and Bass clefs. The key signature has one flat (B-flat). Dynamic markings include *soft* and *sim.* (sostenuto).

94

Musical score for measures 94-95. The score is written for three staves: Treble, Middle, and Bass. The music consists of continuous eighth-note patterns across all staves, with a melodic line in the Treble clef and accompaniment in the Middle and Bass clefs. The key signature has one flat (B-flat).

96

Musical score for measures 96-97. The score is written for three staves: Treble, Middle, and Bass. The music consists of continuous eighth-note patterns across all staves, with a melodic line in the Treble clef and accompaniment in the Middle and Bass clefs. The key signature has one flat (B-flat).

99

Musical score for measures 99-100. The score is written for piano, with a treble clef and a bass clef. The music is in a minor key and features a steady, flowing melody in the treble clef, with some notes in the bass clef. The dynamics are mostly *pp* and *ppp*.

101

B. Fl. Lento brave

Musical score for measures 101-103. The score is written for B. Fl. and piano. The B. Fl. part is mostly rests. The piano accompaniment has a treble and bass clef. The music is in a minor key and has a slow, steady character. The dynamics are *f*, *ff*, *pp*, *p*, and *ppp*. There is a *ped.* marking.

104

Musical score for measures 104-106. The score is written for piano, with a treble clef and a bass clef. The music is in a minor key and has a slow, steady character. The dynamics are *ppp*, *pp*, *p*, *pp*, *mp*, and *ppp*.

107

Musical score for measures 107-109. The score is written for piano, with a treble clef and a bass clef. The music is in a minor key and has a slow, steady character. The dynamics are *pp*, *pp*, *p*, *pp*, *ppp*, and *pppp*. There is an *8va* marking.

110

Musical score for measures 110-113. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic and features a melodic line with a crescendo leading to a *mf* dynamic. The piano accompaniment is complex, with multiple staves showing dense chordal textures and arpeggiated figures. Dynamics range from *ppp* to *p*. A *8va* marking is present above the piano part.

114

Musical score for measures 114-116. The system includes a vocal line and a piano accompaniment. The vocal line continues with a melodic line, featuring a *mf* dynamic. The piano accompaniment is dense and features complex textures, including a *pp* dynamic in the lower register. Dynamics range from *pp* to *mf*.

117

Musical score for measures 117-119. The system includes a vocal line and a piano accompaniment. The vocal line is mostly sustained notes. The piano accompaniment is characterized by dense, sustained chords in the lower register, with a *pp* dynamic. Dynamics range from *pp* to *ppp*.

120

Musical score for measures 120-123. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a *pp* dynamic. The piano accompaniment is dense and features complex textures, including a *pp* dynamic. Dynamics range from *pp* to *ppp*. *8vb* markings are present above and below the piano part.

YITZHAK YEDID

ARABIC VIOLIN BASS PIANO TRIO

Score

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 *Dawr 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 *Dawr 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 in 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

יצחק ידיד (1971) 'שלישייה לכינור ערבי, קונטרבס ופסנתר'

אודות היצירה

השלישייה לכינור ערבי, קונטרבס ופסנתר, הינה סוויטה בת ארבעה פרקים, אשר הולחנה על ידי יצחק ידיד בשנת 2009, במיוחד עבור קונצרט זה. היצירה מהווה ביטוי אותנטי של מוסיקה חדישה, המטמיעה בתוכה שלל סגנונות, עכשוויים ועתיקים, תוך מיזוג ייחודי של סגנונות המוסיקה היהודית ותפילותיה יחד עם המוסיקה הערבית, המוסיקה המערבית-הקלאסית ושפת האלתור. ארבעת פרקי היצירה מציגים תמונות מוסיקה, טקסטורות של צבעים וחיבורים מרתקים של תרבויות וסגנונות שונים: מנגינה מדויקת לנגינה חופשית ופורצת מסגרות, מ'תפילות החרישית של כהן גדול ביום הכיפורים בצאתו מקודש הקודשים' עד ל'יללות של שימחה', מ'מאגיות של רקדנית בטן חושנית' עד ל- דמותו האומללה של 'ניצול השואה חסר הבית מרחובות תל אביב'. שמות תמונות המוסיקה הינם דימויים והערות פואטיים, אשר נבחרו על מנת לכוון את המאזין לתחושה הכללית של הקומפוזיציה, אך הם כמובן אינם מחייבים. המאזין יחבר את שמות התמונות יחד עם המוסיקה לסיפור אותו הוא מבין או מדמיון. התפילות המופעים ביצירה הולחנו בהשראת 'סדר העבודה של יום הכיפורים'. בתפילה, קוראים בדרמתיות, בהתרגשות, וביראת כבוד על סדר העבודה המיוחד שהיה בזמן בית המקדש, שבמרכזו הכהן הגדול ניכנס בפעם היחידה בשנה אל תוך המקום הקדוש ביותר- קודש הקודשים ומה היה עושה ומה היה אומר.

השלישייה לכינור ערבי קונטרבס ופסנתר, היא יצירה הכתובה ומובנית מתוך יסודות מגוונים: לצד שיטות הלחנה הלקוחות ממלחיני המוסיקה הקלאסית בת זמנינו, מופיעים ביצירה חלקי אלתור באסתטיקה המאופיינת של מוסיקה העממית המזרחית, היהודית מערבית והג'אז האוונגרדי. רעיון שיטת הלחנה זו, מוצג מתוך נקודת מוצא, בו המבצע העכשווי שולט ומכיר שפות מוסיקאליות שונות, ולמעשה, על ידי כך נוצרת שפת עושר מוסיקאלי, המתמזגת לשלמות הומוגנית אחת. שלושת הנגנים המבצעים מביעים בחילופי תפקידים שפע של דימויים ואווירות: עדינות בצד התפרצויות אימפולסיביות ושקט לצד מעבה עקבי. הנגנים מתבקשים להעביר תחושות ורגשות אלו, מתוך הבנתם האישית ופרשנותם, המוצאת את ביטוייה בקטעי גם בקיטעי אלתור, ולעיתים אף באמצעות בניית תת-קומפוזיציה אישית שלהם. ובכל מקרה, התוצאה המתבקשת היא הבאת הביצוע לידי פריצת גבולות.

יצחק ידיד

TITELS

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

כותרות

פרק 1.

- תקסים: בהקדשה ליום המחר
- דמותו של איש זקן עייף ויגע
- מבטו של פסנתרן
- שברים של פואטיקה
- אבולוציה של שנאה ומרורים
- בקשתו האחרונה

פרק 2.

- תפילתו החרישית של כהן גדול ביום הכיפורים בצאתו מקודש הקודשים
- תרועות המרקדים
- ענפי זיתים בשבעת קני המנורה
- ריקודי בטן בטקס פולחן דמיוני
- התפרצות
- "וכך היה מונה" (מתוך סדר העבודה, שבתפילת מוסף של יום הכיפורים)
- התפרצות גדולה עוד יותר
- "אחת. אחת ואחת. אחת ושתיים. אחת ושלוש. אחת וארבע. אחת וחמש" (מתוך סדר העבודה, שבתפילת מוסף של יום הכיפורים)

פרק 3.

- תמונת ניצול השואה חסר הבית מרחובות תל אביב
- קולה של נגנית הקונטרבס
- להעיר את המתים
- כורל ארץ ישראל, המוקדש לניצול השואה

פרק 4.

- יללות של שימחה
- מבטו של כנר
- ריקוד דבקה הזוי
- מאגיות של רקדנית בטן חושנית
- ושוב היללות
- דמות הזקן מהפרק הראשון
- טירוף היצירה
- אפילוג: תפילת היטהרות

Arabic Violin Bass Piano Trio

Suite In Four Movements

First Movement

Yitzhak Yedid

Taqsim, Dedicated to Tomorrow

2009

תקסים: בהקדשה ליום המחר

≈70"

Arabic Violin

Double Bass

Piano

Taqsim: Solo Piano Intro Improvisation on Maqum Kurd on G

Keep sustaining pedal pressed for the whole intro, improvise Arabic Taqsim on G kurd. While your left hand's palm blocking the strings, improvise and imitating the sound of the Oud.

The Image of an Old Weary Man

דמותו של איש זקן עייף ויגע

2 ♩ = 40

Vln.

D. B.

Pno

pp

Improvisation

Fade in pppp — *mp - mf*

pp

pppp

pppp

Vln.

D. B.

Pno

ppp mp

ppp mp

p

mf

* 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 tp 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.

7

Vln. *pp* *mp*

D. B. *Improvis.* *ppp mp*

Pno *pp* *mp*
pppp *pppp*

10

Vln. *mf* *mp - mf*

D. B. *mf* *Improvis.*

Pno

13

Vln. *pp* *mp*

D. B. *ppp mp*

Pno *pp* *mp*
pppp *pppp*

16

Vln.

D. B.

Pno

pp

mf

pppp

20

Vln.

D. B.

Pno

ppp

23

Vln.

D. B.

Pno

ppp

pppp

Fade out

The Pianist's Regard

מבטו של פסנתרן

27 $\approx 120''$

Vln. $\approx 120''$

D. B. $\approx 120''$

Pno Solo Piano, improvisation *pppp*

Poetic Fractions

שברים של פואטיקה

28 $\text{♩} = 45$

Vln. *ppp* *poco* $\text{♩} = 90$ *pp*

D. B. *ppp* *poco* *pp*

Pno *ppp* *poco* *pp*

32 *sim.*

Vln. *sim.*

D. B. *sim.*

Pno *sim.*

36

Vln. *f pp* *sim.* *f pp* *f pp*

D. B. *f pp* *sim.* *f pp* *f pp*

Pno *f pp* *sim.* *f pp* *f pp*

(8^{vb})

40

♩ = 75

Vln. *f*

D. B. *f*

Pno *f*

(8^{vb})

43

♩ = 90

Vln. *pp* *sim.*

D. B. *pp* *sim.*

Pno *pp* *sim.*

(8^{vb})

46 $\text{♩} = 75$

Vln. f

D. B. f

Pno f

(8vb)

49 $\text{♩} = 90$

Vln. Violin Improvise on Arabic Maqamat

D. B. p

Pno p

(8vb)

52 $\text{♩} = 75$ $\text{♩} = 90$

Vln. f ff f Mawwal Vln Improvise on Arabic Maqamat

D. B. ff f p *pizz.* *arco* *sim.* Fast free jazz style Improvisation

Pno ff ff p *sim.* *sim.* Fast free jazz style Improvisation

(8vb)

56 $\text{♩} = 75$

Vln.

D. B.

Pno

(8vb)

58

Vln.

D. B.

Pno

(8vb)

61 $\text{♩} = 90$ Mawwal

Vln.

D. B.

Pno

(8vb)

63 $\text{♩} = 75$

Vln.

D. B. *Improv.*
ff f

Pno

(8vb)

66 $\text{♩} = 90$ Mawwal

Vln. Vln. Improvise on Arabic Maqamat

D. B. *pp* *sim.*

Pno *pp* *sim.*

(8vb)

69 $\text{♩} = 75$

Vln. *f*

D. B. *ff f*

Pno *ff f*

(8vb)

Evolution of Hatred and Bitterness

אבולוציה של שנאה ומרורים

72 $\text{♩} = 45$ *vib.* *slow gliss together with vib.*

Vln.

D. B.

Pno

(8^{vb})

75 *change*

Vln.

D. B.

Pno

trill. *change trill.*

pp *fff* *fff*

change to L.H. *péd.*

78 *slow gliss. together with vib.*

Vln.

D. B.

Pno

vib. + gliss. *trill.* *vib. + gliss.*

fff *fff*

sustaining pedal

* 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.

81

Vln.

D. B.

Pno

trill.

together with with Violin
vib. + gliss.

84

Vln.

D. B.

Pno

change trill.

87

Vln.

D. B.

Pno

gliss.

* 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.

בקשתו האחרונה

♩ = 40

(♩²⁰)

91 * *mf*

This system contains the first three staves of the piece. The Violin (Vln.) staff starts with a measure marked with an asterisk and a dynamic of *mf*. The Double Bass (D. B.) staff also begins with a measure marked *mf*. The Piano (Pno) part consists of two staves; the upper staff has a dynamic of *mp* and the lower staff has a dynamic of *pppp*. The music features complex rhythmic patterns and melodic lines across all instruments.

Second Movement

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

תפילתו הזרישית של כהן גדול ביום הכיפורים בצאתו מקודש הקודשים

♩ = 100

Gliss. with your R.H. palm L.V.

f *ffff* *mp* *pppp* *pp*

repeat

This system contains the first three staves of the second movement. The Violin (Vln.) and Double Bass (D. B.) staves both start with a measure marked *mp*. The Piano (Pno) part consists of two staves. The upper staff includes a glissando instruction: "Gliss. with your R.H. palm L.V." with a circled 'x' and a diagram of a hand. Dynamics include *f*, *ffff*, *mp*, *pppp*, and *pp*. A "repeat" sign is present in the lower staff. The music is characterized by dense, rhythmic textures.

6

This system contains the next three staves of the second movement. The Violin (Vln.) staff starts with a measure marked with the number 6. The Double Bass (D. B.) and Piano (Pno) staves continue the dense, rhythmic texture established in the previous system.

* 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.

10

Vln.

D. B.

Pno

14

Vln.

D. B.

Pno

Pno

mp

mp

f *gliss.* *fff*

repeat

pppp *pp*

L.V.

19

Vln.

D. B.

Pno

23

Vln.

D. B.

Pno

27

Vln.

D. B.

Pno

mp

mp

f *gliss.* *fff*

repeat

pppp *pp*

L.V.

32

Vln.

D. B.

Pno

36 $\approx 120''$

Vln. Trio improvisation

D. B. Trio improvisation

Pno f *gliss.* fff Trio improvisation

39 $\text{♩} = 50$ The Gleeful Cry of the Dancers
תרועות המרקדים

Vln. *pp*

D. B. *pp* *sim.*

Pno *ppp* *sim.*

41 *sim.*

Vln. *sim.*

D. B. *sim.*

Pno *sim.*

43

Vln.

D. B.

Pno

8vb

45

Vln.

D. B.

Pno

(8vb)

47

Vln.

D. B.

Pno

(8vb)

49

Vln.

D. B.

Pno

(8^{vb})

51

Vln.

D. B.

Pno

(8^{vb})

The Candelabra Olive Branches

ענפי זיתים בשבעת קני המנורה

53

Vln.

D. B.

Pno

(8^{vb})

ff (2nd. Time *pp*) *ff*

54

Vln.

D. B.

Pno

Pno

(8vb)

Belly Dancing in a Fantastic Cult Ceremony

ריקודי בטן פולחן דמיוני

56

Vln.

D. B.

Pno

pizz.

f

arco

pizz.

f

arco

repeat

≈20"

58

Vln.

D. B.

Pno

Pno

Eruption

התפרצות

59 $\approx 120''$ $\approx 20''$

Vln. Fast free improvisation *f* *pizz.* *repeat*

D. B. Fast free improvisation *f* *pizz.* *repeat*

Pno Fast free improvisation Solo Piano on E \flat *repeat*

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

(וכך היה מונה" מתוך סדר העבודה, שבתפילת מוסף של יום הכיפורים)

61 *arco* *f*

Vln. *f*

D. B. *arco* *f*

Pno *f*

63 *mp* *ff* *pp* *ff*

Vln. *mp* *ff* *pp* *ff*

D. B. *mp* *ff* *pp* *ff*

Pno *mp* *ff* *pp* *ff*

65

Vln. *pp ff pp ff pp ffff*

D. B. *pp ff pp ff pp ffff*

Pno *pp ff pp ff pp ffff*

A More Powerful Eruption

התפרצות גדולה עוד יותר

≈100"

♩ = 100

68

Vln. Free improvisation

D. B. Free improvisation

Pno Free improvisation

repeat

pppppp mp

“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)

"אחת. אחת ואחת. אחת ושתיים. אחת ושלוש. אחת וארבע. אחת וחמש" (מתוך סדר העבודה, שבתפילת מוסף של יום הכיפורים)

69

Vln. *mp*

D. B. *mp*

Pno *mp*

72

Vln.

D. B.

Pno

75

Rubato
Solo Violin Taqsim

Vln.

D. B.

Pno

81 *Improv.*

mf

Vln.

D. B.

85

Vln.

D. B.

89

Vln. *Improv.*
f

D. B. *Improv.*
f

Pno *Improv.*
f

Detailed description: This system contains measures 89 through 92. The Violin part (Vln.) is in treble clef with a 4/8 time signature. It begins with a quarter rest followed by a quarter note with an accent (>). From measure 90, it features a continuous eighth-note melodic line with a forte (f) dynamic and an improvisation (Improv.) instruction. The Double Bass part (D. B.) is in bass clef with a 4/8 time signature. It starts with a quarter rest and a quarter note with an accent (>), then continues with a steady eighth-note accompaniment in measure 90, marked with a forte (f) dynamic and an improvisation (Improv.) instruction. The Piano part (Pno) consists of two staves. The upper staff is in bass clef with a 4/8 time signature, starting with a quarter rest and a quarter note with an accent (>), followed by a melodic line in measure 90 marked with a forte (f) dynamic and an improvisation (Improv.) instruction. The lower staff is in bass clef with a 4/8 time signature, providing a rhythmic accompaniment of eighth-note chords, also marked with a forte (f) dynamic.

93

Vln.

D. B.

Pno

Detailed description: This system contains measures 93 through 96. The Violin part (Vln.) continues with its eighth-note melodic line. The Double Bass part (D. B.) continues with its eighth-note accompaniment. The Piano part (Pno) continues with its two-staff accompaniment, featuring eighth-note chords in the upper staff and eighth-note chords in the lower staff.

97

Vln. *Improvised to ending*

D. B. *Improvised to ending*

Pno *Improvised to ending*

Detailed description: This system contains measures 97 through 100, which serve as the ending for the piece. The Violin part (Vln.) begins with its eighth-note melodic line in measure 97. In measure 98, it transitions to a wavy line with a fermata, labeled 'Improvised to ending'. The Double Bass part (D. B.) follows a similar pattern, with its eighth-note accompaniment in measure 97 and a wavy line with a fermata in measure 98, also labeled 'Improvised to ending'. The Piano part (Pno) continues with its accompaniment in measure 97. In measure 98, it features a wavy line with a fermata in the upper staff, labeled 'Improvised to ending', while the lower staff continues with eighth-note chords. The system concludes with a double bar line and repeat signs in all parts.

Third Movement

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

תמונת ניצול השואה חסר הבית מרחובות תל אביב = 85

First system of musical notation (measures 1-3). It includes staves for Violin (Vln.), Double Bass (D. B.), and Piano (Pno.).

Vln.: Treble clef, 4/4 time. Measures 1-3 show a melodic line with dynamics *mf* and *f*, and hairpins indicating crescendos and decrescendos.

D. B.: Bass clef, 4/4 time. Measures 1-3 show a supporting bass line with dynamics *mf* and *f*, and hairpins.

Pno.: Grand staff (treble and bass clefs). Measures 1-3 show a rhythmic accompaniment with dynamics *f*, *mf*, and *sim.* (sustained).

Second system of musical notation (measures 4-6). It includes staves for Violin (Vln.), Double Bass (D. B.), and Piano (Pno.).

Vln.: Treble clef, 4/4 time. Measures 4-6 show a melodic line with dynamics *mf* and *f*, and hairpins.

D. B.: Bass clef, 4/4 time. Measures 4-6 show a supporting bass line with dynamics *mf* and *f*, and hairpins.

Pno.: Grand staff (treble and bass clefs). Measures 4-6 show a rhythmic accompaniment with dynamics *f*, *mf*, and *sim.*

Third system of musical notation (measures 7-9). It includes staves for Violin (Vln.), Double Bass (D. B.), and Piano (Pno.).

Vln.: Treble clef, 4/4 time. Measures 7-9 show a melodic line with dynamics *mf* and *f*, and hairpins. Measure 9 ends with a glissando (*gliss.*).

D. B.: Bass clef, 4/4 time. Measures 7-9 show a supporting bass line with dynamics *mf* and *f*, and hairpins. Measure 9 ends with a glissando (*gliss.*).

Pno.: Grand staff (treble and bass clefs). Measures 7-9 show a rhythmic accompaniment with dynamics *f*, *mf*, and *sim.*. Measure 9 ends with a glissando (*gliss.*) and a final dynamic marking *fff* (fortississimo).

10

Vln. *ff* *ff* *gliss.* *fff*

D. B. *ff* *ff* *gliss.* *fff*

Pno *ffff* *ff* *ffff* *f*

(8vb) *8vb* *fff*

14

Vln. *mf* *f* *mf* *f* *mf* *f*

D. B. *mf* *f* *mf* *f* *mf* *f*

Pno

17

Vln. *mf* *f* *mf* *f* *mf* *f*

D. B. *mf* *f* *mf* *f* *mf* *f*

Pno

8vb

20

Vln.

D. B.

Pno

ff *f*

ff *f*

ff *f*

(8^{vb})

23

Vln.

D. B.

Pno

f *ff*

f *ff*

ff *f*

gliss. *gliss.*

8^{va}

15^{ma}

8^{vb} Sign of octava for B only

26

Vln.

D. B.

Pno

gliss. *gliss.*

(8^{va})

(15^{ma})

(8^{vb})

29

Vln. *ff* *fff*

D. B. *ff* *fff* as fast as possible, walking bass free jazz style

Pno *mf* *f*

(8^{va})

(15^{ma})

(8^{vb})

33

Vln. Free improvisation ≈20"

D. B. Free improvisation ≈20" as fast as possible, walking bass free jazz style

Pno *fff*

repeat

8^{vb}

36

Vln. Improvis.

D. B. Improvis.

Pno Solo Piano *f* Improvis. Fast free jazz

41 Fast and noisy Improvis.

Vln. *fff*

D. B. *fff*
Improv. walking bass

Pno *fff*
Improv.

8vb

45 ♩ = 45

Vln. *con sord*
pp

D. B. *con sord*
pp

Pno *pppp*
ppp

8vb

50

Vln.

D. B.

Pno *pppp*

8vb

54

Vln.

D. B.

Pno

pp

pppp

6

6

The Double Bassist Regard

57 *ord.* קולה של נגנית הקונטרבס

Vln.

D. B.

Pno

pp

Solo Bass on C minor

ppp

59

Vln.

D. B.

Pno

61

Vln.

D. B.

Pno

63

Vln.

D. B.

Pno

65

Vln.

D. B.

Pno

Fade out **ppppp**

Solo Bass

≈60"

≈60"

Awakening the Dead

להעיר את המתים

67

Vln.

D. B.

Pno

sfz

sfz

sfz

sfz

repeat

repeat

71

Vln.

D. B.

Pno

sfz

75

Vln.

D. B.

Pno

fff

fff

fff

f

pressure

pressure

8^{vb}

79 *Improvisation*
ord. *Improvisation*

Vln.

D. B.

Pno

fff (*8^{vb}*)

fff

f

83 *Senza misura* ≈60" Free improvisation

Vln.

D. B.

Pno

fff Que for ending

Improvisation

repeat

(*8^{vb}*)

85 **A tempo** ♩ = 85 *An Israeli Chorale, Dedicated to the Holocaust Survivor*
כורל ארץ ישראלי, המוקדש לניצול השואה

Vln.

D. B.

Pno

Walking Bass, free jazz style

p

p

mp

(*8^{vb}*)

89

Vln.

D. B.

Pno

92

Vln.

D. B.

Pno

95

Vln.

D. B.

Pno

rit.

ppp

ppp

ppp

Cries of Joy
יילות של שימחה

Fourth Movement

♩ = 70

sul. pont.

Vln. *ffff pppp* *Fade in* *p* *pppp* *ffff pppp* *Fade in* *p* *pppp*

D. B. *mf* *f* *mf* *f*

Pno *ffff* *pppp* *Fade in* *pp* *ffff* *pppp* *Fade in* *pp*

8va

Detailed description: This system contains the first two measures of the piece. It features three staves: Violin (Vln.), Double Bass (D. B.), and Piano (Pno). The Violin part starts with a *sul ponticello* marking and dynamic markings of *ffff pppp*, followed by a *Fade in* to *p* and then *pppp*. The Double Bass part has dynamics of *mf* and *f*. The Piano part has dynamics of *ffff* and *pppp*, with a *Fade in* to *pp*. An *8va* marking is present above the piano staff. The tempo is marked as quarter note = 70.

3 *sul. pont.*

Vln. *ffff pppp* *Fade in* *p* *pppp* *ffff pppp* *Fade in* *p* *pppp*

D. B. *mf* *f* *mf* *f*

Pno *ffff* *pppp* *Fade in* *pp* *ffff* *pppp* *Fade in* *pp*

8va

Detailed description: This system contains measures 3 and 4. The structure and dynamics are identical to the first system. The tempo remains quarter note = 70.

5 ♩ = 100

Vln. *ord.*

D. B. *pizz.*

Pno *8vb*

Detailed description: This system contains measures 5 through 8. The tempo increases to quarter note = 100. The Violin part is marked *ord.* (ordinario). The Double Bass part is marked *pizz.* (pizzicato). The Piano part has an *8vb* marking. The dynamics and phrasing continue from the previous systems.

The Violinist's Regard

מבטו של כנר

≈90"

9

Vln. Taqsim Vln solo Maqum D

D. B. arco mp

Pno

(8^{vb})

Musical score for 'The Violinist's Regard'. It features three staves: Violin (Vln.), Double Bass (D. B.), and Piano (Pno). The Violin part is a solo Taqsim in Maqum D, marked with a fermata and a duration of approximately 90 seconds. The Double Bass and Piano parts provide accompaniment, with the piano part marked 'arco' and 'mp'. The score is in 4/4 time and includes a double bar line at the end of the section.

A Fantastic Dabke Dance

ריקוד דבקה הזוי

♩ = 110

10

Vln. f mp sim.

D. B. f mp sim.

Pno f mp sim.

(8^{vb})

Musical score for 'A Fantastic Dabke Dance'. It features three staves: Violin (Vln.), Double Bass (D. B.), and Piano (Pno). The tempo is marked as quarter note = 110. The music is in 4/4 time and consists of a series of rhythmic patterns with accents. The Violin part is marked 'f mp sim.', the Double Bass part 'f mp sim.', and the Piano part 'f mp sim.'. The score includes a double bar line at the end of the section.

14

Vln. pp

D. B. pp

Pno pp

(8^{vb})

Continuation of the musical score for 'A Fantastic Dabke Dance'. It features three staves: Violin (Vln.), Double Bass (D. B.), and Piano (Pno). The music continues with rhythmic patterns and accents. The Violin part is marked 'pp', the Double Bass part 'pp', and the Piano part 'pp'. The score includes a double bar line at the end of the section.

18

Vln.

D. B.

Pno

(8vb)

Detailed description: This system contains measures 18, 19, and 20. The Violin part (Vln.) is in treble clef, playing eighth-note patterns. The Double Bass part (D. B.) is in bass clef, playing eighth-note patterns. The Piano part (Pno) is in bass clef, split into two staves. The top staff plays eighth-note patterns, and the bottom staff plays a similar pattern. The time signature starts at 6/4, changes to 4/4 at measure 19, and changes to 5/4 at measure 20. A dashed line labeled (8vb) is positioned below the piano part.

21

Vln.

D. B.

Pno

(8vb)

Detailed description: This system contains measures 21, 22, and 23. The Violin part (Vln.) is in treble clef, playing eighth-note patterns. The Double Bass part (D. B.) is in bass clef, playing eighth-note patterns. The Piano part (Pno) is in bass clef, split into two staves. The top staff plays eighth-note patterns, and the bottom staff plays a similar pattern. The time signature starts at 5/4, changes to 4/4 at measure 22, and changes to 5/4 at measure 23. A dashed line labeled (8vb) is positioned below the piano part.

24

Vln.

D. B.

Pno

(8vb)

Detailed description: This system contains measures 24, 25, and 26. The Violin part (Vln.) is in treble clef, playing eighth-note patterns. The Double Bass part (D. B.) is in bass clef, playing eighth-note patterns. The Piano part (Pno) is in bass clef, split into two staves. The top staff plays eighth-note patterns, and the bottom staff plays a similar pattern. The time signature is 7/4. A dashed line labeled (8vb) is positioned below the piano part.

28

Vln.

D. B.

Pno

(8vb)

31

Vln.

D. B.

Pno

(8vb)

34

Vln.

D. B.

Pno

10-15"

10-15"

Short solo Piano improvisation
continue previous rhythm

37

Vln.

D. B.

Pno

8vb

41

Vln.

D. B.

Pno

(8vb)

45

Vln.

D. B.

Pno

(8vb)

48 10-15"

Vln.

D. B.

Pno

Short solo Piano improvisation
continue previous rhythm

8^{vb}----

Magic of A Sensual Belly Dancer

♩ = 85 מאגיות של רקדנית בטן חושנית

51

Vln.

D. B.

Pno

f

55 x3

Vln.

D. B.

Pno

p

Solo Violin

59 $\text{♩} = 150$

Vln. *f*

D. B. *f*

Pno *f*

62

Vln.

D. B.

Pno

65

Vln.

D. B.

Pno

More Cries

♩ = 70 ושוב היילות

67 *sul. pont.*

69 *sul. pont.*

The Image of the Old Man

♩ = 40 דמות הזקן מהפרק הראשון

71 *

* 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.

76

Vln. *mp*

D. B. *mp*

Pno *mp*

79

Vln. *pp*

D. B.

Pno *pp*

pppp *pppp*

83

Vln.

D. B.

Pno

87 **Rubato** $\approx 120''$

Vln. Trio improvisation on A minor

D. B. Trio improvisation on A minor

Pno. Trio improvisation on A minor

88 **The Madness of Creation**
טירוף היצירה $\text{♩} = 85$

Vln. *f*

D. B. *f*

Pno. *ff* *fff* *f*

95

Vln.

D. B.

Pno.

101 *sul. pont. Improvis.* *ord.*

Vln.

D. B.

Pno

ff *gliss.* *ffff*

107

Vln.

D. B.

Pno

113

Vln.

D. B.

Pno

pp *gliss.*

119

Vln. *sul. pont.*

D. B. *sul. pont.*

Pno *gliss.* *fff* *ff* *fff*

125

Vln. *ff* *fff*

D. B. *ff* *fff*

Pno *ff* *fff*

Trio improvisation

Epilogue: The Prayer of Purification

130

♩ = 40 אפילוג: תפילת היטהרות

Vln. *mp*

D. B. *mp*

Pno *mp* *p*

* 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.

133

Vln.

D. B.

Pno

136

Vln.

D. B.

Pno

138

Vln.

D. B.

Pno

pp

mf

pppp

8vb

141

Vln. 8va

D. B. 8va

Pno

143

Vln. 8va

D. B. 8va

Pno 8vb

146

Vln. 8va

D. B. 8va

Pno 8vb

pppp

Fade out

ppp

YITZHAK YEDID

THE PRAYER OF HONNY HA'ME'AGEL

For Tenor Saxophone and Piano

Score

The Prayer of Honny Ha'me'agel

Yitzhak Yedid
2010

Tenor Sax. $\approx 30''$ $\text{♩} = 70 - 80$

Piano $\approx 30''$ *mp*
Freely improvised
Piano introduction *mp*

5 f p pp

f *p* *pp* *mp*

9 *pp*

$\approx 60''$ $\approx 60''$

13 Solo Sax. Freely improvised *p* *fff*

Repeat until the end of saxophone solo

Solo Piano Freely improvised

≈ 60"

15

Solo Sax.
Freely improvised

p *fff*

Repeat until the end of saxophone solo

16

p *mf* *p*

p *mf* *p*

19

22

pp *ppp* *ff*

pp *ppp* *ff* *ppp*

8vb

Duration: ca. 6-9 minutes.

