

## Composition Techniques Specific to the Arabic Musical Language in Kareem Roustom's Violin Concerto No. 1

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**Abstract:** *The Violin Concerto by K. Roustom stands out as a distinctive fusion of compositional styles, positioning itself uniquely within contemporary violin compositions. Rather than eliminating precedents, the concerto embraces a convergence of structurally and ideatically diverse directions, resulting in a harmonious and unified end product. The creative process, starting from seemingly unrelated hypotheses and concluding in a cohesive manner, finds precedent in various musical examples across different eras. The concerto's complex profile, revealed through analysis, reflects a mixture of elements that resist facile extraction or definition. The diversity of languages interwoven into the works' architecture lends them significant value, offering interpretive richness from initial reception to deep analytical exploration. Simultaneously, the imperative of originality underscores the nature and implementation of the directions within the concerto. Complemented by the composers' mastery, educational backgrounds, and intellectual capacities, the concerto exemplifies authenticity and value, contributing to the evolving landscape of contemporary creative expressions.*

**Key-words:** *Concerto Fusion, Structural Convergence, Creative Process, Multidimensional Analysis, Contemporary Artistic Expression.*

### 1. Introduction

Kareem Roustom's journey in the field of musical composition possesses the elements required to be considered atypical. He was born in 1971 in Damascus, Syria, to a family consisting of an American father and a Syrian mother. In 1984, the family moved to Wareham, Massachusetts. This radical change, which placed him as the only foreign child in a tight-knit community, left a significant psychological

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impact on the future composer.<sup>3</sup> Roustom's initial specialization was in electrical engineering, where he completed his master's studies at Northeastern University in Boston in 1989. Only four years later, he completed the undergraduate courses of the program in Arts, Music Industry, and Music Performance at the University of Massachusetts in Lowell, Massachusetts.

His musical studies continued in ethnomusicology and composition at Tufts University in Massachusetts, where he pursued master's courses to obtain a Master of Arts degree. The focal point of his studies materialized in a thesis aimed at addressing oud<sup>4</sup> improvisation from the perspective of Riad Al Sunbati.<sup>5</sup> Additionally, starting in 1990 and continuing over the next five years, he took private jazz guitar lessons with Charlie Banacos<sup>6</sup>. In 1997, he received private guidance in composition from Michael Gandolfi<sup>7,8</sup>.

Currently, Roustom is exclusively active in the musical sphere. Since 2017, he has held a position as a professor in the music department of the School of Arts and Sciences at Tufts University. His position involves a broad range of teaching areas, including orchestration, musical notation, and film music composition. As a culmination of his studies during the master's program at the University, Roustom also teaches a course on Middle Eastern music and serves as the director of the university's Arab music ensemble.<sup>9</sup>

The majority of his works represent a fusion of seemingly divergent influences, whose blending in a remarkably homogeneous manner has established a style and a personalized profile in contemporary musical creation. This is rooted in the merging of Western and Middle Eastern traditions and cultures.

A significant impact on his creative direction was the year 2011, marked in history by the onset of the Syrian Civil War. The events of that year and the subsequent years to the present have prompted in some of Roustom's works the

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<sup>3</sup> <https://www.bostonglobe.com/arts/music/2016/10/05/anguish-hope-composer-response-syrian-catastrophe/DdRTzbi3J8tBfZTEr92DzO/story.html>

<sup>4</sup> Oud is a string instrument of Arabic origin, with 11 strings which are meant to be plucked. <https://www.britannica.com/art/ud>

<sup>5</sup> Riad Al Sunbati (1906-1981) was an Egyptian composer and musician, considered to be the personification of a peak reached in the Egyptian musical sphere during the 20th century. [https://en.wikipedia.org/wiki/Riad\\_Al\\_Sunbati](https://en.wikipedia.org/wiki/Riad_Al_Sunbati)

<sup>6</sup> Charlie Banacos (1946-2009) was a pianist, composer and jazz teacher. <https://www.charliebanacos.net/what-we-do>

<sup>7</sup> Michael Gandolfi is an American composer. In the moment, he runs the Composition Department of the New England Conservatory in Boston.

<sup>8</sup> <https://tufts.app.box.com/v/cv-kareem-roustom>

<sup>9</sup> [https://en.wikipedia.org/wiki/Kareem\\_Roustom](https://en.wikipedia.org/wiki/Kareem_Roustom)

need to express an emotional response, stemming from his personal perception of the conflict and the human tragedy it entails. The chamber work „Traces” aligns with this orientation. subscribe acestei orientări. It was composed for clarinet, piano, and string quartet and premiered in 2013 in Boston, performed by the Syrian-American clarinetist Kinan Azmeh, a close friend of the composer, along with pianist Sally Pinkas and the Apple Hill Quartet. The thematic pretext of the work is represented by several pre-Islamic poems that speak of the futile search for something beloved, of which only traces of destruction remain.<sup>10</sup>

## **2. Concerto No. 1 for Violin and Orchestra – Overview**

The premiere of Violin Concerto No. 1 took place on March 16, 2019, in Berlin. The concerto was performed by violinist Michael Barenboim alongside the Boulez Ensemble of the Barenboim-Said Academy, conducted by Lahav Shani.<sup>11</sup> The guiding thematic thread in the conception of this concerto originated from Mozart's interest in Turkish and Arab musical culture.<sup>12</sup>

Roustom's concerto has been appreciated as a musical work intended to pay homage to those stylistic, melodic, and rhythmic facets of Mozart's vast compositional heritage that stem from the composer's intellectual interest and affinity for Arab culture.<sup>13</sup> The core idea for creating the concerto originated as early as 2014, during a tour in South America with Daniel Barenboim and the West-Eastern Divan Orchestra. The reciprocal interchangeability of the ethnic-cultural element left a profound impression on the composer during this experience.<sup>14</sup> The musicians of the ensemble identified the Hijaz maqam within a descending chromatic section, intended for the strings, in the first part of Mozart's Piano Concerto No. 27 in B-flat major, which was the subject of rehearsal. As a result of this correlation, the musicians began to improvise spontaneously based on the section, following Eastern musical practices.<sup>15</sup>

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<sup>10</sup> <https://www.bostonglobe.com/arts/music/2016/10/05/anguish-hope-composer-response-syrian-catastrophe/DdRTzbi3J8tBfZTEr92DzO/story.html>

<sup>11</sup> Lahav Shani (born 1989 in Tel Aviv) is an Israeli pianist and conductor. He currently serves as the chief conductor of the Rotterdam Philharmonic Orchestra and as the musical director of the Israel Philharmonic Orchestra. <https://www.intermusica.com/artist/Lahav-Shani>

<sup>12</sup> <https://www.boulezsaal.de/en/event/boulez-ensemble-xviii-68278>

<sup>13</sup> <https://www.tagesspiegel.de/kultur/west-ostliches-wechselspiel-5545570.html>

<sup>14</sup> *Idem.*

<sup>15</sup> <https://www.tagesspiegel.de/kultur/west-ostliches-wechselspiel-5545570.html>

Thus, the impression and subsequent idea materialized in the score of a work that descends from the joviality and emotional effervescence of Mozart into the shaping of dance and responsorial sections, abundant in this composition. The compositional style adopted by the composer for the perfection of the creative process in the work represents a recurrent reflection of Mozart's stylistic elements, defined by the *alla turca* indication. This signifies a musical paradigm infused with Turkish and North African traditions, filtered through the *alla vienna* indication.<sup>16</sup> If a goal of the analysis of Mozart's music could be to determine the conditions for the manifestation of oriental influences within the bounds of Western language, understanding this concerto must be approached from an opposite and complementary perspective simultaneously. In the following, we will conduct a detailed analysis of the manifestation of Western language coordinates in the paradigm of a work with oriental inspiration, starting with the identification of elements belonging to this culture – the guiding elements that directly contributed to the stylistic color of the work.

The concerto has a three-part structure, and each part carries a suggestive name for the aesthetic paradigm it portrays. However, it does not possess programmatic qualities like the two concertos discussed earlier. A distinctive feature of this work, in addition to incorporating elements of oriental cultural and musical nature, lies in its architectural mastery, the ingenuity of its form, and the art of thematic processing of these elements. Its architectural ensemble unfolds around and based on the phrase improvised by the musicians of the West-Eastern Divan Orchestra during the mentioned rehearsal. This phrase was deconstructed and generated the thematic material used in assembling each of the three parts of the Violin Concerto.

## 2.1. Instrumentation

Instrumentation of the concerto is interesting from the perspective of understanding the intended aesthetic profile. The string and wind instruments do not involve unusual instrumental insertions. The score<sup>17</sup> includes first violins, second violins, violas, cellos, and double basses, as well as flute, oboe, B-flat clarinet, bassoon, and contrabassoon. Regarding the percussion section, it is extensive, divided into two groups. The first group includes the following instruments: non-motorized vibraphone, for which a double bass bow is also

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<sup>16</sup> *Idem.*

<sup>17</sup> Roustom, Kareem, „Violin Concerto No. 1”, 2018. Layali Music Publishing, 2018.

required; crotales, bells, premier, tom-tom, bass drum, 8-inch Rotosound string, two triangles (medium and large), bell tree, and temple blocks. The percussion instruments comprising the second group are: non-motorized vibraphone, for which a double bass bow is also required; large tam-tam; two suspended cymbals; a set of three accent gongs; 9-inch Rotosound string, ribbon crasher, a metal tube placed on a foam pad; two triangles, ziller<sup>18</sup>, wooden maraca or goat hoof.

## 2.2. Melodic universe

The first part of the concerto is titled "Fragments" – a guiding hint in the analysis of its constituent sections. To identify the elements of musical architecture that contributed to the melodic-harmonic and, implicitly, formal structuring of the work, we must start with the Mozartian phrase that determined the improvisational moment and, subsequently, the thematic material of the concerto. This phrase is indeed found in the first violin, between measures 33-35 of the first part of Piano Concerto No. 27, K.595.



Fig. 1. W.A. Mozart, Piano Concerto No. 27, K.595, Part I, measures 35-37

<sup>18</sup> Plural of 'zil' (cymbal, in Turkish) – small-sized cymbals that attach to fingers and are used in Turkish oriental dance. <https://en.wiktionary.org/wiki/zil#Turkish>

Mozart's approach here involves the double harmonic minor, a chromatic scale built on the fourth degree of the double harmonic major scale, prominently used in Indian music (Mayamalavagowla, Bhairav Raga), Balkan music (referred to as the "Byzantine mode"), and Arabic music (Hijazkar). The original scale, the double harmonic major, is derived by lowering the second and sixth degrees in the diatonic major scale (Ionian mode), creating two augmented seconds between the second and third degrees and the sixth and seventh degrees.<sup>19</sup>



Fig. 2. double harmonic major scale (Hijazkar)



Fig. 3. – maqam Hijazkar.<sup>20</sup>

As on the degrees of each mode, a submode can be formed, on the fourth degree of this one in question, the double harmonic minor scale is created. In Western music education, it is theorized under the name Hungarian minor, with the two augmented seconds between the third and fourth degrees and the sixth and seventh degrees.<sup>21</sup>



Fig. 4a. The double harmonic minor scale (Nawa Athar)

<sup>19</sup> Bellman, J. (1993). *The "Style hongrois" in the Music of Western Europe* (p. 120). Northeastern University Press.

<sup>20</sup> <https://www.maqamworld.com/en/maqam/hijazkar.php>

<sup>21</sup> Bellman, J. (1993). *The "Style hongrois" in the Music of Western Europe* (p. 120). Northeastern University Press. ISBN 1-55553-169-5.

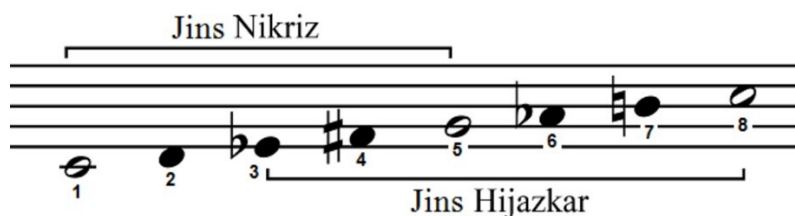


Fig. 4b. *Nawa Athar*

In the case of Mozart's concerto, it involves a double harmonic minor with the tonic of B-flat.



Fig. 5. *Double harmonic minor (tonic B $\flat$ )*.

Regarding the Arab musical tradition, this mode is found in the form of a maqam, namely *Nawa Athar*, which is formed on the fourth degree of the maqam *Hijazkar*. At this point in the analysis, the connection between the *Hijaz* maqam and the one used specifically (*Nawa Athar*) is not apparent. The Turkish *makam* is formed by the juxtaposition of two tetrachords/pentachords. In Arab music, these tetrachords/pentachords are called *jins* (*ajnas*, plural). *Nawa Athar* is formed from a *jins Nikriz*, over which a *jins Hijazkar* is superimposed.<sup>22</sup>

The *Hijaz* maqam is equivalent to the Phrygian dominant mode (a mode built on the fifth degree of the harmonic minor scale), featuring an augmented second between the second and third degrees.



Fig. 6a. *The Phrygian dominant mode (Hijaz)*

<sup>22</sup> [https://www.maqamworld.com/en/maqam/nawa\\_athar.php](https://www.maqamworld.com/en/maqam/nawa_athar.php)

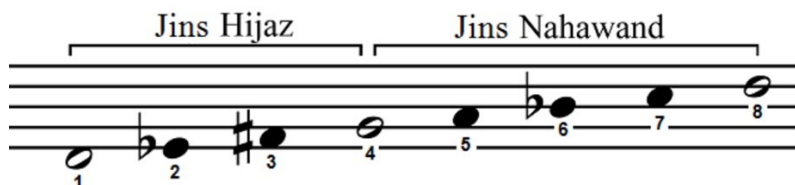


Fig. 6b. *maqam Hijaz*.<sup>23</sup>

This maqam represents the primary maqam of the Hijaz family, sharing the base jins Hijaz. The maqam Hijazkar, consisting of a Jins Hijaz, a Jins Nikriz, and a Jins Hijazkar, is equivalent to the double harmonic major scale in Western music theory. Thus, from the fourth degree, the maqam Nawa Athar is formed, belonging to the Nikriz maqam family, as it is based on a Jins Nikriz, juxtaposed with a Jins Hijazkar.<sup>24</sup> Thus, the connection between Nawa Athar and Hijaz is that the former is formed on the fourth degree of a maqam from the family of the latter. Therefore, we can appreciate that the ideational source of this work confirms a close affiliation with the Arabic musical tradition. In the following, we will identify within the first part of the concerto the potential relationships between these two coordinates (maqam and the structure of the section).

### 3. Stylistic features - First Movement – Fragments

The section with which the first part of the concerto begins is presented as a short four-measure introduction, functioning as a descriptive summary of the subsequent development. The first measure unfolds through a descending passage across the entire orchestral apparatus, employing various means. This passage adheres to the intervallic structure of the double harmonic minor or the Nawa Athar maqam, with the tonic C (see Fig. 4). The woodwinds and trumpet present the complete maqam in the last two beats of the first 5/4 measure (Fig. 3a), while the viola, cello, and piano expose only the Jins Nikriz throughout the entire measure, the pentachord at the base of the maqam (Fig. 3b). This passage cadences plagally in the second measure.

<sup>23</sup> <https://www.maqamworld.com/en/maqam/hijaz.php>

<sup>24</sup> [https://www.maqamworld.com/en/maqam/nawa\\_athar.php](https://www.maqamworld.com/en/maqam/nawa_athar.php)



Intrada ♩ = 63

Flute  
Oboe  
B♭ Clarinet  
Bassoon  
Horn in F 1  
Horn in F 2  
Trumpet in C  
Trombone

Fig. 3a. m. 1-2, *Nawa Athar*

Viola  
Violoncello

Fig. 3b. m. 1-2, *jins Nikriz*

Measures 3-4 are dedicated to the strings (excluding the double bass). The score notates a guiding melodic line within the limits of the Hijazkar maqam with the tonic G. Hijazkar represents the equivalent of the double harmonic major, having the two augmented seconds between the second and third degrees and the sixth and seventh degrees. It is formed from the Jins Hijaz as the base and the Jins Nikriz from the conjunct fourth degree. The two maqamat, *Nawa Athar* with the tonic C and Hijazkar with the tonic G, share the same sonic material, as the former is formed on the fourth degree of the latter.

The third measure is accompanied by the rubato indications, *Asynchronous*, and *espressivo "sharqi"* – instructions that are made available to the performers along with explanatory notes. The first indication refers to the orientational character of the notated durations in the score and encourages their disregard. The second provides necessary explanations for performers unfamiliar with the term

sharqi. This term translates as “Arab/Oriental”, and in Arab music, it is associated with the style of a classic Egyptian oriental dance, Raqs sharqi.<sup>25</sup> The context in which it is used in the score indicates a reference to encouraging improvisation based on the indicated melodic line in the specific style of the Oriental musical tradition. Consequently, adjustments to vibrato (broad), possible trills (slow, semitone), as well as the melodic line itself, are made by inserting ornaments and pitch embellishments such as quarter-tones or commas in line with the intended style. Additionally, the two-measure section overlaps with the first moment of Taqsim, which we already know designates an improvisational structure preceding an Oriental musical composition or interposed between its parts. This initial moment aims to expose and stabilize the maqam in which the improvisation will take place, from which and toward which modulation can subsequently occur. Most often, it is performed within the limits of the jins at the base of the maqam. Thus, measures 3-4 of the first part closely follow these coordinates.

Fig. 7a. Measures 3-4, Hijazkar

Fig. 7b. Hijazkar (tonic G)

<sup>25</sup> [https://en.wikipedia.org/wiki/Raqs\\_sharqi](https://en.wikipedia.org/wiki/Raqs_sharqi)

The exposition spans measures 5-81, covering a substantial range, which could potentially grant it an independent status from the rest of the section. This is due to the extensive development of thematic motifs initially presented by the flute and violin. Given this factor, the designation "Fragments" for the first part becomes justifiable. Throughout the score, measures alternate between 2/4, 3/4, 6/8, 4/4, 9/8 (2+2+2+3), 5/4, and 7/4 time signatures.

The section designated as part of the development—though it could equally be considered a second independent section of the part—begins at measure 82 with the indication *L'istesso tempo*. Before the section featuring the entry of the violin, we can identify two sections/fragments exclusively dedicated to the orchestral apparatus.

Between measures 87-93, a new fragment unfolds in 9/8, accompanied by the indications *Tempo primo* and *ff con forza*, for piano, violin, viola, and cello, with a pronounced virtuosic character. The solo violin joins at measure 95, following an introductory measure with the role of rhythmic support for the orchestral string apparatus. Between measures 110-112, the strings once again expose the *Nawa Athar maqam* (double harmonic minor), this time on the tonic E, within which the violin's melodic line has been framed for two measures.



Fig. 8a. m. 110-112, *maqam Nawa Athar*

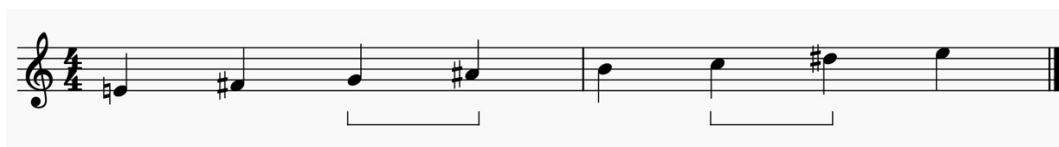


Fig. 8b. *maqam Nawa Athar* (tonic E)

The *Nawa Athar maqam*, with the tonic C, is reiterated once again in a descending form during the development, just like in measure 2 of the section. At measure 125, the violin exposes it at the beginning of a short cadential section, built on its tones, spanning four measures, which marks the end of the previously unfolded fragment.

Vln. Solo

Fig. 9.m. 125, *maqam Nawa Athar* (tonic C), solo violin.

The same sonic material, this time in the form of the Hijazkar *maqam* with the tonic G (see Fig. 7b), is exposed between measures 143-145 by the string and woodwind sections, through various asymmetrical syncopations of anticipation and delay.

143

FL.

Oo.

Cl.

Cbsn.

Fig. 10. m. 143-145, *maqam Hijazkar*, woodwinds

Vin. 1

Vin. 2

Via.

Vic.

Cb.

Fig. 11. m. 143-145, *maqam Hijazkar*, strings.

A theme with a slow, doloroso agogic continues the development of the maqam between measures 149-178 and precedes the recapitulation of the section. Starting from measure 156 (where a new tempo change occurs with the indication *Misterioso*), this theme is accompanied by the woodwind section, repetitively exposing the tetratonic scale that prompted the thematic anticipation of the flute and, implicitly, provided the melodic pillars in structuring the violin theme.

The recapitulation begins at measure 177, accompanied by a tempo change and the indication *subito animato*. The recapitulation broadly follows the exposition in terms of melodic coincidences. The melodic elaboration is intricate, featuring pronounced improvisational attributes. The coda of the section starts at measure 216. The string section is again given a section – this time more extensive – of oriental-style improvisation over six measures. The technical execution of this section involves *sul ponticello*, *flautando*, while the stylistic approach is indicated by the *espressivo "sharqi"* improvisation notation. Musicians are required to create short phrases with narrow intervals and frequent pauses based on the indicated sounds in the score, which make up the G major Hijazkar maqam (see Fig. 7b). This improvisational moment overlaps with the melodic line of the first horn, which identically exposes the initial theme of the violin.

The image shows a musical score for four string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vlc.). The score is in 5/4 time. Each instrument part is marked with 'sul pont., flautando' and 'espressivo "sharqi" improvisation\*'. The music consists of a tetratonic scale in G major Hijazkar maqam, starting on G4 and moving up stepwise to B4, with a final note on A4. The dynamics are marked with a piano (*p*) dynamic. The score is presented in a single system with four staves.

Fig. 12. m. 216, *sharqi* improvisation, strings.

### 3.1. Second Movement – Hymn

The second part is titled "Hymn." The character of the theme presented within it is in complete harmony with its name. Structuring the melodic line with unequal durations, formed both by symmetric and asymmetric eighth-note syncopations of anticipation and by eighth notes with two dots and thirty-second notes, gives it a melancholic, pathetic ethos reminiscent of a funeral march. This theme should be highlighted through interpretative attributes required by the *espressivo*, prayer-like indication from measure 3. Special attention is needed for the bow pressure on the string, the amplitude and speed of vibrato, which require a rational constraint for maintaining sound discretion, and, last but not least, the finger position on the string.

The first phrase of the theme, unfolding between measures 3-10, uses the sonic material of the Hijzakar maqam (see Fig. 7b) with the G tonic – thus, common material with the initial part.

Fig. 13. m. 3-10, first phrase of the solo violin.

The second phrase, from m. 11-18, features a sonic material that aligns with the components of the Saba Zamzam maqam. This maqam is not commonly found in the Arab repertoire as it has a complex construction. Four ajnas contribute to its formation. At its core is the homonymous jins, a pentachord. On the third degree of the Saba Zamzam jins, Jins Hijaz (tetrachord) is superimposed. From the sixth degree, it continues either with Jins `Ajām or with Jins Nikriz. In the examples below, I extracted from the secondary phrase of the theme (Fig. 14a) the sonic material in the form of the Saba Zamzam maqam, within which I delimited the component ajnas (Fig. 14b).



Fig. 14a. *m. 11-18, second phrase of the solo violin.*



Fig. 14b. *maqam Saba Zamzam (tonic A).*

The two phrases are accompanied by interventions played on the two vibraphones bowed with a double bass bow. Starting from m. 19, the accompaniment thickens with the addition of the piano and the two violin parts. The violin's melodic line gains emotional volume over the next 13 measures, with the last three serving as a cadential intervention, preparing for the conclusion of the section. Between m. 32-34, the orchestral apparatus – specifically the vibraphones, piano, and strings – ascendently expose the sonic material corresponding to E double harmonic minor or the Nawa Athar maqam (Fig. 8b), complementing the solo violin's melodic line.

A new section, part of the development, begins at m. 40, marked by *Tempo primo, animato*. This section is metrically structured in pairs of two measures, alternating between 4/4 and 3/4. Therefore, for 8 measures, an asymmetric meter of 7 cumulative beats is maintained. The architecture of this highly elaborate accompaniment poses difficulties. Each beat is subdivided into a quintuplet of sixteenth notes. Five timbral pairs are identified in the score. Each timbral pair has its own rhythmic accents that do not coincide with the accents of the metric beats, resulting from grouping the quintuplets, as follows: double bass-bassoon, group of 7; cello-trombone, group of 6; viola-clarinet, group of 5; second violin-oboe, group of 4; first violin-flute, group of 3. Additionally, each quintuplet group appears five times within the 7 beats – a fact that causes the timbral pairs to enter successively, in descending order of the number of grouped sixteenth notes assigned to them. This

creates a continuous, fluid melodic line of these sixteenths, which, in this case, are successive leaps perfect fifths.

The image displays a musical score for measures 40-41, marked "Tempo primo, animato" with a tempo of 52. The score is in 3/4 time and features complex rhythmic patterns with groups of 3, 4, 5, 6, and 7 sixteenth notes. Dynamics range from piano (p) to mezzo-forte (mf). The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tbn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

Key annotations include:

- Fl.: with Fl. 1 [Groups of 3], with Fl. 2 [Groups of 4]
- Ob.: with Fl. 2 [Groups of 4]
- Cl.: with Viola [Groups of 5]
- Bsn.: with Contrabasso [Groups of 7]
- Tbn.: with Violoncello [Groups of 6] con sord., (Bell Tree = Rotasound)
- Vln. 1: (pizz.)
- Vln. 2: (pizz.)
- Vla.: (pizz.)
- Vcl.: (pizz.)
- Cb.: (pizz.)
- with Flute [Groups of 3]
- with Oboe [Groups of 4]
- with Clarinet [Groups of 5]
- with Trombone [Groups of 6]
- with Bassoon [Groups of 7]

Fig. 15. *m. 40-41.*

At m. 48, the succession of 4+3 beats is interrupted, establishing a steady 4/4 meter for four consecutive measures. Naturally, the arithmetic of the sixteenth note groups changes as well, as a sequence of eight beats is divided into seven groups, ranging from 8 to 4 sixteenths per group for each timbral pair. Between m. 52-53, a sequence of six beats is interpolated (two measures of 3/4), each containing 8 groups of 3 sixteenths per sequence.

### 3.1.2. Cadenza

The cadenza, representing the most substantial section of the middle part, begins at m. 60, following a sudden rarefaction of the sound texture, alongside the indication *liberamente, senza misura*. Nevertheless, the score provides subtle bar



lines, purely for reference. This cadenza aims for a true demonstration of virtuosity. Almost throughout its entire span, the passages that succeed within it are chromatic in nature. Self-accompaniment is used throughout the cadenza, as the violin often executes double stops, except for very rapid passages. Numerous indications accompany the score to specify agogic and dynamic directions. An example of agogic direction is found in the first measure of the cadenza, where the writing suggests and outlines an *accelerando*. Moreover, the violin must pick up the tempo from the trumpet, which foreshadows the initial motif of the four-measure cadenza.

Figure 16 shows two staves of music for the C Trumpet. The first staff, labeled '54', begins in 2/4 time with a *ff* dynamic. It then changes to 3/4 time. The second staff, labeled '57', is marked *rubato* and *ben marc.*, with dynamics ranging from *ff cresc.* to *ff*.

Fig. 16. m. 56-57, foreshadowing of the cadential motif on the trumpet.

Figure 17 shows a single staff of music for the Violin Solo. The section is titled 'Cadenza: liberamente, senza misura' and includes the instruction '[Take tempo from Tpt.]'. The music is marked *ff marc.*, *ffp < ff*, and *ffp < fff*.

Fig. 17. m. 60-62, the cadential motif on the solo violin.

We also encounter pizzicato executed with both the left and right hand, ricochet technique, and, last but not least, numerous dynamic indications suggesting a sudden or rapid transition from one extreme to another (see Figure 17). From the perspective of interpretative aesthetics, accents play a major role. Most often, notes are accompanied by accents suggesting *marcat* or *marcatissimo*, *pesante* execution.

The melodic material found in certain sections of the cadenza requires a high degree of elaboration, facilitating surprising conclusions. Between m. 66-69, the violin performs descending passages. Each of these passages represents constructions of the maqam Hijazkar with different tonics.

Hijazkar/ si  $\flat$

Vln. Solo

65

arco, throw the bow

1.h. pizz.

Vln. Solo

67

Hijazkar/ re

Hijazkar/ mi

Hijazkar/ fa

Fig. 18. m. 65-69, succession of different-tonic Hijazkar at the beginning of the cadenza, solo violin.

At measure 66, we observe Hijazkar with the tonic  $B \flat$ .

Fig. 18a - Hijazkar (tonic  $B \flat$ ).

At measure 67, the mode Hijazkar with the tonic D is presented.

Fig. 18b. Hijazkar (tonic D)

In the following measure, number 68, we observe Hijazkar with the tonic E.

Fig. 18c. Hijazkar (tonic E)

Finally, in measure 69, we are dealing with the tonic F of the maqam.

Fig. 18d. Hijazkar (tonic F)

Between mm. 82-85, we observe the reiteration of the initial theme in Hijazkar, at an ascending fourteenth. While the rhythm and durations maintain their initial architecture, the texture undergoes a significant modification. The beginning of the theme's reexposure is accompanied by multiple indications, both agogic and technical, such as *Meno mosso*, *calmo e misterioso*, and *flautando, poco col legno*. The first indication, of course, addresses the emotional color of the section, subordinated to the coordinates imposed by the part's name ("Hymn"). The second represents a specification of the section's execution mode, aiming to facilitate the achievement of the proposed emotional and aesthetic effect. It is achieved by turning the bow so that it lightly touches the string, reducing the amount of hair in contact with it. Through this approach, not only does the volume decrease, but the timbre also becomes somewhat deeper, covered, and closed. Additionally, notes with durations equal to or greater than a quarter are ornamented with a continuous trill, often a semitone - stylistically, the trill should be executed as a semitone in the absence of a contrary specification.

The cadenza concludes at m. 117, coinciding with the return, in the next measure, of *tempo primo*. The violin transposes into an accompanying role until the end of the part, elaborating on a construction exclusively in thirty-second notes - whether binary or triplet (m. 137 to the end). Over four measures, the construction incorporates flageolets with such duration. The solo role is given to the trumpet in this section, which exposes the initial theme identically with both its segments, in the initial maqam (A – Hijazkar, B – Saba Zamzam), signaling the context of a short reprisal. The part concludes concurrently with the theme played on the trumpet.

### **3.2. Third Movement – Round & Rondo**

The final part of the concerto is based on architectural structure as a distinctive mark in the concerto's ergonomics, highlighted by the title Round & Rondo. Throughout the part, a series of recurring elements succeed each other, and their elaboration or variation resulted in the internal structural logic and, of course, the overall form of the finished product. The part is structured into five sections. The beginning of each is signaled by the appearance of the initial phrase of the part, identified as the recurrent moment A in the rondo form.

The main theme or A, representing the engine of the rondo form in this part, appears for the first time in its complete form between mm. 2-12. A is always

preceded by an anacrusis, formed by a series of repeated sixteenths at the pitch of E. Typically, the anacrustic start of the theme is executed by a timbral group consisting of horns I and II, percussion (initially temple blocks, ribbon crushers), and cello (eighths). The actual theme is exposed by the flute and oboe, in elaborate form, and in a simplified form by the violin, pizzicato style.

The musical score is divided into three systems, each with three staves: Flute/Oboe (Fl., Ob.), Horns/Percussion (Hn., Perc.), and Violin Solo (Vln. Solo).

- System 1 (measures 1-4):**
  - Fl., Ob.:** Starts with a whole rest, then plays a melodic line with dynamics  $p < mf$ ,  $p < mf$ ,  $p < mf$ , and  $p < mf$ .
  - Hn., Perc.:** Features a rhythmic pattern of repeated sixteenth notes starting with an anacrusis. Dynamics include  $p$ ,  $f$ , and  $p < mf$ . The instruction "senza sord." is present.
  - Vln. Solo:** Plays a pizzicato accompaniment with dynamics  $f$  and  $f$  ben marc.
- System 2 (measures 5-8):**
  - Fl., Ob.:** Continues the melodic line with dynamics  $p < mf$ ,  $p < mf$ ,  $p < mf$ , and  $p < mf$ .
  - Hn., Perc.:** Continues the rhythmic pattern with dynamics  $p$  and  $p < mf$ .
  - Vln. Solo:** Continues the pizzicato accompaniment with dynamics  $p$  and  $p < mf$ .
- System 3 (measures 9-12):**
  - Fl., Ob.:** Melodic line with dynamics  $p < mf$ ,  $p < mf$ , and  $p < f$ .
  - Hn., Perc.:** Rhythmic pattern with dynamics  $p$  and  $f$ .
  - Vln. Solo:** Pizzicato accompaniment with dynamics  $f$  and  $sf$ .

Fig. 19 – m. 1-12, first section, moment A (reduction).

The melodic profile, as well as the component sound material, indicates a correspondence with the Saba Zamzam maqam, with the tonic being E. In the examples below, we find the sound material of the maqam, built on the E tonic (Fig. 20), which is equivalent to the sound material of moment A.



Fig. 20 – *maqam Saba Zamzam (tonic E).*

Additionally, section A encompasses diverse measures in its internal structure, such as 4/4, 7/8, 3/4, and 5/8. Despite these alternations that do not indicate any symmetry, we can appreciate that the section is composed of a phrase (the first two measures of the theme) that repeats sequentially descending five times, not always with the same internal durations but always over a metric phrase of 13 eighths.

Fig. 21 – *m. 2-11, flute's theme*

This aspect could indicate a potential correspondence with a *usul*, namely the one with 13 beats, called *Nim Evsat*, having the metric structure of 5+4+4. *Nim Evsat* is

composed of a Türk Aksağı (2+3) and two Sofyan (2+2). In the example below, you can observe the structure and succession of accents in this usul.

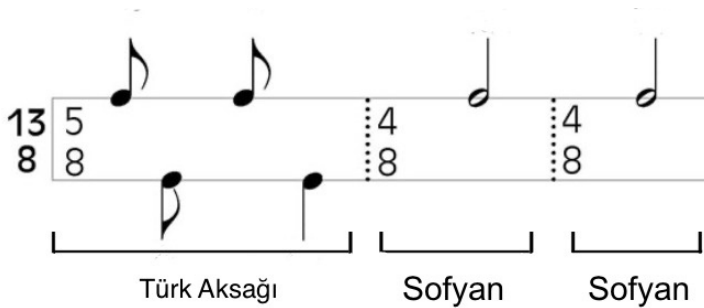


Fig. 22. *Nim Evsat, 13 beats usul (5+4+4).*<sup>26</sup>

We observe in Figure 21 that the first three phrases of the theme have the same metric structure of 4/4 + 5/8. Considering the quarter note as the time unit, we interpret the internal metric accent structure as 4+4+5—thus, recurrent in relation to the traditional form, with Türk Aksağı at the end of the metric phrase. The last two phrases of the theme have different structures, although they fit within the outline of a 13-beat metric phrase. The fourth phrase (see Figure 21) has the structure 7/8 + 3/4. The first measure of the phrase, with the author-specified structure of 2+2+3, corresponds to the structure of the seven-beat Devr-i Turan usul, and the second one to a Semai.

Nevertheless, the unity of the 13-beat phrase remains undeniable. In this case, we witness a transfer of the last two beats of a traditional Nim Evsat usul to the beginning of the metric phrase. Regarding the last phrase of the theme (5/8 + 4/4), it closely follows the structure of Nim Evsat, as the first measure definitely represents a Türk Aksağı through the internal structure of 2+3 indicated by the composer.

Each phrase is anacrustically anticipated by the repeated sixteenth-note motive in a crescendo. This motive has variable lengths, adding half a beat each time. In Figure 19, we observe this progression on the horn, identical to the other instruments in the mentioned timbral group.

This motive will be taken up and developed by the violin starting from measure 14, thus generating a harmonic-unfolded material that will later provide the basis for the entire accompaniment. The other four sections unfold in a similar manner.

<sup>26</sup> <https://islamansiklopedisi.org.tr/nim-evsat>

Continuing this section, A returns in a different form from the previous ones, between measures 189-201. First, the anacrusic motive (the sound E in repeated sixteenths) undergoes metric, rhythmic, and timbral transformations. The 3/8 meter is established at the beginning of the coda and remains constant until measure 239. The violin exposes it in sixteenths, first through harmonics with different pitches, then through the alternation between harmonics and open string, through the timbral alternation of the unison expressed with fingering and open string, respectively, and through the alternation between bowing and pizzicato. In the fourth (192) and fifth (193) measures, the two violin parts overlap.



Fig. 23. m. 189-194, the sixteenth-note motive (variation) in the beginning of the coda, solo violin

This accompaniment accompanies the thematic line, played on the flute, in eighth notes.



Fig. 24. m. 195-201, A moment in flute and solo violin accompaniment

Subsequent to this final reiteration of the theme in the original form of the melodic line, the violin exposes, from measure 201 to 209, a motif that uses the material of the Jins Saba Zamzam (tonic E – see Fig. 20), which forms the basis of the homonymous maqam that underlies the entire sonic architecture of the section.



Fig. 25. *m. 201, Jins Saba Zamzam, solo violin*

Later, between measures 211-216, it exposes the entire elaboration of the material of the initial theme, resulting in an apparently new thematic line, although the melodic profile is largely the same. This new thematic line uses all ten pitches of the maqam.

We observe that the thematic line has an A-A' structure, where each phrase spans three measures. The flute initiates this thematic line, identically, at measure 216, concurrently with the last measure of the violin exposition. Three measures and one beat later, the oboe enters with the same material, and after one and a half beats from the oboe's entrance, the clarinet enters, identically, thus completing a canon.

The canon extends until measure 226, which is followed by a meter change (3/4). The theme is repeated once more in unison among the three instruments and for the last time between measures 235-240, with the rhythm changed, along with the solo violin.



Fig. 26. *m. 235-239, rhythmic variation of moment A in solo violin*

A reiteration of the original anacrusis motive, followed by a brief development of it through means already familiar from throughout the section, concludes the piece.

#### 4. Conclusion

The first Violin Concerto by K. Roustom represents a blend of compositional orientations, giving it a unique position among contemporary works for the violin. This statement does not claim to single out the concerto by eliminating any precedent from the perspective of juxtaposing several structurally and ideatically divergent directions to extract a homogenous and convergent end product



internally. The creative act of starting from a series of hypotheses with no apparent a priori connection between them and subsequently concluding in a unifying manner enjoys, without hesitation, numerous musical examples both past and present that can confirm its becoming a widely-used practice in contemporary creative directions. The concerto, both at first glance and (especially) upon analysis, exhibit a profile that appears as a mixture, the constituent elements of which are not easily extracted or delimited in a crude manner. On the one hand, the multitude of directions that the analysis leads to, due to the diversity of languages interwoven in the architecture of the works, gives them the discussed value, with the potential to be interpreted starting from the superficial level of initial reception and ending with analytical deepening from multiple perspectives, in different parameters and paradigms, progressively. On the other hand, the nature and origin of these directions, as well as the way in which the two coordinates have been implemented, raise the imperative of attributing to the works the quality of originality. Of course, here, in order to fulfill the mentioned criteria, the mastery of the composers' art is essential, derived from their acquired educational backgrounds, the depth of their exploration, and the intellectual capacity that generated the homogenized vision of all these factors together, in the form of the creative product. The analysis presented earlier accumulates the constituent elements of the finished creative products, whose existence and weight in the musical organism of the works meet the conditions presupposed by the previously defined factors—authenticity and value.

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